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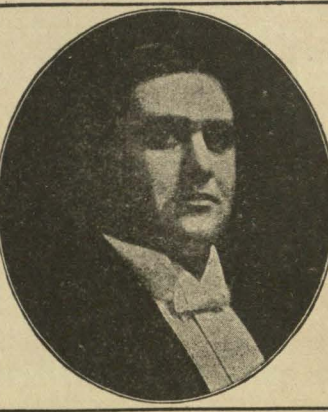
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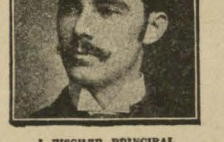
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THE EDITOR'S COLUMN

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Baby cry—Oh fie!	Lie abed, sleepy head
Dead in the cold, a song-singing thrush	Mix a pancake, stir a pancake
Love me—I love you	Who has seen the wind?
Kookoorookoo! kookoorookoo!	Dancing on the hilltops
Boats sail on the rivers	A pocket handkerchief to hem
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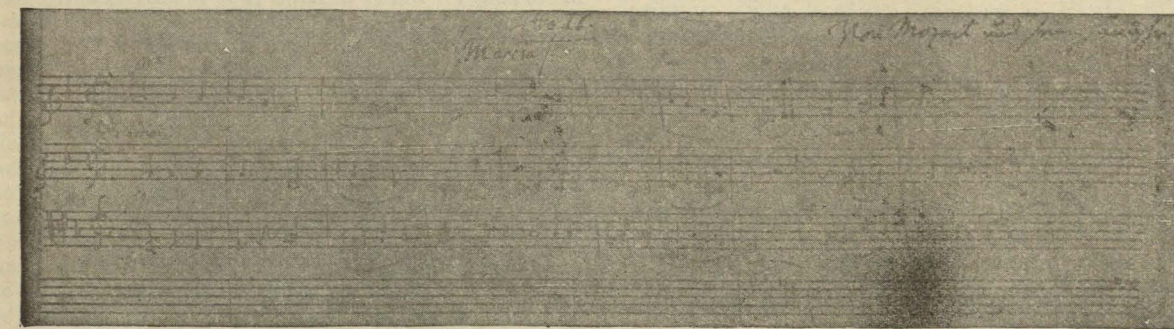
No. 4.

A Newly Discovered Sketch by Mozart

By CARL REINECKE

[Recently many previously unknown manuscripts of the great masters have come to light in different parts of Europe. It would seem that during the one hundred and sixteen years that have elapsed since Mozart's death every possible scrap of paper upon which the famous composer had put his pen should have been discovered. Now, Carl Reinecke has unearthed a sketch of a few bars which, like the hieroglyphics on Egyptian obelisks, possesses a significance of its own. It reveals the means through which Mozart no doubt planned his compositions. Its interest to the antiquarian is therefore very great and leads to an interesting question. Is it not possible, even probable, that there may be many, many undiscovered works by the great masters that still remain unpublished and unknown? Volumes have been published relating to compositions attributed

for instance, that he wrote out the overture of the opera, without having previously put down a single note of it. The copyists barely finished transcribing the parts in time for the performance; many of the sheets were still wet when placed on the desks for the orchestra to play at sight. It is also generally known that while dining with a gay company he wrote a three-voiced canon to the Latin text, *Difficile lectu mihi mars*, and one for four voices to the words, *O du eselhafter Martin* (O thou donkey-like Martin!). Both were composed on the spur of the moment; he did not even write a score with the voices together, but jotted down one voice after the other so that the music could be sung at once. This was done no doubt with the greatest glee, for the manuscript bears the traces of a champagne glass which have blotted out several notes.



MOZART'S MANUSCRIPT.
(From a Photograph.)

to well-known composers which are now apocryphal. Precisely as many parts of the Shakespeare plays show traces of the work of some other contemporary author, many works attributed to Beethoven, Mozart, Haydn and other masters are undoubtedly spurious. It is, therefore, with much pleasure that we receive the following sketch from Carl Reinecke, unquestionably the greatest living authority upon Mozart and his works.—EDITOR.]

It is well known that Beethoven composed his works, even short songs, by means of preliminary sketches, which he elaborated one after the other. Since most of his sketch books have been preserved we can note how these sketches all show in their working out a steady progression in finish and mastery of effect, and thus have the inestimable privilege of looking into the master's workshop long after his death.

Mozart, on the contrary, had the rare gift of being able to give complete form and shape in his mind to all that he created without having recourse to paper. It was not until early on the morning of the very day of the first performance of *Don Giovanni*,

It can therefore be readily understood that since Mozart's death comparatively few sketches in his own hand have been found.

A short time ago a lady brought me a small, discolored page of manuscript music bearing the inscription "By Mozart and in his hand," but without name or other signs of authenticity. Since the possessor of the leaflet, which she had inherited, knew that many of Mozart's manuscripts had passed through my hands she hoped to secure from me some proof that it was genuine. Although at the first glance I believed it to be in Mozart's hand, I hardly dared take my belief as indubitable evidence, on account of the strong resemblance that exists between the handwriting of different persons. It is known, for instance, that the writing of Süssmayer, Mozart's pupil, can be distinguished only with great difficulty from that of his master. Joachim, too, in his youthful days, when he was an ardent admirer of Mendelssohn, wrote a hand that was strikingly like Mendelssohn's. The fact that the little manuscript had come from the collection of autographs once owned by Aloys Fuchs, of Vienna,

however, inspired me with confidence. This man, who died in 1853, was a musical amateur of high attainments and an indefatigable collector of autographs. His unique collection was unfortunately dispersed after his death.

The Priests' March.

Though personally I felt sure that Mozart's own hand had rested on this leaf, a more convincing proof than my assurance was necessary. I therefore sought to find this in the music itself. Above it was written "Atto II, Marcia." After making sure that no march with these initial measures was to be found in any of Mozart's youthful operas—a supposition which was contradicted in advance by the fully-formed character of the handwriting—the solemn march of the priests in the second act of the *Magic Flute* occurred to me; and, sure enough, I found the key (one flat) and the measure (Alla Breve) of the manuscript to agree with those of the celebrated "Priests' March" in the *Magic Flute*, though the first measures are minor while the march is major. By close examination, however, I discovered many rhythmic and melodic turns in the latter that appear in the sketch. By means of a facsimile I shall try to make clear where and how—at least in my opinion—the greater part of the "Priests' March" in its present form was certainly sketched by Mozart in this fragment of only eleven measures.

Therefore I believe it is not too much to take it for granted that the manuscript is a preliminary draught for this march by the hand of Mozart himself, who may have cast it aside without realizing how much it contains of what is found in the following excerpt from the complete little masterpiece. It is as though a stately tree had sprung from the tiny germ that lay hidden in the unpretentious sketch.

Motives from the Priests' March in "The Magic Flute."

(Measure 4.) (Measures 13 and 14.)

Flauto.

(Measure 9.)

Flauto. Corno di Bassetto.

Viol. I.

Viol. II.

Viola.

Probably Flute.

SUSTAINED FINGER EXERCISES.

BY CAROL SHERMAN.

In many modern technical systems sustained finger exercises form an important part. The principle of permitting some of the fingers to rest upon the keys while the others are actively engaged in playing seems to have met with the approval of many of the greatest piano pedagogues.

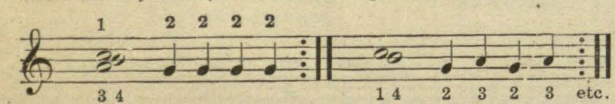
It was originally given to promote "independence." By independence was meant the cultivation of the ability of one finger to play a certain series of notes, while the other fingers of the hand either remained unmoved or were permitted to play rather somewhat different and slightly contrasted series of notes. The origin of these exercises is undoubtedly very remote. Just who it was first employed them is of no immediate importance. Aloys Schmitt in his Opus sixteen gives many excellent examples. In the new edition revised and enlarged by Karl Klauser, the latter gives the following, among other rules, for their correct performance and which may yet be regarded as valuable. "Raise the fingers rather high from the knuckle joints, retaining their curved position; strike the keys vertically and exactly in the middle with a quick, precise touch. Avoid especially the following faults, common to beginners: The bending inward of the first finger joint; the hanging of the thumb off the keyboard; a stiff or a dropping wrist, and a too feeble touch."

In the "Scales and Exercises" of Henri Herz the sustained finger exercises are the first encountered. The first form of these exercises is in principle:



It is not unlikely that these exercises were used prior to the time of Herz. Herz has left behind him a somewhat empty reputation. He was known as a brilliant performer of the exaggerated and highly-ornamented concert pieces, which were so much admired in his day. His compositions brought three and four times the amount that the best composers could secure for their works. While Moscheles and Cramer played duets with him in public, Schumann continually held him up to ridicule. Nevertheless, contemporary criticisms reveal to us that he was a technicalist of a high order, notwithstanding the emptiness of the compositions he chose to play. He is said to have attributed much of his technical facility to the sustained finger exercises. These he modified and adapted to the various mechanical exigencies of the keyboard. Since his time there have been very few works devoted to the acquisition of technic which have not made the sustained finger principle an important element.

