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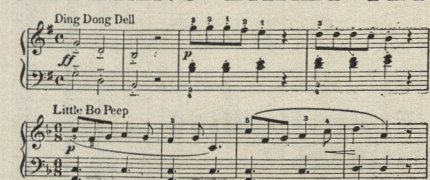
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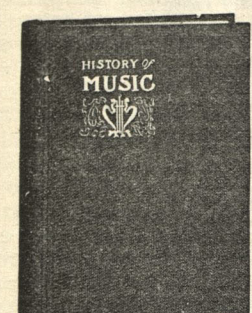
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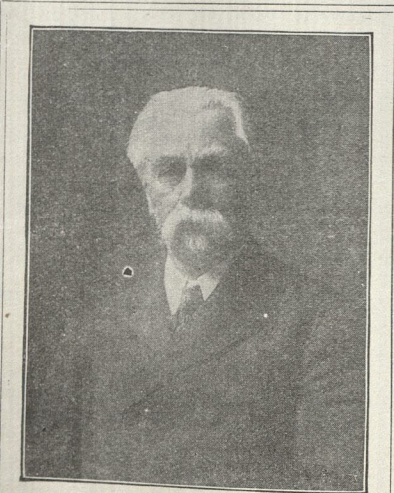
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No. 2.

What the Musical World Needs Most

By HENRY T. FINCK

The Opinions of a Well-known Critic Upon a Phase of Music Study which is Highly Essential in the Development of Musical Education in America.

WHAT is it that we need most in the musical world? Is it more pianists? I doubt it very much. There are perhaps half a dozen first-class pianists now living, two or three dozen of the second rank, and thousands of the lower grades. Among all these there are probably not more than twenty who could make a comfortable living by giving concerts alone. The demand for piano recitals is so small that few could risk giving them were it not for the manufacturers, who shoulder all expenses for the sake of advertising their instruments. Paderewski is really the only pianist who can always draw a crowded audience. A few others, like D'Albert, Hofmann, De Pachmann, Rosenthal, Bloomfield-Zeissler, Cottlow, Samaro, may, under favorable circumstances, have an adequate number of listeners; yet I have been present at recitals of all of these, and many others, when the music was excellent, the performance first-class, and everything as it should be except the size of the audience.

No, evidently our musical salvation lies not in the multiplication of pianists. More of them would only mean more disappointments. How then about singers? Is it likely that matters would mend if we had more good singers? Again I must express my doubts. Some of the great opera singers, like Sembrich, Nordica, Gadsby, Schumann-Heink, are sure of large audiences wherever they may happen to sing; but among the others there are very few who could risk going on a tour were not their expenses and a reasonable profit guaranteed by the Women's Literary and Musical Clubs—God bless them!—which abound throughout our vast country. Even in the case of the most famous singers, however, I fear that a large proportion of the audiences are attracted by curiosity rather than by the desire to hear good music. If there were more of these singers, or if they appeared oftener than once in a long while, I suspect they would lose their power to gather together a multitude of hearers.

The opera need hardly be considered here, because in this country, apart from the Metropolitan, there is so little of it. But it is precisely in opera that we note the most discouraging phenomenon. There is at present at the Metropolitan Opera House a singer for whose sake the best music is being sidetracked. Mr. Caruso undoubtedly has a glorious voice and he uses it like an artist; but his repertory is extremely one-sided and limited, and half of the operas he sings in are mostly rubbish; but that does not prevent the public from flocking to hear him and neglecting the better operas in which he does not appear. In other words the singer is put above the music, which is topsy-turvy and demoralizing.

In London, too, this view is beginning to prevail.

One of the leading writers, Mr. Baughan, wrote last spring: "Speaking for myself I am getting very tired of the triumphs of Signor Caruso. His beautiful voice, not always used with a perfection of taste, is a wonderful thing, but the necessary limitation of the Covent Garden repertoire in order to exploit this particular singer is a high price to pay for him. I presume it means that the fashionable subscribers demand their Caruso. If that be so, it only proves once more how much London needs an opera house which shall be independent of mere fashion. To those of us who love opera for its own sake, Signor Caruso is gradually becoming a serious obstacle to progress at Covent Garden."

There have been consummate artists, like Lilli Lehman and Jean and Edouard de Reszke, who attracted crowds to the best operas; but such artists are so few and far between that we cannot count on them as regenerators of the whole musical world. How, then, about the composers? If we had more good composers would that make the populace eager to hear more good music?

The question must raise a smile—a sad smile on the faces of those who understand the situation.

Grieg on Public Appreciation.

Last September there died in Norway one of the most original and poetic composers Europe has ever produced. His name was Edward Grieg. In the summer of 1900 he kindly sent me a 28-page letter of information regarding his songs, with permission to make use of it in my book on "Songs and Song Writers." When I sent him the proofsheets for revision, he returned them with a letter dated September 24, 1900, from which I cite two sentences: "I need not tell you how I rejoice in your sympathy for my art. So far as critics are concerned I have hitherto always been a great pessimist. Always these gentlemen have singled out my least significant works as my best, and I regret to say, vice versa. How fortunate I am that you are not like them."

There is a word of pathos in that simple statement. Here was a man who had written 125 songs, many of them equal to the best of Schubert's, yet only a dozen of them had come into general vogue, and most of these not of his best. When I saw Robert Franz a year before he died and asked him if he had lately written any more songs, he replied: "No—why should I? Very few seem to care for those I have written."

Take another case: Paderewski is not only the greatest of living pianists, he is also one of the best composers of the time. He has written splendid works for orchestra, has composed charming songs, and beautifully melodious and expressive pieces for the piano. But hardly anybody sings or plays them.

Why should he write any more, except for his own satisfaction, à la Bach?

Turning to America we find that Rupert Hughes has written a whole volume, and an excellent one, on "Contemporary American Composers." He calls attention in it to many gems of genius; but nobody pays any attention to them. Even Edward MacDowell, the greatest of the Americans, is only now beginning to receive a tithe of the recognition due him for his rare originality; and he would have had to wait a decade or two longer for even this fraction had not his tragic fate called the nation's attention to him and aroused sympathy with his unmerited sufferings.

It is needless to multiply these pathetic facts. They prove conclusively that what we need is not more players or singers or composers, for we do not patronize and support those that we have now. What we do need is not performers or creators, but LISTENERS.

That is the point I have been leading up to.

The Need of Listeners.

Why are there so many empty seats at most high-class musical entertainments? Because people have no money to pay for seats? Not in the least. They have plenty of money to go to the theatres and the variety shows; and when there is a boat race or a football match, from 10,000 to 40,000 are ready to pay more than a seat at a concert would cost.

Evidently the plays and the shows and races and the matches give the multitude greater pleasure than the concerts do. Can we alter this situation, making people as fond of music as they are of sports and plays? I think we can; but not in the way usually recommended.

A number of books have been written on the art of listening to and enjoying music. The latest of them is by Thomas Whitney Surette and Daniel Gregory Mason and its title is "The Appreciation of Music." The authors take a thoroughly pessimistic view of the situation. In their opinion, even of those who for one reason or another attend a musical performance, only two in twenty really appreciate the music by actively following the melodies and harmonies and living over again the thoughts of the composer. Of the others, ten do not listen at all, but use their eyes only; five bask in the sound as a dog basks in the sun; two have their minds filled with visions of mountains, trees, rivers and other scenes, while the other two are so busy analyzing themes and labelling motives that they forget to enjoy the music.

What do these authors offer as a remedy for this state of affairs? A book in which they trace the development of music from the earliest and simplest patterns to the Beethoven symphony. They attempt to train the attention by pointing out how composers take a theme and impart variety without losing unity by imitating, transposing, restating, inverting, augmenting, diminishing and otherwise manipulating it.

Now, all this is praiseworthy, but I doubt its practical utility. As I have said elsewhere, "I feel somewhat skeptical as to the value of musical anatomy for the purpose of stimulating an interest in the art. We need not study botany to appreciate the beauty of roses and pansies; such study, in fact, subordinates the artistic interest to the scientific. To appreciate flowers we must see them early in life and

often; and so with music; it is only by hearing it from childhood, at home, in church and school, in concert halls and at the opera, that we learn to listen to it attentively, actively, and with keen enjoyment."

Here we get our first glimpse of the high school teacher of music and her importance in the musical world. But before discussing that, I want to call attention to what I believe to be an important historic fact.

Why are the Germans on the whole the most musical nation in the world? Chiefly, I am convinced, because for many generations they have heard good music from their childhood, not only at home and at entertainments, but, and more especially, in church and school. Martin Luther did more toward making the Germans the leaders in music than even their great composers did, for he got to work early. He transplanted some of the best folksongs to the church. He preached that music ranks next to religion as a moral agent. He translated the text of church music from Latin into German so that the congregation could sing along, which greatly stimulated enthusiasm. He had the melody of the grand old hymns and chorals sung by the congregation, while the harmonies were filled in by the trained choir and the organ. Thus the German ears were gradually trained to the comprehension, the appreciation, the enjoyment of harmonies as well as melodies; and thus the Germans became preëminent in music.

In the schools, too, the Germans began many generations ago to introduce music. A teacher who could not sing, or play the piano or violin, would have been considered an anomaly, if not an impossibility. In this country the introduction of music in the schools and colleges is a much more recent matter. My own teacher, the late Professor John K. Paine, of Harvard University, was the first to get music accepted as a regular academic course. As regards public schools, President Eliot of the same university, called attention in a recent address to the fact that his father, who was long a member of the Boston School Committee and of the City Council, and then Mayor of the city before 1840, devoted many years to promoting the introduction of music into the public schools of Boston, and, with the aid of strong coadjutors like Lowell Mason and George Webb, succeeded in accomplishing that introduction. He adds that "the sympathetic development in the American community, through the American school, of the love of music, and of skill in music, began there in the work to which my father gave many years of his life."

Music As a Moral Agent.

The staunch advocacy by so distinguished an educator as President Eliot of music as a desirable course in schools and colleges is the more noteworthy because he is, as he himself has said, not a musical expert. He knows enough, however, about the divine art to feel that it makes for the good of the children and the community, and that Luther did not assign it too high a rank as a moral agent. Unfortunately not all the educational authorities and arbiters are as enlightened on this subject as he is, and music has therefore had many a struggle for existence in our schools. It has been classed with the fads and fancies, and attempts have been made to exclude it entirely, or reduce the time allotted to it to a minimum. The enemies of music seem to regard it as a mere accomplishment, like dancing. But an art which is found indispensable, the world over, at all religious services, at all funerals, all weddings, all social and political gatherings—in short, on all occasions when it is desired to lift the human soul above the humdrum of our daily life—such an art surely is infinitely more than a mere accomplishment and pastime. It is an inspirer of enthusiasm second only to religion.

Even if it were merely a pastime it would still deserve all the attention it gets in school and elsewhere, and more, too. One of the main objects of all education is to interest young minds in refined, elevating pastimes, to wean them from coarser forms of entertainment. Now, what could be more refined and elevating than a concert of good music or an opera like "Lohengrin"?

Music teachers in public schools would do well to bear these arguments and points of view in mind when the time comes for explaining their reason for being and doing. They can claim that they are among the leading missionaries of culture in the world. They can go farther than that. They can claim that in the present condition of affairs they are more important in the musical world than pian-

ists, violinists, singers or composers; for they provide what, as we have seen, is more urgently needed than anything else—*Listeners to good music, and plenty of them.*

Their opportunities for doing good are simply grand. Millions of girls and boys are at their disposal—millions of minds, like sheets of blank paper on which the teachers can write with indelible pencil the lines and curves of good music. But unless really good music is chosen, the grand opportunity is lost. Too often, I fear, it is lost; but more and more teachers, I am glad to say, are realizing that in music, as in literature, the best is none too good for their pupils; that, on the contrary, the best is in every way preferable, because it stimulates an interest and enthusiasm which are a great aid to learning and remembering.

Teachers have now no difficulty in finding collections of songs available for their classes. I have myself helped Miss Alys E. Bently, director of music in the public schools of Washington, to compile and edit such a collection of songs by the great masters—Schubert, Schumann, Franz, Rubinstein, Grieg, and others, not forgetting our American MacDowell; and I have heard the girls of the Wadleigh High School in New York City sing them with splendid tone, phrasing and spirit. The objections to unison singing of such songs are few and insignificant compared with the advantages. It used to be a favorite maxim of Theodore Thomas that "nothing so awakens an interest in music as helping to make it." In these high school classes all the girls help to make the music—the best music ever written—and the effect of this method of teaching, if carried out for a generation or two, will be simply incalculable. It will create millions of listeners to the best music; it will fill the concert halls and opera houses; it will help the singers, the players, the composers, of good music.

The Tragedy of American Musical History.

Would that the public school teachers of music had been at their noble task several generations ago! Then we might have avoided the most harrowing tragedy of American musical history—the mental breakdown of our most original and poetic composer—Edward MacDowell. He came to grief for lack of listeners, in the last analysis. There were so few who understood and bought his songs and piano pieces that he had to waste his vitality in doing work which others might have done nearly as well, in order to make a living. We have once more extinguished the rare flame of genius instead of feeding it. But I believe that the great work which the school teachers are now doing will make such a calamity impossible hereafter.

There is one more point I wish to refer to. It is a well-known fact that if it were not for the women of this country, music as a form of public entertainment would not exist. It is really astonishing to note how few men attend concerts; usually there are hardly half a dozen to every hundred women. I have often meditated on the problem of how this regrettable state of affairs can be remedied, and have come to the conclusion that it is useless to try to reform the adult generation. The only hope lies in the young folks. If the boys in our schools are taught to love good music by listening to it and helping to make it, the time may come when there will be as many men in our concert halls as women.

Really, one may ask seriously: "Is there *anybody* in the world of music so important as the public school teacher?"

TEACHING YOUNG BOYS.

BY W. A. COWEN.

ONE of the most trying experiences the young teacher encounters is that of teaching young boys at that age when all attempts at discipline seem fruitless. There are so very many things to distract the boy that do not seem to present themselves to the average small girl. The ubiquitous American boy, with all his mischief, his lack of application and general disregard for art, will bear a rigid analysis. The boy attends a popular-priced variety entertainment where a comedian, in a well-rehearsed act, seats himself at a piano and plays a popular syncopated ditty written in, perhaps, 2-4 time. He then announces that he will play it as a waltz, which he does by forcing it into a triple rhythm. After that, he announces that he will play it as classical music. This he does by playing it slowly, attaching a scale or an arpeggio to the sustained notes, interpolating

several mordents, wandering over the entire keyboard, and ending it all with a grand flourish. The boy thus leaves the theater with the firm impression that classical music is nothing more than a mediocre theme very intricately developed.

As to his attitude toward the different composers, it is needless to say that he likes Mendelssohn more than Beethoven. It is only pure melody that pleases him. Perhaps he may enjoy hearing some of the popular overtures, more for the effect they produce than anything else. Wagner he views through the medium of the comic papers as a composer whose genius was devoted chiefly to fortissimo effects, but he becomes more charitable as he listens to the Pilgrims' Chorus faults, I have never found ingratitude to be among from "Tannhäuser" or the Wedding March from "Lohengrin." As to Chopin, he generally has more admiration for the dexterity of the performer playing the composer's works than the genius of the composer. Bach and Beethoven are quite beyond the limits of his undeveloped comprehension. Until a boy is well past the primary steps in music, his views towards harmony are entirely antagonistic. He takes the word in its literal sense as a branch of the art of composition. Composition is, in him, a delicate, subtle art, with inspiration for its only source, so that it seems outrageous to encompass it with any rules or restrictions. But after he has recovered from this erroneous impression by a study of it, he becomes its most vigorous exponent and indignantly censures any blundering infringements of its principles.

He, likewise, ridicules the idea of teaching interpretation. In a strict sense, he may some day become a most excellent teacher of interpretation. It is in his love for individuality where a boy outstrips his gentler sister. A girl will work most assiduously to please her teacher, while a boy will labor equally assiduously to please himself. He is not imbued with any obsequious desire to please. This will often account for his poorly prepared lessons, yet, after his ear becomes trained and his reading more accurate, he takes hold of compositions in a way that surprises his teacher.

I was once present while a successful teacher of boys was giving a lesson to a roguish youth of about thirteen years of age. The piece she happened to be explaining was Mendelssohn's Spring Song. She played it over for him, during which he fidgeted and listened absently. "Why do you look so gloomy, James?" she asked, noticing his indifference. "Don't you like the Spring Song?"

"Oh, yes, I like it all right," drawled James, "but no one plays it the way I think it ought to be played. I think it should be played rather slowly."

"All right, James," replied the teacher, "you practice it until you can play it correctly in the tempo in which it is written, and after that you may play it the way it pleases you most." I could well account for her success in teaching boys.

Music the Boy Likes Best.

The boy never goes into any ecstasies over music that he considers effeminate. He plays better when alone, and recitals are a bugbear to him. When it is necessary for him to take part in them, he will often play compositions on the order of caprices or dances better than any soulful pieces, for he cannot put his heart into a nocturne or a reverie before a crowd of people. I would urge teachers to be more charitable and critics to dispense with any austerity in dealing with the immortal boy. Lend him every encouragement, and remember that a boy can stand a severe scolding, but not a discouraging lecture. After the age of fifteen, although he would not hesitate to take up some academic or commercial branch, he begins a study of music with reluctance, and when he does, he often becomes discouraged and gives it up. Not so much is this true in regard to stringed and wind instruments as the piano. With the piano he sees about him boys and girls several years younger than himself who, through the interest of their parents, have been studying music for several years and can now do seemingly marvelous things with their fingers, whereas he must blunder over the A, B, C's.

While taking his lessons, perhaps, the pupil who follows him is a girl who, in order to avoid being tardy, presents herself five minutes ahead of time and, as is often the case, occupies the same room with him and listens to him stumble over some easy recreations. She may be all in sympathy with him, but this does not relieve his embarrassment. I have found this intrusion on lessons to be a common and undesirable custom.

In all events, encourage the boy. After he realizes that music is a man's profession and one worthy of his best efforts, it will no longer be necessary to handle him with so much discretion, and though many are his faults, I have never found him ungrateful.

IMPORTANT EVENTS IN MUSICAL HISTORY.

BY DANIEL BLOOMFIELD.

(Continued from January.)

- 1706—Giovanni Battista Martini (known as "Padre" Martini) b. Bologna, April 25. Great teacher and writer. Italian opera introduced into England. Johann Pachelbel d. Nuremberg, March 3.
- 1707—Dietrich Buxtehude d. Lubeck, Germany, May 9.
- 1708—Giovanni Battista Pergolese b. Jesi, Papal States, Jan. 3. Gave comic opera its first impulse. Wrote many excellent hymns. Handel goes to England and makes it his future home.
- 1710—Dr. Thomas A. Arne b. London, May 28. One of England's best composers and organists. Cristofori invents the modern piano, *i. e.*, instead of having the strings plucked by quills he used hammers such as are in use today. Wilhelm Friedemann Bach b. Weimar, Nov. 22. Eldest son of Johann Sebastian, and organist at St. Sophia in Dresden.
- 1712—The first practical instruction book on singing, by Rev. John Tufts, published in New England. Jordan introduced the Swell Organ.
- 1713—Arcangelo Corelli d. Rome, Jan. 18. Thomas Brattle brought his organ to Boston, from London, in August. It was the first organ used in America.
- 1714—Christoph Willibald Ritter von Gluck b. Weidenwang, near Neumarkt, in Upper Palatinate, July 2. "The Michael Angelo of Music." One of the greatest opera composers and reformers. Karl Philipp Emanuel Bach b. Weimar, March 14. Greatly influenced the development of instrumental music. Introduced the modern sonata form. Nicolo Jommelli b. Aversa, near Naples, Sept. 11. Famous composer of the Neapolitan school. Tartini discovered "resultant tones" or harmonics on the violin strings.
- 1715—Handel wrote his "Water Music." Ignatius Fiorillo b. Naples, May 11. Famous opera composer.
- 1719—The greatest and oldest publishing house (Breitkopf & Härtel) founded in Leipzig. Leopold Mozart b. Augsburg, Nov. 14. Father of Wolfgang A. Mozart. He wrote a very important instruction-book for the violin.
- 1720—"Esther," Handel's first oratorio, produced in London.
- 1721—George Benda b. Jungbunzlau, Bohemia. Composer. Friedrich W. Zachau d. Halle, Aug. 14.
- 1722—Jean Philippe Rameau published his "Manual of Harmony." Johann S. Bach wrote his "Well Tempered Clavier." Pietro Nardini b. Fibianna, Tuscany. Great violinist and composer. Pupil of Tartini.
- 1723—Bach received the position of Cantor at the Thomas School, Leipzig.
- 1724—"St. John Passion," of Bach, produced.
- 1725—Alessandro Scarlatti d. Naples, Oct. 24. The first "Concert Spirituel" (France) given March 18.
- 1726—Johann G. Albrechtsberger b. Klosterneuburg, near Vienna, Feb. 3. Teacher of Beethoven and a great theorist.
- 1727—John Gay wrote the "Beggars' Opera." Dr. Charles Burney b. Shrewsbury, England, April 12. Organist and famous musical historian. Pierre Gaviniès b. Bordeaux, May 26. Famous violinist.
- 1728—Johann Adam Hiller b. near Gorlitz, Dec. 25. Founder of the "Gewandhaus Concerts," Leipzig, and noted as a teacher and composer. Nicolo Piccini b. Bari, Italy, Jan. 16. Famous opera composer and the rival of Gluck. Johann Andreas Stein b. Heidesheim, Palatinate. Celebrated as a piano and organ maker. He invented the keyboard-shifting pedal. The "Beggars' Opera" produced. The first English ballad opera.

PLACATE THE PARENT.

BY EDWARD ELLSWORTH HIPSEER.

- 1729—Bach's "St. Matthew Passion" produced. Sebastian de Brossard d. Meaux, France, Aug. 10.
- 1732—Franz Joseph Haydn b. Rohrau, Austria, March 31. "Father of the Symphony." Louis Marchand d. Paris, Feb. 17. John Broadwood b. Berwick, England. Celebrated piano maker.
- 1733—Francois Joseph Gossec b. Vergnies, Belgium, Jan. 17. One of the greatest theorists of the eighteenth century. Handel's "Athalia" first sung, Oxford, July 10. Francois Couperin d. Paris. Handel's oratorio "Deborah" produced.
- 1734—Antonio M. G. Sacchini b. near Naples, Italy, June 23. Famous opera composer.
- 1736—Giovanni Battista Pergolese d. Pozzuoli, near Naples, March 16. Carl F. C. Fasch b. Zerbst, Germany, Nov. 18. Founder of the "Singakademie" in Berlin.
- 1737—Antonius Stradivarius d. Cremona, Dec. 17. Rameau's best opera, "Castor and Pollux," produced. Michael Haydn b. Rohrau, Austria, Sept. 14. Brother of Joseph, and composer of church music. Also an organist.
- 1738—The Royal Society of Musicians of London organized. Handel wrote his "Saul" and "Israel in Egypt."
- 1739—Benedetto Marcello d. Brescia, Italy, July 24.
- 1740—Handel's oratorios "Saul" and "Israel in Egypt" produced. The first public performance of "God Save the King," the national anthem of England. Luigi Boccherini b. Lucca, Italy, Jan. 14. Wrote fine chamber-music and twenty symphonies. Dr. Arne writes the famous "Rule Britannia."
- 1741—Andre Erneste Modeste Gretry b. Liege, Feb. 8. Great composer of operas; said to have anticipated Wagner. "Artaxerxes," Gluck's first opera, produced in Milan. Handel wrote his "Messiah." Madrigal Society (England) founded by John Immyns. Giovanni Paesello b. Tarento, May 9. Composer of church music.
- 1742—First performance of the "Messiah" in Dublin on April 13. Pier F. Tosi's famous "Observations on the Flute Song" first printed in English.
- 1745—Guiseppe Guarnerius d. Cremona.
- 1746—Handel wrote his "Judas Macabæus." William Billings b. Boston, Oct. 7. The first American musician of note.
- 1749—Domenico Cimarosa b. Aversa, near Naples, Dec. 17. Opera composer. Abbe Vogler (George Joseph Vogler) b. Wurzburg. Famous organist and theorist. Teacher of Meyerbeer and Weber. Johann Nicolaus Forkel b. Meeder, near Coburg, Feb. 22. Eminent biographer.
- 1750—Johann Sebastian Bach d. Leipzig, July 28.
- 1752—Sebastian Erard b. Strassburg, April 5. Piano maker. Muzio Clementi b. Rome. Great pianist and writer of études. His "Gradus ad Parnassum" still used. Nicollo Antonio Lingarelli b. Naples, April 4. Composer of sacred music and operas.
- 1753—Giovanni Battista Viotti b. Fontanetto, Italy, March 23. Famous violinist and composer of violin music. Carl Phillip Emanuel Bach introduced a system of fingering for the harpsicord, in which the thumb is used. Haydn composed his first symphony.
- 1754—Haydn composed his first symphony.
- 1755—Francesco Durante d. Naples, Aug. 13.
- 1756—Wolfgang Amadeus Mozart b. Salzburg, Jan. 27. The most versatile musical genius of the world. Vincenzo Righini b. Bologna, Jan. 22. Eminent singing teacher and composer.
- 1757—Ignaz Joseph Pleyel b. near Vienna, June 1. Noted musician and founder of the firm of Pleyel, Wolff & Co., piano makers. Domenico Scarlatti d. Naples.
- 1759—George F. Handel d. London, April 14.

HAVE method in your teaching and you will say it is wonderful how much children can learn in a short time.—*Pestalozzi.*

MUSINGS FROM A STUDIO.

BY ALBERT W. BORST.

IN music, as with food, taste of many varieties. Your just conclusion will be: that the substantial life-giving stuffs are comparatively few, and that they are necessities.

Show me a man's musical library, it will not be difficult to guess at his status as a musician. Be on speaking terms with several instruments if possible, but married to only one.

To be installed in the Temple of Fame it is not sufficient to turn out one's gems in the rough; they must be well cut and perfectly polished.

Teachers should examine their music more generously. They often select pieces merely because they have proved favorites. Sometimes the constant repetition alone suffices to make certain works popular, and is not necessarily a correct test of their real worth.

Of the hearing of concerts there is no end. But the hunters after some bravura passage for the piano, some difficult "harmonies" for violin, a high C for tenor, or other equally daring novelty, are unfortunately still in the majority.

Piano Duet Practice

By A. J. GOODRICH

THE advantages to be derived from the judicious practice of piano duets are so manifold that their importance can scarcely be exaggerated. But if the greatest benefits are to be obtained from this practice it must be pursued in a systematic manner, according to the dictates of good judgment and experience. The first, and perhaps most important, benefit to the student is this, that the habit of performing music with another person acts as an incentive to maintain a regular movement, or what is commonly called "keeping good time."

Keeping Good Time.

Rhythm and movement are the life and motion of music, and mistakes in these fundamental matters are more readily noticed by the average listener than are wrong notes. But more important is the fact that a "wrong note" can never be "corrected." It may be minimized by ignoring it and proceeding in regular time. Frequently the note sounded by mistake is theoretically as correct as the one actually written or printed. But if we accidentally touch *f*, in place of *c* (say on the last beat of a measure) and then add an extra quarter note to the measure by going back in order to sound the written note, *c*, we perpetrate another mistake, and a far more serious one than the first. These fruitless attempts to "correct a wrong note" frequently result in a dozen or more wrong notes, for while our companion duetist has proceeded *a tempo*, we are one beat behind, and will remain in this discordant situation until we find our proper place in the measure and movement. Sometimes the results are disastrous, and I have known fifty or more discords to ensue from this fatal mistake of trying to make one right out of two wrongs.

Pupils should understand that we make a broad distinction between a trifling mistake in sight-reading and a troublesome passage in some solo that is being studied. In the latter instance every difficult passage is to be practiced over and over again until it is mastered. But in reading at first sight (or in a performance before others) do not, under any pretext, try to correct a wrong note; that only calls attention to the error and results in a worse mistake than the mere accidental or careless touching of a key not called for in the notation. In order to cure this bad habit (almost universal among inexperienced pianists who have never played in a band or orchestra) I frequently sound certain fragments from the so-called "Etude on Wrong Notes," by Rubinstein. All the measured appoggiature which fall upon accented parts of a measure are foreign to and dissonant with the accompanying chord; and the untrained listener naturally supposes that the appoggiature are culpable as well as palpable discords until he realizes through their frequent repetition that the supposed "wrong notes" are part of the composer's scheme, that they represent a mood.

Discords, Dissonances and Wrong Notes.

In fact, discords and dissonances are such important elements in modern compositions that without them music would have very little charm or significance.

Therefore in all duet and other sight-reading practice we must establish an arbitrary rule that the regular movement shall not be interrupted by trying to correct occasional wrong notes. The movement may be ever so slow, to suit the pupil's capacity, but whatever it is, keep it regular until the music stops properly. This regularity of movement (playing "in time") is the only means by which two or more performers may be in harmony and unity, and without these necessary qualities the music can have no good effect. Therefore the injunction should be clearly understood that no stopping or stuttering on account of occasional errors is permissible. To guard against these the pupil should be aided in making a cursory examination of his or her part before attempting its sonat representation. Even a brief analysis will enable one to understand the

key, the time signature, and any peculiarities of melody or rhythm that may appear. In this way many stumbling points may be removed in advance of the actual performance. But when the reading once begins do not under any circumstances stop or interrupt the movement until it ends.

Another important point to know and to observe is this: The eyes should be fixed upon the score and not allowed to wander to the keyboard. When the sight becomes diverted from the notes it is usually difficult for the eyes to discover the exact place in the right measure at the right time and this causes confusion and error. For these reasons it is well to cover with a paper or music sheet the hands of young players whenever they are attempting to read at first sight. There is another advantage in this procedure: by relying upon the ear rather than the eye to know if the right notes have been sounded the pupil will gradually cultivate the sense of hearing and thus come to know exactly where he is in case of mishap. In thus following the notes literally the player will be aided by the position of the hands and the sense of touch, as well as by the ear. All these combined ought to obviate the seeming necessity for looking at the hands, except where there is an occasional long skip. In these respects the pupil may learn a valuable lesson from the blind.

Famous Duets.

There are a great number and variety of piano duets to choose from, and most of these are inexpensive. Among the simplest is the "Child's Friend," by Wohlfart, Op. 87; 40 Favorite Melodies arranged as duets by Jos. Löw; also Teacher and Pupil, by the same composer; The Young Duet Player, a new and easy four hand album compiled by Hans Harthan. These will enable the pupil to read the *secondo*, as well as the *primo*, for both parts are easy. Then come six sonatas by Carl Reinecke, Op. 127, quite charming. All these are composed upon an "unfang" of five notes for the *primo* part, and it is remarkable how many interesting themes have been evolved from this small compass. Melodious exercises, H. Enke, Op. 6 and Op. 8; Tone Pictures, J. Löw, Op. 191; Musical Picture Book, Op. 11, R. Volkmann (a neglected master); Grateful Tasks, C. Gurli, Op. 102, contains 26 short numbers in all the keys, each major key being followed by its relative minor. These are a little more advanced in grade; 18 Easy Duets, Leon d'Orville, two books.

In the fourth grade there is a very interesting book of duets, "Paul and Virginia," J. Löw, Op. 485. There are eight original and interesting tone pieces in the volume, with poetic mottoes for each number to aid in the interpretation after the notes are learned.

In the fourth and fifth grades selections may be made from the symphonies by Haydn and Mozart, omitting till later the three last symphonies of Mozart. Then the symphonies of Beethoven (first eight), Schubert, Mendelssohn, and the symphony by Schumann. Selections may then be made from the other symphonies by Schumann, and from those by Brahms, Saint-Saëns, Rubinstein, Tchaikowsky. "The New World" symphony by Dvorak and the Symphonic Poems by Liszt. The standard overtures are to be included here, but I do not recommend the pot-pourri overtures.

Duet Literature.

The choicest literature in this line comprises the music composed expressly in duet form, such as Op. 54 and 63, Schubert; Kinderstücke, Mendelssohn, Op. 72; "Oriental Pictures" by Schumann, Op. 66; also Op. 85 and 130; six easy pieces, Op. 88, and twelve four hand pieces, Op. 113, Loeschhorn; Ball Scenes, Op. 26, Nicode; Tarantella (one of the best ever written) J. Rheinberger, Op. 13; Polish Dances, Philip Scharwenka, Op. 38; Marche Brillante, Raff, Op. 132; "In a Bohemian Forest," Dvorak; Sleight Ride, Tchaikowsky; Pastorale Enfantine (easy), Chaminade; Five Spanish Dances, Op. 12, or Album

Espagnol, Op. 21, Moszkowski; Czardas Album, F. Behr; Hungarian Dances, Brahms.

The most prolific and one of the most original composers of piano duets was Heinrich Hofmann, and the following from his pen are recommended: "Italien Liebesnovelle," Op. 19; "On the Rhine," Op. 43; "Leaves from My Diary," Op. 46; "Skizzen," Op. 57; "Romantic Suite," Op. 120. These Hofmann morceaux are characteristic tone pictures, melodious, fanciful and effective. They are mostly in the fifth grade.

Many of the famous works for piano solo and for orchestra have been so poorly arranged that they are unsatisfactory as duets. Some exceptions are here noted: Intermezzo, Arensky, Op. 13; Minuet, Op. 65, Saint-Saëns; Ballet Music in Canon Form, S. Jadassohn, Op. 58; Ballet Music from "Famors," Rubinstein; "Fete Champetre," E. Jambor, Op. 23; Serenade for (string orchestra), E. Elgar, Op. 201, an exquisite piece of workmanship; "Hamlet and Ophelia," E. A. MacDowell; "Sounds From the Hartz Mountains," Templeton Strong; "Wedding Music" (including the charming Bridal Song), Jensen; Royal Gallic March from his "Macbeth" music, E. S. Kelley. All these were arranged by their composers. Grieg transcribed a considerable number of his works for four hands, and these may be accepted without question: "In Autumn," concert overture, Op. 11; Symphonic Pieces, Op. 14; "Sigurd Jorsalpur," Op. 22; Norwegian Dances, Op. 35; Waltz-Caprices, Op. 37; Holberg Suite (in the old style), Op. 40; also the two "Peer Gynt" suites, Opuses 46 and 55. Mozart composed only a few piano duets; Beethoven still less; Ländler (unimportant), and a sonata in D complete the list. This sonata is the one Beethoven was performing with his pupil, Ferd. Ries, at the residence of a Viennese nobleman, when a liveried lackey at the entrance to the salon bawled the titled names of some belated guest. The impetuous composer was so annoyed by this thoughtless interruption that he abruptly stopped the performance, and addressing Ries in a loud voice, "Come on!" he said, "We do not play for such swine."

Additional Advantages.

Aside from the advantages already mentioned, a good piano duet presents other attractions. The melodic and harmonic outlines are usually more extended and broader than in a solo; the dynamic distinctions between principal theme, counter-theme and ad libitum parts are more easily made effective; less technical skill is required from the performers, and finally there is a certain pleasure in this musical companionship with a kindred spirit which the soloist does not enjoy. The desire to bring out all the charm of a hidden melody, to make certain background accompaniments mere rhythmic whispers, and the pleasurable excitement of following and reading alternately, all this may be enjoyed by the duetists. And to the present writer no recollection is more charming than that of the many delightful hours passed in reading piano duets and in the fellowship of so many great composers.

TECHNIC AS IT SHOULD BE.

By H. E. CROLIUS.

EVERY art has its own technic and training, which can neither be overlooked nor neglected by those who wish to excel. The skill of the piano virtuoso depends upon his mastery of the keyboard, by gaining control of the muscles of the fingers, wrists, arms, etc., which are the tools by which he must attain it. It can only be accomplished by hard practice, requiring time and patience, and, above all, concentration of the mind upon the work in hand. Technic is of two kinds—one is dead, the other, alive. The first is made up of useless repetition and difficulties far beyond the capacity of the pupil—looking forward to future use, but which are usually forgotten long before they are needed. The second is that which can be at once incorporated in the work, and so become a part of the mind itself.

An extreme example of the first came under my notice in an adjoining studio, where an indefatigable individual practiced from seven to nine hours a day. She seated herself at the piano promptly at nine in the morning, starting in with scale practice. She began with C major, which she played slowly and monotonously four octaves, up and down the piano at least twelve times, then she took the minor in the same manner, and so on through the whole gamut, finishing up with the chromatic—making in all at

least three hundred repetitions. The arpeggios followed in the same order, when every one within ear-shot thought it had come to an end. But, no, after a very brief pause she went over the whole series again, this time using a mild velocity form, but without either accent or shading. Now, it is an absolute impossibility for any human being to concentrate the attention on such exercises as these for four hours and a half. The mind is worn out, leaving the fingers to fight the battle alone. The result was a failure. The time was wasted. She had not marched, she had only marked time.

Two musicians passed who had heard the whole thing and had been annoyed by it. One of them said:

"Our friend in there may come to something in a hundred years or so." The other answered:

"Not in a thousand, if she keeps up that kind of work."

