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THE exceptional number of excellent essays received in competition for the Prize Essay contest has made decision difficult. We are examining each essay with care and without haste. As we have previously announced the greater number of contributors must await disappointment, as there are only five prizes and many contributors. It frequently occurs that parts of certain essays are desirable for general use in the magazine. In such cases we arrange with the writer for the use of these parts. The examination of the manuscripts will be completed as soon as possible and the results announced accordingly.

A SERIES BY MR. TAPPER.

The well known musical writer and educator Mr. Thomas Tapper has arranged to prepare a series of important and practical theoretical articles for our forthcoming issues. This series will commence in July. One unique feature will be that each article will be complete in itself and may be read as a separate article. These important papers will be of such a nature that they may be readily comprehended by all readers of THE ETUDE.

A SELF-HELP ISSUE.

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This June issue is a self-help issue in every sense of the word. Mr. Louis E. Elson has contributed an especially interesting article upon this subject, and the reading course we have prepared for the summer months is of genuine importance.

It has been the policy of THE ETUDE to decry the correspondence schools that teach any of the branches of music other than those that through analysis and theoretical instruction make certain musical problems clearer. Certain attempts to teach some musical branches by mail are about as likely to be successful as would be "surgery by mail." Whenever it is possible to have the teacher personally present at the lesson the pupil has an advantage that can never be gained from printed instruction. There are many things, however, that can be learned from the printed page and it is our purpose to insert each month on the page facing the first music page, descriptive notes and lesson helps pertaining to the music of the month, that we are sure will prove of value to all of our readers who welcome the music in each issue.

TURNING POINTS.

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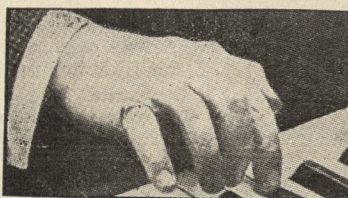
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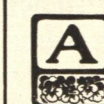
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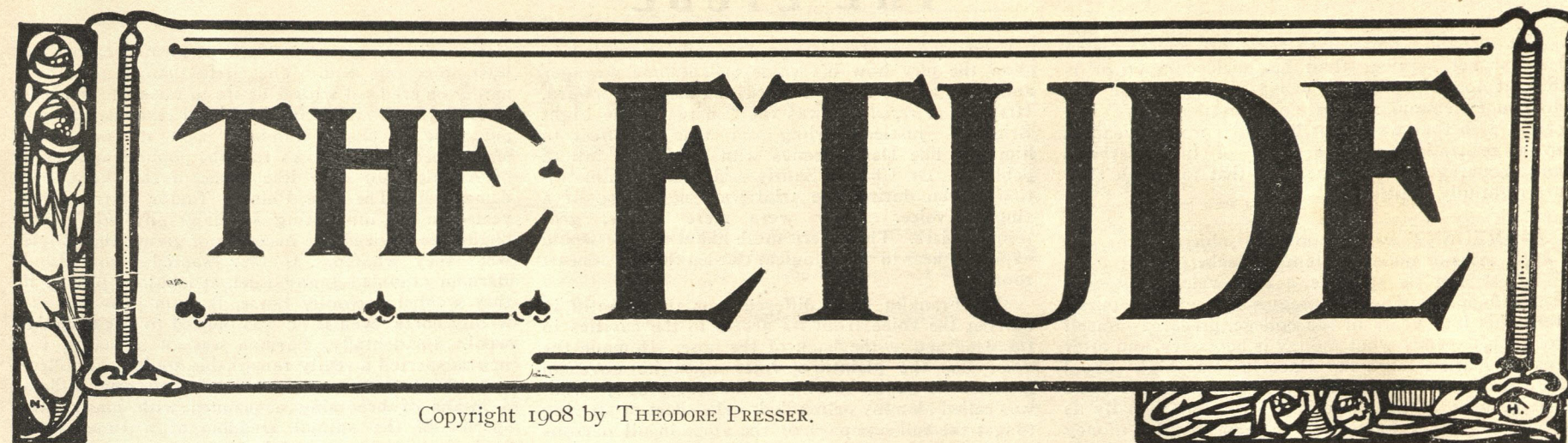
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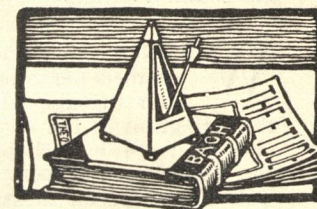


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EDITORIAL

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

- HORATIUS -



THE motto, "He who combines the useful with the agreeable, carries off the prize," which stands at the head of our editorial page, is the same motto which the founder of THE ETUDE placed upon the first page of the first issue of the paper twenty-five years ago. A quarter of a century seems to us a considerable time, but when we remember that this motto is older than the Christian era we can not help revering the wonderful longevity of this thought of the Latin poet.

This motto has in a measure been the sole policy of THE ETUDE. At this day, we endeavor not to insert a single line that is not necessary, vital and useful. THE ETUDE is a utilitarian paper. Its readers take it for the valuable material it always contains. Moreover, it is our constant aim to present the great truths of musical education in such a way that they will possess absorbing interest. We have no use for the old, barren, dry-as-dust pedagogical journalism. Every line of THE ETUDE must bear upon the subject of musical education, but it must also team with that element of human interest without which a paper becomes dull, senseless and useless.

For many years the editorial pages of the journal were printed upon the first pages of the paper. This was rightly so, since these pages represent in a way the policies of the paper. With this issue they are brought back to their former position. We want to make them as interesting, entertaining and readable as possible. At the same time we trust that you will find them of practical help in your daily work as a teacher, student, or music lover.

"HE that spareth his rod hateth his son," runs the Proverb, but it sounds far more like the rancor and pessimism of Jeremiah than the wisdom of Solomon. Moreover, if the number of Solomon's progeny was commensurate with the reputed number of his wives, he must have had difficulty in living up to this particular Proverb. It has remained for the pedagogues of the nineteenth century to dispute the sages of Israel. The modern proverb is: "He that spareth the rod loveth his child."

The Journal of Education, one of the most respected and at the same time active educational papers in the United States, has recently presented its readers with a symposium upon "Corporal Punishment." The authorities who contributed to this symposium were not only teachers, but superintendents and associate superintendents of schools in our large American cities. Many of these men have a great number of schools, and thousands of children, under their care. Of the seventy-six contributors to a recent issue, forty-four declared themselves against it. The various shades of opinion are interesting to all who have to do with the training

of children. Andrew W. Edson, of New York, says: "The principle aim of all discipline is the reformation of the individual. Corporal punishment will rarely, if ever, reform an individual." Edward B. Shallow, of the same city, says: "There are certain children over whom their parents have absolutely no control. These children cannot be reached by any kind of moral suasion. Would it not be better, as a matter of final resort, to have a little cutaneous infliction on these fellows while they are in school?" John R. Wilson, of Paterson, New Jersey, writes: "It lowers the dignity of the teacher or principal who uses it. It develops the coarser nature of the child." Charles M. Jordan, of Minneapolis, says: "It should not be inflicted if any other way can be found. If not, it should be." James H. Van Sickle, of Baltimore, states: "Our teachers have become better teachers since they have ceased to rely upon force. The best teachers have never needed to resort to corporal punishment."

The quotations we have made are representative and the results of the symposium may be briefly stated: 1. Corporal punishment should, only be used as an extreme measure. 2. It has a tendency to make the pupil coarse, and the teacher brutal. 3. The chief danger of permitting it comes from the abuse of it by unthinking or quick-tempered teachers. 4. It is far better if administered in the home, by the parent, in cases where a child has become incorrigible.

In these days music teachers have little to do with corporal punishment, but the era of knuckle-rapping and ear-boxing is only a few decades distant. In fact, the writer, who still considers himself a young man, remembers many lead-pencil chastisements at the keyboard, when a child. He also quite as vividly remembers that they served only to make him angry, indignant and perhaps insolent, and, practically, never led to a single commendable result.

JUST how to spend the summer so as to realize the greatest physical, intellectual and material profit, is now the great question with teachers and students. In these days few people look upon the months of July and August as a period which must inevitably become a kind of mental hiatus. "The mind needs complete rest," is the expression we hear upon all sides. Just how we are to exist with our minds unoccupied with some kind of intellectual activity no one ventures to explain. What we really need is a change in the form of brain work. Lombroso, that convenient authority by whom editors are ready to prove almost any psychological or anthropological proposition, has indicated how many of the greatest masterpieces have been executed in the summer months—frequently in

tropical and semi-tropical countries. Heat and humidity, then, are not the obstacles to genius that they are sometimes supposed to be.

We have accordingly invited many of our contributors to send us articles bearing upon Summer Study. The opinions of many are, we feel, better than any set editorial position we might take in the matter. We have also prepared a Summer reading course for musicians from which we are sure every one of our readers may derive profit. If you only read one good book upon music this Summer, the torrid days will not have been wasted. We have endeavored to describe these books so that you may have less difficulty in determining the ones that will be of most value to you.

LAST month, we had just become comfortably launched upon the subject of the marked difference in the fees received by male teachers and female teachers, when the printer made us aware that our editorial space limits had been reached. We are not, however, to be put off by any such mechanical restriction and the discussion is continued here.

That most women teachers are unjustly remunerated no one will deny. That many incompetent men teachers receive far more than many able women teachers is also incontrovertible. The reason for this is, no doubt, that the man is able to convince his patrons that he is more earnest, more thorough and is better equipped physically to successfully meet the problems that the music teacher is continually obliged to face. We are willing to admit that where the preparation and ability are equal the man sometimes has an advantage, especially in positions where executive abilities are demanded, but we also desire to state that we are convinced that there are many positions in which the woman teacher actually has a great advantage over the man.

In teaching young children the woman teacher is almost invariably more sympathetic, more patient and more vitally concerned in the child's musical welfare. Where the man commands and demands, the woman suggests and leads. The harsh dictatorial teacher has little value except in the cases of children who ought really to be in reformatories or institutions for the correction of mental and moral lesions.

The natural insight and elastic mentality of the woman also gives her a kind of artistic penetration that enables her to solve certain problems of interpretation at a glance. Few men are endowed with this gift. They go lumbering along through processes of logical analysis while their sisters, by means of the bright shafts of temperamental illumination, are able to intimate in a few seconds what might otherwise take hours of stupid study.

Just why the woman with these gifts must receive less for her services than her male competitor is difficult to determine. Perhaps it is because she does not demand a just compensation. We sincerely wish that we might bring our women readers to a realization of the value of their services and encourage them to ask for that to which they are rightfully entitled.

A RECENT writer upon the subject of the salaries of male and female teachers, says: "Let us suppose a case which may very easily happen. The boy begins his college course, takes his four years in the college, prepares himself to teach, expends what money is necessary, and after his graduation takes his place in some high school as a teacher of mathematics. A girl from the same village goes to the same college, or one equally as good, takes the same course, expends the money necessary to pay her bills, and at the end of her course takes her place in some high school as a teacher of any required branch. Perhaps the young gentleman will think that he must have at least, to begin with, a thousand dollars a year; but the young woman is contented with seven hundred and fifty for the same time. Now what is the justice in this? She has taken the same time, expended the same amount of money, and has completed a course as extensive and complete as his; she turns out from her classes boys and girls equally as well fitted for college or for life. There are numerous such cases all over the land, but I have yet to find anyone who can give a reason for it. If the salary basis is work done, things accomplished, cost of preparation in time and money, then why should there not be a perfect equality between the sexes? This is getting to be a question of grave importance. The female teachers are getting restless under the present condition of affairs, and it is all right that they should be. I have not put the case any stronger than the facts will warrant. In the small high schools it is not unusual for the superintendent or board to say: 'We will take a lady teacher for that place at \$75, because if we get a man to fill it we shall have to pay him \$90.'"

THE jargon of the voice teacher has long been a subject of amusement to those who are not engaged in the profession of teaching others how to sing. Probably no one but the voice teacher is familiar with the enormous difficulties that are encountered in bringing vocal truths to the mind of the pupil. It is no wonder, then, that hundreds of means of stimulating the pupil's imagination have been resorted to in order to lead the singing student to a higher realization of many simple truisms of vocal art. Often the unthinking and unscientific teacher is led to make grave errors in inventing methods that have not even the merit of sufficient empirical investigation. Dr. Walters has commented upon the many absurd directions given to vocal pupils and all our readers will find that part of this month's Voice Department very amusing. A recent trial in London, however, presented so many Pickwickian phases of this condition that we have thought it well to share our amusement with you.

Dr. Cummings, director of the famous Guildhall School of Music, was recently sued for libel, by a singing teacher named Horspool. (How did Dickens ever fail to utilize that name?) Dr. Cummings is one of the most respected of London musicians and the school of which he is at the head is one of the largest musical institutions of the world. It is situated right in the center of the great metropolis and has thousands of pupils. Consequently the suit aroused great interest. Mr. Horspool claimed that Dr. Cummings' reference in a lecture to his (Horspool's) advertisements as "impudent quackery" was likely to hurt his business and incidentally injure his professional feelings. During the trial a voice specialist named Franklin Clive was called as a witness and the following quotations, which are from the London *Musical Herald*, relate some of the events:

"Even the throat specialist whom the plaintiff quoted as a supporter, but did not call, turned out to be in opposition to him. The two main points of the method were the imitation of a baby cry and the protrusion of the lower jaw. Mr. Franklin Clive did not think a baby cry was effortless; he had a baby which went red in the face with crying, and if it was not stopped it would go black. Dr. Cummings said that the only singing animal he knew that protruded the lower jaw was the donkey, and he did it because he was an ass."

Later, one of Mr. Horspool's pupils attempted to show the jury how his voice had become stronger and fuller as the result of thrusting his jaw forward. His *piece de resistance* was the "Charge of the Light Brigade." Justice Darling said "that the effect to him was like Demosthenes with his mouth full of pebbles." Dr. Charles Santly said "that the illustrations given during the trial were not those of a singing voice. They were mere coarse, grotesque noises. They were more like what one would expect to hear in a Zoological Garden than in concert rooms."

"Mr. Franklin Clive differed from the plaintiff in barring the voice from its access to the cavities in the head and at the back of the nose. It made the voice like the plaintiff's voice when he gave an instance of 'Come into the Garden, Maud,' what was called plummy or muffled. The effect of striving to get the full compass of the voice in all persons upon a single register would be called bawling, not singing; the sort of voice the costermonger uses in crying his wares. There was a method of pressing down the tongue with the handle of a silver spoon, but he would not expect a pupil to go on singing with the spoon in the mouth." Mr. Horspool, alas, lost his case.

IS the piano making us a race of "tone-deaf" musicians? Many enthusiasts in ear training maintain that this is the case. They claim that notwithstanding the hours that are devoted to practice, our pupils do not realize the music itself, but are intent upon merely pressing down the pianoforte keys represented by the symbols of musical notation. Take a young pupil to a concert of orchestral music. The wonderful tonal web is as unintelligible as an equation in differential calculus. Time passes and the pupil studies. At last he is able to perform, let us say, a Beethoven Sonata, a Chopin Nocturne and a Bach Fugue. He goes to an orchestral concert again, but, as far as recognizing any melodic, harmonic or rhythmic distinctions, he is as much at sea as he was when he heard similar music as a child. He has never been taught to listen intelligently. He may have been taught to analyze passages printed in the accepted musical notation. That was "eye analysis" and is very necessary and important. Still more important, however, is "ear analysis" and if he has not been taught this he has never had a complete musical education.

Mr. Harold Bauer, Mr. William Sherwood, Mr. Jaraslow de Zielinski, Mr. Perles Jervis and many other well-known teachers have been good enough to let THE ETUDE have their views upon the subject for this issue. Such advice is invaluable for the thinking teachers of our country and we sincerely trust that this issue will be carefully preserved if only for this particular feature. Should any of our readers care to communicate their own views to us we will endeavor to give them publicity in our "Letters from Readers" department, if space permits.

WE hear a great deal these days about the wonderful advance of music in America. The proofs of this development have oftentimes been wanting. Some contend that the advance is merely an exotic growth that has blossomed out here and there in fervid and artificial admiration for Reger, Strauss, Elgar and Debussy. It has not reached, they claim, the great mass of the American people—a people who still delight in "ragtime" and other vulgar forms of musical expression. One of the most significant proofs of the great musical advance that we have yet seen is to be found in the following numbers, which were taken from a concert program, given by a really excellent and comprehensive band of brass instruments: "Tannhauser Overture, Wagner; Rienzi Overture, Wagner; William Tell Overture, Rossini; 1812 Overture, Tchaikowsky; Rosamunde Overture, Schubert." The numbers were given as we have said by a capable body of musicians, ably conducted. The audience was evidently much pleased, as the applause was pronounced. Now the unusual thing about this concert was that it was not given before an audience of musical enthusiasts at Carnegie Hall, nor at Mendelssohn Hall, but at Madison Square Garden, at the circus.

No form of amusement is so popular in America as the circus. The audiences it draws come from all classes and the program we have given is selected from the programs that will be used in all cities of the Union. Not all of these famous master-

pieces will be given at each performance, but at least some one will. The circus management can hardly be credited with a desire to raise the musical taste of the country for educational reasons. It has put these excellent numbers upon its programs simply because it knows that the popular audiences of America not only like music of this kind, but demand it. The late Phineas Taylor Barnum revealed in his interesting autobiography how thoroughly he realized the necessity of giving the people what they wanted. If they wanted Jenny Lind Barnum provided Jenny Lind, at fabulous prices; if they wanted a woolly horse, Barnum provided the woolly horse, even if he was obliged to stick on the wool. Incidentally, Barnum was an educator, for he transported a really remarkable zoological collection about the country and afforded our fathers a means of becoming acquainted with many rare species of the animal kingdom at a time when zoological parks were almost unknown. Barnum is dead, but the principle of giving the people what they demand, remains. Of course, the circus is not yet a Gewandhaus concert, but masterpieces upon the program are the straws which point to a very significant wind in the musical development of our country.

WHEN Adelina Patti was asked how she had retained her almost miraculous youth long after the age when the physical charms of the springtime of life desert the average woman, she answered: "I have kept my temper. No woman can remain young who often loses her temper." This has a special message for some teachers and also some students. We have seen teachers go into a veritable rage, stamp about the room, clench their teeth, chastise the atmosphere with their fists and actually shout and scream. What was all this about? The poor little pupil had failed to play some one note correctly. The teacher, no doubt, thought that this was the most effective way of correcting the mistake, so that the pupil would not be likely to make it again. But a "temper" does only one thing. It leads to a loss of that very control which the teacher must have to secure successful results. A "temper" always makes its victim appear small in the eyes of others. It is rarely forgotten and indicates that its unfortunate possessor is lacking in judgment and self-control. Do not try to run your pupils. The days of running things ("bossing"), are over. It is far better to lead, to help, to give your best, not your worst. If never pays to be irascible.

MANY teachers and students often wonder why certain desired prizes in life go, apparently without effort, to others no more deserving than themselves. Careful reflection will often reveal that confidence plays an essential part in winning success. The teacher who is not confident that she can do the work that her patrons will demand of her is not the teacher who will inspire them to believe she is capable. Do not doubt yourself if you want to succeed in music. Measure your ability and if you are convinced that you can do a thing go ahead as if you had always done it and simply didn't know how to fail. A writer in *The Nautilus* tells a pertinent story of a New York business house that hung out a card reading "Boy Wanted."

"Many applicants came, none of whom seemed to be just the kind of boy the firm was looking for. 'At last a brisk-looking lad entered with the card under his arm. 'What are you doing with that card?' asked the man in charge. 'Why, I'm the boy,' was the reply, 'so I just brought the card in.' And it is recorded that that boy got the place."

HERR MAX BRUCH, who is just seventy, spoke in pathetic terms to an interviewer at Leipzig. "This is the desk at which I composed my G minor concerto forty years ago. Then I was young, unknown, without honors and offices, but I had ideas. Now I am old, overwhelmed with honors and offices, but I have no more ideas. The former state is the better. My thoughts won't flow any more. I teach a class of pupils at the Meisterschule and correct their compositions and make suggestions, but I do not attempt any more new creations." Questioned as to living composers, Bruch declared that a state of musical anarchy had been reached, and that a reaction must soon set in. Wagner's principles, in some respects, were wrong, and much that he wrote will not stand the test of time. Bruch being unknown and in want of money, sold his G minor concerto for \$270.00, and has never received anything further.

The Child Who Can't

By CHAS. A. FISHER

THERE are such children—children who really can't; not necessarily devoid of talent, of ear and love for music, but, simply unable to grasp the plainest elementary musical problems. Some even have difficulty in grasping as simple an illustration as that of the orange, resorted to in the case of very young pupils to make clear to them the mystery of musical time. The orange is cut in half—that illustrates the two half notes (or rests) in a whole 44 measure; then the halves are halved, and so on, until even the complex relation of a sixteenth fragment to the whole is made apparent. That's about as far as they get, at that stage. Thirty-seconds and sixty-fourths come later. The efficacy of this mode of *demonstrandum ad oculos* may be largely due to anticipatory pleasure at the prospect of putting the subdivisions of the orange to more easily comprehensible uses, at the close of the lesson. Be this as it may, many teachers are doubtless ready to testify to the satisfying results obtainable by this simple expedient.

It is not to be wondered at that occasionally even a child more than usually gifted with the art sense (the art *longing*, if you choose) should experience great difficulty in grasping the ordinary fundamentals of musical arithmetic; artistic temperament often goes with a conspicuous lack of the mathematical faculty. Yet it is to be suspected that—barring rarely exceptional cases—such children belong in reality to that far more numerous class of pupils who merely *think* they can't.

Concentration of mind is not easy to acquire. The child-mind wanders—finds it almost impossible to apply itself wholly to any one particular phase of a subject for any considerable length of time—and the greater the naive, spontaneous appreciation of beauty in art, the less the child's inclination to bother with formal detail. While life is still so full of "The Glory and the Dream," who wants to apply himself to the mastery of tedious constructive formula?

Application and perseverance are synonymous with patience, and the most impatient creature under the sun is a child. The acquisition of anything desirable in this world calls for so much incidental, unavoidable drudgery that a great deal of our education will forever remain what it always has been: to learn, little by little, to perform with a more cheerful grace things which are laborious, distasteful—in a word, irksome. The difficulty is not incompatible with a talent for art, nor is it confined to the very young.

The writer recollects the case of a charming child of fourteen, intelligent—mentally much above the average—who one day, in a spasm of confidence, burst out with: "Oh, all I care for in this world is good eating and good poetry!" The practical problems in her music study had always been irksome stumbling blocks. It is the specially endowed who are frequently least inclined to learn how to apply themselves with judicious perseverance.

To rivet the attention of the pupil is the beginning of all instruction; and the next thing in order is to gradually induce the child to accept the inevitable: the onus of problems, continually presenting themselves for solution, a solution not to be reached "on the rush"—problems that must be patiently laid aside for to-day as uncomprehended (seemingly incomprehensible), to be taken up tomorrow—and next week, and next month—until comprehended. To rivet the attention the old-fashioned German method was a box on the ear or a rap on the knuckles—a plan that never failed to accomplish its immediate object; it did really recall the wandering mind of the young cherub to the practical business in hand. That method has become obsolete—the writer by no means purposes to advocate its re-adoption. There are many ways of awakening interest in a child without rapping it over the knuckles with a lead pencil, as every thoughtful teacher knows. To enumerate, as every thoughtful teacher knows. To enumerate, as every thoughtful teacher knows, various ways and means—if it were possible—would still leave us pretty much where we are, if the pur-

pose to be attained thereby be to assist in making teachers more competent; for teachers, like poets and composers, are not made—they are born.

Persistent Elementary Instruction.

As to the next important step in order, namely, that there are practical problems continually presenting themselves for solution along the journey to achievement—that the road up Parnassus is beset with thorns and thistles, which each one must persevere, laboriously root up and cast out of his path for himself—until the mind is sufficiently developed to grasp this inexorable *sine qua non*, there will scarcely be found any other way for it than the good, old-fashioned plan of persistently drumming the fundamentals in. Where the pupil persists in reiterating "I can't!" there is nothing left for the teacher but to insist—and keep on insisting—that there is no such word as "can't" in the dictionary—unless it be without the apostrophe. That remark was the best thing the taciturn General Grant ever uttered.

There is entirely too much impressionism in the study of music. It has crept in from the so-called Fine Arts, and its effects cannot but be detrimental. To what vagaries it may lead is evidenced by the "method" of instruction promulgated by that itinerant professor who, some years ago, undertook a regular pedagogic—piano—lecture tour, in the course of which she sought to impress upon embryo performers that the only way to learn to play the piano was to have a beautiful soul. Nothing else whatever is supposed to be needed, according to this rhapsodical *modus operandi* for mastering sonatas and concertos with grand orchestra.

In the matter of art it does sometimes seem that a great many respectable and intelligent people have a tendency to become children again, long before the generally accepted period of actual second childhood sets in; misled by this vague fancy that artistic attainment is possible by simply permitting the mind to go mooning ecstatically about in a condition of effortless receptivity, they actually delude themselves into the puerile belief that such trivial obstacles as may be encountered in the shape of practical problems will joyfully vanish into thin air before their aesthetic soulfulness.

Nothing worth the having at all is to be gotten at easily. To do, to overcome, to attain—all this is difficult. To learn how to think is considerable of a hardship for most of us. It is not to be expected that the general run of young pupils will take kindly to this principle; yet, sooner or later, they must be made to understand that there is no escape from the implacable necessity of effort—yea, of endlessly repeated effort—until, according to Plato, the very exercise of the intellect becomes, in itself, a pleasure.

A pianist of ability, now prominently before the public in the capacity of accompanist, acknowledged not long ago that no degree of accomplishment would ever have crowned her studies but for the persistence with which the practical problems were laboriously pounded and thumped into her, in early childhood, amid, and in spite of, tears and protestations. An ancient classic proverb tells us: "The roots of learning are indeed bitter, but the fruits are passing sweet."

The writer will always remember the case of a young man (an amateur of acknowledged practical accomplishment on the piano) whom he met years ago on the Pacific Coast. The father of the young man (himself a fine amateur musician) was at one time a wealthy and influential merchant in one of our large Eastern cities. The most commodious room in his family mansion had been planned for a concert hall, and great musical celebrities were constantly entertained by the merchant, as they lingered in the city on their concert tours. The boy, an obstinate youngster, never at any time took kindly to the drudgery of acquirement. The father, however, not only insisted on his having piano instruction of the best, but wisely aided and supported

the teacher by himself seeing to it that the boy did his daily practice.

Every day, after luncheon, the busy merchant would light his cigar and, while pretending to read his paper, would sit for an hour and a half in that music room, until his son had gotten his piano lesson. When the boy was fourteen years old his father took him to Germany to complete his general education, likewise engaging for him there a first-class piano teacher and arranging for a competent person in the German college town to assume the irksome duty of monitor. The father returned to his business in America, exacting monthly reports of his son's musical advancement, just as strictly as he insisted on the regular monthly reports of the boy's general progress at college.

Later in life, the young man was compelled, for a time, to resort to the piano as a means of gaining a livelihood. But he was competent. There was not anything he could not play at sight. Yet he candidly acknowledged that he had never had any great love for music, nor any particular art talent.

A German Custom.

Something more than a half century ago there was still in vogue throughout Germany what was known as the *Stadtmusikus*—a professional musician, to whom was accorded by legal enactment the monopoly of all orchestral musical engagements in his bailiwick. Boys with musical talent were article to him, served their time (like apprentices in a trade), were elevated to the status of journeyman musician, and finally went forth into the world, more or less thoroughly grounded not only in the practical manipulation of several orchestral instruments, but in many cases with considerable knowledge of theory, harmony, etc. The young apprentice was not only forced to submit to the most rigorous discipline in his studies and in his tasks—playing at concerts, balls, parties, serenades, in the church (upon occasion) and what not—but was frequently obliged to vary his professional duties by assisting the *Frau Stadtmusikus* in the kitchen. A number of the most thorough, practical, useful musicians that ever came to America emanated from these schools; to mention but one notable example: Carl Zerrahn, the well-known veteran of the profession in Boston.

Compelling Obedience.

The writer was informed, years ago, by a "journeyman-musician" from one of these institutions, of the peculiar means applied by a certain *Stadtmusikus* to compel his young violin apprentices to hold the left elbow close to the body. Some awkward young fellow, when repeated admonitions (or blows with the master's fiddlebow) had failed to elicit the proper degree of compliance with the regulations, had a china plate put under his left arm. The lesson then proceeded, and for every plate the student allowed to fall to destruction, the retail price of the piece of crockery was charged up against him. All these youngsters learned to hold their fiddles correctly.

The opinion has been expressed by many teachers of eminence that only such children as show exceptional talent, will-power and application, should be permitted to devote any great amount of time to the study of music, leaving the rank and file to content themselves with becoming appreciative listeners. This view of the case may appear rather extreme; and yet isn't that all that the study of music actually amounts to—as it is—for the great majority of the merely relatively apt and comparatively diligent? Even at that—isn't it worth the trouble, the time and the expense?

SINGING.

As I exalt melody I presume that I shall be reproached with being blind to progress, and with "old fogysm;" the reproach withal is unmerited. I love and honor Wagner's noble instrumental music; I bow to his genius and marvel at the great works he has brought forth; song, the bel canto, however, he has not only neglected, but has dealt a heavy blow by setting singers and their throats too gigantic tasks. I pity the vocalists when I note in listening, that the singers have to struggle against physical difficulties that the music and a too noisy orchestra impose upon them; I pity those that fall in the fray and must abandon a career made impossible for them.—*Marchesi in "Ten Singing Lessons."*

Some Eccentricities of Musical Genius

By LORNA GILL

[Numerous tales are told of the eccentricities of famous composers and performers. Doubtless many of these stories are without foundation but substantiated only by some very flimsy traditions. The following, however, are reasonably authentic and have been accepted as such by many musical writers.—THE EDITOR.]

EVIDENCE is not wanting to show that genius is usually a morbid condition. It is no new theory, despite the writings of Lombroso and Nordau, but was the theme of the lectures and writings of the ancient philosophers. Seneca taught that there was no great genius without a tincture of madness. Diderot and Lamartine speak of the mental disease called genius, and everybody knows Dryden's couplet,

"Great wits are sure to madness near allied,
And thin partitions do their bounds divide."

If eccentricity is so commonly associated with genius in general, how much more so has it not been in regard to the musical genius. The latter long has been considered but another name for queerness and for countless vagaries. Music being the most emotional of the arts, the composer is a more sensitive instrument than the wind-swept æolian harp—joy, sorrow, pleasure, pain, affecting his peculiar organization with an intensity little understood by the average person of calm, even temperament. Trifling emotional disturbances that would pass and leave no trace upon the latter are magnified in the musical temperament into moments either of hysterical joy or develop into serious tragedies.

Biographies are laden with records of these extremes of emotion, so common a characteristic of the musical genius. Schumann passed rapidly from wild exhilaration to morbid depression. Berlioz ran the entire gamut of emotions in twenty-four hours. Chopin describes himself as "in all the world like the E string of a violin." Wagner rivalled the kaleidoscope in the variety and limitless changes of mood.

It is, however, during the creative period, with its accompanying irritability and abstraction of mind, that the eccentricities of the composer are most marked. Keen susceptibility to external influences was felt by many of the greatest composers at this time. Gluck wrote best amidst scenes of rural beauty, so it was his custom to have his piano moved into a field, a bottle of champagne placed at his right hand, and the muses would bring inspiration as never before.

When Haydn wished to compose he dressed in his best clothes, freshly powdered his wig and put on the ring given him by Frederick II, without which he said he had not an idea in his head. That most elegant of composers, Chopin, could work only in the most luxuriantly furnished apartments—walls hung with art treasures, floors covered with rich carpets, the scent of violets in the air, dim shaded lights—this was the atmosphere in which were cut those gems of the pianistic art. Neither was there anything of the long-haired or down-at-heels musician about him. A dandy in dress, he wore velvet waistcoats and was very correct as to cravats, studs and canes.

Writing from Paris to a friend he says: "To-day I gave five lessons; you will think I am amassing a fortune, but the inevitable cabriolet and white gloves almost consume the earnings."

Wagner's Peculiarities.

If Chopin was elegant in his tastes, Wagner was the sybarite, both in personal adornment and in the sumptuous and Oriental richness of his surroundings. "Many things," he said, "had to coöperate in me in order to produce the necessary art mood. I wasted much money on one or the other requirements of luxury." Only one form of his extravagance was his taste for gorgeous house gowns of crimson satin or velvet or other rich stuffs—made by a Viennese dressmaker to whom he sent the materials and elaborate designs and in return received ridiculous bills.

Rubinstein's Carelessness.

In strong contrast to these lovers of the elegant and gorgeous was the carelessness of Rubinstein.

He let his jet black hair grow as long as a lion's mane. On one occasion, having come from Ireland where he had allowed his raven locks to grow to an inordinate length, he went straight to a friend's house in Liverpool, who finally persuaded him to go to a hairdresser. The latter asked him if he would have much taken off. Rubinstein answering in the negative, the barber ventured the remark: "I would really advise you to have a great deal taken off unless you wish to be taken for one of those German fiddlers."

No musician was ever less the exquisite than Rubinstein. He wore broadcloth with a nap on it, such as parsons wore fifty years ago. He always wore a soft felt hat, the more battered and disreputable it became the fonder he grew of it. He was so shabby that on entering a first-class railroad carriage the guards would be loath invariably to let him pass until they had taken a good look at his ticket. When he was in good spirits he could be the soul of geniality, but was simply a demon when in bad humor. Woe to the poor pupil who came to him when he was in the latter mood.

If he had the misfortune to play a wrong note, Rubinstein would push him off the stool, shriek, as he flung his finger on the correct note with tragic force: "That note is worth your life and more."

Like most of the great composers, he was subject to periods of depression, and at such times was very taciturn. In such a mood he visited a Glasgow musical critic. Midnight was long past, but Rubinstein still sat silently smoking cigarettes, replying only in monosyllables to the questions of his host. After a silence of half an hour, Mr. Stille asked: "Do you like Beethoven?" Rubinstein, taking a puff of his cigarette, said: "Beethoven is good." Another half hour passes in silence. "Do you like Wagner?" Rubinstein, throwing away his cigarette with vehemence, answers: "Wagner is not good." Then, rising to leave, he says: "Thank you for the charming conversation we have had together."

A similar story is told of Schumann, who was always a strangely reticent being. He went to visit his friend, Dorn, who tried to engage him in conversation, but at last gave up the effort, so the two friends sat gazing abstractedly at each other. Schumann finally arose and extended his hand to his friend, saying: "When I come to Cologne again, I shall call on you." "Do so," said Dorn, "and we shall have another opportunity of being mute and silent together." Schumann's was an extremely unbalanced and morbidly sensitive temperament, and when his mind finally gave way his mania consisted in hearing one note constantly ringing in his ears.

Happy Composers.

As we go through the long list of composers and read of their moods of depression, of their suicidal tendencies and their endings in insane asylums, it is refreshing to turn to a few of genial, happy temperament. Rossini, that writer of sprightly song, never needed to join a "Don't Worry Club." After the failure of one of his operas some of his friends went to his house to console him. Instead of finding him tearing his hair in discouragement, they heard him snoring lustily in bed. His indolence and his readiness with musical ideas were well known. Most of his composition was done in bed, but if by accident some of his manuscript fell on the floor, instead of rising to pick it up, would, with true musical activity, begin a new score. Haydn, too, was unflinching in good spirits, even though his unsympathetic wife used the scores of immortal symphonies for curl papers.

Beethoven's Moods.

If Beethoven was the first composer with a temperament, as we understand the word to-day, it is at least certain that he shook the world with the tremendous emotionality of his music, and no less certain that his tempestuous personal moods shook the personality of his friends. They were no mildly quivering affairs. It was mere juggling for him to

throw things about when anything irritated him. His domestic troubles pale into insignificance with our modern servant question—such a record is his diary of their goings and comings! Finally he could get no one to stay with him but his long-suffering housekeeper, whom he called "Satanus"—poor Satanus, at whose head were flung all distasteful dishes; all the eggs that were not fresh. She soon learned, however, to be a skillful dodger, first planted the food on the table, then with center-rush movement, took to her heels for the door. Beethoven dismissed one cook in a rage because she told a lie, saying that a cook who could lie could not make a good soup.

Before setting up his own establishment Beethoven dined in various Vienna cafes and here, too, his explosive temper was often displayed. One day, the waiter having brought the wrong dish, Beethoven seized the enormous platter of beef stew and threw it at his head. The waiter, shocked into immobility, stood with the gravy streaming down his face, presenting so ridiculous a figure that Beethoven burst into a loud guffaw.

A giant in his moods, the world shook with his laughter, and trembled at his anger. Nothing amused him more than playing jokes on souvenir hunters. A lady wished for a lock of the great tone poet's hair and besought her husband to procure it for her through a friend. Beethoven cut off a piece of a goat's beard and sent it to her. She was radiantly happy in the possession of her treasure until some kind friend made known the deception.

Toward the end of his life Beethoven could scarcely find an apartment in which to live, so notorious had he become as a lodger. It was not uncommon for him to be paying for four places at a time. In one apartment there was not sun enough; in another the water was impure; in another there was an irritating neighbor such as the nobleman, who persisted in making such low obeisances every time he met him that Beethoven took his traps and was off.

He favored certain exposures:—In May, to be on the north side; in July, on the south. His peculiarities during the abstraction of composition made him a most undesirable tenant. He walked the floor, stamping his feet and clapping his hands to beat time, singing in a loud voice, and at frequent intervals stopping to pour water over his head and hands, too much absorbed to care whether it flowed on the floor or flooded the room underneath. Beethoven retained his aggressive personality to the very moment of his death. He had been considered dead for some time, when a terrific storm arose of hail and snow, quickly followed by lightning and thunder. At a tremendous clap of the latter Beethoven suddenly sat up in bed, shook his fist at the angry sky, and fell back, dead.

Handel's Idiosyncracies.

Another composer of passionate temper was Handel. Upon one occasion the famous soprano, Signora Cuzzoni, refused to sing an aria in "Otho" because she did not like it. The enraged composer turned upon her and said: "I know, madame, that you are a devil, but I will let you see that I am Beelzebub, the prince of devils." Smiting the action to the word, he seized madame around the waist, rushed with her to the window, saying that he would throw her out if he did not sing. Terrified at his fury, she consented and made a great hit with the aria. It is rather disillusioning to read that the composer of the heavenly oratorio, "The Messiah," was the possessor of a huge appetite, so much so that ordinarily we find him ordering meals for three, but when feeling hungry, for five.

Of all the amusing and unique accounts of the marital affairs of genius, that of Tchaikowsky's bears off the palm. Very morbid in his dislike for women, his friends, nevertheless, advised marriage. When Antonia, who had secretly loved him for years, told him she intended to study at the conservatory, he said: "It were better that you married." After years of fruitless church going and novenas to Saint Joseph to give her the husband she desired, she decided, at last, to help her timid friend, and so wrote, proposing marriage. His answer contained only praise for her literary style. Later he called to ask her for a few days' grace to think the matter over, and at the expiration of that time he returned to say that as she was the only woman who had ever pleased him he had a proposition to make, to the effect that if brotherly love could satisfy, he would consent to marry her. For answer, she threw her arms passionately about his neck, but he hastily

fled. A week later he returned to beg for a week's leave of absence. On his reappearance they were married, on July 27th, 1877. After six weeks of marriage he had taken so violent a dislike to his bride that everything she did annoyed him, even to the color of her gowns—but who could blame him, when she wore yellow with a coral necklace! Six weeks of uninterrupted married life was enough for him, so he left his bride on the pretence of taking a water cure. He returned soon, however, only to leave almost immediately on an ostensible business trip. His unsuspecting wife went to the railroad station, where he took leave of her like an intoxicated man. After embracing her several times, he pushed her away suddenly, saying: "Now go, and God be with you." So ended this merry farce. It was only after his death, when his will was read, that it became known, except to one or two friends, that he had ever been married.

PIANO HINTS TO YOUNG STUDENTS.

BY CHARLES E. WATT.

DON'T be too ready with excuses—don't say you were "tired" or "ill" or that you "just didn't feel like it."

It is said on good authority that there is not one person out of a thousand that is perfectly well at any time—everybody "feels badly" much of the time. Then, why give up to it? Unless you are really ill it won't hurt you to keep on with your work just the same, even if you don't quite have the inclination.

If you could be in the studio of any prominent teacher just one day and notice how many of the pupils say that they are not "feeling well," or that they "haven't a good lesson because they have not been well," you would very soon cut the remark from your vocabulary, and when you were really ill you would send a doctor's certificate to prove it.

Don't say "it is too hot" to work; or, "it is so cold, I just can't do anything." Remember, there are only three hundred and sixty-five days in each year, and that only a few of them are perfect days—the others count up just the same, and whether you use them or waste them, they add up the years all too soon, and your opportunities fly with the years.

If someone is sick in your home, go to a neighbor's for your practice. If you have a hurt on your right hand—practice the usual time with your left hand alone. Heaven knows you need it!

If "company" comes—send them into another room while you practice. If the neighbors object to your work ask them to move.

Don't be a baby! practice faithfully even in the face of great discouragement. It is said that the greatest woman pianist in Chicago practiced all day on the sidewalk in front of her home, which was burned down in the great Chicago fire, because she couldn't find anywhere else to go, and she refused to lose even so fateful a day as that. Verily, she has her reward!