In the so-called "Stuttgart Method" of Lebert and Stark we find these exercises prominently represented. Many of the exercises used in the preparatory work for the "Leschetizky" method are nothing more or less than a development of some of the simpler exercises of Herz. In their development, however, many advantageous features are brought forth. Particularly noticeable are the exercises in which the thumb is sustained in a position under the second, third, or fourth fingers, thus:



This is one of many preparatory exercises leading to scale playing employed by the teachers who prepare pupils for Leschetizky's personal class. When correctly played, exercises of this order make excellent drill for the crossing of the thumb under the fingers and passing the fingers or the thumb as required in arpeggio and scale passages. Although much additional work is required to make these crossings absolutely smooth and "unnoticeable," these exercises are probably quite as valuable as any exercises that can be devised leading to this end.

Those familiar with the first book of Theo. Kullak's "Octavo Studies" will remember how cleverly Kullak employed the sustained finger principle in

his exercises designed to stretch the hand and at the same time develop the fourth and fifth fingers and the thumb.

Possible Dangers.

Valuable as these exercises are, they must be administered with the utmost care or results directly opposite to those for which the exercises are designed will ensue. As previously stated, the exercises are primarily intended to promote "independence" and "strength" as well as facility. They have been used for this purpose from the times of Herz and Plaidy to this day. It is safe to say, however, that more stiff, mechanical playing has resulted from the mal-administration of exercises of this class than from any other technical aids ever devised by ingenious teachers. It is because of this danger that this article has been thought necessary and timely by the writer. Much of the opprobrium that at one time rested upon the technical systems of Plaidy and of the "Stuttgart Conservatory" came from the careless teaching of these exercises. The pupil was permitted to let the hand rest upon the keys in a hard, cramped position and was then instructed to press the playing fingers down "by main force." What was the result? Stiffened joints, tired muscles and sometimes weeping sinews. The teacher must first of all insist upon absolute freedom of wrist and arm during the performance of these exercises. There should be no stiffness from the shoulder to the finger tips on the keyboard. The exercise advocated by Leschetizky in which the finger tips are permitted to rest upon the keys while the wrist is gently lowered and raised to its normal position, to promote relaxation, is a valuable technical aid in the development of these exercises.

Dr. Mason's Advice.

Dr. Mason in the first book of "Touch and Technic" says: "In all forms of touch the muscular apparatuses from the shoulder to the finger tips co-operate to such a degree that without any one of them it is impossible for the others to elicit the tone quality desired." Playing technical exercises of the sustained finger order with a stiff arm or wrist is disastrous and every earnest student should become acquainted with the excellent "devitalized arm" exercise as well as the clinging legato exercise mentioned in the aforesaid volume, even though the remainder of this excellent work be neglected. The "clinging legato exercise" of Dr. Mason forms the best introduction to the exercises of the sustained finger principle. The stiff, hard touch that ordinarily results from the practice of sustained finger exercises is impossible with the "clinging legato exercise." Teachers will then find it advisable to adopt exercises such as those given in Bernhard Wolff's "The Little Pischner." These are especially valuable, as they apply the sustained finger principle to transpositions of exercises in all the keys and in both hands alike. Moreover, starting with one sustained finger they develop until exercises with two or more fingers are employed.

Tausig used sustained finger exercises but sparingly, and Czerny does not seem to have given very much attention to them. Any student of Chopin, however, will recollect at once how continuous is the employment of this principle throughout his entire works. The Etudes are filled with examples of this principle applied to practical composition. The exquisite Etude, Opus 10, No. 6, of Chopin, is one of the best exercises for sustained finger playing extant.

In mastering the Fugues of Bach, perfect finger independence in connection with sustaining one finger or pair of fingers, while another finger or pair of fingers is playing, is imperative. A contemporary said of Chopin: "When playing he seems to have ten hands, and each hand seems to play a different part precisely as though that part was being played by a separate individual." It is a well-known fact that Chopin played Bach incessantly for weeks prior to his public appearances. Although he played little at his concerts but his own compositions, he is said to have devoted his practice time to reading the works of the old Eisenach master to gain finger independence.

Organ Playing.

Students who aspire to become organists, and who are studying piano with this object in view, should remember that from the nature of the instrument perfect sustained finger playing is compulsory in good organ playing. It may be safely said that if the tables were turned and the majority of piano students were obliged to study the organ first, piano playing would be vastly improved. Students would

then at least learn of the necessity for sustaining each voice for the full length denoted by a given note and would be introduced to the beauties to be attained by contrasting two or more melodies contrapuntally treated.

HOW BUSINESS METHODS AID MUSICAL DEVELOPMENT.

W. FRANCIS GATES.

It is possible to reproach the musicians and music teachers of the day with having too much commercial spirit. Be this as it may, too little credit is given to this very commercialism for the many excellent educational results engendered by this spirit. Let us, for instance, consider the production of the grand operas. They are now given in America with a completeness and lavishness that would have astonished their composers. The great vocalists of the world form a veritable vocal congress in our country each season. Why are these great artists here and why are the operas produced upon such a scale of magnificence? That art may be glorified? No. Simply because they provide the far-seeing impresario with an opportunity to make money.

Why does the teacher make his annual "puppet parade," as one writer called it, his exhibition of musical fledglings? To bring art works to a public hearing? Hardly. It is advertising, pure and simple but a worthy plan. Out of the commercial purposes of the teacher there may sprout a musical seed that will bear fruit in pupil and listener, and for this his ulterior motive is overlooked and his best results applauded.

How is it that a great pianist is heralded so loudly in advance of his coming, accompanied by the remark that he will of course play Steiner's piano? Do you think it is to scatter the seeds of musical love over the earth? If so, it might be well to examine his charges to the local managers and also his contract to play only Steiner's piano—at perhaps \$50 or \$100 a performance. In fact, it is such contracts with piano houses that make artistic pilgrimages possible to many pianists.

Let us say that Steiner realizes this is the best possible advertisement for his goods. He must get his pianos before the people, and what better plan can be conceived? Who can better demonstrate the artistic qualities of his instruments than Paderbauer or Rosenowsky? And the great artist knows his value to the maker and "holds him up" accordingly. Many a piano tour in this country has been made possible by the piano contracts. Commercialism? Yes, but look at the result, the great artistic educational force of the tournee in question.

As a matter of course there is to follow the usual certificate that "I regard the Steiner piano as the most perfect instrument made. I prefer it to all others, and for this reason have used it before the critical American public." No one is hoodwinked, for that is part of the agreement and the public expects it, even though the instrument may not have been desirable to the performer. They go on pounding what they are paid to play, whether they like it or not, and collect the \$5,000 or so at the end of the trip with the utmost equanimity. Commercial? Yes, but this is a pleasant little fiction that the public has come to understand and one that it unfortunately forgives.

Perhaps it is commerciality that leads the musician to play in the parks or in the theatre music he does not like.

But that commercial spirit results in his being able to play in a symphony orchestra the next day, giving his very best for the cause of art, for he may receive little or nothing for this service, and in it is putting before the people the greatest music-thoughts that have been written.

And so one may look over the whole range of musical activities and find that while there may be an ulterior motive of financial gain, the immediate results touch the musical life of the people. Some-one profits in money, but while he is doing so, many are profiting in hearing the player and the singer expound the works of the masters. There is an old saying that is concise and to the point: "Bread goes before Art." One may add that man cannot live by art alone, to paraphrase, and even offer another to the effect that "The laborer is worthy of his hire." In these may be found the root of the spirit that is characterized as commerciality in art—a feature which the above points prove to be an essential in the dispensation of modern art.

THE ROMANTIC IN MUSIC.

BY I. V. FLAGLER.

The classic school of music gave the greatest possible pleasure to our grandfathers. The Romantic school gives the greatest possible pleasure to the present generation—classical works charm us with certain qualities of measure, purity of form and the intelligence of their style, but Romanticism creates a new language. The free introduction of unprepared dissonances, the bold harmonic combinations and successions of distantly related keys; the intertwining passing notes, the delicious tracery of ornamentation at first threw into consternation the classical orthodox. These audacious innovations did not fit in any system then in vogue. Romanticism is a revival of Art. It cannot be exclusive. Whatever is noble and beautiful belongs to its domain.

Weber's Romanticism.

Carl Maria von Weber has the reputation of being the first of the Romantic school of musical composers. He was the first to idealize the dance measures. The romantic turn of his mind, inspired by his early studies, rendered the wild legend of "Der Freischütz," the most suitable subject on which he could have employed his talents. He delineated the wild and savage aspects of nature and depicted with weird harmonies and strange melodies the horrors of the wolf's den, with its fearful omens and unearthly sights and sounds. Yet "Oberon" may be considered the greatest of his works, written when his body, wasted by disease, was sinking into the grave. "Oberon" is full of the most tender, romantic and impassioned strains and magnificent choral harmonies and novel and beautiful orchestral effects.

The Romantic school has given us many great composers in the realm of song. The most clearly defined types are Schubert, Schumann and Robert Franz. The exceeding beauty of Schubert's melodies and harmonies reveals him to us as the very soul of the tonal art. What a devotional feeling is aroused in his "Ave Maria," with its prayer-like accompaniment. What longing, desolate sadness in the song of "Gretchen" in Faust, and what exquisite, fairy-like and heavenly breathings of love in the Serenade—Schubert's music is the genuine poetry of song. The amount of work he did was something incredible. When Beethoven, during his last illness, desired something to read, a selection of about sixty of Schubert's songs was put into his hands. When told that there existed about 500 of the same kind, he exclaimed, "Truly, Schubert has the divine fire within him!"