The best example of the living technic with which I am familiar is contained in the four books of Touch and Technic, by Dr. William Mason.

The following Counsels of Dr. Mason's are axioms to me now:

"One thing at a time, and do it well. Concentrate your mind upon your work, and do not leave it to the fingers while your wits are wool-gathering. Never overdo technic. One scale and one arpeggio is quite enough for the most ambitious pupil to practice for a week. Vary the forms according to the culture and capacity of the pupil, but keep to the one. I have found by my own experience that more progress is made so."

How has it worked? The answer will come from my studio notes. I had just moved into a new studio, which was separated from the next apartment by a thin partition. This was vacant when I came, the other tenants arriving a week or so later. I was very busy at the time and did not trouble myself about my neighbors, whose acquaintance I made later. In the course of conversation one day the lady mentioned that she had been very ill just before they moved, having been brought directly from a hospital to her room, which adjoined my studio. I exclaimed at once,

"What a nuisance I must have been to you!"

"Not at all," she answered. "Your exercises were not prosy, though they were peculiar. I used to wonder what that funny little one was which you always gave at a first lesson. It was only two notes, and as you taught it it sounded exactly like a word of two syllables which you were drilling them to play correctly. As soon as they mastered that you gave them another, similar to it, with the accent reversed. I told my husband they sounded like tweedle and tweedle dum. Can you tell me what they were?"

"Dr. Mason's two-finger exercises. I hope you did not find them tiresome?"

"They could not be tiresome for you gave them in such infinitesimal doses. But small as they were we were amazed at their effects, and my husband began to call them the symphony of two notes. We were especially interested when we heard you applying the principles to the pieces. You chanced to give a mazurka with which we were familiar, and we hardly recognized it. It seemed as though our version was dead and you had made it alive. What made the difference?"

Phrasing and Accents.

"The phrasing and accents, both of which are strong points with Dr. Mason. His technic all through fairly bristles with them. I would like to tell you the effect of one exercise on me. I was preparing for a pupils' recital, and one of the young ladies who was to play asked me to give her a lesson so that she would not have to come twice on one day, as her regular time fell on the day of the recital. I had to give it after my work was over, and it so happened that I had been unusually busy and was completely worn out when she came in. I was tempted to ask her to excuse me, but I knew she would be disappointed, so I concluded to try it and if I could not give her an honest lesson to make it up the next time. I turned over her music listlessly and chancing to open to a velocity exercise told her to play one of them. She was my most temperamental player, and as soon as she commenced I felt relieved, and when she finished my weariness was completely gone. I never gave a better lesson in my life and I could have gone on teaching for hours.

"I am not surprised, for I felt something like it myself in my role of listener while I was ill."

ABILITY AND WORK.

By FAY SIMMONS DAVIS.

"WHATEVER you are by Nature, keep to it; never desert your line of talent. Be what Nature intended you for, and you will succeed; be anything else, and you will be ten times worse than nothing."

The man who understands himself; the man who decides upon his life work after weighing his capabilities, is bound to succeed. He first "chooses wisely," then "works faithfully," twin mottoes indicative of thoughtfulness and ambition. A man must have a combination of forces, in which ability is paramount, if he is to successfully meet the exacting demands which are sure to be made upon him.

There are many pupils now studying music with the longing and ambition to become teachers sometime. They must remember that before teachers can be made there must first be *material for the making*. They must take good counsel of their judgment, and separate their feelings from their wits. They should seek, and then consider deeply, the advice of their trusted teachers. If it is their counsel that they are not at all fitted for such a vocation then they must bear their disappointment bravely—they can search around and find some other work in the world which they can do with more credit to themselves and helpfulness toward others. If, however, their instructors do consider them capable of success in this field, each one should ask himself: "Am I prepared to strengthen all the powers which Nature and Art have given me, so that I will succeed?" If he can answer: "Yes, I am," then he should never swerve from his decision, but *stick to it*. The advice of the Proverbs reads: "Let thine eyes look right on, and let thine eyelids look straight before thee. Turn not to the right, nor to the left."

The lessons of will power and enthusiasm which you students will absorb from the School of Industry, after you have started in your profession, will far outweigh those learned in all the grades of music. Work constantly. Don't forget the three P's which make success—"Practice, Patience and Perseverance," but the greatest of these is *Perseverance*." Of Meyerbeer it was once written: "He is a man of some talent but no genius; he lives solitary, working fifteen hours a day at music." The world soon learned the valuable results of his labors.

Work arouses the creative faculties and cultivates resourcefulness. Work is the pivot about which your whole career revolves. The larger the sphere you wish to enter, the more proficient you must be. Work then, and work with a will. Keep one purpose always in view, each one of you, to be the *best* teacher you can be. Work often wins where beauty and "good-luck" fail. Work wields a greater power than the magician's wand. Is it trite advice to bid you work? Then let me repeat it again—ten thousand times ten thousand times.

In addition to your own efforts you must also cultivate the power of making your pupils work, too.

Besides loving your work you must also love your pupils, each one as he deserves. Remember that the limitations in temperaments often make possible the virtues. A tired but happy teacher once said to me: "My life is broad and rich; I love my scholars and they do me. They are eager to learn and they improve at every lesson. I always reserve some time each day for my own advancement. My musical journals inspire me to constant, better effort, and keep me informed of the work and ideas of other teachers. I often have the privilege of hearing beautiful music and of enjoying my friends. All in all, what more can I wish?" Surely, what more?

Every teacher is an artist in a greater or less degree. My Century Dictionary defines "artist" as a "person of especial skill or ability in any field; one who is highly accomplished."

What constitutes "skill?" The combination of many forces, focused in the right direction. What creates "ability?" The inherited and cultivated worth of one who works for and aims to succeed, by the *slow, sure methods of personal merit and honest living*.

Remember that it is a great privilege to be a teacher of music, even if there is but one pair of hands to train, and one mind to guide. Therefore, the character of him who follows this profession must be wholesome and pure, for his life lies nearest to the home life.

The more beauty a teacher sees in music, the more devoted he should become to those finer characteristics of life and of art which are each day making the world more beautiful. Character creates character. As our own Whittier has said: "Be noble, and the nobleness that lies in other men sleeping will rise in majesty to meet thine own."

MUSIC AND LANGUAGE.

By MARK HAMBOURG.

"A point which is often missed by musicians is that music, being the expression of thoughts in sound, has its grammar, its punctuation and its syntax, and, therefore, requires the same means of interpretation as language. The connection between music and language, indeed, is much closer than people usually imagine. For this reason I strongly recommend all musicians to study declamation. We all know that a great actor in undertaking a new role strains every nerve to make his interpretation of it perfect. He neglects nothing in the way of contrasts, climaxes, pauses, emphases and so on—each and all of which play upon the emotions of his audiences. Is not the pianist's an exactly parallel case? He, too, must make his contrasts, climaxes, pauses and emphasis—in short, every movement must be rendered with the emotion it calls up.

"This explains very largely the shade of difference which usually makes the interpretation of the same passage by different players, and, also, explains why an artist never plays a piece twice running in exactly the same way. In the first place, all pianists are not equally emotional, their interpretations vary in some degree. In the second place, no player is ever swayed by his emotions exactly to the same extent every time he plays a particular piece.

"The actor on the stage rarely, if ever, speaks his telling lines with precisely the same intonation at every performance, and this for the reason I have given in the case of the pianist. In a similar way, the man who makes a speech and has occasion to repeat some particular phrase more than once is certain never to give the words the same intonation each time.

"And the pianist, who, remember, is expressing his feelings just as much as plainly as the speaker, will never repeat in the same way any phrase that occurs several times in a piece unless it is a phrase with a meaning which demands an exact repetition each time, such as the three bass notes that are the chief characteristics of Rachmanoff's Prelude, and which are intended to represent the regular wail of the peasants as they pull the barges along the Volga in Russia.

"I may perhaps be forgiven if I mention the story of the actress who had to kiss her lover ten times, since it is a good illustration of the importance of varying the method of rendering a recurring phrase. She kissed him each time in a different way—and brought down the house."

TEACHERS' AUXILIARY WORK.

The work that the teacher does away from the lesson is fully as important as the work done at the lesson. Every conscientious teacher should prepare the work for coming lessons and this means careful thought and self preparation. The first hour of the day should be devoted to this. Sit down and think over your teaching appointment and talk the matter of each pupil's individual success over with yourself. This is a very invigorating course, and not only reflects success upon the teacher's artistic work, but upon his financial condition as well.

You should put a personal estimate upon what a pupil should accomplish at the coming lesson. If the pupil fails to accomplish this work outlined it is often wiser to inspire or admonish the pupil through a subsequent letter sent through the mails than at the lesson. The pupil is humiliated by failure and the teacher is inclined to be excited through disappointment, and sometimes things are said that are regretted thereafter. The little letter greeting the pupil the next morning, telling in carefully coached words what the error was, why it came about and how it may be remedied, is often most effective. The teachers who attend to little matters like this are the ones who win the confidence of their pupils, the support of the public, and the fine satisfaction of having accomplished desired results.

EUROPEAN MUSICAL TOPICS.

BY ARTHUR ELSON.

Psychology and Music.

In a recent issue of *Kunstwart*, Dr. Paul Moos reviews interestingly a pamphlet of Prof. Siebeck on psychology and music. The question of how and why we enjoy music is one that opens a wide and almost unexplored field for investigation. There are many elements in music—rhythm, regularity of vibration, pitch perception—apart from the harmony that lies at the foundation of our art. These are comparatively simple in effect, and exert their influence on the dog that will howl in sympathy with a piano, or the horse marching behind the regimental band, as well as on human beings. But why certain related sounds and progressions in the harmonic scheme should arouse certain definite emotions in the hearer is harder to explain.

Helmholz expressed the idea that the increasing frequency of beats, or simultaneous vibrations, between the different notes of a chord, influenced the auditor's enjoyment up to a certain point. It is also true, in acoustics, that the simpler chords have the simpler ratios between the vibration-rates of their tones, and our enjoyment of music may vary according to our varying capacities to perceive more complex relations. Thus non-musical people notice only broad distinctions like that between tonic and dominant, and do not appreciate more delicate intervals.

Yet even this does not explain why harmonies of equal complexity may arouse wholly different emotions. Psychologically speaking, an emotion is not an intangible something accompanied by certain physical sensations, but consists wholly and only of those physical sensations. When music comes to our ear, the vibrations travel to our brain and excite certain sensory cells in a certain order. The result may be that other sensory cells are excited, in the same way as they would be by the physical effects that we term emotions, or that the brain cells thus stimulated do actually cause the emotions.

As the cell-association differs with different people, the same music might arouse different ideas in different people; but as brain-association in its general lines does not vary greatly, the different ideas will not vary greatly. Marches, for instance, or dances, or dirges, or other pieces of well-marked character, affect all hearers in about the same way. Often less characteristic pieces will do this, and we have as example the case of Schumann playing a duet with a friend, and each finding independently in the piece a suggestion of the gay, brilliant life of Seville.

Prof. Siebeck avers that the reverse of all this is true, and that every emotion has its corresponding expression in music; but here, of course, we come upon the difficulty that the music would vary for the same emotion in different people, according to the variation in association of brain cells. The variation would not be great, however, in persons of similar temperament, and equal refinement of feeling. This refinement of feeling, or sensitiveness of the brain to music in a physical way, is what gives us our enjoyment of the art; and the absolute importance of this sensitiveness is shown by the case of Von Bülow, who was not musically receptive until after a certain date when he received an accidental blow on the head that affected his brain. We should hardly go so far as to advocate hitting all non-musical people on the head, but if their brains could be made more sensitive to the effects of tone, they would enter into a vast heritage of enjoyment from which they are now debarred; for the intimate effect of harmony on the brain of a receptive hearer fully justifies the saying that music begins where language ends—a fact aptly expressed by Browning when he makes Abt Vogler say: "The rest may reason, and welcome; 'tis we musicians know."

In the *Mercure Musicale*, Ricciotto Canudo indulges in some reflections on the music-drama of the present. He does not seem to find very much to satisfy him, but perhaps that is not his fault. The guiding motive has come to stay, he thinks. Yet he believes that its employment by Wagner is too precise and determinate, and has become a convention that should be broken, even as Beethoven and Wagner broke the conventions of Italian melody. On the antiquated Italian opera seria, he quotes Wagner, who says: "An Italian work should contain at least one air that is listened to voluntarily. For its success, conversation should

be interrupted and the music listened to at least six times; while the composer, who can draw attention to his music a dozen times is acclaimed as a veritable genius."

The Russians, too, follow this mistaken idea, according to M. Canudo. Their great descriptive powers, used in music as in literature, to express unrest, suffering, and the vague strength of a great renaissance, are hampered by a form that prevents true unity of effect.

The later Verdi is given due credit for the tragic strength of *Othello*, the expensive gaiety of *Falstaff*, and the broad decorative effect of *Aida*. But in spite of the recognition always won by them, they are rated as faulty in true dramatic structure and aesthetic qualities. Boito is accorded high praise, however, for following the action closely with the music in his *Mefistofele*.

In France, decorative dramas like Erlanger's *Aphrodite* are condemned as lacking musical inspiration, and even Saint-Saëns receives no praise, save for his *Samson et Dalila*. In Germany, the *Salome* of Strauss is greeted as the one worthy example of the drama of the present—or shall we say the music of the future?

Yet there are many worthy operas abroad, which succeed where labored music-dramas fail—Goldmark's *Heimchen am Herd*, for example, and Massenet's *Jongleur de Notre-Dame*. It is not given to all composers to create a series of great art-works like those of Wagner, but if each composer will work out the best that is in him, instead of stooping for popular favor, we need have no fear for the future. Rossini gave the Italian public the trivial tunes they enjoyed; but for Paris he produced a far higher art-work in *William Tell*. If our composers would steer between the two extremes of popular triviality and hyper-philosophical complexity, they might find that the successful operas have not all been written long ago.

"GRIEG was hugely proud and happy over Norway's newly-got flag," writes Percy Grainger in some personal recollections. "He was always keen to see it flying from the Trolldhaugen flagstaff, and one day, when for some reason it was down, he was quite depressed not to see it as usual."

"It was a joy to see how uplifted he became in the hills. He told me he never felt that his harmonic flight was so daring and free as when he composed up on high, and how some of his very loveliest things came to paper in the little Sæter-huts up in the Jotunheim mountains."

"No words could adequately enough tell the extent of his broadmindedness and generosity on artistic matters. It was grand to see how he had never let himself be led into any of the musical party-strifes that must have been raging in his younger days."

"To have the privilege of knowing Grieg personally was to discover in his habits, traits, looks, speeches, the same sweetness, loveliness and tenderness that all the world loves in his work."

MUSICAL novelties abroad are as thick as blackberries in August, now that the season is in full swing. An announcement that is certainly novel comes from a Brixton oratorio concert, where, according to one London paper, Schubert's "Unlimited Symphony" was given. For really new works, however, a gentleman named Beethoven heads the list. Hugo Riemann, in the International Society's journal, writes of the discovery of the II Mödling dances written by that composer in 1819, for string and wind instruments. The copied parts came to light among old music in the Thomas-schule, and the scores Dr. Riemann prepared from them show a striking melodic beauty and refinement of instrumentation. At first ascribed to Weber, because found near one of his works, their structure and quality led Dr. Riemann to think them the work of the greater composer, and later investigation confirmed the idea.

Massenet's *Ariane*, which appeared at Brussels, is the most important new work of the present moment, although *Le Chemineau*, the new pastoral opera of Leroux, has aroused much discussion in Paris. In the same city, Swiss music has been represented by Gustave Doret's *Armilles* and the *Bonhomme Jadis* of Dalcroze. The latter composer has won another success with his semi-allegorical *Eau Courante*, dealing with the lives of a peasant family who depend on the stream that turns their mill. In Germany, Hausegger has entered the vocal field with his successful Hebel Requiem, while London is trying to decide whether Delius and Holbrooke are really great or merely struggling to achieve greatness.

A FEW HINTS TO YOUNG TEACHERS.

BY MARY E. MAY.

If the hour you spend with a pupil seems to you drudgery; if there is a sense of relief when the sixty minutes have expired; if it is not a pleasure to you to see the mind of the pupil expanding as his or her musical horizon widens with advancing lessons; if, when after repeated efforts a student conquers a difficult passage in time or in fingering, you do not respond with an answering thrill of victory; in short, if your heart is not in your work you cannot hope for the best results with your pupils.

Allowing that all who come under your instruction may not be possessed of musical taste nor talent; that the reasons why they are learners in the art of which you are a teacher may not be clearly defined in their own minds, and possibly the taking up of the study, was not of their own choosing; but your part is to be performed with real interest and with infinite patience.

During first lessons there is danger of "taking too much for granted." That is, the teacher is so familiar with the rudiments, that the simple but essential details are sometimes passed over, perhaps with a single explanation, and with no review later on. Some of us have been suddenly confronted with the fact, that the proficiency with which a pupil seemed to be reading music was really owing to the marked fingering in the exercise book. Do not think time is misspent with pupils when their fingers are not in action. See that not only the letters on the staff are well known to them, but that rests, signatures, the rule for dotted notes, the formation of chords accidentals, are all familiar. It is wise to "make haste slowly."

Insist on correct reading, but learn to distinguish between carelessness and nervousness. Don't be disturbed by discords and false notes; if you are teaching beginners these things must needs be. If the pupil does not make satisfactory progress ascertain how the practicing is done and whether any one in the home takes a personal interest in the pupil's work other than to say: "Go and practice your hour, my dear."

ENTHUSIASM AND HURRY.

Just as one must avoid attempting too much at a time (if a lasting impression is to remain) so is it necessary to avoid hurry. Some learn quickly, while others, equally in earnest, and with the same attention to detail, accomplish much less in a given period. This always has been, and always will be the case. But no amount of hurry can possibly equalize natures essentially different. Hurry and superficial study are twins. Some people have a fatal facility for skimming over the surface; they get a reputation for being "clever," whereas they are only "showy;" their performances please at first, but soon weary; and after a time one finds that though the outside was bright the substance was rotten. Hurry begets disappointment. Enthusiasm is thorough and takes its time. It has been said that the musical education of a player or a singer should take at least ten years. A good foundation can be got in three, but a sound and lasting structure may take half a lifetime, and even then the true musician feels there is plenty left undone. So do not hurry; you may finish your lessons, but whether your education is a sufficient one or enough to put you in a safe position for carrying on the work alone is another matter.

The relation of the pupil to the teacher is a difficult topic to generalize upon. And yet I hardly like to omit all reference to anything which so vitally affects the Study of Music. I suppose you are thinking that though there has been a good deal of grumbling about the student, I am not likely to find fault with the teacher. Well, you are right as far as to-day is concerned, but I hope on a future occasion to analyze the teacher as carefully as I have dissected the student, for you yourselves may be teachers some day, and it behooves us to remember that "knowledge" is not synonymous with "ability to teach;" neither is the art of teaching something which is always "born and not made." There are many useful maxims and methods which even the most ordinary person can study with profit.

"The artist has need of the opinion of the crowd. All sincere artists have an instinctive distrust of incense-bearers as well as of detractors. The competent critic is a *rara avis*; the kindly and impartial critic a still more unfrequent being; the public at large is the sole authorized judge, because of its absolute independence."—Cecil Chaminade.

ANECDOTES OF GREAT MUSICIANS.

The composer of the "Creation" and the "Seasons" has frequently been accused of avarice, though no conclusive evidence has ever been given to prove the charge; indeed, what testimony there is in reference to Haydn's purse matters proves that he was very charitable and disinterested. Possibly the reputation of being stingy may have gained ground through a combination of circumstances similar to the following. When the "Father of Symphony" died, among his effects there were found forty-six canons framed and mounted like engravings. They used to adorn the walls of Haydn's bedroom. Most of his friends knew of these, and also how they came to their hangings.

"I was not," Haydn used to say, "rich enough to buy good pictures, so I made myself some tapestry such as every one I am sure cannot have."

The surest sign of genius is facility, and there is no art or science in which this is more forcibly exemplified than in music. The works of our greatest musicians are equally wonderful as feats of labor, as for their sublimity of conception and creation.

To cite a few examples, Handel's "Messiah" may be mentioned as having been composed in the marvelously short space of twenty-three days; while the magnificent "Israel" took but twenty-seven! Mendelssohn conceived and wrote down the famous "Ruy Blas" overture in two days.

But the palm must be awarded to Mozart. In his short life of thirty-nine years, he produced a mass of works of which the correct catalogue is even now scarcely ascertained. As instances of his rapid work, there is the glorious G minor Symphony, composed in ten days; the "Marriage of Figaro" within the month of April, 1786, while the splendid *finale* to its second act Mozart threw off in a little over twenty-four hours, notwithstanding he was so ill that ere the last page or two were scored he had swooned in his chair!

Many other instances might be given of other composers. Mendelssohn did some great feats, while Donizetti possessed the habit of writing a whole act of an opera after dinner!

While Haydn was in London, a nobleman called upon him saying that he was passionately fond of music, and would feel obliged if Haydn would give him a few lessons in harmony and counterpoint, at one guinea a lesson.

"Oh! willingly!" replied the composer; "when shall we begin?"

"Immediately, if you see no objection," saying which, the man of means withdrew from his pocket one of Haydn's quartets. "For the first lesson," said he, taking the initiative, "let us examine this quartet, and you tell me the reason of some modulations which I will point out to you, together with some progressions which are contrary to all rules of composition."

Haydn raised no objection to such a course, so the noble genius went on. The initial bar of the quartet was first attacked, and but few after it escaped the critical eye of the dilettante.

Haydn's reply as to why he did this and that was very simple. "I did it," he said, "because I thought it would have a good effect."

Such a reply was no answer to "my lord," and he declared that his opinion of the composition being ungrammatical and good for nothing would be maintained, unless Haydn could give some better reason for his innovations and errors.

This nettled Haydn, who suggested that his pupil should rewrite the quartet after his own fashion. But not like a great many self-taught geniuses who do credit to their masters, the pupil refused to undertake the task, contenting himself with impugning the correctness of Haydn's production. "How can yours, which is contrary to the rules, be the best?" he repeatedly inquired of Haydn.

At last Haydn lost all patience. "I see, my lord," said he, "it is you who are so good as to give lessons to me. I do not want your lessons, for I feel that I do not merit the honor of having such a master as yourself. Good-morning!"

Haydn left the room and sent his old servant to show "my lord" out.

WHAT IS MUSIC?

BY EDITH R. PEET.

No two people probably work under precisely the same circumstances. One must have his study and work-table arranged after his own fancy, otherwise ideas will not come, and the pen will not go. Another cannot possibly pen a line with his boots on. Some men cannot work unless their table is strewn pell-mell with papers, useless quills, and such like; while, on the other hand, the table, the room, and its surroundings must be the perfection of neatness before many individuals can set themselves down to sketch out an article or a few bars of music.

Some of our composers were, seemingly, very fastidious in their preliminaries before getting to work. Haydn, though "solitary and sober as Newton," could neither compose on paper nor extemporize upon the piano unless he had on the diamond ring which Frederick the Great had sent him; then the paper on which he wrote had to be the finest and whitest possible, or he could not summon a single idea.

Rossini could write best when he was under the influence of Italian wine and sparkling champagne. Paesello liked the warm bed in which to jot down his musical notions, and we are told that "it was between the sheets that he planned the 'Barber of Seville,' the 'Molinara,' and so many other *chef d'œuvres* of ease and gracefulness." Mozart could chat and play at billiards or bowls at the same time that he composed the most beautiful music. Sacchini found it impossible to write anything of any beauty unless a pretty woman was by his side, and he was surrounded by his cats, whose graceful antics stimulated and affected him in a marked fashion. Beethoven could write best after a run—sometimes bareheaded through three or four streets around his lodging—or a walk in the fields had a wonderful influence upon him.

"Gluck," Bombet says, "in order to warm his imagination and to transport himself to Aulis or Sparta, was accustomed to place himself in the middle of a beautiful meadow. In this situation, with his piano before him, and a bottle of champagne on each side, he wrote in the open air two 'Iphigenias,' his 'Orpheus,' and some other works." Cimarosa had a strange taste. He delighted in noise, and to be surrounded with ten or a dozen gabbling friends, when he composed. Our well-informed friend, Bombet, states of him that it was while he was amusing himself with such a circle of gossips "that he projected his 'Orazj' and his 'Matrimonio Segreto,' that is to say, the finest and most original serious opera, and the first comic opera of the Italian theatre. Frequently in a single night he wrote the subjects of eight or ten charming airs, which he afterwards finished in the midst of his friends."

Zingarelli used to prepare himself by an hour's reference to his missal, a classical author, or with the writings of some saint, after which the melodic stream poured forth copiously. Not the least noted for his eccentricity was Anfossi, the Italian—a composer of great promise; but alas! "whom the gods love." This genius could create music, but only under the circumstances of being surrounded by smoking hot fowls and Bologna sausages, which by their fumes seem to have inspired his imagination and stimulated the brain through the nose no less efficiently than through the stomach.

Lastly, there was Sarti, whose muse sang at no time or place but amid the funeral gloom of a dark room, dimly lighted by a single taper; and during those small hours which precede the dawn. "In this way," writes Bombet, "he wrote the 'Medonte,' the rondo 'Mia Speranza,' and the finest air known, I mean to say, 'La dolce Campagna.'"

Here is another clue to the problem which so many have attempted to solve, concerning Rossini's reason for ceasing to compose when still a young man. The composer of the "Barbiere," lounging on a sofa in his dressing-gown and slippers, was one morning chatting to a familiar friend upon the subject of music, when at last the visitor ventured the question which he had long been anxious to put to the great operatic writer:

"Why is it, signor, that you have been silent so long when your inspirations live in the highest regions of the art?"

Rossini made no reply. He quietly moved towards his pianoforte, which he opened, and drifting leisurely over its keys he gave out a beautiful passage from "Don Giovanni."

"There, my dear friend," said he, as he finished playing, "to compose music after such as that is simply to carry water to a springing well."

From time immemorial, in all ages, in all climes, music has been the expression of the soul of man. Plato says: "The soul is a harmony." Every emotion, every phase of life, from the cradle to the grave, can be expressed in musical terms. Taine says: "Music is a cry." The best and truest definition of them all is "Music is the Voice of Nature." Music began with the creation. The murmur of waters, the song of the birds, the winds whispering through the trees, even the rocks on the everlasting hills give us music. Travelers tell of a cave in Scotland through which currents of air pass in such a manner that there results therefrom a faint but distinctly audible melody.

Chateaubriand says: "Music considered as an art is an imitation of nature, its perfection therefore consists in representing the most beautiful nature possible." Singers of all nations have imitated as closely as possible nature in all her various moods. Especially is this true of words, as "fal-la-la-tu-ra-lay" and other combinations of syllables, being their very liberal and imperfect interpretation of the songs of their feathered friends.

Among the ancients Plato says: "We must not judge of music by the pleasure it affords, nor prefer that kind which has no other object than pleasure, but that which contains in itself a resemblance to the beautiful."

Plutarch tells us: "The ancient Greek philosophers and legislators considered music a necessary part of education, as having the power to soften savage qualities of the disposition and give men a sense of propriety."

Music is regarded by physicians as a remedial agent. A number of years ago an association was formed in New York to introduce music into all hospitals, physicians claiming that music had a beneficial effect, even aiding materially in the cure of mental disorders. I have heard nothing more of this association and infer from that, that the physicians with musical instinct were in the minority, and that few musicians were unselfish enough to give their time and talents to such a cause. The soldier on the field of battle, awakened by the bugle call, shoulders arms and marches against the foe, to the stirring sound of life and drum, which put courage in his heart and inspire him to fight and, if need be, die for home and native land.

Every nation has its distinctive music, characteristic of the life of its peculiar people. The composers of the Northern countries, of Russia, Poland, Norway, Sweden have given us music that is weird, heavy, sombre in color, often joyless in effect, it voices their endless struggle for liberty and existence. Very different from these is the music of Italy with her blue skies of France and sunny Spain.

In Italy the dingiest opera house gives as many works in one year as the Metropolitan in New York gives in ten years. Between them comes the music of Germany, scholarly, full of deep feeling, love of home and of the beautiful. The music of India and the other Eastern countries is mystical, religious or shall we rather say, superstitious. Their music is peculiar in that the semi-tone is divided once again. Our own Indian music, to us unintelligible, as is their language, is symbolic of their daily life. They sing their legends of birth, of death, of animals and birds, who with themselves are children of the Great Spirit. According to statistics: 70 per cent. of Germany's population is musical, 50 per cent. of France, 45 per cent. of Italy, 34 per cent. of Russia, 30 per cent. of United States, 20 per cent. of England.

China and Japan are omitted doubtless for lack of a standard of comparison. It is a well-known fact that no occidental can listen to oriental harmonies without a headache, and the orientals insist that only their notorious politeness keeps them from laughing outright at the abominable noises we sit through with seeming enjoyment.

Joseph Jefferson, the noted actor, pays this beautiful tribute to music: "I have always loved music and I would not give away for a great deal the little that I know. I am not at my ease with those who have a contempt for music."

Music is like a discipline—it makes men sweeter, more virtuous and wiser.

LETTERS FROM OUR READERS

THE ETUDE will be glad to print interesting letters from our readers. The letters should be bright, timely, helpful and must be of a nature that will appeal to the greater number of our readers. Letters that appeal to special classes of teachers or students will not be considered. The letters should be about 350 words in length. Your letter may be one designed to encourage some worthy musical project, to foster some musical purpose, to protest against some abuse, or it may be an experience in new education. They should be written upon one side only of the sheets of writing paper used and the writer's name and address must always accompany the letter whether the writer desires to use an assumed name or not. The first sheet should be plainly marked: "For the Editor's Mail." Letters not used will not be returned.

A Disgrace to Music.

The article appearing in THE ETUDE for last December, entitled "A Disgrace to Music," has aroused a very general interest. We are in receipt of numerous burning protests against the practice of some piano firms who are laboring under the delusion that good advertisement consists in buying the services of noted virtuosi who are willing to declare that the pianos manufactured by the firm are superior to all other makes. Mme. Schumann-Heink, in the highly interesting letter which follows, reveals that the practice of offering large sums to artists for their testimonials is by no means a fiction. There are few piano firms in existence who would not be glad to have Mme. Schumann-Heink's testimonial. Still the only courtesy she has accepted is that of having the instrument she uses provided for her. We are glad to have an artist of this type become an American citizen.

"You desire my criticism upon the pianoforte question which is to-day in such an inartistic condition. I deem it a sin against art for an artist to sacrifice his conscience for base money. No price in the world could persuade me to do this. I have had the highest imaginable prices offered to me by different piano firms but I prefer to work harder. I am happy and proud to have the accompaniment of pianos such as those manufactured by celebrated American firms * * * which I consider superior to any pianofortes made anywhere in the world. I have never received a single cent from these firms, but they have provided me with an exceptionally fine instrument while upon concert tours.

"Every day we see many proud ideals sink into the dust but we need not therewith relinquish our common duty and attempt to set the next best thing in its place. Every artist should sacrifice personality and sentimentality for his art. He should take great pains to exercise over the average man the same principles of Freemasonry that will eventually mold his public as a sculptor produces a beautiful statue. How much more fortunate, happy and satisfied artists would be if there were fewer personalities and sentimental jealousies. You may ask, what this sermon has to do with the piano question. Many of the greatest artists give their testimonials to firms not for gold but for petty jealousies and malice, by giving a testimonial to a rival firm, in order to injure some piano firm who has denied an artist a money recompense.

"It not infrequently happens that young thoughtless pianists come to America and risk their entire possessions upon impossible tours. Some piano firms have assisted these young players in times of need and they naturally return the assistance with flattering testimonials. With the mature artists, however, there are no extenuating circumstances which might lead them to sacrifice their honor for many thousands of dollars.

"I send you my most heartfelt wishes and greetings and trust that your work in this most laudable direction will reach the highest and most desirable goal in our sacred art of music.

"With best wishes,
"SCHUMANN-HEINK."

Apropos of the same subject R. E. Johnston, manager of Mme. Nordica, has to say:

"Piano manufacturers should stick to their own end of the business, and let experienced hands take care of the artists and concerts.

"Then the public would be better satisfied, the artist better paid, and the business generally improved.

"As it is, art is debauched by commercialism, and the artist, the business man and the public all suffer in consequence.

"True, great artists often perform on, and thus advertise, great instruments, but to what great extent is this condition altered so as to deceive and disrupt! "We find great artists playing and advertising the cheapest and poorest piano made, and we find inferior artists heralded as geniuses playing and advertising the best of pianos.

"This means that the public, as soon as enlightened to the deception, will seriously hesitate in their consideration of both piano and concert.

"Sound business is not built upon such flimsy foundations, though for a time these flaring, illegitimate methods may trump up a little false rush trade.

"So the musical instrument maker is no more fitted to manage artists than the concert manager is equipped to manufacture pianos or tin whistles."

R. E. JOHNSTON.

The well-known piano firm of Streich and Zeidler sends the following letter relating to this subject:

"Your article, entitled 'A Disgrace to Music,' will reveal to your readers a situation which has caused a great deal of comment in the piano industry during the past twelve months.

"While the piano manufacturers, during the earlier progress of the industry, did a great deal toward educating musical taste in America, and increasing the demand for music of high character, by engaging the services of famous artists, the latter day competition of the manufacturers who seek to advertise their instruments under the cover of subsidized pianists with their written testimonials, has robbed the practice of all of its former value.

"To-day the better class of musicians and the manufacturers of pianos know that most of the pianists who make extended tours in the United States are merely the hired men of the manufacturers.

"We have never engaged in the practice of subsidizing artists, and have depended for such endorsements as we find occasion to use upon the unsolicited testimonials of those who like our instruments in preference to all others.

"Very truly yours,

"STREICH & ZEIDLER."

The following are the opinions of some of our readers:

"I heartily endorse the stand taken by THE ETUDE against the imposition against the American public by certain piano manufacturers. A piano should positively stand on its own merits and the public should not be defrauded into buying what they think the foreign artist endorses out of pure art and superiority to his taste—they should be told the worth of a paid testimonial.

"GEO. W. MACHEMER."

"Relating to your article, entitled 'A Disgrace to Music,' I am in hearty agreement with the sentiments voiced in your protest. In my opinion there is even a greater danger through similar tactics employed in many of our leading musical colleges as well as private teachers of note. We all know that it is impossible to bring out the finer and more beautiful tones on a cheap piano, and the teacher who is using one of these instruments cannot show a pupil the artistic things necessary to right training. I have heard pupils complain that after having practiced at home on a good instrument that they were utterly unable to do the same work on the piano used in the college. If the music teachers will stop using and recommending these poor instru-

ments it will be a long stride towards better music and more artistic execution. It seems absurd to think that people who could do so much for the uplifting of good music should sell their recommendation for a few dollars.

"I, myself, will not play on an inferior piano, nor will I use one for teaching purposes.

"OTTO WULF."

"It is with gratification that I read in the December ETUDE that this magazine is to take up the matter of insincere piano testimonials.

"It is a most pernicious practice, and I am glad to forward my name to swell the list of those denouncing it.

"Hoping that your undertaking may be crowned with success, I am

"FLORA M. SANBORN."

AN INJUSTICE TO TEACHERS.

To the Editor of THE ETUDE:—

I am so glad to know that you are willing to give teachers an opportunity to express their views upon various musical subjects. It seems to me that teachers isolated in some little country village are oftentimes able to do more original thinking than the teachers in great cities where one accepts as Gospel musical facts that have more traditional than logical strength.

During the holidays something occurred to me that must be an annoyance to teachers all over the country. My pupils pay me by the lesson. If I fail to give a lesson I find it very difficult to get the money for that lesson the next time the pupil comes. I know that it is my right to ask the pupil to pay for the lesson she has missed, but when the time comes to do the asking my courage fails me. I wonder how many other teachers are afflicted in this way. We are out of the business world, and we do not go about things in a business-like way. I notice that my grocer and my butcher never hesitate to demand money from me when due, and I take a pleasure in paying my bills. In some cases where I have asked pupils for money for lessons missed through nothing but neglect, unpleasant arguments have arisen, and in one case I lost a good pupil.

Well, this Christmas, pupil after pupil failed to come, and I found out at the end of the week that I had actually lost over ten dollars. The fact of the school vacation makes young pupils think that they may as well take a little musical vacation. Personally I often feel that a little vacation at this time can do no harm, except in so far as the technic is permitted to get rusty. I would like a little vacation myself, but I do not feel that I ought to afford it with the present method of paying for lessons.

I am told that teachers in great cities have little difficulty in arranging for this. They collect their money by the term in advance. It would be somewhat difficult for teachers in my vicinity to do this, as the patrons do not know of the custom in large cities. I wish that THE ETUDE would make the customs of payment very clear, so that the method of paying by term may become more prevalent than it is at present. It is the only just way for the teacher to manage her accounts, and there is no reason why a few teachers should have the advantage of advance payments, and let the rest of us struggle along with continual worries about collections.

Personally, I think that a teacher should make a certain charge for a certain length of time, and in that time agree to give a certain number of lessons per week. If the pupil misses a lesson from any other cause than real sickness, the pupil should forfeit all claim to remuneration. I thank you for giving me an opportunity to be heard.