You can be a fine pianist if you wish, but you must not be so ready with your excuses either to yourself or to your teacher.

Be courageous!—*High School Life.*

HELPS FOR YOUNG TEACHERS.

FIRST, feel thoroughly prepared; next, sure of yourself—but not self-conscious; next, be yourself—perfectly natural—do your best for your pupils and yourself.

Do not allow your pupils to discover that you feel "this is your first year."

Forget yourself, but not your conscience.

Be enterprising, be enthusiastic, profit by your own mistakes as soon as you discover them, always true to yourself and your art—remember this is your opportunity.

Music is nearest at hand, the most orderly, the most delicate and the most perfect of all bodily pleasures; it is also the only one which is equally helpful to all ages of man—helpful from the nurse's song to her infant, to the music unheard of others which often, if not most frequently, haunts the death bed of pure and innocent spirits.—*Ruskin.*

WHATEVER the relations of music it will never cease to be the noblest and purest of arts.—*Richard Wagner.*

MUSICAL OPINIONS FROM OLD WORLD SOURCES.

BY ARTHUR ELSON.

IN the latest number of *Die Musik*, which is devoted wholly to Beethoven, Dr. J. Meinock makes an interesting attempt to trace the influence of that composer's deafness and heart trouble in his music. The deaf and hard of hearing are forced chiefly to impressions of sight, which narrow their world of thought, the writer states; but it may be doubted whether deaf musicians are so wholly limited by their ailment. Music is not a matter of the ear, but of the brain, and musicians are trained to think in tones, just as artists may imagine beautiful scenes before putting them on canvas. So Beethoven's power of composing was probably not impaired in any great degree. It is likely, however, that he did hear certain subjective or imaginary rumblings of sound, and Dr. Meinock suggests that these may be pictured in the slow movement of the seventh symphony.

The effects of Beethoven's deafness are rather to be noted in the necessary change of his disposition. The loss of social intercourse is apt to produce a melancholy that is always accompanied by suspicion and sensitiveness, and may even drive the sufferer to suicide. These feelings are to be found in nearly all of Beethoven's letters and compositions written after 1800. That he rose above them is a proof of the grandeur of his own personal nature. We find this combat of moods grandly portrayed in the fifth symphony; the five last and greatest sonatas—"veiled symphonies" they may well be called—begin in doubt, but end in triumph, while the ninth symphony closes in glorious aspiration.

It is very probable that Beethoven, like other deaf persons, could hear the sounds of heart and pulse. His tempo marks are almost always within the range of the human pulse—sixty to eighty per minute. But hardening of the arteries set in, with irregular action of the heart, and after this his tempi became more variable. According to Dr. Meinock, this has fully as much effect as the deafness on Beethoven's music.

Opera in Berlin.

August Spanuth, in the *Signale*, attacks the problem of the opera repertoire in Berlin, showing that even the German capital is open to criticism in this field. We had supposed that only in America was the public stunted in opera, and that foreign capitals revelled in everything new and good in the operatic world. But it seems that the Intendant in Berlin is opposed to the modern school, and favors the older styles. "Salome," to be sure, received more performances in Berlin than elsewhere, but in general it seems that living German composers receive poorer treatment than foreigners. Political influence may be responsible, the same influence, perhaps, that gave the libretto of "Roland of Berlin" to an Italian composer. The special occasion that aroused the reviewer's ire was a gorgeous performance of the "Huguenots," with great historic detail.

Another work of the past that came to life was Verdi's "Masked Ball," with its fearful and wonderful scenes of Colonial Boston, which had a revival at the Berlin Comic Opera. The "Huguenots," at least, is a *tour de force* of much grandeur, but this is merely a curiosity from the days when opera was merely vocal display—*vow et præterea nihil*. It has always seemed to the present writer that operatic music should be good enough to receive some commendation for its own sake on the concert stage. It does not necessarily follow that a great composer can always write a good opera—Schumann, Schubert and Mendelssohn, for instance, lacked the dramatic touch necessary. But on the other hand the opera composer who relies merely on vocal and scenic effects, and writes only meretricious tunes, is no true musician. The combat of the past half century was waged over Wagner; but many others have written good music—Bizet, Gounod in part, Mascagni and Leoncavallo in single masterpieces, Goldmark, Humperdinck, Massenet, and many others.

An English paper was recently kind enough to give suggestions for the making of opera plots. Evidently well-meant, they might be boiled down and altered slightly as follows:

"Take one hero, preferably with tenor voice, and garnish well with misfortune and trouble. Add one villain, mix well, and pour on a heroine. Allow to simmer some time, then add one chorus—a fresh one preferred, but stale ones are often used. Serve hot.

with plenty of pepper and spice." Speaking seriously, an opera plot should certainly have, among other good qualities, simplicity in its main ideas, strong contrasts of characters, good climaxes clearly worked up, and perhaps a judicious amount of pagantry and display; but it was hardly necessary for our English friend to tell us so.

Musical Grievances in the Fatherland.

In the *Musikalisches Wochenblatt*, Siegmund von Hausegger unburdens himself on the subject of the *Allgemeine Deutsche Musikverband*, or musical union of the Fatherland. The well-known conductor-composer tries to be fair to both sides, and finds the usual merits and defects. The hard work and poor pay of musicians are evils that the union does well in attempting to remedy. On the other hand, the organization falls into the usual fatuous error of holding all members equal in the eyes of the directors, no matter what their quality may be. We should never think of letting a class B golfer enter a class A tournament, nor put a 2.45 trotter into a 2.10 sweepstakes. The union ought to take a lesson from the Irishman's definition of equality—that one man is as good as another, and perhaps a great deal better—and divide its members into several grades. At present it treats music (or maltreats it) much as our Western States of cruder days used to treat literature, when they advertised, "Book, 50c," without paying attention to the title. The claim of the German organization, that the society's interests should take precedence of artistic ones, is certainly demoralizing to art.

Hungarian Folk-Song.

Dr. Berthold Fabo's new work on the development of the Hungarian folk-song covers in thorough fashion a field that had not been well explored before its appearance. The primitive forms are taken up first, including children's songs, jingles, beggars' songs, dance songs and others. The influence of the church is traced, also that of neighboring Slavonic races, and the work brought through the modern epoch, with many illustrations from the present time. The music of Hungary has influenced many great composers, from the German, Schubert, to its own Liszt. Its striking character is due in part to the peculiar formation of the Hungarian scale, which is like our harmonic minor with an extra augmented second—A, B, C, D#, E, F, G#, A. But the passion and spirit of the Gypsy music, with its gloomy Sassan and fiery Friska, has a weird charm that few musicians can resist. The work is evidently valuable enough for an early translation.

General Notes.

In the *Mercure Musical*, Henri Collet treats of modern Spanish music. The chief form is the Zarzuela, a bright and popular species of light opera. Caballero, Marques and Chopi are named as leading composers in this form. There is also the Chico, a more or less vulgar farce. Neither form, according to M. Collet, exerts any good influence on music. The songs of Spain he divides into two main classes—religious music and dance-songs.

In Paris, "Le Sacrifice d'Isaac," a new oratorio by Mouquet, has won considerable success. The composer, a *Prix de Rome* holder, has been known in America by an excellent flute sonata, "Le Flute de Pan." The present work demands piano, harmonium and small orchestra, as well as voices. Among its special points are an excellent introductory chorus of Shepherds, a suave *andantino*, sung to Abraham by the angel, and a good final chorus. The work avoids the extremes of modern radicalism.

The death of Clara Novello (Countess Gigliucci), the former English soprano, brings back the era of the English musical Renaissance. In her long life of 90 years she enjoyed the friendship of Mendelssohn, Charles Lamb and many other notabilities. Hers was the era when Rubinstein and Dvořák could sneer at her country's progress and say, "The English do not love music; they respect it." But she lived to see Elgar applauded, not only on British soil, but in Germany and America as well.

"MENDELSSOHN and Meyerbeer were amateurs, and yet composers of the first order, because they had taken the trouble to study seriously."—*Marmontel.*

PEOPLE often lose the good opinion of others by trying to gain it; but I do not think that I shall either raise myself or lower myself in your estimation, although I do sing my own praises, for there is mutual sympathy between us.—*Frederic Chopin.*

Self Made Masters in Music

How Schubert, Haydn, Raff, Wagner, Elgar and Others Taught Themselves. Practical Advice for Students who are Forced to Carve Out their Own Careers Without the Assistance of a Teacher

By LOUIS C. ELSON

In most of the lives of the great masters we find the influence of some one teacher who has guided and directed the early studies and built a sure foundation for subsequent developments. Thus, Bach owes much to his elder brother; Mozart, to his father; Beethoven, to Neefe; Chopin, to Elsner; Rubinstein, to Villoing. It will be noticed that the teachers, in these instances (and in many others that could be named), were by no means world-famous, although their pupils became so.

At some part of the study the genius of the pupil must have exerted itself and developed its own ideas with an originality which did not come from the teacher.

This important fact in musical history leads us to investigate what the minimum of guidance to a thoroughly musical nature may be. Here, too, the biographies of the masters afford much interesting information, and the result of an examination into this field cannot but be encouraging to many a talented reader of THE ETUDE who is thrown largely upon his own resources in his opening career, who is obliged to rely in some degree upon self-instruction.

The Famous Case of Schubert.

Schubert was almost entirely self-taught. Choir-master Holzner, of the Viennese suburb of Lichtenthal, who endeavored to help him in his earliest stages, exclaimed "He seems to know everything in music even before it is explained to him!" When subsequently Schubert entered the Konvikt-Schule in Vienna (not a "Convict School," as it has been oddly translated, but an institution connected with the Imperial choir), the eminent Salieri could have done much for him, but contented himself with giving a little advice regarding the choice of texts for songs.

Schubert achieved his mastery of music almost without any instructions, yet he evidently regretted this, for the last act of his life before his fatal illness was to arrange with Sechter for lessons in counterpoint. The hours were set, the terms arranged, the very instruction book agreed upon, but Schubert died a few days after—a self-taught master to the end.

Haydn also taught himself. The miserable and careless instruction given by Renter, in Vienna, must count for nothing. Afterwards, when he brushed Parpora's clothes and accompanied his vocal pupils upon spinet or piano (his detractors were not altogether wrong when they called him "Parpora's bootblack"), that master gave him occasional advice in music, but nothing that could be called regular instruction. We shall see, a little later on, what Haydn's chief method of self-instruction was.

How Raff Succeeded.

Raff was another of the composers who forced his way into music unaided. He was of a most intellectual nature, and had taken prizes in Latin, mathematics and German, in his youth. His poverty forced him into school-teaching, and fifty years ago the position of the average German school-teacher was the most pathetic of "shabby-genteel" occupations. But he bravely continued a course of self-instruction in composition and finally sent some of his works to Mendelssohn, with the result that the latter introduced him to the publishing firm of Breitkopf & Härtel, who brought out his earliest works. Of some of these ("Trois Pièces Caractéristiques" for pianoforte, Op. 2), Schumann wrote: "There is something in them which points to a future for the composer."

The fact of occasional regret at lack of early systematic instruction, as displayed by Schubert, is also found in the career of Schumann. This master was not self-taught, but in one branch of study he refused, in his early days, to take any instruction. He held that, in harmony, any good musician could avoid errors instinctively, and he, therefore, in spite of the advice of Friederich Wieck, declined to "waste his time" upon this study.

Later in his life, when an attempt to artificially force his technical development had lamed his hand, when he was forced to become a composer instead of a pianist, he took lessons in composition from Heinrich Dorn. He made most rapid progress, yet his

early studies (when he was already an adult) in plain four-part harmony, show the errors of a beginner. He revised much of his work after he had studied the theoretical branches that he once held valueless.

Dvořák's Error.

It sometimes happens, with those who are self-taught, that they venture beyond their depth and make quaint errors. This was the case, for example, with the young Dvořák, who attempted to write a polka for orchestra before he had studied scoring. He wrote his clarionettes in the key of the composition, not knowing that the B-flat clarionette sounds in a different key from that written (a tone deeper), with the result that his dance went on in two different keys at the same time, with an effect that must have resembled the battle-scene in Strauss' "Heldenleben," without so much reason for its dissonance.

Self-Taught Performers.

The above list of self-taught musicians is made up of composers only, but there are also instances of performers achieving a good degree of skill in technique without extraneous aid. Wachtel, the tenor, was able to appear in an operatic solo before he had taken vocal lessons. Frederic Archer, the celebrated organist, never took an organ lesson in his life, but studied the instrument by himself for years.

This leads us to examine what studies have aided these self-taught masters most. We generally find that they have made some other composer (through a study of his works) practically their teacher. Haydn, for example, studied the works of Philipp Em. Bach, until they not only taught him the rondo form thoroughly, but gave him the first impulse toward that "classical sonata form" of which he is justly considered the father.

Routine work in an orchestra often forms a great part of the training of self-taught composers. Thus Haydn worked in the orchestra of Prince Esterházy, and thus Elgar made his experiments with the orchestra of the insane asylum near Worcester. The experience that comes from practical orchestral work is often the most valuable of all to the composer or teacher.

How Wagner Advanced.

But the composer whose career gives the most startling example of what can be done in music without a teacher is Wagner. When, as a mere child, he picked out Weber melodies on the piano, his step-father merely guessed: "What if he should have musical talent?" When, at a much later period, he became musically inclined through hearing Beethoven's symphonies, he became Beethoven-mad! He studied the scores of the master constantly, he played them (very badly, on the piano), and he memorized them.

Therefore it is not quite exact to say that Wagner had no teacher: Beethoven was his teacher of harmony, counterpoint, musical form and orchestration; he, himself, presents this idea in his semi-autobiographical opera, "The Mastersingers of Nuremberg." In this work he causes Walther von Stalzing (himself) to respond to the query of the Mastersingers as to who had taught him, with an account of his reading an old book by the quiet Winter hearth, and learning therefrom the most wonderful poetry of Spring and Love, and he ends with a terse climax: "And Walther von der Vogelweide was my master!" Whereupon the narrow-minded Beckmesser retorts: "A good master enough, but he was dead!" Even so there are many who may not understand how Beethoven, dead long before, became the teacher of the twenty-year old enthusiast, Wagner, yet it is just this mode of teaching that the self-educating student must chiefly strive for. The tone masters still stand ready to instruct those who apply, without any pecuniary fee—a most renowned and reliable faculty!

Wagner had, to be sure, two other teachers, but their combined music lessons did not last a year. Gottlieb Müller was enough of a pedant to try to turn this mountain torrent into a placid canal, and

Wagner's lessons from him ended with a violent explosion of temper and a parting with mutual esteem. But Theodore Weinlig saw that he must guide, rather than drive, this fervid nature, and the nine months which Wagner spent with him were chiefly devoted to examining Mozart and other symmetrical writers, and at least comprehending even if not following them. Wagner always praised the method that Weinlig had followed. It may be added that Wagner's theoretical work was always tremendously in advance of his technical; he could not play any instrument well; and the same may be said of that other writer of monumental scores—Hector Berlioz.

Practical Advice to Students.

The lesson one can draw from such masters as those above described is that no musical genius, or even talent, need be discouraged at untoward surroundings. There may be no teacher at hand, no conservatory, no concerts within reach, and yet the path up Parnassus is not inaccessible. Much can be done alone, if it is absolutely necessary.

Such an isolated student has far more labor than the one placed in ordinary circumstances. The musical enthusiasm that comes from environment, from companionship, from competition and rivalry, he may not know. His lonely journey will require indomitable courage, but he can work out his own salvation in a manner somewhat like the following:

He can study his piano alone, at first paying great attention to position, that he does not have too many faults to correct when the longed-for teacher comes at last. He must watch every pianist that he has opportunity to.

A simple book of Solfeggio might also be of use, for he must aim early to have the written notes mean something to him even when not sounded.

Harmony can be studied at least in an elementary fashion, and it may be remembered that it is possible to teach this science by correspondence, if no teacher is at hand.

The musical forms can be studied from volumes of classical composers, beginning, let us say, with some simple folk-song album, then going to Mendelssohn's "Songs Without Words," then Chopin's Polonaises, then Mozart's Sonatas, then Beethoven. Finally, after reading up Counterpoint and Contrapuntal forms, Bach.

Musical history could be read, along with these studies, and, in place of musical companionship, a musical periodical should be perused regularly.

Studies of writing in the different clefs should accompany all this, and, when the use of the C clef (as alto, soprano and tenor clef) is mastered, practice in transposition should follow.

Score reading should then be taken up, beginning with string quartettes, and an effort should be made to play the orchestral scores on the piano.

A Good Teacher Always Desirable.

Much of this will be hard, very hard, but it can be accomplished. The self-taught pupil will probably always be a lame pianist, for this branch, more than the theoretical ones, requires the care of a teacher. One can sum up the answer to the question: "Can a self-taught person ever become a musician?" by citing the reply of Henry Ward Beecher (before the days of the Brooklyn bridge and tunnel) to a person who asked him: "Do you think a person who is not a member of a church can save his soul?" The answer was: "Yes, a person may get from New York to Brooklyn by swimming, but it is safer, better and easier to take the ferry!"

What is gained inch by inch, with the hardest labor, with the constant risk of going astray, when studying alone, becomes a comparatively easy and much pleasanter task when guided by a teacher. One gain, however, may be credited to self-teaching; the student seldom forgets anything that he has conquered for himself.

It has been stated by some writers that the self-taught composer is more independent in thought than the one who only reflects the views of a teacher, and Wagner has been cited as an example of this. But the self-taught Raff was by no means a reformer, and all his works were along conventional lines. While, on the other hand, the composer who received a most careful musical training from childhood up, Richard Strauss, became the boldest of musical radicals. Therefore the view that self-education in music encourages, and regular study stifles, independence, is untenable.

The above-described self-trained composers and artists have, however, proved that even the lack of

regular tuition cannot keep a genius, or a persistent talent, from becoming a valuable musician. Yet they are, after all, only exceptions; exceptions that may put heart into a student who is forced to take the thorny and often sterile path of self-tuition, but exceptions that only prove the rule that the regular path is best, that it is much more normal to follow the clergyman's advice and "take the ferry!"

HOW PUBLIC SCHOOL MUSIC SHOULD HELP THE PRIVATE MUSIC TEACHER.

By H. D. WILKINS.

[There is a growing feeling among musical educators that the musical work done in the public schools of our country could be so conducted that it might assist the work of the private teacher. In the class room the pupil may be made familiar with musical notation and may have ear-training exercises that will be of unquestionable value. These things are difficult to teach to the individual, but at the same time they are so essential that no conscientious teacher in these days will think of omitting them.—EDITOR.]

The study of musical thinking (ear-training) beginning with a study of the scale, according to the movable "Do" system, and the later work in solfeggio, can be taught to better advantage in classes than to private pupils. It may safely be maintained that this work and the singing of part-music should form the course of public school instruction in music, while the special instruction as applied to any instrument or to the study of the art of singing should be left to the private teachers.

The public school instruction, including the fundamentals in scale study and rhythm, might extend through part-singing to a very high attainment of skill and knowledge on the part of pupils.

Normal Training.

Unfortunately there are but few teachers who are equipped to do this work, and there is no normal training school for music as for other branches, where music teachers might be trained as to the nature and extent of their duties. In only a few of the States is there a well defined policy on the part of the school authorities as to the course and standards of musical study in the public schools.

In one important city, during 1907, the musical superintendent, disregarding the fact that the school children had no fit preparation for such work, made an extensive study of musical form, analysis of works, biographies of composers, explanation of orchestral instruments, and other matters such as should remain beyond the scope of public school instruction.

In the course of the season this superintendent would order pupils who were taking lessons outside to study a piece by Mozart, Beethoven or Mendelssohn, regardless of the prerogative of the private teacher in the matter of selecting progressive, appropriate pieces and studies for each pupil. It is needless to say that this interference on the part of the public supervisor of music was the cause of anxiety, loss and perplexity to the private teachers, whose routine was thus interfered with. A child, for example, who had constructed a few scales, and was just beginning the study of pieces in the second or third grade, announced to her teacher that at the school she is required to study some piece by Beethoven, Mendelssohn or Chopin beyond her present capacity and ability.

It is needless to show that such a situation tends to make the pupil impatient of systematic effort and also presents a serious problem to the private teacher who desires to be thorough and progressive in her training of a pupil.

Arbitrary Interference.

Another director of school music recently returned from abroad, where she studied breath-management with the exterior muscles, under one or another of the Americans who have established themselves in Paris as vocal teachers. This director having studied voice production only after the artificial manner, viz: to take a breath of arbitrary length and then expend it mechanically without due regard to the purity or musical value of the tone, or the extent of the phrase. This teacher makes more a study of artificial breathing than of singing and dwells more upon the physical act of singing than upon the fundamentals of musical thought; such matters as scale relations, chords and melody are

THE COMPLEXITY OF MUSICAL STUDY.

By MRS. DAVID KNOX.

It must often occur to those outside of musical circles to wonder why it is that so few children who take lessons on the piano year after year achieve anything like success in playing it well.

Music teachers realize that this is largely because the difficulty attending the study of music in general, and one instrument in particular, is greatly underrated by parents and guardians.

School teachers are given five days of the week for nine months of the year in which to impart to their pupils a knowledge of reading, arithmetic, history and grammar, but music teachers are usually given only about thirty minutes a week in which to teach their pupils notation, or the alphabet used to convey musical ideas, time, the arithmetic of music, history, or the record of what the race has produced in music, and musical analysis, or grammar.

Added to all this comes technic, or the art of handling the piano in such a way as to produce tone quality, or tone color, as it is sometimes called. This involves the correct position of the body, the correct position of the hands, wrists and arms, so as to insure good finger action, loose wrists, and devitalized muscles, all of which are absolutely indispensable to pureness and clearness of tone. Velocity can never be acquired without a careful application of the foregoing principles, and what is piano playing without velocity?

The difference between good and bad fingering is the difference between ease and awkwardness, and finally as a consummation devoutly to be wished comes style, or interpretation, which rightly wrought out imparts flavor to the whole and makes of the composition a thing of beauty and a joy forever.

But do not expect the poor music teacher to do all this for your child in one short lesson a week. It is impossible.

There is a saying in a certain college town that "a bluff is as good as a college education," but a bluff is absolutely worthless to the would-be musician. Given the right conditions and your child will learn to play the piano well. Given the wrong conditions and your child will never learn to play the piano, or any other instrument well.

"SHOULD MUSIC BE STUDIED BY HIGH SCHOOL PUPILS?"

By E. R. KROEGER.

The teacher is often confronted with the problem of continuing giving music lessons to a child whose studies at school are of such a nature and so varied as to absorb nearly all its time. To the query as to whether it is best to suspend lessons and practice during this period, the writer believes that in the great majority of instances it is better to do something rather than nothing. A complete suspension of work often means an entire aversion to take it up later. While the ideals have advanced and the horizon of opportunity expanded, yet the accomplishments have retrograded. So the pupil has a pretty clear comprehension of what is necessary for the proper performance of a composition, and yet has too stiff fingers and wrists for its execution. Disheartenment and even disgust may result from futile attempts to unravel the intricacies of the work in hand, and finally a total abandonment ensues. Undoubtedly on half an hour a day, or even fifteen minutes spent in some good technical exercises will be valuable in keeping the fingers in condition. But this should at least be regular. "Drops of water wear out the stone." Fifteen minutes each day will accomplish considerable in the course of six months. Then, later, when the pressure of school duties is relaxed, the pupil may return to a larger field of musical effort, and he will find that his fingers are in condition to cope with the problems presented. With this discovery, his interest will awaken and his desire to accomplish something really worth while will cause him to make conspicuous progress.

We pride ourselves upon Music's reputation as a factor in the development of character. But which of us is directing Music to that end? And which of us knows how, and can? And which of us knows exactly how Music develops character anyway? A tramp, as well as a patriot, may have national pride.—Arthur Farwell.

not touched upon. Instead, the children, many of them with delicate voices, are marshaled forth in standing rows and put through severe exercises in deep and explosive breathing, raising the chest, rising on the toes while singing, closing the nostrils, and other similar exercises.

The private teacher of singing who may have to deal with one of these children will have to correct over-effort, shrillness, and other unmusical faults, and instead of finding his pupil mentally alive to musical tones and meanings, with a voice fresh, natural and unforced, he must spend his time and skill in undoing erroneous work and instilling the first ideas of tone, tune and time, all of which might be better studied with gentle voice at school.

Accepted Standards.

Private teachers as a rule are not in accord as to methods and standards of voice training, especially of the child-voice, but there has been a great improvement over former conditions on every hand. The boy-choir trainers in various parts of the country have shown and are continually illustrating what can be done for the child-voice. Mr. W. L. Tomlins, of Chicago, years ago achieved splendid, and, at the time, novel, results from his immense choruses of children's voices. His methods were in the highest degree scientific, for they were all adapted to develop in the children the traits of disposition and the habits of thought which lie back of good singing. The children in his classes were taught to be attentive, obedient, amiable, cheerful, alert and sincere. In all these ways Mr. Tomlins sought to elicit from each child the truest, most sincere and natural voice possible to him. His success was most remarkable, and the sweetness, the volume, the spontaneity and the melodious perfection of his children's choirs were the wonder of the time.

At the present time, in every important city, will be found one or more boy choirs whose voices have been carefully treated. The boys most always have acquired facility in reading music. It may also be said in passing that the choirmasters the country over have plainly distanced all competitors as trainers not only of child-voices but also of adult choirs. Dr. Vogt, of the Toronto Mendelssohn Choir, and Mr. Wölle, of the Bethlehem Bach Choir, and many other eminent directors of the day are organist-choirmasters.

Present Needs.

The obvious need of the situation at present is to secure a uniform standard and curriculum of music study for all public schools.

The first care should be for the beginnings. The elements of music should be taught from the very simplest forms. The chief aim should be to teach the student to think music, since the ability to think in tones is confessedly the great lack of all music students, both public and private of all grades, such a course of study could be amplified, extended on its own lines and the work conveniently graded, so as to answer the needs of scholars of all degrees of attainment. There should be complete avoidance of the artificial in the teaching of public school music. Children do not need to learn anything about artificial breath-management in order to sing without injury to the voice. They can better be taught by precept and example not to force the voice, without going into the details of vocal mechanism.

On the other hand, public school pupils can be taught at an early age to be artistic in their motives and work in music. They can learn to appreciate purity of tone, accuracy of intonation, and ease of voice-production, and above all the inner meaning of music. The highest results can only be attained by inculcating true ideas. In this way right thinking will result in right doing for all, both pupils and teachers.

"MENDELSSOHN'S art also has estranged him from the present, however baroque it may sound, yet we venture to say that his works are too constantly beautiful to meet sufficient sympathy among those who have grown up in the modern trend of art and who long for glaring lights and deep shadows."—Carl Reinecke.

THERE can be nothing more barren in the world than one idea springing from one idea, nourished by one idea and aiming at one idea; there can be nothing weaker than a conflagration of countless ideas, having no common centre, not even self-supporting, much less supporting aught else.—S. A. Emery.

Is the Piano a Disadvantage in Early Musical Education?

A Symposium upon a Vital Subject by Many Well-known Teachers and Artists

It is reasonably safe to assert that nine-tenths of the readers of THE ETUDE who play pianoforte had an experience something like the following, when they were receiving their first musical instruction. A teacher was selected upon the advice of some friend who was quite as unfamiliar with the teacher's musical ability as were your parents. She paid an initial visit and discovered that you were a very charming and interesting child, and one that would certainly achieve excellent musical results and be a great credit to your parents, if placed under her instruction. She also probably noted that she had made more or less of a specialty of cases of your particular description. Terms were arranged, a lesson hour appointed and then the teacher ordered your parents to procure a book. At the first lesson the book was placed in front of you and the main mysteries of musical notation, something you knew absolutely nothing about, were hastily indicated, and you were supposed to comprehend in a few minutes what took the musicians of the world centuries to invent and discover. Naturally you at best acquired only a very hazy idea of the really complicated set of symbols of which musical notation was composed.

Next you were taken either to a table or the keyboard and given certain gymnastic exercises for the finger, wrist and arm. These you were told to do faithfully a certain number of times before the next lesson, and it is very likely that since that first lesson you have done these exercises and similar ones millions and millions of times. This instruction in notation and gymnastic exercises went under the name of a music lesson, but we are firmly convinced that it was not a lesson in music. You came to consider the pressing down of ivory and ebony keys in a certain order and at a certain rate of speed, music. Later on perhaps your teacher introduced you into the niceties of touch, and in after years of similar instruction you came to be known among your friends as a musician. All this time you had of course been eliciting sounds from the pianoforte and had no doubt taken no little delight in them, but as far as thinking those sounds or forming any mental conception of their marvelous inter-relations you had none. In other words, your ear had never been trained to recognize the intervals, the chords, nor the myriads of interesting combinations of tone and rhythm of which music is composed.

The result of this inevitably was that the student was at a loss to comprehend the real intent of the composer. How a great master could write down his thoughts without recourse to the keyboard was a constant source of amazement to him. He was unable to perceive how any one could realize his musical thoughts in so vivid a manner. To him the keyboard was a crutch, and he was at best a kind of musical cripple. The world is filled with just such cripples. The necessity for ear training has been constantly discussed and admitted, but with all the preaching very little has actually been done. In order to present this matter still more forcibly, we have instigated this symposium to which some of our most noted artists and teachers have contributed.

Harold Bauer.

The first contributor, Mr. Harold Bauer, aside from his position as a virtuoso of international fame, is a musical philosopher whom we all respect. Mr. Bauer was a violinist before he decided to become a pianist. He writes:

"I beg to acknowledge receipt of your letter of March 12th, and while I heartily approve of the discussion now being raised by THE ETUDE on the subject of children's early musical education, I regret that I have not the time at my disposal to write at any length on the matter.

"I may say, however, that there is no doubt in my mind as to the correctness of the interesting theory that you bring forward, namely, that the study of the piano without previous—or, I would add, simultaneous—ear training is not calculated to develop

the musical sense in a child or beginner. I am of the opinion that before arriving at maturity, which is represented by the power to understand and appreciate music in its most abstract form, the innate and undeveloped musical sense of the average individual has to undergo three distinct processes of evolution: firstly, the association of musical sound with rhythm; secondly, the association of musical sound and rhythm with a definite idea or mental concept (conveyed by words or the evocation of a well-defined mind-picture, such as a storm or a funeral march, for instance), and thirdly, the association of musical sound, rhythm, and a definite mental concept with beauty of tone. When this stage of evolution is attained, the transition to the more abstract forms of music is easily made, for it merely dignifies the gradual relinquishment of the definite or pictorial concept as a basis and an aid to the understanding, and the point is reached where realization comes that 'music begins where words cease.'

"In the Latin countries (France, Italy, Spain) the necessity for careful ear training of children is recognized, and the system of 'Solfeccio' is invariably used. I think that immense advantages would accrue from the use of such a system in every instance. It is already adopted in many of the public schools in America, and in a recent visit to Boston, where I was privileged to inspect the musical departments in these schools, I was very favorably impressed by the excellent results obtained."

Mr. Wm. H. Sherwood.

Mr. Sherwood calls attention to the necessity of slow and soft practice in training the ear to observe tone relations.

"No teacher should allow a piano pupil to go without constant attention to listening and identifying the tones in the exercise and music studies, both singly and in their relations to each other. The relation of notes to the key and scale in which one may be playing, and to the harmony therein, should never be ignored, with any kind of exercise or piece. It requires slow and soft practice, in a majority of cases, to enable the student to make the additional effort to listen, in detail, to single notes first, and notes collectively afterwards, during the formation of such a habit. It should never be neglected. Music is sound, and must be treated as sound and understood that way in order to be music. In respect to being able to distinguish tones, pupils are very different from each other as regards natural ability. A correct musical ear ranks with the highest gifts of nature. Those less gifted must work to cultivate such powers.

"There is a recent invention designed for the purpose of training and cultivating a musical ear in the most effectual manner. With it the student makes every change of intonation and learns to test all tone relations in actual practice. The ear can be trained to detect a variation of less than one vibration per second in pitch, and the student learns to feel the smallest differences in musical effects, and learns to temper the scale, which is the finest kind of ear training.

"This system begins with an explanation of the cause of sound and of musical tones as distinguished from noise, and of the study of vibration as it relates to music. It takes up the analysis of quality in musical tones, the cause of pitch of tones, and of musical volume, partial or over-tones are studied, the character and ratios of intervals and the vibration of strings with the cause and effect of consonant and dissonant intervals.

"A study of the diatonic and chromatic scale is taken up, showing its development through innumerable other scales since the time of Pythagoras and revealing the advantage of our present scale. We study the foundation principles and the science of tone and tone relations underlying the art of music, setting forth their relation one to another, showing

how the aesthetic in music is developed through a knowledge of its physical or basic laws.

"The pianist learns to be governed by certain inherent laws of the instrument and plays in accord with these laws, instead of in conflict with them, as is most commonly done.

"Highly talented pianists have greatly improved their playing by this study, learning the relation of the aesthetic to the physical laws governing their playing. They have cultivated a consciousness of tone relations that stimulated a capacity for tone coloring, rich climaxes, pedal effects, power without noise, and beauty of tone.

"This study is of unquestioned value to the singer and to the violinist as well as to the pianist. The violinist learns much that is new and invaluable to him and he cultivates a high degree of sensitiveness to intonation and of feeling in his playing. A higher degree of proficiency can be obtained in shorter time than by any other means.

"One of the most common faults of the vocalist is to sing out of tune. This training makes the ear so sensitive to the defects of intonation that the singer is bound to correct any fault of this kind.

"One thing that every music student can do is to make the effort to sing the hymns in church and Sunday School. A student should get into the habit of trying to sing the melodies and different parts of the music he is practicing at the piano. He should study enough theory, in connection with this line of practice, to be able to recognize scales and chords and modulations. Many a pupil comes here to take a lesson on some brilliant piece of music, who is stopped before many bars are played to take note of the logical relation of tones to each other, and made to listen to what he is playing. Many cannot remember a flat, sharp or natural through a bar, because they have not cultivated the ear and the memory to associate tones throughout a phrase. We must endeavor to make musicians of our aspiring pianists."

Jaroslav de Zielinski.

Mr. de Zielinski believes that no child should undertake musical study until he has learned how to read. A child, however, may be taught to listen long before the regular music study is undertaken. In fact it is not unusual for children to develop the ability to carry tunes as early as the age of two and three years. As soon as they show any musical consciousness they should be encouraged to make their voices as beautiful as possible and to intone as accurately as possible.

"Of course it is most essential that a child should learn to distinguish individual sounds and at least certain intervals, just as he learns to differentiate the words chair, peach, pin, knife, book, moon, sun, &c., when he is in the primary class. But while the master, most reliable in his knowledge coupled with long experience, wants to proceed on lines that would develop an ear thoroughly attuned to our western scale, thus laying the foundation for future intelligent musical study, the large majority of parents or guardians want their children to play pieces regardless of time, tune, or any other consideration.

"It cannot be disputed that notwithstanding the growing number of colleges and other high grade schools in this country, and in spite of the thousands that are turned out yearly as graduates, a vast number of our young people, indeed, a number greatly in excess of what it ought to be, murder the English language in speech as well as in writing. Such may not be the case in Boston or Philadelphia, where a scholarly education stood for something as far back as the days when the British were fighting the colonies, but these two cities represent a very small minority as compared with the whole United States, where, regardless of location, has grown up within the last twenty-five years an intense desire on the part of the masses to obtain musical education, however not of the best, but preferably cheap. Thus we have launched into the world one generation of young people who can strum upon a mandolin, guitar or banjo, who can strike the keys of a piano, or even bow on a string instrument, yet without the slightest fundamental knowledge of the sounds or their combinations thus produced! A new generation is being brought up in like manner, for the inferior teacher cannot train a child in that knowledge, while the master is not wanted for that purpose. Nevertheless every possible effort should be resorted to in order that parents might understand that in connection with the first lessons the beginner should be taught to recognize with his ear the difference between a major and a minor third, to recognize a

fourth, a fifth, and an octave, by which time he will have learned to play the scales of F sharp=G flat, B=C flat, and C Sharp=D flat, and not the scales of C, F and G, as is the procedure of many.

No child should begin the study of music till he knows how to read, when the learning of notes, rests, clefs, &c., &c., should begin and proceed hand in hand with a few lessons in listening to the simplest (perfect, major and minor) intervals and harmonic combinations offered by the teacher in homeopathic doses. Daily lessons if possible, but certainly not less than three a week for from three to four weeks, will develop in a normal child a fair knowledge of intonations, intervals, &c., the practice of which should continue for some months after the training of the hand has begun. In connection with the training of the hand goes the training of the eye, and it is just as important as was, on the start, the training of the ear; in other words the student learns to recognize with his eye the exact pitch of the note he is about to play, the unceasing watchfulness of the master preventing the playing—on the piano—of wrong notes.

A sound musical education that would parallel the excellent primary training to be had in some of our public schools cannot be obtained on the one-lesson-a-week plan, nor should the playing of canons be supplanted by pieces black with notes! Yet such is the trend of people with superficial acquirements, who talk the loudest about Brahms and his *bourgeois* music, though not one in a thousand knows how to play it. But then "we do not intend to make of our daughter a professional musician," as a charming lady told me when I ventured to remark that the girl's playing lacked every essential that makes music acceptable to ear and mind."

Charles E. Watt.

"Over against the very just charge which may be laid at the door of the piano teacher: i. e., that the systems usually followed by him do not develop ear training and hence are deficient in creating real music hearing, may be placed a virtue that is just as positively beneficial in its after effects as the lack of ear training is detrimental.

"I refer to the well known fact that, because of the purely mechanical way in which piano music is evolved, there is possible a much greater attention to the rudimentary facts in connection with notation, etc., than in any other way, and for that reason every voice pupil especially should have piano lessons before taking up "vocal culture," for it is morally certain that unless he does this he will never be an exact reader of time values, because vocal teachers are so wholly engrossed with 'tone' that they have no time for rudimentary facts. Ear training for the young piano student is, however, quite as much a necessity as is the gaining of manual dexterity and the fixing in the mind of correct first principles of notation and of analysis. No good teacher nowadays will contend otherwise than that *tone* and *technic* should be interchangeable terms, and that every moment of technic building should have as co-operative element the careful attention to tonal quality evolved. Then again, every student of piano should be able to hear in an analytical sense, that is, he must have such knowledge of rhythms, movements, modes, and even styles of writing, that he recognizes each of these things in the works he studies and tries to amplify them. The strictness of the canon, the delightful maze of polyphony, and the massive effects of harmonic passages should all appeal to him and should be carefully pointed out in each piece he plays. My idea of ear training, then, is not the ability to read a melodic line only, that is, to place the tones unaided by an instrument, but it should consist (for the pianist) of the ability to hear a multiplicity of elements and effects in piano music.

"Any children's system which includes notation exercises, rhythm tapping, scale building, theoretical and musical construction and differences in chords, and enough analysis to enable the student to pick out the melody and to differentiate all the voices employed as well as to decide the general musical characteristic of the piece, will be bound to produce gratifying results, and any children's teaching that is barren of these things will not carry the child very far.

"It is, such teaching as the latter that has gained for piano teaching the reputation that it does not develop the child 'musically.'"

Perlee V. Jervis.

"In reply to your question, 'Is the Piano a Menace to Early Musical Education?' I would say, I do not

think it need be; it all depends on the teacher. I have had a few pupils come to me after a course in ear training; they could distinguish and sing intervals, write from dictation, even compose little melodies in correct period form, yet they did not know a good tone from a bad one, and committed about as many musical crimes as the average student does, and as far as the use of the pedal was concerned were tone-deaf. Now, I believe that any system of ear training that does not include pedal study is defective. The principles of pedaling are so simple that they can be taught to and assimilated by a six year old child, and, as a means of ear training, pedal study is invaluable. Ear training that does not enable the pupil to recognize the difference between a tone of musical quality and one that is hard and unsympathetic is valueless as far as piano playing is concerned. I will say, however, that these pupils referred to responded more readily to appeals to the musical sense than some other pupils who had not had previous ear training.

"As to the great value of early ear training, there cannot be the least doubt; the trouble is that it so often stops when piano training begins. How long and how extensive should a course in ear training be? It should begin at the first lesson and never be discontinued; it should be extended till the pupil can distinguish a tone of musical quality from one that is unmusical; till she can make a perfect legato connection by means of the pedal without the slightest blur; till any instrument in an orchestra can be recognized by its tone, possibly any simple combination of instruments; till the themes in a complex orchestral composition can be followed intelligently; in fact, I hardly know where it should stop.

"You say, 'Anyone who has noticed a young pupil has had opportunity to observe that during a good part of the practice period those who have not been previously instructed in ear training are as deaf to music as if their ears were sealed with cotton.' While this is undoubtedly true in many cases, there is no valid reason why it should be; at the very first lesson the pupil should be taught to listen critically to every detail in her playing, and as far as lies in the power of the teacher, be made to listen during every second of the practice hour. It is hard to make a pupil do this, but after a certain amount of insistence you can get it done. Every lesson should be a lesson in ear training; if there is any one word that the teacher should wear threadbare with use it is listen, listen, listen!"

Herman P. Chelius.

"The primary object in studying music is to derive pleasure, as well as to give enjoyment to others. At whatever age a student begins to take up the piano, the first thing for him to do should be the attainment of the ear to musical sounds as distinguished from noises. The development of the musical quality should precede every lesson. It is very apparent, that without being able to discriminate between high or low pitch, sound or noise, not much benefit will be gained by the student. It is very much like hearing another talk in a language unfamiliar to us.