When Robert Franz, in 1843, published a set of twelve songs, both Schumann and Liszt declared that they never had been surpassed in symmetry of form or depth of feeling. The art of Franz is essentially modern—a true exponent of Romanticism.

Schumann was deeply in earnest in his writings, foreshadowing the intellectual and austere style of Brahms. He was the first to make use of far-stretched chords, especially in his piano works. The dreamy yearning, the infinite longing, the pure sensuousness find expression in these full extended chords and frequent syncopations.

What a mysterious alliance of genius and madness we find in Schumann. His peculiar mental characteristics are mirrored in his style. His songs begin with sighs and end with tears.

Mendelssohn's Romantic Tendencies.

Mendelssohn entered the domain of the Romantic with his overture, "Midsummer Night's Dream." We find many bold innovations in his works—direct violations of pre-existing rules of harmony. His originality is shown in his poetical overtures and especially in his "Songs Without Words" for the piano. In his organ works Mendelssohn emancipated this grand instrument from the unemotional pedantic school then in vogue. But in the oratorio of "Elijah" is exhibited the profound skill and brilliant imagination of the enlightened poet and all the earnest solemnity of one imbued with the dignity of the subject. This oratorio was the greatest, the crowning work of Mendelssohn's life.

One of the great master minds who have worked to free music from the mere formal and enable it to express every emotion was Frederic Chopin. He not only invented new technical forms, but revealed the most exquisitely poetical ideas that have ever emanated from a composer for the piano. His melodies and harmonies are as new, fresh, vigorous and striking as they are utterly unexpected. His

nocturnes are a revelation of the author's inner life. His polonaises are the war songs of his down-trodden country. Schumann said he makes of every polonaise "a cannon buried in flowers." No matter how great Bach, Beethoven, Schumann, Liszt and others may be in their respective fields, Chopin was and is the greatest tone-poet of the piano. Will he ever have a successor?

Another great composer of the Romantic school was Edward Grieg, who has recently died. He was born in Norway, and lived in Christiania. He studied in Leipzig, but his compositions are clearly marked with the stamp of his nationality.

CO-OPERATION OF TEACHER AND STUDENT.

BY ALICE V. LINCOLN.

It has been said that "it is a self-evident fact that for the thoroughly successful teacher there is but one standard: He must be an angel for temper, a demon for discipline, a chameleon for adaptation, a diplomatist for tact, an optimist for hope, and a hero for courage. To these common and easily developed qualities of mind and heart he should add india rubber nerves and a cheerful willingness to trust a large portion of his reward to some other world than this."

Notwithstanding this rather astounding statement, the teacher is, after all, a human being, with a mind, heart, and nerves as sensibly touched by exterior influences as those of other mortals. He is often placed amid the most discouraging environments, but he is expected, nevertheless, to exhibit invincible courage and fortitude, and to be, in short, a veritable embodiment of perfection.

The conscientious teacher makes the interest and welfare of his pupils his chief concern, and he endeavors strenuously to hold above them an ideal toward which they must approach steadily and surely, and in the pursuit of which he regards obstacles and difficulties as aids rather than hindrances toward the attainment of this great end. He endeavors to be himself a source of inspiration and strength, and to create an atmosphere of enthusiasm for his art which his pupils will unconsciously, but assuredly, imitate.

There is a tendency, however, among modern teachers, being themselves endowed with an extraordinary keenness of perception, and intellects always active and bright, to place themselves on a pinnacle, and to view the student from that standpoint. This is most discouraging to the ordinary student, who, after having labored in vain for a time, begins to see an immense gulf, as it were, between the great teacher and himself; e.g., he may have practiced faithfully on a sonata by Beethoven, the grandeur of which he appreciates, and the true thought and emotion of which he tries earnestly to interpret. At the end of a week he goes to his lesson with somewhat of a feeling of satisfaction that his work will prove, at least, that he has tried. But, alas! The teacher greets him without even the vestige of a smile, and with a peremptory wave of the hand bids him "sit down and begin at once."

With a sinking heart he "begins," but the page which he played at home, without a single error, now assumes a different aspect; the notes look unfamiliar; his fingers are clumsy and awkward; and he is utterly unable to interpret it satisfactorily. He dares not look up to meet the lowering glance of his master, as he roars out, "Fearful, horrible! Take that home, and do not come to me again until you can play it." Naturally, the poor student feels as if he never cared to go to him again. He loses confidence in himself, and thinks that perhaps he had better give up altogether.

A Better Plan.

There are other teachers, however who are just as brilliant; just as well qualified to instruct the young and uninitiated, and yet who are so thoroughly in sympathy with their pupils that they work with them, helping them, encouraging them, and above all, inspiring them with a love for their art so intense that they become gradually more comprehensive of its beauty and worth and are impelled with a desire to labor for it with a portion of their master's zeal and vigor.

They do not place themselves above or beyond their pupils, but rather by dint of much careful thought and investigation they simplify the subject-matter so successfully as to make it thoroughly in-

telligible to the mind of the student. They do not avoid criticism, but they criticize in so tactful a manner as never to offend or humiliate the pupil.

The ordinary student needs encouragement. He is told of his failures and shortcomings so often that a few words of generous praise now and then stimulate him to renewed energy and enthusiasm. The teacher should possess the power of intuition; that power of divining the inmost thoughts, aspirations, and capabilities of the student. "To know how to suggest is the great art of teaching. To attain it we must be able to guess what will interest; we must learn to read the childish soul as we might a piece of music. Then, by simply changing the key, we keep up the attraction and vary the song."

Cultivating Natural Talent.

He should ascertain in what particular line of work the student excels and endeavor to guide his talents in that direction. "A true teacher should penetrate to whatever is vital in his pupil, and develop that by the light and heat of his own intelligence." By thus co-operating with his pupil the results become extremely satisfactory to both. The teacher sees his ideas take definite form and shape, and the pupil grows perceptibly in his ability to comprehend and appreciate the great and the beautiful in Art and in his power to transmit this beauty to others.

The truly great teacher, like the truly great man, is not he who vaunts of his brilliant intellect, his excellent discrimination or his superior talents. On the contrary, he is one who can be tolerant of inferior abilities in his pupils, who can see beyond and behind these qualities of mind and heart worthy of cultivation, and who, withal, can become a perfect servant. For "the humble men of heart alone can believe in the high, they alone can perceive, they alone can embrace grandeur. Humility is essential to greatness, inside of grandeur."

STIMULATING THE PUPIL'S AMBITION.

BY MADAME A. PUPIN.

I.

The observant teacher has discovered that she can secure more certain results by stimulating the ambitious desires of the pupil than by appealing to the parents. What the child of to-day desires is accomplished. But neither arguments, coaxings, pleadings nor threats on the part of the parent are effectual with a child that has not been brought up to obey any other law than "I want to" or "I don't want to."

So the wise teacher concentrates her attention on the child.

It has been observed that what people do easily and well they love to do, especially if they do some one thing better than anyone else. Therefore, the wide-awake teacher will aim to make her pupil do something very well in a short time, something that will show her how the right kind of practice will bring out her hidden powers and produce pleasing and surprising results.

I once made a new pupil, in the sixth lesson, play a difficult cadenza from forty notes a minute up to four hundred notes a minute. This was accomplished in sixty-four repetitions.

When the young lady had reached this highest rate of speed, she gave a gasp of astonishment. She did not know it was in her to do such work. The teacher should work to bring out the student's higher powers, which the student herself is unconscious of possessing.

Why not reach a certain result in one, two or three lessons, instead of plodding along for months hoping to secure that result? Give less reading of notes, and concentrate the attention on a short passage until it is worked up to a finish.

Many pupils would find it tiresome to play a short passage sixty or even thirty consecutive times. But let them begin with a metronome, at a slow rate of speed, and work up to as high a speed as possible, and they will begin to feel enthusiastic.

Suppose the teacher could say to the pupil: "Bessie, you are perfectly wonderful; you began this passage at forty notes a minute and now you play it at two hundred notes a minute. It would not surprise me now to hear you play it three hundred notes a minute, in a week or two." Would not that child's enthusiasm be aroused to get that passage up to three or even four hundred notes a minute? Wieck's Studies (Peters' Edition), 8 measure studies, are the best and most pleasing for this method of study.

Piano Lessons

FROM

Great Masters

By
EDWARD BURLINGAME HILL

IV.
CHOPIN

We have seen in the previous papers of this series how composers of essentially second rank can nevertheless prepare the way for and even definitely influence men of real greatness. Accordingly it is impossible to forego a mention of such names as Johann Nepomuk Hummel (1778-1837), John Field (1782-1837), and Carl Maria von Weber (1786-1826). Hummel was a typical pianist of the brilliant Viennese school, and his chief characteristics were elegance of interpretation, perfection and precision in technique. At one time he was actually regarded as a rival of Beethoven in improvisation, and his compositions were even thought to be equal to those of his great contemporary. Time has shown them to be fluent but superficial in technical skill, but devoid of depth. Yet Schumann in his early days spoke of the "Titanic grandeur" of the F sharp minor sonata, and also admired the concertos.