GILBERTA STONE.

HAS THE AMERICAN CHILD KEEN INTUITIONS?

To the Editor of THE ETUDE:—

Has the American child keen intuitions? Yes, I think so, but I do not for a moment forget a lecture which I once heard at the Berlin University.

"Now," said the professor, adjusting his spectacles and looking keenly at his audience, "the most keen intuitions are possessed by the German race. The Americans are, on the contrary, lacking very much in intuition."

About a third of the professor's class were Americans.

A little child of mine plays, composes and sings intuitively. She is gifted with a sixth sense—the

sense of musical intuition. She does not voluntarily put herself into an attitude to play. Another sings all of her studies and pieces away from the violin. Another watches bowing, fingering, tone with painstaking fidelity. The gifted child is not always easy to teach. She arrives at conclusions too suddenly, and the technique of the art annoys her. She is moody, spasmodic, temperamental. She never seems to reason things out, but in nine cases out of ten she arrives at correct conclusions. The average American child has a receptive mind and keen intuitions. If anything is lacking it is the pictorial, or fanciful, sense. He needs to have his imagination quickened early by means of pictures, poetry, fiction, history, nature study and other things which belong to modern education. Unfortunately it is that child whose music study has been too severe for general educational advantages!

ELSE LYNNE.

TELEPATHY AND TEACHING.

Dear Editor:—

When George du Maurier wrote the famous book "Trilby" I did not read it for the obstinate reason that I never read the much-discussed books—I usually find that they are greatly overrated and thus disappointing. However, my curiosity got the better of me a while ago, and I read "Trilby." I had just gone through a somewhat extensive course of reading upon psychology. I had read some of the best things of Sulley, James and others, but had, of course, no opportunity to come into direct contact with any real experimental work, such as is pursued in modern psychological laboratories. As is so often the case, my psychological reading drifted off into that field that many call pseudo-psychology, or that kind of psychology that borders upon the mystic intangible problems of life. I read many of the reports of the psychological research societies of England and America, and was amazed to find that many really noted scientists have given credence to theories regarding hypnotism, telepathy, etc., that I had always considered the sole property of charlatans.

As a teacher of music I have found this very interesting, but somewhat unavailable knowledge. I do not advise the teacher who is not willing to have his entire pedagogical equilibrium upset to attempt to investigate these subjects. The results of my experience and observations have been that scientists who do believe in hypnotism and thought communication all seem to have greater confidence in their inner beliefs than they are willing to confess to the outside world. They also seem to be holding back proofs of telepathic communication. Many things that have been revealed seem to be without the pale of mere coincidence.

I know, just as surely as I am writing this letter, that there exists an immediate mental bond between myself and some of my pupils. I used to call it personality and personal charm. I don't know what to call it now. Some pupils I simply cannot abide. They make me nervous, and I find it very difficult to communicate my thoughts to them. Other pupils seem to anticipate my very words and to carry out my ideas with very little verbal instruction. I must confess that, like the scientists, I am conscious of the existence of some wonderful force, but am unable to determine or define this psychic tie which attracts me to some pupils and repels me from others. Are we not, my dear editor, on the verge of a new era of scientific investigation and exploration in the most marvelous of all worlds—the two hemispheres of the human brain?

I do not know whether this is just exactly the field of THE ETUDE, but it would be interesting to record the experiences of sane, sincere teachers who have investigated these subjects. I thank you for giving me space for my views, and if any reader has learned anything from this letter I shall feel glad, as I have learned thousands of things from the pages of THE ETUDE that I could not have learned in any other way.

WILLIAM ATTURBURY.

"WHAT a strange retribution of Fate! It is the old story of Nemesis. Mendelssohn received as it were more than his due of admiration in advance; Schumann, less than his due. Posterity balanced their accounts; but in my opinion it has in its demand for justice identified itself so completely with Schumann and his cause that Mendelssohn has been unfairly treated or directly wronged."—Edward Grieg.

THE AIM OF THE MUSICIAN.

BY L. M. LARABEE.

THE mottoes "Aim high" and "Hitch your wagon to a star" always remind me of the story of the two little chaps who were throwing stones.

"You see the top of this maple tree; well, I'm going to hit it," said one. Flushed and triumphant he caught the descending stone, which had accomplished his purpose.

The other little fellow looked on; then, picking up a pebble, he said, "See the sky up there; well, I'm going to try to hit that." Poor little chap! he did his best, but his stone fell far wide of the mark, going only a slight distance beyond his companions.

Which one had gained the most, the lad who had aimed at the top of the maple tree and won, or he who had aimed at the sky and lost? Perhaps I can best explain my idea by a personal reference.

I was sitting at the piano one day at the sunset hour. The sky was aglow with those beautiful tints, which so blend together that it is impossible to tell where the one begins or the other ends. My fingers wandered over the keys, playing one of the nocturnes by Chopin. I had always been ambitious to "scale the heights," to make myself heard in this noisy, humdrum world of ours; to find some way to express the tumultuous feelings within, and to accomplish something whereby my name might ring "through the corridors of time."

This evening, as I sat alone, my longing almost overwhelmed me. My fingers forgot their work, and I gazed at the beautiful sky, where towers and castles loomed up, touched here and there with gold. Suddenly, I seemed to be carried to another realm. I was in a large room filled with great music masters. Just before me was a harp, dazzlingly brilliant in the light, all of gold. The eyes of the masters were fixed upon my face, and I heard a voice saying, "Yes, she may try." My opportunity had come. I would play some melody that would make them listen. I shall win their praise, I thought as I approached the harp. My brain whirled and my fingers trembled with excitement as I touched the strings. But alas! I had not yet learned to play on the heart strings of man! The sounds that came forth were hollow and dead, and like "tinkling cymbals and sounding brass." I had failed. I knew now that I could never reach the goal I longed for, just as that little fellow could never hit the sky. I bent my head with shame, and my eyes were blinded with tears.

The sound of a door opening recalled me to myself. I was alone in the twilight. No, not alone, for two baby hands clutched my dress and a sweet little voice said:

"I see so tired, mamma, p'ay me to sleep."

I lifted the little form into my lap, and played again the nocturne, not to the world, but to the small, trusting heart of the child. Just before the bright eyes closed the sweet voice said: "Mamma, is that the way the angels play?"

I had aimed high. I desired worldly fame and praise, but my stone had fallen far wide of the mark, and instead of playing for a breathless, listening throng I had succeeded in launching my baby's boat on the silvery waters of that mysterious sea on whose opposite shore is the land of God.

I had at least learned the first great rule in music: To put my soul into it; to wear away the barriers between individuals, so that heart may commune with heart even while forms are rigid and reserved.

COMPOSERS' FAVORITE POET.

In a recent article published in the "Musikalisches Wochenblatt" and the "Neue Zeitschrift für Musik" Ernest Chailier has made a most exhaustive and interesting estimate of the works of poets as they have appealed to musicians. It appears from this that among the German poets the poems of Heine have been more frequently set to music than those of any other great teutonic word painter. His poems have received some 4,127 musical settings. The next in popularity with the German composers have been Geibel (3,778), Hoffman (2,648), Goethe (2,534), Uhland (2,038), Reineck (1,703), Eichendorff (1,820), Lenau (1,390). The German poem which has been set to music the greatest number of times is Heine's "Du bist wie eine Blume," with 219 settings. This is closely followed by Lenau's favorite poem, "Weil auf mir du Dunkles Auge," with 205 settings.

PROMISES MADE BUT NEVER KEPT.

BY E. M. KING.

THERE is a motto that every teacher should have placed where he can continually see it. It is: "Never make a promise that you cannot keep." It is the foolish, well-intentioned person who, on the spur of the moment, promises something that he either thinks or hopes he can accomplish. It is the knave who habitually deceives by promising something he knows he cannot do or never intends to do. In any walk of life either course means failure, but especially so in the case of the teacher. Absolute sincerity is demanded of a teacher. Loss of confidence spells loss of power.

There is one singing teacher that I remember who had a wonderful capacity for holding out alluring promises. At one lesson she would tell her pupil glibly of a French song she was soon going to give her, but no French song was ever produced during the whole term. At the next lesson the pupil might have difficulty with tempo, then the teacher would declare that she would get her metronome out of "her things," which were always packed up somewhere. But no metronome ever made its appearance. In the fall of the year this optimistic teacher declared that at Christmas she was going to give a musical evening in which all her pupils should take part. At Christmas the date of this entertainment was put off until Easter. When Easter came around it was put off until Decoration Day. At Decoration Day it was postponed until the next year. It has never been given, I believe.

One thing about this teacher was her wonderful "sang froid." She would promise something and then never mention it again. If you ever timidly reminded her of it she would calmly make another promise which she would just as calmly proceed to break. She was clever and she would have made a good teacher if she had had the right qualities. Just what was the matter with the woman I could never tell. I think she was unintentionally insincere. Possibly in her bringing up the great value of truthfulness had never been impressed on her. At all events she has been unsuccessful and to the end of the chapter she will be the same.

If she were alone in her particular failing she might be interesting, even valuable, viewed in the light of exceptions, but alas, there are many music teachers like her. Perhaps they are careless. Perhaps they have a false idea of encouraging in this way their pupils. Most teachers at least make promises in good faith. If only every teacher would keep his promises he would find the number of his pupils increasing instead of diminishing.

SO-CALLED "NATURAL" PIANO TECHNIC.

WARNER W. HAWKINS.

ALMOST every teacher has, at some time or other, observed in a pupil an apparently inborn knowledge of the keyboard—that is, an ability to choose sets, or groups of notes, which would give a certain degree of musical satisfaction. Thus without any seeming effort on the child's part he is able to play very pretty melodies, and to contrive for them good basses and accompaniments. Such cases, while not common, are not extremely rare; a person so gifted would be said to have "natural technic," or as sometimes said, to be able to play by ear.

Positive technic, on the other hand, is earned at the expense of honest toil and continued labor; it results in a knowledge and assurance that the fingers can perform a certain grade of speed in various forms of technic, or grasp with sureness given chords or key-groupings.

Recently the mother of a musical child was heard to say, "my daughter has 'natural technic,' so she doesn't need to practice that." Is this not unfortunate for the misled mother and still more so for the child?

Imagine an Eames or a Nordica declaring in her early years of study that, on account of her superior natural equipment, she was spared the drudgery of voice technic! It was only when untiring hard work and care were joined with natural gifts that musical heights have been reached.

It is therefore a mistake for students ever to consider themselves exceptions to the word "work" on the grounds of natural superiority. Work often fosters a glowing enthusiasm and a sound ambition in those who court it.

Lessons by the Great Masters

By EDWARD BURLINGAME HILL

The Second of Mr. Hill's Interesting Articles Investigating the Methods Employed by the Old Masters in Teaching and Playing. The First Article of this Series Dealt with Couperin, Rameau and Philipp Emanuel Bach. It Appeared in "The Etude" for January.

II.

Haydn, Mozart, Beethoven.

HAYDN was admittedly no virtuoso. He himself has said: "Although no conjurer on any instrument, he was able to play a concerto." Beginning his musical career as a chorister, he also learned the clavier and the violin. But in his studies in composition he took Philipp Emanuel Bach as his model, buying the latter's six sonatas out of his slender means. It is exceedingly probable that he also was acquainted with Bach's treatise, "The True Manner of Playing the Clavier," and thus was influenced both as a performer and as a composer by his precepts and his works. In composition, Haydn is recognized as being the first to outline the possibilities of the "sonata-form." In his 153 symphonies, his 75 string quartets, his 20 concertos for piano, his 53 sonatas for piano and many more chamber works, he developed from the scanty framework left by Emanuel Bach, a form which for flexibility and fertile resources, became a legacy of inestimable value to his great successors, Mozart and Beethoven. Without his fertile labors their work would have been almost impossible. Furthermore, through him the influence of Philipp Emanuel Bach, both as composer and performer, was directly transmitted. If, then, he has left his mark chiefly as the composer of the symphonies, the quartets, the piano sonatas and the oratorio, "The Creation," he has nevertheless proved so important a link as to render omission of his services impossible.

Mozart's Great Precocity.

With Mozart the case was far different. Beginning by himself to pick out thirds at the clavier when only three years old, he was taught little pieces at the age of four, and began to compose at the age of five. The development of Mozart the performer and Mozart the composer was on terms of equality. His precocity as a performer is almost beyond belief. At the age of six he traveled to Italy and France; when eight years old he went to London, where he read difficult music at sight, improvised charmingly, solved perplexing problems in composition easily, and won all hearts by his irresistible individuality. Thus to the very end of his short life he triumphed alike as virtuoso and composer. While his remarks about performance are comparatively few, they are of decided significance, and even his early experiences in playing before the Emperor of Austria when he was six years old show how early his artistic individuality and distinguishing traits were formed. Otto Jahn, the eminent biographer of Mozart, says: "The Emperor took special delight in the 'little magician,' and enjoyed inventing new trials of skill for him. He jestingly told him that playing with all his fingers was nothing; playing with one finger would be true art; whereupon Wolfgang began to play charmingly with one finger. Another time he told him that it would be true art to play with the keyboard covered, and Wolfgang covered the keys with a cloth and played with as much decision and vivacity as if he could see them. This *tour de force* was often repeated on subsequent occasions, and always received with much applause."

Among the most instructive of Mozart's letters is that which contains a criticism of Nanette Stein, the daughter of Stein, the Viennese manufacturer of pianos, which were such favorites of Mozart. He writes thus vividly: "Apropos of his daughter, whoever sees her and hears her without laughing must be as much of a stone (Stein) as her father himself. She sits right up in the treble, instead of in the middle of the instrument, so that she may be better able to move about and make grimaces. Her eyes roll and she simpers and smirks. If a thing comes twice over, it is played slower a second time; and if a third time, it is slower still. The arm goes high in the air when a passage comes, and the emphasis is given by the whole arm instead of the finger, clumsily and heavily. But the best of all is when in a passage that ought to flow like oil, the fingers

have to be changed; it makes no difference at all to her, but when the time comes, up goes her hand, and she begins again quite calmly; so that one is always in expectation of a wrong note, which makes the effect very striking. I only write all this to give you some idea of what clavier-playing and teaching may be brought to; I leave you to make your own use of the hints. Herr Stein is quite infatuated over his daughter; she is eight and a half years old, and learns everything by heart. She may turn out something—she has genius; but as she is going on at present she will not turn out anything; she will never gain fluency, because she is doing all she can to make her hand heavy. She will never learn the most difficult and most necessary part of music, that is *time*, because she has been accustomed from her earliest youth to play out of time. Herr Stein and I had at least two hours' talk on this point. I think I nearly converted him, and now he asks my advice about everything. He was quite infatuated with Beeké. Now he sees and hears that I play better than Beeké, that I make no grimaces, and yet play with so much expression that I show off his pianos better than anyone. The correctness of my time astonishes them all. The *tempo rubato* in an adagio with the left hand keeping strict time was quite past their comprehension; they always follow with the left hand." This extract shows what Mozart believed in *not* doing, if it also exemplifies his insistence upon good rhythm. Moreover his definition of *tempo rubato* is identical with that given by Chopin; an interesting coincidence, and a convincing proof that *tempo rubato* is not a modern invention.

Mozart's account of an evening spent with Abbé Vogler in which the latter played at sight may serve as a reflection upon the modern taste for sheer velocity. His account runs: "After dinner he had his two claviers brought, which were tuned together, and also his tiresome printed sonatas. I was obliged to play them, and he accompanied me on the other clavier. I was obliged, at his pressing request to have my sonatas brought also. Before dinner he had stumbled through my concerto—the Litzau one—the first movement went prestissimo, the andante allegro, and the rondo really prestissimo. He played almost throughout a different bass from the one that was written, and sometimes the harmonies and even the melodies were altered. Indeed this was inevitable owing to the great speed; the eye could not see and the hand could not grasp the music. But what kind of playing at sight is that? The hearers (those, I mean, that are worthy of the name) can only say that they have *seen* music and clavier-playing. They hear and think and feel just as little as the performer himself. * * * After all it is much easier to play fast than slow; notes can be dropped out of passages without being noticed; but is that desirable? * * * In what does the art of playing at sight consist? In playing the piece correctly in strict time, giving the proper expression to every passage and note, so that it may be imagined that the player composed the piece himself. Vogler's fingering is atrocious; his left thumb is like Adlgasser's (organist at the Cathedral at Salzburg, and gambalist at the court. B. 1728 d. 1777), and he makes all the runs for his right hand with his first finger and thumb." Mozart's criticism of Clementi, although severe, shows the stress he laid upon something more than technical fluency: "Clementi is a good player, and that is all one can say. He plays well as far as the execution of his right hand is concerned. His forte lies in passages in thirds (in another letter he says that Clementi worked at these 'day and night' while in London). But he has not an atom of taste or feeling, in fact he is a mere mechanist."

Possibly the most convincing expression of Mozart's qualities as a pianist have come from his contemporaries; furthermore being the remarks of his actual hearers will possess more educative value. "He had small, well-shaped hands," says Niemetschek, "and moved them so gently and naturally over the keys that the eyes of his hearers were charmed no less than the ears." Like most piano players, his hands

used to assume involuntarily the position they would have in playing. The notice in Schichtegrolles' "Obituary" even observes that constant practicing had rendered his hands awkward in ordinary use, and that it was only with extreme difficulty that he could cut up his meat at table. "It was wonderful that he could do so much with them, particularly in left hand stretches. A great deal of his perfection must be ascribed to his admirable fingering, which according to his own acknowledgment he owed to a diligent study of Bach's works. Mozart certainly appears to have played Bach's clavier music from a very early age (in his letters to Breitkopf, his father frequently orders Bach's last composition) and at a party at Doles' when the conversation fell upon Bach, Mozart declared: 'He is the father, we are the lads; and whoever does not admit that is a fool!'" Jahn writes of Mozart's playing as follows: "It is well known that Philipp Emanuel Bach's practical development of his father's principles laid the foundation of the present system of the art of fingering, and it is equally certain that Mozart, and with and after him Clementi were the first to read in the path so marked out. He insisted mainly that the player should have a quiet, steady hand. * * * He placed correctness first in the list of qualities essential to first-rate playing, and included among them ease and certainty in the execution of unusual technical difficulties, delicacy and good taste in delivery, and above all, that power of breathing life and emotion into the music and of so expressing its meaning as to place the performer for the moment on a level with the creator of the work before him. * * * When we find Clementi declaring that he never heard anyone play so intellectually and gracefully as Mozart, Dittersdorf finding art and fine taste united in his playing, and Haydn asserting with tears in his eyes that he could never forget Mozart's playing because 'it came from the heart,' the simple expressions of such men are more eloquent than the most emphatic hyperbole."

Beethoven's Genius.

With Beethoven, his genius for composition finally overpowered his unquestioned skill as a pianist. Then, too, his deafness gradually made public appearances out of question. Yet, as a boy of twelve, Neefe wrote of him as "playing with force and finish, reading well at sight, and to sum up all, playing the greater part of Bach's Well Tempered Clavier, a feat which will be understood by the initiated. This young genius deserves some assistance that he may travel. If he goes on as he has begun, he will certainly become a second Mozart." Some years later, when he was 17, Beethoven journeyed to Vienna where he met Mozart. Otto Jahn's account of the occasion is as follows: "He was introduced to Mozart, and played to him at his request. Mozart, considering the piece he performed to be a studied show-piece, was somewhat cold in his expressions of admiration. Beethoven remarking this, begged for a theme for improvisation and, inspired by the presence of the master he revered so highly, played in such a manner as gradually to engross Mozart's whole attention; turning quietly to the bystanders, he said emphatically, 'Mark that young man, he will make himself a name in the world.' As a pianist Beethoven possessed a remarkable technique, great force, and consummate variety of expression, so that his contemporaries all agreed that his performance was not so much "playing" as "painting with tones," that in his playing the means—the passages, the execution, the technical process disappeared before the transcendental effect and meaning of the music. In improvising he carried all before him by a combination of brilliance, wealth of ideas and such human intensity as frequently to move his listeners to tears. A graphic account of his extempore playing is given by the Vienna pianist Jelinek, whom he had utterly vanquished in a contest of this sort. Some one asked him how he had come off. "Oh," said Jelinek, quite crestfallen, "I shall never forget yesterday. The devil is in the young man; I never heard such playing. He improvised on a theme I gave him in such a manner as I never even heard Mozart. Then he played some of his compositions which are wonderful and magnificent beyond anything; he brings out of the piano tones and effects which we have never dreamed of." Carl Czerny, who was for many years in close relations with Beethoven gives an equally interesting narration of his first meeting with the composer. His father had taken him to play to Beethoven in the hopes that he would take him for a pupil. The boy first played Mozart's concerto in C major. "The satisfaction he

showed gave me courage to play the 'Sonata Pathétique' which had just come out, and then 'Adelaide,' which my father sang in an excellent tenor voice. When I had finished, Beethoven turned to my father and said: 'The boy has talent; I will take him as a pupil. Send him to me in about a week. But first of all get him Emanuel Bach's manual on the true art of pianoforte playing, and let him bring it with him next time.' * * * Beethoven devoted the first few lessons to scales in all keys, and showed me (what at that time most players were ignorant of) the only good position of the hands and fingers, and especially the use of the thumb; rules whose full purport I only understood in after years. Then he took me through the first exercises in P. E. Bach's book, making me pay particular attention to the *legato*, of which he was so unrivaled a master, but which at that time—the Mozart period, when the short staccato touch was in fashion—all other pianists thought impossible."

This unimpeachable testimony as to the value Beethoven set on Philipp Emanuel Bach's treatise is most convincing as showing the continuity with which traditions of performance were handed down. As a teacher Beethoven was somewhat irregular in his hours, and often absorbed in some new work, but the character of his interest is well shown in this description by a pupil: "Unnaturally patient, he would have a passage repeated a dozen times till it was to his mind." Another says: "Ininitely strict in the smallest detail, until the right rendering was obtained. Comparatively careless as to the right notes being played, but angry at once at any failure in expression or *nuance*, or in apprehension of the character of the piece; saying that the first might be an accident, but that the other showed want of knowledge, of feeling or attention." His great contribution to the development of playing was his insistence upon correct and sincere expression of the character of the music.

To sum up, we see that the influence of Bach, father and son, was predominant alike in Haydn, Mozart and Beethoven. If Haydn did not shine as a performer he performed inestimable service by transmitting Emanuel Bach's pioneer efforts in the sonata (and symphony) form. Mozart contributed technical facility, clearness, and above all grace and charm to the list of necessary qualities in good piano playing. He developed to unheard-of perfection the art of improvisation; while Beethoven, brought up on Sebastian Bach, insisted upon the principles of good performance as elucidated by his son, greatly increased the technical horizon by his inventive genius and his force as a virtuoso, but above all brought to recognition the supreme necessity for sincerity and varied rendering of the inmost soul of music.

CAPABILITY.

Being able to do a thing is very different from claiming that you are able to do a thing. The teacher who is continually wondering why prosperity doesn't come and at the same time fails to produce daily results is in a state of pitiful self deception. If you are a teacher and hope to prosper in your profession, you must be able to point to pupils who play, and play well. All the claims in the world will never bring you business or reputation unless you are really "able to do," and can prove your capability.

Many teachers unfortunately are only too willing to rest upon past laurels. They refer to successes in the past and apologize for present failures by inferring that the pupils of the present day do not practice as they did in days gone by. The teacher fails to comprehend the fact that the failure of her pupils is very probably due to her own diminution of interest, teaching energy and personal activity.

It makes little difference how well the teacher is able to play, if she cannot show real results—that is, pupils who play and play finely—her reputation as a teacher is constantly in danger.

If you feel that you have not the ability to do certain things that your contemporaries and business rivals seem capable of doing you should leave no stone unturned until you can exactly define your shortcomings and discover a means of overcoming them. A lengthy and expensive trip to some great American music centre or to Europe is not always the best way for self improvement. The remedy is often much nearer at home. THE ETUDE provides almost unlimited means for self study, and its staff of experts is always ready to lend a helping hand to any earnest student in search of information bearing upon the very important subject of self study.

CARL HEINS.

(From the German.)

BY FLORENCE LEONARD.

CARL HEINS was born at Tangermünde, June 8, 1859. He is to be classed among those divinely gifted ones in whom the irresistible artistic impulse, happily supported by unusual talent, makes its way victoriously to its desired end. Carl Heins is one of the most popular of German salon composers, and writes from an inexhaustible spring of melody. His have won their way to the hearts of all music-lovers, and the world pays this assiduous composer the highest tribute it can pay—recognition and gratitude.

He gave early evidence of fine and original musical feeling in various dances and marches which were widely recognized as proof of decided talent. At the age of twelve, when attending the Bürger-schule in his native town, he received his first theoretical instruction concerning the violin and cornet à piston from the Stadt music director, E. Herms. Unwearied endurance, combined with the greatest devotion to music, resulted in such astonishing proficiency that he soon began to attract attention.

His first appearance as a virtuoso of the cornet à piston was his first artistic success, and all that the musical authorities predicted of him, when a child, Heins, the man, fulfills to-day.

His term of military service was served as volunteer in the music corps of the Fifty-second Regiment of Infantry at Kattbus. But thanks to his constant diligence, the service proved no hindrance to him, for he made use of every leisure hour to advance in theory and in performance. But his dream, his greatest ambition, was to gain recognition as a composer.



CARL HEINS.

In order to realize this ambition he took up his residence in Berlin in 1880. He studied there in the Stern Conservatory, under the direction of Hofkapellmeister Robert Radecke, and according to the advice of Oberhofkapellmeister Wilhelm Taubert. At the same time he began the cultivation of his voice, a fine tenor, with Professor Heinrich Dorn. Through the courtesy of the former German Intendant of the Royal Theatre, His Excellency von Hüllen, he enjoyed the unusual privilege of free admission to the Royal Opera House for three years.

Enriched with new information and impressions, he removed, in the summer of 1883, to Frankfurt am Main, where he received many useful suggestions from Professor Julius Stockhausen.

Upon his return to Berlin, he began his successful career as teacher of vocal and instrumental music and director of certain important choral societies. At the same time his compositions appeared: songs, duets, pianoforte pieces, choruses for men's voices, works for orchestra. In the field of instruction, also, he has been successful. All his compositions are characterized by masterly treatment of the piano; he holds a prominent position as director, and his arrangements for orchestra give evidence of the most distinguished taste.

"THE ETUDE" ANNUAL "PRIZE ESSAY" CONTEST.

The "Prize Contests" conducted for many years by THE ETUDE have proved most stimulating. Aside from the well-known writers who have participated in these contests, have been many younger and inexperienced writers who have developed into contributors of great value in our regular work. We have found that the plan of offering a first, second and third prize discouraged many well-known writers who did not care to see their work rated as inferior to that of other more successful writers. We thus found it advisable to offer

One Hundred and Twenty-five Dollars Divided Into Five Prizes of Twenty-five Dollars Each.

Conditions.

1. Any one, whether subscriber or not, may compete.
2. The articles should be from 1,500 to 2,100 words in length.
3. Any writer may send as many essays as he may care to submit.
4. Write only on one side of the sheet of paper.
5. Do not roll the manuscript. Owing to the natural elasticity of paper, rolled manuscripts are difficult to read and file.
6. Whenever possible have your manuscript type-written. If you are unable to have this done, be sure to write legibly.
7. Place your name and address with the words "Prize Essay" upon the first sheet. This will help us in filing and will avoid the possible loss of parts of your manuscript.
8. Enclose sufficient postage for return of manuscript.
9. Essays for the Prize Competition must reach us before the first of April, 1908.

Suggestions.

In preparing these articles the writer should have a definite aim and that aim should be to hit the mark at which all ETUDE articles should be aimed, that is, practical, helpful assistance to sincere and earnest music lovers, students and teachers. We cannot consider vague, wordy dissertations upon general subjects. THE ETUDE is not a paper of criticism, nor is it a journal for the exposition of abstruse musical, philosophical and aesthetic principles. We do not desire articles of a biographical or historical nature. These have the appearance of being encyclopedic articles rewritten and are of little value to our readers.

What we do want is original essays of a practical, helpful, invigorating nature, that will enable some student to overcome some trying difficulty, assist some teacher to give a better lesson, or enable some music lover to better appreciate some every-day principle underlying the study of music.

Paderewski has formulated six rules which everyone who wishes to become a piano virtuoso has to observe:

- I. Have the gift, the inclination.
- II. Choose a good master and rigorously obey his instruction.
- III. Do four hours of exercises every day and devote one hour to simple finger velocity.
- IV. Remember that velocity alone is not sufficient. Cultivate rhythm, precision, usage of the pedals.
- V. Exercise the five fingers equally. Practice especially passing the thumb under the hand and the hand over the thumb.
- VI. Strike the notes with depth and assurance. Employ the pedal in middle octaves to obtain color.

Those American women who, as independent wage-earners, try to be as strenuous as the most energetic men, lose one of the greatest charms of womanhood, which is repose. Messenger boys are not graceful; neither are the women who rush along the streets like them. In music, too, repose is too often sacrificed. Keyboards are treated like race courses for millionaire automobilists. "Give us a rest" is slang, but one often feels like shouting it to pianists, amateurs as well as professionals. They know not the value of contrast, variety, grace, repose. If they would listen to a great orator they would find that he makes his deepest impressions not by torrents of words but by sudden rhetorical pauses.—H. T. Finck.

Musical Degrees in American Colleges

By ROSSETTER G. COLE, Professor of Music, University of Wisconsin

(An address read before the Music Teachers' National Association, Columbia University, New York City, December 30, 1907.)

AN interesting sidelight is thrown on our subject by the attitude of European universities toward the granting of musical degrees. While thirteen universities in Germany, two each in Austria and Bohemia, and one each in Belgium, Denmark and Switzerland, offer courses in music of a general historical and theoretical nature, none of them confers a special degree in music. The other universities of continental Europe, including those of France, Russia, Sweden, Italy, Holland and Spain do not recognize music at all, but leave the subject entirely to their professional schools and conservatories. In respect to the recognition of music by university faculties, Great Britain is the most liberal country in the world, for not only do ten of her great universities and colleges offer elaborate lecture courses and often practical instruction in applied music, but at least seven of them grant the degrees of Bachelor of Music and Doctor of Music, which, as noted above, is not done elsewhere in Europe.

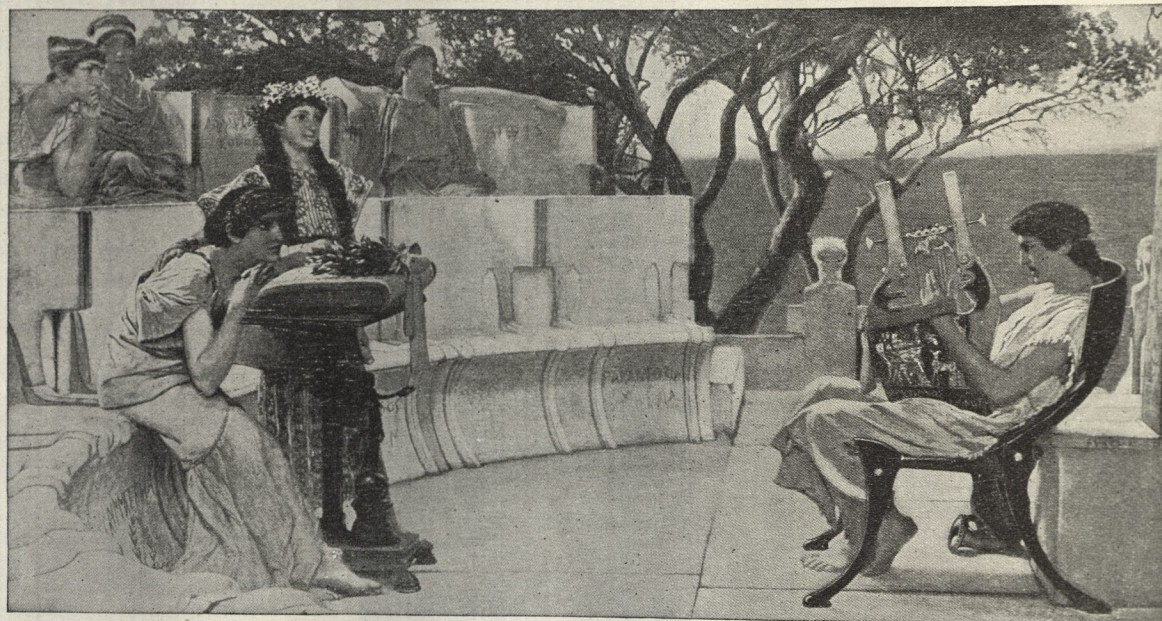
Music but Recently Introduced in American Colleges.

Let us glance for a moment at some conspicuous conditions in musical America. For convenience they may be easily grouped. The entrance of music into the college hall is of very recent date. Only twenty-five or thirty years ago music was timidly knocking at the door of our institutions of higher learning for admission. In only two or three instances was the door gladly opened by the college faculties and then, doubtless, only because of personal confidence in the individual qualifications, educational and musical, of the teacher in whom music became for the moment personified. In many cases the door was grudgingly opened just far enough to admit music to mere standing-room in some unoccupied corner. In some cases the door was literally pried open by some insistent musician, who, from the vantage ground of strong local intrenchment, would gain inch by inch some little recognition of the possibilities that are inherent in music study. In others—including some well-known and influential institutions—music has been and is to-day merely tolerated. And in all frankness it must be added that (up to the last decade at least) in those institutions where music has been rather freely admitted it has been viewed by the college faculty entirely as a pleasing, though possibly desirable, adjunct to, rather than an essential element of, a liberal education. Hence it takes its place merely in the long list of electives offered to undergraduates. As far as I know, music, theoretical or otherwise, has never been incorporated in the curriculum of any American college as a required study in any course whatever.

This statement brings to notice a second condition which had and has to be reckoned with, namely, that the residence of music among her academic sisters has been in a certain sense a period of toleration and probation. Music has had to win respect against covert and open suspicion, and in the face of the oft-repeated statement that its methods of instruction are not academic and systematized, but are altogether haphazard, unscientific, and dependent largely on the personal equation. We are told that, as teachers, we are at the mercy of temperament and natural endowment; that without the pres-

ence of these in a pupil, results commensurate with the amount of study in any other academic branch are wanting.

Conditions are constantly improving and the colleges and universities will continue to lead and serve as crystallizers of intelligent constructive methods. Yet it may be asserted without fear of contradiction that methods of instruction in the important branches of applied music are in a woeful state of fluidity. Even the century-old methods of teaching harmony are being shattered somewhat. Under the present conditions and with the recognized lack of uniform standards of instruction as well as of grading, if Miss X. should present herself for admission to the department of music over which I preside and should wish to enter, for example, the third year of the collegiate course, bringing her credits obtained for second year's work in a college, I would feel compelled to give the young lady a severe examination in all branches except History of Music,



SAPHO

By Alma Tadema

Musical Appreciation and General Theory. And I have no doubt that any student in my department, seeking admission to another college under the same conditions, would fare the same, and I could not feel aggrieved.

The summarized conditions mentioned up to this point are: First, the very recent date of the admission of music into the college curriculum and the consequent lack of adequate adjustment to the college environment and point of view; second, the general attitude of toleration, rather than hearty cooperation, that is maintained by the college faculty toward music as a coordinate branch of academic training; third, the general fluid and haphazard state of instructional methods, and the great lack of system and uniformity in standards, methods and gradings. While this last statement is far more true of applied music than of theoretical music, the fact that instruction in applied music is vastly in excess of instruction in theoretical music only emphasizes the condition spoken of.

Lack of General Culture Among Music Teachers.

There are many contributing causes to these conditions. We may mention three of these causes here: First, the individual and personal nature of the instruction in all branches of applied music, whereby there is cultivated and fostered a feeling of segregation among teachers and their respective pupils, with the result that there is an inevitable dwarfing, if not extinction, of the feeling of community of interests or fellowship. We know too well the pitiful and blighting effects of this condition of

thought—a narrowing of the lines of vision, a centering of thought and activity on self, unwillingness to see the good in others' work, and often abnormal and unreasoning jealousy; second, the generally low educational plane of the average member of the genus music teacher. This is no impugment of his or her sincerity and earnestness and integrity of purpose, yet it can hardly be denied that the average music teacher in this or probably any other country is not a person of much general education or intellectual ambition. His intellectual horizon is apt to be limited to the humdrum routine of giving lessons and the necessary practicing. Of course this existence may be explained in many instances by the stern struggle for livelihood and the consequent cutting off of avenues for cultural and intellectual improvement that otherwise would be gladly taken advantage of. Yet I think it is true that the community in general places the music teacher very near the bottom in the profession of teaching.

The low educational plane of the average music teacher brings out into clear perspective the third contributing cause of the conditions outlined above, namely, the complete divorce of music from the general thought of education until comparatively recent years. The question put by the principal of a girls' school to a prospective pupil: "Did you come here to study or to take music?" states very concisely and bluntly an attitude or point of view of educators toward music that was very general until only a decade or so ago—an attitude, however, that is gradually and surely undergoing a change. The forces that are bringing about this change are to be found at the two extremes of our educational system and they are approaching each other. Music in the lower grades of our public schools is reaching up to the high school, and music in the university is soon to reach down, is already reaching down, to the secondary schools in the search for avenues through which may come well-prepared material for real university work.