"When a pupil enters an art school, for instance, would it not be the height of folly to give him a canvas and then start him painting, without having first cultivated the eye, to see clearly and truly, and the hand trained to sketch accurately what the eye sees or ought to see? Nobody would entertain such a thought for a moment, yet in music we seem to ignore this very thing, and start from a different view point. There is so much time wasted, in proceeding on wrong lines, and yet few teachers give it much thought. Musical students, who are really musical, play this and that, make up any thing and every thing, and in this way develop the musical sense. Unmusical students ought to do likewise; yet, in nearly all instances, whenever the student is placed with a good teacher, the first command generally given him, is lay aside attempt at picking out new pieces, or memorizing this or that, or making up things in general.

"Of course, ear-training must be started in a very simple way—a musical ear means so much, that it requires a life-time to develop it—thence it stands to reason, that we must work along narrow lines at first. My system with beginners has always been, to begin the study of harmonious sounds with the first lesson at the keyboard—not away from the keyboard—and I have found, that more rapid progress is made, by starting with the major chord, than by giving single tones. I have them strike c, e, g,

together; first with one hand, then with both hands, eight times consecutively, in good steady time, encouraging the student to listen, and familiarize himself with the musical effect. After playing it eight times over I have him rest a few seconds, then repeat the same thing. The reason I have the chord repeated is that the vibrations are so short, that striking a chord once is not sufficient to impress its three characters upon most minds. After a few repetitions, I substitute the chord c, e flat, g, for the c major chord, and have them go over the same process as with the former chord alternating; first major then minor, eight times each. In a very few lessons, the musical sense becomes acquainted with the sadness of the minor chord, and pleasantness of the major chord—for I call them c pleased, instead of major, and c sad, instead of minor, as these words seem to indicate the musical intent and develop the musical in the student quicker and better. After giving this chord arrangement in the middle octave, I transplant an octave higher, then two octaves higher, then an octave lower, and so on until all the octaves have been touched. I allow one-quarter of the time for the lesson, to this study, and fine results, it is time well spent. The most unmusical can be made to hear things musical after a reasonable time—naturally it requires more attention on the part of the teacher in some cases than in others, however, if persisted in, all can be made musical eventually—after a few lessons while the student is striking his chords, eight times, I always strike a foreign note with the chord to notice whether the student listens to this sound, or whether he observes a sound that is bad. I continue this until he hears the difference with pleasant chords."

John J. Hattstaedt.

"The query 'Is the Piano a Menace to Early Musical Education' strikes me as a decidedly 'leading' one to put to a piano teacher. Ask the farmer whether he considers the plow an impediment to the raising of a good crop of wheat, and then read your answer in his scornful and pitying stare. However, casting to one side all personal and selfish considerations and adopting a broad view of the matter, the serious and conscientious piano teacher will concede a certain pertinence attaching to the question proposed—the which is to be charged directly to the wide-spread quackery flourishing under the name of piano-teaching. If taught properly, the piano is in no way a menace to musical education, either primary or advanced.

"The necessity for the piano student's acquiring a systematic and adequate training of the ear (which means in reality nothing more or less than intelligent musical hearing or musical thinking), is no longer a topic of debate with competent piano teachers. There remains only the question of how to accomplish this in the most practical and thorough manner. The various phases of ear-training embrace the distinguishing of the pitches of tones, tonality, rhythm and the quality and intensity of the tone itself, all of which may be acquired by singing and intelligent hearing, but always with the aid of the piano. There is really no necessity for a prolonged course of ear-training prior to the taking-up of the study of the piano—not even for small children. Manner of 'touch,' familiarity with the keyboard, and a moderate technical proficiency are all to be obtained without the aid of printed notes. The sense of rhythm, expression, musical thinking and last, but not least, concentration and remembrance may all be developed readily enough by the judicious employment of appropriate and melodious exercises. Then musical notation and music-reading may be introduced and enlarged upon little by little.

"In closing I would point out that some extremists on the subject of ear-training, have done positive harm to rational piano teaching. Assertions such as 'The Piano is the Curse of the Country,' and the like are both false and ridiculous, and it is a notorious fact, that in by far the majority of cases these self-styled 'up-lifters' are themselves absurdly inferior performers. The piano is the greatest boon vouchsafed by a bountiful providence for the dissemination and development of musical understanding and taste and every blow directed against it is nothing else than a blow against the whole fabric of music."

(This interesting Symposium will be continued in the next issues of THE ETUDE with contributions from well-known musical educators, including Thomas Tapper, C. B. Cady, E. R. Kroeger and Herve D. Wilkins.)

Personal Reminiscences of Great Masters of the Piano.

By OSCAR BERINGER.

[The following paragraphs, taken from Bosworth & Company's recent publication "Fifty Years' Experience of Pianoforte Playing and Teaching" by Oscar Beringer, throw some significant lights upon several of the most interesting figures of the musical world of the last century.]

Moscheles.

The great educational musical centre in the 'sixties was Leipzig; and when, in 1864, I found myself free to devote some time to study, I naturally selected that town, and became a student at the Conservatoire there. This institute was founded by Mendelssohn in 1843 under the modest title of "Music School." The promoters were Mendelssohn, Schumann, Hauptmann, David, Pohlitz, and Becker. The staff of professors was joined by Moscheles in 1846 and by Reinecke in 1860.

Moscheles was the principal professor of pianoforte playing in 1864, and I became a student in his class. I have nothing but pleasant recollections of my old master, both in his teaching and private capacity. He was short of stature, with a distinctly Jewish cast of countenance; he had excellent pianoforte hands, broad and muscular, and trained to perfection in the old school of pianoforte playing. His finger technique was excellent, but he played everything with the rigid arm and wrist of the period; as a result of which his octaves were inclined to be heavy, and his playing was to a certain extent lacking in variety of tone. He was fond of rhythmical accentuation, and made a great point of strict adherence to time. For this reason he did not appreciate Chopin, and always refused to teach his compositions, on the ground that he "was unable to play out of time."

His favorite composers were Beethoven, Weber, Mendelssohn, and—Moscheles. Alas! his compositions are now almost forgotten, with the exception of his G minor Concerto and his Studies, Opus 70. The latter will, I think, live for a long while yet, as they are excellent preparatory studies for all composers up to and including Beethoven. His works showed a distinct advance on those of his great predecessor Hummel, his harmonies and modulations being more modern, and his melodies having greater depth.

As a man, apart from his teaching, Moscheles had a wonderful charm. I spent many a pleasant Sunday afternoon at his house, where he was fond of chatting to me about his English experiences. He had resided in England for twenty years, from 1826 to 1846, during which period he was conductor and director of the Philharmonic Society, and, I believe, he was also professor for some time at the Royal Academy of Music; he was certainly the most popular teacher of the pianoforte in London. His pupils included Mendelssohn, Thalberg, Litolff, Franklin Taylor, Dannreuther, etc. Some of his experiences in England were distinctly funny. I remember one of them. He was engaged to give lessons to the two daughters of a certain noble lord. He went to the house and rang the visitors' bell; the footman who opened the door told him to ring the servants' bell, as the music-master was not allowed to go up the visitors' staircase. Moscheles naturally resented this and left the house. The noble lord apologized, and lessons were arranged; but when they came to an end Moscheles had the greatest difficulty in getting his fees, which were eventually paid in instalments. The social position of musicians does not seem to have been much better abroad in those days, judging by a testimonial which Moscheles received from Albrechtsberger, from whom he took lessons in counterpoint. He showed it to me with great glee. As far as my memory serves me, it ran somewhat like this: "I hereby certify that Ignaz Moscheles has studied most diligently with me for such and such a time, and that he has made such good progress that I consider him competent to gain an honest livelihood wherever he may chance to settle down!" This sounds more like a recommendation to a journeyman tailor or bootmaker than a testimonial to one of the finest musicians of his time. Moscheles was particularly proud of the fact that he had been selected by "Mr." Beethoven, as he always called

him, to arrange the orchestral score of *Fidelio* for the pianoforte.

As a teacher he was most painstaking and patient, and I learnt a great deal from him with regard to correct accentuation and phrasing, but of touch and tone color little or nothing. He was very particular about what he termed his staccato playing—all done with stiff arm and wrist. He was explaining this one day to an American, who was in his class, and using his gold pencil-case to illustrate his point. "If this were a red-hot poker," he said, "you would not touch it so—but so—and that is my staccato." To which the Yankee coolly replied, "If that were a red-hot poker, Professor, I guess I wouldn't touch it at all." Moscheles joined in the laugh that greeted this answer as heartily as any of us students. One of his best pianoforte compositions was a piece called *Les Contrastes*, for two pianos and eight hands, which I had the pleasure of playing with him in public in Leipzig.

Plaids.

Finding out after a short time that the teaching of touch and technique was entirely ignored by the professors at the Conservatoire, I looked around me to see if I could find someone in Leipzig who would bemean himself by teaching this most essential branch of the art, and I eventually applied to Louis Plaids, who had quarreled with the authorities and had left the Conservatoire, to give me private lessons. Plaids then had the reputation of being the best teacher in Europe of pianoforte technique. I had lessons from him for nearly two years, and found him quite the most brilliant master of touch and technique I had yet come across.

Plaids was the first to publish a really good book of technical studies for the pianoforte, of which hundreds of thousands of copies have been sold all over the world. In this work he advocated transposing the exercises into different keys, retaining the C major fingering throughout, regardless of black keys; he thus had the distinction of initiating our modern fingering.

R. Franz.

Another of the shining lights of Saxony at that period was Robert Franz, the greatest song writer after Schubert. I stayed with him several times in Halle, where he was conductor of the Symphony Concerts; and he played me many of his songs, a great many of them still in manuscript. I shall never forget the shock I received one day when I asked him why he left out the lower octaves in a piece he was playing. He told me that he was entirely deaf to the lower and higher notes of the piano, and that his hearing was gradually and progressively narrowing, until it would finally cease at the middle C. This most unfortunately proved to be the case, and he eventually became stone deaf. He was the world's greatest authority on Bach and Handel, and had arranged nearly all Bach's orchestral works for modern orchestra.

Tausig.

After a two years' stay in England I went for a further period of study to Berlin, where Tausig, who was then at the zenith of his fame, had recently opened his "School for the Higher Development of Pianoforte Playing." When I applied for admission to his classes, Ehlert, who was his second-in-command, accompanied me on my first visit to the great man, and on the way gave me some points as to Tausig's ways and disposition. I found him, as Ehlert had foretold, a nervous, over-wrought man, who was charming if he liked one, but very much the reverse if he did not. To anyone who was not in sympathy with him he was capable of being fiendishly sarcastic; his condemnation of those whom he disliked totally lacked the element of charity.

On that occasion his greeting was the reverse of genial. With a shrug of his shoulders, he said, "Oh! you come from England? Well, play something." I went to the big concert grand and began with a

crashing chord—and, lo and behold! a soft, muffled sound came from the instrument, instead of the crash I expected. I looked up and saw Tausig watching me with a sardonic smile. I lost my temper and went on headlong with my playing, too angry at the moment to care for Tausig or anybody else. After a while he stopped me; and, a trifle more graciously, said, "Yes, I will take you—come to my class to-morrow." I found out later that Tausig hated his practicing being heard, and so had had the hammers of his piano felted so heavily as almost to kill all sound.

How shall I describe Tausig to you? His character varied so with his mood that a consistent description is almost impossible. In personal appearance he was a very small, slightly-built man, with very piercing, dark eyes, and hair already turning gray, although he was only 27 years old. He practiced nearly all day long, except the four hours on two days in the week which he devoted to teaching. His only recreations were the reading of metaphysical works—particularly Kant, Hegel, and Schopenhauer—and chess, of which game he was one of the best exponents in Berlin at that time.

As a teacher he was most minutely particular; a wrong note to him was like a red rag to a bull, while if your phrasing was wrong you were overwhelmed by a torrent of stinging sarcasm. I recollect two instances: I was playing Henselt's study, *Si oiseau j'étais*, not as Henselt wrote it, but with three notes in each hand, and staccato, which made it almost impossibly difficult to play for anyone but Tausig himself. When I had played a few bars he swept me off the stool with the remark, "My dear Beringer, those are English birds—they can't fly, they have lime on their wings." Then he played it—Heavens! how he played it—prestissimo, yet with every note as clear as crystal. On another occasion a Russian countess was playing rather heavily; he raged about the room for some time, and at last stopped at the piano and said, "You play like a rhinoceros." She very quietly retorted, "You really must not call me such names." He said, "Oh, commence again." After another perambulation of the room, he stopped her once more at the same bar, and said, "My dear Countess, what can I do? You do play just like a rhinoceros."

Liszt.

To Franz Liszt, who towers high above all his predecessors, must be given pride of place.

In 1870 I had the good fortune to go with Tausig to the Beethoven Festival held at Weimar by the Allgemeiner Musik Verein, and there I met Liszt for the first time. I had the opportunity of learning to know him from every point of view, as pianist, conductor, composer, and, in his private capacity, as a man—and every aspect seemed to me equally magnificent.

His remarkable personality had an indescribable fascination, which made itself felt at once by all who came into contact with him. This wonderful magnetism and power to charm all sorts and conditions of men was illustrated in a delightful way. He was walking down Regent Street one day, on his way to his concert at the St. James' Hall. As he passed the cab-rank, he was recognized, and the cabbies as one man took off their hats and gave three rousing cheers for "The Habby Liszt." The man who can evoke the enthusiasm of a London cabby, except by paying him treble his fare, is indeed unique and inimitable!

As a Conductor, the musical world owes him an undying debt of gratitude for having been the first to produce Wagner's *Lohengrin*, and to revive *Tannhäuser* in the face of the opprobrium heaped upon this work by the whole of the European press. It was he, too, who first produced Berlioz's *Benvenuto Cellini* and many other works, which, though neglected and improperly understood at that time, have since come into their kingdom and received due recognition.

As a Composer I do not think that Liszt has hitherto been esteemed as highly as he deserves. If only for having invented the "Symphonic Poem," which was an absolutely new form of orchestral composition, he has merited the highest honors; while his preëminence is still undisputed in the *bravura* style of pianoforte works, without one or more of which no pianoforte recital seems complete. The same compliment is not paid his orchestral works, which are performed far too rarely.

Words cannot describe him as a Pianist—he was incomparable and unapproachable. I have seen whole rows of his audience, men and women alike,

affected to tears, when he chose to be pathetic; in stormy passages he was able by his art to work them up to the highest pitch of excitement; through the medium of his instrument he played upon every human emotion. Rubinstein, Tausig and Bülow all admitted that they were mere children in comparison with Liszt. Wagner said of his playing of Beethoven's Sonatas Opus 106 and Opus 111 that "those who never heard him play them in a friendly circle could not know their real meaning."

Von Bülow.

Von Bülow first came to England in 1873, and I had the good fortune to become acquainted with him soon after his arrival, and he remained my friend until his death. I saw a great deal of him in 1884, when he generally spent two or three evenings a week at my house; and, in spite of his unruly tongue, which was frequently bitterly sarcastic, I learnt to love him, and to marvel more and more at the profound knowledge he possessed, not only of musical subjects, but of almost every topic under the sun.

He frequently used to stay until two or three in the morning, but the hours flew by like minutes, and it was not until his departure that one realized how long one had been talking. His was the most phenomenal memory I ever came across. On one evening he played nearly the whole of Brahms' pianoforte works by heart; on another, a number of the less known compositions of Liszt; and on a third occasion, when we were discussing the improvements made in orchestration, he showed that he had nearly every score of importance literally at his fingers' ends. I had the honor of playing Brahms' Grand Duet on a Chorale of Haydn for two pianos with Bülow at his last recital in 1888.

What can I say of him from a purely pianistic point of view? He played everything of real merit and played them all brilliantly, but I think he was greatest in the three "B's," as he called them—Bach, Beethoven, and Brahms.

But it was not only as a pianist that Bülow won the highest honors; he was also one of the greatest conductors of the last century. He brought his Meiningen Orchestra to such a pitch of perfection that he was able to play upon it almost as if it were an instrument under his hands. He made long tours through many parts of Europe with Brahms, with whom he interchanged rôles, so that, while on one evening Brahms would play and Bülow conduct, the next saw Bülow playing, Brahms conducting. These tours were phenomenally successful.

Rubinstein.

We now come to the last of these four giants of the piano—Rubinstein. Though I met him on many occasions, I never came into such close personal relations with him as I did with Bülow.

Rubinstein, who was born in Russia, but of Jewish parents, in his playing showed much more of the Tartar than of the Jew. His methods were absolutely opposed to those of Bülow, whose playing was always intellectually thought out and technically filed down with the most minute care, while Rubinstein used to leave everything to the impulse of the moment; and, in consequence, was extraordinarily unequal. At one time he played like a god; at another, when he let his passions run away with him, like a barbarian. Those, however, who heard him play such pieces as Mozart's Rondo in A minor, or the F minor Variations of Haydn, are never likely to forget the wonderful tenderness and indescribable charm with which this Storm-Compeller was able to invest them, for all the world like a Nasmyth steam-hammer, which, though capable of a blow of many hundred tons, can yet be made to break the glass of a watch, without damaging the works in the slightest degree.

He afforded wonderful proof of the many-sidedness of his powers, when, in 1887, he gave his memorable series of seven historical recitals in London. At these he played specimens of all the composers of note, from Bull and Purcell, two of the earliest writers of Spinnet and Clavichord music, up to and including those of his own period. The pieces he selected included most of the compositions that possess real merit; so that this, besides being a great artistic achievement, was, in addition, a prodigious feat of memory.

Although he was a composer of no mean ability, he was far too prolific, and sadly wanting in self-criticism. As a result, the value of his compositions varies considerably; some of his works reach a very high standard, their melodies showing genuine feeling and depth, while others are dry-as-dust and uninteresting, and contain far too much padding.

THE PRACTICAL VALUE OF MUSIC HISTORY AND BIOGRAPHY.

By THOMAS TAPPER.

[Those who are familiar with Mr. Tapper's helpful work entitled "First Studies in Music Biography" will be especially interested in reading the following article, in which Mr. Tapper emphasizes the great importance of a knowledge of music history in the student's work, at the same time pointing out the comparative newness of music as an art and indicating how a comprehensive training in musical history may be best obtained.—THE EDITOR.]

ONE of the best of all mental possessions is a sequential knowledge of the past. As all present day activities have developed into what they are from a remote source, this knowledge is valuable to anyone in any pursuit; while to a lover of art and letters it is indispensable.

We may love music, pictures, and books for themselves, knowing little or nothing about their origin, yet it is always satisfactory and illuminating to add to this gift of spontaneous appreciation that word of genealogy which sets the admired object in its proper place; for place and time are as indispensable to it as residence, character, and work are to a man. Therefore to know something about works of art in their time and place gives one reasonable knowledge of them and at the same time enhances one's enjoyment.

How shall one determine the nature and extent of this desirable knowledge and set about acquiring it?

The briefest answer would be: "Read history." But so sententious a direction is always uninspiring and leaves the essential questions unanswered, namely: What history shall we read? How shall we read it?

For the music lover the task is simpler than for the lover of letters, whose favorite books extend in a more or less unbroken line from the days of Homer. While music itself is as old as human speech, what we practice as music is very young. I doubt if many readers of this article have heard much, if any, music that is older than Harvard University. There need be excepted in this statement only a few chorals of the Lutheran period and the comparatively seldom heard works of Palestrina and his contemporaries. Therefore within fewer years than those embracing the history of the Massachusetts Bay Colony lies practically all the literature of our art of music.

It has been said that the best history is biography; for every great man is the key to his times and we read the one in the other. If then we attempt to establish a chain of biography leading back from the present, we find that we have not far to go, nor many generations to cover. For instance, assume a man of to-day, Mr. A., aged forty-five, whose father is living, aged eighty. The father was born in 1828. His father (Mr. A's grandfather) was born in 1790. Going not beyond these three let us see with how much of the past we are connected. The man of forty-five touches his father's hand, the father reaches back and touches that of Schumann, Mendelssohn, Chopin, Schubert, and Beethoven. Now let us establish the great grandfather of our man of forty-five, born in 1755. Handel is still living; who saw the light in 1685 with Bach. We are now arrived at the source of things through a genealogy embracing four people. So much for the limited extent of the period.

To know then, the story of four or five composers from the days of Bach and Handel would give one an unbroken line of knowledge down to our own day. Handel and Haydn bring the period to 1809; Schumann and Carl Reinecke bring it to the present day. But this little is insufficient as biography. Let us extend the number to ten or twelve and the period is splendidly covered. But on the other hand this is insufficient as history.

History Requires Constant Study.

If one could remove the impression from the student's mind that history or biography may be learned once and gotten rid of, the task would be for him simple and interesting. But it cannot be so. The Past is a tapestry we weave all our life and only as we work upon it more and more does the pattern become clearer. Hence from the dozen or so biographies as a pathway let us do a little side excursion. With Bach and Handel let us always associate William Penn, Samuel Johnson, Alexander Pope and Sir Joshua Reynolds. With Haydn let us group George Washington, John Adams, and with Mozart, Robert Burns. With Beethoven, let us group Scott, Wordsworth, Coleridge, Southey and Lamb. And so on. The tapestry begins now to assume principal

and subordinate figures, but it is still a foreground and does not present the historic setting upon which the figures rest; so in turn we must add the larger facts of history; and then the story approaches a completeness that will never be lost.

This plan, it may be said, should be reversed and one proceed from the facts of general history into the details of biography. This criticism (should it be offered) is not substantial. It is ever best to proceed from the distinct unit of special interest, adding other units until a sequence is established; then to weld these units and expand them by showing their place in human life.

All this may be recapitulated in a few words—

1. Become familiar with the essentially great music biographies.

2. Add to these some reading in contemporary biography of men of letters, statesmen, discoverers, in brief of men of action.

3. Add the history of your own country and of the mother country of your language and literature.

Then you will discover one day that the faculty of mental imagery can unroll a panorama of human events that is practically unbroken. Afterwards, biographies of lesser (and often delightful) men will fall into place with no effort; you will discover infinite pleasure in dwelling in this garden of your making; and last, and greatest of all, the period at any point wherein you may dwell explains substantially all that sprang from it; thus permitting you not only the fundamental joy of loving the masterpieces of your art but of appreciating their time and place, their relationship and their meaning as expressions of what is and of what has gone before.

HOW CORRECT ACCENTING HELPS THE STUDENT.

By JOSEPH SINGER.

ONE of the most important means known for giving a musical composition definiteness of outline and decision of performance, is *accent*. And such definiteness is the expression of a truly artistic and conscious nature. This "accent" would correspond to inflection in speech. If read in a monotonous tone it will be necessary to repeat a paragraph many times in order to learn it; but, let the emphatic elements of a sentence or paragraph be strongly marked, in fact, exaggerated, observe how much more quickly the thought and phrasology fasten themselves upon the memory. It is because the mere sounds have a new soul of meaning breathed into them.

Nothing, on the other hand, is more conducive to forgetting a composition, than a mechanical and monotonous manner of its performance. But while insisting upon the great value of accenting in memorizing a piece, it must not be forgotten that the intensified accent must conform to the requirements of correct phrasing, otherwise the result will be a caricature. This latter fact is not overdrawn, as is shown in the remarkable tricks which are played in language by the misplacement of punctuation marks. In music, a passage may be made to mean one thing or another, or be made almost unrecognizable by simply violating its true accent.

The accent, used simply as an aid in making the tone picture clearer, and therefore easier to memorize, insensibly merges into the higher forms of musical expression.

Indeed, reflection will show that accent really forms the very basis and is the very life of all artistic performance.

Exaggeration of dynamic marks will vastly aid in fixing the aesthetic contents of the composition in the memory. After the technical difficulties of the piece have been overcome, the student must busy himself equally earnestly with its meaning. A piece so studied will finally attain to an independent unchangeable art work. The artist can then no longer consider a change of interpretation as possible, any more than can the sculptor modify his creation after it has once been embodied in marble.

If I had my life to live over again, I would make it a rule to read some poetry and listen to some music at least once every week; for perhaps the part of my brain now atrophied would then have been kept active through use. The loss of these tastes is a loss of happiness, and may possibly be injurious to the intellect, and more probably to the moral character by enfeebling the emotional part of our nature.—*Darwin*.

Making the Summer Profitable

Opinions of Practical Teachers upon Rest and Study in the Torrid Months

Chas. A. Fisher.

IN answer to THE ETUDE's query as to "The most profitable way to spend the summer," it would seem that a question largely determinable by the exigencies of climate—is, to a very great extent, a matter of locality.

If, for instance, pupils and teachers could agree upon a course of hot weather behavior, good, say for the Atlantic coast from Maryland to Maine, such plan would in nowise be applicable to Minnesota, and hardly to the cities of the Rocky Mountains, of the Central and Southern Pacific Coast or the Gulf States. Where the summer is hot, the air moist and enervating, the student will naturally incline toward taking things easier with the first approach of warm weather; the teaching season will be much curtailed and the work concentrated, in such localities. In the Rocky Mountain country, the days will probably be considered too warm for work, and the nights far too beautiful for indoor application; the whole climate, for most of the year indeed, entirely too distractingly agreeable for keeping rigidly at study, except during the eight or ten weeks of comparatively inclement weather. The same might be said of Southern California.

There is no question that serious, protracted application to the study of music is more compatible with a long and severe winter, or a tedious chain of cloudy months of damp frigidity and ceaseless chilling drizzle from the skies, than with the natural attractiveness of more salubrious latitudes. The best choral music, for example, reaches its highest development under these otherwise disagreeable and unpropitious meteorological conditions—in the Scandinavian countries, in the North of Germany and in Great Britain.

In the northern section of our Middle West, where one must always be prepared for a rather long and more or less severe winter, there are occasional hot days in the summer season, but these are almost invariably accompanied by cool nights. The majority of the teachers in St. Paul and Minneapolis, for example, are in the habit of continuing their studio work all through the short, warm season, devoting the morning or the afternoon (or, some of them, three complete days in the week) to teaching, and then boarding an electric car or a railway train for their cottages on the shore of some convenient lake, a number of them occupying summer homes of their own, within easy access of the city.

These facts are not made public for the purpose of encouraging immediate and abundant professional migration to Minnesota, in the hope of encountering idyllic environment; they are mentioned merely to illustrate the point that pupil and teacher may both continue relatively active during the summer months, where climate conditions are favorable. The writer is not inclined to approve this plan in all cases, even in sections of the country where climate is so propitious for summer study as in Minnesota; many pupils are doubtless benefited by a complete, even if comparatively short, vacation.

Genius doesn't want any vacation; if it takes one it keeps occupied during the holiday anyway, because it can't help it. But we are not, I take it, discussing the extraordinary pupil here—the rarely exceptional talent—but the general average student of music; for such the writer is inclined to advocate a complete cutting loose at least once every two or three years, if not oftener.

Let it be a trip abroad, a stop at the seaside, in the mountains, or a "camping-out" upon some lake-shore not too close to civilization, the student embracing such opportunity for instrumental or vocal study, or for musical enjoyment, as may present itself by the way—returning in the fall, refreshed and invigorated, to serious, arduous application. Nor can it fail of benefit to the teacher—this occasional

getting out of the pedagogic rut—far out of and away from the exacting daily round of professional duty.

J. S. Van Cleve.

In this wonderful land of self-made men and women, the disposition and the opportunity for those who have not the full command of time, strength and funds, to do much useful work, and attain much self-development, is a marked trait of the people. There are hundreds of fortunes, some of them colossal, which have been amassed by boys who began in poverty; there are scholars who, like Elihu Burrit, labored at the blacksmith's anvil, yet grew into linguists, mastering forty languages; or, like Mr. Burnham, the court stenographer of Chicago, have become the world's authority on some specialty, like double stars.

The brave, patient army of music students can show as long an honor-roll as any other army of intellectual workers in the nation. The first-class pianists, violinists, organists and vocalists, not to mention orchestral performers and conductors, and theorists and composers who have had a ten-years' hand-to-hand wrestle with the malicious giant, Poverty, is a vast one. Our lawyers have often worked their way through college; so have our ministers and teachers and doctors; and the business man who has begun like an ant tugging at a tiny grain, and ended like an elephant piling mighty timbers, we see on all sides. There is a class of our teacher-army for which every year more and more liberal and accessible provision is being made. That class is the teachers in rural districts or in the smaller towns and cities, whose income is not large, yet allows some small margin for self-improvement. Such may not be able to accumulate at any one time a reservoir of money, ample enough to float them for entire years of untrammelled study, but they can manage to gather two or three hundred dollars, or at least one hundred dollars, and with that amount a vast deal may be done during the vacation months, which are in nearly every part of the country periods of enforced leisure to the music teacher. This vacation section of the year has been for a quarter of a century elongating itself, especially in the large centers of population, in a way which is a serious embarrassment to the professional music teacher. In such cities as New York, Chicago, Cincinnati and the like, many teachers count upon a four months' vacation. Those who teach in schools during the academic year, can not find so much time as this, but can assuredly get ten weeks at their disposal. For all such there can be no greater refreshment, no greater betterment than a summer term of study. Our minds are strange and wonderful machines; they partake of the mysterious nature of God, the Creator, and seem never to need rest. The philosophers say that the current of thought is absolutely continuous, and that we think as uninterruptedly while asleep as when awake. Certain it is that often we need for mental recreation, not a singing into a comatose semi-animal ease and stupor, but merely a change of occupation. This change of occupation should not be so great as to imply the laborious learning of some difficult new technique, but should nevertheless be wide enough to employ a different set of the mind's faculties. The labor of teaching, with its myriads of iterations of small technical details, can not help degenerating into dry monotony, and that rapidly, unless the mind has some constant hidden source of irrigation.

The fiery dead desert, which they call "Death's Valley," out on the borders of Arizona, is so fearful and gresome an alkali desert and land of death simply and solely for want of water. Could we pour water enough into the desert of Sahara we could redeem it into incalculable fertility. This is an exact image of the human mind. The bringing in of new thoughts all the time is the sine qua non of perpetual usefulness and eternal youth.

In nothing are those who essay the noble and arduous calling of the music teacher more differentiated from each other than in the quickness with which they take on this inevitable aridity of mind.

Some there are who are dull, blase, cynical, in ten years; again there are others who, like the venerable Dr. William Mason, have taught more than a half century, and are still bright, energetic, valuable and in demand. However, there is not one of this evergreen type of musicians who has not constantly, through all years, all seasons, all vicissitudes, and against all retardations, continued to treat himself as a student—a student with the future before him. Never think that you know music; it is infinite; as infinite as life itself. You will never know music to exhaustion, but you may perpetually drink of its beauty and inspiration. As a hill from whose deep heart bubble out copious springs of pure water to make the surrounding valleys fair with emerald grass and trees, so is the mind of an inspiring teacher who will not be beaten down into the level plain by the brutal drudgeries of bread-winning.

Mrs. Hermann Kotszschmar.

If such a one has given nine months of the year (from October to July) to constant lessons and unremitting practice, the most profitable way to spend the summer is in complete change from the study of music. In the early years of my teaching, some ambitious pupils would insist, against my better judgment, in continuing lessons during the summer, with the consequence that one or the other of two dire results followed: either the lessons and practice begun so enthusiastically would, during the heated term, inevitably be intermittent and desultory, and so productive of nothing; or, if practice and lessons were faithfully adhered to during the summer, by fall the pupil would be exhausted and forced to take a rest, with a loss of vitality and nerve force a musician can never afford. With pupils from ten to eighteen years of age, attending school while studying music, I always advocate an entire cessation from music lessons during the summer vacation, for the interest in music lessons during the school year is doubly enhanced by the complete rest.

The music teacher, while also a music student, is in a different category from the mere student. It is such a different proposition to imbibe rather than impart. It is such an exhilarating change to *spur oneself* rather than be *whipped for another*. Summer is the only time in which the busy teacher-student can get fresh thoughts and inspiration for work. By all means such a one should take advantage of the countless summer schools for teachers, at charming summer resorts, to get fresh teaching material. The mere meeting with other instructors, and talking ways and means of obtaining results, is an education in itself. Nothing brightens the fagged teacher like a five weeks' course of study with some up-to-date musician. But even this work must be more in the line of lectures, discussions, listening to music, rather than in personal practice at the piano. No one can work the entire year without cessation, and the teacher-student, after nine months of the most exhaustive labor, cannot practice four or five hours daily for even five weeks without undergoing too great a strain.

There is more to music than mere manipulating the keys: such as reading musical history; studying methods of thorough work producing quick results; getting in touch with many teachers, and so learning different ways of presenting old principles in music; in one word, *broadening*. This is what makes summer study profitable for the teacher-student.

Horace P. Dibble.

This question occurs to all teachers, but the suggestions below are more applicable to those teachers who live in small towns—teachers who have their reputations to make and their incomes to get into a satisfactory condition.

During the winter months, the average teacher is more or less busy with his teaching, which means that he is confined indoors and has his nerves more or less racked by a constant reiteration of "Do" and "Don't" and many explanations (the most of which, from his own standpoint, seem to be more or less unnecessary). The consequence is that when he has some time to himself, he is often not in a mental and physical condition to improve himself and has to use a certain amount of time for relaxation.

The average musician does not have a well systematized and ordered life. He never has two days

which are alike and it is very easy for him to get into a condition where his time is frittered away. The first he knows, the day has gone and he practically has nothing to show for it, excepting the few dollars which he has earned in giving lessons.

The summer is here. What shall I do? There are several plans which may be suggested. In these days of street cars, automobiles, etc., many of us have almost forgotten the primitive mode of conveyance. Is there some little stream within a few miles of your residence? Did you ever try taking a fish pole in one hand and a minnow bucket or bait box in the other and striking out for a ramble along its banks? Rev. Dr. Van Dyke says (I quote from memory) that he has just enough of the gambling instinct to enjoy casting a hook into the water, wondering what it will bring forth.

If there is no fishing stream within a reasonable distance of your home, at least there are the four points of the compass, and you can start out every morning for a long tramp and by going a different way every day and keeping your eyes and ears open, always find something worth while.

So far, so good, but what about that piano technique? Is it as good as it was a few years ago, when you stopped studying? What about all that unexplored region of music which you heard about when you were not a teacher and which you intended to take up some day? Let me suggest that you get the First Volume of Mason's "Touch and Technique" and not merely practice some of the first exercises, but in a systematic way (through the Summer) dig all the way through it. If you are really interested in keeping your technique in a first-class condition, I know of no way which will be so conducive to such a result. Then if you would take a musical catalogue and lay out a certain definite course of study for yourself in a systematic manner, it is wonderful how much you can pick up during the Summer months. A judicious mixture of open air relaxation and systematic study will have a wonderful effect on your physique, morals, manners and mentality, which are really all one and the same thing. You will be surprised to see how soon these summer months will glide by, and you will not only begin your teaching in the fall in a fresh and rejuvenated condition, but you will also have increased your musical stature.

Edward Burlingame Hill.

"Let me admit at once that I am not a great believer in vacations, except for such specific reasons as ill-health, whether from over-work or other causes or persistent 'staleness,' to borrow an athletic term. A student should learn to adapt his life to his work, to keep steadily 'in condition' by means of system, variety of occupation, and especially by regular exercise and recreation. The student must recognize that in music it is quality and not quantity of work that counts. He should seek to renew his physical strength in order that he may maintain as high a standard as possible.

"If I do not encourage idleness during the summer months, I think it highly important for the student to obtain variety in environment. This is especially important for the student who lives in the city, where hygienic conditions are inimical to health, and where exercise is difficult if not impossible. If, then, the student can spend a few months in the country or near the sea, that is the first step towards storing up energy for the winter months to come. Even a small town is better than nothing, as an antidote to the drawbacks of city life.

"In making plans for the summer, there are three main considerations. First of all, physical restoration to the greatest possible extent, as much life in the open air as possible, wholesome food, and exercise according to the habits of the individual. The latter should, if possible, take the form of some game, walking, excursions, or something of a pleasurable nature. Assuming that a certain amount of work will be done in getting up a new repertory, maintaining the old, etc., the second consideration should be directed towards broadening the lines of professional work. The pianist, violinist and singer should study harmony, musical analysis, and even the capacities of orchestral instruments, etc., if these subjects have not formed part of their professional training. The singer should study languages, in order that he may the better understand the texts of his songs, and also with a view to perfecting pronunciation, diction, etc. In general also it is valuable for the student to read musical criticism and biography, such as Schumann's writings, Berlioz's

witty essays, and even Wagner's studies on various music topics. The letters of musicians such as those of Mozart, Mendelssohn, Liszt, Wagner and others may be used to great advantage; also such a unique biography as Modest Tchaikowsky's Life of his Brother (translated by Rosa Newmarch). Also the writings of Ernest Newman, Laurence Gilman, Daniel Gregory Mason and others may be profitably added to this list. Finally there should be a definite effort to take up topics akin to the study of music, such as psychology, philosophy, and possibly the study of some painters. By this means the point of view of the student will be greatly broadened and from the analogy of principles in other arts will assist him in making progress in his own. Indeed, the attempt to establish the kinship of principles underlying all arts will prove of especial value to the student, and will materially assist him in the comprehension of his own. The following books are especially recommended: George Moore, 'Confessions of a Young Man,' 'Impressions and Opinions,' Evelyn Innes, a novel dealing with artistic topics; R. A. M. Stevenson, 'Velasquez,' Whistler, 'The Gentle Art of Making Enemies,' 'Ten O'clock and other Essays,' George Santayana, 'The Origin of Beauty,' 'A History of Reason' (Vol. IV, Reason in Art); Ethel Puffer, 'The Psychology of Beauty,' William James' 'Psychology,' also his essays.

"But in spite of the ambitions which may thus conflict during the summer, a keen sense of proportion must be maintained, for the object of summer plans is to return refreshed in body, clear-headed, with a renewed confidence and poise ready to attack with persistent energy any and all problems that may present themselves during the winter months of study."

DON'T WORRY.

BY E. E. HIPSHER.

WORRY is a disease which few escape. It would be safe to say that, at some time in his life, almost every teacher worthy of the name, has been subject to its attack. When the pupils come up, one after the other, with their lessons poorly prepared; when it seems there never will be that awakening and quickening of their minds which will spur them on to do something of real account in their work, then it is that the teacher's spirits drop, and he begins to wonder if, after all, striving for his ideals is worth while.

Here is the point at which he should stop thinking about his pupils and turn to a serious consideration of himself. There is a duty to self which rests upon every man. In the performance of it lies the accomplishment of that higher duty to the Creator. No living soul has a right to jeopardize his individual worth in a game of questionable benefit to others. "To thine own self be true" wrote the immortal bard, "and it must follow as the night the day, thou canst not then be false to any man;" and in this proclamation he solved the whole problem of our lives. Humanity needs not the heritage of overwrought, debilitated nerves. Already, the stress of time has bequeathed to us too much of that. What we need in our work is the quiet, refreshing, exhilarating efflux of personal energy that will go out to those in our care and send them to their work better able to meet the demands of their studies, in a normal unimpassioned frame of mind. How shall we do this if we have not first learned to approach our work in that same attitude? Our pupils are coming to us, hoping to drink at a fountain that shall work the miracle of clearing their vision to see through the darkness that, not far ahead, envelops their way. They have a right to expect us to rift these clouds, and, if we are not ready for that task, then it were better that we stop, about face and take time for a searching of our needs, till we are prepared to assume this responsibility.

Worry is born largely of misdirected ambition. We become over-zealous in our anxiety to achieve tangible results. We forget the hours, days, weeks, even months and years, that we have toiled in the accomplishment of certain ends, and grow impatient that those under our guidance do not grasp, assimilate and put in practice the same things, at our first suggestion.

Avoiding Worry.

Many conditions, effecting the results of his work, are not within the teacher's power to control. Is the teacher to be expected to produce a highly-as-

thetic soul from that boy of whom his parents and the Lord (I say it reverently) made such a jumble in creation as to leave him with neither love nor inclination toward that which is good and beautiful?

While, in the battle for bread, teachers are compelled to accept as pupils these multitudes who are studying (being exposed to lessons) simply to gratify the vanity or whims of parents, there necessarily will be much condoning of conscience on the part of teachers. The interest born of love and desire for knowledge is not there. Too often they come "Like quarry slaves at night, scourged to the dungeon." What shall we do with them? Few can afford to turn them away, for they are the exceeding number that furnish the comforting balance in the check-book. If turned away their fee will probably go to some unconscionable charlatan. No, take them, and, while with you, give them your best efforts. Use every means within your grasp to spur them on and to awaken in them something of sympathy with their work. When this is done and you can lie down at night in the sweet consciousness of a day's work faithfully performed, banish all harrowing thoughts of results and leave this to the Eternal Purpose that through Creation runs. You have done your best, the consequences are no more for you to shape, and the responsibility no longer yours.

Believe and practice the Gospel of Good Cheer. So long as the teacher allows himself to worry, no matter what the provocation, unwittingly he is sowing the tares with which he must reckon in the harvest of his labors. The freshness, originality and spontaneity of ideas will forsake him and lessons will lose that charm of personality which alone gives them zest and value. He will be unable to approach his work with that poise of mind and nerve which is essential to the best results; for the pupil involuntarily imbibes the mood of the master, and the spell which passes over him here will give tone not only to his work at lesson-time, but also to all those hours which he spends in solitary practice and contemplation of his work.

Written, primarily, with the young teacher in mind, it is hoped there has been something said here that may make lighter the way of those of maturer years still found at their posts.