Hummel's influence on Chopin, however, was confined to the suggestions which his treatment of piano style offered. In this respect Chopin is actually indebted to Hummel, although he eventually evolved a far more individual and revolutionary technical medium of expression. John Field, a pupil of Clement, was remarkable as a pianist chiefly for his lovely touch and singing style of performance. As a composer he is best remembered by his Nocturnes and one or two concertos. The former undoubtedly supplied the type of lyric which Chopin developed to such distinction. It is undeniable that both the musical sentiment of Field's works and his piano style contributed to furnish the early elements of Chopin's own compositions. The force of his originality was such as inevitably to surpass the sources from which it sprang.

As an opera composer, Weber is entitled to a virtual first rank, but in his piano music he has, on the whole, remained an important influence rather than an irreplaceable contributor to its literature. A remarkable pianist ("He was certainly one of the greatest pianists who ever lived," says Sir Julius Benedict), he had arrived at a strikingly individual piano style in which wide stretches, leaps, passages of thirds, sixths and octaves constitute some of the technical resources which assuredly contributed markedly to Chopin's unique explorations in the same direction. Furthermore, Weber exercised a fascination upon Liszt at an important epoch in his development.

Chopin's Precocity.

It is hardly necessary to recall how precocious Chopin was in his talent as a pianist. Shortly before he was nine years old he gave a concert with great success. It was on this occasion when asked by his mother, "Well, Fred, what did the public like best?" that he replied, "Oh, mamma, everybody was looking at my collar!" He possessed great talent for improvisation, and was frequently called upon to exercise it. When returning, at the age of nineteen, from Berlin to Warsaw, it is said that Chopin, to while away the time while the coach-horses were being changed, fell to improvising at the old piano in the inn parlor. He soon gathered around him a deeply attentive audience, who resented the announcement that "the horses were ready," and finally insisted upon a continuation. When Chopin had finished, a servant brought wine, and the postmaster proposed as a toast "the favorite of Polhymnia" (the muse of music), and one of the audience, an old musician, gave voice to his feelings by saying, "If Mozart had heard you he would have shaken hands with you and exclaimed 'Bravo.' An insignificant man like me dare not do that."

Chopin's Temperament.

In temperament, Chopin was so fastidious, so irreproachably refined that he could not be catholic in his musical tastes. His favorite composer was Mozart on account of his incredible spontaneity, refinement of phrase, and elegance of sentiment. Next in rank he held Sebastian Bach, whose works

he studied as a preparation for his concertos of his own pieces, and upon which he drew liberally for his pupils, chiefly the suites, partitas and the preludes and fugues of the "Well Tempered Clavichord." He was sympathetically inclined towards Hummel, Field and Moscheles. Of Hummel's works he played and taught the "Fantasia," the "Septet," and the concertos. He delighted in the nocturnes and the concertos of Field. He used Moscheles' studies and duets. He was also remarkably partial to certain pieces by Schubert, especially the "Hungarian Divertissement," the "Ländler," and waltzes, the marches and polonaises for four hands. Of Weber it is said that "his approval outweighed his censure," and he taught the sonatas in C, A flat, and E minor, and the concert stuck.

Beethoven he admired with reserve, for he could not like the brusqueness and violence, the traces of physical robustness to be found in his works. The C sharp minor sonata, Op. 27, No. 2—and that in A flat (with the funeral march, Op. 26), and the sonata Appassionata were his favorites. He did not care much for Mendelssohn, although he included the concerto in E minor and the "Songs Without Words" in his teaching repertory, but the D minor trio he positively disliked. Schumann found still less favor in his eyes, and he is reported to have said of the "Carneval," Op. 9, that it "was not music at all." These limitations and prejudices may seem inexplicable and ill-founded, but Liszt has expressed his attitude very felicitously when he said: "In the great models and the masterworks of art, Chopin sought only what corresponded with his nature. What resembled it pleased him; what differed from it barely received justice."

Chopin was a zealous and conscientious teacher. He was ever fond of teaching, and applied himself to the furtherance of his pupils' musical development to the best of his ability. It is perhaps singular that he formed no pianists of commanding powers, but he was unfortunate in having no less than three of the most talented die young. Among these was Charles Filtch, of whom Liszt said: "When this little one begins to travel (on concert tours) I shall shut up shop." He left some pupils of unusual ability, such as Georges Mathias, professor of piano playing at the Paris Conservatory, Gutmann, Mikuli, and the others, but no real disciple of his remarkable and individual style. Then, too, many of his pupils were women of rank or of fashionable society to whom piano playing was an accomplishment rather than a profession.

Mathias says of his instruction: "As to Chopin's method of teaching, it was absolutely of the old legato school, of the school of Clementi and Cramer. Of course, he had enriched it by a great variety of tone, and shading; incidentally, I may tell you that he had an extraordinary vigor, but only by flashes." With him the nominal position of the hand was not on c, d, e, f, g, but on e, f sharp, g sharp, a sharp, and b. Madame Dubois says that his pupils had to begin with the B major scale, very slowly, without stiffness. Suppleness was his great object. He repeated without ceasing during the lesson: "Easily, easily." Stiffness exasperated him. On this point Mikuli says: "What concerned Chopin most at the commencement of his instruction was to free the pupil from every stiffness and convulsive, cramped movement of the hand, and to give him the first condition of a beautiful style of playing, suppleness, and with it independence of the fingers."

Chopin on Exercises.

"He taught indefatigably that the exercises in question were no mechanical ones, but called for the intelligence and the whole will of the pupil; on which account twenty and even forty thoughtless repetitions (up to this time the rule in so many schools) do no good at all, still less the practicing

during which, according to Kalkbrenner's advice, 'one may occupy one's self simultaneously with some kind of reading!' Chopin was severe and even irritable with his pupils. Sometimes there were stormy scenes and pupils left their lessons with tear-bedimmed eyes. His severity was of the kind not easily satisfied with anything, a feverish vehemence by which he wished to raise the pupil to his own standpoint, the ceaseless repetition of a passage until it was understood, a guarantee that he had at heart his progress.

Mathias even takes the pains to relate some of his technical procedures which may prove suggestive: "Chopin treated very thoroughly the different kinds of touch, especially the full-toned legato. As gymnastic helps he recommended the bending inward and outward of the wrist, the repeated touch from the wrist, the extending of the fingers, but all this with earnest warning against over-fatigue. He made his pupils play the scales with a full tone, as connectedly as possible, very slowly and only gradually advancing to a quicker tempo, and with metronomic evenness. The passing of the thumb under the fingers, and the passing of the latter over the former was to be facilitated by a corresponding turning inward of the hand."

"The scales with many black keys, B, F sharp, and D flat were first studied, and last, the most difficult, that in C major. . . . According to Chopin, the evenness of the scales (also of the arpeggios) not merely depended on the utmost equal strengthening of all the fingers, by means of five-finger exercises, and on a thumb entirely free at the passing under and over, but rather on a lateral movement (with the elbow hanging quite down and always easy) of the hand not by jerks, but continuously and evenly flowing, which he tried to illustrate by the glissando over the keyboard. Of studies, he gave after this a selection of Cramer's studies, Clementi's *gradus*, Moscheles' style-studies for the higher development, J. S. Bach's suites, and some fugues from the 'Well Tempered Clavichord.'"

Chopin's Original Fingering.

One of the most notable of Chopin's departure from tradition, both as a pianist and as a teacher, was his adoption of an original system in fingering. Upon this rests the secret of the proper technical performance of many of his pieces. His attitude, then a novel one, was that the main purpose of fingering was to assist in technical perfection, not to carry out conventions of the first. That this was really a revolutionary step is shown by the fact that he was perhaps the first to use the thumb freely on the black keys whenever a useful purpose was served thereby. He abolished the preference for one finger over another, thus greatly enlarging the scope of the fourth and fifth fingers. In this latter respect he went to an extreme hitherto regarded as unpermissible. This system of fingering presupposed peculiarly flexible hands, and a course of study directed toward this end. Moreover, it is especially adapted to the performance of Chopin's pieces, and, in addition, contains merit which can be universally applied in the study of other composer's works.

Mikuli relates that Chopin used the thumb freely on the black keys, even passing it under the fifth finger if this helped smoothness and ease of execution. He also glided from a black to a white key with one finger, then an entire novelty. He devised a new fingering for chromatic thirds, thus permitting increased velocity and a smoother legato. He strongly recommended studies in theory also as a means of improving the musical intelligence of the pupil. He also advised ensemble playing, the frequent hearing of good singers, and even lessons in singing as a help toward phrasing. He would tell an indifferent pupil to play as he felt, but he hated want of feeling as much as false feeling. "In dynamic shading," says Mikuli, "he was exceedingly particular about a gradual increase and decrease of loudness." Exaggeration in accentuation was distasteful to him, for, in his opinion, it took away the poetry from playing and gave it a certain didactic pedantry.

A pupil of his, Madame Streicher, recorded in her diary many impressions of her lessons, and extracts from it give interest to these glimpses of Chopin as a teacher. "His lessons always lasted a full hour, generally he was so kind as to make them longer." Mikuli says: "A holy artistic zeal burnt in him then, every word from his lips was incentive and inspiring. Single lessons often lasted literally for hours at a stretch till exhaustion overcame

master and pupil. There were for me also such blessed lessons. Many a Sunday I began at one o'clock to play at Chopin's, and only at four or five o'clock in the afternoon did he dismiss us. Then also he played and how splendidly; but not only his own compositions, also those of other masters, in order to teach the pupil how they should be performed. One morning he played from memory fourteen preludes and figures of Bach's, and when I expressed my joyful admiration at this unparalleled performance, he replied: 'Those cannot be forgotten.' . . . His playing was always noble and beautiful, his tones always sang, whether in full forte or in the softest piano."