The Lack of an Objective Point.

And right here is the fatally weak spot in our whole system of so-called musical education—it lacks direction and an objective point. The result is that the college and university are often called upon to complete an education in music that has really

never been begun. The general requirements for entrance to any college class in harmony are merely that the student who elects it must have an idea of musical notation and ability to play a simple hymn-tune. Usually no conditions are made for entrance to history and other theoretical courses, except that these courses shall follow in certain sequence. That is, the college courses in music do not at present represent the final flowering or the maturing of a process of gradual development, but they represent in themselves the beginning, middle and end of such a process. Compare this condition of comparative isolation to the close relationship which college courses in mathematics, language and science bear to the corresponding preparatory courses in the high school and grades—all with the college constantly in mind as the ultimate goal—and you will see the point I desire to make. The movement toward breaking up the isolation of college music and bringing it in touch with music outside the college has already begun, and no doubt the important conferences bearing on this subject, which are being held at this meeting, will give the movement an added impetus. The present status of this movement will undoubtedly be fully discussed and clearly stated in the sessions of the Eastern Educational Music Conference, from which sessions the utmost good may be expected.

Having carefully analyzed certain salient features of the condition of music education, we are better prepared to discuss the present desirability of granting musical degrees. If the granting of a musical degree is to have the same significance as the grant-

ing of any other academic degree (and if it does not, real injury will be accomplished), the university cannot consistently recognize a special course in music ultimating in a bachelor's degree, until entrance requirements to the university are made, which shall necessitate a systematic course of study including both theoretical and applied music and extending down through high school, grammar school, and lower grades.

If the granting of musical degrees is extended to institutions other than those now granting them, it will be a question, of course, for each institution to decide on its own individual merits, whether or not the conditions which that institution can control or dominate are such as to guarantee to the candidate for the degree of Bachelor of Music the same quality of preparation, scholarship and work, and the same breadth in the scope of the special studies pursued as is demanded of the candidate for the degree of Bachelor of Philosophy, of Arts, or of Science. The profession is not particularly in need of more Bachelors of Music or Doctors of Music (except *honoris causa*), but it does need thorough and well-grounded and well-equipped musicianship, a musicianship that recognizes the essential unity of all art-expression, the essential unity of all educational processes, no matter what the specific mode of utterance may be—a musicianship that can meet the increasing demands that are being made by an ever-broadening consciousness that music is a rational art, not rhapsodical or fantastical; that it can be taught and studied and enjoyed by the application of the same general principles and processes that are operative in any other educational endeavor or aesthetic enjoyment. When the college and university can guarantee a goodly proportion of all this, it may with propriety reward its graduates with the well-earned and honorable title of Bachelor of Music. In this connection I am reminded of Schumann's maxim, that, while good music is not learned by a descriptive title, it is a bad indication if the composition needs one. The application is obvious.

In conclusion let me say that, while the instructional forces in music are as yet too unorganized and too much lacking in intelligent aim to permit logically the conferring of musical degrees by the college authorities, yet we must continue to look to the college for leadership and guidance, not only in organizing the vast instructional forces at work in music, but also in bringing some degree of clarity out of chaos, in respect to standards and methods. By this I do not mean that the quality of instruction outside the college may not be equal to or superior to that within the college, but the college as an organized unit is in a position to enforce standards of scholarship and thoroughness of preparation, where the private teacher is largely helpless. Whenever the college or the university, from its position at the apex of our educational system, raises its standard of scholarship and its entrance requirements, a corresponding effect, a quickening of the educational pulse, is soon felt through all the many contributing arteries and channels that feed and sustain the higher organism. The history of secondary education in this country during the last twenty-five years contains overwhelming proof of this operation of cause and effect. Let us, then, wardens over the musical destinies of our colleges and universities, hasten the time when, through organized effort and common understanding, we, too, may trace the effect of our improved and improving educational ideals and broadening sense of musicianship as they penetrate and chasten, down even to the lowest grades of our educational system.

"The German Händel Society prints five volumes of 'Sources of Händel's Composition,' including an entire 'Magnificat' of large dimensions, which Händel appropriated almost bodily and diverted to his uses. Heine says there is no eighth commandment in art. Was not Shakespeare a most comprehensive, conscienceless and consistent plagiarist? And who thinks the less of him for it? Händel always treated his captives or his booty well; he always improved, never abused or abused them."—Horatio Parker.

Three things to command: Thrift, industry and promptness. Three things for which to work: a trained mind, a skilled hand, a regulated heart.—Beattie.

THE DANGER OF HURRY IN AMERICAN MUSICAL WORK

By ARTHUR L. JUDSON.

FOR some time past the great universities of the United States and Germany have been exchanging the most eminent men of their faculties, in order that the college youth and, indirectly, the entire nation, might profit by an interchange of thought. The following quotation, the opinion of one of these men, is a free expression, a comparison, if you will, of the American and German methods of educating:

"There are two types of training," he says, "one based on authority and the other on freedom and independence. The first method is indubitably the best at times when traditions regarded as sound and immovable are to be handed down to a younger generation, and happy is the child that can grow up in unquestioning reverence for and implicit obedience to firmly established authority. But where a time comes like the present, when literally everything is on the move, and when every one of us has to work out his or her own intellectual salvation, then the question of authority becomes a dangerous experiment, and it is far more advisable to instill into a young person confidence in himself and let him rely as soon as possible on his or her own powers. Nowadays what we need is independent initiative; meek submission is played out."

"It is a most serious thing when the growing child begins to realize the absurdity of the dictatorial mannerisms of the German pedagogue. The instinctive notion, that it is all wrong, remains behind for years and often embitters the memory of the schooldays. In the home the position is the same. Nothing can be more dangerous than blind, unreasoning insistence on certain notions of respect and authority. A bright child quickly perceives the injustice of such a claim. Mutual respect, with independence, cannot be inculcated too early."

"It is often held that our drill methods merely serve to provide a good educational basis; but, on the other hand, it seems to me that American methods tend to produce perfunctoriness and superficiality. Yet the latter are excellent, inasmuch as they promote early independence and a feeling of responsibility on the part of the coming generation."

According to the above quotation, the pedantry of authority has proved to be the peculiar educational mistake of Germany, and likewise, the ideas of independence and originality, carried to an excess and become intellectual license, have left as their heritage perfunctoriness and superficiality in America.

"Vox Populi—Vox Dei."

Before we indignantly deny this statement let us examine closely to see whether or not our German critic be wrong. In this case we may be governed by "Vox populi, vox Dei"; here it proves to be almost axiomatic. Allow the answers to these questions to prove the fact that our educational methods do tend, in the minds of the people, to superficiality, at least.

1—Why do our large music schools engage foreign teachers (preferably German), almost exclusively?

2—Why are these schools crowded to their utmost capacity when private native-born teachers can hardly make a living?

3—Why are our orchestras nearly all German, in many of them no English being used at all?

4—Why do we flock to hear foreign artists?

But why go on—the case is proven—is it not? We cannot claim that this is chance any more than we can claim that the universe is the result of chance. Neither is it a fad, as one prominent musical journal would have us to believe. We Americans enjoy being "fooled" occasionally, but in the end our long-headedness comes to the fore, and we usually get good value for our money. For this reason our recognition of foreign supremacy in art and music (and in almost nothing else), is significant. Since this is so, WHY is it so? Because of these reasons; there may be more, but these surely strike at the root of the matter. As a nation we are in too much of a hurry; we desire to obtain too much wealth, and too quickly, and we lack, especially among musicians, coordinate education.

Do we hurry? As I go about my daily work in New York I am jostled out of the way as I walk down the street; several men pass me on the steps to the elevated going up two steps at a time; the waiter who brings me my lunch spills the coffee (he

wants to get my tip so that he can serve the next customer), and so on. Instances might be multiplied by the score; we are hurrying constantly, and to our detriment. If we hurry in our daily life, can we avoid the injection of haste into our educational systems? Our teachers are a part and parcel of the body politic, and are subject to the same diseases.

Music is a jealous mistress. It has been said that this is preeminently an age of specialization, and that to succeed we must dedicate ourselves to the study of one subject, in order that, being master of it, we may dominate our competitors, and thus gain our desires. In music we find also the idea that to succeed we must eliminate all other education, because it takes too much time. This means that the musician with a college education is a rarity, and that the musician who is a well-educated, cultured man of refinement is almost as rare. On the other hand, the great business man is almost always a man of college education. But just here is the point: does the college education really educate; is the diploma a sure sign of a broadly educated man? As we scan the columns of the current newspapers and note the foolish things that are done by our educated classes, those of wealth and position, we are compelled, though reluctantly, to admit that a diploma is not an infallible sign of education. Here is where the musician may take hope. A college education is good, but not absolutely essential.

With all of the modern aids to education surrounding the modern man, he need never be without an education. The mere crowding of indiscriminate knowledge into our heads during the four years in which the average man is least capable of exercising good judgment is not educating in the real sense; real education means the gradual lifetime growth of power and assimilation of knowledge. A college education is an incentive to further growth, but the lack of it does not mean a lifetime ignorance. Let us then realize that we, as musicians, need education, but that we may be specialists and yet obtain it. Let us take advantage of all the broadening and enlightening influences about us that we too may be men of broad sympathies, quick intuition and quiet, unostentatious culture; then may the musician say with justice that his education is not superficial, and that his work is worthy of comparison with that of any other profession or with the similar work of other nations. If we, as musicians, can be brought to realize that we can educate ourselves, in the highest sense of the term "educate," and then proceed to do so, the tendencies of haste and money-getting will regulate themselves; they are not causes, but results. The well-poised man of education is never found among the classes produced by hurried living; his work is never perfunctory or superficial. Let us acquire more of the staid intellectual manner of Germany; let us keep our originality and independence, but above all, let us make our standards of work higher by trying to acquire, through a broadening of our intellectual life, the mental equilibrium which combines the highest efficiency with the greatest speed.

To savages and children the most interesting element of music is the rhythmic, as emphasized by drums and strong accents on the first beat. But there are many grown up children in our concert halls. They never are really aroused except when the kettledrums thunder and the cymbals flash acoustic lightning. That is something they can understand! By and by these persons may learn to like real melody, but the appreciation of harmony comes late or never. To a certain extent the musicians are to blame for this. They play harmonic music too much as if it were dance music. Instead of emphasizing the first chord of every bar they should accent the most important tones in a chord, and, especially, the changes of harmony. That makes them more understandable.—H. T. Finck.

Above all, be in earnest and do not trifle with your task, whatever its nature. As a writer deal with worthy topics; in the classroom impart your knowledge to others willingly and definitely; when on the concert stage exhibit quiet simplicity and avoid all affectation, concentrating all your energies on your performance; as a student, reach out constantly into new realms, broaden and add to your modicum of knowledge by keeping abreast with the times.—Emil Liebling.

WHY THE MASTERS DIED POOR.

BY CHAS. DORAN.

It has been said that the great composers, with few exceptions, have left the world no other inheritance than their compositions, and yet many of them received princely sums for their latter works and fabulous gifts from crown heads, to say nothing of the generous provisions made for them from the treasuries of the states in which they lived. Yet they died poor.

Perhaps Chopin's words to a lady admirer, in reply to her question as to whether he was wealthy: "My only wealth is in the richness of my musical notes," may shed some light upon the subject, if we interpret the remark to mean that most of the noted composers cared not for any other kind of riches than that in which they could endow their works. We know that Verdi gave away much of his earnings to the poor of his native city, and that Schubert was so good to others that he was frequently reminded of his too great consideration of the needs of the poor by his bankers returning to him his order upon the bank with the words "No funds to your credit" written across the face of the paper. Schubert's generosity was proverbial and once caused him to write to a friend: "I suppose you are right, my charity to others has made a mendicant of myself."

One of Mozart's highest aims in life was to live to see the day when he had dispensed in philanthropic works a hundred thousand florins, and we are told by one of his biographers that before the great maestro closed his eyes in death he had given away three times this sum to the poor of the country of his birth. Beethoven loved money, and was very exacting with his publishers in the payment of royalties due him, holding them to account for the last penny, and his earnings must, too, have been very great, for like Verdi he was the idol of the hour, yet he left to his heirs but little money. He wrote to one of his pupils who asked him for some advice: "Love money, but only for the good you can do with it, and save every mark you can until you have accumulated enough money with which to do some substantial good." Mendelssohn dreamed of the good he could do with the money he received from the royalties upon his compositions, and it is said carried out many of his dreams. He, like other great composers, left to the world little inheritance besides his marvelous musical creations.

Donizetti died poor, yet he could have gone to his grave a wealthy man for his time. Liszt gave away money, but never without seeing first wherein it would accomplish the greatest good, and when he was on his deathbed he turned to his spiritual comforter and said: "I have given away my silver and left to the world as an inheritance but the works that have brought me the silver."

Are Musicians Dreamers?

Gounod classed composers among dreamers. "They live in an atmosphere laden with music, to them the world is either a waltz or a dirge, gladness or sorrow," and Gottschalk wrote of his own life: "A dream, the air about which has been music, to-day the softness and sweetness of a nocturne, to-morrow possibly the power and majesty of a requiem." And the composer of the "Last Hope" was no exception to the rule, he died a poor man, leaving to the world much wealth, but like other great composers a wealth of sublime music. He is said to have earned a fortune and yet he left not enough money with which to raise a fitting monument over his grave. Great musicians, like poets, have nearly all been very visionary; "they have lived in the world and yet been no part of its material advancement," as Von Bülow put it, when writing of the lives of two of his fellow composers.

The world has been a beautiful dream in which they have produced the music with which to enchant the forms that have appeared in it. Money, worldly possessions have been but as the means to sustain the body while the mind dreamed and the fingers penned the sublime notes that inspiration brought forth from the heart.

Fame seems to have had no other meaning to the most of the world's greatest composers than as the wherewith, so to speak, with which they were to meet the physical needs, while the spiritual, seemingly, was given sway that the world might be endowed with a riches of song and melody for which it was forever after to pay its tribute of gratitude to their creators.

Kind-hearted, generous and lovable has been the disposition of most of the great maestros. They who could send gladness to the heart or bring tears to the eyes by a few notes of their music were as ready to weep with the sorrow-stricken as they were ready to smile with the light of heart.

No class of men whose names have passed down through the eras of history have given to the world's poor and needy so much of their earthly goods as have done the great composers of the past two centuries, and if, as it has been said, "Music softens the heart and makes man better for its existence in this life," then surely to those to whom we owe the most sublime creations we owe also examples of beautiful proofs of the realization of the saying, for in such lives as Verdi, Mozart, Chopin, Beethoven and many others among the great composers do we not see a softness of heart that makes man better, and to music the reason for this softness of heart?

One has but to read the biography of a great composer to see that his life was a living proof of the saying, "Music makes man love man," and agree with Liszt when he wrote of Chopin: "He was kind, noble and generous, Chopin, giving to his fellow-



BRAHMS AT THE GRAVE OF BEETHOVEN.

man whatever he could spare of his earthly goods and leaving to the world no other inheritance than his music." Yet one endowed his name with as much love as the other has endowed his name with an endless fame.

THE RESTING PLACE OF FAMOUS MASTERS.

THE musical atmosphere that one nowadays hears lauded as the sole point of superiority of European musical educational advantages over the opportunities to be had in our home country is somewhat difficult to define. In European cities, that is, in continental cities, there is an undeniable popular interest in musical subjects almost unknown in America. At almost any gathering in Southern Germany or Austria you will find the members quite able to discuss the musical masterpieces with a surprisingly keen appreciation. They seem to have imbibed this information in some remarkable way, but investigation, of course, reveals that it is nothing other than an extension of the topics of general conversation they have heard from their childhood. Very few are the peasant communities that do not boast of some ambitious representative studying at some of the great government music schools. A fine local pride is taken in all his doings, for, indeed, "may he not some day become a Beethoven, a Schumann or a Wagner?"

Another kind of musical atmosphere, that our critical barometers have often failed to record, is

that which envelops the homes of the great masters. Every true American who has visited the old Independence Hall in Philadelphia or old Faneuil Hall in Boston knows the peculiar indescribable thrill of patriotism which these famous spots undeniably give. Here all our dormant school-book history is suddenly galvanized into a living vibrating reality. Washington, Hamilton, Jefferson and Adams all step into the vision and we are brought into closer touch with the trials and sacrifices which attended the birth of our great nation.

We present upon this page a picture of Brahms standing before the grave of Beethoven in the Vienna cemetery. Vienna is particularly rich with memories of the great composers. At almost every step in the old imperial city we are reminded of Schubert, Beethoven, Haydn, Mozart. Many of the homes of the masters still exist, and the musician can have no more instructive nor fascinating pastime than rambling about the winding streets over the same ground where these masters went daily. Beethoven had several residences in Vienna, and they are all filled with interest for the musician. He sought the hills on the outskirts of the city, where, in those days, it was possible for him to reach the surrounding country for his daily walks and communions with nature. There are museums where the personal belongings of the masters have been preserved, and the musician who likes to come into closer contact with the home-lives of these great composers can spend a very profitable vacation in Vienna alone.

The most remarkable spot in the old Austrian capital, however, is in the old Friedhof, or "Garden of Peace," represented here. In a small circle we have the graves of more illustrious musicians than in any other place in the world. Here are buried Beethoven, Schubert, Brahms, Johann Strauss, Millocker, Von Suppe. There is a monument to Mozart in the group, but it is generally supposed that his remains are not there. Haydn is buried in the beautiful city of Salzburg, at the foot of the Alps, not far from Vienna. Beethoven went to Vienna in 1787 and stayed there continuously until his death in 1827. Brahms went to Vienna in 1812 and died there in 1897. Haydn was a constant visitor to Vienna all his life and died there in 1809. Mozart also spent much of his short and versatile life in Vienna and died there in 1791. Schubert was born near the city and lived there until his death in 1828.

BRAHMS AND NIKISCH.

"It is perfectly correct to characterize the art of conducting as absolutely modern. Closely connected with the development of instrumental music, it could hardly exist before Beethoven. Formerly the conductor had scarcely any opportunity of developing individuality of conception and artistic originality. All that was asked of him was to beat time in the traditional manner. Provided he had some feeling for style, he could produce any orchestral composition without flaw. The modern conductor is justified, indeed compelled, to depart frequently from the directions of the composers in respect to tempo and expression in order that he may realize the essential intentions of the master. For instance, if one were to direct the first movement of Beethoven's Ninth Symphony literally according to the printed directions, this wonderful music would be altogether unbearable. The conductor must saturate himself thoroughly with the spirit of the composition, and build up the work, as it were, anew. The modern conductor is a recreator. That is why his art is independent and productive, that is why individuality plays so important a part nowadays. Some time ago, at Leipzig, I conducted a symphony of Brahms in the presence of the composer. At first the master was overcome by astonishment; indeed, he grew quite nervous and exclaimed repeatedly, 'How is that possible? Can it be that I composed this music?' But in the end he came to me, beaming with joy, and said, 'Well, you did make everything different, but you're right—that's how it should be!' Composers are not always, you see, the best judges of how their work should be played. We knew it—long ago!—Arthur Nikisch.

The Teachers' Round Table

CONDUCTED BY N. J. COREY

The Teachers' Round Table is "The Etude's" Department of Advice for Teachers. If you have any vexing problem in your daily work write to the Teachers' Round Table, and if we feel that your question demands an answer that will be of interest to our readers we will be glad to print your question and the answer

THE KUNZ CANONS FROM ANOTHER STANDPOINT.

IN the November ROUND TABLE I made some criticisms of the Kunz Canons, deprecating their use except for exceptional purposes. At the same time I invited correspondence from anyone who had found them useful. The ROUND TABLE has received a letter from Mrs. Holmes-Harcourt of New York, who comes forward as an ardent champion of the canons. I am very glad to present an opposite view, and shall be very glad if her letter serves to make friends for the canons. It is always a good thing for any subject under discussion to get both the pros. and cons. Teachers and players will take great interest in reading her letter.

Mrs. Harcourt's suggestion that teaching pieces should not exceed two pages in length is a most excellent one. It is the habit of even mature minds to weary of a subject and desire change. To the child it is the very breath of life. It is a physical impossibility to hold a child's attention upon any subject for long at a time. Therefore a variety of topics at the lesson is desirable, and frequent change of tasks will stimulate the interest. Elementary pupils do not generally have time to learn more than a page of a new piece for a lesson which in most cases means one week spent upon it. A second week upon the next page, and a third for a general review makes three weeks, which is about as long as a pupil's interest can be held in learning a piece, although he may be glad to play it indefinitely after it is once learned. Many three page pieces, however, are practically but two pages so far as practice is concerned, for in the ordinary "song-form" in which most elementary pieces are written, the third page is but a repetition of the first with a coda.

Mrs. Holmes-Harcourt's letter is as follows:

"It affords me, an old music teacher, an unusual degree of pleasure to give a little of my experience with the '200 Easy Two Part Canons' by K. M. Kunz. Through many long years of teaching I have used them most successfully. I certainly did consider them a great and valuable find, and should not know how to keep house' without them.

"Rarely have I found a pupil bored with them, except the occasional one who is devoid of musical perception of any kind whatsoever. The 'Kunz Canons' have served no end of purposes in my experience. They are very short, therefore the 'agony' is soon over. The hands are always in a comfortable position when playing them, the five fingers of each hand being placed over the keys that are to be used throughout the exercise, thus involving no change of fingering. All keys, both major and minor, are easily comprehended. They are excellent little studies in time and rhythm.

"Indeed there are so many things to be said in favor of these little canons that a letter could not hold them all. Just look into them carefully and notice how much easy work we find; and the really fine phrasing that can be taught, and taken in such small doses. Then, too, I have found the short canons such a tonic. A child readily discovers the weaker voice, and wishes to make both voices sing alike. This has been a great joy to me, many, many times, I am grateful to say.

"We are admonished that there is a time and place for everything under the sun. So we learn to be discreet, and use strong meat sparingly so that the pupil should 'beg' for more, rather than lose his appetite for what his prudent teacher has made taste good to him. Personally, I am grateful beyond expression for what the Kunz Canons stand for in my many years' experience in teaching. It has been my good fortune to teach numerous unmusical public school teachers who have many of them come to 'learn about time,' etc., and invariably the ammunition used was largely the little canons, and without

them or something decidedly akin to them, our battle would never have been won.

"I believe in short, very short examples. It warms the teacher's heart to hear a young pupil say, 'It is such fun to hear the little tunes following on behind.' The charm of the 'little tunes' lies in the few well chosen problems that have a definite purpose. A number of the canons could be easily dispensed with. There is too much in all of our piano methods. It is a pleasure to me to note an improvement in the length of easy teaching pieces. I always dread a three page piece. Children dearly love short pieces of varying moods. Such a relief from the long and soon hated piece that palls on the spirits of teacher and pupil alike.

"Variety is the spice of music, as well as of food. Too much of one thing hinders progress, but a little dash of Kunz' Canons in the daily musical menu will lead any talented pupil through the foothills of Parnassus.

"I am wondering where the audiences of our modern Symphony concerts are to come from, unless the present musical 'twigs' are 'bent' to listen to the strange mixtures of present-day music, and acquire a taste for stranger sounds that the old music teacher can fathom, and they say the worst is to come.

"Perhaps there are teachers who can suggest better material than the Kunz Canons. If so will they kindly do so through the columns of the TEACHERS' ROUND TABLE? In closing I wish to congratulate THE ETUDE on its excellent articles and general 'all roundness.' Wishing all of those who are concerned in making it an exceptional music journal continued success, I am

"Fraternally yours,

"MRS. HOLMES-HARCOURT."

"I notice that Czerny is pronounced two or three different ways. Please tell me which is the most correct. Would you advise one to use his studies in every grade, from the second up to the most advanced technical work? I use Duvernoy, Op. 120, and Loeschhorn, Op. 66. Do you think Czerny better for technical development? What etudes would you recommend to take the place of the Kunz Canons? Would you use many sonatas? How soon ought the study of octaves to be taken up? Also scales in double thirds and sixths?

"Please give a list of present-day composers whose music is useful for teaching purposes. How does Englemann's music rank with that of Durand and Wolff?

"I would like to take up the study of Bach in history class. Could you suggest something in pamphlet form with questions that I could use? I have a number of histories, but I would like something in the way of a special study. Is it better to study two of the masters at the same time, and compare their lives and works, or to take them up separately?

"Do you know of a book of amusements for musical students, young and old? I would like to entertain my class, and would appreciate some suggestions along this line. THE ETUDE is very helpful, but I cannot find enough in it to supply all my needs.

"How is the name Sembrich pronounced?"

Czerny is pronounced, as nearly as it can be represented on paper, as if it were spelled Tchairy. I should not advise the use of Czerny in every grade, for the use of a single composer would have a tendency to narrow the student's horizon. Even in etudes the pupil is the better for coming in contact with the work of many minds. Do not use the etudes of any one composer too continuously. For technical development in the second and third grades you can use to advantage the admirable selection of Czerny etudes by Liebling, in three books, which is published by Presser. With these may be judiciously interspersed selections from Heller's Opus 47, 46 and 45, for the development of expression and taste. Mr. Presser also publishes a most excellent selection of thirty of these etudes. The etudes of Duvernoy and Loeschhorn rank among the best for early technical training, and some prefer them to Czerny. Czerny's are simpler in construction and therefore easier for minds that have never come in contact with music of a high grade.

Many of the best teachers advocate the use of Czerny because the simplicity of the construction of his etudes enables the student to concentrate his mind on the one point of technical development.

I would not recommend any etudes to take the place of the Kunz Canons. Their function is a special one. You will find an admirable article on the use of the Kunz Canons elsewhere in this department.

With the average pupil, with only an hour a day for practice, I would not use complete sonatas, but movements from them. With such pupils the shorter pieces they study the better, if you wish to hold their interest.

Elementary octave study, as well as scales in double thirds and sixths, may be taken up in the third grade. Not much can be done with their thorough and systematic study until the pupil is able to devote three hours a day to practice.

I infer that your question in regard to present-day composers of teaching pieces refers to elementary music. Some of Durand's music is of a higher grade than that of Englemann or Wolff. So many have written excellent teaching pieces for young pupils that it is hard to make a list without leaving out many of the best, but you will be safe to arrange with Mr. Presser to send you on selection things by Lichner, Spindler, Bachman, Engel, Hiller, Reinecke, Behr, Bohm and Heins. Indeed, you can rely on his judgment to send you a selection of pieces by various composers that are proving successful with the best teachers.

I do not know of any work on Bach in pamphlet form. Perhaps some of our readers can help us in regard to this. You can get a life of Bach in the Great Musicians Series for one dollar. You can formulate your own questions by carefully searching out the important topics in each paragraph. I should think it would be better to take up the lives of the composers separately, and make your comparisons afterwards from what you remember.

Elementaire, a musical game. Great Composers, musical game. Musical Dominoes, by C. W. Grimm. Allegrando, by W. L. Hofer. Musical Authors, a game. Triads or Chords, a game.

Sembrich is pronounced Sembreeck.

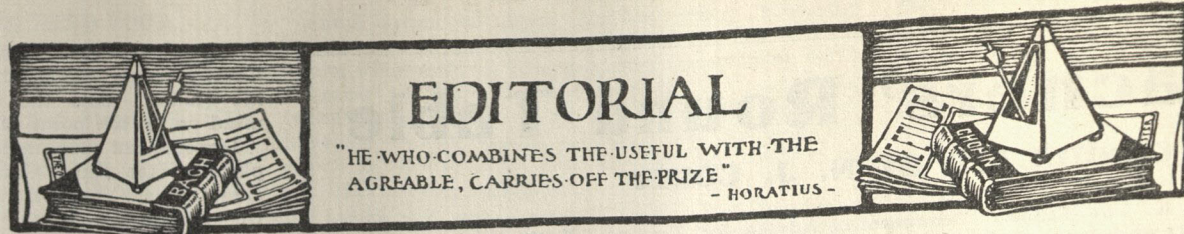
"For a long time I have enjoyed your talks in THE ETUDE, and am writing you to see if you can help me out of a difficulty. For the past three years I have been studying the Petersilea method, but this fall I was obliged to change teachers. My new teacher has given me Mathews' Standard Graded Course, and Mason's Touch and Technic. The Petersilea method teaches the high wrist and curved fingers, while Mason teaches low wrist and flat fingers. Which is the best? I am very anxious to know."

I had an acquaintance with Mr. Petersilea lasting several years, and was conversant with his method of teaching. I have made considerable use of Mr. Mason's principles as taught in Touch and Technic, but do not remember to have seen the low wrist and flat fingers advocated for finger motions. Mr. Mason prescribes the finger touch as follows: "There is first the hammer-like touch, in which the finger moves upon the metacarpal joint like a hinge, the point falling perpendicularly upon the key and remaining firmly upon the same place until the duration of the touch is completed." Also, "the finger being raised in a curved position as high as possible directly over the key. Let the upraised finger fall with full strength." This for direct finger action, and it is the first stage of the Mason system. You have acquired this from the Petersilea method. Now in the Mason system you will learn that modern piano playing demands that the fingers, hand and arms be used in many ways. You will preserve your present method of direct finger action, but will add to it the various forms of modern touch, all of which you will need to have in full control.

"I would like to ask your advice as to how to start a young pupil in the study of harmony. What is a good text-book for this purpose?"

You will find the Harmony by Dr. H. A. Clarke suited to your needs. Your student will need to be far enough advanced to be thoroughly conversant with the rudiments of music, and to be able to play simple music. Beyond this you will find directions in Dr. Clarke's book. Be careful to proceed very slowly, and do not leave one topic until it is thoroughly understood by the pupil. For your own needs you can also procure a key to the exercises if you desire.

(Continued on page 137)



EDITORIAL

"HE WHO COMBINES THE USEFUL WITH THE
AGREABLE, CARRIES OFF THE PRIZE"
— HORATIUS

WE desire to extend our most cordial thanks to the many friends who have sent us congratulatory letters relating to the Twenty-fifth Anniversary of THE ETUDE. We want to merit your congratulations by making the magazine more welcome to you with each succeeding issue. We appreciate the good will and cooperation of all our readers and their recent expression of their feelings has been most gratifying.

THE regulation of Sunday amusements has been a matter of considerable concern to concert-goers and concert-givers in our great cities of late. THE ETUDE stands for the preservation of the spirit of the American Sabbath. We believe most sincerely that the maintenance of one day of rest, entirely apart from whatever connection this day may have with the theological beliefs that have brought it into general observation is a human necessity. This does not mean that we advise a resurrection of the somewhat grotesque "blue laws" of our Puritanical forefathers, but it must be evident to all our readers that there are certain meretricious performances being given in our great cities every Sunday of the year that are so offensive to the ideal of a Sunday held by the true American that these shows should be suppressed by the authorities.

There is a certain class of citizens to whom the church has little appeal. They demand intellectual relaxation on the Sabbath, but do not desire to subscribe themselves to religious beliefs. Churches of all creeds are continuing to do a great work for the good. However, there should be some form of intellectual relaxation for those to whom the churches are not likely to appeal. The determining factor, then, should be this question: "Is the Sunday amusement proposed one that will inspire or educate those who attend, or is it simply a ribald attempt to wile away a few hours with worthless songs and inane jokes?" This is a very simple and direct differentiation, and there would seem little territory in which to argue the question. There are many people who are much more greatly benefited by hearing a great symphony or a great poem than they are by listening to the individual religious beliefs of the professors of various creeds. These people should not be denied such relaxation on the Sabbath. The recent legal decision which put a temporary stop upon Sunday concerts in a large American city resulted in providing the dangerous and suspicious opportunity of placing the restriction of such concerts in the hands of the police department. This is unsavory and opens the avenue to possible "graft." The suppression of the concerts caused great financial loss to musicians and disappointment to concert-goers; but, if this decision will tend to close the many reprehensible performances given under the head of Sunday Sacred Concerts, at which sanctified black-face comedians and pious acrobats hold forth, the decision is a profitable one.

WHAT is sacred music? We are inclined to believe that all good music is sacred. Just why certain compositions that have been labeled "Sacred" should be regarded as hallowed, and why other music should be looked upon as secular, is a matter that we will leave for our religious conferences to discuss and determine. From our point of view the whole subject seems almost ludicrous. Tempo has evidently very little to do with the matter. Some of the liveliest and most mundane tunes have been set to Gospel words and palmed off upon unsuspecting church-goers as sacred music. This music is ground out upon wheezy melodeons on the Sabbath in sections where the inspired masterpieces of the great composers would be regarded as irrereligious, if not sacrilegious. We remember an amusing incident of an old deacon who objected most strenuously to a new and lively anthem by a modern composer. He approached the organist of the church and said: "Why can't we have some real religious music like this good old hymn 'Jewett'?" When the organist assured the old gentleman that "Jewett" was taken bodily from the overture to Weber's "Der Freischütz" the deacon insisted that Weber was guilty of a malicious and daring theft.

The "Gospel Hymns" have been the subject of almost ceaseless attack from musical "high-brows." There can be little doubt that many of these tunes were trite, poorly constructed and badly harmonized. Few of them had any religious significance whatever and many produced effects that were often strikingly absurd to thinking people. There was, however, a necessity for music of this class, and it had a distinct purpose. Like the many processes that attend an evolution the purpose of the Gospel hymn was a good one. It served to supply the normal appetite of a certain class of the American public for bright, lively music. In a sense, it took the same place in religious music that the poems of Will Carlton and the novels of E. P. Roe have held in our literature. The Gospel hymns served as a bridge from the old methods of religious music to the new. They cultivated a taste for bright, taking church services and stimulated a taste for music in the church that the old hymn tunes had failed to do. There can be no doubt that these hymns have been of greatest value to ministers and revivalists in accomplishing religious advances that would otherwise have been impossible. The Gospel hymn has not the hold that it had, although it still has a laudable work to do. It is being supplanted by a class of musical compositions coming from the brains of trained musicians who are not above feeling the human religious pulse. But as a bridge between the mournful, lugubrious musical settings of Dr. Watts and other hymn writers of the past, and the more logical church music of the future, the Gospel hymn should take its place in the musician's estimate as a very necessary and practically successful means to an end. The religious aspects of the question are beyond the limits of our editorial field. The renowned Henry Ward Beecher used to ask: "Why let the devil have all the good tunes?"

THE days when musicians were classed with actors, and actors classed with mountebanks are now a mere matter of record in historical books. Gradually the barriers between the world of music and the world of society diminished, until only a ribbon separated them at social functions, and in most every country the ribbon has disappeared and musicians are admitted and courted in all grades of society. The thing that has brought about has been the elevation of the musician's character and the general education of society. Sometimes we think that what is known as the "four hundred" in our cities is going down, with its drones, its ridiculous pretensions and its odious newly rich members. The road "four hundred" of our country is made up of the men and women of industry, culture, moral strength, character. The members of a gypsy band who had such a bad reputation for thieving that a detective was always engaged to watch them at social functions are still on the other side of the "bar sinister." No amount of talent or genius, or education, or superficial culture, or reputation, can atone for lack of character. We have in mind a man who was a pupil of Rubinstein. He is one of the most fertile writers of salon or drawing-room music living. Some European publishers have put forth hundreds of this man's compositions and they have sold all over the world. He was an accomplished pianist and for some time taught piano-forte in a leading European conservatory. He came to America and found a position in a prosperous New York music school. His presence was very striking, he was finely educated, cultured and in fact had lived so much with noble families in Europe that his bearing might be considered courtly. What more could a man wish for in his fight for artistic and financial success? This man is the most dismal and pitiful failure of which we have any record. Why? He lacked character. Starting with the habit of borrowing small sums from friends under the pressure of what he felt was necessity, but which was really unnecessary indulgence in luxuries he could not afford, he gradually drifted down. Intoxication and its various aide-de-camps in the army of vice soon enlisted him as a ready recruit. He borrowed from everybody whose sympathy he could arouse. Upon one occasion he wrote a set of pieces and sold them to several different publishers. The publishers did not find out that they had been swindled until they had gone to the expense of actually putting out the pieces. Parents began to realize that he was far from being a desirable instructor for their children and his work as a teacher dwindled to nothing. He is now living in obscurity and misery. Charity is of little avail in such a case. A great pianist once gave this man \$500, advising him to go home to Europe and reform. The money was all gone before the following morning and Broadway had another debacle to its unenviable record.

WE have the most sincere sympathy for the man whose inclination and training have not led him to form an upright character. We do not believe that music alone will make character, as those who continually hold forth upon "Music and Morals," contend. The power to resist temptation and vicious appetites is not to be found in music alone. The magnificent mental training that music affords to all who study it must be beneficial, but there are other things which are of more importance. The famous case of Poe and other writers seems to indicate that even wide and intelligent reading does not by itself tend to make character. A clean, healthy body would seem the first necessity, and thereafter the association with strong, upright men and women—men and women with lofty ideals, broad views of life, powerful in their resistance of degrading thought and acts. If you know *such men or women hunt them out and make them your friends.* Read the works of men like Phillips Brooks, Oliver Wendell Holmes, Ralph Waldo Emerson, H. W. Longfellow, Robert Lewis Stevenson, Ian MacLaren, and even Charles Dickens, who delved for "many a gem of purest ray serene" in the mire of London's slums. Do not make the mistake of flattering yourself that your character is so upright that it is imprudent against all wrong. That is one of the fatal symptoms of moral weakness. We need musicians with character, fine, broad-minded, sweet-tempered, whole-souled teachers, who will interpret the wondrous mysteries of the tone art as they should be interpreted.