Keep buoyant in spirit. Look the old world squarely in the face and see if it has not for you a bright day whenever you put yourself in the mood for it. Keep young in mind, in thought, and the body will not grow old. Then may you hope for something of the reward of that dean of practicing teachers, Manuel Garcia, who rounded out a century of useful life, and yet, in his last days was seen tripping like a school-boy up the stairs of the Royal Academy of Music.

HOW SHALL WE FINGER THE SCALES?

BY A. W. BORST.

UNTIL a comparatively recent date, all teachers of the pianoforte used the same method of fingering the scales. The principle was to take the long fingers for the black notes. This really seems the natural position, one to suit the formation of the hands, and will be found universally employed in the passage-work of pieces.

But there is now another body of teachers, including those in some noted conservatories, notably the one in Paris, who adopt from the very outset the fingering as in C major for every scale, major and minor. That the practice, as an exercise in technique, is a good one, especially for the thumb, will not be denied; it has been in use by advanced players for many years, but—only after the regular fingering has been mastered.

Now it becomes a somewhat serious problem which road to pursue (particularly in the case of students having started with one plan, and being obliged later to study with another teacher who favors the opposite fingering).

Not every one will take the pains to fully explain the advantages or disadvantages of each system. When a scholar gets the idea that he has to retrace his steps, discouragement becomes at once apparent. Is the old style of teaching the fingering of the scales, like everything else, in a state of evolution? If so, shall we all help the movement?

As all will acknowledge that scale playing remains the foundation of technical proficiency, it is worth while to ask teachers of experience to take the matter up, so that a disinterested person may draw a fair balance as to the merits of both systems.

Summer Reading Courses for Musicians and Students

AMERICA, the home of the Chautauqua, is pre-eminently a country of reading people. In no other land is the potency of the book so great. Many of our greatest men, not excepting several presidents, have climbed up to success on a ladder of which the rungs were books. Every reader of THE ETUDE should constantly remember that he is living in a land where reading is imperative. Our public libraries and our book stores are filled with free post-graduate courses for those who desire to advance. The opportunities are so open and so inexpensive that you may rest assured that if you do not avail yourself of the splendid chances for advancement offered through the inspiration and instruction to be obtained through books, your rival surely will make use of these great advantages and outstrip you in the race.

The summer is the time of the year when the musician must do his best work in reading. We have, accordingly, prepared a list of books, selected from every available source, that we feel will be of especial value to him.

NOVELS AND MUSICAL FICTION.

"The First Violin," by Jessie Fothergill. Without doubt the most widely known and most popular of all musical novels. Although essentially a love story, it gives the experiences of a young woman music student in Germany with such accuracy and interest that one is fascinated throughout and at the same time benefited musically.

"Charles Auchester," by E. Berger. An interesting and well told story of musical life in Europe. The book has had a very large sale and has been popular for many decades. The writer's real name was Miss Shepherd, and the fictitious characters are supposed to represent musical celebrities, thus: Serraphael, Mendelssohn; Burney, Sterndale Bennett; Auchester, Joachim; Clara Burnett, Jenny Lind.

"The Fifth String," by John Philip Sousa. Mr. Sousa's versatility is nowhere so distinctly shown as in this story. The tale of an Italian violin virtuoso in America is filled with romantic interest and will surely please those who desire interesting musical fiction for summer reading. The book is illustrated with several excellent colored drawings by Howard Chandler Christy.

"An American Girl in Munich," by H. W. Daniels. The author's descriptions of her year of music study in the Bavarian capital are true to life, animated and attractive. She comments with originality upon the operas and symphonies which she heard in Munich, and a number of actual figures in the musical world are discussed with interest.

"Musical Sketches," by Elsie Polka. One of the most popular of all musical books. Although several decades have passed since the book was written, it still has a sale and is especially desirable for children's use. It is a series of interesting short stories dealing with famous musicians.

Additional novels of interest to summer readers: "The Prima Donna," by F. Marion Crawford; "The Charlantans," by Bert Leston Taylor; "Doreen," by Edna Lyall.

GENERAL MUSICAL BOOKS OF EDUCATIONAL VALUE.

"Musical Education," by Albert Lavignac. The mission of this interesting work is to indicate to the students the essentials leading to success in the different branches of music study. It is a very valuable work by a practical writer who for some years has held the important position of Professor of Harmony at the Paris Conservatory. The student who procures this work can avoid much waste by directing his course more intelligently, and the teacher can profit in like manner from the same work.

"The Art of the Musician," by Dr. Henry G. Hanchett.

One of the best of recent works upon musical analysis. Dr. Hanchett has for years been giving public recitals of great pianoforte masterpieces with great success. At these recitals he has given oral analyses of the works performed, and this work embodies many of the results of his excellent experience in this connection.

"Music and Morals," by the Rev. R. H. Haweis, M.A. Few musical books have been more popular than this collection of criticisms, essays and paragraphs. The book has no central purpose as the title might indicate, but is a highly interesting series of popular dissertations upon musical topics of interest to the music lover as well as the student. The topics range from philosophical and ethical subjects to biographical and historical sketches.

"Music and Musicians," by Albert Lavignac. This book is difficult to describe as it is so comprehensive. Lavignac has the impulse of the born teacher

and he has included in this attractive book of 500 pages information and instruction relating to musical history, musical theory, musical interpretation, and musical instruments that would be difficult to find in any other one volume. It is a modern work and one that we can not recommend too strongly.

"The Music of To-Morrow," by Laurence Gilman. Readers who want to become more intimately acquainted with the lives and music of Debussy, Strauss, d'Indy and other present day writers of important music will find Mr. Gilman's work very satisfying.

"How to Appreciate Music," by Gustav Kobbe. This book is intended for music lovers and is very popular, and is really a very comprehensive discussion of many phases of musical art in untechnical language. It is of particular interest to pianoforte lovers as the development of pianoforte music is given much attention.

"The Evolution of the Art of Music," by C. H. Parry. No musical book has had more commendation from thinkers in recent years than has this remarkably excellent work of Dr. Parry. Although scholarly and erudite, it is written in such a way that the student and the music lover will find much that is fascinating. The book is of particular interest to pianoforte lovers as the chapter upon "Incipient Harmony" and the one on "Modern Tendencies" are in themselves worth more to the student than the cost of the book.

"Power Through Repose," by Annie Payson Call. We have repeatedly recommended this book to our readers. It is the best remedy for exhausted nerves and tired minds of which we know. If you feel all worn out from your teaching season, get a copy of this book and take a week off in the country practicing its suggestions and you will come back to the city a different person. No nervous teacher or student should be without this book.

"Reminiscences of a Musician's Vacation Abroad," by L. C. Elson. If you have not yet become acquainted with this book, and if you have a sense of humor, you have a treat in store for you. Few more amusing books have ever been written. It may be read by general readers as well as music lovers. Moreover, it relates many musical anecdotes which are instructive and interesting to the student.

"The Music Life and How to Succeed in It," by Thomas Tapper. This work is one filled with sound practical advice and suggestion for ambitious young musicians. Additional books of general musical reading: "The Orchestra and Orchestral Music," by W. J. Henderson; "The Romantic Composers," by Daniel Gregory Mason; "The Love Letters of a Musician," by Myrtle Reed; "Shakespeare in Music," by Louis C. Elson; "Grand Opera in America," by H. C. Lahee; "A Guide to Opera," by Esther Singleton; "The Story of the Oratorio," by A. W. Patterson; "Thirty Years of Musical Life in London," by Herman Klein; "Beethoven and His Nine Symphonies," by Sir George Grove; "The Beautiful in Music," by Ed. Hanslick; "Psychology for Music Teachers," by H. Fisher; "The Opera," by R. A. Streaton.

BIOGRAPHICAL BOOKS.

The biographies of the masters of the past and present are so numerous that it would be impossible for us to include the names of these books with adequate descriptions in a list of this kind. Should you desire to investigate the life of any particular master, write to us and we will be very glad to give you any information you may request. Many excellent recent biographies have appeared and these books can be procured at reasonable rates. Among them are biographies of Puccini, Strauss, Paderewski, Debussy, Bruneau, MacDowell, Joachim, Grieg and Leschetizky. A number of excellent biographical books for young people by well known writers such as Thomas Tapper, Geo. P. Upton and others are constantly on hand, and if you will state your purpose, we will be glad to advise you what work in our estimation will be of most help to you. A few biographies of special interest follow:

"Beethoven, a Biographical Romance," by H. Rau. This book, and its companion book devoted to the life of Mozart, while not claimed to be authentic, gives a clear idea of the chief events in the life of the great master in so fascinating a manner that the reader often gains a better impression than could be gained from a formal biography. The sale of the books has been very great.

"Famous American Composers," by Rupert Hughes. Mr. Hughes very cleverly divides American composers into five classes: The Innovators, The Academics, The Colonists, The Women Composers, and The Foreign Composers. The last class includes the names of musicians of foreign birth who have made their homes in America. Practically all of the men and women of our nation who have accomplished important things in music are described with interest and with Mr. Hughes' accustomed force.

"The Philosophy of Singing," by C. K. Rogers. Notwithstanding the threatening complexity suggested by the title, this is one of the most helpful and practical books upon voice culture ever written. No teacher can read this work without becoming a better teacher. The writer was for years a successful singer, and her style is at all times clear, interesting and direct.

"Vocal Faults and Their Remedies," by W. H. Beare. The distinguishing feature about this book is that many frequent vocal faults are given special treatment, and singers who desire to devote part of the summer to uncovering their weak points and remedying them will find this an extremely valuable book. Such chapters as "The Wheezy Tone," "The Vocal Twang," "Throat Compression," "The Vibrato" are suggestive of the author's intent.

"Choirs and Chorus Conducting," by F. W. Wodell. Those who read the Vocal Department of THE ETUDE for last December will at once realize how practical and valuable anything Mr. Wodell may write upon the subject of singing and choral music must be. This book is indispensable to choir singers and choir conductors. It

"Chopin and Other Musical Essays," by H. T. Finck. ETUDE readers have had so many direct opportunities to become familiar with Mr. H. T. Finck's ability to treat musical subjects in a sound and scholarly manner and at the same time to make his articles alive with human interest that extended comment upon this excellent work is unnecessary. The essay devoted to "Schumann, as Mirrored in His Letters" is particularly attractive.

Additional biographical books: "Famous Singers of To-day and Yesterday," by H. C. Lahee; "Memories of a Musical Life," by William Mason; "Woman's Work in Music," by Arthur Elson; "Chopin, the Man and His Music," by James Hunecker; "Famous Pianists of To-day and Yesterday," by H. C. Lahee.

BOOKS FOR PIANO STUDENTS AND TEACHERS.

"Pianoforte Playing," by A. F. Christiani. This book is like a course of instruction in itself. No pianist can read it without being helped. It would be impossible to estimate its value to the teacher and student in a short paragraph like this. It gives the essential laws underlying musical interpretation, phrasing and accent, and at the same time through numerous examples very lucidly indicates the structural composition of some great masterpieces. It was used as a text book in one of the largest music schools of America and is a work we can most emphatically endorse to readers seeking "self-help" aids.

"The Aesthetics of Pianoforte Playing," by Dr. Adolph Kullak.

The writer was a brother of the famous Theodor Kullak, and this work is one that all advanced students and teachers should be familiar with. It contains many practical teaching hints in addition to the main subject of the book—the beauty in music. A perusal of the work will lead the thinking reader to become a better performer and a better musician.

"Music Study in Germany," by Amy Fay.

One of the most famous music books ever written. Miss Fay describes with splendid enthusiasm her student days with Franz Liszt and Ludwig Deppe. The book has great innate charm and at the same time is as good as a course of lessons to many earnest piano students.

"Descriptive Analyses of Piano Works," by Edward Baxter Perry.

Analyses of many of the most important and useful compositions of the great masters. Pieces like the "Moonlight Sonata," the "Chopin Ballades" and other works are carefully described.

"Pianoforte Music," by J. C. Fildore.

It gives the reader an idea of the great pianoforte music so that the student can be guided in selecting desirable music and comprehending its meaning and importance. The book is a history of technic and everything pertaining to the piano.

"The Appreciation of Music," by Mason & Surette.

An exceedingly valuable work tracing with great clearness the development of musical art through the various forms of musical composition. A musical supplement to this book can be secured containing the pieces analyzed, and the student will find that a home study course may easily be devised that will make the summer months ones of great profit. The musical selection presupposes that the student possesses a considerable pianoforte technic.

"Celebrated Pianists—Past and Present," by A. Erlich.

This is the most comprehensive collection of biographies of the great pianists in existence. One hundred and thirty-nine famous masters of the instrument are adequately considered, and in almost every case a fine portrait accompanies the biography. It is a book that every lover of the pianoforte should possess.

Additional books for piano students and teachers: "Ear Training," by Arthur Heacox; "The Great Piano Virtuosos of Our Time," by Von Lenz; "Technic and Expression," by Franklin Taylor; "Studies in Musical Graces," by Ernest Fowles; "A History of the Pianoforte and Pianoforte Players," by Oscar Bie; "The First Principles of Pianoforte Playing," by T. Matthay; "Artistic Pianoforte Playing," by E. Caland.

BOOKS FOR VOICE STUDENTS AND TEACHERS.

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it filled with practical hints that will put new life and vigor into your next winter's work.

Additional books of interest to voice students: "Ten Singing Lessons," by M. Marchesi; "The Art of the Singer," by W. J. Henderson; "How to Sing," by Lilli Lehmann.

BOOKS ON MUSICAL HISTORY.

"History of Music," by W. J. Baltzell. Few books have been so admirably arranged for the use of the student seeking self advancement along this particular line. Each chapter is in itself a comprehensive and adequate lesson upon some phase or epoch in musical history. The chapters are supplemented with questions and suggestions for review of previous lessons so that any intelligent student may take the book away for his summer vacation and return with a good working knowledge of musical history. Dr. H. A. Clarke, Arthur Elson, Clarence G. Hamilton, E. B. Hill, A. L. Judson, F. S. Law and P. W. Orem.

"How Music Developed," by W. J. Henderson. This work, written in Mr. Henderson's lucid and logical style, tells the story of music in a very interesting and enlightening manner. It is an excellent book for the student to read after a course of study in musical history with such a work as Baltzell's history. It gathers up the threads and leaves a cogent impression of the main facts of value to the student and music lover.

Additional books on musical history: "The Story of Chamber Music," by N. Kilburn; "The Story of Notation," by C. F. Abby Williams; "Music and How It Came to Be What It Is," by Hannah Smith.

BOOKS FOR CHILDREN.

"The Story of Music and Musicians, for Young Readers," by Lucy C. Lillie.

An attractive book for little folks giving the essentials of musical history with additional material of a biographical nature.

"The Child's Music World," by Thomas Tapper. An exceedingly interesting and helpful book for children written in Mr. Tapper's happiest style. Technical subjects are treated in the language of the child, and topics like "The Makers of Signs," "Wandering Singers" and "The First Songs" are ones which the teacher will at once recognize as essential and vital.

ORGAN BOOKS.

"Modern Organ Accompaniment," by A. Madeley Richardson.

An extremely valuable and comprehensive book for the organists' summer perusal. It is new this season and is one of the most interesting and authoritative works upon the subject yet issued. The book is designed principally for advanced organists.

"The Story of the Organ," by C. F. Abby Williams. A comprehensive and well illustrated history of the organ which the general musical reader will find quite as interesting as the organist. The organ student will find many points of direct educational value in this book.

"The Organ and Its Masters," by H. C. Lahee. A handsome well written book tracing the development of the organ and organ music from Cestibius of Alexandria to present day writers. There are many excellent illustrations including pictures of famous organs and organists. A chronological table of organ events completes this very necessary book for organists and students.

THE DEVELOPMENT OF THE ART OF TOUCH.

BY OSCAR BERINGER.

[The following paragraphs, taken from Bosworth & Company's recent publication "Fifty Years' Experience of Pianoforte Playing and Teaching" by Oscar Beringer, throw some significant lights upon several of the most interesting figures of the musical world of the last century.]

The wonderful improvement in pianoforte-playing made during the last fifty years is to a great extent attributable to the steady development during that period of the modern ideas and theories concerning Touch.

Touch, which nowadays we rightly regard as of vital importance, was almost entirely neglected fifty years ago. The present physiological treatment of this most important subject was undreamt-of at that time—no real theory of Touch existed. Where a player did use the right methods, it was by the light of nature solely that he did so; his instinct brought him to the same conclusions that we have arrived at by the light of reason. Such players as this were, however, few and far between; the old stiff-arm and wrist tradition was still subscribed to by the majority of players, including artists of the first rank such as Moscheles, Kalkbrenner, Cramer and Clementi.

To Plaidy and Thalberg the credit is due of having been the first to break loose from this tradition. Plaidy first taught octave-playing by a fall with the weight of the hand from a loose wrist and supported arm, which excellent practice has been from time to time exaggerated to such an extent, that pupils often were, and in a few cases still are, taught

to throw their hands as far back from the wrists as possible, and to strike the keys with the full force of the blow—a most pernicious habit. Another rule which he insisted upon was that in the position of the hand for finger exercises the centre of gravity should lean towards the thumb, and not, as hitherto taught, towards the little finger. In melodious playing he held that the fingers should be kept on the surface of the keys, and pressed firmly down upon them, this pressure being maintained until the next key was depressed. Curiously, he did not realize that this unnecessary continuance of pressure, after the production of the tone required, was a total waste of force.

Thalberg on Touch.

Thalberg laid still greater stress upon the touch question in regard to cantabile playing. In the preface to his work, "The Art of Singing applied to the Pianoforte" he says:—

"The art of singing well, a celebrated woman once said, is the same, to whatever instrument it be applied. And such is the fact. No concession or sacrifice should be made to the particular mechanism of any instrument; it is the task of the executant to subject that mechanism to the will of his art. As the piano cannot, rationally speaking, reproduce the highest quality of singing—namely the faculty of prolonging sounds—we must, by dint of skillfulness and art, overcome this defect, and succeed not only in producing the illusion of sustained and prolonged notes, but also of swelling notes.

"One of the first conditions for obtaining breadth of execution as well as pleasing sonority and great variety in the production of sound, is to lay aside all stiffness. It is therefore indispensable for the player to possess as much suppleness and as many inflexions in the fore-arm, the wrist, and the fingers, as a skilful singer possesses in his voice.

"In broad, noble, and dramatic songs, we must sing from the chest. Similarly we must require a great deal from the piano, and draw from it all the sound it can emit, not by striking the keys, but by playing on them from a very short distance; by pushing them down, by pressing them with vigor, energy, and warmth. In simple, sweet, and graceful melodies, we must, so to speak, knead the piano; tread it with a hand without bones, and fingers of velvet; in this case the keys ought to be felt rather than struck.

"There is one thing which I must not omit to recommend, and that is, that the player should observe great moderation in the movements of his body, and great repose of the arms and hands; that he should never hold his hands too high above the keyboard; that he should always listen to himself when playing; that he should subject himself to severe self-criticism, and learn to judge his own performance. As a rule, players work too much with their fingers and too little with their intelligence."

This extract, copied from a work written close upon fifty years ago, shows how advanced were Thalberg's ideas upon this most essential feature of pianoforte-playing.

Dr. Adolph Kullak, in his "Æsthetic of Pianoforte-playing," published in 1876, was the first to speak of "the fall of the finger," which phrase inevitably implies that the weight comes from the hand or arm; for otherwise, the uncontrolled fall of the fingers would not be heavy enough to produce a tone. Kullak further insists upon looseness of wrist, and finger-pressure in cantabile playing.

Germer, in his book on Tone-Production, holds to the old system of finger-work, or rather over-work, but, with it, he advocates a loose arm.

Deppe's Ideas.

To Deppe is due great credit for being the first to go in systematically for the loosely-supported arm in tone-production, but he was not sufficiently far advanced to realize the proper use of arm-weight in playing.

Caland, a pupil of Deppe, went further than her master. She fully recognized the necessity of using the upper arm, shoulder, and back. I will quote a few sentences from her book, which is called "Artistic Piano-playing."

"The hand must first of all be emancipated—must be quite free from the hampering weight of the arm. The hand must be light as a feather. The hand will be light only when it is carried, instead of carrying itself over the keyboard. The lightness and freedom thus imparted to the hand is effected through the agency of the shoulder and arm muscles."

In 1881, Du Bois Raymond, in the epoch-making lectures he gave in Berlin upon the physiology of the muscles, and their relation to the movements of the body, gave a fresh and well-directed impulse to this quest for the best means, scientifically, of tone-production.

Since that date book after book has appeared on the subject. Their authors include Marie Faell, many of whose conclusions are, to my mind, quite erroneous; Söchting, whose system is an amplification of Deppe's and a host of others.

The soundness of Leschetizky upon the touch question, although he himself has not written any book upon the subject, is exemplified, not only by the admirable playing of his pupils, whose touch and tone-production are unexceptionable, but also by the writings of two of his disciples, Marie Unschuld and Makine Bree, who, in her book on the Leschetizky method, has a chapter on Cantabile playing, in which she strongly urges that the weight should be released, and the pressure on the key relaxed, immediately after tone-production: a point upon which Leschetizky himself laid stress.

Two important works by English authors have recently seen the light: they are Townsend's "Balance of Arm in Piano-Technique," published in 1903, and "The Act of Touch," by Tobias Matthay.

I now come to the two latest books upon the subject, both of them German publications: Breithaupt's "Die Naturliche Klaviertechnik," in which he summarizes, from the musician's point of view, all that has been said hitherto with regard to touch; and "The Physiological Mistakes in Pianoforte-playing, and How to Correct Them," by Dr. Steinhausen, an eminent German surgeon. This latter is, in my opinion, by far the most important work upon technique, from the physiological point of view, that has appeared up to the present date.

The gist of these successive efforts to systematize and elevate touch and tone-production, seems to me to be contained in the following five rules:—

1. Avoid all stiffness in the joints, fingers, wrists, elbows, and shoulders.
2. Avoid the over-practice of any one particular movement, especially those affecting the weak finger-muscles. (It was the neglect of this precaution that led to the injuring, and in some cases, the permanent laming of the hand, which was so prevalent among pianists a few years ago.)
3. Discontinue pressure immediately after tone-production; continued pressure means unnecessary fatigue.
4. Use the whole weight of the arm for big tone-production.
5. Make use of a rolling motion of the elbow for throwing weight from one side of the hand to the other, or even from finger to finger.

MAKING MISTAKES AT THE LESSON.

ONE of the most frequent exclamations that teachers hear at the commencement of lessons is this: "I don't know how it is, but I can always play finely at home. When I come to my lesson I make so many mistakes that I never think of making when I practice."

If you are a teacher, you have probably heard this thousands of times. If you are a pupil, you probably have said it many times. It is a very annoying condition and one for which it is somewhat difficult to prescribe a remedy. The cause, however, is very readily discovered. The nervous condition of the pupil is quite different when practicing aloud and when at the lesson. The pupil may have practiced with great faithfulness and have attained some commendable ability to play a piece at home. When confronted with the idea that there is someone present who may know more about music, the mental control over the fingers seems to fairly slip away despite all efforts to retain it. Sometimes this is due to the fact that the pupils have not given sufficient time to securing the right kind of a mental control. They practice too rapidly and do not give sufficient attention to technical details and to the mental digestion of each phrase. Again, the excitement of the lesson leads them unconsciously to play at a much more rapid rate than they are accustomed to play the same piece at home. The pupil should always remember that the nervous strain of the lesson must invariably be reckoned with and that it is very unwise to play the piece at a tempo equal to or greater than that attempted at home. The lesson is, after all, the crucible in which the piece is tried out. If it stands the test of the lesson, it is doubtless in good condition.

Letters From Our Readers

We are convinced that among the rank and file of the readers of THE ETUDE, there are teachers and students who could send us letters upon vital musical topics of the day that would be well worth publishing. In order to encourage these writers we will give one subscription to THE ETUDE for every letter accepted. The letters should be not more than 500 words, nor less than 400 words in length. They should be written upon one side of the paper only, and should be distinctly marked, "For THE ETUDE Letter Box." They must not be articles but letters. While they must bear upon practical musical educational subjects, they must be filled with human interest. Every word, every line, every paragraph must be necessary, pertinent to the subject of the letter and alive with enthusiasm. Do not choose deep or involved subjects. We want letters upon everyday problems, opinions or relations of experiences that will help the teacher or student to work better. Of course, only a few letters can be accepted, but even if you do not have your letter accepted, you will have had the advantage of putting your thoughts into tangible shape, and this is one of the best mental practices in which the teacher or student can indulge.

NOTES VS. STYLE.

To the Editor of THE ETUDE:

One of the most serious errors made by music teachers of to-day is that they mistake "note teaching" for music teaching. The style of the composition and its interpretation seem to have become entirely without the province of some teachers, and they spend their time solely in determining whether the pupil puts down the right notes at the right time. If our present-day teachers get their pay for teaching notes alone they are extortioners in the first degree. There are few students of music beyond the lowest degrees of proficiency who cannot decipher, at once, every note on the printed page, and give its representative tone. There is also not a pianola on the market that cannot baffle, in mechanical exactitude, the technic of even our best artists. But which do you prefer to hear, Paderewski, or your baby brother pushing the pedals of your neighbor's pianola?

I was once offered the privilege of attending a pupils' recital (on the organ) at which some fifteen or twenty students played compositions ranging from the first grade of difficulty up to Bach's masterpieces and the technic-trying sonatas of Guilman. At the close of this recital the teacher gave his usual talk, mainly on the subject of "notes vs. style." He complained bitterly that they (his pupils) invariably came with the lesson only half learned. Consequently, he had time at the lesson hour only for correcting wrong notes, and never had the opportunity of teaching interpretation.

This man, a master of style and notes as he was, had the habit of stopping a pupil every time he heard or saw a wrong note, and having the passage repeated, even though the error was due to an accident, and not as the result of ignorance or faulty practice.

Now we would not for a minute advocate attention to notes. Notes form the material into which we put style. Every teacher will admit that there is a time, which comes again and again in his busy life, when he is a little lax in his own work, and when errors creep in, which are always more telling to himself than to his average hearer. These times must be guarded against in both teacher and pupil, but to be constantly boring the life out of a pupil, by paying supreme attention to trying to accomplish the impossible, is, to say the least, out of place in the common-sense world of to-day. Let it be stated a little more plainly that we firmly believe it to be impossible for the average pupil, of only a few years' experience, to play a lesson for the teacher, whose great superiority he recognizes, without making quite a few mistakes. There is a calm composure and supreme command over self which comes only after years of experience in our chosen vocation, whatever it may be.

Let us consider ourselves and see whether we may not be the cause of our nervous pupils' wrong notes, by putting too much emphasis on exactness, and, consequently, an additional strain on his already busy mind. As the next lesson hour draws near, let it be remembered what Ries says of Beethoven as a teacher, "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, or feeling, or attention."

T. S. G. B.

A NOVEL "COUNTING" HINT.

To the Editor of THE ETUDE:

I enclose a little experience I had in teaching, which I thought might be of use to some other teacher.

My pupil was a dear little creature with a flower-like face and a halo of golden hair, and was struggling with the mysteries of the first music lessons. As time went on she absolutely refused to "count." Surely it could not be stubbornness! She seemed to thoroughly understand, but her rose-bud lips were sealed and not a sound would issue from them. An appeal was sent to mamma, all to no avail.

Then a bright thought came and at the lesson hour when the little fingers were behaving so well but still with no counting to be heard, I said, "Let us take turns counting, you can say the first, I the second, you the third, I the fourth. Now say yours out loud so I will know where to say mine."

A smile flitted across her face. It was a new game, and the counting began. So earnest did she become that in attempting to count her "turn," she was soon unconsciously counting the second and fourth also and discovered that counting wasn't such a dreadful thing after all. It was "just fun."

I have used this plan with many a little pupil whose lips were otherwise sealed and it proved satisfactory in every case.

FLORA J. MANLOVE.

TOPE PRODUCTION ON THE PIANO.

To the Editor of THE ETUDE:

In an article on tone production on the piano, in the January number of THE ETUDE, Mr. Herve D. Wilkins closes some very interesting and, I think, sound remarks by saying, "It follows from the above reasoning and explanations that the use of snapping finger motions and a solely percussive touch can not result in expressive piano tones." Tyndall says that "when the hammer of a pianoforte remains in contact with the string three-sevenths of the period of vibration of the fundamental tone, the intensity of the overtone is nine, estimating the foundation tone at one hundred. When, however, the duration of contact is diminished to three-twentieths of the period of the vibration of the fundamental tone, the intensity of the harmonic rises to 357; while, when the string is sharply struck with a very hard hammer, the intensity amounts to 505." From this we may safely infer that as the mode of attack determines the rapidity of the movement of the hammer, it also determines how long it will remain in contact with the string, for the quickness of the rebound will be determined by the rapidity of the attack; hence, no matter what kind of an action the piano may have, the mode of attack must determine the "Klangfarbe" (clang-tint) or quality of the tone.

I think that the direction to "strike the fingers like hammers" has caused much misapprehension; yet the direction is good enough, for one does not throw a hammer at a nail, but guides its direction by a tactful muscular control. Taken in this sense, the player should not lose control of the finger until it hits the key, and often not then, but this is not the idea generally conveyed by the direction. Christiani says, "Touch without pressure can never produce depth of tone." Again, "Expression requires pres-

sure—finger pressure." This touch requires conjoint action between the extensor and flexor muscles of the fingers, and, when it is attained, the delicacy of touch will permit the player to get the best tone from the piano. Again Christiani says close attention to accents has a surprising effect in improving the touch. How? Because he demands that accents be given with the pressure touch, the effort to make the softer notes properly causes the extensor muscle to check the flexor in its descent, and this action is the basis of a good melody touch, out of which very naturally by touching lightly the passage touch is developed, because in the melody touch the key is held down until its neighbor is clear down, that is, you transfer the pressure from one note to another, while in the passage touch the hand lies so lightly on the keys that the moment the second finger feels its key the first key is released, thus making rapidity possible. Again Christiani says, "A really great pianist may show his superiority by striking a single note." How? By so gauging the rapidity of his touch that he gets the best tone the piano is capable of. This may, perhaps, be done instinctively; then it is, as the Germans say, done "by the grace of God." It may be said that the cultivation of this slow touch will result in a sluggish action of the hand, but there is more precision when the two muscles work conjointly than when the finger is thrown or dropped and momentary control of the extensor muscle is lost. As soon as the sensation of conjoint muscular action is recognized and established, it enhances speed instead of being an obstacle to it.

A new piano with soft hammers does not show the difference in touch greatly, but a piano with the hammers somewhat hardened by use will show it plainly, and such an instrument should be used in determining the question. If the difference is plain in such an instrument, the principle holds good with all pianos, and accounts for the different "touches" of pianists, for no matter how great a "genius" the performer may be, he can not make a tone from the piano without mechanical means. The genius instinctively employs the muscles of his hand in such a manner as to get the best tone, and when his method is known, may it not be employed, to some extent at least, by those less gifted?

ELMER COOK,
Philippine Islands.

STUDYING RHYTHM WITH THE METRONOME.

To the Editor of THE ETUDE:

I cannot say how much pleased I was to read Mrs. N. S. Carey's idea on scale practice in the May ETUDE.

My opinion is that the tonic minor should be taught before the relative minor, but the difference in the signature must be made clear to the student, as it will be useless, as far as comprehension will go; then the relative minor and its signature.

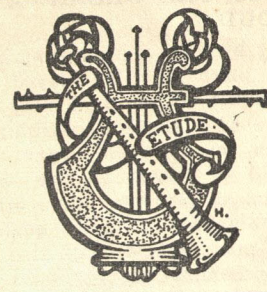
Do not be satisfied with knowing all the scales, you must also know the chords, both major and minor.

One word for our good friend, the metronome. In the first place, it surely is a help for our nervous system. I have noticed many articles, but I would like to suggest my plan. Many think there should be a beat for every sixteenth-note, but in case of a few measures in triplets in the right or left hand, what are you going to do? My plan of work is to start with fifty for an eighth-note, and if triplets occur, they will not always be in both hands, and your time will be correct throughout the piece. Having practiced it a while and steadily increased the speed, start in with fifty for quarter-note and steadily increase; if there should be measures which stick, take them fifty for every sixteenth-note until you can play them like the rest.

The metronomic rate should only be kept advancing until you begin to stumble, then try it slow again; if the same result, drop what you are working on and take up something else.

Learn to think for yourself; a teacher has not time to explain everything during the lesson hour. You can spend all the money you want for instruction; if you don't think for yourself, you will make slow progress.

Mrs. JOHN GALBRAITH.



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 questions and the answer

TROUBLESOME QUESTIONS FOR YOUNG TEACHERS.

The Reed Organ Student.

"I am a newcomer in these columns, but, as I have had so much help from the department, I would like to ask for a little advice. I am a young teacher of the piano, and have also studied the pipe organ. I now have one pupil who wishes lessons on a small reed organ. I was far advanced on the piano and thoroughly conversant with all the scales and arpeggi before I studied the organ. I would like to know if I should teach the scales and arpeggi with their various motions in same manner as upon the piano? Also, would you suggest a course of study that might be used with beginners on the reed organ, as well as those who have made a little progress?"

THIS is a problem that is liable to confront any teacher at any time. The reed organ is an instrument capable of furnishing much pleasure, when rightly handled. It needs special attention, and, indeed, most piano players make but a sorry effect upon it in their first attempts. It is used in many small churches and those who have to play it should give it careful attention. It is found in many homes throughout the country, coupled with a laudable desire to make best use of it. It is not found in as great numbers now as in the days before the advent of the cheap piano. But, judging from the sounds that emanate from some of these instruments, after they have been used for a time, a well-played organ could furnish much more pleasure.

As far as the motions of hands and fingers are concerned, they should be precisely the same as upon the piano. The correct finger stroke for the piano is the correct stroke for the organ, the only difference being that the various gradations in the strength of the blow are not necessary, as an increase of power is not gained in that way. The great difference between the two instruments lies in the application of legato, which is much more constant upon the organ. Piano pupils when properly taught should possess this legato, as no true legato can be produced upon the piano without it, but I am sorry to say it is not so universal as it ought to be. It would be most advantageous if every piano student could practice upon a reed organ for a little time every day until the real meaning of legato could be thoroughly understood and felt. The nature of piano tone is such that it is difficult to train young and undeveloped ears to distinguish a good and poor legato. The discriminative power itself needs much training.

Therefore your beginning organ student should be trained in exactly the same manner as a piano pupil. As he advances, the paths will diverge, because of the multitude of piano effects that are not possible upon the organ, due in considerable degree to the pedal. Exercises for finger, wrist and hand motions should be the same. Scales, arpeggi and finger exercises for the cultivation of facility upon the keyboard should be taken up in the same manner as upon the piano, although they cannot, of course, be practiced in the same extended forms. Theodore Presser's "First Steps in Pianoforte Study," is an admirable book from which to teach the preliminaries. With this may be taken Landon's "School of Reed Organ Playing," in four books, representing as many grades. "Classic and Modern Gems for Reed Organ," will provide you with a choice collection of pieces. When the pupil is near the completion of these, it will be time for you to make preparation for the next steps. I would advise in all such cases that the work be done thoroughly, as when the interest is once aroused in students, they are very likely to want to continue their work by taking up the study of the piano.

Piano Instruction for Voice Students.

"I should like to ask for a little information relative to learning to read music at sight, and also to learning to play the piano well enough to be able to accompany my own singing. I have taken a number of piano les-

sons, but my progress was unsatisfactory. I am at present taking vocal lessons, and am anxious to learn enough about the piano, and, if possible, to master the art of sight reading to such an extent that I may be able to derive pleasure from my music."

Your progress upon the piano will depend upon the intelligence of your teacher, the amount of intelligent application you bestow upon it, the amount of your natural aptitude and your age. Elsewhere in this department you will find a consideration of this latter qualification. If you have a good teacher, follow his directions explicitly. For learning to read piano music at sight get pieces that seem easy to you and play them through, one after the other, at proper tempo. For this practice do not learn them and do not repeat many times. As soon as a piece is learned, it is no longer being read at sight. In order to have enough music to practice, buy one of the various collections of easy music. In order to acquire a feeling for chords, which is of great value to one in playing accompaniments, there is no better sight-reading exercise than taking the hymn book and playing the tunes, one after the other, from cover to cover. If you will practice these, without repetition, up to time, thus training the eye to quickly grasp chord successions, you will doubtless be surprised at the amount of progress you will make in this class of work. The book can be played through several times to advantage.

For vocal sight reading I have for years used "Sight Singing Exercises," by Gilchrist, with great success. The collection of exercises is in three books. The first is a collection of diatonic time exercises; the second, interval exercises. Although these exercises are more profitable when used under the direction of a teacher, yet you can practice them by yourself and acquire much facility. If you wish to gain substantial facility you will avoid the use of the do re me syllables. It is a good plan to practice with the pitch names, A, B, C, D, etc., and with the scale numbers, 1, 2, 3, 4, etc., in order to acquire a feeling for the relationship of the tones of the scale, but otherwise the syllable la will do for all practice.

Securing Desirable Pupils.

"I have been teaching the piano for nearly two years but have never had more than six or seven pupils at a time. Can you suggest any way by which I can secure more? I live in a suburb of this large city, which is already overcrowded with both old and young teachers. I have repeatedly read in THE ETUDE your advice to young teachers, not to teach in a large city at first, but circumstances do not permit of my leaving here at present."

Any advice that I may have given in regard to teaching in small communities did not mean that young teachers with homes and connections in large cities should migrate to small towns to find a clientele, or learn how to teach. You would find the small cities just as overcrowded. My advice in this regard was intended to try and offset the tendency in small towns among teachers to become discontented with their surroundings and lack of advantages, and to assume that if they could only locate in some large city they would more easily find pupils. In experimenting along this line, such teachers have generally met with cruel disappointment, finding their difficulties increasing a hundredfold on reaching the city.

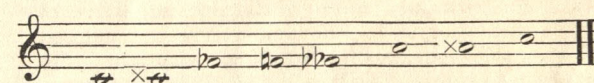
You would better advertise yourself in every way you can, and advertising does not mean only a card in the newspapers. But you will need to make yourself and your work felt in the community. Try and make yourself an active influence along as many lines as you can think of, and in connection with certain organizations. Bring people's attention to your work as much as possible. Can you not arrange recitals for your pupils. They may be small affairs in your own home, but they will set your pupils and their parents to talking, and the more you can make people talk about you the better. Being a young teacher, you cannot expect pupils

to come to you as readily as they would if you were older. They not only do not know about you yet, but feel uncertain of the quality of your work. A young person in every walk of life has to bide his time.

Some Important Questions.

- "Will you please answer the following questions which are troubling me?"
- "1. Why are dots used instead of writing notes with ties?"
 - "2. Why are slurs used?"
 - "3. What is the Italian term that indicates the soft pedal?"
 - "4. What does a small horizontal line over a note mean?"
 - "5. How many kinds of staccato are there?"
 - "6. What is the third pedal of a piano?"
 - "7. How can a finger be cured of breaking in at the first joint?"
 - "8. How can one break one's self of glancing back and forth between music and keyboard?"
 - "9. Why is E sharp or B sharp used when F or C could be written?"

1. Simply as a convenient abbreviation.
2. Originally to indicate legato. They are now commonly used to indicate phrasing.
3. Una corda.
4. Indicates that a heavy, marcato effect is desired, proportional, however, to the degree of power of the context.
5. Two main divisions—finger and wrist staccato.
6. Sustaining pedal—for prolonging single tones.
7. Place the point of the finger on the edge of a table and let the entire weight of the hand rest upon it, adding much pressure as well, oscillating from the wrist up and down. Keep the finger in its correct, well-rounded position. Afterward raise finger high and strike as hard as possible on table. Practice faithfully every day until no further difficulty is experienced. Do not be discouraged if it takes weeks to bring about the desired result.
8. By taking music that does not involve difficult positions, keeping the eyes fixed upon the music and refraining rigorously from looking at the hands. A certain amount of glancing back and forth is unavoidable.
9. Simply because in a given condition F or C could not be written. There are seven letters representing the seven tones of the diatonic scale. In writing the diatonic succession upon the staff no letter can be repeated. In writing the scale of F sharp, for example, the letter succession must be F, G, A, B, C, D, E, F. Each of the letters is sharpened except B. If the last two letters were written as you suggest, F and F sharp, the succession would not be diatonic, for F would appear twice and E not at all. As a curiosity in this connection the following represents the sounds of the scale of C major, although only three letters are used. I think it will represent graphically to your eye, however, why the seven letters must be used in order to logically present the diatonic succession.



Starting Music Late in Life.

"Can a man begin music at the age of twenty and accomplish much?"

It is impossible to predicate exactly in regard to this. There is always the possibility of an exception to all experience. It depends altogether on how much you wish to accomplish. If you desire to become a virtuoso pianist the probability is that you will fail; but if you have a love for music and will intelligently apply yourself, you can, without doubt, learn to play the piano brilliantly, which is as much as one can say of the majority of players. Virtuoso pianists are few and far between. The trouble with learning to play the piano after maturity is that the tendency of the muscles is to become stiff, and, of the ligaments, to lose all pliability. Consequently those who acquire a control over their hands during their youthful years have an incalculable advantage. Indeed a child can hardly begin too early to get used to the keyboard. Under such conditions the muscles and ligaments naturally grow and conform themselves to the desired conditions during the years of constant practice. After maturity they become set and assume conditions that are only overcome by the utmost resolution. It is impossible to fix any definite age limit for the setting of the muscles. It varies with different individuals. One celebrated virtuoso is reputed to have acquired the most of his technic after the age of twenty-eight, but this is

(Continued on page 405.)