"He took infinite pains to teach his pupil this legato, cantabile way of playing. 'He (or she) cannot connect two notes' was his severest censure. He also required adherence to the strictest rhythm, hated all lingering and dragging, misplaced rubatos as well as exaggerated ritardandos. 'I beg you to sit down,' he said on such an occasion with gentle mockery. And it is just in this respect that people make such terrible mistakes in the execution of his works. In the use of the pedal he had likewise attained the greatest mastery, was uncommonly strict regarding the misuse of it, and said repeatedly to the pupil, 'the correct employment of it remains a study for life.'"

While there are many to bear witness to the technical problems he tried to solve, we have little record in his own words regarding the interpretation of his own works. Nevertheless, a passage from Liszt's "Life of Chopin" may help to serve as a hint in this direction by way of conclusion: "All his compositions have to be played with this sort of accentuated and metrical swing (balancement accentué et prosodique), this morbidity (morbidezza), of which it was difficult to seize the secret when one had not heard him often. He seemed desirous to teach this manner to his numerous pupils, especially to his compatriots, to whom he wished, more than to others, to communicate the breath of his inspiration. These seized it with that aptitude which they have for all matters of sentiment and poetry. An innate comprehension of his thought permitted them to follow all the fluctuations of his azure wave."

THE AUTOBIOGRAPHY OF A RHAPSODY OF LISZT.

BY PHILLIP DAVIDSON.

I WAS published by a certain publishing house that was famous for the number of cheap "standard editions" of "favorite old classics" such as "The Flower Song," "The Maiden's Prayer," and was hurried thence off by express to a department store, where I lay some time unsold, "unwept, unhonored and unsung."

One day there was a "Red Letter Sale" and I was placed on a counter with some other companions at "2c per, or three for 5c!" A man wearing a slouch hat, old-fashioned Prince Albert coat and gold-rimmed spectacles came up to the counter and began to thumb us all over in an unmerciful manner. Finally myself, a copy of the "Maiden's Prayer," "The Citizens' Galop," "The Good Evening Schottische" and "The Spring Song" by Mendelssohn were handed to the saleslady without either pomp or ceremony, and the man dived deep into his pocket and brought out a few coppers, which he dropped into the lady's hand. He then hurried away as though he feared he would be late for a train.

I was rolled up by the lady into a package of crushing dimensions, and now as the man boarded a car and stood in a crowd I thought I would be annihilated. However, I arrived safely at a house and the door was opened by a young girl of about fifteen, who showed the man into the parlor.

"Well, Hattie," said he, "how do you know your lesson?"

"I could not practice two days this week, Professor," said she. She then sat down and played a piece called the "Æolian Harp," by Smith, also "The Fifth Nocturne." Of course, being only a piece of printed paper, I did not know the way that she played, whether it was "good, bad or indifferent."

"I have brought you a new piece," said the man. "Shall I play it for you?"

"Please," said the girl.

The man took me out of his pocket, but I was so badly rolled that I could hardly stand straight

on the piano. Finally, by dint of much poking and pulling and with the assistance of a book called "Self-Help," taken at random from the parlor table, I was straightened out and the man began.

Upon my word, I did not know that any one man had so much strength, and especially that man! I never suspected he had such a muscle. The room positively resounded with notes!

I will pass over about two months of my history in which the girl "learned me" and pulled me about and tore off my cover and darned me with black thread. Everybody said she was a wonderful player—the butcher, the baker, the postman, her "gentlemen friends," and a good many others. She played me at her father's Lodge and at her "chum's" house, who was "so stuck up," and finally it was decided that talent like hers was not to live and blush and die alone in uninterrupted, modest, unobtrusive oblivion. She would not "waste her sweetness on the desert air" of America; she would go to Europe!

She stopped on her way at a friend's house in New York City and brought me out. This friend had studied in one of the New York Conservatories and when she heard the "genius" play she thought it all a joke, and my poor mistress and she nearly had a serious quarrel. However, it was decided that



LISZT MEMORIAL IN WEIMAR

Miss H—— should take ten lessons "off her friend's teacher" (an American!).

She went down to Mr. M——'s studio. I was with her and this dialogue ensued:

Mr. M——, "Play me something, Miss H——."

Miss H—— sat down at the piano and unrolled me.

"Bang! Crash! Tinkle! Mr. M—— looked as though he were going up in the air. He took one of his hands out of his pocket, then the other. He put them to his ears. What! at me, the beautiful rhapsody? Why did he stop his ears? But I am afraid to tell you what he said, as I do not want to dwell on Miss H——'s humiliation. You know she sewed me up with black thread. I will only say that he ended by playing me himself. Ah, but I never knew I was so beautiful! Although he said that I was a wretched edition, but you must never judge a book by its cover."

Well, the girl took me home and laid me on the top of the piano, but by degrees I fell to the bottom of a heap of Czerny, Clementi, Bertini, Heller and countless others, and here I have been left out on top once more because the young lady wanted to hunt up her "Schmidt's Five-Finger Exercises."

But here the biography ends. We were interrupted at that moment by the maid telling us that the kitchen window had been broken and that as it was Saturday evening she could get no glazier. What was she to do? "Here," said Miss H——, taking up our "Rhapsody of Liszt," "take that and stop up the hole till Monday."

MUSINGS FROM A STUDIO.

BY ALBERT W. BORST.

WHAT a very different complexion the practice of scales and arpeggios take, when a great variety of rhythmic patterns, added to dynamics, are employed.

Every student has to rely on some kind of stilts in order to make any kind of musical progress. Those supplied by Bach and Beethoven are, for an advanced player, the very best.

It is not a bad criterion for a teacher to use such music as he himself really enjoys.

Try to criticise the performance of strangers for thus you will be adding to your own knowledge. Criticism must on no account be confounded with mere fault-finding.

Beethoven used to compose whilst out walking. If we cannot create, we can at least follow his example partially by mentally digesting the compositions we have been studying.

Young students should not allow the scarecrow of an unusual number of sharps or flats in a piece to demoralize him. Such music is often, in reality, technically easier to execute. In transposed editions one misses the finer change of color; in addition, also, one's self-respect suffers.

OVERSENSITIVENESS.

MUSICIANS, especially teachers, are often victims of oversensitiveness. No more unreasonable and undesirable condition can afflict one than that of harboring imaginary wrongs. The cause is primarily physical. Musicians who lay their good health upon the altar of devotion to their art are making a sacrifice that is not only uncalled for, but one which nullifies their usefulness in this great world of ours. Attend to your health, read books upon health culture, enjoy life as life was intended to be enjoyed, discard morose thoughts and ideas. Remember that your pupils are only too anxious to deal fairly with you if you give them a chance. One of the meanest and most selfish pupils I ever had was not without appreciation of my efforts when she found that she was being benefited and that I was not attempting to take advantage of her. At her first lessons her conduct was so exasperating that my patience was sorely tried. Had I been oversensitive this condition would only have been aggravated, and good results would have been made impossible. By keeping my temper I gained the pupil's good will and turned what appeared to be a certain failure into a success. That excellent journal of inspiration and self help, *Success*, says of oversensitiveness:

"Oversensitive people are usually very fine-grained, highly organized, and intelligent, and, if they could overcome this weakness, would become capable, conscientious workers. This failing—for it is a failing, and a very serious one, too—is an exaggerated form of self-consciousness, which, while entirely different from egotism or conceit, causes self to loom up in such large proportions on the mental retina as to overshadow everything else. The victim of it feels that, wherever he goes, whatever he does, he is the center of observation, and that all eyes, all thoughts are focused upon him. He imagines that people are criticising his movements and his person, and making fun at his expense; when, in reality, they are not thinking of him, and perhaps did not see him."

Oversensitiveness is really a serious matter. It leads to hallucinations and in some cases eventually to lunacy. Have a little talk with yourself and find out whether you are harboring any unwarrantable grudges that must stand like barricades in your path to higher musical and professional success. Our lives are so short and there is so much to be done that we cannot afford to take time hating our students or professional brothers, nor in imagining that they hate us.

Letters From Our Readers

MR. JOHN PHILIP SOUSA DENIES A POPULAR FICTION.

We recently received a very pretty little story about Mr. John Philip Sousa, which had been going the rounds of the foreign musical magazines. Suspecting the influence of that interesting romancer, the "press agent," we sent the story to Mr. John Philip Sousa himself for verification before foisting it upon our readers in our "Staccato and Legato" column, which is devoted to wit, humor and anecdote. Mr. Sousa's reply is characteristic and interesting. We have known him as a conductor, a novelist, and a composer, but now he reveals himself as a humorist of no mean pretensions.

Editor of THE ETUDE:

If there is one thing I dislike more than another it is to spoil a good story. I vividly remember my infantile contempt for the punk-headed pirate who told me that Jack the Giant Killer never existed, and I clearly recall my undying hatred for the iconoclast who calmly informed me that Robinson Crusoe was a myth and his man Friday a black shadow, without life and substance. I also despised the man who said that Nero was never a fiddler, hence you can understand my position when you call on me in all seriousness to verify the story that my name is not Sousa but Philipso. When I received your letter my first impulse was to allow you to hang on the tender-hook of doubt for some moons and then in the interest of truth to gradually set you right.