THERE are two bills just now before our National Congress. One known as the Currier bill aims to give the manufacturers of instruments designed to produce music mechanically a perpetual right to use any piece of music without remunerating the composer or publisher in any manner. Thus, these manufacturers would continue to reap a large revenue, while the composer, whose brains made the music possible, would receive returns considerably less than in former years. The other bill, known as the Kittridge bill, aims to protect the composer by requiring the manufacturer to pay a royalty to the composer for his compositions. We claim that a phonographic record, or a perforated roll used to reproduce music, is just as much a publication of a piece of music as the printed sheet. The mechanical means of reproducing may be different, but the essential idea of offering the music for public sale is identical. Italy has passed a law requiring all manufacturers of mechanical musical instruments to give the composer his just reward. Teachers who claim to have suffered business losses through the inroads of the phonograph and the playing devices should take this matter directly to heart and write at once to the Congressman from their State or district, and urge the passage of the Kittridge bill. This is a duty you owe not only to yourselves and your art but to our contemporary composers and the interests of those who are to come. A bill once passed is difficult to repeal.

MILITARY DRILL

MARCH

CHAS. LINDSAY

Intro.

Tempo di Marcia M.M. $\text{♩} = 120$

March

Tempo di Marcia M.M. 120

Marcia

f

p

mf cresc.

p poco a poco cresc.

cresc.

fz

p cresc.

fz Fine

Trio

fz p semplice

fz p

fz

fz p

fz

fz D.C.

THE ETUDE

LA CHASSE AUX GAZELLES

GALOP

A. CALVINI, Op.11

Intro.

Allegro M.M. = 126

Secondo

The second piano part of the introduction features a series of chords and single notes in the left hand, with a dynamic of *f*. The tempo is marked Allegro M.M. = 126. The key signature has two flats (B-flat and E-flat). The score includes various musical notations such as slurs, ties, and dynamic markings like *p*, *cresc.*, *f*, and *ff*.

Galop

The galop section begins with a series of eighth-note chords in the left hand, marked *mf*. The tempo remains Allegro. The score includes various musical notations such as slurs, ties, and dynamic markings like *f*, *ff*, and *p*.

THE ETUDE

LA CHASSE AUX GAZELLES

GALOP

A. CALVINI, Op.11

Intro.

Allegro M.M. = 126

Primo

The first piano part of the introduction features a series of chords and single notes in the right hand, with a dynamic of *f*. The tempo is marked Allegro M.M. = 126. The key signature has two flats (B-flat and E-flat). The score includes various musical notations such as slurs, ties, and dynamic markings like *p*, *cresc.*, *f*, and *ff*.

Galop

The galop section begins with a series of eighth-note chords in the right hand, marked *mf*. The tempo remains Allegro. The score includes various musical notations such as slurs, ties, and dynamic markings like *f*, *ff*, and *p*.

THE ETUDE

Secondo

mf

ff

ff

Fine

p *mf* *p* *mf* *p*

B

C

mf poco a poco cresc.

f

* From here go to B and play to C; then, go back to A and play to Fine.

THE ETUDE

Primo

f

ff

ff

Fine

p *mf* *p* *mf* *p*

B

C

poco a poco cresc.

f *mf*

From here go back to B and play to C; then, go back to A and play to Fine

THE ETUDE

IN A PATH OF ROSES

Youth and Spring, and the world abloom.
Meadows are fresh with a sweet perfume.

S.F. WILHELM

Moderato con gusto M.M. $\text{♩} = 88$

Moderato con gusto M.M. $\text{♩} = 88$

mp

p *pp* *p* *mp*

p *pp* *p* *mp*

mp

1 Last time to Coda 2

This image shows a page of handwritten musical notation, likely a piano score. The page contains six systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a piano (pp) marking. The second system includes a mezzo-piano (mp) marking. The third system starts with a forte (f) marking. The fourth system returns to piano (pp). The fifth system also starts with piano (pp) and ends with a double bar line and the marking 'D.C.'. The sixth system is labeled 'Coda' and begins with a mezzo-forte (mf) marking. The handwriting is in dark ink on aged paper, and the notation is dense with many notes and rests.

POSTLUDE IN C

FOR THE ORGAN *

WALTER H. LEWIS

Registration { Gt. Full to 15th (Sw. coup.)
Sw. 8' & 4' with Oboe
Ch. Melodia & Dulc.
Ped. 16' & 8' (coup. to Gt.)

Allegro moderato spiritoso M.M. ♩ = 120

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* This composition may be effectively rendered on the Cabinet Organ, with slight adaptation, omitting the Pedal notes where impracticable.

THE ETUDE ARABESQUE

R. SCHUMANN, Op. 18

Edited by Maurits Leefson

Leggero e con tenerezza M. M. ♩ = 152 (♩ = 132)

*After 1st time go to Minore I; after 2nd time go to Minore II; after 3rd time go to Coda.

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THE ETUDE

MINORE I

Poco meno mosso M. M. ♩ = 120

a) The upper G ad libitum with the R. H.

b) All tied notes must be strictly observed.

THE ETUDE

MINORE II

Piu lento M. M. ♩ = 144 (♩ = 126)

CODA (After last time only)
Lento M. M. ♩ = 58 (♩ = 52)

c) Correct use of the Pedal will prevent the sounding of the last 16th into the next measure.

d) The change of finger on the beat, will increase rythmical feeling.

e) Execute as follows:

f) With the Right Hand.

THE ETUDE

AVE VERUM

VIOLIN and PIANO

W. A. MOZART

Adagio M. M. ♩ = 72

VIOLIN
2d Violin
ad lib.

PIANO

* This piece may be used as a Violin Solo, (playing the upper notes only,) or as a Duet, the 2d Violin playing the lower notes.

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THE ETUDE

IN MAY NIGHT'S FRAGRANCE

SERENADE

AUGUST NÖLCK, Op.150

Moderato M.M. $\text{♩} = 80$ *cantabile*

p

dim. *p*

poco animato

f *sf* *poco rit.*

tranquillo *p dolce* *dolcissimo* *rit. sotto voce* *a tempo*

rit. l.h. *a tempo* *rit.*

THE ETUDE

p *f*

a tempo

poco rit. *p* *dim.* *pp*

THE MARCH OF THE TIN SOLDIERS

In order to play this with appreciation, let us first take a look at the little tin soldiers. Observe how rigid they are and how carefully they stand in line. This is the cue for the manner. a) The left hand chords very sharp and crisp; the right hand tones equally sharp, almost stiff. b) No pedal anywhere except at the heavy chords marked *sf*.

Edited by W.S.B. MATHEWS

C. Gurlitt, Op.130, No.6

Tempo di marcia M.M. $\text{♩} = 84$ to 88

mf a) *sf* b)

sf b)

mf *sf* b)

THE ETUDE

AMONG THE GIPSIES

UNTER DEN ZIGEUNERN

N. von WILM, Op. 24, No. 5

Risoluto e marcato M. M. ♩ = 96

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THE ETUDE

Vivo M. M. ♩ = 112

THE ETUDE

SALTARELLA

Presto M.M. $\text{♩} = 184$

ANTON SCHMOLL, Op. 39b

l.h. *f* l.h. *p* l.h. *cresc.* l.h. *scen.*

sempre stacc. *p subito*

legato *mf* *p*

sempre stacc. *p*

legato Last time to Coda Φ *cresc.*

Φ Coda *cresc. e stringendo* *ff*

THE ETUDE

f *marcato il basso:* *dim.* *legato* *cresc.*

marcato il basso *f* *dim.*

p *l.h. cresc.* *scen.* *do* *f* *p* *subito* *D.S.*

AIRY FAIRIES

Tempo di Valse M.M. $\text{♩} = 68$

GEO. L. SPAULDING

mf *1 2 3 5 3 2* *1 2 3 5 4 3* *1 3 1* *4*

5 - 1 4 *1 2*

3 1 *5* *1* *2* *5* *3 2*

Fine *D.O.*

THE ETUDE

To Mr. Joseph Schreibe

HO! HILLY HO!

A Hunting Song

DAVENPORT KERRISON

Vivace

mf

No clouds are in the
A long our path the

morn-ing sky, No va - por hugs the stream; — Who says that life and love can die, In
woods are bold, And glow with rife de - sire; — The yel - low chest - nut sheds its gold, The

all this north-ern gleam? — At ev - 'ry turn the map - les burn, The quail is whist-ling
sum - acs spread their fire. — The breez-es feel as crisp as steel, The buckwheat tops are

free
red — The par - tridge whirrs and the frost - ed burrs, Are
Then down the lane let us scur-ry a - gain, And

THE ETUDE

dropping for you and me. — At ev - 'ry turn the map - les burn, The quail is whist-ling
ov - er the stub - ble tred. —

free The par-tridge whirrs and the frost-ed burrs are
colla voce

rit. ad lib. *a tempo*
dropping for you and me. — Yo - ho — hil - ly O! — Yo - ho — hil - ly ho! — Yo -

ho — hil - ly ho! — Yo - ho — hil - ly ho! — Yo - ho — hil - ly ho! — Yo - ho! Yo - ho! Yo -

cresc. *f* *Vivo*
ho! This clear Oc - to - ber morn - ing, This clear Oc - to - ber morn - ing.

THE ETUDE

To Rev. Lewis Thurber Guild, D.D.

TOO LATE

Words and Music
by P. DOUGLAS BIRD

Andante

p *cresc.* *f* *rit.*

atempo *mf*

1. Last night I dream'd that heav-ens gate, Was o-pen wide for me, And from a-far I
2. I saw be-yond the thresh-old, The scene was won-drous fair, With white rob'd an-gels

atempo *mf*

poco rall.

heard the strains of sweet-est min-strel-sy. The way was long, the night was dark, And yet I must not
gath-er'd as tho' in wel-come there. And on-ward thro' the long night's gloom, I strug-gled bravely

dim. e poco rall.

atempo *rall.*

wait, For in the dis-tance low I heard, The sol-ern words "Too late".
on, Breathing the oft' re-peat-ed, prayer, "Fa-ther Thy will be done".

atempo *rall.*

Moderato e maestoso

Glo-ry to Thee, O God, this night, Ho-san-na let us sing, Thou art the true, the

cresc. *rh.* *lh.* *cresc.*

con Ped.

THE ETUDE

1 Tempo I.

on-ly Light, And our E-ter-nal King.

rall. *mp* *peresc.* *rit.* *mf*

2 Andante

King. And

mf *rit.*

far in the dis-tance ech-o'd the sol-ern words, "Too late", I stretch'd my hands im-plor-ing, t'ward

molto sost.

affrettando

Heav-ens O-pen Gate, O Fa-ther help me on my way, for I am sore dis-tress'd, And

mf *affrettando*

rall. *mp* *accel. e cresc.*

if 'too late, Thy will be done, Fa-ther Thou knowest best. And then I felt the Pres-ence, of

rall. *mp* *accel. e cresc.*

His great boundless love; — A hand stole gently in - to mine, as tho' from realms a - bove, — How sweet the rap - ture of that hour, for I was not too late. His lov - ing hand had guid - ed me, safe - ly with - in the gate, — Safe - ly with - in the gate. Glo - ry to Thee, O God, this night; Ho - san - na let us sing. — Thou art the true, the on - ly Light, And our E - ter - nal King, — And our E - ter - nal King.

acc. e cresc. *frall.* *Moderato e maestoso* *acc. e cresc.* *frall.* *ff* *ff tempo*

Vocal Department

OPINIONS OF NOTED SPECIALISTS

OBSCURITY OF TONE CAUSES FLATNESS OF PITCH.

BY HORACE P. DIBBLE.

"Oh! wad some power the giftie gie us,
To hear ourselves as others hear us."

WITH a slight alteration, Robert Burns wrote the above words years ago. and with the alteration, it would seem as though they could be applied just as appropriately to singers as the way in which he used them. The average singer does not hear himself as others hear him. If he were able to hear himself he could easily correct many of the faults of which he seems to be unconscious.

Perhaps the greatest fault in singing is being untrue to the pitch, and yet it is probable that there never was a singer who was absolutely perfect at all times in this respect. This is not caused by any defect in the sense of pitch. If he should hear others do what he does, he would be just as critical of them as they are of him.

Obscurity of tone is caused by an undue constriction in the back of the mouth or pharynx. This is due to an unconscious effort at breath control on the part of the singer. There is no doubt but when the tone is so placed the singer hears it at a slightly higher pitch than do his auditors, or perhaps it would be a clearer statement to say that it is necessary for him to think it at a slightly higher pitch in order that it may be heard right by his auditors.

Many a singer makes a pleasant and smooth tone as far as the absence of any harsh or nasal quality is concerned. A harsh quality is caused by an obstruction in the larynx. A nasal quality is caused by an obstruction at the soft palate. While the tone may be smooth and pleasant, yet it will be very sombre, clouded and obscure, owing to a certain amount of contraction in the pharynx.

The pharynx is the passage between the throat and the mouth proper. It is the back of the mouth or the top of the throat. This contraction (if persisted in) is always sure to cause a tired feeling in the neighborhood of the tonsils and ultimately will cause a swelling of those organs.

Breath control in the body cannot be learned hastily. It requires a proper development of all the muscles used thereby until there is not only no longer any contraction in the pharynx, but also not even any anxiety there.

Owing to the eustachian tubes the singer who is inclined to place the tone in the pharynx hears internally much more of what is being done than does the audience. The office of these eustachian tubes is to supply an equable air pressure to the inside of the ear drum. Whenever your ears feel stopped up, if you swallow, this opens the eustachian tubes and allows the air pressure to become equalized, but they also act like little speaking tubes to the internal ear.

The tuning of the voice may be likened somewhat to the tuning of a

reed organ pipe. The main tuning is done by lengthening or shortening the reed itself, which varies the number of vibrations in a given length of time, but each pipe has an arrangement at the upper end so that the pipe itself can be lengthened or shortened. The main object of this is to change the power of the pipe, but in changing the power it also slightly alters the pitch, and then once more the pitch of the reed has to be altered.

Of course the regulation of pitch with a singer has to be done non-volitionally. In fact, all of those things which we do non-volitionally are usually done much better than where we use direct will power. There are a great many muscles which are entirely non-volitional, in other words, over which we have no direct control. For instance, by the use of our will power we cannot alter the beating of our hearts, nor the action of the muscles which are used in our digestive apparatus; also the muscle of accommodation in the eye, which focuses the eye to different distances, is a non-volitional muscle. If you look at an object near at hand, or one off in the distance, the muscle of accommodation will focus the eye to those different distances instantly, and yet that is the only way in which you can cause that muscle to move.

Non-volitional Muscles.

The vocal cords are just as truly non-volitional muscles as is the muscle of accommodation in the eye. For instance, if we wish to sing A flat all that is necessary is to think the pitch and just the very fact of our thinking that pitch and endeavoring to sing it will cause those vocal muscles to adjust themselves correctly. Now while this is true, yet there are other muscles surrounding the vocal muscles by means of which we may impede the outflow of breath. The moment that we do this (while we have no direct control over the vocal cords themselves), yet the effort at breath control, caused by the constriction of those muscles surrounding the vocal cords, impedes the action of the vocal cords and they do not as rapidly adjust themselves as if they were entirely let alone. If we tighten the volitional muscles in the throat in our endeavor to control the breath we cause the action of the vocal cords to be less free and there is more exertion there, thus making it necessary for us to think the pitch slightly higher in order that the tone shall be on the pitch. This is also the case if we place the tone in the back of the mouth.

Of course we are all supposed to think with our brains, and yet in the meaning which the writer intends to convey, the pupil should be taught to think the pitch at the front of the mouth. The audience hears what we communicate to the external air with the mouth. You may have the most wonderful internal sensations. The audience knows nothing about them and cares less, and let me say, in passing, that in my personal teaching I care nothing as to how a tone is produced

so long as I hear a fresh, free and thoroughly lovable tone. Of course the moment the pupil does not make this, it is my object to explain, so that he may succeed in doing so.

It is almost always the case with pupils who are endeavoring to overcome this constricted condition of the throat and the wrong placement of tone that, as they do overcome it, they have a tendency to over-shoot the pitch.

While no teacher should ever desire to have his pupils sing false, yet the writer is always pleased to hear a pupil (whose tone has been unduly constricted) go sharp. He has learned years ago that there are very few pupils who have a faulty sense of pitch, and he has found that as they learn little by little to focus the tone in the front of the mouth, controlling the breath entirely in the body (so that there is not even any anxiety in the throat or the back of the mouth), that the sense of pitch very soon adjusts itself.

Perhaps a better title to this article would have been "Obscurity of Tone Causes Flatness of Pitch and Brightness of Tone Sharpness of Pitch."

Of course the aim of all teaching should be to have the pupil forego all the physical difficulties connected with singing. Singing, in no sense, should ever be hard work—it should be a joy and a pleasure and should always be approached from that standpoint, yet the teaching of singing is infinitely more difficult than the teaching of piano. A piano teacher can show his pupil what he should do with his hands and how they should be held. He can easily show the difference between finger touch, arm movement, etc., to get different effects. Of course, after all, in piano playing, these physical motions must be supplemented by an inner something which is almost impossible to describe, and yet, if the pupil lacks that, will show in a certain mechanical stiffness and woodenness of playing.

The great difficulty is that though the singing teacher (if he be a good singer) has certain physical sensations connected with breath control and good voice placement which are perfectly definite to his consciousness, yet when he attempts to explain these to the pupil he is often at a loss for words to make himself clear. There are many sensations which no amount of explanation will make very clear to another party until that other party begins to experience the same sensations, when the explanation which previously seemed to be almost in a foreign language becomes very plain.

Merely because a pupil does not grasp certain ideas in one lesson is no cause for discouragement. If he is really sincere and takes the thought home with him and tries to put it into practice, little by little the obscure things will clear up. The teacher should be very careful not to attempt to tell the pupil the whole subject in one lesson, but if he succeeds in making one point clear, where formerly it was obscure, he should feel that he has done good work.

On the other hand no pupil should ever be offended because the teacher tells him he is off the key. The writer is something of a "crank" on the subject of pitch, so that a badly tuned piano sets his nerves on edge, yet he has sung off the key and he has rarely heard even the very best singers who were absolutely perfect in this respect. Of course we should all try for perfection, but as the poet said:

"Nature, in her productions slow, aspires
By just degrees to reach perfection's height."

so in learning to sing, we must not think it can be grasped in a day but by constant and patient striving, we should try to reach the goal.—Horace P. Dibble.

MAKE HASTE SLOWLY.

BY F. W. WODELL.

THE late Julius Stockhausen was rated an excellent singer, a good teacher, and a fine musician. But he was not at all the sort of man for young America. He seemed to have an idea that art is long, that singers could not be developed in one or two seasons of study; that in art that which is of value must be worked for and that the element of time has to enter into the training of singers as a most important factor. In America we expect to do large things as well as small things in a hurry. Is there a large building to be erected. Very well; put up electric lights, run two shifts of workmen, night and day, and crowd the workers on the stage as much as possible, without getting them into each other's way. This sort of thing may do for the erection of buildings, but the acquisition of the power to sing artistically and with beautiful tone a varied repertoire of good music is not to be acquired in any such hasty, forced manner. True it is that, owing to developments in the art of teaching, the best modern voice teachers are able to do more for more people, and in a somewhat shorter time, than used many years ago to be possible. But the making of an artistic singer takes time, as well as thought and practice. The mind has to have time to take in and digest information and there must be time for the formation of habits, for the breaking down of former bad habits by the acquisition of new and good habits. In these days the mere tone-maker is not held to be a singer. He must be also a well-read man, as regards the best prose and poetry of his own language, and he must be a musician. Which is to say that he must understand enough at least of the science and art of music to enable him to analyze that which he undertakes to interpret. What is a four-year period for such a work?

Extending the Compass of the Voice.

The compass of the voice, downward, cannot be extended; nor can it be extended upward. The compass intended by the Creator is there when the student begins singing. All that can be done, in this connection, is to remove obstacles, and gain skill in the use of the vocal instrument. Take away rigidity from the body and learn to control in the act of singing the outgoing breath. Gradually, as the power to think a pitch clearly, to locate vibration skillfully, and to will the realization of total concept without disturbing the condition of bodily freedom is gained, the compass of the voice, upward and downward, will exhibit itself more fully. In other words (and as the matter is ordinarily stated), the compass is extended. Breath is the motive power. Skill in controlling it for singing permits the body to remain free from rigidity. Skill in locating vibration according to pitch and power is skill in the use of this free instrument. They are inter-dependent. Given skill in breath-control, in willing and retaining freedom from bodily rigidity, and in locating and developing secondary vibration, all the resources of the voice, including its full compass, are available.

In the Workshop.

Really great teachers seem always to reduce the number of their working tools. They arrive at principles, and then sift out exercises until they feel they have just what is needed for the work, and nothing more. The late

Manuel Garcia, of London, worked for exact intonation, power to sustain tone evenly, same quality throughout the compass, perfect enunciation, and the bringing out of the meaning of the text. Exact intonation—let us consider this a moment. No one but admits this to be of prime importance to the singer. What is the cause of impure intonation—flattening or sharpening? Lack of "ear"? Not always; not most often. Usually a bad, throaty, pitched production. Remedy the faulty production, free the instrument, and the falsity of intonation is likely to disappear. Of course the mind must be trained to think pitch clearly, definitely, and to hold fast to that concept. But the thinking as to pitch may be correct, yet the intonation false, because of wrong use of the instrument.

Wm. Shakespeare, of London, talks "breath control" first, last and all the time. The idea is that with the breath right all other things may be right; but with the breath wrong it is impossible to produce tone correctly and with satisfactory artistic results. To sing well is to control the breath and "pronounce" well. And in truth that pretty nearly sums up the whole matter of good tone production in singing.

Vannucini, of Florence, Italy, seems to have brought his working principles down to four: Deep breathing, economy of breath; easy, natural condition of mouth and features; tone "front." Tone front—economy of breath, yet keeping the tone front with a steady breath pressure. Truly that is an art, and one requiring a good deal of work ere it is mastered. The secret of the "swell"? Keep the tone well forward, the breath pressure steady, let the throat expand and the chin drop slightly. Again, "keep the tone against the upper teeth. Do not let it get into the nose or throat." So much for Vannucini in his workshop.

ARE PRIMA DONNAS EVER THIN?

SOME one has been publishing an illustrated article on the "Prima Donnas of the Present Day," and it is a very noticeable fact that not one of them is thin. They all incline to embonpoint, if not to downright obesity. Now, on first thought, almost any one would be surprised at this, and inclined to think that in the nature of things a prima donna ought to be a thin woman. In the first place, her calling is a very exacting and wearing one; she is many hours upon her feet, and, especially during the actual performance, her nervous system is under a severe and continuous strain. She must of a necessity travel a great deal, both in carriage and in railway car, and submit to a thousand and one petty annoyances at hotels, in dressing-rooms and on the stage. All in all, one would think that all this hurlyburly would wear a woman down to a thread and keep her there. But the very opposite seems to be the case, and one can almost assume that the very moment a prima donna begins to become famous she commences to fatten up. It seems to be an unavoidable concomitant, an absolute *sine qua non*. The only conclusion that one can reach in the premises is, that the physical act of singing not only creates a big appetite, but the movement of the abdominal muscles necessitated by the demands of the vocal chords serves to keep the digestion in a prime condition. Hence a late supper of soup, salads, pastry and sweets is tossed off with the same ease that an ordinary person wrestles

with a light repast of oysters and ale, or muffins and jam. There is no doubt that nervous tension often creates appetite. This is seen at funerals at which, in the olden time, so much food and drink were consumed. At any rate, as no one ever grows fat upon the mere odors of savory dishes, we must assume that these ladies swallow good, wholesome food and plenty of it, and irrigate the esophagus with plentiful draughts of generous wine. It is the only way to grow fat that we know of. Of course the "late supper" is a great producer of adipose and, no doubt, from the fact that the singing must be done upon a comparatively empty stomach, it follows that by the time the curtain falls the prima donna is in a condition to do justice to a good solid meal.

HOW TO AVOID COLDS.

ONCE I asked a famous contralto how she weathered winter after winter of hard work and thousands of miles of travel from one climate to another without succumbing to the fashionable colds of a professional.

"That is a very easy question to answer. First of all, you never see me swaddled to the ears in magnificent furs. Beautiful furs are a temptation both for warmth and for the beauty of them, but they are cold breeders. The woman who muffles her neck in cold weather, then goes into close rooms swept by frequent draughts and abounding in poor ventilation, is the woman who will suffer from September till May with colds and sore throats. Men are as bad as women in this matter. Heavy overcoats and warm mufflers are as famous cold breeders as a set of sables.

"Next as a means of warding off colds comes exercise. In this country half the winter is fine, bracing weather, cold enough, perhaps, but splendidly health giving. Let trolley cars, carriages and hacks go whizzing past you on such days, and walk—tramp if it is necessary—with well-shod feet through the snow. While you walk, breathe, not the little snuffy breaths some women take, but deep, long abdominal breaths. Fill your lungs with splendid fresh air many times a day. You will live longer for it.

"There is diet, also. The chill of winter requires warming food, only warming food does not mean overeating. Every woman ought to study something of the chemistry of food, enough to make her understand its health-giving and heating properties. The housewife who possesses this knowledge and who puts it into practice will find the family doctor bills dwindle to a merely nominal sum."

The daily abuse of the stomach, from overeating, from loading it with indigestible food, and worst of all, expecting it to take care of heavy midnight suppers, is the prolific source of colds that are laid to other things. Many an attack of indigestion is followed almost immediately by a heavy cold, that is frequently very hard to conquer. A cold is often the indication of indigestion otherwise unrecognized. Overfeeding is as deadly at times as underfeeding, and the cold contracted by a man fed to repletion proves more difficult to overcome than the same cold would be by a hard-working person whose body is not weakened by eating too much rich food. The teaching back of this for the housewife is that through the study of properly planned and prepared food she may help to ward off the multitude of diseases which follow unhygienic living. —Good Housekeeping.

EFFORT OR STRAIN IN SINGING.

AUTHORITIES are unanimous in expressing the opinion that in voice training, as in all other training, the gentlest method is the best method. Vocal exercises of any description should be continued only as long as the singer takes pleasure in them, and is unconscious of fatigue. Physical exercise of any kind is beneficial only as long as it does not assume the conditions of labor; if persisted in beyond that point it becomes injurious and, as far as the voice is concerned, will result in permanent injury. * * * Only by the gentlest method can the natural beauty of the voice be best brought out, cultivated and strengthened.

Every voice has three degrees of sound—the "deep," the "middle," and the "high." The range of sounds capable of being produced by a voice is called its "compass," but in classifying an untutored voice it is not always safe to depend entirely on the extent of its compass. To determine the real character of a voice, its natural "timbre" or quality and its general capabilities must be first analyzed and ascertained so as not to impair its development by wrong treatment.—A. RANDEGGER.

THE change from one register to another should always be made a couple of tones "below" the extreme limit, so that there will be, at the juncture of every two registers, a few "optional" tones which it is possible to take with both mechanisms. The singer will be wise, however, to avail himself of the power of producing an optional tone with the mechanism of the lower register only on rare occasions. To force the register beyond its natural limit is, of course, infinitely worse, and should never be tolerated. The practice carries its own punishment, as it invariably ruins the voice, and tones so produced always betray the effort, frequently in a most painful degree, and are consequently never very beautiful.—LENNOX BROWNE, M.D., and EMIL BEHNKE.

COMMON-SENSE tells us that the voice is best fitted for that which it can do most easily and most successfully. The range of notes on which it is "at its best" is the true index of the category to which it belongs; they correspond, as a rule, with the middle portion of its natural compass. Mere pitch is not a safe guide; a baritone voice may cover the greater part of the tenor territory, on the one hand, or of the bass, on the other, but in either case it will be distinguishable by comparative want of clearness and resonance in the notes which lie outside its own proper limits. The untrained singer is not to be trusted in regard to the nature of his voice, for the relative ease or difficulty with which he delivers certain tones may depend on want of practice or on bad habit. There is a saying that no man ever sees his own face in the glass; it is still more true that no one really hears his own voice. * * * If the master persists in making the pupil sing in a way that is felt to be a severe strain; if every lesson is followed by distressing fatigue of the laryngeal muscles, pain in the throat, weakness or huskiness of the voice, then I say, whatever be the authority of your instructor, do not listen to him, but rather heed the warning that is given you by your overtaxed organs. The most skillful and experienced teacher may err, but Nature is never wrong, and her laws have the sanction of an unerring Nemesis.—MORELL MACKENZIE, M.D.

FRESHNESS and steadiness are the most valuable properties of a voice, but are also the most delicate, easily injured, and quickly lost. When once impaired they are never to be restored; and this is precisely the condition of a voice which is said to be broken. This prostration of the vocal organs occasionally occurs even during the period of study, in which case, if it be not the result of organic disease, it may be attributed to injudicious vocal education; for whether the nature of the organ has been mistaken by the instructor, or he has attempted by obstinate perseverance to convert a low voice into a high one, the error is equally disastrous, the result of the latter especially being utterly to destroy the voice. The great object of study is to develop the natural gifts of an organ; not to transform or extend them beyond their power or capability. * * * A high voice may be seriously impaired by too frequently using the high notes in both chest and head registers; by exaggerating the timbres, and the force of the high notes (the sombre quality requiring more exertion than the clear); by loud and continued laughter; by animated discourse, etc.; all of which excesses cause temporary fatigue to the organ and, if often renewed, will inevitably destroy it.—MANUEL GARCIA.

THE secret of perfect production lies in the eradication of all faults from the voice. It is not until they are eradicated that one fully realizes how in the voice "nature defines the limits and our own will regulate the degree." On account of imperfect production "it is generally believed that remote notes are more difficult than central ones. This is not so; all effort is error." (Lunn).

THE classification of a voice quality at the beginning of voice culture is frequently a dangerous undertaking on account of the mistakes that are easily made. But it is not necessary to begin by classifying a voice. Instead of attempting it the vocal teacher should examine a pupil's voice carefully in order to find out "where he or she has the easy range of tones." * * * Tosi, in his celebrated book, says, "Some teachers have so little experience that they force a pupil (Tosi speaks here of male voices) to sing long and high sustained notes with open chest voice. In consequence the throat becomes from day to day more inflamed, and if the pupil does not lose health and voice altogether he will surely lose his higher tones." Tosi wrote these lines more than two hundred years ago.—LEO KOFLER.

PROVIDED with the power to read music, the merchant, the lawyer, the mechanic, yes, the day laborer, would be able to get out of a Beethoven symphony, an oratorio by Bach or Handel, a mass by Palestrina, an opera by Mozart or Wagner, a meaning deeper, truer and more beautiful than could be obtained by one who listens only with the outer ear.

He will be inspired by communion with these great masters to make himself worthy of intercourse with them. He will learn that here is a higher self living within him which, be his lot on earth ever so hard and full of trouble, will be able to dwell in realms of serenity and peace.

His thoughts will become purer and higher, his aims nobler and loftier, his deeds worthier and better, and, thus, good music will have made of him a good citizen.—The Concert-Goer.

THE STORY OF SCHUBERT'S UNFINISHED SYMPHONY.

BY H. J. STORER.

WE know that some works in symphony form, written more than a century ago, reveal new beauties at every hearing, and bid fair to live for years and years, if not forever. But we would not consider that a fragment, or unfinished work, which lacks the completed symphonic form, would live as long as the greatest of them in their perfect entirety. Yet there is such a work that is nearly ninety years old, and while lacking two of its essential movements, is yet complete in its artistic unity; is a beloved household favorite with thousands of musicians and music lovers the world over; one that is a work of the highest manifestation of inspired genius, worthy of a place with the greatest symphonies of a Beethoven or Mozart. It is the B minor symphony of Franz Schubert, popularly known as the "Unfinished," for it is deficient in the usual scherzo and finale, common to most works of its class. Still, notwithstanding its deficiency as to strict symphonic form, it is an acknowledged masterpiece, that is in the standard repertory of every orchestral organization of any reputation.

Schubert little dreamed that this incomplete symphony would become an immortal work.

The story of its inception and the way it was brought to light after being unknown for years is of great interest. It was through a friend of Schubert that the unfinished symphony was composed and in after years given to the world. The name of this friend was Anselm Hüttenbrenner. He was born at Graz, October 13, 1794, being three years older than Schubert. The son of a well-to-do landowner, Anselm became a musician, studied under Salieri and settled in Vienna, where his brother, Joseph, held a government position.

The brothers became close friends of Franz Schubert, and recognizing his genius, did all they could to advance his reputation. Through Anselm, Schubert met Beethoven shortly before the latter's death. In 1822, Schubert's "Alfonso and Estrella" was put in rehearsal at Graz through the efforts of Anselm Hüttenbrenner, and it only failed of a performance because the score proved too difficult for the orchestra. The same year Schubert was elected to honorary membership in the musical societies of Linz and Graz.

In return for the compliment, Schubert began the B minor symphony, to be dedicated to the Graz society. He wrote the Allegro and the Andante in October, 1822, and also nine measures of the Scherzo. But for some reason he laid aside the work and nothing more was done on it, and while Schubert visited Graz in 1827, nothing further is mentioned of the work, and it is certain that he never heard it performed during his lifetime.

After Schubert's death his unpublished manuscripts became the property of his brother, Ferdinand, who probably gave some of them to the composer's friend, Anselm Hüttenbrenner, who had returned to his home at Graz. For years after there was silence concerning the B minor symphony, and it was not until 1860, over thirty years after Schubert's death, that it was mentioned.

In that year Johann Herbeck, the well-known conductor of the "Gesellschaft der Musikfreunde" in Vienna, received a communication from Joseph Hüttenbrenner (who all these years had lived there as an employee in the government service) stating, among other things, that his brother, Anselm, had a great treasure in Schubert's B minor symphony, which he thought was the equal to his great symphony in C or any of the symphonies of Beethoven.

Herbeck visited Graz several times after learning about this symphony, but took no steps toward bringing it before the public for five years. In 1865, in company with his sister-in-law, who was an invalid, he again visited Graz, and this time he sought Anselm Hüttenbrenner, now over 70 years of age, and living in a little one-story cottage at Ober-Andritz, near Graz. He found Anselm in a little country inn, one morning, and told him that he was there to ask his permission to produce one of his works in Vienna.

The old man, who at first was indifferent to conversation, brightened up, and soon after took Herbeck to his home. The workroom was a small affair, full of yellow and dusty manuscripts, everything in confusion. Anselm showed Herbeck his own manuscripts, and of these Herbeck selected one of his ten overtures for performance, and said that

it was his intention to bring forward three contemporary composers, Schubert, Hüttenbrenner and Lachner, in a future concert at Vienna. Herbeck thought it would be very appropriate if Schubert could be represented by a new work, whereupon Anselm took a mass of manuscripts from an old chest, all by Schubert. Herbeck began to look them over, and saw at once on the cover of a manuscript the title "Symphonie in H Moll" in Schubert's own writing. Here was what he wanted, and asked if he could have it copied at once at his own expense. "There is no hurry," replied Anselm, who said he could take it away with him.

Herbeck returned to Vienna, and the symphony was produced there December 17, 1865, at a Gesellschaft concert under his direction. The program stated that there was a third movement to this symphony, a "presto vivace D major," but it evidently was a mistake, as the nine measures of the scherzo left by Schubert are in D minor.

In this way, after forty-three years, was the "Unfinished Symphony" given to the world. Two years later it was heard in England and soon after in the United States. Now it is familiar to all. But Schubert never heard it, neither did his friend Hüttenbrenner, who kept it so many years. He died in 1868 at Ober-Andritz.

HOW MUSIC HISTORY MIGHT BE TAUGHT WITHOUT ADDING MUCH LABOR TO THE TEACHER'S DAILY WORK.

BY JOHN C. GRIGGS.

ANY solution of the above problem depends first upon whether the teacher himself knows any music history. A scandalous suggestion! But in all seriousness the pointing out of some formal feature in a composition, an anecdote of its composer, or a brief description of the general type to which it belongs, seems not only an easy and natural event in the daily lesson, but absolutely inevitable if the teacher's own mind is familiar with such thought.

We make too formidable a matter out of the history of music. While it is almost as broad in its entirety as the history of civilization itself, it is wonderfully capable of subdivision, and may be grasped in fragments more readily than almost any other line of study. We happen, for instance, on the subject of the turn. Explain to the student its frequency at a certain period, as dependent on the thin vanishing tone of the instruments then in vogue. Two minutes is enough to fix the main features of those two instruments for the pupil. If you want to put in a date for good measure, do so. *Arioso* might suggest another history thought. Start the pupil on an inquiry as to what the *aria* did for instrumental as well as vocal music. Again, all the suggestiveness of personality is an easy point of attack. How did Schumann happen to be writing piano music any way? If you have read John Comfort Fillmore's little book on Piano-forte Music, you can hardly keep yourself from telling your pupil about it. And so of the modern poetic element in romanticism.