Explanatory Notes on Etude Music

Practical Teaching Hints and Advice for Progressive Students and Teachers

By MR. PRESTON WARE OREM

SCHERZO, OP. 16, No. 2—MENDELSSOHN.

THIS composition is number two of the set of three piano pieces Op. 16, which were originally published under the title "Fantasies" or "Caprices." They were written in 1829 during a sojourn of the composer in England. In a letter to a friend he calls them "three of my best piano compositions." The "Capriccio" in E minor, now known as "Scherzo," is perhaps the most popular of the three pieces. It reveals the composer in one of his favorite moods. In its fairy-like delicacy it reminds one very much of the music to "Midsummer Night's Dream." Indeed, it is in the same key as the overture, a key, by the way, which seems to have been a favorite with Mendelssohn, since he also employed it for the celebrated "Concerto" for violin, for some of the "Songs without Words," "Rondo Capriccioso" and a number of other compositions. In music descriptive of fairy-land Mendelssohn excelled. In writing these three pieces, Op. 16, Mendelssohn seems to have had certain definite ideas in mind. The first piece of the set, the "Andante and Allegro" in A was suggested by the perfume of some carnations and bears the motto "Roses and Carnations in Plenty." The "Scherzo" No. 2, beginning with the reiterated high B's suggests a passage played on the "faerie trumpet" of a tiny woodland flower, a spray of which the composer drew on the margin of the music paper. Mendelssohn's piano playing is said to have been characterized by a delicacy of touch and tone not exceeded even by Chopin and Thalberg. His technique was fluent and remarkably accurate. He must have been at his very best in the performance of pieces of this style.

The foregoing is intended to furnish the student with some idea as to the proper rendition of the piece under consideration. Note the "faerie trumpets" at the beginning. As played by Leschetizky and as indicated in his editing, this opening passage is to be divided between the hands. Although very possibly it was not so executed by the composer, it is nevertheless in accordance with modern technical views, and will certainly add to the clarity and necessary crispness of the execution. The principal theme in staccato must be played with the most extreme lightness and delicacy, reminding one of the evolutions of an elfin ballet. The occasional sustained notes are again suggestive of the "faerie trumpet." They must ring out against the staccato passages. Beginning with the 16th measure the trumpet call and the dance theme are very cleverly combined. At the 31st measure a deeper sustained tone is heard, typical perhaps of a woodland hunting horn. The arpeggio work beginning at the close of the 47th measure must begin very softly in order to prepare the way for the lengthy crescendo which follows. This must be worked up to a strong climax. Beginning with the 58th measure there is a bravura passage in octaves. Passages of this sort appear to have been favorites with Mendelssohn and appear in many of his piano pieces. They are to be played with force and brilliancy. Note well the contrast following the octave passage between the fortissimo trumpet call and the pianissimo fragment of the dance theme. The flowing *cantilena* beginning at the 70th measure must be played with much expression. This is also one of Mendelssohn's characteristic thematic passages. The ascending trumpet call just before the change to the E major may be taken to represent a signal for the close of the dance, and the whole piece dies away in the softest pianissimo.

ROMANCE—A. JENSEN.

ADOLPH JENSEN (1837-1879) is known as a disciple of Schumann. He was practically self-taught and was one of a group of composers the product of the romantic movement headed by Schumann. He is chiefly known as a song composer, but his piano pieces are of much beauty and of some originality. This "Romance" is one of his characteristic works. It must be rendered with song-like effect,

the broad phrases of the melody being brought out with round full tone. The tenor part assigned to the left hand should also be well brought out, giving the effect of a duet for soprano and tenor. The accompanying tones are to be subordinated.

This piece will amply repay careful study. It is a fine specimen of the singing style as applied to the piano and will afford excellent opportunity for the cultivation of the true legato.

LANDLER, OP. 21, No. 5—KARGANOFF.

THE ländler was originally a slow Austrian waltz, danced in quiet, equal steps. In modern times it has become a characteristic dance and has been idealized by many composers, beginning with Beethoven. One of the best known ländler is the famous waltz in Weber's "Freischütz." Genari Karganoff (1858-1890), a Russian composer and pianist, was a pupil of Reinecke and of Brassin. He has been a prolific composer for the piano, particularly of pieces in the smaller forms and of characteristic style. This ländler is from a set of pieces, Op. 21, and is a genial and highly characteristic work in which the composer has aptly caught the spirit of the old dance. It must be played with strict attention to the rhythmic swing and with due observance of all the dynamic signs; and not too fast. Attention is called to the "Musette" or bag-pipe effect of the passage in C major.

FABLE—RAFF.

THIS is a characteristic piece of much interest and beauty. Joachim (1822-1882) was a talented and extremely prolific composer. This Fable is one of the most popular of his shorter piano pieces. It is of but moderate difficulty. It requires clean playing and delicacy of touch. The piece is to be taken at a rather rapid pace and the baritone melody in the left hand with which it opens is to be given out firmly and in a pointed manner. The arpeggios with which the theme is accompanied on its second appearance must be played in a rippling manner. The middle section in B major must be played smoothly and with accurate phrasing, in the manner of a string quartet, the inner voices being well brought out. All the ornamental passages should be played with extreme delicacy.

SECOND SERENADE—KOELLING.

THIS is the most recent composition of this veteran composer. His First Serenade has been a great success, and we venture to think that his second will be equally well liked. The fact that it is a serenade gives a clue to its proper interpretation. All the staccato passages must be played crisply in the manner of the plucking of stringed instruments. The melody is to be delivered in the manner of one singing. The entire piece is graceful and elegant. It should not be taken at too slow a pace.

TREAD WE A MEASURE, GAVOTTE—ALETTER.

THIS is a dainty little piece in the style of the old dance. The rhythm must be well marked and the whole piece played in a stately manner, very precisely, reminding one of court ladies and gallants participating in the dignified and deliberate figures of the old fashioned dance.

ROSEMARY—WEIL.

THIS composition is an important novelty by an American composer. It is an excellent example of the better style of drawing room music. The expressive opening theme should be well brought out somewhat in the manner of a cello solo, the accompaniment being played lightly and well subordinated. The middle section should be played in a rather agitated manner working up to a climax before the return of the first theme. Careful attention to the fingering indicated, and to all the marks of phrasing and expression, will add much in the proper rendition and interpretation of this piece.

OFFERTORY IN G, FOR THE ORGAN—A. F. LOUD.

THIS is another novelty by a successful American woman composer. This piece may be played effectively on any two-manual organ, and may be successfully adapted for even a smaller instrument. If performed on a two or three-manual organ, the right hand melody should be played on the swell with either the "Vox Humana" stop or some other soft reed, or a soft combination of reedy quality. If the "Tremulant" is a good one it may also be drawn. The left hand accompaniment should be played either on the "Choir" or the "Great," preferably with the "Melodia" or "Clarabella." This piece is useful for a variety of purposes, either as an opening number for church service, as an offertory, or as a communion piece.

THE SUMMER GIRL WALTZ—LINDSAY.

THIS is a useful little teaching or recreation piece for pupils well along in the second grade or about the beginning of the third grade. Its definite rhythmic swing and catchy melodies render it useful for dancing purposes in addition to its value as a teaching piece. As a recreation piece it is sure to be much appreciated by young players. This piece should be played very steadily and in strict time, with firm accentuation.

CHROMATIC POLKA—HEINS.

THIS is a clever little teaching piece, calculated to familiarize the pupil in a pleasing and interesting manner with the chromatic scale. There are very few such pieces, and this is one of the best we have seen. It certainly affords a very pleasant medium for acquiring the chromatic scale, its fingering, and its manner of use in a musical composition.

MOONBEAMS—WORTHINGTON.

THIS piece is one of a set entitled "Scenes on the Niagara." It is of the barcarole type with a very taking rhythm, and a characteristic swaying motion. It must not be played too fast. It demands smoothness of execution throughout and the singing tone. It should be played tenderly, with poetic expression.

BARCAROLLE FOR VIOLIN AND PIANO—ATHERTON.

THIS is a charming composition for violin and piano. The violin part is not at all difficult, but requires tasteful and expressive playing. The piano part is interesting and quite independent, it should be played very neatly and well subordinated to the solo instrument.

DELTA KAPPA EPSILON MARCH (4 hands)—PEASE.

THIS is an old favorite, written in the grand march style, and now newly arranged for four hands. It will make an excellent exhibition piece, or an opening or closing number for a pupils' recital. It might also be used for marching purposes, at commencements or similar gatherings.

OUR VOCAL NUMBERS.

THREE songs will be found in our music pages this month, two of them very decided novelties. Williams' "Only Waiting" is a touching sacred song which should be much appreciated by church singers. It is especially suitable to be used at evangelistic services or at devotional meetings, and should prove effective and popular with congregations when sung in an expressive manner.

J. Lewis Browne's "Lullaby" is a new work by a successful and experienced song composer. The composer regards this song as one of his best. It is highly artistic in its simplicity; one of the best lullabies we have seen in a long time, and destined to take high rank. It is par excellence a singer's song. Attention is called particularly to the canonic effect of the accompaniment, wherein the tenor voice of the left hand imitates the vocal melody at the distance of one measure, also to the humming refrain in triple time.

Galloway's "Gypsy Trail" is a striking song of the vigorous manly type. Mr. Galloway has made a singularly happy setting of Kipling's celebrated verses. This song is already highly popular and should find a ready welcome among our ETUDE readers. It should be sung in declamatory style, with vigor and spirit. The rhythm of the accompaniment should be well marked.

FABLE

FABLIAU

J. RAFF, Op. 75, No. 2

Vivo M. M. $\text{♩} = 120$

p leggiero
in poco marcato

p

rit. *a tempo*
leggiere. sempre

f

cresc. *pp*

Musical score for page 372, titled "THE ETUDE". The score is written for piano and features a variety of dynamic markings and articulations. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score consists of eight systems of music. The first system begins with a piano (*p*) dynamic and includes a forte (*f*) section. The second system features a piano (*p*) dynamic and a forte (*f*) section. The third system includes a piano (*p*) dynamic and a forte (*f*) section. The fourth system features a piano (*p*) dynamic and a forte (*f*) section. The fifth system includes a piano (*p*) dynamic and a forte (*f*) section. The sixth system features a piano (*p*) dynamic and a forte (*f*) section. The seventh system includes a piano (*p*) dynamic and a forte (*f*) section. The eighth system features a piano (*p*) dynamic and a forte (*f*) section. The score concludes with a *morendo* marking.

Musical score for page 373, titled "THE ETUDE". The score is written for piano and features a variety of dynamic markings and articulations. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score consists of eight systems of music. The first system begins with a *dolcissimo* marking and includes a piano (*p*) dynamic. The second system features a piano (*p*) dynamic and a forte (*f*) section. The third system includes a piano (*p*) dynamic and a forte (*f*) section. The fourth system features a piano (*p*) dynamic and a forte (*f*) section. The fifth system includes a piano (*p*) dynamic and a forte (*f*) section. The sixth system features a piano (*p*) dynamic and a forte (*f*) section. The seventh system includes a piano (*p*) dynamic and a forte (*f*) section. The eighth system features a piano (*p*) dynamic and a forte (*f*) section. The score concludes with a *morendo* marking.

Dedicated to my sister, Regina Weil

ROSEMARY

"There's rosemary, that's for remembrance; pray you love, remember:"
Hamlet, Act IV, Scene V.

HENRI WEIL

Slowly, with expression, and tenderly. M.M. ♩ = 66

mf dolce

cresc. dim.

f dim.

cresc. dim.

mf cresc.

f dim.

dolce cresc.

dim.

cresc.

f

atempo dim.

dolce

Piu mosso

mf

dim.

dolce

rall.

dim.

mf

Tempo I.

mf dolce

dim.

mf cresc.

rall. atempo

f dim.

dolce

mf

cresc.

dim.

mf

f

dim.

cresc.

mf senza Ped.

dim.

rall.

OFFERTORY
in G
for the Organ

A.F. LOUD

Registration:

Sw. Vox Humana, or Soft Reed, 8' (Trem. ad lib.)
Ch. or Gt. Melodia 8'
Ped Soft 16' & 8'

Andante con moto M.M. ♩ = 80

Sw.

Ch. or Gt.

Ped.

cresc.

poco a poco cresc.

poco piu mosso

rall.

molto

D.C.

DELTA KAPPA EPSILON MARCH

Arr. by W. P. Mero.

Secondo

A.H. PEASE

Tempo di Marcia M.M. ♩ = 100

f quasi tromba *ff* *f* *ff* *ff*

ff *f*

ff *p*

cresc. *f*

ff

TRIO *p dolce*

f *ff*

DELTA KAPPA EPSILON MARCH

Arr. by W. P. Mero.

Primo

A.H. PEASE

Tempo di Marcia M.M. ♩ = 100

f quasi tromba *ff* *f* *ff* *f*

ff *f*

ff *p*

ff *f* *ff*

TRIO *p* *f*

ff *ff*

THE ETUDE

Secondo

THE ETUDE

Primo

THE ETUDE SCHERZO

Edited by TH. LESCHETIZKY

Presto M.M. $\text{♩} = 100$

Felix Mendelssohn-Bartholdy, Op. 16, No. 2

First page of the musical score for 'The Etude Scherzo'. The score is in G major, 2/4 time, and consists of 16 measures. It features a piano (p) and forte (f) dynamic range, with various articulations like staccato and crescendos. The right hand plays a series of chords and single notes, while the left hand plays a steady eighth-note accompaniment.

THE ETUDE

Continuation of the musical score for 'The Etude Scherzo'. The score continues for 16 measures on this page. It features a piano (p) and forte (f) dynamic range, with various articulations like staccato and crescendos. The right hand plays a series of chords and single notes, while the left hand plays a steady eighth-note accompaniment.

THE ETUDE

Musical score for 'THE ETUDE' in G major, 2/4 time. The score consists of eight systems of piano and bass staves. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include *dim.*, *p*, *una corda*, *cresc.*, *f*, *pp*, *ppp*, and *leggiere*. The piece concludes with a *ppp* dynamic.

THE ETUDE

THE SUMMER GIRL

WALTZ

CHAS. LINDSAY

Tempo di Valse M.M. ♩ = 54

Musical score for 'THE SUMMER GIRL' in G major, 3/4 time. The score includes an 'Intro. Andante' section followed by the main waltz. Dynamics include *mf*, *f*, *p*, *Animato*, *Fine*, *mf*, *Trio*, *p dolce*, and *D.C.*. The piece concludes with a *D.C.* (Da Capo) instruction.

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

SECOND SERENADE

Molto Moderato M. M. ♩ = 56

CARL KOELLING, Op. 376, No. 1

First page of musical score for "The Etude" by Carl Koelling, Op. 376, No. 1. The piece is in 2/4 time, marked "Molto Moderato" with a tempo of 56 beats per minute. The key signature has two sharps (F# and C#). The score consists of seven systems of piano and bass staves. It begins with a piano (p) dynamic and includes various musical notations such as triplets, slurs, and dynamic markings like "mf", "cresc.", "rit.", and "a tempo". The piece concludes with a "rit." marking followed by a return to "a tempo".

Continuation of the musical score for "The Etude" by Carl Koelling, Op. 376, No. 1. This page contains five systems of piano and bass staves. It begins with the instruction "con più mosso" (faster). The dynamics include "p", "mf", and "f". The tempo changes to "a tempo" and then "Tempo I". The piece ends with an "accelerando e cresc." marking followed by a final chord.

THE ETUDE

TREAD WE A MEASURE

GAVOTTE

W. A. LETTER

Tempo di Gavotte M.M. ♩ = 96

Trio

MOONBEAMS

Moderato tranquillo M.M. ♩ = 50

AMY TITUS WORTHINGTON

THE ETUDE

Animato

CHROMATIC POLKA

C. HEINS

Allegretto M.M. ♩ = 112

THE ETUDE
LANDLER

G. KARGANOFF, Op. 21, No. 5

Allegretto comodo M.M. $\text{♩} = 126$

con grazia

[illegible]

THE ETUDE

♩ Coda

ROMANCE

♩ Coda

mf *poco a poco dim.*

p dim. *r.h.* *l.h.* *pp* *pp*

ROMANCE

A. JENSEN

Moderato, tranquillo M.M. ♩ = 76

Moderato, tranquillo M.M. ♩ = 76

A. JENSEN

mf

1 2

mf

pp molto rit.

To Ella May Smith

THE GYPSY TRAIL

TOD B. GALLOWAY, Op. 30, No. 2

RUDYARD KIPLING

With energy

p tranquillo

1. The whitemoth to the clos-ing vine, The
4. The wild hawk to the wind-swept sky, The

poco rit

bee to the op'-ning clo-ver. And the gyp sy blood to the gyp sy blood. Ev-er the wild world
deer to the whole-some wold And the heart of a man to the heart of a maid As it was in the days of

colla voce

dolce

ov-er. Ev-er the wild world ov-er, lass. Ev-er the trail held true. Ov-er the world and
old The heart of a man to the heart of a maid, Light of my tents be fleet, Morn-ing waits at the

ad lib. energico

omit this measure for the 4th verse.

un-der the world And back at the last to you.
end of the world And the world is all at our feet.

Fine mf

2. Out of the luck of the gor-i-go camp. Out of the grim and the gray.

Fine

p simply *rall.* *a tempo*

Morn-ing waits at the end of the world, Gyp-sy, come a-way! Both to the road a-gain, a-gain! Out of a clean sea

p

track. Fol-low the cross of the gypsy trail Ov-er the world and back!

softly

3. Fol-low the Ro-man-y pat-ter-an West to the sink-ing sun, Till the

dim.

junk sails lift through the home-less drift And the East and the West are one. Fol-low the Ro-man-y pat-ter-an

D. C.

East where the si-lence broods. By a pur-ple wave on an o-pal beach In the hush of the Ma-him woods.

D. C.

THE ETUDE

To Mr. W. L. Sanderson, Altoona, Pa.

ONLY WAITING

Sacred Song

T. D. WILLIAMS

FRANCES L. MAEO

Andante M. M. ♩ = 72

ORGAN
or
PIANO

p dolce

1. On - ly wait - ing, till the
2. On - ly wait - ing, till the

p molto legato *sfz* *dolce rall.* *p dolce*

Man.

shad - ows Are a lit - tle long - er grown; On - ly wait - ing, till the glim - mer Of the day's last beam is
reap - ers Have the last sheaf gath - ered home; For the Sum - mer - time is fad - ed, And the Au - tumn winds have

sfz 1 & 3 *f*

flown; Till the light of earth is fad - ed From the hearts once full of day; Till the stars of heav'n are
come, Quick - ly 3. out the gathered dark - ness Ho - ly, death - less stars shall rise, By whose light my soul shall

Ped. *sfz rit.* *dolce* *2 accel.*

break - ing Thro' the twi - light soft and gray. reap - ers, gath - er quickly These last ripe hours of my
glad - ly Tread it's path - way to the skies.

ff *sfz rit.* *dolce* *f* *(agitato) accel.*

Tempo I

heart, For the bloom of life is with - ered, And I hast - en to de - part. On - ly wait - ing, till the

p *sfz* *p*

Man.

THE ETUDE

ff

reap - ers Have the last sheaf gath - ered home; For the Sum - mer - time is fad - ed, And the Au - tumn winds have

rall. *p dolce*

3. On - ly wait - ing, till the shad - ows Are a

rall. *p* *frisoluto* *dolce* *sfz* *p dolce*

Man. Soft Ped.

cresc. *D.S.*

lit - tle long - er grown; On - ly wait - ing, till the glim - mer. Of the day's last beam is flown. Then, from

cresc. *D.S.*

To the Rev. and Mrs. G. A. Gullixson, Chicago

LULLABY

J. LEWIS BROWNE

Words from the German
Slowly (swayingly)

pp

1 Sleep, ba - by, sleep! Thy fa - ther watch - es his sheep: Thy mo - ther is shak - ing the
2 Sleep, ba - by, sleep! The large stars are the sheep: The lit - tle stars are the
3 Sleep, ba - by, sleep! Our Sav - ior loves His sheep: He is the Lamb of

pp molto legato

dream - land tree And down comes a lit - tle dream on thee. Sleep, ba - by, sleep! - -
lamb, I guess, And the gen - tle moon is the shep - herd - ess. (Hum)m - ba - by, sleep! - -
God on high, Who for our sakes came down to die. Sleep, ba - by, sleep! - -

p

her "chest" voice beyond its limit for years, breaking over about *g* or *a* into the "medium" voice, which is weak and unsatisfactory. "Nasal Resonance" is now at last relied upon to solve all difficulties, but will it? Sbriglia, of Paris, uses it merely as a device to secure a special *tone pose* in certain parts of the voice. He calls it "voix en masque," and gives explicit directions how to avoid carrying the sound waves through the nose. Far from teaching that it makes the tone stronger, he distinctly states that it is smaller and not so carrying as a more open production, as in fact the very term "voice in the mask" would indicate. In the case of the contralto referred to, the trouble is that her vocal cords, when vibrating in the "medium" voice, do not give sufficient resistance to the breath current to produce a tone of satisfactory vibrancy or volume: in the "chest" voice they do; so she has used the "chest" voice until she couldn't carry it any higher, and has thus made the "medium" voice all the weaker instead of strengthening it by carrying it down. Now, trying to "place the tone at the root of the nose," thinking it "in the head," sending it "into the mask of the face," will not undo the harm wrought by the habits of years; for these are only more or less clumsy and inexact plans for securing a certain *pose* or direction of the tone after the vocal cords have produced the tone. What this contralto needs is *more tone* in a certain region of the voice—not a different *pose* of the tone she has. This can come only from proper tone practice in the weak region, and is not to be dodged by any "method" which is to substitute "knack" for development.

DO REGISTERS REALLY EXIST?

Who has not heard the average female vaudeville singer or the Salvation Army lassie on the street corners strain up the "chest" voice as far as she could get it and then break over into a weak upper tone? This illustration of registration is here offered to all those singers or teachers who deny vocal registers. Either there is a change of vibrating mechanism or there is not. It is perfectly evident to trained and untrained listener alike that the voice changes somehow; if the change is admitted, then these two registers, at least, are proved. Call it "chest" voice and "medium" voice, or "natural" voice and "falsetto," or what you will; there are two different modes of vibration of the vocal cords, and the difference between the voices is heard undeniably, and the change in the mode of vibration of the vocal cords can be seen with the throat mirror.

This identical change occurs in the voices of our great operatic artists, but it is made at the proper point in the scale, and the registers are equal in power and well blended. The vocal cords of a Schumann-Heink assume precisely the same vibrating mode at *e*, *f* or *g* (above middle *c* of the piano) that the vaudeville singer's cords assume at a higher pitch; and, if Madame Schumann-Heink does not use "falsetto"—which nobody accuses her of doing—it lies in the fact that in using this upper register, her vocal cords give sufficient resistance to the breath current to make the tone strong and vibrant, and therefore legitimate and true as opposed to the false or "falsetto" voice of the other. With the vaudeville singer the resistance is so little and the tone so weak in the "medium" register as compared with that of the "chest" register that she defers using the upper register until it is physically impossible to force the lower register any higher.

Then, at too high a pitch, she breaks over into a register legitimate enough (if used at its proper pitch), but an undeveloped one.

The vaudeville singer began at a tender age to "sing loud" at the instigation of admiring relatives who were proud of "little Mary's strong voice," and she kept on doing it all through childhood and young womanhood. Not encouraged or permitted to use the upper registers in singing, taught to sacrifice sweetness to power—losing even her childhood's scream of excitement or play as she grew older and made more and more use of the lower register in both conversation and singing, she unconsciously, but most systematically, developed the lower register, and prohibited the development of the upper registers. Yet, in babyhood she had them all equally strong and evenly blended. Let any one who doubts this study the average child's cry and strike the tones on a piano. "High *c*" is nothing to a lusty youngster, and tones in the altissimo region are the essence of its scream. Boys and girls alike possess all these tones, and the boy soprano of twelve or fourteen uses the identical vocal mechanisms of a Sembrich, a Melba or a Nordica.

What "Falsetto" Really Is.

Everybody knows that tying up an arm will finally cause the muscles to waste away. Now tying up a register—not using it—will cause those muscles which produce that mode of vibration of the vocal cords to also waste away, so that when the attempt is made to sing in the weakened register the tone is found to be small, breathy, of poor quality and so entirely different from the rest of the voice that it is called "falsetto." The term "falsetto," therefore, should be used to indicate only the state of development, not the register; for upon studying the matter scientifically we discover that the voices of a Schumann-Heink, a Caruso, a Sembrich, etc., include those very registers which, in an undeveloped condition, are called "falsetto." The "natural" voice, in any given case, can only mean the *habitual* voice—that is, the voice that has been developed through habit and use, for the same registers that are called "falsetto" in one singer are accepted as legitimate when in another singer they give a tone of requisite vibrancy and strength.

THE VOCAL "GIFT" ABSURDITY.

The vocal "gift" idea is a product of the Middle Ages, when any rare and valuable faculty was said to be of God, but the scientific mind demands an explanation of phenomena, not faith. How foolish it is to say that any great voice was born! Children's voices are all trebles, and *infant*—not adult—voices are born. Famous voices have invariably been acquired, unconsciously certainly, in the majority of cases, but acquired through and only by means of the proper use and development during childhood and adolescence of the various vocal mechanisms with which as children all are endowed. The faculty of singing necessitates developed muscles of vocalization, and development can come only from use, *i. e.*, practice, performed either consciously or unconsciously.

Some singers, from childhood up, and especially during the time the voice was changing, have used their voices in a way that secured for them a practically perfect development and control. Such use may have been instinctive—carried over from their parents or a more remote ancestor; but the *use* is the factor without which there could have been

no such voice. Suppose the child had been prohibited from using his or her voice at all; could there have been even a speaking voice without use?

Proper habits of vocalization may have been largely imitative. Singers from the same locality frequently have the same ability in common, because they have heard around them voices of a certain type, and have sung together after a certain pattern and used their voices in the same way. This is true of the English tenor, who is a product of the cathedral choirs of England, and of the "natural singers" of Italy, who are brought up in an atmosphere of song; and, while heredity plays a part, this very faculty must have been developed to some degree at some time by some of the ancestors in order to be transmitted.

Tendencies to wrong vocalization may have been checked by the elders until proper habits were formed; just as stuttering may be eradicated or permitted to grow without the connivance of the child—almost without his knowing anything about it.

In some of these ways all good voices have been evolved, and in realizing this truth we take voice out of the domain of the mysterious and miraculous and place it where we can learn how to acquire it—how to perfect it.

HOW VOICES DIFFER.

The High Tenor.

JEAN DE RESZKE was a baritone for years with an uncertain *f* as his upper limit before he acquired, under Sbriglia's tutelage, the knowledge of and ability to use that upper register upon the operation of which the true high tenor voice depends; and the upper tones of a Tamagno, a Caruso, a Bonci or any other great tenor who has ever lived are, or were, produced with identically the same vibrating mode of the vocal cords. These singers were not necessarily endowed by nature or God with a peculiar and exceptional larynx, as most people imagine. Time and again it has been shown that boys of no especial vocal promise have evolved into high tenors, while those with good voices have never been heard of as adults. Now, the fortunate ones were "gifted," if you choose, in doing unconsciously what Jean de Reszke was taught to do consciously; that is, they changed over into another vibrating mode of the vocal cords at *e* or *f* (above middle *c* of the piano) whenever they sang, instead of forcing up the lower voice. Jean de Reszke was a fairly heavy baritone, and he could not, therefore, force his lower register above the average baritone range; but, after developing the new vibrating mode of the vocal cords, he was able to produce a whole new series of tones above his former limit—to "high *c*" in fact—equal in weight to his lower voice. Thus, while becoming a heavy tenor, he was no less a baritone than before he had added the upper register, and had he discontinued its use he would have become again only a baritone. When boys are consistently taught to make this change of register, as they are in the cathedral choirs of England, and prohibited from "yelling chest," we will have a race of high tenors scientifically produced, where now they occasionally happen.

The Second Tenor.

There is another kind of tenor, who, by carrying up a well-controlled lower register, manages to sing fairly high tones, provided there are not too many of them. This is the second tenor, not the true high tenor, and is the average

tenor of church choirs. These singers may do excellent work, both in vocalization and interpretation, but their field is limited by their inability to sing high continuously. Here is the explanation why so many of this class of tenors fail to justify the promise of their early years. Had the upper register, though weak at first, been used instead of ignored, their upper voices would have developed as the years went on; whereas with a faulty production, the net result has been strain and the loss of the upper tones.

The Baritone and Bass.

The only essential difference between the baritone and bass is in the greater size of the vocal cords of the latter, by means of which he is able to produce heavier tones at a lower pitch than the baritone. Most basses seem to think that the heavy, sombre quality of their lower tones should be carried throughout the compass, even though the upper tones are strained and unmanageable as a consequence. The music to be sung may lie in the baritone region, yet the singer tries to retain the distinctive characteristics of what he thinks a bass voice should be and bellows his upper tones lest he sound like a baritone. Now the most obvious course when singing in the baritone region is to sing like a baritone. Our best examples of operatic basses illustrate this practice. In concerted number at the opera it is frequently impossible, until acquainted with the peculiarities of each voice, to tell, without looking, whether the bass or baritone starts a lead in the higher range. Both Plançon and Edouard de Reszke have, or had, an upward extension to *g* or *a* flat, and for the time they are baritones, when singing in these higher regions. When the bass must sing in the baritone region, therefore, why not sing like a baritone? By following this plan the ease and gain in upward extension is remarkable, while to do otherwise is to suffer fatigue and to render the higher tones difficult or impossible of production.

The Contralto and Dramatic Soprano.

The same thing is true of a Schumann-Heink and a Nordica, in such operas as "Die Walküre," when the contralto starts off on the same high pitches as the soprano. The distinction between the two voices in this region is practically nil. Both use identically the same vibrating mode of the vocal cords. The quality may be different, just as there may be a difference in the quality of two equally good sopranos, and the power of tone is greater in the contralto, owing to her larger vocal cords; but in these upper tones no difference of distinctively "contralto quality" should be insisted upon, or the production of the tones will be interfered with, as in the case of the bass.

The actual difference between a contralto and a heavy soprano is mainly one of power of tone from about third space *c* (treble clef) down to *g* or *f* below the staff. A woman singer is a contralto if she can sustain these tones with ease and adequate volume, and by this positive test and not merely because she can not sing high—as many young women imagine—does she earn the title. Unless the downward extension and weight of the lower voice is sufficient without forcing, to balance three other voices in four-part music, she had better develop the upper registers and learn to sing soprano. This she can do, with the proper practice, if she doesn't start too late in life and hasn't been too long forcing up the "chest" voice into the "medium" region and cutting down the "head" voice entirely—a mistake that so many would-be contraltos make.

The "Lyric" and "Leggiero" Soprano.

Either of these sopranos may sing dramatically but the terms refer to the size and flexibility of the voices as compared with the heavy dramatic soprano. The leggiero is the lightest in weight and the voice generally extends highest of the three classes of soprano; the lyric is between the dramatic soprano and the leggiero, though the voice can frequently be carried as high as the latter. Tones to the *f* above "high *c*" and higher may often be added to the compass of all three kinds of soprano. I have done it repeatedly with both contraltos and sopranos, which demonstrates that if a singer will learn to use and develop the upper registers, she need never fear high tones.

SOME VOICE PLACING SECRETS.

Voice placing means training a singer to produce his or her tones throughout the compass in a positive, dependable way, so that the singer will have control of whatever voice he or she may possess and can produce it when wanted. The "placing" may be good or bad, just as the placing of furniture in a room may be artistic or inartistic, or the placing of articles for sale in a store advantageous or the reverse.

The vital bearing that registration has upon singing has already been discussed; it deals with the actual making of the tone and is the first of the two departments of voice placing to be considered. The second department of voice placing, equally important, is the "pose" or direction of the tone after it is produced, the "color" it is to have—in a word, its quality.

The tones which are made by the vocal cords are transmitted to the external air through the upper part of the larynx, past the epiglottis and soft palate, over the tongue and lower jaw and between the lips. Now these tones are "posed" or directed by these movable parts; the quality becoming "nasal" if they pass behind the soft palate and out through the nose, or what is called "hard" if focussed at a certain point at the roof of the mouth, or "choked" as they are transmitted through a throat partially constricted as in the act of swallowing; or the tone becomes "sombre" by a certain pulling down of the larynx, or "white" by too great an elevation thereof; or there may be innumerable combinations of these qualities, all dependent upon the shape or relative dimensions of the channel through which the sound waves are transmitted to the external air. The problem is—how to use these movable parts so as to secure the best pose of tone and to overcome defects.

Vowel Shadings the Secret of Tone Pose and Quality.

Aside from such defects as breathiness, throatiness and nasality, for which special exercises must be given, the simple and exact and scientific way of controlling these movable parts is by singing certain definite vowels or vowel-shadings. No one can sing a tone—any kind of a tone except a pure hum—without sounding some vowel or vowels. The tone is posed by the relative positions of the movable parts of the channel through which it is transmitted, and these relative positions are governed automatically by the vowel sound uttered. The pose of the tone is absolutely bound up with the shading of the vowel sung, and every singer fulfils this law whether he or she recognizes the fact or not. Study, therefore, the vowel sounds uttered in different regions of the voice when our representative

artists sing, and you have the key to the management of tone pose.

In order to test this matter, stand with the back to the light so that it is reflected from a mirror held before you into the open mouth; keep the tip of the tongue down and the jaws propped open with a piece of match-stick about an inch or an inch and a quarter long so as to secure a clear view of the inside of the mouth and throat. Now speak or sing the vowel sounds "ee," "i" (as in lid), "ü" (German) and "oo," and you will find that the upper and back part of the throat and mouth is not so open as when you make the vowel sounds "ä" (as in hat), "ä" (as in father), "a" (as in shawl), and "ü" (as in shut). The French vowel sound "eu" (as in yeux), the German "ö" (as in böse) and "e" (as in met) show about the same degree of opening and occupy an intermediate position between the two series.

Now we will call the vowel sounds first mentioned, closed vowel sounds, and the second series, open vowel sounds, because these words describe the relative conditions of the throat when they are uttered. Further, it will be noticed that when the vowel sounds "ü" and "ö" are properly pronounced, the larynx is slightly pulled down. This same action can be applied to the production of any of the vowel sounds, closed or open, with the result that they become deep.

By the application of these principles we can govern in an exact and positive manner the pose of the tones produced by the vocal cords. If we want to "darken" or "cover" or "close" the tone, we make the singer use one of the "closed" vowel sounds or some shading or modification thereof; if we want to "brighten" or "broaden" the tone we make him use one of the open vowel sounds or some shading or modification thereof; if we want to "deepen" the tone, as should be done in the lower parts of the bass, baritone and contralto voices, we teach the student to depress the larynx slightly for all vowels sung.

To illustrate: The word "heart" on the high *f* of the baritone voice when properly sung contains the vowel sound "ä," but a "closed" "ä." Now analyze a "closed" "ä" and it will be discovered to differ from the blatant "ä" of the "open" tone by containing just sufficient of the French vowel sound "eu" to slightly close the throat, which "closing" takes off the strident quality inseparable from a tone produced at this pitch with the open throat.

Many other illustrations might be given, but space will not permit a full setting forth of the system. It must suffice to say that it is a system and that if learned and properly applied the teacher or singer has no use for or need of the many expressions in current use in various schools of singing to do this or that with the tone, to "feel" it here, to "place" it there, to "think" it in some other place. The age demands definiteness and exactness in voice training as in everything else. If the "closed" tone is desirable it is not sufficient to merely tell the student to close his throat—we must tell him how to do it; if we want the tone brought forward we must tell him what to do to bring it forward so that it can't stay back; if the tone is too shallow in quality we must show him how to deepen it. An understanding of this matter of vowel shadings gives a singer a command of tone pose which cannot be gained as quickly or exactly in any other way, and which makes of him or her a scientific singer instead of a hit-or-miss one.

MOUTH AND TONGUE CONDITIONS.

There seems to be an ingrained objection to opening the mouth, on the part of many vocal students. In order to "muffle" a horn we put the hand or something else into the outer opening or "bell" to impede the outflow of the sound, and the same effect is produced on the voice when the mouth is not properly opened or the tongue gets into the way. By the simple process of dropping the jaw the mouth takes an oval shape, and with many people, the lips when let alone retract a little from the teeth and show a narrow edge of them above and below. This may, with advantage, be aided by slightly turning the lips outward. Everybody's teeth do not show, however, and violence must not be done to make them do so; but where false teaching or habit has resulted in tightening instead of relaxing the lips when the mouth is open, or in an undue raising of the upper lip and pulling up of the lower with the consequent production of an inane grin, a return to normal can be brought about only by an intentional muscular effort until the natural position becomes habitual.

With regard to that unruly member—the tongue—a host of directions is given by various teachers to bring about its subjection. There are tongue loosening exercises, tongue flattening exercises, tongue grooving exercises, etc., etc. The consequence of all such attempts at tongue-shaping is to stiffen and thicken it and interfere with the free outflow of the voice, with the almost invariable accompaniment of a "throaty" quality. In scientific voice practice, all shaping of the tongue is to be done by the vowel sound, letting it flatten if it will with one, groove with another, with root depressed for a third. The various adjustments of the tongue enter into the determination of the shape or relative dimensions of the channel through which the sound waves are transmitted to the external air, and these, we have found, govern tone pose and quality. Such adjustments of the tongue, together with those of the larynx, epiglottis and soft palate are automatically controlled by singing a definite vowel shading, and, except for certain specific purposes as noted, no other effort toward their management should be permitted, if the voice is to be free and unconstrained.

RIDICULOUS VOCAL DIRECTIONS.

Some of the measures gravely advocated by teachers at home or abroad have a scientific value akin to that possessed by certain mediæval medical prescriptions, where the compounder is directed to take three hairs from the left hind leg of a black cow, the dried stomach of a lizard and other similar ingredients, to be mixed at midnight before All Saints' Day, etc., etc.

Students have been directed by their teacher to scatter pieces of paper over the floor and then pick them up while singing, as an aid to "relaxation" and the gaining of "breath control." Another teacher was in the habit of telling his students to rub the spot where the tone was to be "placed." To bring the tone forward, rub the roof of the mouth just back of the front teeth. To place the tone in the head, rub the forehead. Such illuminating recommendations as: "Take the tone at the end of the breath," "Take the tone with the palate," "You must learn to sing over your larynx," "Imagine there's a little bird flying over your head and you're trying to bite off his tail," or, "Imagine

you are singing through a piece of garden hose, with the nozzle on for a 'closed' tone and the nozzle off for an 'open' tone," etc., are much in vogue by teachers who hope to appeal to the student's consciousness even if they are unable to explain just what they want. Then sometimes they will make use of such expressions as: "I want a tone like a rubber ball," or "The tone must be as smooth from beginning to end as this lead pencil." Behnke speaks of students being advised by their teacher to soak their noses in hot water to overcome nasality. A teacher quoted by a New York paper has this to say: "The first step is to eradicate all throatiness or nasal twang. This is done by focussing the voice on the lips. To accomplish this result, first of all the muscles of the face should be rendered very active, especially the lips, tongue and jaw. This is done by a patting, pinching, massaging movement!"

HENRY CLAY BARNABEE ON THE GREAT ENGLISH TENOR, SIMS REEVES.

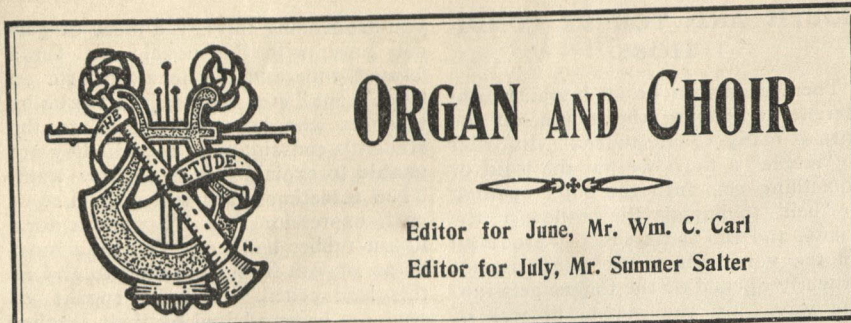
AMERICAN vocalists have heard a great deal about the remarkable freshness of Sims Reeves' voice in his old age. Reeves lived to be over eighty and was a popular favorite up to within a few years of his death. He never abused his voice and always refused to sing no matter how great the waiting audience. Mr. Henry Clay Barnabee, the leader of the famous "Bostonians" heard Reeves in London, and judging from his relation of his experience in "The Scrap Book" Sims Reeves' singing in his later years was by no means overrated.

"I wish to note a distinguishing and admirable trait of our British cousins, and that is their stanch, fervid loyalty to their own. In our dear land of free speech and free-and-easy manners a public person has to be good, do good, and make good, first, last, and all the time, or else be pilloried, scorned, or 'turned down.' But in England, once established in the public favor, not all the king's horses nor all the king's men could wrench loose the hold.