The story of the supposed origin of my name is a rattling good one, and, like all ingenious fables, permits of international variation. The German version is that my name is Sigismund Ochs, a great musician, born on the Rhine, emigrated to America, trunk marked S. O., U. S. A., therefore the name. The English version is that I am one Sam. Ogden, a great musician, Yorkshire man, emigrated to America, luggage marked S. O., U. S. A., hence the cognomen. The domestic brand of the story is that I am a Greek named Philipso, emigrated to America, a great musician; carried my worldly possessions in a box marked S. O., U. S. A., therefore the patronymic.

This more or less polite fiction, common to society, has been one of the best bits of advertising I have had in my long career. As a rule, items about musical people find their way only into columns of the daily press, a few of the magazines, and in papers devoted to music, but this item has appeared in the religious, rural, political, sectarian, trade, and labor journals from one end of the world to the other, and it is believed that it makes its pilgrimage around the globe once every three years. Its basilar source emanated about ten years ago from the always youthful and ingenious brain of the publicity promoter, Col. Geo. Frederick Hinton. At that time Colonel Hinton was exploiting Sousa and his Band, and out of the inner recesses of his gray matter he involved this perennial fiction. Since it first appeared I have been called on to deny it in Afghanistan, Beloochistan, Carniola, Denmark, Ethiopia, France, Germany, Hungary, Ireland, Japan, Kamtchatka, Lapland, Madagascar, Nova Scotia, Oporto, Philadelphia, Quebec, Russia, Senegambia, Turkestan, Uruguay, Venezuela, Wallachia, Xenia, Yucatan, and Zanzibar, but, even with this alphabetical-geographic denial on my part, the story—like Tennyson's brook—goes on forever.

Were it not for the reproving finger of pride, pointed at me by the illustrious line of ancestral Sousas, I would let it go at that; were it not for the decrying bunch of sisters and brothers ready to prove that my name is Sousa, and I cannot shake them, I might let your question go unheeded.

My parents were absolutely opposed to race suicide and were the authors of a family of ten children, six of whom are now living, all married and doing well in the family line; so well, indeed, that I should say about 1992 the name of Sousa will supplant that of Smith as our national name.

Now for the historical record: I was born on the sixth of November, 1854, on G Street, S. E., near Old Christ Church, Washington, D. C. My parents

were Antonio and Elizabeth Sousa. I drank in lacteal fluid and patriotism simultaneously within the shadow of the Great White Dome.

I was christened John Philip at Dr. Finkel's Church on Twenty-second Street, Northwest, Washington, D. C., and would say, had I an opportunity to be born again, I would select the same parents, the same city, and the same time, in other words, I "have no kick coming."

Very sincerely,
JOHN PHILIP SOUSA.

MUSICIANS' CHANCES IN THE WEST AND SOUTHWEST.

To the Editor of THE ETUDE:

I find everywhere in the West and Southwest an amazing responsiveness to musical art and an intense, sincere, and honest desire for instruction and improvement. Needless to say that I find THE ETUDE everywhere; you certainly cover the field most thoroughly and admirably.

The West, and especially the Southwest, is at present offering many opportunities to young and competent music teachers who are willing to wait a little while for success, and grow up with new communities; but the trouble nowadays is that they all want to start in at the top and dispense with the apprenticeship, which we all served so long and faithfully.

Cordially yours,
E. LIEBLING.

NATURAL TECHNIC.

Editor ETUDE:

Your article on "Natural Technic" reminded me of a visit I had from a young man who wanted to learn and play music at sight. He told me he could play but could not read at all. So I expressed a desire to hear him play, and he started in with a blow I thought would destroy the piano. After he had finished, I said to him: "Well, you will have to give up all that sort of thing and begin from the beginning, just as if you had not seen a piano before." Much to my surprise, he said he could not do that, as he made his living by playing at dances and clubs. I reiterated that he would have to begin all over again.

Then he wanted to know how long it would take him to learn to read. I replied that he might learn to read the kind of music he required in two or three years. He said he did not want to be that long over it, but he arranged to begin with me. At the appointed time he did not appear, so I concluded that he wanted a teacher who would do what he wanted done in two or three months. I was informed afterward, by the person who sent him to me, that when he was a boy his parents bought him a piano, and as he could go to it and pick out any of the popular tunes that he heard it was not thought necessary for him to have a teacher. Here was an instance of a young man having undoubted musical talent who might have amounted to something if he had been properly trained.

FRANK BERRY.

ONE COMPOSITION AT A TIME.

To the Editor of THE ETUDE:

By experience I have learned that it is a serious mistake to undertake to master more than one composition at a time. As a resident of a small village, where the academic teaching is good, but the opportunity for advanced study is lacking, I have been forced to make periodic visits to a musical center for lessons. These have been seasons of "cramming," even gorging, and I have always come home with a lot of work in the development stage.

Some two years ago I found myself with a half dozen difficult compositions all fairly under way, but none mastered. I had been working on them all each day, but little improvement seemed to come. I did not memorize any one completely—and this part of music study is easy for me—and I did not surmount the difficult passages in any one. There

was always stumbling and halting, though I had tried going slow and concentrating on these particular places.

Finally it dawned on me that I was too ambitious, and, like most Americans, I was trying to do too much at once. I had planned on learning these six pieces in the year following my summer's lessons, and I was disappointed in the slow results. I called a halt, and said to myself, "be systematic; go slow." I found by laying all the pieces aside excepting one, and practicing it alone for one month I had it well learned. During this time I practiced scales and technic every day, and played over quite regularly the pieces already in my repertoire. After a month of concentration on the one piece, it was mine, I had it memorized and the technical difficulties overcome. I then took up another new one for practice the second month, and continued playing over once a day the one previously learned. By following this method systematically with each piece, I had mastered them all in six months, so far as technical difficulties were concerned. With six months more practice on them I added them to my repertoire, and the desired year's work was accomplished. I learned this, however, after I had spent several months in the discouraging process of scattered forces, and I pass it on for the benefit of the large army of music students who live in villages, and must get their musical fare, as I get mine, in "feast and famine" periods.

MAGGIE WHEELER ROSS.

INSPIRING CONCERTS.

Dear Editor:

Why is it that so many young musicians go to concerts to get inspired and then come away discouraged?

I fear that there are many who have become disheartened and driven almost to despair, instead of being inspired by this very contact with the best in music; many who really have suffered because they could not sing or play like the great artists they have heard. If this be the case, the reason for such unhappiness lies within themselves. Was it not Ruskin who said: "I pray you very solemnly to put that idea of know all things in Heaven and earth out of your heads."

Now, these great artists cannot know "all things," even in music. With their wide knowledge, they constantly strive to reach a goal shining far ahead, while we are apt to see them only on the heights they have reached.

At a recent recital given by a great musician, I was struck by the looks of despair on the faces of many students as they left the hall, and these looks equalled in number those of the happy, inspired enthusiasts. These students paid a high price to hear perfect work, and then became discouraged because they heard it! To be discouraged because one falls short of one's ideals is natural, but to become disheartened is wrong and unnatural. What a joy it should be to us all to be able to comprehend why another's work is wonderful, even if we cannot perform the wonder ourselves! Think of how much we all gain when we come away from a concert intellectually stirred, as well as emotionally moved! What progress would the world make if we were able to comprehend only as far as we could demonstrate our own talents, or, when we did comprehend, to become miserable and thus injure our efforts? I, for one, "do not ask for a place among great men; I only would not lose the power to comprehend."

Artists once flocked from all over the world to see Raphael, to study his pictures, and to "learn of him." They longed to possess greater power, and so they worked and compared their achievements with his, in order that their own art might grow through the enlightenment that came from comparisons. And then these artists returned from the spell of his genius encouraged, and not disheartened, giving to their work and to their pupils enthusiasm, knowledge and inspiration. Finally, among their own followers, there grew up artists greater than they themselves, fostered and inspired by their own teachings.

Contrast and contact with the highest and best in any art are absolutely necessary in order to reveal our limitations and powers. A knowledge of our true worth will enable us to use our learning and exert our magnetism to draw others on to heights we cannot reach. If we allow ourselves to become discouraged, many opportunities will slip by us while we search for them, and we thereby put a brake on our own wheels.

FAY SIMMONS DAVIS.

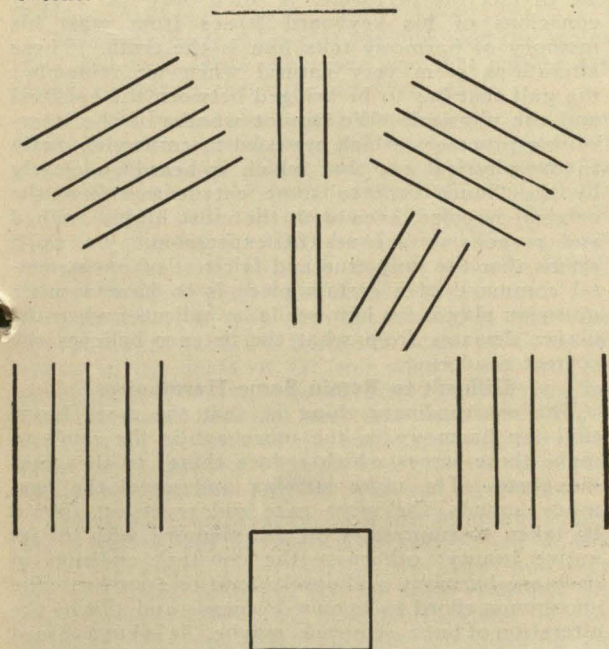
SUGGESTIONS FOR COUNTRY TEACHERS.