If your mind has followed with interest the great contrast in the lives and productivity of Schumann and Mendelssohn, it will without effort recognize and emphasize in all later music the contrasting principles defined by these two masters. An occasional invention of Bach will point the moral and adorn the tale of polyphony. And this, too, without exhaustive historical investigation. A little reading here and there, an occasional subject threshed out thoroughly, frequent reference to Grove or some other good dictionary, but above all a receptive mind, and the material is soon in hand. These statements do not minimize the complexity and profundity of music history, but rather are for the encouragement of those who have feared that complexity. No study has a greater culture value when pursued thoroughly than this. Such a philosophical work as Dickinson's "The Study of the History of Music" may be taken as a manual, in the light of which one may for years study the facts of biography, of formal development, and of spirit. Such study and reading we all ought to be constantly doing. Our art is too large and noble to be comprehensively viewed in any other way, and yet the teacher need not wait till that work is completed before giving something to his pupil. Even the simple song form followed in MacDowell's "Wild Rose" needs some recognition of formal structure for its appreciation. And how much more necessary is this recognition when structure is more elaborate!

The binary form of the sonata in which so much musical thought has been cast requires very much conscious attention and study before we can make it our own natural idiom, in which we hear easily and unerringly. So the Scarlatti piece may be made an example to the pupil of the incomplete sonata form, at the stage of development when the "second subject" had not yet been given its due importance. Again, in regard to the minuet, what an opportunity for a moment's explanation of its popularity as an actual dance in a certain formal age, and of its importance as one of the form movements of the Haydn symphony! From that the next step is, of course, to the scherzo of Beethoven and afterward of Mendelssohn.

This is all discursive and will need eventual coordination. The time will come, sooner or later, according to the pupil's intelligence and appreciation, when it will be wise to suggest some small book like Baltzell's "History," Sharpe's "Famous Composers," or Henderson's "How Music Developed," but care should be taken that the young music student, who may not have the habit of reading, be not repelled and discouraged by the difficulty and mere size of the subject.

If the teacher be intelligent and earnest, ways will be found at every phase of repertory study to lift that study above the mere acquisition of "pieces," and to make those various pieces a recognized part of the great literature of music, each with an added meaning because of its relation and contrast to every other. The teacher's work, if pursued this way, will take on greater interest to himself, and without any neglect of technique of performance will assume greater dignity as a cultural study.

I repeat, then, "Constantly study music history and opportunity will be at hand in every daily lesson to impart its useful fact and stimulating thought."

HINTS TO YOUNG TEACHERS.

BY F. W. GATES.

To much stress cannot be laid on the benefits of the class recital. By playing for his class-mates the pupil "finds himself." He learns his weakness and his strength. He grows in certainty and in self control. This may be, for many, a painful process, but it is a necessary one and one which adds interest and prestige to the work of the teacher.

Routine is good; but the teacher who sacrifices all else to his pet system or method is endowed with more pertinacity than perspicacity. Cast-iron has its place—but not in teaching methods. Many a musical little soul has been so soured by rigid and unsympathetic teaching that the enjoyment in music died an early death and left that nature bereft of one of the greatest pleasures of life. Sacrifice your method if you must, but teach your music in such a manner that it shall bring enjoyment, not disgust; pleasure, not irritation, into the life of the child or youth.

A wide-awake teacher can do much for himself and the musical atmosphere of a community by the formation of a teachers' club in which sociability is mixed with musical discussion. Personal antagonisms should give way to the discussion of teaching processes and various allied topics. The atmosphere of mutual respect and assistance thus engendered will be of large effect to those involved. The larger cities have such clubs and the only thing that militates against their success in the smaller towns is the unfortunate spirit of jealousy too often prevalent.

This same power is often the one asset of the quack. He stakes all on his ability to make a good impression, on his fluency of speech, his stylish appearance, his warm hand-shake. Were he to don the cold manners of the man of talent who feels sure of his position because of his learning, the falsity of his pretenses would soon be displayed. Even the quack may give a hint that will aid in the success of a better man. Cultivate the personal grip on humanity.

The teacher must be careful of how he ventures into side issues. Unfortunately and incorrectly the public has the idea that a musician can think only along one line and that any business venture he may make will detract from his teaching ability. While it is true too much diversion of effort might weaken the musical interests, a teacher should have the same latitude for investment that is allowed the physician and the lawyer. Yet it is not well to flaunt the matter in the face of the public.



Organ and Choir

Edited by PRESTON WARE OREM

PRACTICAL POINTS FOR PIANISTS WHO WOULD UNDERSTAND THE STUDY OF THE ORGAN.

THAT more piano players of the present day do not seek to attain at least a working knowledge of the pipe organ is a matter for speculation. Of the many who study piano playing, comparatively a small percentage take up the organ. To those familiar with both instruments they seem to go hand-in-hand, complementing one another, a command of each indispensable to thorough musicianship. The early harpsichordists were equally proficient on the organ, and the great classic masters, Bach and Handel, attained virtuosity on both instruments.

As a means towards the attainment of true musicianship the value of the organ can hardly be overestimated. While the piano is undoubtedly the most useful of all instruments and one of the most available, it has certain drawbacks, chief of which is its incapacity for indefinitely prolonging tone. The real effects of many harmonic progressions and contrapuntal devices when rendered on the piano must be felt or imagined rather than actually heard. This is the case with all passages containing suspensions or retardations, and with many passages containing changing or auxiliary notes and the like. On the organ, of course, all such passages may be heard exactly as written. Again, while the piano affords a certain limited range in tone color, chiefly dependent upon the skill and manipulation of the player, it lacks the varied *timbre* and multitudinous contrasts afforded by the pipes and reeds of an organ in their many modifications. The organ, to be sure, has its own limitations. It is a complicated piece of mechanism, constantly growing more complicated. Dynamically it is weak, not being of itself an instrument of accent, affording but limited opportunity for the exploitation of what may be termed the personal element in performance, *i. e.*, the touch of the player, considered from the aesthetic standpoint. The parallel between the two instruments might be continued at some length, in nearly all cases the qualities lacking in one instrument being found in the other. The theorist and the composer should assuredly be familiar with the organ. Its literature, from the time of Bach onward, offers surpassing material for the study of musical structure of all kinds, and the instrument itself renders possible the reproduction of innumerable orchestral and choral effects, most of which are impossible on the piano. We have referred to Bach and Handel as organists. Many of the more modern composers have been accomplished organists; Mendelssohn, in particular, Schumann and Liszt became sufficiently interested in the organ to write for it most effectively. Among great living musicians Saint-Saëns is equally noted as a composer, pianist and organist, and the ultra modern Max Reger is an organist.

To those pianists who are contem-

plating taking up the organ, either with or without a teacher, we would say, by all means be about it. It is actually less difficult than the piano in some respects and more difficult in but few. And right here let us divulge a professional secret: it is an easier instrument upon which to make an initial showing. By this we mean that many an indifferent or mediocre pianist has become an acceptable organist. The piano, in addition to digital fluency and technical talent, demands certain temperamental attributes in the player. In the more mechanical organ these are called for in lesser degree. There is a chance for the industrious plodder as well as for the brilliant or temperamental player. As a means of increasing one's income in a pleasant and comparatively easy, as well as profitable manner, the organ is not to be despised, particularly in these days of close competition and high living expenses.

The chief object of this essay is to set forth some of the necessary steps to be taken by piano players beginning the study of the organ, although it is hoped that it may not prove without interest to the casual organist or teacher under whose notice it may come. There are many, very many, students throughout the country to whom self-instruction on the organ is a necessity, and while we must not for a moment be understood as underestimating the advantages of an experienced teacher and thoroughly practical instruction from the very start, we would say to those unable to command those advantages, make a beginning without them. And it may be stated here that there seems to be no valid reason why women should not play the organ; indeed, many are doing so, filling church positions of responsibility with grace and ability.

The first problem confronting the pianist approaching the organ is the difference in touch, or, more properly speaking, the difference in tone production. A piano key being struck sets in motion a "hammer" which is "tossed" against a string, setting it in vibration. An organ key being depressed sets in motion a contrivance which allows the wind to enter a pipe, causing it to speak. The volume of piano tone starts to diminish or "taper off" immediately, ceasing when the key is released. The volume of organ tone continues unchanged until the key is released. The *trucker* action was described in the organ department of the January ETUDE. In addition to this, the oldest, and most frequently found, are the various forms of *pneumatic* actions and the *electric* actions. These latter are found more frequently in large modern organs. They are both much lighter to the touch than most *trucker* actions, none of the organ actions "feeling" to the player exactly like a piano action. There are many methods of "striking" a piano key: an organ key "pressed down," briskly and precisely, with unvarying force. Although the organ is not necessarily a

legato instrument, the *legato* touch is first to be acquired. Many pianists think they have this touch, others feel very positive about it; a few actually have it. If the student's touch be a *super-legato*, frequently the case, the organ will disagreeably inform him of the fact by a certain jangling and blurring. If it be a *non-legato*, this will be equally in evidence. A little patience and attention will correct either fault. The organ is a great encourager of accuracy. At this point it may be well to suggest an instruction book for the beginner; the briefer and more concise, the better. Either "The Organ," by Stainer, or Rogers' "Graded Materials" will answer, but the latter is more particularly designed to meet the needs of those working without a master. In order to acquire a smooth "manual" execution the exercises for both hands given in either of these works should be carefully worked out. They should first be played on the "Great" manual, drawing one or more 8 foot stops. In a two-manual organ the "Great" is the lower of the two keyboards; in a three-manual organ it is usually the middle keyboard. The upper manual is the "Swell," and, in a three-manual instrument, the lower is usually the "Choir." By stops of 8 foot tone is meant those having the same pitch as the piano. A 4 foot stop sounds an octave higher; a 16 foot stop an octave lower. It is not well for the beginner to worry much about stops or "registration."

The one great problem confronting the organ beginner is the mastery of the "pedals." The organist must play with his feet as well as with his fingers. The compass of the "pedal" keyboard of most modern organs is two octaves and a fourth. The long keys correspond with the "white keys," the short keys with the "black keys." The beginner should at once learn to locate the pedal keys without looking for them or at them. A mastery of "keyboard geography" is a prime essential either in piano or organ playing. Excellent "finding exercises" for the pedals are to be found in both the above mentioned works. Use one 16 foot pedal stop and draw the "coupler," "Great to Pedal." The coupler is a mechanical device which causes any pedal key when depressed to draw down with it the corresponding manual key. The advantage of this in practice and performance may be readily realized. The first pedal exercises are played with alternate toes, with easy motion from the ankle joint. The pedal keys are not to be kicked or walked upon. Attention must be paid to the adjustment of the organ bench, to suit the height and reach of the performer. And here it may be well to correct a common misapprehension prevailing among the uninitiated. The organist is not supposed to *slide* upon the bench. He may *swing*, as though upon a pivot, in order to reach the keyboard extremities, but *slide*, never.

The next step in the mastery of the "pedal problem" is a still more important one—more complicated, in the nature of a puzzle: the use of manual and pedal combined, and the attainment of the necessary independence of hands and feet. This problem is, after all, largely a mental one. The pianist has been accustomed to playing the bass or foundational part of the harmony with the left hand. In organ playing it is, with a few exceptions, assigned to the pedals, the left hand being free to fill in additional harmonies or to perform a free and independent part of more or less importance. Now the pianist will find

himself automatically endeavoring to play the bass part with his left hand, no matter what may have been assigned to it, and, curiously enough, he will find some subtle relationship apparently existing between his feet and his left hand which seems to impel them always to move in the same direction. This must be overcome. The writer advises taking the bull by the horns and working with the left hand and feet until the difficulty is overcome. Independence of the right hand and feet is of comparatively easy attainment, consequently it may be safely left till a little later; but in no case must the right and left hands and feet be combined till freedom of the left hand and feet has been gained. All the books contain excellent exercises for this purpose. Stick at them. When finally the use of both hands and feet is attempted the student has an additional task confronting him: he must read from a score containing three staves, the upper staff, usually in the treble clef, for the right hand; the middle staff, in either bass or treble clef, for the left hand; the lower staff, in the bass clef, for the pedals. Take an easy exercise for this purpose from one of the books and proceed as follows: First, study each part separately (no matter how easy); next, take the two hands together; next, the left hand and pedals; then the right hand and pedals; finally, all three together, and may success attend your efforts. If the hands are indicated to be used on separate manuals, for instance, right hand on the great and left hand on the swell, or *vice versa*, it will be well to use some preliminary exercise to accustom the player to this unwanted device. Always, in this case, draw 8 foot stops of contrasting color and of about equal volume. This use of the hands may prove a little troublesome at first and the writer rather prefers, in the very first exercises, for combining the hands and feet, that both hands play upon the same manual.

After these elementary exercises have been mastered and some independence gained, the student is advised to begin the practice of hymn playing and the study of simple, easy pieces of the voluntary type. All early organ practice should tend towards fitting the student for the playing of some plain, easily mastered, church service. In playing hymn tunes on the organ the student is confronted with the necessity of adapting these for the organ. The ordinary hymn tune is written in vocal "short score," the soprano and alto parts on the upper staff, the tenor and bass on the lower. These cannot be played just as written, the frequent repeated notes and occasional repeated chords being entirely out of keeping with the true organ style and giving an effect too disjunct. There are many ways of giving out and accompanying hymn tunes. Let us confine ourselves to simpler ones, referring the students to the various excellent works on the subject for more elaborate methods. It is well in the first place to practice the hymn tune without pedals, both hands, one manual, using 8 foot stops. In ordinary hymn playing a good general rule to follow is: Tie over all repeated notes occurring in the inner (alto and tenor) voices; play all repeated notes occurring in the melody (soprano part); use discretion as to tying over repeated notes occurring in the bass, but do not tie to accented notes. Next, practice the hymn, using the pedals. For this purpose draw a moderately strong 16 foot pedal stop, draw several 8 foot stops and a 4 foot Flute on the

Great manual and add the coupler, Great to Pedal. Play the soprano and alto parts with the right hand, the tenor part with the left hand, and the bass part with the pedals. The left hand may also be used to assist the right by taking on occasional extra notes. The pedals should take the bass part as written, except that occasionally it may be played an octave lower, but never less than an entire phrase may be so taken. Few rules can be given for fingering on the organ. The capabilities of individual hands must be studied. In order to obtain a strict *legato* much substitution or shifting of fingers must be resorted to. All the books give excellent examples of the best methods of pedalling all the passages ordinarily met with. Following the elementary works mentioned above the student is recommended to take up Geo. E. Whiting's "Twenty-four Progressive Studies" (now in press), a most practical work, exhibiting sterling musicianship, which the writer has had the pleasure of reading in advance of publication.

Registration, or the use and management of the various stops, is largely a matter of taste and discrimination guided by practical experience. No two organs are exactly alike in specifications, and stops of the same or kindred names frequently differ in volume and voicing. One who masters the art of registration has at the same time developed some knowledge of orchestration and elementary acoustics. In the beginning one should frequently consult the text books and follow as closely as possible the printed suggestions given in all good editions of organ music.

For practical directions for handling the church service the student is referred to the following works: Dr. J. F. Bridge's "Organ Accompaniment of the Choral Service" (a short but useful work); Dudley Buck's "Illustrations in Choir Accompaniment; with Hints on Registration" (a large and very comprehensive volume), and the recently published book by Dr. Madeley Richardson, entitled "Modern Organ Accompaniment." Finally, the student is advised to take up the organ works of Bach as soon as possible, beginning with the short and comparatively easy preludes and fugues and continuing indefinitely thereafter.

As to whether or not organ playing is detrimental in any way to one's piano playing is a subject upon which much has been said *pro* and *con*. It has been occasionally discussed in these columns. The present writer is firmly of the opinion that organ playing, judiciously handled, is more of a help than a hindrance to finished pianism. In support of this contention it is only necessary to refer to the long succession of distinguished musicians who have been, and still are, successful with both instruments, and whose knowledge of the organ has added so much to the true catholicity of their musicianship.—Preston Ware Orem.

THE MAN IN THE PEW.

It is a matter for speculation as to whether the majority of organists and choir directors endeavor to take into consideration the views of those who must listen to their musical efforts week after week. How far does the organist seek to put himself into the place of the "man in the pew?" A casual survey of the various service lists now so frequently printed in the daily press and elsewhere has suggested the query. Do organists honestly seek to learn the tastes and

measure the musical understanding of those whose worship it is their duty to conduct? Do they seek to fathom public opinion, first conforming to it, then gradually educating and leading it to higher things, or do they seek to force, or totally disregard it?

After all, what does the American church-goer most appreciate in worship music? A short time ago Mr. Frank C. Wade, of Cleveland, communicated with a number of representative organists in various parts of the country, asking them to name the anthems and organ pieces which were found to be most effective in their work and best liked. An analysis of the lists sent in reply is both interesting and instructive. American taste in church music, as well as in secular music, shows a certain decided trend. Now, certain critics and a few pedagogues will tell us that good music is only for the few, the highly educated. But who's to say authoritatively what is good music? We know, of course, what is not good music: music that is trite, commonplace, vulgar, crudely conceived, badly made. But music may be good, very good indeed, and yet be such as can readily be understood by others than those highly skilled and with trained musical perceptions. Good music is not necessarily complicated, or dry, or obscure, or needlessly difficult.

Now the ideal American church music must first of all possess definite melody, melody which will impress itself upon the listener as such. It must have motion, genuine rhythmic swing and variety in rhythmic treatment. It must be rich in harmonic color, but not too extravagant in this respect. Anthems which combined all these qualities in the highest degree were those which obtained the most votes in the symposium above mentioned. It is quite evident that we are gradually forming a school of our own of American church music, appropriating to our use such compositions of other schools as approach more nearly to our own requirements. One thing is certain, the music of the English school, upon which so many of our organists seem inclined to depend, with the exception of the works of a few gifted modern writers, will not answer at all. It lacks melody, it is not rhythmically interesting, and its prim and academic counterpoint does not appeal to us. American musical taste, in and out of church, can be and is being uplifted and educated, but by gentle guidance, not by force.

The music of certain continental composers, particularly the French, seems to have many of the qualities which appeal to American listeners. This adds materially to the range of selection, particularly when organ voluntaries are considered. The reason so many congregations seem unappreciative of the organ voluntaries lies in the fact that proper selections are not made. The organ is not necessarily a *legato* instrument, nor is it merely a vehicle for the exploitation of contrapuntal problems; and the writer ventures to agree with Berlioz in failing to perceive anything particularly devotional or ecclesiastical in the ramifications of a fugue. Seek the same qualities in the organ voluntaries as are demanded in the anthems. Let the organ selections be cheerful in character.

It goes without saying that church music cannot be too well rendered or too carefully rehearsed. Congregations notice such things more than some organists and singers seem to imagine. And this ap-

plies to the entire service, the hymns included, as well as to the anthem portion. The majority of listeners would rather hear a simple number well rendered in every respect than hear an overly ambitious selection either butchered or carried through on sheer nerve. Many elaborate service lists look far better in print than they sound in actual performance. Always aim to make judicious selection of musical numbers and perform them as flawlessly as possible, working to this end with devotion and enthusiasm. The organist and singers are not engaged for the exploitation of themselves and their own peculiar musical likings, but that their abilities may be heartily devoted to the common good, the guidance and uplifting of the musical service.—Preston Ware Orem.

THE INTERLUDE.

This is often a desirable addition to a hymn. On many occasions a short hymn requires lengthening. Each organist will know his own needs. Sometimes an offertory hymn requires extending; sometimes a processional hymn; sometimes one for the Communion.

In every case the aim should be at a really artistic effect. The organ part should suit the situation. The writer has sometimes heard Interludes sounding positively absurd through the player's injudicious selection of registers. The part should not be played in a timid, hesitating way, as though apologizing for its intrusion.

At the cessation of the voices it is the opportunity for the organ tone to come to the front. For instance, the Interludes for a martial processional hymn should be played on the loud stops—the tubas, the pedal reeds, the full Swell, the full Great. When the voices cease the organ tone should be increased. The writer has heard the Interludes between two fortissimo verses played on the Swell Voix Celeste (as if the organ were ashamed to be heard!). On the other hand, between two quiet verses, as at the Communion time, the soft stops should be used. And here is the opportunity for the solo stops; these may often be introduced with admirable effect.—A. Madeley Richardson.

SIR GEO. MARTIN, organist of St. Paul's, London, says: "Although it is generally desirable to combine the offices of organist and choirmaster, yet in cathedrals and churches where much elaborate music is being done the only way to get the best performance is by having a conductor. This is becoming more and more customary, and in this case the organist would be subordinate to the conductor. Of course, in the case of unaccompanied music a conductor is absolutely necessary. It is extraordinary how well certain choirs, accustomed to sing together, do without a conductor; but the attack can never be as firm and confident, and the finish can never be so refined, as when the voices are under the influence of a sympathetic and able conductor."

WHAT is declared to be the oldest organ in the world has been found in the Swedish island of Gotland. The organ spoken of, or the remains of it, was found in a little church in a territory called Sundre. The keyboard and pedals are still to be seen. The outside is covered with pictures of the 13th century.

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Violin Department

Edited by ROBERT BRAINE

AUTOMATIC VIOLIN PLAYER.

It has come at last. Not satisfied with trying to put pianists and piano teachers out of the business, by means of "player" pianos, inventive genius has now produced a mechanical violin player, which operates on the pneumatic finger principle, controlled by a perforated roll of paper, on the identical plan used in mechanical piano players. The new invention, which will soon be on the market, is described as follows:

"The latest automatic musical device is one which will play violins and kindred instruments. This has been produced after seven years of experimenting.

"The instrument requires no alteration in the violin itself and any violin may be placed in the player and removed without injury.

"The parts are pneumatically controlled in a manner similar to that of the ordinary piano player. A perforated music sheet selects the notes which are to be sounded. The sheet travels over a 'tracker board' provided with the usual ducts in which an exhaust is maintained. There are two ducts for each note, and as these are uncovered by perforations in the music sheet, the air rushing into 'one of the ducts acts through the medium of the usual valves and pneumatics to press a finger down on one of the violin strings at the proper point on the finger board, while the air in the other duct puts into operation the bowing mechanism of this string. The bowing is done by means of four crystal discs, one for each string.

"The fingers of the violin player are sixty-five in number, although more can be added if desired, to reach the extreme range of A and E strings. There is a finger for each one.

"In front of each string is stretched a rubber band, upon which the ends of the fingers strike, thus producing a touch like that of the human finger, and making it possible to imitate the 'slide.'

"The tremolo is produced by a set of four hammers, which are actuated by electric vibrators of the type used in call bells. When a hammer vibrates against a string, next to the bridge, the tremolo effect is produced on that string. All the strings may have this effect, or one, as the character of the music demands.

"Directly over the violin are four small pitch pipes, which are blown, on pressing a button, by causing the air to pass through the pipes, each of which gives the tone of one of the strings G, D, A or E. The operator then tunes the violin in unison with the pitch pipes. "The tempo is varied by means of a friction pinion, which is moved radically on the face of a large driving wheel."

There have been a number of inventions in the past for the production of mechanical violin playing, but nothing on the principle outlined above. A German inventor some years ago spent many years perfecting a violin organ. The strings were of catgut, and the compass of five octaves. The strings

were manipulated with bows exactly as in hand playing, and the bows were set in motion by a mechanism operated from a key-board, like that of a piano or organ. The invention never achieved more of a success than a musical toy, as it had no artistic value whatever. It was almost impossible to keep it in tune; the numerous strings were constantly breaking, and practically no shading, swells or expression were possible, as there was no provision made for increasing the pressure on the bows. The German inventor had all his labor for nothing, as the only specimens of these violin organs are a few scattered through museums and collections of curious musical instruments.

Other mechanical violin players have usually been built on the principle of the hurdy-gurdy, where a revolving wheel bearing rosin on its surface took the place of the violin bow, and the various tones were produced by fingering the strings with the left hand as in ordinary violin playing, or by little hammers over each note which pressed the strings down on frets.

The latest invention on the pneumatic principle as described above is, however, the most ambitious yet, and will prove of great interest to the violin world, not in the hope that it will prove of the least real artistic value, but from curiosity to hear what can be produced in the way of violin playing by purely mechanical means.

Lovers of the violin who cannot play themselves when they read the preliminary advertisements of this new "player" violin will no doubt look forward with rapture to the possession of a contrivance into which they can put their violins, start the foot pump to working and have the perforated paper roll grind out a Paganini concerto or St. Saens' Rondo Capriccioso, in a style something like that of Fritz Kreisler or Kubelik.

On the surface, or to one who does not understand thoroughly the principles of violin playing, it would seem that this new invention might have the immense vogue which the player piano has enjoyed. The principles of violin and piano playing are so radically different, however, that I am afraid that the "player" violin will prove a great disappointment. The "player" piano is an undoubted success. It has been endorsed by and has interested some of the world's greatest pianists and gives the greatest possible enjoyment to thousands of people who cannot play the piano and to many who can. It is even in use in some of the large colleges to illustrate musical lectures, and is used to some extent by teachers who are not able to play offhand the great virtuoso works in the literature of the piano. While of course it is no more to be compared to the playing of an artist than the photograph of a scene is to be compared with the scene itself, with all its color, light and shade and perspective, still the player piano at least plays the notes and plays them correctly, and in compositions of a certain character gives a fairly successful imitation of hand playing.

When it comes to violin playing, how-

ever, the matter is entirely different. The string can be set in vibration by mechanical means, to be sure, but the effect cannot possibly approach the touch of a skilled violinist. By long practice the strings of the violin and the bow become as intimately identified with the violinist as the vocal cords of the vocalist, and are under as complete control. The bow arm of an artist violinist is one of the most wonderful pieces of mechanism which can be imagined. It can produce anything in the way of a tone effect which can be imagined—swells, accents of any strength, from a gentle emphasis to the most powerful *sforzando*, long sustained organ tones, or the lightest, daintiest staccato. How crystal discs are going to produce all this amazing variety of tone is past my comprehension.

Then take it in the case of intonation. The player violin described above would have an intonation exactly like that of the mandolin or any other instrument with frets. It would therefore be impossible to use the natural scale which is used by every violinist who possesses a refined ear, and the tempered scale used on the piano and all fretted instruments would, perforce, have to be used. The tempered scale does very well for the piano, mandolin or guitar, but when it comes to the strong sustained tones of the violin the effect would be very bad, and we would miss the pure intonation of the natural scale which is one of the chief beauties of the violin. It is quite difficult for an ordinary music lover who has not been educated in music to even tune the four open strings of the violin, so here again would be an objection to the use of the player violins by the general public.

Nothing is said about any contrivance for producing the pizzicato, or the combination of bowing and pizzicato together which is used in so many virtuoso pieces for the violin, and which are great beauties in violin playing. I do not see, either, how the sharp needle points of tone produced by true "staccato" bowing could be produced by discs. In no class of instruments is such an immense difference in gradation of tone possible as is the case in instruments played with the bow. The violinist who has his bow arm under perfect control can produce tones of immense power or sink to the faintest whisper of tone. Here again I fail to see how mechanical means can effect these same degrees of power.

The machine will no doubt be made to be either operated by a human operator or can be made strictly automatic and operated by electricity as is the case with pianos, banjos, harps, etc., which have a great vogue in museums, moving picture theatres, cafes, etc. Violin and piano music is extremely popular even if it is not of the highest artistic type, so we may expect to hear many of these player violins in places of this character operated in connection with the piano. For compositions of a high order, however, the player violin can never, from the nature of the case, be as successful as the player piano.

TEACHERS of the violin differ greatly in their method of procedure during the lesson hour. Some teachers devote all their time to watching the pupil's position, bowing, fingering, phrasing, etc., rarely playing a note themselves; others sit at the piano and either play the notes of the violin part in unison with the pupil or else the formal accompaniment to the etude or composition being played; others again play the violin in unison with the pupil for a great part of the lesson.

I remember a striking instance of the use of the first method in the case of Prof. S. E. Jacobsohn, now deceased. He played very little with his pupils. Jacobsohn was one of the greatest violin teachers who ever gave instruction in the United States. He was a heaven-born teacher, and produced a long line of distinguished pupils, such as the eminent violinist Max Bendix, Leon Marx, the well-known violin soloist, and a long list of others. He was a Russian and was at one time concertmaster of the Theo. Thomas orchestra. I remember visiting him on one occasion in Chicago at the conservatory where he taught. I found him busy teaching and he invited me to take a chair, after I had explained to him that I would be glad to watch him give a few lessons. I stayed the entire afternoon, so interesting were his methods. There was a piano in the room, but it was closed and had a half ton of books on it, and he never used it once the whole afternoon. Nor did he use the violin except to illustrate one single phrase to the pupil. He did not have his own violin in evidence, but reached for the pupil's violin. "Play the phrase like a baritone voice," he said, and played it himself in a strong, sonorous manner. In the case of all the other pupils, he simply talked to them.

He seated himself at the pupil's right elbow so that he could see that the bowing was a perfect parallel to the bridge, and command a good view of the left-hand work and general position. His theory was that the teacher who plays the piano or violin with the pupil most of the time cannot possibly give the proper attention to a rigid observation by the pupil at all times to the correct method of bowing, position of the fingers and all the smaller details which are of such immense importance in violin playing. He was a man of intense individuality and boundless energy, and nothing escaped his eye. The pupil was never allowed to deviate a hair's breadth from the true position of body bow-arm or left hand and fingers. The result was that he turned out pupils whose playing was perfection itself. I believe he did more talking and less playing than any teacher we ever had in America.

Other teachers have excellent success developing pupils by constantly accompanying them on the piano, and others again think that the more they play the violin for the pupil and illustrate various passages the better will be his progress.

No doubt the really proper method would be to adopt different methods with different pupils. Some pupils soon learn correct bowing, position and left-hand work, and after correct habits in these are established the teacher is free to assist the pupil with the piano or violin as seems best. One thing is of the most vital importance, and that is that the teacher should first see that the bowing and left-hand work of the pupil is perfect before he allows the pupil to do much playing without the watchful eye of the teacher.

MANY children learning to play the violin, at the ages of six to twelve, find great difficulty in tuning the violin owing to the fact that their fingers are too weak to turn the pegs. A simple contrivance to obviate this difficulty, which almost any one can make, is a wooden key made of hard wood and with a groove through the center, sufficiently wide to admit of slipping over the peg. Almost anyone with a block of hard wood and a saw

can make one of these keys, with which the smallest child can turn the pegs of the average violin. It is strange that none of the music dealers have thought of making a key for the use of children with weak fingers to turn violin pegs.

The greatest beauties of violin playing when judiciously used. "Life under the fingers" is what Cesar Thompson, the great Belgian violinist, calls it—an extremely striking phrase. Many players, however, simply "run it into the ground" by its too constant use. With some it is a constant wiggle. Their fingers are never still; it is a constant tremolo even on sixteenth or thirty-second notes. Nothing of course can be more absurd than using the vibrato or tremolo in quick passages. It should be reserved for notes which are sustained for a sufficient length to make the tremolo perceptible to the ear. Tremolo applied to a fast run of sixteenth or thirty-second notes is of course ridiculous, and simply makes a neat fingering of the passage more difficult.

The theory of the tremolo is very simple. The human voice under the influence of strong emotion, whether it be love, hate, anger, fear, reverence or any other passion, trembles more or less strongly. If we make the tone of a musical instrument tremble in the same manner, it conveys the idea of emotion and passion and thus heightens the expression. The manner of executing the tremolo differs greatly with different artists. Many prefer a slow vibrato in which the ear can plainly detect the rise and fall of the wave. Others again prefer the quick tremolo. There is also a considerable difference in the mode of execution. Some violinists execute the tremolo with the finger alone, others from the wrist; others again will vibrate the forearm or even the entire arm, although these latter methods are somewhat ungraceful. I have found that the easiest way to commence the acquirement of the tremolo is to start in the third position with the first finger on the note D on the A string. The tremolo is much more difficult for the beginner to execute in the first position than in the higher positions. The main difficulty is that beginners grip the violin too tightly. This completely locks the fingers and makes the tremolo impossible. Some pupils acquire this grace very easily, others never seem to care for its acquisition. It is much a matter of temperament, as is the case with vocalists. Some natures do not seem to feel that craving for the vibrato or tremolo, while others are not content unless they are constantly employing it.

The teacher of the violin who neglects gathering his pupils into an orchestra or ensemble class misses a great opportunity, both as regards advancing his pupils and gaining new business for himself. It will usually be found to be better to have two classes—one for the preparatory scholars and one for the advanced. The classes can meet the same evening and an hour's rehearsal of each will usually be found long enough. If a few wind instrument players can be found it will usually result in a great increase of interest, but if none are available, an ensemble class of violins alone, or violins and piano, will do very well. Many combinations are possible. For a beginners' class the duets of Pleyel with an accompaniment for the piano, which is obtainable for these compositions, will form good material, or they can be played simply as violin duets by

dividing the violin class into two equal parts. Many teachers have good success in using violin quartets, dividing the class in four. Very good effects are also obtained by having the entire class play in unison with the accompaniment of the piano. If at all practicable, classes of three and four violins or violin duets make the pupils the most musical, as they get much practice in counting rests and bringing their part in at the proper moment. These class meetings take little of the teacher's time, and the pupils get practice in reading, time, etc., thus leaving the teacher with more time during the lesson hour for attention to bowing, position, etc. The effect in heightening the interest of the pupils in their studies is very great. New pupils are attracted and the old are more interested in their lessons and come more regularly, so that the teacher is greatly benefited by the class work.

THE CARE OF THE VIOLIN.

Cold, while not quite so injurious to the fiddle as damp, still is distinctly to be avoided. If it does not actually effect any material damage such as damp brings about by opening joints, and so forth, cold has a very bad influence on tone. The chilled fibres, like chilled fingers, refuse to work; they are stiffened, and, as a result, the tone becomes poor, hard and unsympathetic. If you are travelling on a bitter winter's night to perform at a concert, be sure to arrive at the hall early in order to get your instrument warmed up, or you will be greatly disappointed in it when you get on the platform. Some players are rendered extremely nervous by such a sudden and possibly unaccountable change in tone. Therefore, to do ample justice to your audience and to yourself, always step on to a platform with a well-warmed violin.

I once had the necessity for keeping an instrument warm brought home to me in a very forcible manner. I was giving a lecture on violins, and had all my specimens laid open on a table on the platform ready to hand for my various illustrations. They had all been conveyed to the hall in warm cases, the artists' room in which I tuned them was comfortably heated, and I thought all was well. But the hall itself was extremely cold owing to some failure of the heating apparatus, and my first example—a very sweet and mellow fiddle—sounded unpleasantly thin and unsympathetic owing to the chill having frozen all response out of the fibres. Since then I always keep them shut up in their cases until the moment I have to play on them, unless it be summer weather.

Another very important matter is cleanliness. There are still some benighted individuals who consider dirt valuable as a tone producer, and one occasionally finds even professional men with violins caked thick with filth. Rosin and dust, beautifully amalgamated by atmospheric deposits, form a black coating that may impart an appearance of age to a violin, but once you succeed in persuading the owner of such an instrument to remove the cherished conglomeration, you will never find a similar deposit allowed to form, for it is surprising how much better a clean violin sounds compared with one that is dirty. These coatings of rosin and dirt form a great hindrance to vibration. They load down and practically "mute" the fibres with their stubborn weight.

I take it that in cleansing your violin you will avoid the mistake, perpetrated by the careful housemaid in the popular picture, of putting the instrument in a

bath of steaming "suds." There are many ready-bottled cleansers and varnish revivers on the market, but before attacking the accumulations on a really fine instrument, make quite sure that the reviving fluid will not affect the varnish. I have known some modern violins successfully cleaned with a good quality of furniture polish. Some there are who advocate whiskey and water as the best thing to use. It certainly has its merits, but be sure to use plenty of water lest the spirit in the whiskey attack the varnish. Perhaps the safest way would be to follow the principle of the Irish window-cleaner, let the whiskey reach the violin at second hand by breathing on it. The good old oil and vinegar compound, beloved of cleanly housewives, is not at all a bad thing, but for a fine instrument you will naturally seek for a cleansing and reviving medium that has been specially prepared for valuable violins with tender varnish.

THE 'CELLO FOR WOMEN.

The growing popularity of the 'cello as a solo instrument and as a valuable aid to true ensemble work, is somewhat astonishing. Thirty years ago women 'cellists were practically unknown, even on the Continent. Mr. August Suck, formerly of the Boston Symphony Orchestra, and for many years 'cellist of the Boston Theatre, says that he believes himself to have been the first one to teach a girl 'cellist in Boston. A wealthy lady came to him and asked him frankly if he thought he could teach her daughter to play. Mr. Suck had just introduced the use of the 'cello into the orchestra, and he had also braved tradition and insisted that the bass viol and 'cello play separate parts, so, being a somewhat iconoclastic and progressive man, he made up his mind to teach the girl to play. She proved an apt pupil. Mr. Suck told her at the outset, however, that the only woman 'cellist of whom he had heard was in New York and that the orchestra men said she "played like a master."