"This was never better illustrated than in the case of the world-renowned English tenor, Sims Reeves. We were eye-witnesses and ear-witnesses to his prodigious and unshakable, if, also, well-deserved, popularity. No less than seven times did we buy tickets, at a guinea per, to hear Reeves sing, and fell down each time, because he was out of voice. But the eighth time, at the Alexandra Palace, he was all there, and he was a joy forever! Such a welcome as he got was fit for a conquering hero. When he had finished the aria from "Don Giovanni," there was a roar; but when his grand and soul-stirring ballad, "The Bay of Biscay, O!" rang out, as from a silver trumpet, the cyclone of uproarious enthusiasm broke loose. The multitude rose en masse, cheered themselves hoarse, and hurled their loose wearing apparel into the air. I was one of the ring-leaders of that mob.

"They said Sims Reeves was a wreck, that he was patched, powdered, hair-dyed, and doped up generally for that supreme moment of performance, which left him limp as a rag half an hour after. I don't know. If he was a wreck then, how I wish I might have heard him when, fullrigged and with all canvas set, he sailed gloriously into the hearts of his fellow countrymen.

"Such a voice! Such style, expression, phrasing, intonation and sustaining power I never heard before and the memory still remains with me, unique and unapproachable."



SOME PRACTICAL POINTS TO BEGINNERS UPON "HOW TO STUDY THE ORGAN."

BY WILLIAM C. CARL.

IN these days no one is given credit for the task of learning notes. This is taken as a matter of course. Every audience naturally expects a correct interpretation of the pieces to be played, in order to derive pleasure and profit, otherwise they would not listen. The notes are not taken into consideration for a moment, any more than an actor having learned his lines is expected not to stumble. Strange as it may seem, students seldom come to a lesson with the notes adequately learned. Several hours each day may have been spent, all too perfunctorily perhaps, but at the end of the week the lesson will be played with a constant stumbling and insecurity of what should have been thoroughly mastered at the beginning of the week.

Without absolute accuracy it is impossible to play with style. Therefore, from the first hour's practice following a lesson the attention should be directed towards the notes. If the work is new, then each note should be attended to; if not, then equally as well attention should be given to them, making sure that all are correctly played and of equal value. Take nothing for granted. Because a piece is accurately played one day it does not hold that it will always be so. No one is infallible, consequently it is necessary to reduce speed and again pay attention to the notes. Few know how to practice. Volumes have been written and teachers have talked themselves hoarse, still the proper understanding of how to utilize the time to the best advantage remains a mystery with many. How should a student practice the organ? To begin with, the lesson, or a portion of it, should be played over at least once immediately on arrival home and not wait until the following day. This will often be out of the question, as one perhaps cannot gain access to an organ. Such being the case, read over slowly and carefully every note and try to recall each suggestion and correction made, then when the practice is taken up in the morning it will be an easier task and all will go better. In beginning the practice hour, first of all, do the work slowly. Hours will be gained by slow practice; this will help to insure accuracy and attention to detail. Use only eight foot tone on the manuals and pedals. When an eight foot stop is lacking in the latter, couple the pedal to Great. A light open diapason 8 foot or Flute 8 foot are the best to insure clearness. Registration should not be attempted until after everything else is mastered.

Next begin with the pedal etudes. See that the foot is correctly placed and the knees kept well together. First a slow tempo, then speeding afterwards, but always counting aloud to make sure the note is on the beat. An organist must be able to play with rhythm, accentuation, etc., for a choir is dependent on his beat, therefore, this should be

acquired from the start. Otherwise, his playing will lack authority and both choir and congregation will drag.

Trios.

Next the scales, both major and minor, should be done; hands alone, feet alone, then altogether, playing the hands in regular and contrary motions; 3ds, 6ths, 2 to 1, etc. (naturally only one way at a time), then follow the trios. Without trio work independence between hands and feet will never be gained. This is the most difficult task before the student, for the feet and hands are obstinate. It is no easy matter to do three things at one and



ALEXANDRE GUILMANT AT THE ORGAN IN HIS HOME.

the same time. On the organ, it is required every day and nothing is thought of it. The right-hand part should first be learned, then the left and last the pedal passages. Afterwards, combine each two parts, then finally the three. Use contrasting stops on each manual, but do not change them after starting. Pay no attention to registration. Devote all the energies to the task of learning the parts so that all three can be easily kept in the mind at the same time. Learn to concentrate. Absolute concentration is necessary. The moment the mind cannot be kept on the work, practicing should stop; let the sound of the organ cease for a moment, then start again. Be sure the manuals and pedals are played exactly together. Continue to count aloud, for the sound waves are deceiving and the distance between the pipes and the console is often several feet, therefore, making it all the more important they should be played with exactness. The metronome can be used with discretion, but not over ten minutes at a time. After the trios, continue with whatever may have been assigned at the lesson (Bach, Mendelssohn, or modern work), but do not register until first having gained con-

trol over every note and passage with complete independence between hands and feet. After this, the use of the stops should be attended to. It will require but a short time to become familiar with what to use in the right place. Never let routine work creep in nor let the mind become listless; it is better to practice one good solid hour and think, than sit at the key desk for a day and let it become a routine.

The Value of Phrase Work.

I firmly believe in phrase work, taking each phrase and giving it many repetitions daily. One must absorb, and to accomplish this, but little should be undertaken at a time. I well remember a visit to Lucerne, Switzerland, several seasons ago. The manager of the hotel pointed with pride to the fact that Madam Nordica had been a guest there the year previous, but, as she practiced nothing but phrases from early morning until night, the other guests objected to such an extent that she was obliged to go elsewhere. The only place where she was allowed to continue was in a little room over a barber shop. There, with Frau Cosima Wagner and a coacher, she continued her

much is required at the present time that the student who aspires to a good paying position must aim to become an all-round musician. To return to the practice hour, it is advisable to seek a method whereby repose can be early acquired. To gain this, one should enter into the spirit of the composition before the start is actually made. As an aid, count aloud one measure before beginning. Let it be exactly in the same tempo as what is to follow and try to hear the notes of the opening measure while counting, then begin at once, without pause or hesitation. Let the playing always be rhythmic, no matter what the tempo, and keep everything in its place. This will insure a command over the instrument to such an extent that afterwards when playing before the public, either at church service or recital, the performance will be well rounded and finished in all respects, and an individuality infused into it as well. Too much attention cannot be devoted to the method of practicing. Consistent work pays in the end and the student who works well is bound to succeed.

If, therefore, the student will come to the lesson with the notes mastered, and everything in place, the teacher can proceed at once as to the style of playing, a correct interpretation, give hints in registration, and, more than all, create an atmosphere which will bring out the individuality of the pupil.

HOW GUILMANT PRACTICES.

BY WILLIAM C. CARL.

THE idea that once having studied and successfully played an organ composition will enable one to have it ready for public performance without further rehearsal, other than occasionally playing it over, still prevails with many students.

If those who adhere to this principle could accompany Alexandre Guilmant on one of his tours, they would immediately see the fallacy of their plan, and grasp one of the secrets of the success of this great artist.

Mr. Guilmant will take one of his own compositions, which he could easily play from memory, and, on the day of performance, rehearse it from two to three hours, giving attention to the minutest detail, seeing that every note is in place, and absolutely accurate. The tempo will be taken at a slower pace than required in order that a command over the piece will be assured. Then when coming before the public he is sure of the repose so characteristic of his marvelous playing.

Mr. Guilmant insists on practicing slowly, especially the works of Johann Sebastian Bach. Count one beat to each sixteenth note (daily) is his advice at every lesson, in order that a correct value will be given to each.

Then, increase the speed, but invariably begin with the slow work.

If Mr. Guilmant can practice slowly, then surely the students of the present day can afford to do so.

It means the sure road to success, and the only one to follow.

ALEXANDRE GUILMANT, THE MAN AND THE TEACHER.

BY GERTRUDE E. M'KELLAR.

THE words "Lives of great men all remind us," find illustration in the person of Alexandre Guilmant. Great artist and composer as he is, he is also a great man in a wider sense of the term, filling an exalted sphere in a broad and noble way that may well repay serious consideration.

Born in Boulogne-sur-Mer, in 1837, his life has been contemporaneous with a large majority of the great composers for the organ since Bach and he has enjoyed the association of and gathered inspiration from them, especially the brilliant galaxy of French composers who have given to France preeminence in organ music in the last century. Among these may be mentioned César Franck, 1822-1890; Saint-Saëns, 1835; Chauvet, 1737-1871; Du-bois, 1837; Gigout, 1844; Widor, 1845, and in other countries, Merkel, 1827-1885; Rhineberger, 1837-1901; Capocci, 1840; Collaerts, 1839; Barnby, 1839-1896; Stainer, 1840-1901.

Guilmant early displayed a tremendous capacity for work, as a young boy eagerly studying all the theoretical works he could obtain as well as classical compositions of all kinds and frequently spending ten hours a day at the organ. He thus attained such proficiency that at the age of sixteen he was organist of St. Joseph's. Hearing Lemmens, the celebrated organist and teacher, of Brussels, play the organ, he desired to study with him and became his favorite pupil. About this time he composed a Mass, conducted singing societies and inaugurated many organs. His fame spread to Paris, and when he appeared in recital on the famous new organ of St. Sulpice he was received by the musicians with much interest, and given a hearty ovation for his skill and his readiness in mastering, in two hours, the extremely intricate combinations of the instrument.

In 1865, assisted by Widor, he inaugurated a Cavallé-Coll organ, in Kensington, London, and soon after Guilmant inaugurated the great organ of Notre Dame, for which occasion he composed his "Marche Funèbre et Chant Seraphique," which created a deep impression.

At the death of Chauvet, in 1871, he was called to the post of organist of La Trinité, which he held until he resigned it in 1902. For a great number of years he visited England annually, or semi-annually, giving numerous recitals. In Rome he opened the Merklin organ of St. Louis des Français, giving daily concerts for two weeks and presenting many works of Bach and Handel for the first time in Italy. Of the greatest importance were his three concert tours in the United States, the first in the year of the Chicago Exposition, when his playing was a revelation to the great multitudes who listened to him and were amazed at the clearness and brilliancy of his performance. The third was at the time of the St. Louis Exposition, and Mr. Guilmant astonished every one by giving sixty-four recitals in a little more than two months' time, without repeating a composition.

Some Famous Recitals.

In the famous Trocadéro recitals he presented works ancient and modern, and many Bach and Handel compositions for the first time in Paris. Afterwards he gave the Handel Organ Concertos, accompanied by Colonne's orchestra. He has frequently given, in the home of a wealthy music lover of Paris (the Count de Chambrun), a series of recitals embracing all of Bach's compositions. The magnitude of this feat grows, if we contemplate it in the light of our efforts to master a prelude and fugue, and the length of time it requires. In the midst of his busy career he found time to be the leading member of a society formed by musicians of Paris for the discovery of works by ancient composers and edited and presented many interesting compositions which had been lying in oblivion, thus performing a work of great historic value.

Hucbald is supposed to be the first one who wrote music in more than one part. He arranged another voice part to accompany the chant. The greater part of the second period is taken up mostly by the development of counterpoint. Giovanni Palestrina is the greatest man of the period. He composed a mass which has since continued to be the model of sacred musical composition.

Most of the best hymn tunes in common use to-day are from English composers, but we must go back to Germany for their origin.

As a teacher, Guilmant is famous the world over, and a large majority of the distinguished organists of the present day have come under his instructions and he has thus wielded an incalculable influence on organ playing.

Of the great value and beauty of his compositions for the organ there is not time to speak except to call attention to the perfection of form and the idealistic beauty with which he has endowed them. The large number has necessitated extraordinary labor. The editing is done with minute care and he also has published them in beautiful editions. A striking element in his character is his repose. His course is like that of a majestic river sweeping on calmly, grandly, irresistibly. Everything in its place, time, and right proportion. His playing is never hurried, never lagging, perfectly finished and artistic, and ideal in all respects.

ROOLES FOR PLAYIN ONTO A ORGAN IN MEETING.

WHEN the preacher comes in and neals down in the poolpit, pool all the stoppers. Thats what the stoppers is for.

When a him is given out to be sung, play over the whole toon before singin, but be sure to play it so that they can't tell whether its that toon or some other toon. It will so amoose people to guess at the toon.

When you play the interlood, sometimes pull all the stoppers out, and sometimes pull them all in. The stoppers is made to pull out and in.

Play the interloods twice as long as the toon. The interloods is the best part of mewsic, and should be the longest.

Play from the interlood into the toon without them knowing when the toon begins. This will teach them to mind there own business.

Always play the interloods faster or slower than the toon. This will keep it from being the same time as the toon.

If the preacher gives out five verces, play four. Tew many verces is tejus.

During the sermon go out of the church, and cum back in time for the next toon. This will show you don't mean to be hard on the preacher by having tew many listenin to him at wonst.—From an old English magazine.

FOUNDATIONS OF SACRED MUSIC.

BY ROY FALCONER.

THE history of church music may be divided into three periods, as follows: Period I, from the earliest times to Hucbald, 930; Period II, from Hucbald to Palestrina, 1563; Period III, from Palestrina to the present time.

The music of the first period was written in one part. There is no record of any other kind of music until the tenth century. St. Ambrose, Bishop of Milan, is credited with the first orderly arrangement of sacred song.

Hucbald is supposed to be the first one who wrote music in more than one part. He arranged another voice part to accompany the chant. The greater part of the second period is taken up mostly by the development of counterpoint. Giovanni Palestrina is the greatest man of the period. He composed a mass which has since continued to be the model of sacred musical composition.

Most of the best hymn tunes in common use to-day are from English composers, but we must go back to Germany for their origin.

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Interpretation that is no more than merely clean and correct has about the same significance as the dead letters on a printed page.—H. von Bulow.



Violin Department

Edited by ROBERT BRAINE

THE ACCOMPANIST

FROM the time he has mastered his first little "tune," up to the day he draws his last bow across the strings, the violinist is confronted by the problem of the accompanist. An important problem it is, as in many cases it marks the difference between success and failure. Nothing contributes so much to the success of a violinist's performance as a well-played, sympathetic accompaniment, and nothing makes failure so certain as the blundering of an unskillful pianist, hopelessly clogging and neutralizing all the violinist can do. It is not alone the beginner and the amateur who are forced to trust to the tender mercies of any chance piano player they can draft into service as an accompanist, but the professional violinist as well, who oftentimes is forced to play with an inadequate accompaniment.

The great concert artists who make a business of playing in public, use the most extreme care in selecting their accompanists. Take three of the most prominent violinists who are at present touring the United States—Kubelik, Fritz Kreisler and Francis Macmillen. Instead of choosing pianists from the thousands who are available in the United States, each of the three went to the additional expense of bringing an accompanist from Europe, so as to have a supporting artist with whom they were accustomed to play.

Kubelik's accompanist is Herr Ludwig Schwab, a musician of great attainments who has a European reputation. Mr. Macmillen's accompanist is Richard Hageman, who, for five years, was conductor of the grand opera in Amsterdam, during which time he put on fifty of the leading grand operas. Kubelik brought Haddon Squire from London, one of the best-known and brilliant accompanists in the world. Other artists follow the same rule, and prefer to be supported by artists with whom they have played for years. When Sarasate, one of the greatest living violinists, visited America on his last tour, he brought with him Mme. Bertha Marx, who is not only an accompanist of the greatest skill, but a pianist of superb attainments as well. It is stated that Sarasate and Mme. Marx have played together in over 1,600 concerts, and understand each other so well that the ensemble is perfect. It is as though the violin and piano were dominated by one mind.

Handicaps of Teachers in Small Villages.

Teachers of the violin located in the smaller cities, and even in some of the larger cities often have great difficulty in securing a competent accompanist. They have only occasional engagements for solo work, and often at a price which hardly justifies them in dividing up with a really first-rate pianist. When they have engagements out of town they are often obliged to depend on some local player in the city they visit. There may be no chance for re-

hearsal at all, or at most one hurried rehearsal; the result, in many cases, being a distressing fiasco. The violinist who has any respect for his reputation would do well to insist on having a really good accompanist, with whom he has frequently rehearsed. If the fee offered for the solo violin playing is not sufficient to cover the expense of the accompanist it would be better to refuse the engagement altogether. Every violinist should, if possible, have a regular accompanist with whom he frequently rehearses and on whom he can depend.

The ignorance of people who know little about music in regard to the importance of proper support at the piano for the violinist is simply monumental. A laughable instance illustrating this point occurred in my own experience not long ago. One of my pupils, a young girl who is a thorough artist, was invited by some friends who live in the country to visit them and assist at a concert to be given in the town hall of the village where they live. The young lady demurred, for the reason that the town hall only boasted a small reed organ, and because she was doubtful about being able to find anyone who would accompany her.

"Oh, don't let that worry you," said her friend, "Mrs. Perkins, whose farm jines ours, has a dawter, Saiey, who knows right smart about music, and who kin second on the organ by air (ear) just fine."

As the compositions to be played were Sarasate's "Zigeunerweisen," and a Concerto by De Beriot, my pupil declined the assistance of Saiey's accomplishments of "seconding on the organ" with thanks, and she finally decided that she would play some other compositions without any accompaniment whatever.

The Teacher Accompanist.

The violin teacher who is able to play accompaniments for his pupils certainly has a great advantage over one who cannot. He has taught his pupils the pieces they play and knows just where the defects lay. If they get excited and skip measures; if they neglect repeats or do any of the hundred and one things which pupils are liable to do in their first attempts in public, he can cover up the mistakes and humor them in all their failings. Moreover, the pupil has confidence in his teacher and is far less nervous and excited when his teacher is the accompanist.

Every prospective violin teacher should study the piano, as well as the violin, if for no other reason than to be able to handle the accompaniments of his pupils.

A large volume could be filled with the mishaps which befall violin soloists from bad accompaniments. I remember the trials of a violin soloist of national reputation in the city of New York on one occasion when he had been engaged for a large fee by a firm which manufactures "player" pianos, the concert having been arranged for the purpose of advertising the "player" pianos. The idea was for the young

man who was demonstrating the pianos to accompany the soloist with the "player," in addition to piloting the "player" piano through a program of difficult piano music. When the solo commenced, the young man evidently thought the supreme hour for him to display his ability had come, and he began to "throw expression" into the machine and manipulate the "tempo lever" in a manner that made the unfortunate violinist's hair stand on end. I do not think the soloist and accompanist were less than half a bar apart during the entire performance.

The violinist who has an accompanist who is not only a skilled pianist, but a musician of talent, surely has a pearl of great price. It is said that the lifelong friendship of Joachim for the great composer, Brahms, dated from the hour when Brahms transposed the accompaniment to a great violin concerto, which was played by Joachim half a tone lower, because the piano which was furnished was off pitch half a tone, and there was no time to tune it in time for the concert.

Trials of the Amateur.

Great as are the trials of the artist, the professional and the violin teacher in securing good accompaniments, those of the beginner and amateur are ten times worse. Because a violin player is an amateur, parents and people who engineer amateur concerts and society musicales seem possessed of the idea that most any one will do for an accompanist. For the little boy or girl violinist, a young girl pianiste of equal age to whom the A minor scale is still a dark mystery is selected; while the trembling amateur is handed over to the tender mercy of some piano student whose sole attainments are the ability to execute—literally execute—a few piano solos in a more or less incorrect style.

The fact of the matter is, that the worse a violinist plays, the better musician the accompanist should be. It takes a really good and experienced accompanist to follow the vagaries of the young violin soloist. It may look very "cute" and appropriate to see an eleven-year-old violin student accompanied by an eleven-year-old accompanist, but, unless the latter is a remarkable prodigy, it is pretty rough on the ears of the listeners.

Consider the work of young or inexperienced accompanists. They will hurry where the accompaniment is easy and retard where it is slow; they will stop playing with both hands where the music has to be turned, thus conveying the impression that the whole affair has broken down. If the violinist skips a measure or plays wrong time-values, they will stomp along with their own part, never noticing that the solo part and the accompaniment have parted company. They will play the tempos differently from the way the violin student has been taught, and their nervousness and uneven time will hopelessly paralyze the best efforts of the violin player. It is another case of the "blind leading the blind."

Of course, there are some amateur accompanists who have a natural aptitude for "following" a soloist, and who can do good and helpful work for the young violinist. Happy is he if he can find such a one who is willing to help him in his first public efforts.

Don't have your strings of unequal size—the D string large and the E string small. Get a string gauge and have them all equal and keep them so. If you have no gauge, save a piece of the old string for your guide. Size No. 2 is about the average.—*The Dominant.*

DR. HOLMES ON THE GREAT VIOLIN MAKERS.

One of the most beautiful specimens of word painting in the English language is the tribute of Dr. Oliver Wendell Holmes to the makers of the violins of Cremona, in his well-known work "The Autocrat of the Breakfast Table." It deserves to be framed and hung on the studio wall by every violinist. It is as follows:

"Violins—the sweet old Amati—the divine Stradivari! Played on by ancient *maestros* until the bow hand lost its power and the flying fingers stiffened. Bequeathed to the passionate young enthusiast, who made it whisper his hidden love, and cry his inarticulate longings, and scream his untold agonies, and wail his monotonous despair. Passed from his dying hand to the cold virtuoso, who let it slumber in its case for a generation, till, when his hoard was broken up, it came forth once more and rode the stormy symphonies of royal orchestras, beneath the rushing bow of their lord and leader. Into lonely prisons with improvident artists; into convents, from which arose day and night the holy hymns with which its tones were blended, and back again to orgies in which it learned to howl and laugh as if a legion of devils were shut up in it; then again to the gentle *dilettante* who calmed it down with easy melodies until it answered him softly, as in the days of the old *maestros*. And so given into our hands, its pores all full of music; stained like a meerschaum pipe, through and through, with the concentrated hue and sweetness of all the harmonies which have kindled and faded on its strings.

"Now, you know, there are no less than fifty-eight different pieces in a violin. These pieces are strangers to each other and it takes a century, more or less, to make them thoroughly acquainted. At last they learn to vibrate in harmony and the instrument becomes an organic whole, as if it were a great seed capsule which had grown from a garden bed in Cremona or elsewhere. Besides the wood is juicy and full of sap for fifty years or so, but at the end of fifty or a hundred more gets tolerably dry and comparatively resonant."

THE FINGER TIPS.

Nothing interests the reading public in the admirable detective stories of Sir Arthur Conan Doyle more than the ability of the hero, Sherlock Holmes, to judge of the occupation of a stranger by some slight physical peculiarity. Sherlock Holmes would have had an easy task in judging correctly the professional violin virtuoso. One look at the tips of the fingers of the left hand with their calluses and the mystery would be solved.

It is astonishing what thick, hard calluses are raised on the finger tips by four or five hours' daily practice in the case of a professional violinist who lets his fingers fall with great force. The skin hardens to an extent that it assumes almost the consistency of horn.

It is of great importance to a violinist to have these calluses on his finger tips as a much clearer tone results than if the string were held down by the soft, spongy flesh of finger tips without calluses. The callused finger tip also assists the finger in delivering a good, sharp blow on the string and fingerboard.

It is of great importance for the violinist to raise the fingers of the left

hand high and to let them fall with the strength of little hammers, on the strings, the impact on the fingerboard being sufficient to be heard in an ordinary sized room at least. Amateurs are often struck by the marvelous clarity of tone and the remarkable distinctness of the scales and runs of the great violinists. They cannot imagine how they are produced. Apart from the perfection of bowing, this clear tone comes from the fact that the tips of the artist's fingers are hard and callused from the great amount of practicing which he does and the strength with which he strikes the strings with the finger and the pressure with which he holds the strings down with the fingers at all times. If the string is not held down to the fingerboard with great force, the tone is dull and muddy. If the student fails to strike hard with the fingers and to keep the finger pressed down with great force during the playing of a note the calluses will not be produced on his fingers, even if he practice a great deal.

POPULAR VIOLIN PIECES.

A party of violin teachers were recently discussing the violin compositions of slight and medium difficulty which have achieved the greatest sale and the widest popularity. It was the consensus of opinion that the "Cavatina," by Raff; the "Simple Aveu" (Simple Confession), by Thomé; the "Kuiaiwak," by Wieniawski, and the "Fifth Air Varie," of Dancila, are four compositions which have attained as large popularity as any. Of the more modern compositions, the "Intermezzo Symphonico," by Mascagni; the "Berceuse," from "Jocelyn," by Godard, and the "Humoresque," by Dvorak, have obtained an enormous vogue all over the world. All of these pieces are of the highest value to the teacher, as they can be mastered well enough by the average violin student to make a pleasing effect when played in public.

While there is no lack of difficult virtuoso pieces for the violin, compositions which are good characteristic violin music, and yet of medium difficulty, are comparatively scarce.

A FAMOUS BAND MASTER'S ADVICE.

John Philip Sousa, America's noted band master, recently gave a country brass band some advice for its improvement. "Before you start rehearsing your marches and other pieces," said he, "play several minor scales in unison. The playing of the minor scales is of peculiar advantage in developing the ear, and if this custom is regularly followed a great improvement will result in the intonation of your band."

This advice can be applied with great advantage by the violin student. He should persistently practice all the scales, and especially the minor scales, both in their melodic and harmonic form, until he can play them absolutely in tune. Every violin teacher knows that the violin pupil whose ear is dull and defective has the greatest difficulty in playing minor scales and the minor intervals in his pieces. He will persistently play F sharp all through a piece in the key of D minor—in fact, he will play the piece, to a certain extent, as if it were written in D major. It seems peculiarly difficult for him to recognize that the half step in the minor scale comes between the second and third notes of the scale and not between the third and fourth as in a major scale. If he is made to persistently practice the minor scales,

calling out the intervals, "whole step," "half step," etc., he will infallibly improve in intonation.

THE TRILL.

Among the letters addressed to the Violin Department of THE ETUDE for information, none are more frequent than those asking for information as to the trill and how to acquire it. Some of the writers ask whether the trill is a gift of nature, others ask for exercises for its acquirement and not a few inquire whether it is achieved by some peculiar technical trick not laid down in any of the "violin schools" or "printed methods."

To these correspondents I would say that nothing could be simpler than the theory of the trill. If the trilling finger is made to fall with great force and perfect evenness on the string at the exact point necessary to make the trill in tune, and at the requisite speed appropriate to the composition being played, a perfect trill must result. The muscles of the fingers must also be under such perfect control that the trill can be retarded or accelerated at will, if the expression would seem to demand it. Nothing makes a more exquisite effect in solo playing than commencing the trill slowly and gradually increasing its speed.

So much for the theory; the practice is quite another matter. To acquire a good trill the student must faithfully do a large amount of technical work before the fingers are mechanically able to execute it. Of exercises there is no lack; there are literally thousands to choose from. Violinists generally agree that those of Kreutzer in his "Forty Etudes or Caprices for the Violin," Nos. 14, 15, 16, 17, 18, 19, 20, 21, 38 and 39, are the best to develop the trill. These unrivalled studies contain every conceivable form of trill, and if the student masters them nothing in the way of a trill in the entire literature of violin music will prove of any difficulty.

A Good Teacher Necessary.

These studies should be studied with a first-class teacher, as it would be very difficult for a pupil to master them alone. Here are the principal mistakes the beginner will make: He will not lift the trilling finger high enough; he will not let it fall with sufficient force on the string; he will not let the finger fall perpendicularly on the tip as it should, or he will not strike the string at the exact point necessary to make the note in tune. Beginners also make the grave mistake of grasping the neck of the violin between the first finger and thumb with too great force. This has the effect of making the trilling fingers lame, as far as free, forcible action is concerned. During trills and rapid passages generally, the violin should be held with a good grip of the jaw on the chin rest and lightly between the thumb and fingers of the left hand.

The question of fingering trills in exact tune is also a very important one. I have heard many professionals play trills atrociously out of tune, and many students and amateurs play a great number of their trills half a tone out of tune without ever being the wiser for it. For instance, they will trill G and A flat, instead of G and A natural, in the key of G—a half tone trill instead of a full tone. Singers are also frequent offenders in this respect in executing trills.

Fourth Finger Trill.

All the correspondents complain that they cannot trill with the little finger. They need not complain about that, because almost all violinists are in the same boat as regards the little finger trill. It requires lengthy practice to develop the little finger to trill even passably well. Violinists avoid little finger trills wherever it is possible by changing to another position where another finger can be employed. Let the student look over concertos fingered and edited by a good violinist and see how much scheming has been done to avoid fourth finger trills by changing to another position where some other finger can be used.

Of course, the fourth finger trill must be studied by every violinist, as there are many cases where the trill with the fourth finger cannot be avoided. Slow systematic practice will do wonders even for the rebellious fourth finger.

There is no reason why any good violin student cannot develop a good trill if he sets about it in the proper way. Practice the trill slowly at first, raising the trilling finger high and letting it fall with great force upon the string and exactly in tune. Do not worry about speed at first—that will come in time—think only of evenness and distinctness. Remember that a comparatively slow trill executed in a perfectly even manner with the trilling finger falling forcibly on the string with perfect regularity has ten times as brilliant effect as a trill performed much faster, but in a slovenly, nervous spasmodic manner, out of tune, and with the trilling finger hardly leaving the string and falling with slight force.

There is no royal road to acquiring the trill. The student can only plod along with German patience, practicing the proper exercises under a good teacher, and he will surely arrive, that is, if he have a normal muscular and nervous system, has not taken up the study of the violin too late in life, and has at least a reasonable talent for music.

VIOLIN QUERIES.

B. G.—All violinists have difficulty in making trills with the little finger, just as all pianists have trouble with the fourth and fifth fingers, known as the "weak fingers." The "fourth" finger of the violin hand is called the "fifth" in piano fingering. Constant practice is the only means of strengthening your little finger. You will find many suggestions for practice in the article on "Trills" in the Violin Department of the current number of THE ETUDE.

L. Z.—A method for the study of the Paganini Caprices has been written by Emil Kross, from which you might get some ideas. Unless you possess a great technic and have studied the violin thoroughly, you could probably get little advantage from the study of these caprices, except under the guidance of a first-class violin teacher. They possess very great difficulties and are only intended for professional artists or students who devote the greater part of their time to the study of the violin.

J. H. R.—Thirteen hours a day practice on the violin is entirely too much; it would break down the strongest constitution. As you are a business man, you had better limit your practice to two hours. If you intend to become a professional violinist, you had better give up your business, and then you

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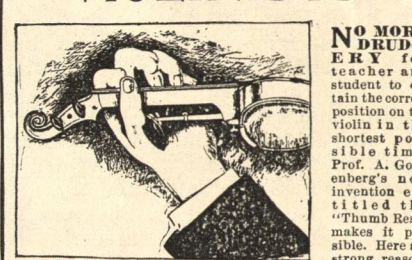
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could safely practice four or five hours a day. If you have only studied with teachers for two years, you are as yet a comparative beginner and can certainly not dispense with a teacher. The works you say you have been studying are all good. You had best rely on the judgment of your teacher as to the works to study for the future. It would be impossible for us to advise you as well as your teacher, who knows just what point of advancement you have reached and what your particular needs are at present.

G. C.—The reason why violin G strings wound with silver wire are so much more expensive than ordinary G strings is not on account of the fact that silver wire is used. The silver used in making such a G string is worth considerably less than a penny. It is on account of the great care used in their manufacture. The gut string on which the silver wire is wound is of the highest quality and is stretched before being wound. The winding process is done with the greatest care, so that the string when wound will be perfectly smooth. It is very poor economy for the violinist to use ordinary G strings wrapped with common wire. As a rule they are false and uneven and possess a miserable tone. A good silver G lasts many months as a rule; it gives a fine, sonorous tone and makes all the strings of the violin sound more favorably.



CHILDREN'S PAGE

THE CHILDHOOD AND YOUTH OF FREDERIC CHOPIN.

(Prepared for reading at ETUDE Junior
Musical Clubs.)

WHEN Nicholas Chopin went from his home in France to Poland, he little realized that he would eventually come to regard the struggling country as his home, nor that he was to have a son whose fame would last years after Poland itself had ceased to be a nation. Although he tried to return to his native land twice, sickness intervened and the elder Chopin took this as the voice of "Providence" and decided to remain in his adopted country. In Warsaw he married Justine Krzyzanska, and their son Frederic was born on February 22, 1810. In the same year the elder Chopin was appointed professor of French in the newly-established high school or lyceum in the Polish capital. Later, he became a private teacher. He had won the confidence and respect of the best Polish families and they were glad to place their children in his care.

As a Child Chopin Loved Music.

In his earliest years Frederic was very sensitive to music and wept bitterly when he heard it. It was only with difficulty that he was comforted. His first teacher was Albert Zwiny, of Warsaw. The child was very timid, and, in order not to over-embarrass him, his parents arranged to have him share his lessons with his sister.

The boy began to compose, and, even before he knew how to commit his thoughts to paper, he would request his master to write down what he had improvised, and these first thoughts were often altered and improved upon by the gifted boy. His first concert was given when he was eight years old. He was so unconcerned regarding the astonishment that he created that he imagined that people were admiring his beautiful lace collar rather than the youthful genius.

As a child he dedicated a march to the Grand Prince Constantine. This violent man was the terror of those around him, but he received the ten-year-old artist and accepted the dedication very graciously. The Prince liked the march and had it scored and it was played by the military band in the city.

How Chopin Improvised.

Frederic occasionally improvised in the drawing-room of the Grand Princess. Noticing his habit of casting up his eyes and gazing at the ceiling, the Prince said to him: "Why do you always look at the ceiling, boy? Do you see notes up there?" Chopin made no reply, but he remembered the speech long afterwards.

Chopin's next teacher was a musician named Elsner, who was the director of the conservatory. Teacher and pupil were united until death in a pure and faithful friendship such as only the purest minds can feel. When people remarked to Elsner, as they frequently

did, that Frederic underrated and set aside the customary rules of music and listened only to the dictates of his own fancy, the worthy director of the conservatoire would reply, "Leave him alone, he does not follow the common way because his talents are uncommon; he does not adhere to the old method because he has one of his own, and his works will reveal an originality hitherto unknown."

Chopin's Love for Polish Folk Songs.

Chopin became greatly attached to the folk-music of Poland. When on an excursion with his father to the suburbs, or spending his holidays in the country, he always listened attentively to the song of the reaper and the tunes of the peasant fiddlers, fixing them in his memory and delighting to idealize the original and expressive melodies. He was often asked who was the creator of the beautiful melodies interwoven in the mazurkas, cracoviennes and polonaises, and how the Polish peasants learned to sing and to play the violin with such charm and purity. No one could give him any information.

In his childhood Chopin had imbedded these folk songs in his memory, and, impressed by their peculiar beauty, he frequently interwove some especial favorite into his own compositions.

As a youth he appeared in several German cities, and then planned to go to London, via Vienna, Munich and Paris. The reception that he received in Paris was so flattering that he resolved to make that city his home.

Liszt, Meyerbeer, Berlioz, Bellini, Balzac and Heine, the great men of music and literature of the French capital, at once recognized the youth as a marvelous genius and he was admitted to their society as a much desired artistic friend.

HOW A LITTLE GIRL BECAME A QUEEN.

BY CAROL SHERMAN.

(For reading at ETUDE Junior Musical
Clubs.)

THERE was once a little girl who played around the streets of lower New York, who was destined to become a queen. She had very black sparkling eyes, and was so bright and happy that all the other children loved her. They laughed at her when she told them that she was going to be a queen, but many of her little playmates lived to see her ascend one of the most important thrones in the world, for she became the ruler, not of some little European country, but of the whole world of song. The little girl was Adelina Patti.

Do you think it strange that I call her a queen? What queen has ever held so many thousand people speechless as has Adelina Patti; what queen has ever had the income that this little songstress was able to earn? What queen could go into the courts of the great countries of the world and compel not only the people but the monarchs themselves

to pay her homage? Isabella of Spain, Katherine of Russia, Marie Antoinette of France, Louise of Prussia, Wilhelmina of Holland, and even Victoria of Great Britain have had no more power in their imperial grasp than has had Adelina Patti.

Patti was born in Madrid in 1843, and is still living in Wales. Her parents were opera singers, and the little girl was brought to New York at a very early age. She made her debut as an operatic singer in New York two years before the outbreak of our civil war. She was then known as "the little Florida." But she had sung publicly long before this time.

Patti as a Child.

Luigi Arditi, who afterwards became Patti's musical conductor, tells in his "reminiscences" of meeting the future queen in New York. "I saw her then a little dark-eyed roguish maiden, with red, pursed up lips and quick rippling laughter, and her determined little airs and manners then already showed plainly that she was destined to become a ruler of men. Madame Patti brought her little daughter to my rooms one day as she was anxious that I should hear her child sing. I was highly amused to see the air of importance with which the tiny songstress first selected a comfortable seat for her doll in such proximity that she was able to see her while singing, and then having said, 'There, my dear, listen to me while I sing you a beautiful song,' she demurely placed her music on the piano and asked me to accompany her in the rondo of 'Sonambula.'"

Patti's Marvelous Child Voice.

"How am I to give an adequate description of the effect which that child's miraculous notes produced upon my enchanted senses. Perhaps if I say that I wept genuine tears of emotion, tears which were the outcome of the original and never-to-be-forgotten impression her voice made when it first stirred my innermost feeling, that may, in some slight measure convince my readers of the extraordinary vocal power and beauty of which little Adelina was, at that tender age, possessed. I was simply amazed, nay, electrified at the well nigh perfect manner in which she delivered some of the most perfect arias without the slightest effort or self consciousness."

Not Without Work.

Don't think that all this wonderful ability that the little queen possessed came as a blessing from the skies. Patti was known as an indefatigable little worker. She had one great opportunity and that was that she could hear the great opera singers of the day at the time when a child's mind is most able to take in musical impressions. Then again she had what people call "talent." She was unmistakably smart and made such fun of her work that it didn't seem as if she were working at all. There is a well known story that you will all enjoy hearing. The tiny songstress had a way of secreting herself in the scenery during a performance and listening to the great singers. She had a fine memory and she would remember little passages of especial difficulty. The next day she would practice these passages by the hour, endeavoring to make each note perfect. She sang very slowly and carefully and put her whole soul in everything she did. The next day she would go to the singer she had heard and politely announce that she was able to sing the passage better than she had heard it sung. The singer would perhaps be

somewhat annoyed, but the child always secured a chance to be heard. Sometimes the singer was astounded at the little one's ability, but when the audacious Adelina was at fault the singers would always show her the right way. Patti learned more in this way than from all her teachers.

The Queen Goes Forth to Conquer.

After her triumph in New York, the little ruler of the hearts of men and women went to the great city of London, England. But no one would believe that she was a real queen, and when she appeared under the careful guidance of her brother-in-law, Maurice Strakosch (who had also been her teacher), at the great English Opera House, "Covent Garden," it is said that only twenty people were present to greet their tiny majesty. But these people all became "Heralds," and at the next performance thousands came to do her homage.

Thereafter her tour through the great cities of the world was like a triumphal procession. From everywhere golden streams flowed into her imperial coffers and the great rulers of the world showered costly gifts upon this new ruler whose domain was limited only by the boundaries of civilization. Everywhere she was greeted as "the Patti," because the people knew that while there might be many kings and emperors, there could be but one Patti. When she sang "Home Sweet Home," people cried, because they knew that they were completely under the spell of her beautiful tones. Doesn't it all seem like a fairy tale? Yet it all happened only a few years ago.

Where the Queen Lives.

Now the queen lives in a beautiful palace in the lovely green hills of Wales. Here she has a home far finer than those possessed by many queens of European countries. In her palace she has built a tiny theatre. Luigi Arditi says: "The building is a handsome one, oblong in shape, and sufficiently spacious to accommodate three hundred persons. The side walls are decorated with panels of pale blue and gold, between fluted pillars and highly ornate pediments. The drop curtain represents Patti standing in a 'Roman Chariot,' and driving two fiery steeds, as in the costume of 'Semiramide.' The theatre gives ample room for an orchestra of twenty performers. All the latest modern appliances for scenery have been adopted. Scenery for six of Patti's favorite operas is on the spot."

THE record of the early years of "child prodigies" is an unhappy and distressing one. Teachers who pose as philanthropists are shown to be only anxious to make reputation and money. Parents are shown as willing to sacrifice the future of their children for immediate gain, while the child prodigies themselves are generally shown as terribly ungrateful to those who have helped them, whether artistically or financially. The result is that, in a large number of cases, the child prodigy does not justify the promise of its earlier years, and either disappears, by a clever marriage, from public view, or becomes a teacher.—*Musical America.*

AUNT EUNICE'S LETTER.

MY DEAR LITTLE FRIENDS:—What do you suppose would occur if your father should stop his business just as soon as the weather commenced to be a little warm? Do you think that his income would go on just the same? Would he be able to get the money to buy nice things for you and your brothers and sisters? No, your father would think it a great misfortune if his income ceased for a week. He knows that his income is due to work—work that he has done in the past, and work that he is doing now. He is very glad to have work for he knows that work not only brings in money but it also brings happiness with it. In great prisons when they want to punish a man very severely, they put him in a cell all by himself and do not let him work. This is called "solitary confinement." Sometimes these prisoners who are not allowed to work go insane. This is considered a very cruel form of punishment.

Work is Happiness.

I want to tell you about a little girl who had not learned that work is happiness. As soon as the warm weather commenced she went to her mother and said: "I can't practice in this hot weather. Won't you let me stop my lessons for the Summer?" She said this about the middle of the lovely month of June when the year was at its finest, and just at the time when we all ought to be doing our best work. Her mother thought that it was a good time to show her daughter how miserable one can be sitting idly by and watching others work. She wrote to her teacher and told her that she would discontinue the lessons for a week or so. Then the mother wrote to one of the little girl's cousins and invited her to come for a visit for that week. This cousin always practiced summer and winter, and had grown to look forward for her practice hour. Each day, the cousin sat at the piano and played in such a way that our little friend commenced to think in this way: "I have to do something with my time, and my cousin seems to have a fine time practicing. I wonder if I could play as well as she does if I practiced all summer instead of taking a vacation and spending day after day wondering what to do next?" The next week she begged her mother to let her commence her lessons again and now she realizes that any one who has the chance to study is really very lucky.