I AM going to cull from recent letters some valuable experience of young teachers who are striving to work out ideals in small communities. Miss D. is a graduate of a large Southern college. She is a pianist of much talent and is enthusiastic in her work. Like many Southern girls, her first offer of a position came from the Principal of a High School. In most Southern towns, at the present time, a piano teacher is engaged by the School Board. Her studio is in the school building and free to her. The piano is also furnished by the school authorities. While her salary is not fixed, she is generally quite satisfied with her income. Her students pay from \$4 to \$8 a month, according to the number of lessons per week, and her class numbers pupils of all ages. She is under no obligation to superintend music in the High School, nor does she usually teach sight-singing, for that branch is as yet rarely included in a necessary course of study in the public schools, although steps are being taken to increase the requirements in this respect.

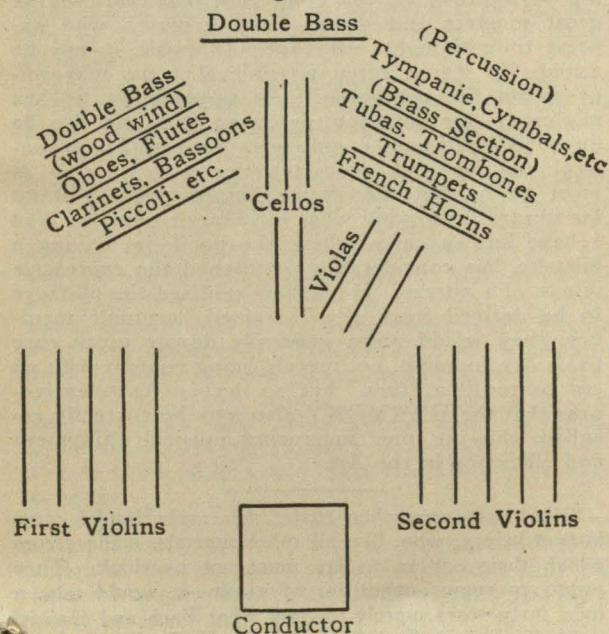
In towns of 4,000 to 8,000 inhabitants it is often possible for the music teacher to realize an income of \$1,200 a year while teaching in connection with the public schools.

Recitals.

Recitals occur once in two weeks, and generally include pupils from various grades. At these recitals Miss D., for example, generally concludes the exercises with a game. I recall a recent one. She had placed a large sheet on the wall. Upon the sheet were marks of this kind, which the class readily understood, having studied the orchestra to some extent:



Each member of the class was then given a picture of an orchestral instrument, taken from a music catalogue, and a pin. When the signal was given, each pupil went forward and placed the instrument upon its exact place on the wall. The orchestra then looked like this, only the names and not the pictures of the instrument are given:



Most of the instruments were in their proper places. Miss D. then asked several questions of this kind, which led me to believe that the class knew considerable about the orchestra:

1. How many instruments were used in the first orchestra?
2. How many are now required in some of the works of Wagner and Berlioz?
3. How many instruments in the Boston Symphony Orchestra?
4. How many in each section?
5. What instrument gives the pitch to the orchestra?
6. Tell some of the kinds of effects produced by the violins.
7. Who wrote what is generally considered the greatest symphony? Its name?
8. Who was the father of the orchestra?
9. Explain how the conductor leads his orchestra.
10. Name some great composers of symphonies. Name some great composers of operas.
11. What operas do you know?

Here two students played some airs from "Carmen," and Miss D. explained the use of the castanets in this work. Two other students played the overture from "William Tell," and the teacher explained that the French horn has a certain special place in this opera. After this we had a game of "Find:"

- I. Find five conductors.
- II. Find five great composers.
- III. Find three violinists.
- IV. Find a woman pianist.
- V. Find a man pianist.

Each pupil was given a pencil and a slip of paper upon which to write answers. The composers, pianists, etc., were placed on the mantel and pinned to the curtains. They were, of course, excellent picture postal cards. The entire class, with their guests, participated.

The conductors were Walter Damrosch, Arthur Nikisch, Felix Weingartner, Carl Muck, Wilhelm Gericke.

The composers were Wagner, Berlioz, Haydn, Handel and Mozart.

The woman pianist was Madame Carreno.

The man pianist was Paderewski.

The two giving the greatest number of correct answers received the postals as rewards.

One can readily see that this young teacher is striving to awaken ideals, as well as to give her pupils a knowledge of the great world of music without. Occasionally she secures some musical people from a distance, who come to the school and give the pupils new life. The best musical magazines are on her desk, and the photos of musicians, as well as some beautiful little etchings and beautiful sentiments from present-day writers, like Van Dyke and Mabie, adorn the walls of the studio. Over the door one reads:

Come in if your heart is right,
Come and a blessing seek—
For music is God's daylight,
Making strong the eyes of the weak.

QUERIES FOR MUSIC STUDENTS.

BY LEO OEHMLER.

DOES it ever occur to you that the remuneration consider the actual pain and suffering, both mental and physical, that you often occasion your teacher?

Do you ever stop to think of the years of toil and preparation he has spent in equipping himself for a noble work, which is embittered through your indifference and negligence in study; of the necessary outlay of money he has made in order to acquire his musical knowledge and his power to instruct others? I fear that few of you realize the great nervous strain he labors under by reason of the lack of sincerity and application on the part of his pupils, a strain which tends to produce an uncontrollable irritability, and that still fewer realize the honor of studying under a superior musician and thinker.

Does it ever occur to you that the remuneration he usually receives for his instruction is seldom in proportion to his expenditure of learning enthusiasm, and emotional energy in your behalf? Bear in mind that it is not always the teacher who advertises the most, or the one who is constantly bringing himself or his pupils before the eyes of the public, who does the most for those under his care.

Have you ever stopped to consider that nothing is more disastrous to musical welfare than instruction from the cheap teacher at the beginning—or, indeed, at any time—or that erroneous ideas concerning musical development work even greater injury than faulty positions of fingers and hands, or of bow arm and wrist?

Has it ever occurred to you that to fall into the hands of an inferior vocal teacher may mean the destruction of all future possibilities of success as a singer?

Do you realize that no matter how much of his soul your teacher may infuse into his playing or put into his explanations that it is all lost unless you really love music, admire him for his ability, and are willing to practice with a corresponding degree of energy and perseverance? You must not forget that your parents are, as a rule, very anxious to see you succeed in mastering the art, and that they are expending money to that end, money that is often hardly earned in the battle of life; nor that the time you lose by failing to practice sincerely and conscientiously is time forever lost. Remember that the best years for development are from six to sixteen or eighteen.

Do you ever stop to think that music is the greatest of all the arts, and that it is, in reality, the highest of human achievements? It illustrates in the most exquisite manner possible the art of development; in mastering it as a science and an art the student becomes able to comprehend and to follow almost every other branch of human research with ease. Its influence is as humanizing, as refining and elevating as that of religion—it is, in fact, a religion in itself.

Has it ever occurred to you that after you have acquired a certain proficiency in music, esthetic and theoretic, as well as the technical facility to perform a composition eloquently and expressively on the keyboard, or otherwise, that you have at your command one of the most delightful and beautiful arts known to man, and that its possibilities for giving pleasure and instruction are unlimited? You know it is said that to acquire a new language is to acquire a new soul; in mastering music you master the highest, the most intricate, the most beautiful and soul-satisfying of all languages.

Have you ever thought of the fact that musicians, especially great musicians, nowadays occupy the highest attainable rank in the social scale, and that to be a superior musician is to be one of the very elect of mankind? There is a compensation, moreover, that goes with musical ability—an inner satisfaction which so far transcends the compensation from money alone that want of wealth is seldom keenly felt by any good musician.

Do you know that the study of music on the proper plane increases the power of every individual faculty of the brain and adds vastly to physical vitality? Music is the most admired of the arts because its appeal to the soul is the most direct of all; it is, in fact, concentrated movement, energy and eloquence. Those who have neglected music and have failed to incorporate it into their daily thought do not stand fully upon the height of culture now demanded from the thinking classes.

Do you ever stop to think that in studying music you are fitting yourself to give unlimited pleasure and educational privileges to your many friends, and that you will always stand higher in their estimation for your knowledge of the art? Music, in spite of its wonderful development thus far, is but in its infancy. It is destined to occupy a position in the realm of human endeavor that will eclipse the majority of man's achievements in other fields simply because of its astonishing power to enrich the entire understanding.

Is it not criminal, therefore, on the part of any music student not to realize the treasure he possesses in the opportunity of studying this noble art in early youth, and thus be in a position to profit to the utmost from its many advantages? When one is no longer young one looks back with indescribable regret on golden hours idly frittered away that might so readily have been utilized in laying up stores of musical knowledge.

For the sake of evolution and progress in general, for the sake of refinement and culture, for the sake of being able to give pleasure to yourselves and others—I beg the music student to stop and think a little over the questions here addressed to him. I can assure him that if he ponders them deeply he will be rewarded by a feeling of indescribable delight at the thought of the prospects they open to him.