A Sudden Advance.

For some years this girl was his only lady pupil, but there came a time when the 'cello for girls seemed to take unto itself sudden popularity. Many were called but few chosen. When Prof. Hausmann, at the Berlin Hochschule, beheld four American girls, protégés of Julius Eichberg, playing in quartet, he was amazed. That was away back in the '70s, but those girls became very fine teachers, and to-day you may find Miss Grebe, Miss Laura Webster and Miss Lillian Shattuck in their "little corner of the Hochschule" at Copley Square, Boston. Among young women who have achieved distinction in our own land as 'cellists are Margaret Halliday, Margaret Stickney and Charlotte White. Miss Halliday and Miss White are pupils of Hausmann. Miss Stickney is a pupil of Joseph Adamowski. In this connection I cannot fail to give a prominent place to Miss Lillian Littlehales, 'cellist of the Olive Mead Quartet, in New York. When one listens to Elsa Ruegger, one forgets that she is a woman, so round, full and beautiful is her tone, and her technical command of her instrument is as ample as that of any man before the public.

'Cello vs. Violin.

Just why the 'cello has not become quite as popular as the violin, I cannot say, but every year there are more devotees of it springing into prominence. In many schools and colleges removed from large cities teachers in the music department have taken up the 'cello as an aid to orchestral work. Truly the 'cello is a great impetus to true ensemble work in

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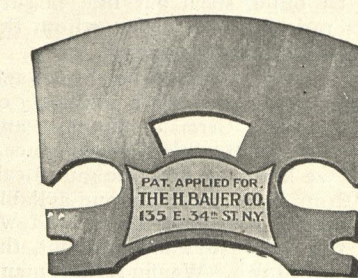
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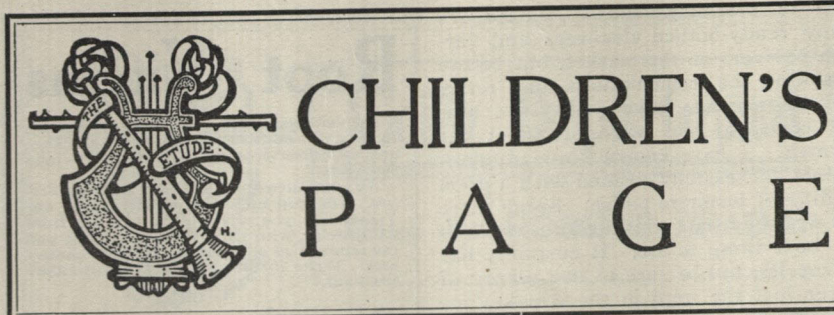
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our colleges and I cannot speak too strongly in favor of it as a necessary part of conservatory and college quartets and orchestras.—Miss E. L. Winn.

GREAT CONDUCTORS ON BOWING.

The late Theodore Thomas was a stickler on having all his violins bow exactly the same, and it certainly was entrancing to see the bows of the first violins and the second rise and fall with an exactness, it sometimes seemed, of a quarter of an inch. Gericke did not go so far as Thomas, but he used to tell the strings of the Boston Symphony Orchestra to keep together as well as they conveniently could, as the public had been educated to like that sort of thing. Dr. Muck, the present conductor of the Boston Symphony Orchestra, flatly says that he does not want his violins to bow together. "I want tone and I want each one of the violins to be unhampered in securing tone. The men are of different schools and different teachers. Some will play a passage best with the toe of the bow, others with the heel, and others with the middle. I want them to play in their own way to secure the best tone, and that end cannot be attained by compelling all of them to bow exactly in the same fashion." Nearly all the great conductors of to-day believe in giving their violinists the widest latitude in their methods of bowing.



THE CHILDHOOD OF BEETHOVEN.

(For reading and discussion at Etude Junior Music Clubs.)

LET us suppose that we have been spending the night in the sedate old city of Cologne, Germany, and that we are now to board one of the lively little passenger steamers that daily ply the splendid River Rhine, between Cologne and Mayence. The day is a fine one and the great five-hundred-foot towers of the famous old Cologne Cathedral, that took so many, many years to build, stand out like mighty fingers pointing to Him for whom the mighty building was erected.

THE whistle blows and our little dream of THE RHINE. German history and tradition commences. Before we know, we hear the guard call out "Bonn." That little one-syllable word means something to us and we leave the boat to wander about the quaint old town. We find that many are making their way to a little lane, or "Gasse," and that they stop before a rather unimposing little house. Surely there are millions of more beautiful houses in the world than this! Why do they stop here? They are reading a little tablet which tells them that Beethoven was born in that house on the sixteenth of December, 1770. At once the little building changes, and we see before us, as in a dream, rising to the very heavens an architectural masterpiece grander than any building in the world, for from this humble little home came the man who wrote the music that will be played and sung when many of the mightiest edifices of the world have crumbled to dust.

THE son of a cook and THE BOY'S a dissolute, drunken FATHER. singer, it is not likely that any of the people who knew Beethoven as a little child ever suspected that some day his name would be carved upon the great music halls of the world. Johann Beethoven was a stubborn man, with a hot temper, and although it is said that he taught his little son to play the piano and the violin, the kind of instruction such a father could give would be little more than worthless. The father insisted upon the son practicing only the dryest scales and exercises, but little Ludwig had some of his father's own stubbornness and although he loved music he rebelled at practicing in any other way but the way he chose. His father looked upon the child's way of working as an awful waste of time. This is said to have resulted in many beatings and family quarrels, which made Beethoven's childhood a nightmare. The father's frequent violent outbreaks were only tempered by his absences from home.

Beethoven's mother, however, has been described as a sweet, patient, loving woman, who always held up before the child the musical career of his grandfather, who had been the director of the music for the court of the Elector Max Frederick of Cologne, and from whom Beethoven undoubtedly inherited his musical talent. The grand-

father was as much respected as Beethoven's father was despised for his weaknesses.

HIS FIRST TEACHERS.

over him was constantly weakening, notwithstanding his great severity and



BEETHOVEN'S BIRTHPLACE.

harshness, had the good sense to place the boy in the care of other teachers, among whom were Pfeiffer (a tenor singer at the opera at Bonn), Van der Eeden, an organist at the court chapel and a friend of Beethoven's grandfather, and Neefe, also an organist, who, when he gave up his position, was succeeded by Beethoven. These men taught Beethoven pianoforte, violin, organ and composition. The unfortunate home environment, however, had already made the young man over-serious and his childhood was far from enviable.

THE principal characteristics of his childhood were a stubborn determination to succeed after his own manner and ideas, combined with an early realization of the seriousness of life. Let us suppose that Beethoven

had been born and brought up in the refined surroundings of a home like that with which Mendelssohn was blessed. Would not his music have lacked that rugged, strong, vigorous character that distinguishes it from the music of almost every other composer? Beethoven's childhood was unpleasant for him, but undoubtedly had much to do with influencing his music. The sacrifices he was forced to make have all been translated into the tone language for the benefit of the world. Ask your teacher to play some piece of Beethoven's, like the famous "Farewell to the Piano," for you. Then have her play Mendelssohn's "Spring Song," and you will notice the difference at once. Musicians put their lives into their music and those who work hard can read their biographies far more beautifully in their notes than in printed words.

is miles away. I remember how I used to do myself, and I see little folks doing the same thing every day.

Attention is as hard to pay as an old debt. If you have trained yourself so that you can pay attention readily you have done something of which you may be very proud. Very few children know anything about paying attention. Yet it is something without which you can never hope to be successful in life.

The men and women who make a study of the mind in order to find out the ways in which men and women and children think and act are called psychologists (sigh-kol-o-gists is the way it is pronounced). They tell us that there are three kinds of attention:

First. The kind of attention in which we can't keep our mind from thinking about some particular object, because that object or thing is very interesting in itself and will give us some kind of pleasure in reward for the attention we give to it. Let us say that you heard a band play some piece you thought very pretty. You persuaded your teacher to give you that piece, and when you came to practice it you liked it so much that you did not care to get up from the piano until the piece was entirely learned. The psychologists call this kind of attention non-voluntary attention.

Second. Let us suppose that you were going along the street and a shutter should slam against a window so violently that your were startled. Your attention is at once drawn by the noise. You couldn't have helped it if you had wanted to do so. This kind they call in-voluntary attention.

Third. This is the most important kind of attention for both my little friends and their teachers. It is called voluntary attention, and means that kind of attention you have to give when you are neither particularly interested nor surprised. Let us suppose you do not feel like playing or practicing. Your mother tells you to go upstairs and practice. You do so in obedience to her, but when you get to the keyboard you think about everything but the music. Here is where you must cultivate voluntary attention. This is then attention when you simply make yourself do things whether you want to do them or not. You say to yourself: "I will not let this get the best of me under any circumstances. I am going to keep my mind upon this particular scale exercise, study or piece until it is done."

If you have gone with me this far and believe thoroughly what I have said you have learned one of the secrets that make great men and women. I have tried to tell it in simple words. If you have not understood it thoroughly, take it to your teacher and have her explain it. If you would like to know some more things like this just write me a little letter about it. Don't be afraid that you will not get an answer.

No one should be proud of in-voluntary attention or non-voluntary attention. They are the kinds of attention in which you have really nothing to do. The voluntary attention is the kind that is hard to give.

THE REWARD OF WORK. We rarely ever get anything worth while in this world without working for it. The beautiful diamonds, paintings, buildings, books, music, all mean that some miner, painter, builder, writer or composer has worked to give these things to you. If he has loved his work these things are liable to be works of art. Involuntary attention is sometimes hard to practice for a little

while, but the rewards you reap in being able to understand and play so many more beautiful things in music are worth all your effort.

You will find the BEETHOVEN story of Beethoven's childhood, that I promised to have ready for you, in this issue. His child was somewhat pitiful. He was unable to give voluntary attention to his studies as his father desired, and the result was that the boy received many beatings. Later Beethoven fell with teachers who cultivated this voluntary attention, and all through his life he was a most careful and incessant worker. Hundreds of experiments were often tried with one little theme of a few notes before he reached satisfactory results. He was able to keep his attention pinned down upon one thing until he had done with it just what he wanted to do. Little men and women who have not been able to do this are constantly in trouble in school and out of it. They are left back in their classes and their music is often very disagreeable for the simple reason that they have not learned how to steer themselves.

Take this little letter to your next lesson and read it over with your teacher, and say that you intend to make your attention voluntary.

In my January letter I promised to give you a list of prizes suitable for awarding at musical parties and club meetings where games were played or musical competitions held. After a survey of the field I find that, after all, the best prizes are books. If you will examine the catalogues of reliable music houses you will find many fine books suitable for prize purposes. Below are some that are educational as well as musical, and we can recommend them in every particular:

Desirable Prizes.

"Pianoforte Music," by J. C. Fillmore. This is a standard work that any earnest piano student would feel delighted to receive as a prize. It treats upon the development of the piano and its literature from the earliest efforts down to our own Joseffy and Sherwood. It is comprehensive and educational, without being dry and prosy. Price, \$1.50.

"Musical Mosaics," compiled by W. F. Gates. This makes an admirable book for prize purposes. It is a collection of short quotations from the masters and is suited for occasional reading. Price, \$1.50.

"Anecdotes of Great Musicians," compiled by Gates, is also a very fascinating book for young people who like to come into closer connection with the lives of the great composers. Price, \$1.50.

"Reminiscences of a Musician's Vacation Abroad," by Louis C. Elson, is a remarkable example of the writer's facility in combining wit and humor with real information. If this book had not been written more especially for music lovers, that is, if it had been of a general nature, we can safely say that it would rank with the best known works of Mark Twain. Mr. Elson, while in search of genuine musical facts also had his eye open for humorous incidents, and has a way of telling them which makes the book a veritable mine of laughter. This is a book which should be well known to all musicians and students and we cannot recommend it too emphatically. It can be read with great amusement and profit, and makes one of the best prizes we could suggest. Price, \$1.50.

"Descriptive Analyses of Standard Piano Works," by E. B. Perry, is a standard work and will surely prove a

source of inspiration and profit to anyone winning it. Price, \$1.50.

Musical Authors and The Great Composers are two games which we can highly recommend. They are based upon the well-known game of Authors and make good prizes for music students. Price, 50 cents.

"Baltzell's Musical History" is also a highly desirable prize. The pupil who wins it will have a prize for his entire musical lifetime. Price, \$1.75.

"Chats With Music Students" (Price, \$1.50), "Pictures From the Lives of the Great Composers" (\$1.25), and "The Music Life and How to Succeed in It," all by Mr. Thomas Tapper, whose standing in the educational world is very high, would all make very acceptable prizes.

These books will be sent, subject to the above prices and usual discounts, to all applying directly to the publisher of THE ETUDE. They add great zest to musical sociable affairs and make the events memorable ones.

Affectionately,

AUNT EUNICE.

GAME—BLIND MUSICIANS.

BY MISS F. L. LEONARD.

A GAME that occasions as much amusement to grown-up people as to children is the one known as Blind Musicians. This is played as follows:

Divide the players into two groups of the same number, blindfold one division and seat them in a circle around the room, with a vacant chair at the right hand of each one. The other division gathers at first in a group in the center of the room. After the others are seated and while someone plays a familiar tune on the piano, they quietly make their way to the vacant chairs, sit down and begin to sing, disguising their voices as much as possible. The blindfolded players must try to guess who are their neighbors from their voices. At a certain signal the piano stops, when the singers also cease singing abruptly. The leader then calls out: "Blind men, now name your right hand neighbors."

All who succeed may play on the other side and new blind players must be chosen to fill their places. Or it can be arranged that those failing to guess aright shall give forfeits. These should be musical in nature, e. g., the blind man may sing a solo, or play a tune on the piano, or pretend to be an opera singer and act out his song. On one occasion great merriment was created by three players who paid their forfeits by representing an Italian organ grinder. One took the part of the organ, another that of the man, while the third was his monkey on a string.

NEWS OF MUSICAL CLUBS.

BY MRS. JOHN OLIVER.

THE plan of study of "The National Federation of Women's Clubs Devoted to Music," as prepared by Mrs. F. S. Wardell, is interesting. The first year is to be devoted to securing a general view of music, piano, voice, organ, oratorio and opera. The second year is to be devoted to the history of music with musical programs. The third year is to be devoted to German music and the fourth year to a continuation of German music. Russian music is taken up in the fifth year and in the sixth year, American music is to be considered. The seventh year is to be devoted to the study of the music of the border countries, Scandinavia, Hungary, Bohemia, etc. This ambitious program is made more feasible

by the use of the year books prepared for the National Federation of Musical Clubs and recommended by them for general use of the affiliated clubs. The year book of American music, for instance, gives valuable hints to anyone undertaking the management of a musical club, and who desires to devote time to the study of music in our native country. The topics to be discussed in this year are: I. Puritan Psalmody. II. Indian Music and Negro Folk Songs. III. Dudley Buck. IV. Arthur Foote. V. W. H. Sherwood. H. Huntington Woodman. W. H. Neidlinger. Adolf Frey. P. A. Schneck. VI. Recital by Woman's Chorus. Homer Bartlett. Chas. B. Hawley. VII. Dudley Buck (Sacred Music and Organ Recital). VIII. Frederick Converse, Henry Holden Huss. IX. Woman Composers. Clara A. Korn, Mary Sumner Salter, A. R. Parks, Mary Knight Wood. X. Woman Composers. E. E. Freer, Jessie L. Gaynor, Margaret R. Lang. XI. Woman Composers. Mrs. H. H. A. Beach. XII. George W. Chadwick. XIII. Ethelbert Nevin. XIV. Horatio Parker. XV. Edward MacDowell. The year book gives long lists of compositions and books suitable for reference and illustration in connection with the discussion of the subjects and composers mentioned. It contains many valuable hints that could otherwise only be obtained by much individual effort and industry. A series of questions and answers formed after the plans of the famous Chautauqua circles have been prepared. These tend to systematize the work of music study clubs.

THE pupils of Miss Few met at her home, October 25, and organized a musical club, to be known as "The Musicians' Club." It was thought advisable to have two divisions, the Junior, which will meet the last Saturday afternoon in each month, and the Senior, the fourth Friday evening.

It was "Junior Day" to-day, and we planned to meet at the home of our Treasurer, Oscar Cook. So we traveled there in a body. The programme as arranged was as follows:

I. Business Meeting.
II. Entertainment, which consisted of an opening story, told by Miss Few, of the life of Beethoven.

This was followed by a piece by Beethoven, as rendered by the Vice President. Next in order, a short sketch of his life by one of the members, after which another member read the story of Beethoven and the blind girl, and how the Moonlight Sonata came to be written. The President then played "The Farewell to the Piano," and this part of the meeting closed with the asking and answering of questions bearing on the important points in Beethoven's life.

The third or social part consisted of two games, the first being on observation, the second, of an illustrative order. For the first, twenty different musical characters were printed on wrapping paper and the paper spread on a table to be observed for three minutes, after which it was folded and the members, who had previously been given paper and pencil, were directed to write as many as could be remembered.

In the second game we were given papers and told to illustrate by drawings the following, all of which are found in music:

What mother uses when she bakes.—A measure.
An article of apparel worn by both girls and boys.—A tie.
Something used to unlock a door.—A key.

A tool used by a carpenter.—A brace. Something keen.—A sharp. Something without which a check is worthless.—Signature. Something used while walking.—A staff.

After the illustrations were completed they were spread on a table, each member given clean paper and directed to write what each illustration stood for in music.

Games over, it was time to say goodbye, which we did by singing our Club Song. Ten of the members subscribe for THE ETUDE, and find it exceedingly helpful.

NETTIE M. FEW.

HIDDEN COMPOSERS.

1. He's been having luck lately.
2. I'm sure of your affection.
3. Scotch plaid you'll find becoming.
4. I call her my real angel.
5. G. Ade wrote "Fables in Slang."
6. Gold bound ornaments are the rage.
7. My uncle mentioned to-day.
8. Why does he hum melancholy tunes?
9. Maud Muller raked the hay; deny it not, oh judge.
10. The mother of Charlie Ross in idle dreams still clasps him.
11. If he asks your hand, Eliza, do not say nay.
12. Be brief, Lo, toward life's setting sun man hastens.
13. The dog spies a cat and makes his tail wag nervously.
14. Liz still improves from day to day.
15. Cattle enjoy herbal feeding ground.
16. I don't care a sou, Sarah, whether you will or won't.

HIDDEN OPERAS.

1. Whom art has, is blessed.
2. He had neither grace nor manners.
3. The vicar mentioned it to me.
4. The deaf Austrian was cured.
5. Should you or I go, let Tom in.
6. He beat his new drum biff, bang, zam patriotic like.
7. Say, Will, I am teller in the new bank.
8. I saw a pup in a forest to-day.

Answers.

1. Martha.
2. Norma.
3. Carmen.
4. Faust.
5. Rigoletto.
6. Zampa.
7. William Tell.
8. Pinafore.

Their Favorite Part of a Piano.

- Grocer.—The Scales.
- Locksmith.—The Keys.
- Bicyclist.—The Pedals.
- Watchmaker.—The Case.
- Hardware Dealer.—The Hammers.
- Dramatist.—The Action.

Answers to Hidden Instruments and Composers in the January Issue.

1. Piano.
2. Violin.
3. Fife.
4. Harp.
5. Drum.
6. Organ.
7. Verdi.
8. Bach.
9. Chopin.
10. Weber.
11. Herold.

Answers to Built Up Composers in the January Issue.

1. Beethoven (Beet-hoven).
2. Chopin (Chop-in).
3. Mendelssohn (Mend-ells-son).
4. Paderewski (Pad-e-rue-sky).
5. Rossini (Rosin-i).

Answer to a Musical Word:—Syn-copation.

THE following readers of THE ETUDE sent in correct answers to the puzzles printed in the January number of THE ETUDE: Clara O. Justice, Gladys Comforter, B. H. Wike, Florence M. Pattison, Ella Harboyd, Fred Logemann, L. B. Long, O. M. Olmstead, Teresa MacFadden, D. Hawkins, Anna E. Adams and Mrs. H. S. Hendrickson.

THE METRONOME AND HOW TO USE IT.

BY JOSEPH IRELAND.

THE metronome was originally invented to give the composer a chance to indicate his own intentions in regard to the tempi of his compositions. But this is surely not its only legitimate use.

The metronome is a great assistance to piano study, not to piano playing. Its value lies in helping to gain physical skill and to cultivate a correct feeling for rhythm, not in governing the interpretation of an artistic creation.

When the metronome is first given to a child, which may be at the first lesson, or, at the discretion of the teacher, delayed until he commences the study of scales, he will usually be interested by seeing the clockwork inside, observing the regularity of the tick and its varying speed, and by being allowed to wind it up. First, last and all the time the pupil must thoroughly understand that the metronome will really help him to acquire speed, evenness, fluency, concentration, rhythm, accent and self-control, and these with much fewer hours of practice than he would otherwise have to give.

Five or ten minutes at one time is as long as the child should be allowed to use the metronome during his first week of practice, as the ear cannot listen long without becoming confused. This short time even, should not be devoted to a piece, étude, nor anything in fact which must be played from notes. The pupil's attention must be concentrated upon listening and upon making the finger stroke correspond exactly with the tick. For this reason a very simple finger exercise that has been taught and memorized orally, or the scale, if the teacher so desires, will be found best to use in the first practice with the metronome. The rate of speed at which the weight should be set must be neither so slow that the ear fails to catch the regular recurrence of the tick, nor so fast that the fingers will have difficulty in following it. One note to the tick at "92" is a good medium speed for most beginners. For some this may seem too slow, but there are several things to be considered, namely: the note to be played, the proper fingering, the position of the hand, the condition of the hand, which must be kept loose and supple, and lastly, listening for the tick.

The metronome must be placed behind the player, or somewhere out of sight, as ten out of every dozen students will by instinct watch the pendulum instead of simply listening for the stroke. This is something which the teacher must positively guard against, as otherwise the eye endeavors to do the work which should be done by the ear, and we lose the main object for which we are working. The eye being occupied cannot attend to its proper business of watching hand position and keys; it becomes dazzled by the swinging weight and the playing grows uneven; even sick headache is sometimes the result, and the next lesson the teacher is sure to hear "that dreadful metronome makes me so nervous. I simply cannot do one thing."

Any normally constituted person can learn to play with the metronome no matter how defective his native sense of rhythm, if he is made to do so by degrees and not allowed to weary himself in the effort.

While the pupil is still playing one note to the tick the tempo should be varied each day, one notch at a time, so as to accustom the ear and fingers to take a different movement quickly and to prevent one rate of speed from becoming automatic. If scales are being practiced, play each one for the first time at the same rate of speed to insure evenness of execution in all the keys, and work them up simultaneously, not by great leaps in the tempo, but one notch at a time until all can be played with equal fluency. Some children who can master one note to the tick with comparative ease find it almost impossible to play two notes to the tick. They seem really unable to hear it. This difficulty may be smoothed by proceeding as follows: When the

scales have been worked down evenly to "200," one note to the tick, set the weight back to the "100" notch, then impress it upon the pupil that he is to play at exactly the same rate of speed as before; the result will be two notes to the tick. After this point is gained, four notes to the tick may be easily acquired in the same way. The pupil should be drilled in this way until he can play easily and accurately any given number of notes used in ordinary groupings before he is advised or even allowed to use his metronome in the practice of an étude or piece. How far this use may be legitimately and musically carried depends entirely upon individual cases and is not within the province of the writer. Occasionally we find a child whose attention is so distracted by the tone of the piano that at first trial he cannot hear the tick of the metronome while playing. The best thing to be done in this case is to put the child down at the table, give him a pencil, and let him tap with the pencil in time with each tick. Set the weight at a very slow rate at first and gradually increase, notch by notch, until a good speed has been attained; then try two taps to the tick; with occasional attempts at the piano the pupil will soon be able to play with ease.

What kind of pupils are most benefited by the metronome? Slow pupils whose brains work too deliberately, who never get ahead, and become confused when ideas are presented in rapid succession. Practice with metronome acts as a mental stimulant and encourages coherency in playing.

Lazy pupils with soft, fat hands and sluggish fingers, who go to sleep over a lesson and hate to make any physical exertion: Such pupils usually have ability to do a great deal if they only will, and by directing the rate of velocity at which the home work is to be done the teacher can often overcome a most unfortunate physical tendency and develop an active and brilliant player.

Excitable pupils who have no self-control and whose fingers run away with them.

Ambitious pupils who want to accomplish everything at once and insist upon "playing fast."

The unimaginative, self-satisfied pupils who are quite contented with their own performance and never realize there may be other worlds to conquer.

The emotional, morbid pupils who call Mozart "old maidish" and adore "rubato" playing; who cannot play any two consecutive measures in the same time. The use of the metronome will cultivate a sense of proportion, and if in after life such pupils persist in playing half notes and sixteenths exactly alike it will be because their taste is bad, not because they do not know better.

Stuttering, stammering pupils who constantly stop, hesitate and repeat themselves. The cure for this habit in playing is the same as when the difficulty occurs in speech. The delivery of tones to the beat of a strong, steady rhythm will impart a fluent and self-reliant style to one who might otherwise always be a backward, hesitating and timid player.

The talented pupils with strong personality which must be kept within reasonable limits until the age of discretion has been reached.

Pupils with no sense of rhythm, who are not willing to take the teacher's word for it. Metronomes do not usually make mistakes, while teachers, who are but human, may. Therefore, it is well for the teacher to have a little mechanical device to back up his assertions and act as a constant corrective during the practice hour.

The bright pupils whose brains work like lightning; who grasp the content of a piece at first sight and want to play it before they can read the notes. This type of child always reads incorrectly and plays plenty of wrong notes because he does not take time to really look and see what is on the printed page. He does not mean to make mistakes and is not intentionally careless, but he cannot realize that he is trying to play too fast. By confining his study to a reasonable rate of speed the teacher can secure general correctness with fewer wrong notes to delay the ultimate finish of the piece. And how rapidly such pupils would learn if only there were no blunders to be unlearned and made right!

After all, when we come to think of the matter practically and without prejudice, what type of student may not be helped in some degree by the use of this innocent-looking little wooden pyramid. And its use need be no bugbear to any pupil when wisely directed by a careful, sympathetic and intelligent teacher.

THE NECESSITY OF METHODS.

WHEN all has been said and done about methods there nevertheless seems to be an unending demand for special systems. Every teacher who has delved deep enough in the study of Pedagogy apart from its connection with music knows that in all education, that "method" is best which the intelligent teacher builds step by step as the child advances—continually adapting the method to the child. But, what a master it must be who can teach efficiently after this plan. Years of practical experience added to ripe erudition, great natural aptitude and an inventive ability possessed by very few might enable a teacher to be the architect of an individual method for each and every pupil. This would be, it is true, ideal teaching, but the teachers who could do this successfully would be so few that the educational progress of the world would soon come to a standstill. Even with the excellent training afforded by some of our "State Normal" or "Teachers' Training Schools," it is still deemed highly necessary to have the departmental work of the schools in our great cities under the control of principals and district superintendents. The courses of study outlined by these men, at least all the courses we have had the pleasure of examining, have been arbitrary in the extreme. Method is carried to a point where the individuality of the teacher, to say nothing of that of the pupil, is submerged in a deluge of rules, regulations and restrictions. This must be practically necessary, since the heads of many of our municipal public school systems are and have been educators of note and men familiar with the best educational opinion of the day. They have no doubt found that with the great number of young and inexperienced teachers it is absolutely essential to outline some regular course rather than trust to the judgment of young persons whose every step might result in error.

Now the young music teacher is in a somewhat similar position. He feels the necessity for some chart, some star by which to steer his teaching work. The only solution is method. The young teacher with a method is a great deal safer teacher than the one who boasts of none. Unless he is connected with some conservatory or college, he has no overt principal or superintendent to guide him. He is placed entirely upon his own resources and he finds that method is essential. As time passes he may become acquainted with different methods and select ideas from all. These form a storehouse of musical knowledge which, with the addition of further experience, he can learn to apply with discretion and success. In this THE ETUDE affords him an invaluable guide. Opinions from the greatest teachers of the day in all countries are constantly appearing, and these opinions should be of indispensable value to him. It is thus that the musical journal takes the place of the principal and superintendent or the president of a college. The writers from all musical nations are not unlike the faculty of a great university. They represent the greatest possible number of methods. We feel that there must be good in all methods that survive the first few years of caustic criticism which is sure to greet the new method. It is thus and only thus that the young music teacher can cultivate his ability to estimate the essential and the non-essential in methods.

The ideal musical life is that of the well-educated amateur, the one who can come to his music as a pleasure and recreation, and yet, because of his knowledge of the art, is not satisfied with a low grade of composition. Music is sweetest when untinted with any color of business, consequently the amateur of good musical standing can take uncontaminated enjoyment in his music, free from the commercial spirit that too often enters into the teaching life. What an enjoyable life it would be—to study, to teach, to give concerts, all without any financial appendix! But how many so situated do lead such a musical life? An abundance of money generally begets mental and artistic stagnation. So it may be that the teacher can thank his anemic pocket-book for his musical vitality.—W. F. GATES.

"To develop musical tone on the piano, Mozart first, then with the artistic development of the pupil, Chopin, Schumann, and to crown all Beethoven and Bach."—Pugno.

WHEN SHOULD ONE STUDY MUSIC?

BY MARY E. LUGER.

VERY often in the course of his profession the musician is confronted with the question, "When should one study music?"

Usually his reply is as terse as it is prompt—"In early childhood."

If, perchance, the inquirer is an adult who has entertained a secret desire to learn to interpret the mysterious language of tone he finds himself at once restricted. An impregnable barrier of years lies between himself and the knowledge he would pursue, so he stifles the yearning in his heart and retreats in despair, half ashamed of his ill-timed ambition. Why? Because he has accepted as a concrete fact that which, in truth, is but a fragment thereof.

Certainly the best time to begin the study of music is childhood, and it is to be hoped that the day is not far distant when every child will know something of music. But if one is not fortunate to enjoy such opportunity in early life there is no reason why he should not undertake the study in later years.

"But his muscles have become stiff!" say you. What of that? Has not his mind grown proportionately broader, his intellect keener. Can he not see at a glance that which in childhood would have necessitated years of study?

The day of muscular precedence has passed away. It is relegated to the attic with the old instruction book which advocated nothing but a monotonous manipulation of finger-exercises for the first year's work.

In its place we have a new school which heralds the mind as king and demonstrates the importance of consulting the intellect upon every occasion—whether it be in the practice of a two-finger exercise or the memorization of a sonata. It is not the hand that is of primary importance but the head. It is but necessary to glance over a group of musicians' hands to prove how little depends upon mere flesh and bone.

Thought is the propelling force of the universe, the power that builds our cities, the power that speeds the ocean. The most gigantic feats of civilization are but the evolution of a tiny thought. Who, therefore, will dare to assert that it is impossible for so potent a factor to lead an adult over the apprentice period to capable musicianship? There is not a muscle in the healthy human body which is not under the direct control of the brain, and the stronger the will power the more spontaneously do the muscles respond. So that if an adult be possessed of a desire to learn music, he has within himself the first essential. He needs but to couple the desire to the motor power of his life and set to work.

Any competent teacher can instruct an adult as successfully as a child if he will but appeal to the maturer mentality. Children learn principally by imitation, while adults must be reached through their sense of reason. Explain to the average adult pupil the benefit to be derived from a certain code of exercises demonstrating the correct mode of practice and he will become his own teacher. Piano technic as taught by the new school is so logical, so simple, and so comprehensive that it appeals immediately to any intelligent pupil.

The drudgery of finger gymnastics becomes an agreeable pastime when one can see the end in the means, while under the spell of a firm determination clumsy fingers soon lose their awkwardness.

It was recently my pleasure to hear a poor woman, whose childhood heritage consists of a crude knowledge of notes and a crippled finger, play with a delicacy of touch that would put to shame many a young student with perfect flexible hands. And she not only does all the work necessary for the care of her family but is her own instructor and also teaches her children.

When asked how she managed to accomplish so much she replied, "I do not know—except that I love music so much I just make my fingers go." And that is the secret of all success—to desire, to will, to persevere.

Another woman, who had never sung or played a note in her youth, commenced lessons at the age of thirty-five, stating as her reason a desire to create a musical atmosphere for her children. At the end of a year she was able to play and sing remarkably well and moreover the entire home was transformed by means of her music. The children, whom hitherto it had been impossible to interest in music, soon began

to imitate her songs and pick out little melodies on the piano.

But the culmination of her happiness was reached when her oldest child, a boy of ten, asked to have lessons on the piano. The triumph of that moment, the realization that she had led him of his own accord to the formation of knowledge, was ample compensation for the labor of her own study. And that she was able to assist him with his practice and guide him over moments of discouragement was further proof of the wisdom of her work.

Mothers especially owe to their families all the refining influence it is in their power to bestow. If they have been denied the advantage of musical education in youth it is not only their privilege, but their duty to accept every opportunity possible in maturity. No teacher needs to be told which of her pupils come from homes where music is a living issue. Children brought up in a musical atmosphere imbibe with the air they breathe the laws of rhythm and harmony and lend themselves naturally to a study of the art.

So, for the sake of the little ones at home and for the generations yet unborn, hearken not to the word of discouragement spoken by the thoughtless, but list to the promptings of your own heart. Who knows but it may be the inspiration which in some future age will develop a master musician.

MELODY AND HARMONY.

BY S. JADASSOHN

WE distinguish in music Melody and Harmony; in a musical work both appear together, they are bound together; united they serve to bring to expression a musical thought; Harmony is inseparably joined to Melody. Even if we consider Melody as the principal, the most essential means for the displaying of a musical thought, yet it needs the harmonies that are added to it as support, illumination, explanation and essential to proper conception. In its design melody gives, in most instances, clear, unmistakable hints and suggestions for its harmonization; the natural inherent harmonies are usually spread out on the surface. In the succession of the intervals which are contained in the melody we can generally perceive clearly the fundamental harmonies, their progression within the same key or modulating to others. By way of demonstration I have shown this in my book "Melodik und Harmonik bei Richard Wagner" in respect to the first theme of the second movement of Beethoven's fifth symphony.

I will not affirm that in every melody the indication for its harmonization is so definitely given as in the case just cited, neither will I say that every melody can be accompanied harmonically in only one way. If a melody can be harmonized in more than one definite way, the indications are given in its form or design.

We see how strong is the demand for a harmonic accompaniment to a melody in the fact that even the simple melodies of folk-songs are often rendered in two and three parts by uncultivated singers, who have no knowledge of the laws of art, but who base their choice of tones upon their own feeling, seeking extemporaneously to support the melody of a song by a second, often by two other voices. Even though this kind of accompaniment is simple, lacking in art and furnishes only a few intervals, it still suffices to add harmony to melody. Without some kind of harmonic accompaniment even a very beautiful and expressive melody would scarcely yield a satisfactory effect. In an unaccompanied passage for voice or instrument even moderately long, extended beyond twelve measures for example, the absence of a harmonic accompaniment is very unsatisfactory. Although Bach's great "Chaconne" for violin from the "Second Partia" for the most part is in "double stops" and three and four part chords, two of the warmest admirers of Bach, Mendelssohn and Schumann, considered it proper and necessary to support the solo violin with a piano accompaniment and I myself do not hesitate to say that I receive a deeper impression from the piece in question if the piano accompaniment is given with it.

No music student gets so little actual value from his endeavors as the student of harmony owing to the way this subject is originally taught. One of the most necessary things for the harmony student is to play every exercise and chord combination

until he can recognize them by hearing, until he knows the effect of each chord succession as familiarly as he knows the melody of "Home Sweet Home," or the "Last Rose of Summer." He should play his exercises upon the instrument in several keys, so that he may secure this desirable familiarity with their effects. Such familiarity will make the study of harmony a thing of life and vitality.

In practicing pieces on his instrument he should analyze them to discover the composer's use of the rules with which he is already familiar. If the teacher has a class it is an excellent plan for the latter to sing the exercises, at least four times; each time the singers may exchange parts, going so far in this as to have those who sang soprano eventually sing the bass, when this is possible. This will give them a realization of harmonic effects, so that what they have learned shall become working knowledge.

TACT AND SUCCESS.

BY CHESTER R. FREEMAN.

TACTFULNESS is sometimes branded as deceit. Brusque manners, blunt speech and lack of consideration for the feeling and beliefs of others are by no means a mark of honesty and uprightness of purpose. The tactful man is just as likely to be straightforward as is his tactless brother. Whatever his other qualifications may be, the tactful man possesses this keen perception, this quick insight, which enables him to carry his point with little or no friction. In business, social life and the home this characteristic plays an important part. Heart-burnings, quarrels and estrangement have arisen because of its absence. Failure and calamity have had their abode where it was not. As the touch of the pianist by its firm delicacy may bring beautiful tone from his instrument, so the delicate touch of the tactful brings music from the jangling strings of life.