Never Get Discouraged.

Perhaps you have heard many of your friends play difficult pieces and said to yourself: "I can never do that, no matter how hard I work." But if you really want to do a thing and are willing to wait, and practice while you wait, you will very probably be able to do that thing better than you ever imagined you could. I know a girl who always wanted to be able to play Gustav Lange's "Flower Song." She worked and worked until she mastered the tuneless little piece and then she said: "If I can do that so easily, I can learn Chopin's famous 'Nocturne in E flat.'" She learned the Chopin Nocturne and then the inevitable "Moonlight Sonata," and then several other Sonatas, Nocturnes and Concertos. To-day that girl is a well-known American pianist.

Fighting Serious Obstacles.

Never let the heated days of the Summer prove an obstacle to your practice if you really want to succeed.

No matter how hot the day may be get in your regular practice period. It makes no difference whether you have stopped your lessons or not, if you do not practice during the summer for at least sixty minutes a day you will not be nearly so successful next winter with your work. One of the singular things about success is that those who reach the greatest heights are frequently the ones who have had the greatest obstacles to overcome.

The *Broadway Magazine* for May tells about an athlete whose case ought to be one to encourage any of my little readers who seek to do important things and who may think that the obstacles before them are almost too great to pass. This athlete's name is Ray C. Ewry, and he is the champion high and broad standing jumper of the world. As a boy he was paralyzed in both legs and it was never expected that he would ever be able to walk let alone jump. But he was an American boy and he wanted to do what he saw the other boys do. This is the way he tells his story: "I remember the first time I succeeded in shuffling both feet ahead a couple of inches. I kept on trying day after day. Sometimes I was so tired and hopeless that I sat down and cried. But I determined to recover. I worked and worked and worked. Then at last I could jump a couple of feet. After that I improved more rapidly. I trained all the time, always jumping and jumping. The first thing I knew I improved so much that I could beat other boys. Then I began breaking records. I believe that if I hadn't made up my mind to work out my own salvation I might have been crippled to this day." This tells what persistence will do. When you hear a great pianist you seek to emulate, never think of the obstacles—just work.

Something Definite.

I would like to give you some definite advice for the summer. Don't try to do too many things. If you can only form one good habit your summer will have been a valuable one. Here is a good habit to form. In practicing remember that a piece is as good as its weakest measure. It is very much like a chain. A chain might have a hundred links of steel and one link of thread. The whole chain would be only as strong as the one link of thread. If you have one measure in a piece that you are unable to play at a given speed do either one of two things: play the whole piece only as fast as you can play the difficult bar successfully and correctly or work upon the difficult bar until you can play that bar as well as every other bar in the piece. Form this habit and maintain it and your playing all next winter will be one hundred per cent. better.

Very cordially,
AUNT EUNICE.

SOME MUSICAL SCRAP BOOKS.

BY FRANCIS LINCOLN.

I FIND that my pupils take a great interest in making up musical scrap books. It all came about in this way: I started making a musical scrap book years ago, but mine was made up exclusively of articles upon musical subjects that seemed worth keeping. Whenever I took an article from *THE ETUDE* to put in the scrap book I always secured an extra copy in order that my files of the paper which run way back to 1890 would not be injured. But I found that there were many ex-

cellent articles upon music in the general magazines: "The Century Magazine," "The Sunday Magazine," "Munsey's," "Everybody's" and several other papers and magazines that go to all parts of the country. Our American magazines now go all over the world. I once bought a copy of an American magazine on a news stand in Berlin. It had a fine musical article in it and I saved it.

Thereafter I commenced putting programs of fine concerts I had attended in the scrap book. This was not a very good plan because it made the book too cumbersome. Then I started four books—one for programs, one for musical articles, one for pictures of musicians from musical magazines, and one for musical postal cards. I took great care to have all the insertions pasted very carefully in each book. I used a very high grade of library paste, as I found that cheap mucilage turned the clippings yellow. My next discovery was that my first book was commencing to fall to pieces owing to poor binding. I was very much attached to that book and sorry to see it go. I took it to a bookbinder who told me that it was impossible to buy very cheap books that would last. I took the hint and the next books I bought were finely and strongly bound. I bought them with the view of making them a part of my library, and my experience since then has shown me that they are among the most desirable of my studio necessities.

My advanced pupils took a great interest in the programs and musical articles. Even with very young pupils I found that it was very convenient to take out my article scrap book and read them some little bit of advice bearing upon the lesson. It is a wonderful help to be able to confirm the things you say with an article in print.

The picture book and the postal card book became great favorites with the younger pupils. Underneath each picture I had printed with pen and ink: I, The name; II, The date of birth; III, The date of death; IV, The place of birth; V, A few notes about the musician's principal work. This was very instructive and my pupils liked it very much.

The postal book was also a great success. When my friends knew that I was collecting musical post cards contributions rained upon me from all directions. You would be amazed to know how many musical postals there are. One friend who went to Europe sent me seventy-five. These were not only portraits of musicians but pictures of musicians' homes, famous opera houses, famous statues of musicians, and scenes from the great operas. It makes a very unique collection.

Pupils' Scrap Books.

One day one of my little pupils came to me and said: "Why can't we have scrap books too?" I was delighted to hear this, and at my next pupils' assembly I told them how to go about making a scrap book. I advised them to get a good strong book and then divide the book into four sections. The first section for articles; the second for pictures of composers and their homes; the third for pictures of great musical artists and their homes; the fourth for postals. My! what a rivalry there was. The pupils used to bring their books to each lesson to show their progress. I found that this gave them a greatly increased interest in their music. To make the contest more keen I offered a prize of a beautifully illustrated musical book for the pupils who secured the most desirable pictures. The books

were a great credit to the children's ingenuity. If I found that when I wanted to enforce any musical idea it was a good plan to hunt around for some musical clipping upon that subject and give it to the pupil to paste in the scrap book.

Palestrina and Toddlers.

One day one of my smallest pupils came to me crying bitterly. She owned a cute little dog named "Toddles." "Toddles" was a little scamp. If you didn't watch him he would attempt to chew up anything he could get his teeth into. I tried to console my little pupil and she replied, "Please, Toddles has eaten up Palestrina." It was hard to get another picture of Palestrina, but we secured one at last, and now my little pupil keeps her scrap book out of the reach of "Toddles."

COMPOSERS' NAMES PRIZE CONTEST.

In the April issue of *THE ETUDE* we offered a copy of Riemann Musical Dictionary (value \$4.50) to the reader of *THE ETUDE* sending us the longest list of composers' names that could be made from the letters of the sentence, "THE ETUDE should be in every musical home."

The surprisingly large number of replies has made it impossible for us to announce the name of the winner of this contest in the June *ETUDE*. The fortunate one will be announced in the July issue. The contest closes June 1st.

PUZZLES.

The answers to the puzzles in the May issue of *THE ETUDE* are:

Double Musical Acrostic.

H e b r e W
A r m i d A
N i e l s G
D u b l i n
E n c o r E
L u t h e R

Missing Musical Term Puzzle.

1, Turn. 2, Close, Trilled. 3, Quaver. 4, Sharp. 5, Slurs. 6, Brace. 7, Bars. 8, Tie, Hold. 9, Note. 10, Rest, flat.

Hidden Music Instruments.

1, Banjo. 2, Saxophone. 3, Trumpet and Cornet. 4, Mandolin. 5, Clarinet and Trombone. 5, Oboe and Bassoon. 6, Melodeon. 7, Concertina and Flute. 8, Double Bass Viol, Viola and Lyre.

Musical Abbreviations.

My 10-2-8-13 increases in tone. *cres.*
My 9-3-16-4 is marked. *marc.*
My 14-1 is very softly. *p. p.*
While my 17 is nearly opposite. *f.*
My 13-20-19-7 touches lightly. *stacc.*
My 5-16-12-9 is a shake. *trem.*
My 2-15-4-6-20 precedes an aria. *recit.*
My 11-18 and y denotes the signature. *key.*
My whole of 20 letters is known by every music student.
"Practice makes perfect."

Answers to Puzzles in May Issue

The following were among the first ten readers of *THE ETUDE* to submit correct answers to the puzzles in the May issue:

Reva Bauer, Herbert Hood, Fannie Parkhurst, L. W. Elshenburger, Mrs. K. Larkin, R. Turner, M. L. Chapin, R. V. Turner, C. B. Justice.

Ideas for Music Club Workers

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

MEETING OF THE NATIONAL FEDERATION.

THE meeting of the National Federation of Musical Clubs will be held at Grand Rapids, Michigan. The visiting delegates will be guests of the St. Cecilia Society of that city. This society, which we have previously mentioned in these columns, holds the unique distinction of being the only woman's musical organization in the United States owning its own club home. This is a most magnificent structure, with every modern convenience of an up-to-date club room. The club has a strong, intelligent body of active members who appreciate the blessings which have fallen to them.

One of the most charming characteristics of this notable club is its philanthropic tendencies, and its consideration for those who are less fortunate. At a recent flower day musicale, celebrating the coming of spring, a delightful musical program was given in the home of the club, where cut flowers and potted plants were seen in profusion. At the close of the entertainment the club sent all floral decorations to the local hospitals and charitable institutions.

A COSTUME RECITAL OF NATIONAL MUSIC.

BY ALICE MAY RAYMOND.

[The following recital was recently given in a large New England city with great success. This description embodies ideas that "Club" readers may readily adopt to their uses.—EDITOR.]

THE following recital was given at the beautiful home of a well-known voice teacher. The charmingly decorated rooms were well filled, scarcely standing room. The souvenir program was tied with white ribbons and decorated with a foreign flag and coats of arms. Instead of pupils' names were given the names of foreign countries following the names of appropriate songs. On the back, however, was a key giving the name of the pupil and the country he or she represented. Very bewitching and foreign did they look, each having been chosen with a view to natural qualification for representing the part.

The opening number was a chorus in which all nations appeared; then followed solos by "Scotland," a boy soprano, in kilts and sash, a veritable Scottish chief in miniature, and a "lullaby," crooned by the rich, smooth contralto of an Irish lassie; next a Spanish maid rendered a duet with her cavalier, and one had but to look and listen as the mellow tones rolled forth to feel actually transplanted to a foreign shore. Then came solos and part songs by "Switzerland," "Germany," "Italy," "Cuba," "Norway," "Japan," "Egypt," "Greece," "Sweden," "Holland," and last, the dear old "Star Spangled Banner" by "America," with audience, of course standing, and uniting in the chorus.

The program was felt to be all too short—a most unusual thing at a pupils' recital. At the close the folding chairs were quickly removed, turning the concert rooms into reception parlors, and refreshments were served.

PROMOTING THE INTERESTS OF AMERICAN COMPOSERS.

"THE MATINEE MUSICALE," a thriving musical club of Bedford, Indiana, has devoted six of its concerts this year to the works of American composers. This is a refreshing change from the ultra-European tendencies we see in our large cities. Moreover, we also note that this club has a custom of printing a list of well-known American composers upon its programs. This form of musical patriotism is so admirable that we reprint this list, thinking that some other amateur club of American musicians, who love their country, may desire to do likewise:

Some representative American composers: Victor Herbert, Mrs. H. H. A. Beach, Miss Margaret Ruthven Lang, W. H. Sherwood, Walter Damrosch, William Mason, John Philip Sousa, Frederick W. Root, George W. Chadwick, Mrs. Jessie L. Gaynor, C. Whitney Coombs, Theodore Spiring, Arthur Foote, Alfred G. Robyn, Emil Liebling, S. B. Whitney, Frank van der Stucken, Louis Campbell-Tipton, Edward Baxter Perry, Dudley Buck, Edward McDowell, Miss Latitia Katherine Vannah, Mrs. Carrie Jacobs Bond, Arthur Nevins, Ethelbert Nevin, Wilson G. Smith, C. B. Hawley, W. H. Neidlinger, Clayton Johns, J. C. Bartlett, Reginald de Koven, R. Huntington Woodman, Homer N. Bartlett, W. F. Sudds, C. A. Havens, Clarence Eddy, George Marston, Horatio W. Parker, George Osgood, Edgar A. P. Newcomb, John A. West, Bruno Oscar Klein, John K. Paine, W. W. Gilchrist, Gerrit Smith, Charles Dennebe.

A CLUB "QUESTION BOX."

THE Aeolian Musical Club of Pasadena, California, conducted by Mrs. Julia M. Phelps, has what is termed a "Club Question Box." This is a good idea from the land of roses. Have your pupils prepare a list of questions and sign them with assumed names. At the club meeting have them placed in the box and shaken up. Then open the box and pass the questions around. Give one slip to each pupil. Give each member a chance to answer the question he or she has in hand. If the question is successfully answered, take up that question and then have the pupils pass the remaining questions around until every pupil has had an opportunity to see each question. If, at the end of this examination there remain any questions unanswered, you will, of course, be obliged to answer them yourself. The questions the pupils or club members are unable to answer should invariably be brought up again at the next meeting, when every pupil should be able to give a satisfactory answer to the difficult questions.

ON the anniversary of Beethoven's birthday an illustrated lecture was given on the great composer's life and works at Miss Roney's School, Bala, Pa., by Mr. A. W. Borst.

AN invitation to Federated Clubs to send regular report of the work being done by them from time to time holds good for 1908, and with good wishes for each and every member of every club in the N. F. M. the press secretary would urge all clubs to let other clubs know just what they are doing. This will help to make the strong club stronger and will strengthen the weaker ones. All information sent to Mrs. John Oliver, Press Secretary, in care of THE ETUDE.

RECENT LOSSES TO THE MUSICAL WORLD.

BY W. FRANCIS GATES.

THE Grim Reaper has been unusually busy among the great musicians during the past winter. Two of the great composers, each representative of his country's music, have passed to the great unknown—Edvard Grieg and Edward A. MacDowell. Also two of the most noted of European violinists have been taken—Joseph Joachim and August Wilhelmj.

The first of this great quartet to pass away was Joachim, and by his death, last November, the world lost its greatest exponent of the high school of violin playing. He held the classics in the highest reverence and would not depart one iota from the strict performance of what he felt to be the composer's intentions. His playing was highly objective, and though he had conquered all the technic of the instrument, he would not descend to feats of mere skill to win applause. His string quartet was the standard organization of its kind. Joachim was the contemporary of Mendelssohn and Schumann and, more than that, was honored with the friendship of these great composers, thus making a connecting link between the music of the early part of the nineteenth century and that of the present one.

But a few days after the death of Joachim came that of Edvard Grieg. Much has been written of the works of Grieg since his death, and it is unnecessary to repeat here what has been more worthily said by others; save to call attention to the fact that in the death of this composer the romantic music of the present day lost one of its leading exponents. Grieg made for himself a niche in the temple of art by his originality and by the descriptive beauty of his compositions. He was the leading representative of the Scandinavian spirit in music and by the "idiomatically pianistic" quality of his pianoforte compositions has been called "the Chopin of the North." His was an unique figure in the world of tone, not a Viking, strong and lusty, but the incarnate spirit of the mountains and fjords, the mute mysteries of the sea and the forests, breathing the beauty of the Northern hills and typifying in music the distinctive personality of the Norse character as no other composer has done. This was a geographical limitation to his music that keeps it from being general in its interest, but in his own genre he was unapproached.

August Wilhelmj was one of that small number of juvenile prodigies who achieved fame in later years. While we hear of Mozart and Liszt and Hoffman, there are thousands who sink into obscurity, wilted by their sudden blossoming and overcome by their too early honors. At eight years, Wilhelmj began his public appearances, and at sixteen was recommended by Liszt as "a young Paganini." Pursuing his studies under David, Hauptmann, Richter and Raff, he acquired a broad musical education and then began a series of tours which carried him through practically all the countries of Europe, lasting until 1882, when he finished a trip around the world, having played in North and South America and Australia. At the zenith of his career he was the leader of the orchestra at the notable operatic event at Bayreuth in 1876, when Wagner's "Nibelungen" trilogy was presented. Wilhelmj stood close to Joachim in the estimation of the violin world not only for his immense technic but for his interpretive powers. He died January 14th.

It is a noticeable coincidence that the deaths of these four composers—for Wilhelmj and Joachim used the pen as well as the bow—came in the order of their births, which occurred as follows: Joachim 1831; Grieg, 1843; Wilhelmj, 1845; MacDowell, 1865. Naturally our sympathies lean to the younger man, partly because he was taken away in his prime, partly because he was one of us, an American to the bone, and partly because of our better acquaintance with his compositions; and this feeling of loss is thereby intensified, even though he may not occupy so large a space in the future biographies of musicians as will the others of this notable quartet.

Edward A. MacDowell was in a way a unique figure among American composers. He combined the respect for classic form with a wealth of romantic idea and poetic expression given to no other of his prominent contemporaries. Of his several teachers, Mme. Carreno and Joachim Raff (who fifteen years before had been the instructor of Wilhelmj) were the principal ones and from them he received that development best suited to his nature, the fiery freedom of Carreno and the formal routine of Raff.

Nature made MacDowell a poet. Had he not found expression in tones he would in words. He was more of a Longfellow than a Tennyson, for the sweep of prairie wind is his meter rather than the elegance of the formal English garden. His was the poetry of the mountain and the stream rather than the drawing room. MacDowell was filled with vigorous ideas but was not an iconoclast. His music was that of optimism yet it had its moments of solemn grandeur. The Raff training kept him within the bounds of accepted forms, yet he modernized them and filled them with a fresh and vigorous spirit expressive of poetic thought.

He was one of the first composers to make American music respected in Europe. All of his larger works have been presented in Europe, though naturally England was the last to recognize his worth, as that country is less in accord with the freedom of MacDowell's methods of expression. One of the best examples of his orchestral work is the "Indian Suite." While the Indian element is there as a basis, that element is a stranger to its hearers and the work rests on the value of the treatment the composer gives his themes. In the field of song he is regarded by the best critics as the first among American composers, and by certain enthusiastic ones as the equal of Schumann and Franz. His piano works are well known, especially the smaller ones, which are miniatures of the most beautiful texture, tone pictures to which the composer frequently furnishes the key in a text or verse.

Though MacDowell's work was finished three years ago at the time of his physical collapse, the close of his labors is brought more forcibly to mind at this time. He was one of the noblest gentlemen God ever made, one of the truest friends, one of the sweetest spirits, one of the greatest musicians. In his passing America loses her Edvard Grieg, for he bore the relation to us corresponding with that Grieg bore to Norway.

EVERY voice must master the trill after a period, longer or shorter, of proper practice. Stiff, strong voices master it sooner than small weak ones. I expended certainly ten years upon improving it, because as a young girl I had so very little strength although my voice was very flexible in executing all sorts of rapid passages.—Lilli Lehmann.

TEACHERS' ROUND TABLE.

(Continued from page 369.)

very exceptional. I have known people at almost any age between twenty and forty to acquire a very respectable degree of facility, and play in a manner that was highly creditable. I once had a pupil in Boston who was nearly seventy years of age, and who wished to learn to play hymn tunes for the consolation of her old age. She learned to play them entirely to her own satisfaction, which was, indeed, not at all badly, considering the stiffness of her muscles.

"Do you think it would be possible for a lady, who has played the piano all her life, and can read almost anything at sight, but who is over forty-five years of age, to gain, by diligent practice, sufficiently perfect control of the muscles of her hands to be able to master or teach Dr. Mason's 'Touch and Technic'?"

Your description of your powers is somewhat sweeping and at the same time vague. A person who can read "almost anything" at sight must necessarily have fine control over the muscles. The ability to do this would presuppose the ability to master Mason's exercises. However, the last clause of the query would lead one to infer that you have not sufficient technic to play them. I do not think that after forty-five you will be able to add much to your technic. The experience of all teachers whom I have ever known to express themselves has been that pupils over twenty-five experience difficulty in increasing their finger facility. Those who already have an advanced execution at that age continue to grow and develop, although more along the line of maturity of musicianship. Those beginning at that age rarely achieve a brilliant execution. You should, however, be able to master Mason's "Touch and Technic" sufficiently to understand all its principles and work up enough speed to demonstrate correct motions. It is not possible for a teacher to have at his finger's ends all the music he may wish to give to pupils.

"Do you think that a man twenty-five years of age could take up some musical instrument and obtain sufficient proficiency to play in a first-class theatre orchestra? I have always been considered talented musically, and played the piano a little. Lately, I have taken up the flute without instruction, and have learned to play simple pieces. Would you advise me to take lessons on this instrument with the above object in view?"

What I have said in answer to other letters will doubtless be applicable in the main to the flute, although the motions of the fingers being much shorter, the muscular difficulties will not be anything like as great. With proper instruction you might be able to acquire a great deal of ability. The fact that you are twenty-five need not deter you in the least from making the attempt. If you are fond of it, it may turn out to be the most delightful avocation of your life. As to the theater orchestra, no one, especially at a distance, can predicate in regard to this. The only thing for you to do is to acquire skill and then make application for the desired position and keep on trying until you get it.

Interesting Second Grade Pieces.

"I have a few scholars who are very hard to please. I do not seem to be able to arouse their interest in the music I am teaching them. I am using 'Standard Graded Course, Grade II.' Could you offer some suggestion, as I am quite discouraged in the matter?"

It is absolutely necessary to use a very elementary class of music with some pupils. Their natural taste for music is of a low order to begin with, and, in addition, has never been trained. Such pupils have to be coaxed on, as it were, to an appreciation of good music. If you constantly give them pieces that are beyond their comprehension you will alienate them from the art. If you are using Book II. of the Standard Course, you would better use easily understood pieces with it, as the music in the book will probably seem dry to such a taste, although its tendency will be constantly elevating. You cannot easily influence such tastes by assuming an unsympathetic attitude toward what they like.

Last month I gave a list of first grade pieces that have given satisfaction. I append a list of second grade pieces this month. You should keep these lists and add to them whenever you can.

Shadow Pictures. The Brownies.....Reinhold
Lolita. Spanish Dance.....Engel
Violets. Intermezzo.....Hamer
Song of the Katy-Did.....Kern
At the Village Blacksmith's.....Lange
Little Fairy, Op. 30, No. 4.....Waddington

The March of Fingal's Men, Op. 39.....Reinhold
General Bum-Bum.....Poldini
Dollie's Dream and Awakening.....Oesten
The Blacksmith, Op. 17.....Eyer
The Coming of Santa Claus.....Eyer
Egyptian Parade.....Brown
Bagatelle, Op. 115, No. 4.....Bassford
Petit Galop Militaire, Op. 59, No. 24.....Ascher
The Daisy, Op. 13.....Zernickow
Children's Festival March.....Zernickow
The Daisy Southern Dance.....Waddington

The following suggestion from one of our readers may interest teachers who are looking for means of interesting their pupils:

"I have requested all my students to write an essay of five hundred words about the piano, its predecessors of various kinds, date of its invention, its construction; also to name twenty of the greatest composers for it, and ten virtuosos. I select the most valuable extracts from these, copy upon the typewriter, bind and place in the public library for the inspection of whoever may be interested. Reference books for this work, Bazzell's 'History of Music' and Riemann's 'Dictionary of Music.'"

THE VALUE OF ANECDOTE IN THE TEACHING OF MUSIC.

BY GUSTAV L. BECKER.

TELLING stories is, after all, the surest way of holding a child's attention, and teachers in general will agree that the most effective way of conveying a truth to the mind of a child is in the form of a story—always providing that, as the story will be all that will remain in the mind, the truth to be conveyed must be in the story itself, not in any "moral" to be attached or inferred. So much of value the anecdote holds for any sort of teacher. But for the music teacher its value is somewhat more defined, as its use is considerably more restricted.

Briefly, its value may be expressed as a means for fixing attention and arousing enthusiasm. This may be in two ways; in reference to a particular composition, or to the art of music in general, but in either case the aim is the same—to produce in the pupil's mind an impression of something clear, something vivid, and something real.

In using anecdotes to make a composition more interesting, I do not mean telling fanciful stories as to its meaning. However much of use this may have, it is along other lines. I mean that if to the composition itself, or to its composer, attaches some story of peculiar interest, such as throws light upon the piece, or produces in the pupil's mind the sense that these notes were written by a real man, the composition will be played in a very different and much more vivid way. The best instance of this kind that I recall, is the well-known story of Chopin's A Major Polonaise, Op. 40, Le Militaire. It is said that after composing it, he was so much affected by his own creation, that one night he seemed to see trooping into the room the shades of long-dead Polish lords and ladies, pacing to his music—and that so vivid was the hallucination that he fled in terror from the room. Told in the right way, this story brings out not only the extraordinary pictorial quality of the music, and its thoroughly national character, but the sensitive, impressionable nature of Chopin himself.

Anecdotes Must Have a Definite Purpose.

Indeed, this illustrates very well the prime consideration in the use of anecdote—that any story told should be for a definite purpose. The fewer there are, the more vivid each may be, and the longer each will be remembered and used. One pointed, purposeful anecdote drives home an impression—prattling pretty tales is but one degree over gossiping, and scarcely more useful. Along this line the teacher may find many stories attached to compositions, sometimes out of biographical dictionaries or collections of anecdotes, sometimes out of the teacher's own personal reminiscences.

But by far the most important use of anecdote is in arousing the enthusiasm of the student for the art of music itself. A story of struggle and ultimate triumph of some great artist and composer, told in such a way as to connect his efforts with those of the pupil, brings about at once the glorious sense of fellowship in art. The story of little Handel, stealing from bed to practice upon the disused harpsichord in his father's lumber-room, has put into

many a child's heart the ambition to work harder at scales, especially if the well-known picture—given with THE ETUDE some time ago—is hanging nearby to make the story still more vivid. Another always helpful to children, is little Bach's copying music by moonlight—only, in the telling, it is just as well to omit the final catastrophe—his elder brother's burning the results of that patient labor. It leaves such a sense of pity that the story becomes a lesson on being kind to your little brother instead of an incentive to application.

A pupil who cannot see how it is possible to memorize anything makes up over some of the feats of von Bülow, or the tale of Mozart's carrying away the *Miserere* of Allegri from the service at St. Peters, by hearing and memorizing it.

But the most beautiful series of anecdotes for older pupils are those to be found in the life of Beethoven. So noble, so uplifting are they, in their record of striving for the highest under difficulties unsurmountable to a lesser soul, that if there be any musician-fibre in the hearer's heart, it will thrill responsive, and his soul will rejoice at sharing in the art that was Beethoven's.

Stories with Practical Value.

Some stories have a direct practical value, such as John Field's way of practicing hard passages. He had two boxes of beans on the piano, and every time he played the part correctly he put one over from the left to the right, keeping at it till all the beans were in one box. Sometimes a pupil "goes all to pieces" if she makes one slight mistake in public performance. For such a one a comforting message, and one that will do much to remove the paralyzing strain, is Liszt's speech to Thalberg, whose playing was so "faultily faultless, icily regular," that he begged him at last, "Do please make just one mistake!" It will be seen that the uses of such a story are restricted!

Indeed, the uses of any story are restricted to each individual pupil and his individual need at that lesson. This need the story must reach. And as for its length, usually the shorter the better. The best rule I know is a good deal like Lincoln's answer when someone asked him how long a man's legs should be. He replied, "Just long enough to reach the ground." In general, the best story is just long enough to reach the point.

HOME FOR AGED MUSICIANS.

WE are pleased to announce that reports from the "Home for Aged Musicians," located at 236 South Third Street, Philadelphia, Pa., indicate that there are still vacancies for ladies who desire to avail themselves of its generous provisions for those who may have through misfortune been less successful than some of their friends.

We have previously described (in the January issue of this year) the elegant and adequate equipment of this home-like haven of rest. Those who avail themselves of its advantages have every possible comfort and personal liberty. One peculiar feature of the home which makes it different from other homes, is that from the nature of things, those who come under its protection, having spent their lives in the pursuit of artistic work, are of necessity refined and cultured. In other homes the variety of past experiences, tastes and educational interests make conditions that sometimes lead to disruption. This home, however, must be one to which only gentlemen are eligible, because of the fact that all have been art workers.

In some European countries generous pensions are given to musicians in State employ. The governments recognize the fact that the musician's income is rarely very great and that a time comes when infirmity and misfortune must impair the musician's earning powers. Then the government steps in and provides for the musician who has given so much to his country. It is for contingencies of this kind that this private home was organized. Full information regarding admission to the home may be secured upon application to the secretary at the above address. We can endorse the management of this home with fullest confidence.

"GRIEG's revolt against German classicism was the healthy instinct of a man who has a message to deliver, and seeks for it the most natural means of expression. His esteem for the highest and best in German music was none the less, and he would doubtless be among the first to acknowledge how much he had profited by its influence."—William Mason.

PUBLISHERS NOTES

Music Returns At least once each year we ask from our patrons a complete settlement of their account.

This means the return of all "On Sale" music that has not been used or is not desired and a payment for what has been used from the "On Sale," as well as for the regular monthly account that has not been settled for otherwise.

The June first statement will include all accounts of every kind to that date. With that statement special directions will be sent and we would ask you to wait until you receive those directions before making your returns.

The most important question with regard to your returns is to make sure that your name and address is, on the outside of every package returned, no matter by what means, mail, express or freight, and, secondly, that the returns are sent by the cheapest method. Large quantities boxed by freight, otherwise by express, printed matter, or in four-pound packages by mail. Specific directions are given with the June first statement. Wait for them.

There is one exception to the above, if your selection was sent to you since July, 1907, and is of such a general character as to be of further use for the coming season, even with the addition of a small selection later on, arrangements can be made to keep this original package another season. We cannot give general conditions, but will be glad to make special arrangements on this point to any who will write for them.

This house desires to take this opportunity of thanking all of our many patrons throughout the country for their valued orders sent during the past year, and we certainly hope by careful attention to every detail of the teachers' necessities to merit a continuance of the valued favors which we have received in the past.

Reed Organ. On the third cover page of this issue will be found an advertisement of a large number of Reed Organ publications, to which we desire to draw special attention just now at the opening of the season in which most of the Reed Organ teaching of the country is done. Selections from this list of sheet music, as well as the books, will be cheerfully sent to responsible persons at our usual large discounts given upon publications of our own.

This list is made up of publications not only for the piano and suitable for the Reed Organ, but of publications written especially for the Reed Organ.

March Album This work, which has been on special offer for some months, is now ready, and the special offer is hereby withdrawn. This compilation is unique of its kind. It contains in all 17 marches. They are in various styles, including two-steps, military marches and grand marches; a goodly proportion of each class.

The work is no longer on special offer, and we shall now be pleased to send it for examination to any who may be interested.

Summer Reading Course. Progressive musicians employ the summer not only as a time for recreation but as a period in which information can be acquired from books that will enable the musician or student to conduct his work more successfully during the coming year. In another part of THE ETUDE will be found a "Summer Reading Course." Should any of our readers desire further information about these books or of any others we will be very glad to accommodate them. We are in position to quote special prices upon some of the works referred to.

Summer New Music. During the six or seven months of the actual teaching season quite a large majority of our regular patrons receive what we term "New Music on Sale;" about ten or twelve pieces of piano or vocal music, or both, each month; this serves to freshen up the regular selection of the year, and has been found very attractive and convenient by every school and teacher partaking of its advantages.

For the benefit of those teachers who continue their work during the summer we will send a small package during each of those months to anyone who will notify us that they desire these packages. The bills will be included in next year's account. The first package will be sent out the latter part of June.

Standard Fourth Grade Compositions. Work on this new volume has been progressing very satisfactorily, and it is our present intention that the special offer shall continue during this current month only. An exceptionally satisfactory lot of compositions has been selected for this volume. The pieces have been selected not only for their educational value but for their musical worth and attractive qualities. The pieces are illustrative of all the varieties of technic that should be taken up by fourth grade pupils. This volume supplements and carries on very admirably the work outlined in the previous volume of this series. It has been carefully compiled and edited by Mr. W. S. B. Mathews.

The special introductory price during the current month will be 20c. postpaid, if cash accompanies the order.

Piano Duos, Trios, etc. We have just received from Paris a series of six easy duos for two pianos, four hands, by Paul Wachs.

The compositions are bright, short and easy; just what one desires for little tots for commencement exercises. Pendan la Fete, Valse.....\$0.75
En Promenade, Fantasia..... .75
Le Petit Navire, Barcarolle.... .75
Chanson du Petit Negre..... .75
Dance Argentee, Mazurka..... .75
Le pas des Mignons, Marche. .75

Any of the above will be sent on approval if desired. In addition, we have a large and varied list of works for one or two pianos for six, four or eight hands, catalogues of which will be mailed free upon request.

Pictures. The attention of our readers is directed to our large stock of musical pictures and objects d'art. In our catalogues of these specialties one may find a varied assortment from which to select a suitable present for teacher or pupil. Then, too, our list of postal cards devoted to musical celebrities offers an inexpensive gift to a class of pupils.

Blank Programs. It seems difficult for our patrons to have had their desires with regard to programs for small recitals properly satisfied. Numerous inquiries on this subject are constantly received, and we have attempted to fill that need by making two forms, one with the heading:

CONCERT given by _____ and a space left for the time, place and persons or reasons. The other form will be headed:

RECITAL by the pupils of _____ with space left to have the further information filled in. The first page will be neatly lithographed in colors, the balance of the matter, including the program itself, can be either written in, mimeographed or printed.

Our point was to furnish the basis for a neat, good-looking program. The form will be four pages, each 5 1/4 x 6 1/2, made on fine quality of heavy paper. We will sell them at cost, because of the fact that we have included a small card with regard to THE ETUDE on the fourth page. The price will be 60 cents per hundred, postpaid. We cannot do any further printing that may be necessary—we desire to simply furnish the form.

Chronology of Music History. For some months past we have printed in THE ETUDE a selection of important events in musical history. We now propose to bring out this little work in permanent form as a book of reference. The book will contain every important musical event since the beginning of time up to the present year. It will be an exceedingly valuable little work for every music lover to have.

The special offer price will be 15c. postpaid.

Reprinted Editions. It has been necessary to bring out a new edition of the following publications during the current month.

A Day in Flowerdom has gone through the first edition, in a few months.

It is an operetta for children, by Geo. L. Spaulding, interesting not only to the children participants, but also to the children's friends, whether young or old. It consists of ten melodious musical numbers and two scenes.

The Handel Album has also passed through a large first edition. This is a carefully selected and compiled set of the best compositions by Handel. All the work connected with this volume was done by Theodore Presser. Handel's music is, if anything, superior to that of Bach, but owing to the greater popularity of the latter has never received its proper recognition. We can thoroughly recommend this volume as we have received the highest testimonials from those who have bought and used it.

The Duet Hour. This compilation of four-hand piano pieces is one of the best selling collections in our catalogue. It has passed through nine editions and many thousands of copies. In order to augment our list of 50 CENT COLLECTIONS this volume has lately been reduced from \$1.00 to 50c., which reduction in price has certainly not worked against its sale.

Any or all of the above will be sent to responsible persons for inspection. They are all subject to a liberal professional discount.

Kinder Symphony Instruments. The last steamer from Hamburg brought us a large case of musical toys such as are used in Kinder Symphonies.

Many of these instruments are not to be found in the American market, so we have imported from Europe the highest grade that is to be procured.

We have compiled a new price list of these instruments, and, while in a few cases they are higher than our previous lists, the difference in price is fully made up in larger sizes, better quality, etc. A few prices will show a big saving, though the quality is of the highest grade.

Cuckoo with bellows, formerly.....\$1.26 now \$0.78
Quail60 " .39
Sled60 " .48
Triangle42 " .29
These prices are net, with postage extra. Full list sent upon request.

Vacation. The approaching vacation season, which means the partial suspension of business along many lines, does not specially affect the activities of the Order Department, when, as in past seasons, is anticipated the usual run of special business peculiar to the summer season, the handling of which has been a particular study for many years.

Visitors and travelers from other cities calling at our place of business at any time during the summer months are invariably impressed by the contrast between conditions there and those observed elsewhere; it is certainly no small matter to be able to eliminate the "dull season" to such a degree; and yet it is all perfectly natural enough when one remembers that our patrons are found in all parts of the civilized world, and that while a certain portion are resting, others are taking up and carrying on the work as teachers elsewhere. In our own land there are thousands of music teachers who are as busy in summer as in winter; many make a specialty of summer teaching, and the number of these appears to be on the increase; the question arises: why should this house become the recognized headquarters for teaching supplies to such an extent as to keep its employees actively occupied at a time when general quietude is so marked a characteristic in most establishments of this kind?

The explanation may be found in the acknowledged fact that we have succeeded in establishing a substantial confidence in an ability to serve the wants and best interests of those who teach; our publications are designed to be useful, to be helpful alike to teachers and students; and because they have been found to be so their adoption and use is ever on the increase; in addition to this fundamental requisite, our way of doing business is so liberal, the terms so satisfactory and our promptness so well known, that we are able to retain the goodwill and patronage of all who appreciate these things; it is for these reasons that we have just passed through a season of general business depression without experiencing an actual loss of business so far as concerns its real volume; on the contrary, we have considerably "more than held our own," and so, even as this number of THE ETUDE is going to press we are filling more than the usual number of orders handled at this season and can see no reason to doubt that the summer months of 1908 will show a substantial increase over those of previous years.

Isle of Jewels, Operetta, by Geo. L. Spaulding.

We have in preparation a new operetta for young people, "The Isle of Jewels," text by Jessica Moore, music by Geo. L. Spaulding. We published last year an operetta by the same authors, entitled "A Day in Flowerdom." This work has been a great success. The "Isle of Jewels" should be more successful. The music is fairly sparkling, melodious, and full of go. The text is bright, interesting, and witty. Whereas the title of the operetta "A Day in Flowerdom" rendered it suitable to be given only at certain seasons of the year, "The Isle of Jewels" is of such a character as to be suitable for performance at any season. It is about the best operetta for young people we have ever seen, and it should be a great success.

For introductory purposes, during the current month the price will be 30c. postpaid, if cash accompanies the order.

Keyboard Chart. We have in preparation a small keyboard chart, the announcement of which will prove interesting to many teachers. This chart is intended to fit over the keys extending above an octave or more, and is intended finally to teach the relation between the keyboard and musical notation. The chart gives the name of each key, together with the notation for the same; in addition it contains other rudimentary knowledge. It is gotten out in a substantial but inexpensive style.

During the current month, for introductory purposes, we are offering copies of this chart at 15c. each postpaid, if cash accompanies the order.

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Sonata Album. The Sonata Album which we have had in press will be ready for delivery in about a month, so all our patrons who desire to procure a copy of this important educational work would do well to do so this month. The album contains the popular sonatas of Beethoven, Haydn and Mozart, and there are five sonatas by each of the composers. It is a collection compiled by Louis Kohler. The plates that we are making are taken from the celebrated Cotta Edition. The plates are entirely new. This volume is supposed to follow right after the Sonata Album, and is generally used for ambitious pupils by almost every conservatory and teacher in the land.

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First Velocity Studies, by Horvath. We have almost finished a unique little set of studies by Geza Horvath. These are a compilation from the best writers of piano studies. In this volume Mr. Horvath has avoided Czerny as much as possible as we have other volumes that contain most of Czerny's studies. The aim has been to present a new lot of first studies in velocity. The studies begin about grade 2 and end about grade 3. They are published in sheet music form and will be suitable for almost any pupil in these grades.

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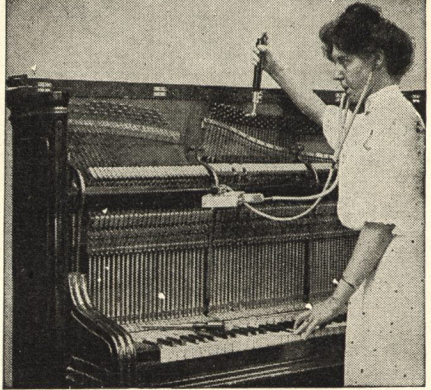
Czerny's First Piano Instructor, Op. 599. This volume, which has been on our special offer for 20c., is hereby withdrawn. By the time this issue is in the hands of our subscribers the book will be on the market, and all those who have subscribed in advance will have their copies delivered to them.

Part Songs for Women's Voices. We have in preparation a collection of part songs for women's voices. This will be a most valuable collection for the use of clubs and choruses. It will consist of bright, interesting and attractive part songs, written in two, three and four parts, with and without incidental solos. In addition to some of the best numbers from our catalogue, this book will also contain some pieces and arrangements specially made for it. It will be the best collection of the kind ever published.

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Of all branches of musical performance, singing is that about which the great majority of music lovers know the least. I have never heard any vocal solo so bad that there were no persons in the audience ready to demand an encore. On the contrary, very bad singing if it is only sufficiently pretentious, arouses as much enthusiasm, and the general public makes very little discrimination between the work of a De Reske or a Melba and that of a fourth rate Sunday night concert singer who has paid the manager to give her an appearance.—W. J. Henderson in "What is Good Music."

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THE WORLD OF MUSIC.

At Home.

OWING to lack of space, it is frequently necessary to omit many desirable notices kindly sent to us by our readers. Whenever our space permits, we are glad to print notices without charge, providing we deem them of interest to the greater body of our readers. This *ETUDE* is a national magazine and we cannot afford to give space to the publications of events of merely local interest.