Can all have it? The careless observer may think not. Yet why cannot this faculty be cultivated? Why cannot the man whose manner offends, whose words sting, whose touch hurts, alter his manner, watch his tongue and lighten his touch? There is no reason why all mankind should not be brought closer akin. It is man's selfishness, man's cruelty to his kind, that prevents the cultivation of those virtues that would bring better conditions of social and business intercourse. It is a lack of sympathy which shuts our eyes to the need of better methods and causes us to go our way with the rough side out, careless of the rights of others. The perception, the understanding of others' thoughts and motives, and the power to use our knowledge for the general good can be acquired, if our sympathy with the aspirations of our fellows be awakened.

TEACHERS' NOTES.

BY C. W. FULLWOOD.

THE teacher's value is not only in what he knows, but in what he is. Character in an educator enhances the success of his teaching.

"It takes two to speak the truth," says Thoreau, "one to speak and one to hear."

To create interest the teacher should aim to awaken the mind, thus the soil is prepared for the dropping of the living seed of musical truths.

Start with the thought that each pupil's mind is the musical world in embryo, and the teacher's business is to help it grow.

A pupil's education is two-fold: that which he receives, and that which he gives himself. Lead the pupil to think for himself; the best educator is he who makes his pupil stand alone.

Use a note-book. Fasten a thought with the pen as you would hang a picture with a nail.

"Work and enthusiasm," says Goethe, "are the pinions on which great deeds are borne."

A motto for the studio wall: "There is no easy way of learning a difficult thing," says De Maistre.

The teacher should realize that his character teaches no less than his precept.

Observation and attention form the habit of accuracy.

Repetition fastens facts in the memory. The storehouse of the mind should be daily filled with truths rightly labeled.

Teacher and pupil should be co-workers with a common aim.

ANNOUNCEMENTS *by the* PUBLISHER

EDUCATIONAL MUSIC SUPPLIES. Educational interests, we find from experience, are the last to feel the effect of unfortunate business and financial conditions. A mail order music supply business such as this house does is perhaps one of the best gauges of the general condition of the entire country.

Our November and December business gained over last year. Our January is, as usual, one of the very best months of the year. During the lull, consequent upon Christmas holidays in schools and among teachers, we have been busy preparing ourselves for the coming rush of January.

We have to announce a new general sheet music catalog, brought up to date, a copy of which we will gladly send to all who will ask for it. This catalog, arranged by authors, is not the largest in existence, nor is it entirely of new compositions, but it is from an educational point of view the best list of well-printed, standard compositions, suitable for the teacher's use, that it is possible for any school or teacher to own.

This house is prepared to fill every need of the musical profession. Experienced musicians and clerks are at your command for selections, as well as a most exceptional stock of sheet music and music books drawn from every publisher in existence, American and foreign. For twenty-five years this house has never swerved from its original purpose of furnishing the most intelligible teaching material at the very best discount possible. Our terms and discounts have never changed in this whole time. We make every effort possible to fill every order on the same day as received.

While mistakes and misunderstandings may occur and are, indeed, at times unavoidable, we can only say that satisfaction is guaranteed. Let us say in conclusion that imitation is the sincerest flattery, but substitution of inferior publications is little short of fraud. If you desire the *Presser* editions, or any of the publications of *Theodore Presser*, insist upon getting them, no matter from whom you may order. Our system of dealing, irrespective of publishing, is worthy of investigation, if not a trial.

POST CARDS. The sale of our Selected Platino-type Post Cards has exceeded all expectations. We have had numerous requests for more extended lists, and popular demand seems to call for a series of *pianists*. We commend to our readers the following selected cards:

Great Pianists, Series A. d'Albert, Bauer, Brahms at piano, Henselt, Hambourg at piano, Leschetizky, MacDowell, de Pachmann, Pugno, Reinecke, Sauer and Clara Schumann.

Great Pianists, Series B. Bülow, Busoni at piano, Carreno, Godowski, Hiller, Grieg, Liszt at piano, Paderevski, Moszkowski, Rubinstein, Saint-Saëns and Stavenhagen.

These cards are same style, grade and finish as Great Masters. They are artistic reproductions of superb photographs of the great pianists. As aids to studio decoration, at a minimum cost, or for gifts to pupils, they cannot be surpassed.

The price for each series of twelve cards is 50 cents, postpaid to any address.

STANDARD COMPOSITIONS FOR THE PIANO, VOLUME 4, FOURTH GRADE.

Another volume will shortly be added to our popular standard compositions, graded and compiled by W. S. B. Mathews. This new volume will contain pieces suitable to be used in connection with the Fourth Grade of Mathews' Standard Graded Course or with the corresponding volume of any other course. It will be uniform with the three preceding volumes, all of which have met with great success. This will really be one of the most important volumes of the set, as it will contain material suitable for pupils advancing from the intermediate to the more advanced grades. Many teachers have difficulty in finding just the material needed for this purpose and they will be more than satisfied with this work. All the pieces have been thoroughly tested in actual teaching and have been selected on account of their genuine educational worth, as well as their many musical qualities.

In advance of publication we are offering Standard Compositions, Volume 4, at the special introductory price of 20 cents, postpaid, if cash accompanies the order.

TWENTY-FOUR PROGRESSIVE STUDIES FOR THE ORGAN.

by Geo. E. Whiting, are very nearly ready, but the special offer will be continued during the current month. We feel that we cannot speak too highly of these studies, as they are just the things needed by organ students who have passed the elementary stage and have gained some independence of the hands and feet and are ready to proceed to more advanced work. Each study contains valuable material for the study of touch, technique, phrasing and registration, especial attention being given to pedal work throughout the book.

The special introductory price will be 30 cents, postpaid, if cash accompanies the order.

CANTATAS AND SONG CYCLES.

For public performance during the spring months we take pleasure in recommending these special works: "A Day in Flowerdom," an operetta for young folks, by Geo. S. Spaulding, 50c.; "The Golden Valley," a cantata for women's voices, by H. E. Warner, 75c.; "Springtime," a song cycle for children's voices, by E. L. Ashford, \$1.00; "Hawthorn and Lavender," a song cycle for women's voices, by F. S. Knowlton, \$1.00. These cantatas and song cycles are melodious and singable, and each in its respective class makes an enjoyable entertainment. Copies may be had for examination. A liberal discount is allowed when several copies are purchased.

KAYSER'S STUDIES FOR THE VIOLIN, OP. 20, BOOK 1.

will be continued on special offer during the current month. This book is well along in preparation and will be issued in a short time. Our new edition has been carefully revised, having been done in the most practical manner by a well-known specialist. This volume is in general use.

The special price in advance of publication during the present month will be 20 cents, postpaid, if cash accompanies the order.

NEW SONGS WITHOUT WORDS.

by Richard Ferber, is entirely engraved, and those desiring a copy of this work at a low price will do well to send in their orders this month, as the offer will be withdrawn at any time. We attach great significance to this collection, as they are of an order that the average pupil throughout the country will be benefited by studying. They are in some respects more valuable than Mendelssohn's Songs Without Words, as they are of an easier nature. A volume of little lyrics of this kind will do more toward cultivating a correct taste in a pupil than anything a teacher can do. We should like to see this work become a standard one with teachers. Examples of this work can be found in the October and December issues of *THE ETUDE*.

The book will be sent when published for 30 cents, if ordered in advance, and will be delivered free, but cash must be sent with the order.

NEW EDITIONS. We are reprinting this month several works of importance, among them *Complete Method of Vocalization for Mezzo-Soprano*, by Panseon. This work, published originally sixty years ago and of which almost every large publisher has printed an edition, is still used, not only for individual study but by the leading vocal teachers of the world. Endorsed by the Conservatory of Paris. This edition is well printed on the best of paper and bound in a substantial binding, and at a more reasonable price than the foreign editions.

Church Choir Training. This little work, retailing for 40 cents, represents the experience of one of the clergy of Westminster Abbey, for many years an authority of church music and church style. It includes valuable appendices on subjects like chanting, list of anthems, etc. It refers to the training of boy choirs, as well as those of mixed voices.

Little need be said of our deservedly popular collection, "First Recital Pieces." Many thousands of this work have been printed and sold. A collection of pleasing, useful and even brilliant piano compositions of the second and third degrees of difficulty, selected with the idea of their use for public performance as well as for recreation. The collection was made originally to continue the series begun with the first Parlor Pieces.

Any or all of our publications will be sent to responsible persons for their inspection, subject only to charge for postage if not found usable.

LISZT'S RHAPSODIES.

This first complete edition of Liszt's fifteen Hungarian Rhapsodies, compiled and edited by Eugen d'Albert, met with speedy recognition of its merits. In fact, all last month we were unable to fill orders for this valuable work. We have imported a second consignment and hope to send our customers the wished-for volumes before this issue reaches our readers. The edition is printed on highly finished paper from new plates. The price in cloth is \$3.00; in paper, \$2.00; subject to a discount of 25 per cent. We have also a separate edition of each of the Rhapsodies, should one prefer that way. The price is \$1.00 each, subject to the usual sheet music discount.

E. A. MACDOWELL'S SIX POEMS (SECHS GEDICHTE) AFTER H. HEINE FOR THE PIANO.

FORTE, OP. 31, as announced last month, will shortly be issued in complete book form. These six pieces are among MacDowell's most characteristic works, one of them in particular, "A Scotch Poem," being one of his best known piano compositions. The composer has selected as a motto for each piece one of Heine's shorter lyrics, which the music is intended to illustrate. The pieces are delightfully artistic tone poems. They are moderate in length and are not overly difficult to play or complicated in construction. This new and complete edition should be in the library of every pianist.

The special advance price will be 30 cents, postpaid, if cash accompanies the order.

EASTER MUSIC.

Anthems and solos for Easter services are now being selected by those interested in arranging programs for this festival. As usual we have made special preparations to meet the demand for new, attractive and singable compositions adapted to the requirements of choirs and soloists of all degrees of proficiency. We shall be glad to send copies of solos, anthems or services for examination, and wish to draw special attention to the following named newer publications for Easter: Anthems—"Christ the Lord is Risen To-day," Gilbert; "Christ is Risen," De Reef; "The King of Glory," Coombs; "Rejoice, the Lord is King," Berwald; "Sing With all the Sons of Glory," Brackett. Solos—"Hail to the Risen Lord," Harding; "The Voice Triumphant" (two keys), Stults; "Victor Immortal" Brackett. We publish many others of this kind, besides carrying on hand those issued by all other publishers. Write us now for a selection and allow ample time for practice.

SONGS FOR CHILDREN.

We have been advertising in *THE ETUDE* for a number of months, is withdrawn with this issue, as the work will be on the market before the March issue is published. Therefore, all special offers are withdrawn with this month. Our special price has only been 30 cents, postpaid, for the entire volume. The collection will be made up of the best songs we have for children, and none of these songs have ever appeared in any book before. Therefore, the collection is entirely original. You will not be disappointed in ordering an advance copy by sending in your order this month for 30c.; otherwise you will be too late.

THE SCHUMANN ALBUM.

which is the last of the volumes of the fall offers, will be issued this month. Therefore, all advance offers on this work will cease with this issue. The book is entirely engraved, and we consider it one of the best collections of Schumann's pieces that could be put together. It will contain not the very easiest nor the most difficult, but the numbers are all taken from the most popular works of this gifted writer. It will be such a volume as the progressive student will long for. If you have not sent in your order for one copy, let us have it during this month. The price is only 30 cents, delivered free, if cash accompanies the order.

COMMENCEMENT MUSIC.

Not only Conservatories, Colleges, Academies and Schools of Music, but also most private teachers give their pupils opportunities to be heard in public at intervals during the teaching season, and especially at its close; whether this concluding event is called a "Commencement Concert," "Graduating Exercises" or modestly announced as "Pupils' Recital" it always has the same interest and charm alike for participants and auditors. The question of suitable program numbers for this occasion presents itself to directors and teachers long before the pupils begin to think about it, not only with regard to solo numbers, but especially to the ensemble or concerted selection—in connection with which it is necessary to weigh and consider the ability of each performer individually as well as collectively. Many years' experience in assisting teachers to solve this problem places us in a position when we can be helpful in all matters pertaining to the event, and we are always ready to advise and select desirable compositions and arrangements according to the requirements in each case. As a rule we find the demand to be most actively in favor of piano music for "Four Hands" or "Six Hands," Two pianos, Four and Eight Hands, and also for Twelve Hands. Concerted vocal numbers (two, three and four parts) are also used, besides Song Cycles and Cantatas. We have an exceptionally large and varied stock of all these special classes of music, and selections for examination are cheerfully made up and sent to teachers on our usual liberal terms. We solicit correspondence on this subject and suggest that those interested write early, so as to have sufficient time not only to select what is most desirable but also for practicing after the work is assigned to the performers.

WITH THIS ISSUE WE WITHDRAW THE FOLLOWING IMPORTANT WORK FROM ADVANCE OFFER.

Brauer, Op. 15—12 Preliminary Velocity Studies.
Bertini, Op. 100—25 Studies.
Lecocqpey, Op. 26—Studies; Preface to Czerny's Velocity Studies.
Burgmüller's Op. 109—Characteristic Studies.
Krause, Op. 2—Studies for the Development of the Trill.
Krause, Op. 5—12 Preliminary Velocity Studies.

We make one more offer on this collection. There are six numbers, and we will send the entire six numbers for \$1.00, postpaid. As 75 cents is the cheapest that any of these numbers will sell for, it requires only a glance to see that this is an excellent offer. The offer to sell the separate studies is no longer in force and only orders for the entire set will be filled. Send \$1.00 during the present month and the entire set will be sent to you.

WELL-KNOWN FABLES PLACED TO MUSIC.

by Geo. L. Spaulding. The new work for voice or piano is now well advanced in preparation, but the special offer will be continued during the current month, after which we expect to withdraw it. Mr. Spaulding's work is too well known to call for extended comment. But this particular volume is unique of its kind. The text of each of the pieces has a metrical version by Jessica Moore of one of the familiar fables of Aesop. Mr. Spaulding has made characteristic settings of these, which may be either played or sung. The book will be got-

ten out in attractive form, similar in size and make-up to Mr. Spaulding's well-known "Tunes and Rhymes for the Piano."

The special price in advance of publication will be 20 cents, postpaid, if cash accompanies the order.

Owing to an oversight, we failed to give credit to *The New Music Review* for the excellent article upon "Congregational Singing," by Dr. Manning, which appeared in *THE ETUDE* for January.

TESTIMONIALS.

We wish to compliment you on your December number. It is certainly fine. We will be glad to re-order.—J. W. Jenkins's Sons Music Co.

I am more than pleased with *THE ETUDE* and I shall never tire of praising it.—Minnie M. Ketch.

THE ETUDE is an absolute necessity to me in my teaching, so expect to receive my subscription, taking advantage of your club rates, in a few days.—Mrs. Hattie R. Raguet.

I cannot get on without *THE ETUDE*. I have missed it as if it were a friend.—Frances S. Hundley.

I don't think I could say enough in praise of *THE ETUDE*.—Margaret E. Lindsay.

Your "Modern Student" fills the requirements of a music teacher better than any other volume I have seen.—Mrs. Stewart Forbes.

I wish to say that I have been well pleased with *THE ETUDE* and have gained benefit from it.—Genevieve Cook.

I am very much pleased with "Anthem Worship."—H. K. Kingle.

THE ETUDE is a very interesting paper for any musician; as a fact it should be read by all people who study music.—Clayton L. Rhoads.

I must say that the music sent me is entirely satisfactory and am very much pleased with the same.—John W. Ramsbottom.

You always fill orders so promptly that it is a pleasure to order from your house.—Mary L. MacDonald.

I wish of the season to a firm whose uniform kindness and courtesy have been greatly appreciated.—Miss Frances Leaven.

Christmas Hymn received. Many thanks for the trouble you took to get it. I certainly appreciate your kindness. I wrote to four or five houses as I did not know, but evidently they did not trouble themselves much.—Sister M. Dolores.

Thank you for your liberal reductions, also for your kindness and confidence in me in sending music on approval.—Mrs. Edna Parker.

Mr. Mathews' new collection of pieces to accompany "Standard Grades" is the best of the kind I have found anywhere. I shall be glad to have all the books as fast as they are published.—Lillian Walker.

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REVIEW OF NEW PUBLICATIONS.

The Ring of the Niebelung, by Richard Wagner. A companion to opera-goers. Being a synopsis of the four parts, with an introduction and notes on the text and music by O'Kramer (Published by A. Owen & Company). In four parts. Price, 50 cents each.

There are four charming little brochures, in which the old German epic, as presented by Richard Wagner, is told with interest and grace. They are clear in style and yet show much preparation. They are designed to be of interest to the music-lover, as well as the professional musician, and make a highly desirable gift for the ambitious student.

Voice and Song. A practical method for the study of singing, by Josef Smith (Published by G. Schirmer). Price, \$2.00.

Undoubtedly the most important work of its kind that has appeared this season. An attempt has been made to make the book all-comprehensive, and this is probably the only serious criticism that might be brought against it. So many aspects of one subject are extremely difficult to present in one volume without encountering the danger of confusing the pupil. However, in the hands of an intelligent and well-schooled teacher the work should prove very practical indeed. The book starts with an extremely lucid exposition of the elements of musical notation, or what the German pedagogues commonly term "theory." Notation, tempo, time and embellishments are taken up in turn and treated much more extensively than customarily done in works of this kind. The author has doubtless realized that the average vocal pupil comes to the teacher without knowledge of the elements of music, and that such a course as the first few pages of the book suggests is not only desirable, but imperative. A short musical dictionary and a dissertation upon expression is placed at the commencement of the book instead of in the last pages. This is a commendable change, if the teacher is conscientious enough to heed the hint. Breath control and tone production are treated very comprehensively, and we are pleased to note that the subject of articulation has not been neglected. A section devoted to Italian, German and French pronunciation is interesting, but we fail to see how a singer can sing intelligently in a foreign language by merely pronouncing the words in "parrot-like" fashion without any knowledge of the meaning of the text. The exercises for the extension of the compass upward and downward are very good, as are those for cultivating what the writer classifies as "sostenuto." The suggestions for the study of sight singing, as well as those for scale practice, are helpful, and the book abounds with practical illustrations. Intervals are not taken into consideration until there has been abundant opportunity for the student to get a good idea of the different tonalities. The subject of chords is harmonically considered before the work relating to broken

chords or arpeggios is taken up. The work ends with miscellaneous passages taken from standard works and adapted for the practice and study of intonation, style, timbre, sostenuto, coloratura, agility, flexibility, legato, staccato, marcato, portamento raddoppiato, dotted notes, triplets, syncopation, embellishments, recitativo cadenzas. These selections range from Bach and Molique to Denza and Chaminade, although there is a great preponderance of Handel. The author shows wide reading and a broad mind. One remarkable thing about the book is that the subject of registers, which at one time seemed to be the chief topic of discussion among writers upon the voice, is given but one page out of the 186 of which the book is composed. Desirable as the work is as a whole, it seems that it would have been much more desirable if it had been cleverly divided into parts or sections in which the many subjects with which the work has to do might have been treated separately. The pedagogical value of the work might thus have been very greatly enhanced. The book is worthy of the investigation of every serious teacher and student of the voice.

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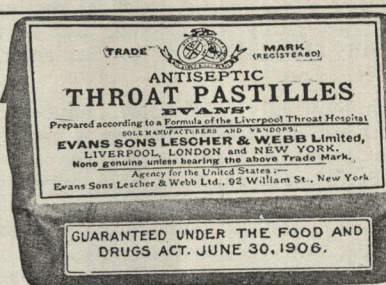
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The best way to avoid the annoyance of corrections is to try your best to find out just exactly what the teacher means and then carry out the directions she gives, just as a soldier carries out the orders of an officer. Many teachers who are well-meaning often fail to make themselves perfectly clear in all particulars. It is very hard to make things clear to all pupils alike. What may suffice for an explanation for one pupil would never do for another. No teacher, however, will refuse to give an additional explanation if so requested. Do not hesitate to ask for one.

Remember that what you may think is severity is often only kindness. The surgeon who performs a serious operation is not cruel. He cuts only to save. It is often the same way with teachers. If they do not cut deep enough, little habits remain which inevitably grow to become serious habits.

One of the hardest habits the teacher has to correct is that of breaking in the fingers. This is a habit that is ruinous to playing. It is very hard to correct. Your teacher may have to tell you many, many times about it, but you should persist and try to help her by helping yourself.

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TEACHERS' ROUND TABLE.

(Continued from page 97.)

"1. Will you please tell me what to do for students who throw their thumbs out of joint every time they reach a fifth or greater interval?"

"2. What is the best plan to overcome the nervousness of a pupil at the lesson? I have a little pupil who learns rapidly, and practices well, but when she comes to her lessons she seems so restless, nervous and excited that her fingers all want to stay on one key, and she gets very much confused over the fingering."

"3. Will you please explain why Bartholdy is so often appended to Mendelssohn's name?"

1. Turn the end of the thumb in, so that it points under the hand as much as possible. Keep it in this position and practice raising it up and down as a gymnastic exercise, away from the piano. Continue this exercise persistently for weeks, until sufficient muscular strength has been developed to control the finger. If the thumb is kept pointed under the hand it will be impossible for it to go out of joint.

2. The only way to overcome the kind of nervousness you speak of is to engage the pupil in conversation about various subjects in which she may be interested until she forgets herself to a certain degree. Then let her play until she becomes nervous, when you can divert her mind again for a moment. In this way I think you may be able to gradually bring her to a condition in which she will be less conscious of herself.

3. Felix Mendelssohn's father took the name Bartholdy when he decided, at the urgent counsel of his brother-in-law, to bring his children up in the Protestant faith. He did this not because of conversion, but, as he said in a letter, "because this is the faith of the most cultivated men."

"Can any teacher tell me what to do with a pupil who will not practice? I have such a pupil with whom I have worked very hard, but it seems to be impossible to get him to prepare his easiest little lesson. I have tried to interest him in every way, but I confess I am discouraged. Would you advise me to give him up?"

Your pupil is more than likely one of that very numerous class of spoiled children who, lacking in application to begin with, have never been taught to concentrate their efforts along any line. Your first effort, perhaps, should be directed to a quarter where you can probably accomplish nothing, and where your attempt to do so would be considered an impertinence, viz., with the parents. But if they themselves have been incapable of instilling in their children a sense of initiative, perhaps because in the habit of frittering away their own efforts, and have been unable to acquire any control over them, any teacher is going to have a hard task who tries to supply the parental deficiency. The only possible solution of your problem that I can suggest is that someone be appointed to sit with the child when practicing, someone who knows what the pupil ought to do, and who has sufficient strength to hold him to it. Such an arrangement would doubtless be the best sort of discipline for the boy.

"In playing music of the march and two-step variety, and some of the more classical dance forms, where (in the left hand) there are single notes on the first and third beats, and chords on the second and fourth, my left hand stumbles unless I play very slowly. In jumping from the single note to the chord I always run the risk of stringing a wrong note. What would you advise me to practice in order to overcome the difficulty?"

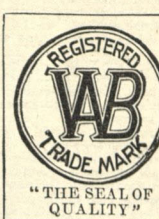
Simply make an exercise of such passages for the left hand. Take certain short phrases and practice them over and over. First make the skips rather short, and gradually increase the length of the jumps as you acquire proficiency. You will have to work faithfully and persistently, however, in order to overcome your difficulty.

"THERE are three 'tracks' in the human body used in pianoforte playing: (1) from ear to brain; (2) from eye to brain; (3) from brain to keyboard; and these should be considered as forming, for practical purposes, the foundation of three great departments of teaching, one including thorough instruction in intervals, harmony, and rhythm; another in musical notation and sight-reading; and a third in all points of touch and technique."—Macdonald Smith.

If each of us is to be an individual musical power, we must allow no one but ourselves to form the musical atmosphere in which we live. Out of the whole range of musical expressions, or from our own imaginations, we draw to us that which is ours and leave that which is not, until we become definite, powerful personalities, each exerting a special and purposeful force.—Arthur Farwell.

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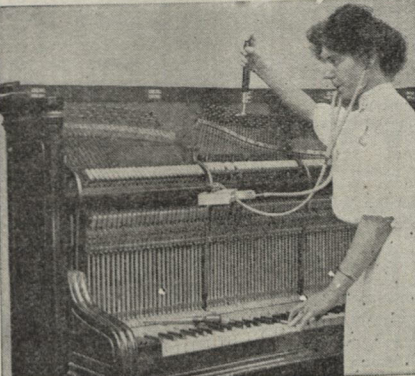
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The leader of a band in a small Western city applied to a witty local doctor for a euphonious name to give his band. The doctor thought for a few moments and gave the leader a high-sounding Latin name which delighted the musician immensely. He had it painted in large letters upon the bass drum and the band was accordingly advertised in the neighboring villages. It was not until some time afterwards that a kind friend informed the bandmaster that the English translation of the Latin name painted upon his bass drum meant "The Civic Disgrace." It is needless to say that the name was soon changed and that the doctor became somewhat unpopular with the members.

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Professor—"I am so proud. It is all my own original method."

Proud Parent—"Yes, she used to touch me for five dollars, now she never makes it less than ten."

In the small Danish town of Grenaa a young woman of twenty-five has been appointed organist, bellringer and gravedigger. She also tunes pianos for a consideration in her spare time.

"The autumn," said Eben H. Emery, weather forecaster, "is, as a rule, our finest American season, whatever it may have been this year. Foreigners visiting us should invariably come in the autumn."

Suddenly Mr. Emery smiled.

"I am reminded of an old autumn song," he said. "A thousand leaves are falling," is the way it begins.

"A lady, at a church concert, rose to sing this song.

"A thousand leaves are falling," she carolled, and then her voice broke into a screech, and she had to stop, for she had pitched the song too high.

"Start her at five hundred," shouted an auctioneer from the gallery."

The celebrated German theorist Richter once had a very careless pupil who repeatedly brought him slovenly manuscripts. One day when the written lesson the pupil had brought was particularly bad, Richter, in the presence of a large class of students, went over the lesson paper, putting in a sharp and a flat here and there, rubbing out blots, correcting the spelling of chords, straightening lines. When he came to the end he soberly drew the two missing final bars with the biting remark: "With these two missing bars we close the pig-sty."

EXPLANATORY NOTES ON OUR MUSIC PAGES.

THE music in this issue comprises eight piano solos, a piano duet, an organ piece, a violin piece and two songs.

Schumann's "Arabesque" is one of the most frequently played of this composer's more advanced pieces. It is used in teaching and appears on many concert programs. It must be played in romantic spirit, but with great precision, giving due weight to the inner voices as well as bringing out the themes. Nöck's "In May Night's Fragrance" is a melodious serenade by an able modern composer. It is original in treatment, requiring style and elegance in interpretation.

Wilhelm's "In the Path of Roses" is a graceful drawing-room number, one of the best pieces of this kind we have seen for some time. It requires a crisp delivery, with clean finger work. Schmol's "Saltarelle" is a valuable teaching piece of this noted French pedagogue. The contrast between the staccato and legato touches must be well marked throughout. This piece should be played at a good rate of speed when well learned.

Lindsay's "Military Drill March" is another excellent teaching piece of easy grade. This march when well played gives an effect fully as rich and brilliant as that of many more difficult pieces of the same type. N. von Wilm's "Among the Gipsies" is a characteristic piece of great merit, full of color. It must be played in a spirited manner with strong contrasts. Gurlett's "March of the Tin Soldiers" is an easy teaching piece which will appeal to young players. Spaulding's "Airy Fairies" is still easier, suited to first grade pupils, and very pleasing.

The four-hand number is Calvin's "La Chasse aux Gazelles." This is a very lively galop which should be dashed off with vim and enthusiasm. It is an original four-hand piece, not an arrangement.

Walter H. Lewis' "Postlude" is a very useful organ piece, suitable for the close of service or for recital use. Although this piece is originally for the pipe organ it is also very effective on the cabinet organ. It should be taken at a rather lively pace, the chords played clearly and well detached.

The violin number, an effective arrangement of Mozart's beautiful "Ave Verum," will be found very useful. It is so arranged that it may be used either as a violin solo or as a duet for violins, the second part being ad lib. The accompaniment, although written for the piano, may also be played on the organ with good effect.

P. Douglas Bird's "Too Late" is a sacred song of the popular type, and a very fine example of its class. It is melodious, musically and lies well for the voice, the composer being himself an experienced vocalist. This song may be used at evangelical church services to good advantage or in the home circle.

Davenport Kerrison's "Ho! Hilly Ho!" is a rollicking hunting song of the English type. It is full of go and has the right atmosphere. It is suitable either for teaching or recital use.

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Thoughtful people have a laugh on coffee cranks now and then.

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"I laughed at it because none of my folks would ever try it. But I made some the following morning, following directions on the package, about boiling it well."

"I was greatly pleased with the results and kept right on using it. Now I wouldn't drink anything else. I tell every old coffee 'grunter' I see, about Postum, and all my folks and my husband's people, except a few cranks, use Postum instead of coffee."

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Teachers should not insist on their pupils copying them, but they should leave room for the development of individuality. As well might a writing master expect all his pupils' handwriting to be indistinguishable from his own. We should discriminate between what is absolutely wrong and what is a matter of personal opinion among recognized authorities.

A very high speed may seem the despair of a pupil, but of all the points that go to make up a good performance it is the easiest to acquire. It is far more difficult to be accurate at a very slow speed. Conquer the piece with the metronome at a slow speed, the slower the better. Do not increase the speed until you are absolutely certain and the mind and nerves retain their confidence and ease throughout. Then increase the speed a little and repeat the process. Then increase the speed until the limit of ease and correctness is reached. This may be much slower than the desired speed, but if a return to the first speed is made and this process repeated, this limit will be extended. It takes many blows to drive a nail, and so each attack on this limit will move it forward. As the higher the hammer is raised the more powerful the stroke, so the slower the first speed of each attack, the greater will be the result. The whole secret of easy, rapid and certain results lies in absolute calm and correctness at each speed before it is left.

It is not so much what is learned, but what is remembered, that is important. The principles of a correct method are few, and so simple that a child can understand the reasons for them. Ninety-nine per cent. of the bad playing results from oversight and failing to think in time, and not from ignorance. Some pupils steal forbidden glances at their hands when there is no occasion to do so. It may seem easier to look for a note instead of feeling for it, but it will be found far more difficult and inaccurate in the end. No eye in the world is quick enough to find notes in fast time, and if the hands are not trained to be independent of the eyes speed and accuracy will be impossible. The directions in most so-called "correct methods" consist almost entirely of "don't."

If the pupil will avoid what not to do, what to do will be an easy matter; also he can learn more in one minute by doing than in an hour of having it explained to him.

Many players are above reproach in their rhythm after they get well started, but the first few bars or the first fraction of a bar needs special attention. Do not be in a hurry to commence. Run over the first few measures in your mind, so as to get the rhythm and put yourself thoroughly in sympathy with the piece, so that you will not be well into it before you are playing it well. Even the first note, sometimes played by one hand only, should be played with great care and attention to its rhythm.

No break is safely repaired until it can be played both ways, each of them several times in succession.

A high musical standard must be maintained by the professional artist, if he intends to occupy a leading position. Local conditions are an important factor and undoubtedly have to be reckoned with, but after all a community at large will not object to being led, as long as there is confidence in the leader. It is as unadvisable to shoot too far over people's heads as to underrate the possibilities of an audience. Tact and experience solve the problem without difficulty.—E. Liebling

KEYBOARD REFLECTIONS.

BY S. REID SPENCER.

The usual tendency is to have the stool too low, rather than too high. The elbows should be at least as high as the keyboard, without their being held unnaturally. The arm position will be more comfortable, and the correct method will not only be much easier, but also impossible if the elbow is too low. The footstool for very young pupils is necessary to keep them from sitting, or rather leaning back, on the edge while standing on the floor, and also to prevent discomfort. No one can work to good advantage with the distraction of even a slight discomfort. Beginners often get the lines and spaces, also the two clefs, confused. Much time is needlessly wasted when a wrong note is played, trying to remember the particular line or space, by stopping and reviewing the lesson. If only one line or space can be remembered the rest can be easily and quickly ascertained.

Teachers should not insist on their pupils copying them, but they should leave room for the development of individuality. As well might a writing master expect all his pupils' handwriting to be indistinguishable from his own. We should discriminate between what is absolutely wrong and what is a matter of personal opinion among recognized authorities.

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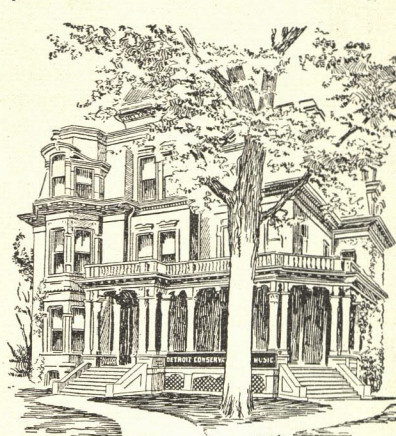
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BY GERTRUDE B. HAMILTON.

The underlying character of minor music as contrasted with major, however, for the purpose of appreciating the content of others' work and criticising one's own composition may in a general way be simply stated. That minor music is often sad is quite true; that it is invariably of doleful import is equally false. Witness the gay Spanish dances, the quaint or fantastic humoresque and the numerous lively tarantellas. Minor music generally bears an undertone of unsatisfied feeling, and where such sensation exists there can be perhaps no true or lasting happiness. A hidden restlessness characterizes the minor: a temerity. It lacks the security, one might almost say the maturity of the major mode.

Minor music is positively expressive of primitive emotion. The reckless abandon of an uncontrolled animal nature to either its grief or its joy is most naturally expressed in the minor. The dance or the dirge of the less cultivated or lawless nations choose for their channel of expression alike the minor key. The poignancy of despair, the ecstasy of pleasurable impulse seek for their outlet the penetrating harmonies of the minor mode which calls upon its listener, with an insistence not to be denied, for sympathy with its particular mood. Precarious mirth, its joy insecurely stayed upon things which are perishable, a shudder of dread hidden in its echoes for the peace-loving soul, finds voice in the minor key.

The first movement of Chopin's most characteristic funeral march sounds in B flat minor the tragic heart throb of utter, irremediable loss. It sobs incessantly; it cries aloud and so continues with no glimmer or suggestion of relief. Presently, however, the tender movement in D flat major, though still sorrowful, yields its pathetic message of peaceful resignation, grateful to the sympathetic hearer. The reversion to the despond of grief expressed by the first movement indicates the fluctuation of the human heart ere its faith becomes firmly fixed upon the Divine will.

Fundamentally it is in the folk song and dance that the truest, most spontaneous expression of natural feeling is made manifest. The national song or hymn of nearly every country in the world is expressed in the major mode. Note "Hail Columbia" and the "Star Spangled Banner" of the United States; Great Britain's "God Save the King" and "Rule Britannia"; Scotland's "Bruce to His Men at Bannockburn"; Ireland's "Wearing of the Green"; Wales' "March of the Men of Harlech." Observe the "Marseillaise Hymn" of France; Germany's "Watch on the Rhine"; Russia's "God the All Terrible." In regard to South America, Poland, Denmark and Sweden the same fact may be remarked. Even the countries of Spain, Norway, Greece, Portugal and Brazil, so prone to the minor strain in musical expression, make exception in the case of their national song or march. Such songs are the united expression of a depth and breadth of enthusiastic loyalty. They arise from a feeling of confidence and pride. The man who sings his national hymn with proper spirit is imbued at the moment with a controlled will; with the assurance of ultimate triumph.

On the other hand, the national dances of several nations whose national songs are in the major mode will be found to be expressed in the minor mode. The spirit of the dance is less serious than that of the song; the abandon is likewise greater. Abandon must accompany the dance. And national dances are prompted by the very impulse of the spirit of motion. The music of Grieg, founded so frequently upon the folk spirit of his Norwegian country, is predominantly minor. Note the well-known Peer Gynt suite, however, and characterize the various portions. In "Daybreak" the calm of the morning, the joy of triumphant dawn is depicted in the major mode. The sombre death of Ase could not well be conveyed in other than the minor. The dance of Anitra, the graceful daughter of an Arab chief, is likewise in the minor. There is, however, no melancholy conveyed by the movement. Only the abandon of the child of an untutored nation to the rhythm of her seductive dance. Again "The Hall of the Mountain King," gruesome indeed, with uncanny cries and gambols of the trolls, requires the recklessness of the minor mode for its setting. Solvejg's Cradle Song satisfies our expectations by yielding its tender consolation in the major voice.

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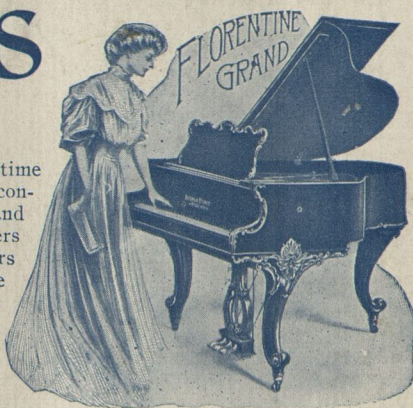
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