MISS ELLEN BECH YAW, whose principal claim to fame heretofore has been her phenomenal high voice, recently made her debut in "Lucia" at the Metropolitan Opera House in New York. Her reception was very favorable.

ROBERT AMBROSE, the composer of the famous setting of "One Sweetly Solemn Thought," and his excellent work in musical education in that city. One program, devoted exclusively to the works of American composers, was particularly interesting.

THE Henry W. Savage English Grand Opera Company gave three hundred performances of Puccini's "Madame Butterfly," and "The Merry Widow" which met with popular success, died recently aged 84 years.

THE Chicago Madrigal Club's second concert this season took place under the direction of Mr. Clipping. Among the numbers were: "All Creatures Now Are Merry," Stanford's "Corydon Arise," the Foster arrangement of "The Bonnie Banks of Loch Lomond," Elgar's "As Torrents in Summer," and "O Happy Eyes." The concert was a success.

THE organist at the fifty-first free organ recital given in the Convention Hall at Buffalo was Mr. A. J. Baird, of Middletown, New York.

SEVERAL very commendable programs have been received from E. R. Kroeber, of St. Louis, indicating his excellent work in musical education in that city. One program, devoted exclusively to the works of American composers, was particularly interesting.

MISS E. L. WINN has recently been giving a series of lectures on the violin and violinists in the South.

THE "Elifjah" was recently given by the Mozart Society at Fisk University.

FRITZ KREISSLER, the noted violinist, has been suffering from a slight attack of typhoid fever.

THE opera of "Martha" was recently successfully given by the Philadelphia Operatic Society.

THE fourth May Musical Festival was recently given at Kokomo, by the Grand Opera Society of that city under the direction of W. E. Rauch. The "Messiah" and two varied programs of modern music were rendered.

C. HUBERT H. PARRY'S "Pied Piper of Hamelin" was recently given by the Glee Club of the Hartford High School under the direction of Ralph L. Baldwin.

A RECITAL of the compositions of the well-known American composer, Adolph M. Foerster, was recently given at "The Woman's Club" in Pittsburgh.

THE North Carolina Music Festival given in Raleigh April 1st was very successful. Three concerts were given and one of these was a "popular concert." This seems to us a very practical plan, as concerts of this kind will appeal to many in communities distant from the great cities and assist in making the festivals possible. The conductors were Wade Brown and Gustave Hagadorn.

AMONG the novelties announced for next year at the Metropolitan Opera House in New York are: "Die Fledermaus," "Smetana's 'Bartered Bride,'" "Tchaikovsky's 'The Maid of Pique'" and "Eugen Onegin," Bruneau's "L'Attaque du Moulin," the latest Paris success, and Verdi's "Otello."

A LIFE of Edward MacDowell is being prepared by Mr. Lawrence Gilman for publication in the autumn, and the author is desirous of securing the use of available letters memorabilia, and other relevant matter of interest. He would greatly appreciate the loan of any such material as may be in the possession of friends and pupils of the composer, and he and prompt return. The matter may be directed to Mr. Gilman, at No. 227 East 72d Street, New York City.

It is reported that Adeline Patti may sing in America again next season.

THE musical season at Chautauqua, New York, promises to be particularly interesting. The musical director is Mr. J. A. Hallam. The works to be studied this season will be "The Messiah," Handel, and "Elifjah," Mendelssohn, both sung for several years at Chautauqua, and the following new works: "The Manon Lescaut," Verdi, "The Martyr of Antioch," Sullivan; "Joan of Arc," Gaul.

MR. W. M. SHERWOOD, Mrs. E. T. Tobey, Mr. Frank Croton, Mrs. Marie Zimmerman and teachers who give courses in instruction in piano, voice, violin, etc.

THE "Alcestis" of Euripides was recently given at Beloit College. The play was translated from the original Greek by the class of 1900 and is notable for its fine balance and euphony. The music employed was that written by Charles Hartford Lloyd for the performance in Oxford, England, in 1887.

RUDOLPH GANZ, who has made such a pronounced success as a pianist in America, and who has lived in Chicago for some years, is leaving for an extended visit to Europe.

THE Wa-Wan Society, which is devoted to the production of American music, is to be re-established at the American Music Society. This name seems to us far better than the somewhat uncertain Indian name the society has borne. Mr. Arthur Farwell, the president of the society, says: "There is no encouragement for American musicians in the way of securing a public hearing of their work. Society—referring to that portion of it which by its wealth and influence could make possible the public presentation of these works—is too engrossed with the consideration of foreign musical effort to lend its aid to native workers. But there is every indication of a revolution. Individuals and clubs in all parts of the United States are taking up the study of American music."

MISCHA ELMAN, the young Russian violinist, whose playing in Europe has been greeted with sensational applause in most of the great cities, will commence his American tour in December.

GUSTAVE MAHLER will conduct three or four choral concerts next year with the New York Symphony Orchestra.

DUDLEY BUCK, the veteran American composer, has recently celebrated his seventieth birthday.

THE Thoma's Orchestra, of Chicago, has just closed its seventeenth season. Fortunately, there was no deficit, a self-supporting orchestra is a rarity even in Europe.

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Dr. BERHARD SCHOLZ resigned from the position of director of the Hoch Conservatory in Frankfurt-on-Main. He had held this important position for twenty-five years.

MISS ANNETTE ESSIPOFF has determined to retire from the concert stage. She recently appeared in St. Petersburg with pronounced success. Upon this occasion the Russian composer, Razumov, made an address and presented the famous performer with a laurel wreath. Essipoff was a pupil of Leschetizky, whom she married and thereafter divorced. She was born in St. Petersburg in 1851, and became "Pianist to the Prussian Court."

HEAR ERNST MENDELSSOHN-BARTHOLOMY, of Berlin, a nephew of the composer, has offered to Emperor William a villa, which he owns in the neighborhood of Rome, on condition that it shall be used as a convalescent home for musicians who visit the Eternal City. The Kaiser has not only gratefully accepted the gift, but has made known his intention of building an annex where painters and sculptors might similarly be received and allowed all freedom to work.

ERNEST VON SCHUCH, of Dresden, and Robert Laus, of Hagen, will be the conductors of the symphony concerts given at the Berlin Royal Opera succeeding Weingartner.

MISS BELLE APPELGATE, an American soprano from Louisville, has been engaged as prima donna for an extended term of years at the Grand Opera House in Cologne.

MASSNET's oratorio, "Marie Madeleine," will be performed at the Théâtre de la Monnaie, Brussels, this Easter.

BACH's "Matthew" Passion music is being rendered at several Continental cities by a body of Dutch singers, accompanied by the Amsterdam Concertgebouw Orchestra.

REAMEAU's "Hippolyte et Aricie" is now in active rehearsal at the Paris Opera. This was the old French composer's first opera, and its production took place on October 1, 1733, when it failed to attract a large audience. The music was in advance of the times, and a certain inharmonious passage was even declared unplayable by the instrumentalists.

REAMEAU only existed in the minds of those composers who have something new to say.

THE Wagner-Mozart festival given annually at the magnificent Prinz-Regenten Theatre, in Munich, will commence on the 11th of August this year, and lasts until the 14th of September.

IN England there has recently been founded a society to be known as the Musical League. Among the officers of the committee of organization are such well-known musicians as Sir Edward Elgar, Frederick Delius, Dr. Adolph Brodsky, Henry J. Wood, Granville Bantock. The object of the society is to foster the cause of music in England and to promote the development of musical life and culture throughout the country. It is the intention of the society to hold a festival of two or three days' duration each year.

RIMSKY-KORSAKOV's "Snow Maiden" and Camondo's "Le Clown" are to be produced in Paris next year.

THE Promotion Committee of Honolulu, Hawaii, sends us a series of interesting notices relating to the musical work of the islands. Among the recent cantatas given in the mid-Pacific islands were Cowen's "Rose Maiden," Stainer's "Crucifixion," Dudley Buck's "Christ, the Victor." Kubelik has recently given some highly successful recitals in Hawaii.

MARK HAMMOND, who was the pianist at the Grieg Festival which took place in Paris on the 11th inst., at which he was very successful. M. Halvorsen, the conductor, himself declared that M. Hammond had played the "Concerto" as Grieg himself had imagined it.

M. CHARLES BOCHER, an aide-de-camp to Napoleon III, recently died in Paris at the age of ninety-two. He had a seat at the Opera for fifty years.

DURING last year Wagner's operas were given 1,608 times in Germany and Austria, "Lohengrin" heading the list with 316 performances, and "Tannhauser" being second with 306.

TESTIMONIALS.

I have been taking THE ETUDE since 1903 and expect to continue to do so, as I prize it very highly and I always look forward to its coming each and every month with much pleasure.—Mrs. Thomas Evans.

I have received the "Chopin Album," "Mendelssohn's Op. 72," "Secret from Childhood," and "MacFarlane's Scale Manual." All price equally satisfactory. I wish you a very prosperous year in the future. The pleasure and benefit you bestow on musicians in general.—Mrs. A. C. Quisenberry.

Kindly send me Mathew's "Standard Course." I must compliment you on the improvement in the last ones I have received. Having the time, space and rests in the one book makes it so much easier for the pupils.—Mrs. L. B. Harkness.

I received the music "Musical Poems," by Octavia Hudson, and am much pleased with it. I have long felt the need of such a work for my younger pupils, but to ten years old. My last recital I had several little ones. Annette Hevins.

Received "Young Duet Players" and find this collection of second-grade duets especially helpful, because of the careful fingering, because each duet is so interesting and musical.—Mrs. W. Brackett.

I have received "Spaulding's Fables" and am charmed with the work and think it will

have an equal claim on the hearts of the children as his splendid production, "Tunes and Rhymes."—Mrs. J. W. Dishman. "Tunes and Rhymes" is a splendid book for children. The airs are so catchy and pleasing that they take delight in singing them.—Lillian C. Lee.

It is refreshing to study such works as MacDowell's "Six Poems," showing as they do that we have American composers able to stand among the foremost creative geniuses of our time. The publication of this volume is a valuable addition to the literature of the piano teacher and student. Typographically, it is a joy to the eye. Fingering, phrasing and the use of the pedals are so carefully indicated as to be of very material benefit in the mechanism of each composition.—Edward Ellsworth Hipsher.

I am greatly pleased with the "First Christmas," "Young Duet Player" and as being something out of the common in teaching material. They are beautifully gotten up and should be in great demand by teachers.—Alice E. Law.

I find MacDowell's "Six Poems," like all his works, beautiful and melodious throughout and altogether satisfactory.—Mrs. R. B. Moore.

I have received "Six Poems," by MacDowell. No more beautiful souvenir of this esteemed composer could be desired.—Mrs. B. M. Williams.

MacDowell's "Six Poems" has been received, and I consider it a fine edition of one of the numerous expressions of that sincere and gifted composer's high ideals.—Mrs. A. L. MacLeod.

The music has been very satisfactory. The "Crazy Studies," arranged by Liebling, have been excellent. The "Tunes and Rhymes," by Spaulding, have been most successful in awakening musical interest in beginners.—Jessie K. Stein.

I don't believe I could teach music if it wasn't for THE ETUDE and the Presser Music House. I have never failed to get anything I wanted and THE ETUDE is worth any of any other musical magazines.—Miss Ella Holbrook.

I am more than ever delighted with the last ETUDE. Am especially interested in the vocal work, but I read about every word of it. I am sure teachers all appreciate what your house is doing for them. My music teaching is only a side issue, but I value your efforts and help just as much as if I were teaching all the time. My dealings with you have always been satisfactory.—Miss Mary A. Steward.

"First Steps in Pianoforte Study," by Presser, consider the most comprehensive beginners book I have used for a number of years.—Mrs. G. R. Carlock.

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Pupils of Mrs. M. McDonald.
"Rondo," (2 pianos, 4 hrs); Gurilt; "The Unhappy Bear," Spaulding; "Tallyho," Swift; "Voice of the Heart," Gael; "The Violet," Kern; "Katydid," Kern; "Gypsy Life" (4 hrs); Sartorius; "Autumn Days" (4 hrs); Lindsay; "Ping Pong," Walters; "Wedding" (4 hrs); Mason; "Through Sylvan Glades" (song), Warner; "Chapel in the Rosin"; "Gallo" (4 hrs); Calvini; "The Flatterers," Chaminade.

Pupils of Laura H. Brunner.

Silver Bells Galop (4 hrs); Bollman; Twilight, McIntyre; Sunday Morning, Heller; Austrian Song, Pacher; La Zingara, Bohm; Blue Violets, Lege; Faust (4 hrs), Brunner; Ballet Music, Meyer-Helmund; Dance Caprice, Baril; Cradle Song, Baril; Adieu, Ellenberg; Rondo Caprice, O'Neil; Lucia di Lammermoor (2 pianos, 4 hrs), Alberti; Spanish Dance, Sarakowski; Bird Caprice, Blaetterman; Bolero, Ravina; Berceuse, Jijinski; The Brook, Pacher; Butterfly, Lajvale; Marche Grottesque, Sinding; Lustspiel Overture (4 hrs), Keler-Bela; Duo—Marche Triomphale (2 pianos, 4 hrs), Gorla.

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Springtide (4 hrs), Maybach; Flower Song, Spaulding; Spring Showers (Caprice), Kern; Voices of Spring, Op. 584, No. 7 (4 hrs), Behr; Dance of the June Bugs, Holst; The Merry Bobolink, Krogmann; Among the Daisies, Spaulding; Bright Butterflies, Fink; Serenade d'Amour (4 hrs), Von Blon; Song of Spring, Schmitt; Barcarolle, Dore; Sparrows Chirping (4 hrs), Behr; Silver Stars (Mazurka), Bohm.

Pupils of Mrs. E. L. Alford.

"March Militaire," Op. 51, No. 1 (4 hrs), Schubert; "Aida," (4 hrs), Jos. Rumel; "Serenade," Schubert; "Valse," Op. 42, No. 5, F. Chopin; "Spring Flowers," Op. 205, No. 2 (6 hrs), F. Behr; Die Milhe, (4 hrs), Leon D'Orville; "Valse Venitienne," Op. 141 (4 hrs), Leon Ringnet; "Dance des Sylphes," Op. 86, L. M. Gottschalk; "Bloom and Blossoms" (6 hrs), Edward Holst; "Geburts-tages Gavotte" (4 hrs), F. Behr; "Gypsy Dance," Op. 8 (4 hrs), G. W. Hunt; "A Sweetest Story Still" (song), Hope; "Polo—May Has Come," Whitman; "Rustic Dance," naise Militaire in A major (4 hrs), F. Chopin; W. Mason; "Jolly Company" (4 hrs), S. Schlesinger; "A May Day" (5 hrs), F. G. Rathbun; "Cloister Bells," Edward Read; In the Month of May, F. Behr; "Cymbeline," (4 hrs), F. Behr; "Overture, Hill and Dale" (4 hrs), H. Engelman; "La Regata Veneziana," F. Liszt; "Nocturne," G. Major, F. Chopin; "Les Dames de Seville," Op. 43 (4 hrs), C. Schubert.

Pupils of Mrs. C. H. Castle.

"Parade Review" (8 hrs), H. Engelman; Tin Soldiers, L. F. Gottschalk; Motion Song, "The Monkey and the Parrot," L. F. Gottschalk; Mountain Belle, Kinkel; "Summer Night Waltz" (violin), F. A. Franklin; Twinkle, Twinkle Little Star, Bertha Metzler; Alpine Hunt, Gustave Lange; "Danse Rusique" (violin), Felix Borowski; Flower Song, Lange; Dance of the Demon, Edward Holst; Motion Song, "Little Ah San," L. F. Gottschalk; "Valse de Concert," Oester; "Mennet," Padewski; The Little of the Valley, Smith; "Hope March" (4 violins), Guido Papini; Valse, Chopin; Hungarian Dream (4 hrs), H. F. Faber; "Festival Procession March" (8 hrs), Rathbun.

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Ever read the above letter? A new one appears from time to time. They are genuine, true, and full of human interest.

QUESTIONS
AND
ANSWERS

CONSTANT READER.—The fingering of the chromatic scale depends upon expediency. The most general fingering is that which fixes the thumb upon all white notes with the exception of "c" and "f" in the right hand and "b" and "e" in the left hand upon which the second finger is used. A which notes to show this to a pupil is to indicate that, wherever the two white notes come, the thumb and second finger are used. On all other notes the thumb and third finger alternate. Another excellent fingering conducive to rapidity is similar to the above fingering, except that "g" sharp, "a" and "a sharp," and "b" sharp, and "c" sharp, are played by the fingers 1, 2, 3, 4 in order, while in the left hand the notes "a," "a flat," "g," "g flat" and their enharmonic equivalents, are played by the fingers 1, 2, 3, 4 in order. In all other respects the fingering is the same as the foregoing.

The second where expediency demands. It cannot be said to be wrong to employ the second finger thus, but the third finger is more frequently used upon the black notes, and as it is felt that its larger tip surface and greater length gives it a firmer hold upon the black keys.

2. A book giving an excellent idea of the formation of the minor scales is Dr. Clarke's "Harmony."

W. S.—In pianoforte music, when two notes are identical in fact, although different in symbol (such as a "g sharp" followed by an "a flat"), and these notes connected by a curved line, the line is a tie and not a slur. The notes form an enharmonic interval, which frequently appears in modulation.

G. E. O.—It is difficult, almost impossible, for one to determine who is the "greatest" composer of drawing-room music of the day. There are many composers of excellent salon music, and each composer has a style of his own. Lack, Wachs, Bachmann, Thomé, Chaminade, Moszkowski, Schitt, Helms, Engelmann, Lange, Faldini and others have large numbers of admirers. Their works are by no means of uniform excellence and importance. Some of these composers show a deference for art ideals that seems to be ignored by others.

M. E. L.—It is not advisable for you to recommend a tonic for your nervous pupil. What the pupil probably needs is more rest, more exercise, more sleep or a more wholesome diet. As you say, iron and the preparations of hypophosphates are valuable in some cases, but these drugs should be prescribed by a physician who understands them and not by the music teacher. All patent medicines are drugs and are dangerous if used indiscriminately. Advise your pupil to consult a reliable physician if drugs are desired.

X. Y. Z.—Question: "I would like to know how musicians put their thoughts into paper. I have musical ideas. I have often tried to reproduce them by writing them, but when I finish I have nothing but a meaningless jumble."
ANS.—Musicians lead the art of transferring their musical thoughts to paper, first, by thinking them right, and next, by understanding the theory of the art of music thoroughly. Sometimes this understanding comes at a very early age, and apparently without much instruction. The instantaneous insight of the genius seems to reveal in a flash what others have to struggle for years to acquire. What you need is a thorough course in harmony, counterpoint and composition with a good master. If you cannot secure a good master, acquire Dr. H. A. Clarke's "Theory Explained to Piano Students," Clarke or Norris "Harmony" and endeavor to secure what knowledge you can by self study.

J. S. H.—Verdi's "Ernani" was written in 1844, and leaped into immediate success. It is based upon the plot of Victor Hugo's "Ernani." While melodious and interesting in parts, it is by no means ranks with Verdi's greater works, "Aida," "Falstaff" and "Otello." It is rarely given now, except in Italy, where it still has some popularity.

D. W.—What you need is a good work upon sight-reading. We would suggest Mr. F. W. Root's excellent books on "Methodical Sight-Reading." This work is in three short, practical volumes, and will repay you for any study you may care to give to the subject. Your experience as a boy soprano should help you to comprehend the bass notes quite readily. You will probably find that your tendency to flat will cease when you read more accurately.

J. J.—Gallia, a motet for soprano solo, chorus and orchestra music, by Charles Gounod, was written for and first performed at the opening of the International Exhibition in Albert Hall, London, May 1st, 1871. The text was chosen from the Lamentations of the prophet Jeremiah as suitably reflecting the disastrous condition of France after the disastrous Franco-Prussian War. Gallia is the Latin name for France.

A DISTINCTION.

BY C. W. FULLWOOD.

THERE is a wide difference between study and practice. I have known of pianists giving a maximum of time to practice but a minimum of time to study. They were pupils but not students. Study requires concentration of mind. Practice may be mechanical. The mind may be off "wool-gathering" on some other subject, or a variety of subjects. Mere practice makes a musical gymnast. Study evolves a musician. One is the semblance of music, the other has the power of music. The one is superficial, the other is depth of thought and feeling. The one is the counterfeit, the other is the gold of current value.

Study must precede practice. Comparatively few pupils make a studious analysis of their work before going to the piano. They seem oblivious to the fact that a thing must be well defined in the mind before there can be intelligent action. They readily accept this common sense idea in relation to other studies, but music is regarded as a purely mechanical production of so many notes in a given time.

Not many pupils or students become composers, but a knowledge of the working elements of a composer will result in better pianistic methods, and a true development of whatever measure of talent they possess. "Know something of everything but everything of something." To do a thing thoroughly you must know the why and the how of doing it.

Even a five-finger exercise will be better done if a study of the relation of notes precedes the practice; and a mental exercise of the scales before going to the piano will give a better grasp of scale work. This silent practice will repay large returns in technical work.

If all pupils could be induced to be students, the teacher's work would be easier and happier. For a teacher is often handicapped by this superficial idea of music on the part of pupils and parents.

There is the trouble. Many times the parents know not the first thing about the importance of music study in its true sense. Where a pupil comes from a home with a musical atmosphere, through a correct understanding of the principles and aims of music, the teacher has a clear field.

The pupil should be advised to think out all music as a mental habit. Thought must precede action—this rule must be often repeated until the pupil recognizes its importance and applies it as an essential principle in his music study. And he must realize that no detail is so small as not to come under this rule.

One of the reasons of so much faulty reading and ear training of to-day is this lack of study preceding practice. The pupil begins lessons with the idea that everything must be done at the piano.

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HOW TO LEARN BY ATTENDING ARTIST RECITALS.

BY LEONORA SILL ASHTON.

[There can be no question that one of the most important auxiliary means leading to a broad musical education is attendance at the recitals of great artists. Paderewski and many other famous virtuosos as well as famous singers now go to cities of comparatively small size. Paderewski in a recent article declares that he is amazed at the development of musical taste in small American cities. Few teachers who are successful can maintain a technic comparable with that possessed by the great virtuoso. The demands made upon their time by pupils make practice uncertain and often impossible. Study with your teacher, but don't expect your teacher to do all. You must broaden yourself by hearing as many fine performers as you possibly can.—THE EDITOR.]

"That will be worth more than a dozen lessons to you," my wise teacher used to say to me when there was a prospect in view of my hearing a Paderewski or de Pachmann recital, and indeed lessons do pile upon lessons if we will only heed them while listening to a great artist play.

It is hard not to just sit and listen without any mental work however; hard not to enjoy the moment to its full. Moreover, there is so much spread out before us that unless our capacity for appreciation is trained we are unable to derive any real benefit from the performance.

Now, to the student of music, who wishes to learn from the masters, here are a few simple rules for gaining a few simple lessons which will last, rather than a vague, meagre memory of something that before long fades entirely away.

First, get a program and notice the order of the selections to be played. If they are arranged according to the time-honored custom as follows—Bach, Beethoven, Schumann, Chopin and Liszt, it will not be hard for you to place in your mind the classic, the romantic and the modern schools. A program like this is really a picture of the development of the art of the piano. If, on the contrary, the artist varies his selection and arrangement; if he puts a quaint little French dance between Schumann and Chopin; if his opening number is one of MacDowell's sonatas; then there is ample space for you to study the form and meaning of these newer works, to find out wherein they differ from the older ones, and wherein lies the connecting link between them.

Thus the program itself is a small key to musical history, and the study of many programs will bring large results.

The next step will be to get as much of the music as you can and learn what are the technical difficulties. Try each piece over, though perhaps you won't be able to play one through, or even half through, but it is only by learning through your own efforts the hardships of the way that you will be able to appreciate the ease with which others travel it, and it will all sound so delightfully easy that when the concert day arrives you will need "cold print" to assure you of facts.

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Get the best selections of the music—it is cheaper in the end—and notice carefully the marks of expression, the phrasing, the pedalling, the accentuation, and then notice whether or not the artist follows them. Of course he will not do so invariably, so try to

understand why he changed the manner of playing in his interpretation.

It is a good plan to carry the music with you to the recital, and follow the player note by note, as few students would be expected to know every number on the concert program of a great artist.

So much for the printed pages. Now the player himself walks out of the little door at the side of the stage and towards the big piano. Notice the way he places his hands on the keys, and the position of his hands and fingers when he begins to play. Sparing a few moments now and then from the manuscript music, watch the utterly de-vitalized wrist and arm which alone can bring forth the extremes of perfect tone. Yes, watch the player carefully. There are few stronger characteristics of young people than those of inattentiveness, and you will find yourself unconsciously copying the movements of those whose personality must affect you strongly.

Study, watch, and last, but not least, listen!

Listen to the wondrous singing tone, and compare it with your own. This will be the surest way to appreciate its marvel. Listen to the long, slow passages and hear how the power is sustained. Listen to the runs and trills of perfect form and smoothness, and listen to the great chords brought out with the "forward arm" movement.

You see every sense must be awake and eager to obtain the many lessons this hour has to teach.

The last lesson is, of course, the greatest of all, for it is training the ear to full appreciation of that high work-manship for which all the rest is merely an apprenticeship. However, in each instance do not be discouraged if the magnitude of it all overwhelms you. It has a long course, this school of "learning how to listen," and it does not divide its works—the whole is spread out before you, but it is only by the exhaustive study of the best that the definite artistic knowledge and power can be obtained.

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SOME WELL-KNOWN DANCES OF SPANISH ORIGIN.

BY R. G. EDWARDS.

THE *Cachucha* bore a very close relation to the Bolero, but the dance tune was originally sung and accompanied on the guitar.

Another very graceful Andalusian dance is the *Tirana*, generally danced and sung to a very rhythmical air in six-eight time and accompanied on the guitar. The words accompanying the music were written in four line stanzas, called coplas, and had no estroviello or refrain. The *Polo* or *Ole* is also an Andalusian dance, accompanied by singing. It is said to be identical with the Romalis, which is described as "a dance danced to an old religious Eastern tune, low and melancholy diatonic, not chromatic, full of sudden pauses which are strange and startling." In its wild energy and contortions of the body, whilst the feet merely shuffle and glide, it much resembles oriental dances and is only danced by Spanish gypsies. It is sung in unison, by a chorus, who mark time by clapping their hands, and the words, usually somewhat comic, have no refrain, as is the case also with the *Tirana*.

Very little is known about the origin of the *Sarabande*, but most authorities seem to think it oriental. It is a stately dance in three-half or three-quarter time and was sometimes written for the guitar.

The Seguidilla.

The origin of the *Seguidilla*, both of the dance and its name, is very uncertain; it would seem to have originated in the province of La Mancha, from whence the name *Seguidilla Manchega*. In this form, which is considered to be the original one, it is very gay and lively, but the *Seguidillas Boleras* are more measured and stately and the *Seguidillas Gitanas* very slow and sentimental. Some writers also mention the *Seguidillas Taleadas*, said to be a combination of the original form with the *Cachucha*. The *Seguidilla* is in triple time, usually in the minor key, played on the guitar and occasionally accompanied by the flute, violin or castanets.

Both the words and music frequently partake of the nature of improvisation, with strange modulations, and the words appear to be both serious and comic.

The Pavane.

The *Pavane* is perhaps more French than Spanish, but it was much danced in Spain, and there was a very distinctive national variety of this dance, which was known as the Grand Dance, owing to its slow and solemn movements. The words sung to most Spanish dances are called "Coplas," because they are written in couplets of four short lines and are followed by an "estroviello" or refrain of three lines.

In studying Spanish music, we find that almost all the early masters disdained all secular music, but the true musical feeling which was innate in the breast of the Spaniard, although thus restrained in the more educated classes, forced its way out, and, showing itself in the inimitable songs and dances of the people, proved that Spain had a national music of its own and it is this music which has lived and is undoubtedly the true national music of Spain.

A Unique Dance.

Before turning to the vocal music of Spain I must not omit to mention the unique dance which takes place in Seville Cathedral.

As far as it is possible to ascertain from records, this dance would seem always to have been in use in Seville Cathedral, when the town was taken from the Moors in the thirteenth century it was undoubtedly an established custom and in 1428 we find the six boys recognized as an integral part of the Chapter by Pope Eugenius IV. The dance is known as the "Los Seises," or dance of the six boys, who, with four others, dance it before the High Altar at Benediction on the three evenings before Lent and in the octaves of Corpus Christi and La Purissima (the Conception of Our Lady). The dress of the boys is most picturesque, page costumes of the time of Philip III being worn, blue for La Purissima and red satin doublets lashed with blue for the other occasion, white hats with blue and white feathers are also worn whilst dancing. The dance is usually of twenty-five minutes' duration and in form seems quite unique, not resembling any of the other Spanish dance forms, or, in fact, those of any other country. The boys accompany the symphony on castanets and sing a hymn in two parts whilst dancing. For a description of the dance itself, I cannot do better than quote from an article in the *Church Times*, written by one who has had the privilege of being an eye witness of this unique performance. "... The orchestra strikes up another measure, and, still singing, the boys advance, one row towards the other, cross, divide, form squares, circles and other figures, keeping time the while to the music. One step to each bar of six-eight time. Their motion at first may seem a little stilted; but soon they get into an easy and dignified rhythmical movement. Sometimes they sway to right and left; and then so manage the figures that, one by one, they all return to their original position at the end of each strophe, which is marked by a rapid twirl..."

There do not seem to be any records as to the origin of this dance, but the fact that it is so ancient and also so unique makes it of very great interest, and no sketch of Spanish music, however brief, could be complete without some reference to it.

THE IMPERTINENT PUPIL.

ONCE in a while the teacher encounters a pupil who is downright impertinent. It is a very perplexing situation. The impertinence may be due either to careless home training or to the unwise indulgence of some previous teacher. The impertinence creeps up in some unguarded moment. The teacher directs the pupil to be more careful. The pupil replies: "If you had told me about that at my last lesson I wouldn't have made the mistake. Don't blame me for being careless when the fault is yours."

The three best remedies for impertinence are:
1. A severe reprimand. A reprimand is in danger of inviting a further insult. Then the only recourse is to the parent, if the teacher desires to have his authority determined. The parents of impertinent pupils are often weak and have little influence over their own children.

2. The kindly suggestion. This is usually a better method than the reprimand, as there is little likelihood of the teacher sacrificing his authority.

3. The resort to making the pupil conscious of his offence and correspondingly ashamed. The greatest weapon is "shame." The pupil should be made at once to feel the sting of humiliation which accompanies a knowledge of guilt. Then a few words of kindly advice are always appreciated.

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STACCATO AND LEGATO.

Humor, Wit and Anecdote.

Musicians often have great difficulty in pronouncing the names of German, Hungarian, Bohemian and Russian musicians. The San Francisco Chronicle, however, prints a lengthy article, in evident good faith, relating to a Welsh village, situated in Anglesey County, the name of which is Llanfairpwllgwyngyllgogerychwyrndrobwl - Llandisilio-gogoch.

In corroborating this, a photograph of the sign board of the "railway" station is shown. Let us be thankful that we have not yet been inflicted with any Welsh musical names of this description.

They have a whistle language on Gomera island, in the Canary archipelago. They can whistle there as articulately as a Bostonian speaks. And, since they can whistle very loud and shrill, the Gomeras can converse a long way off. A Gomera hunting a mile from home can ask his wife what there is for lunch, and if the menu does not please him, he can scold her and order a change quite as well as though he stood beside her.

The Gomeras talk in a singsong and their whistle language reproduces the spoken one's intonations. For instance, children all over America have a taunting cry:

"Hiss for shame,
Hiss for shame,
Everybody knows your name!"

This cry is not sung. It is intoned. And so the Gomeras intone their guttural language. It would be quite easy to whistle the "Hiss for shame" cry. So it is quite easy to whistle the Gomeras' singsong language.

Mme. Schumann-Heink, the distinguished operatic singer, recently attended a tea in Chicago at which a song was rendered by a well-known society woman. The latter was diffident about showing off before an artist like Mme. Schumann-Heink and only sang after much urging. It was a difficult operatic air and she was rather nervous in her performance. Some minutes later she prepared to take her departure. In bidding Mme. Schumann-Heink good-bye, she said:

"I have enjoyed meeting you very much, madame. I hope to be perfect in that aria the next time we see each other."

Mme. Schumann-Heink bowed and smiled.

"Ach Gott, my dear," she said, "I hope we shall meet before that."

Sixty years ago, in a provincial Baptist chapel, a hymn used to be sung in which the following verse occurs:

Ye finny monsters of the deep,
Your Maker's praises shout;
Ye codlins from the sandbanks leap,
And wag your tails about.

It used to be sung to the tune known as "Old Nativity," and in the last line trebles, basses, altos, and tenors ran after each other declaiming "And wag your tails—and wag your tails about!"

Count Tolstoi, who celebrates the 80th anniversary of his birthday this year, is very fond of classical music, which, he thinks, tends to soothe the nerves. His favorite composers are Haydn and Mozart. As to the soothing effect, we suppose the "1812 Overture" and the "Sinfonia Domestica" must be classed as non-classical?

Tenor: "Those high notes of mine made my throat ache."
Host: "They made my ears ache, too."—New York Evening Telegram.

Mr. Woody: "Music is a most fascinating study. Do you know, I'd like to sing, awfully?"

Miss Blunt (who had heard him): "Oh, you do!"—Boston Transcript.

"What did you think of the opera?"
"I'm not quite clear about it," answered Mr. Cumrox. "I can't make up my mind whether I couldn't appreciate it because I had a headache or whether I got a headache trying to appreciate it."—Exchange.

Miss Jeannette Gilder was one of the ardent enthusiasts at the debut of Tetrastini. After the first act she rushed to the back of the house to greet one of her friends. "Don't you think she is a wonder?" she asked, excitedly. "She is a great singer, unquestionably," responded her more phlegmatic friend, "but the registers of her voice are not so even as, for instance, Melba's."

"Oh, bother Melba," said Miss Gilder. "Tetrastini gives infinitely more heat from her registers."—Everybody Magazine.

Q. When is it positively dangerous to go to church?

A. When the organist is drowning the choir, and a canon in the pulpit is firing away at the congregation.

"Do you like ensemble music?" the city girl asked young Nathan Hobbs, of Willowby, who was trying to entertain her at the church social. Nathan looked bewildered.

"I mean do you enjoy hearing several instruments 'played together'?" asked his new acquaintance, taking condescending pity on his ignorance.

"I guess I do," said Nathan, brightening at once, and speaking with enthusiasm. "Say, you just wait till you hear Etta Willis on the organ with Ed Holmes playing the harmonica and Sadie James the triangle. It's great!"

—Youth's Companion.

Sir Frederick Bridge tells a good story at the expense of the committee which drew up the new Wesleyan hymn books, the tunes for which he edited. Sir Frederick says it was an "artful committee." They submitted to him a tune which they declared was by Handel. It was so bad, however, that he sent it back, with the intimation that if it were included in the book, every time it was rendered Handel would turn in his grave. The committee submitted it again, this time with the promise that if only he would include it it should be marked to be sung "pianissimo," so as not to disturb Handel.

—London Globe.

"Professor," she said, "do tell me the name of some good piece of classical music for the piano! I am so tired of hearing my daughters play what everybody else plays." "Well, madam," responded the "lion" of the evening, "suppose you try—let me see—Rolle's Opus 97." "I am glad you mentioned that, professor," she rejoined with enthusiasm. "If there is anything in the world I am fond of, it is opus."—Youth's Companion.

TSCHAIKOWSKY'S REMARKABLE VARIATIONS.

When the great Russian tone-poet, Tschaiakowsky, was studying with Rubinstein, he was particularly anxious to please his somewhat erratic master. Rubinstein at that time was, without doubt, known throughout the world as the greatest Russian musician, and he had little idea that at some day Tschaiakowsky would become more famous as a composer.

"Tschaiakowsky worked in an astonishing way," says Rubinstein, "once at the contrapuntal class I set him to write out variations upon a given theme, and I mentioned that in this class of work not only quality but quantity was of importance. I thought perhaps he would write about a dozen variations. At the next class I received over two hundred. To examine all these would have taken me more time than it took him to write them."

No doubt in that same class there were many other ambitious young composers who were given the same task to perform. The composers who brought in one dozen variations are, in all probability, unknown now. Some little folks try to get along with just as little work as they can possibly do, and yet get through their lessons without a scolding from their teachers. These young people are always miserable. Try to do more than you think your teacher expects of you and you will find when you grow up that the world will give you more in return. It is always the people who are trying to get out of doing things who are in "hot water." The people who do more than is expected of them are the ones who are successful and happy. They have nothing to fear and they know that they have done their best.

WILHELMJ AND WAGNER.

A former pupil of the late August Wilhelmj contributes some interesting notes on the great deceased violinist to the London Strand, of which the following are extracts:

"It is not within the humble scope of these notes to speak of Wilhelmj as a composer, or to treat of his many transcriptions and arrangements of the classics, which will probably be played always. Wagner once gave him a melody, which he (Wilhelmj) promised to transcribe for the violin. He did so, naming it merely 'Albumblatt,' and on giving it to Wagner on his birthday, the composer of the 'Ring' delightedly exclaimed: 'You have made out of only a poor melody something that will live!' Although Wilhelmj's phrasing and fingering were fine, he gave his pupil freedom to change for himself, always glad to encourage individuality or originality. As a concert player, from all I have heard from his contemporaries, I should say that no one has ever aroused more enthusiasm, or been accorded more unstinted admiration by both artists and public—an historic fact which perhaps may be fitly emphasized after his long absence from the platform. Joachim and Wilhelmj—even as Lady Hallé among women—stand at the very pinnacle of the generation which expired with them, each having his special circle of admirers (his partisans if you please), and each unsurpassable in his totally different way. Of Wilhelmj, it goes without saying, he combined the surest and most solid technique with an extraordinary brilliance and richness of tone. There are those who hold that his tone was the biggest ever produced by mortal fingers—and soul. That sublime tone was not pressed or squashed from the strings; it came in one

glorious flood and quality of sound, in every gradation of mighty strength and softest whisperings; sweet, round, passionate, restrained, satisfying. To come to earth again, it has been often said that he could produce grander effects from a cheap fiddle than could many famous ones from a Stradivarius."

THE QUEEREST BAND OF YOUNG MUSICIANS IN THE WORLD.

At the New York Institute for the Deaf and Dumb, which is run upon military principles, with the customary drills and marches, there is a band which is unlike any other band in existence. Not one of the performers can hear the music that is being played. You know that Beethoven is said to have attempted to conduct after he became deaf, and that upon a certain occasion he went on conducting after the orchestra had ceased playing. But here are performers who cannot hear! The Dominant, a musical newspaper devoted to bands, says of this remarkable organization:

"The only one of all these musicians who can hear is the leader, and yet they all keep in perfect time, whether the selection played is a simple march or an intricate operatic selection. The boys begin their musical training by learning to make a sound when blowing into an ordinary door key."

"As soon as the pupil has firmly fixed in his mind the proper position of the lips he is promoted to a real fife or horn. He must then learn musical notation, especially the mathematical side of it, so that he gradually gets an idea of time."

"When the different pieces of music have been committed to memory on this basis the leader of the band need only start off the boys together to have them keep in perfect time to the end of the selection. The boys who are going through the drill also watch the leader and time their movements accordingly. Military men have been astonished to learn that these deaf boys have real cadence to their step when executing a marching drill."

"The process of acquiring this ability to play the fife, the horn or the drum is naturally slow and painful to the instructor, for a child that cannot hear a single note produced has no conception of sound with its variations of pitch and time, but this musical training has been found to be one of the most effective methods of exciting latent hearing powers, and for this reason no trouble, no trial of patience, is shunned either by the teachers or the students."

WAGNER'S YOUTHFUL APPRECIATION OF WEBER.

When Richard Wagner was studying Weber's "Freischütz" at the home of his mother, he is said to have been so absorbed in the work that he could hardly be coaxed away from the instrument. Once his sister came into the room while he was playing and Wagner jumped up startled and denounced her for interfering with the performance of Weber's opera. He said to her: "How dare you interfere with the work of the greatest man that ever lived. You can never comprehend how great he is." Later, when he heard Weber conduct, he said: "I do not desire to be either Kaiser or King, but to conduct just as he is doing." Fate, fortunately, gratified Wagner's wish.

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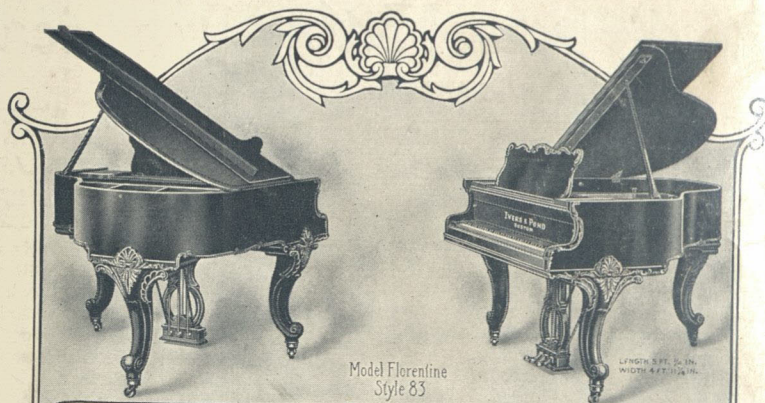
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