INEFFICIENT EARLY TRAINING.

BY KARLTON HACKETT.

The great lack in the young American student of singing is thorough musicianship. This is a matter that goes back to the primary instruction and means in the first place that every child should begin his musical education by the time he is ten. In all our cities now there is a strong and ever-growing appreciation of this vital fact, but not enough is yet done. Too many people do not see the necessity for beginning music study so early, unless the child shows special aptitude. It is one of the commonest experiences to find that parents neglect the child's lessons and permit them finally to stop merely because the child does not like to practice; they feel that if the child were really musical he would like to practice; consequently, if he does not wish to practice and tries every plan he can think of to avoid the drudgery, it is because he has no natural taste for music and consequently time so spent is thrown away. Now, what normal child does wish to practice at anything where the progress is slow and the goal so far away? Was there ever a grown-up parent who did not once in a while shirk some irksome toil? Is the child in this respect different or worse than his parent? Grown-up people practice, and practice hard and faithfully, because they are grown up, have had some practical rubs with the world, and found out that they must dig, or they will be lost in the battle. Do we all of us know people of real capacity who have lost because they had not application, because they would not stick at a thing until they got it, and so make of themselves successes? We sometimes act and talk as though we expected children to realize and live up to a serious understanding of life such as many grown-ups never reach. Naturally, the child should not be tormented about his music study, but he should be kept at it in a practical way until he has mastered the main essentials.

Now there is a great mass of voice students who have not had the advantage of systematic study during the receptive and formative years between eight and sixteen. Here in this country we have an abundance of good voices and natural feeling for music, with little or no practical training in music. What is to be done with this great mass? This is the serious problem of the American teacher. For one thing, a change must be wrought in the attitude of mind of the average American parent. He is apt to feel that there is no use in his children studying music unless they are to make a profession of it. Music should be a part of the general education of our race. People at large should know something of music so that they might add to their mental horizon and increase their rational enjoyment of music, just as they learn something of literature as a part of the education of every thinking man. Not every man who learns to read and write expects to be a novelist or poet, so not every one who studies music should expect to turn his knowledge into money; it should be part of his preparation for intelligent living.

Everybody understands that the great in literature cannot be grasped without thought and study; music has its language and laws as definite as literature, and if one is to arrive at their true meaning he must learn the language in which they are expressed. This attitude toward general education in music should be fought for by every musician as far as his personal influence extends, until it becomes a rarity, if not quite an impossibility, for a girl of eighteen to come to a singing teacher, sing for him with a good natural voice, evident feeling for music, but without knowing even the names of the notes or where middle C is on the piano. As it is to-day we have such, and hundreds but little better off—what is to be done with them?

Music, a Language.

First of all, awake in them a consciousness that music is a language, and that if they are to give utterance to thought, feeling, and emotion in this language, they must learn it. The number of singing students who say in the easiest, most unconcerned manner: "Oh, I never get the time right," is simply disheartening. This, in practical music teaching for the singing master, is the first point. He must show them that they can get the time right if they will take the pains, and that they simply must get it. What the teacher insists on, the pupils do. Ignorance is the main thing to be combated, and

many a pupil has this feeling at the root of all his troubles. He has supposed that music in general and singing in particular was a gift, consequently if he had the real gift, such things as time came naturally to him by some sort of inspiration; he never had to learn to count so that he could come in on the fourth beat of the third measure, but just began when the spirit moved him. This idea is widespread and deep-rooted. Pupil after pupil rebels at the thought of counting the measures, feeling that this makes music too mechanical and would not be necessary if he were truly musical. How anybody is to come in firmly and accurately on the fourth beat of the third measure without counting the measures is more than human mind can grasp—but it is just this thing that is making endless trouble for thousands of voice students. It is neither stupidity nor obstinacy on their part, just mere ignorance and mistaken idea.

It is the privilege of the voice teacher to enlighten this ignorance and remove the mistaken ideas, not get impatient and make a bad matter worse by discouraging the student. Rhythm is the foundation of musical expression, and the basis of rhythm from the practical teaching point of view is the ability to sing the notes exactly in time. Now thousands of students at this moment are floundering helplessly over this point, not getting the notes right, knowing that they are not getting them, and at a loss what to do. In four cases out of five the root of the trouble is that they have never learned to count; many are trying half-heartedly to count, many do not even know that they can learn to count. About many things in music there are several opinions and no one has sufficient authority to decide; but about the value of the notes there can be no dispute—a quarter note is a quarter note, an eighth is an eighth, and that is all there is to it. But many a student is trying to count out his measures, making a mess of it, feeling that he is a complete blockhead and might as well give up; and why?—because he has not gone to the root of the matter and found out the exact, mathematical value of each note in the measure. This question of time is plain mathematics and must be solved as any other problem would be, with mathematical accuracy. In four-four time a measure with four quarter notes does not require much figuring, but in the same time a measure with a dotted eighth, a sixteenth, a dotted quarter, two sixteenths, an eighth and two sixteenths, does take some figuring; and the pupil stands with his eye glued on the page, his mind a perfect blank, waiting for some inspiration to tell him how it goes. This is not stupidity, but ignorance; it is for this he comes to the teacher; let the teacher inform his ignorance, not rail at his stupidity, and it will be the better for both of them.

Overcoming Bad Early Training.

It would undoubtedly be much pleasanter for both if this pupil had learned these things ten years earlier, when he was beginning his piano lessons, but we are face to face, day after day, with the fact that we have pupils who have not learned these things in childhood; and what are we going to do with them? There are three things to be done: turn them adrift as too stupid to work with; pound the thing out for them on the piano and let them learn what they can by ear, and be always slipshod, inaccurate, half-taught singers, a nuisance to themselves and everybody else; or buckle down to work, show them the reasons for things, the laws of music, the way to count, and then keep at them until they do it. Hard work for teacher and pupil, but work that accomplishes something, that teaches principles, that shows the pupil how things are put together and enables him in time to stand on his own feet. This matter of accuracy in the notes and time can be learned by ninety-nine out of every hundred students who are intelligently taught and made to see the necessity for learning. The necessity is vital. If the singer cannot get the time right and count accurately he is fatally handicapped for any real position in the musical world. You cannot turn out all the students who cannot count as too stupid to work with—not by any manner of means. Many of them are bright enough, some are exceptionally talented, only they do not know the language. Teach it to them. Show them two things: first, that it is a definite language, having its laws that any one can learn who will; second, that they must learn these laws or lose the benefit of their natural gifts. Show them the way, clearly and sympathetically, and they will follow it.

THE RETENTION OF HARMONY AND ITS ALTERATIONS IN MEMORY.

BY FRANCIS H. MORTON.

AMONG the many things that are necessary to a well-equipped musician none is of more importance than a reliable memory for harmony. We have all heard of the wonderful girl—it is generally a girl—who, on reaching home after a visit to the opera, plays over most of the tunes "by ear." Considering the simplicity of the harmony of this variety of music the feat loses much of its wonder, though, even as it is, it presupposes a very fair memory for melody at all events. But one cannot resist asking the question, "Could these clever young people do the same after hearing the simplest of Beethoven's Sonatas?" When we recollect the difficulty of preserving intact all the harmonic progressions in a classical piece of but little complexity, we can only marvel at—we dare not envy—such a colossal harmonic memory as enabled Mozart to transcribe without a mistake the music of Allegri's Mass.

This splendid achievement is only properly estimated at its true worth by those who, when running over a selection just heard, vainly rack their brains to recall the harmonies they thought so beautiful at the time of hearing the piece. Slight discrepancies creep in which, while not absolutely violating the rules of harmony, do really prevent the freshness and charm of the original setting. But it by no means follows that because the actual rendition is faulty, that the whole recollection is fundamentally defective as regards the piece. As a matter of fact the performer is often only too acutely conscious of his keyboard lapses from what his memory of harmony tells him is the truth. These alterations seem very natural when we remember the gulf that has to be bridged between the spiritual and the physical. We cannot wonder if the intervening processes which are used in conveying again to the physical ear that which is heard so clearly by the "inner ear" to some extent transform the original impulse, even with the most highly trained and responsive avenues of expression. To us it seems that the only true and fair test of one's mental command of a certain piece is to have another musician play it for him, while he indicates when the player deviates from what the listener believes the correct rendering.

Difficult to Retain Some Harmonies.

The extraordinary thing is, that the more beautiful the harmony is, the more apt is the pupil to make these errors which reduce things to the commonplace. The more striking and novel the harmony sounds, the more care and precision should be taken to impress it on the memory with all its native beauty; otherwise the constant audition of ordinary harmony will surely tend to transform the uncommon chord to its own likeness—and this by the alteration of but a semitone, maybe. It is but a thread that holds the beautiful above the commonplace in Music: how often is it snapped! Yet, although we may vulgarize a theme by a slight change, it is possible, often irresistibly so, to greatly improve the ordinary type of harmony by exactly the same means.

The writer is aware that some may say it is trying to improve on the composer, but short of the great masters and those lesser geniuses who express their thoughts very aptly in music, it may be asked, "Is it not often possible that we may improve on the composer? An opportunity he has neglected—for imitation, or canon, may not this be improved?" Of course, among those unskilled in musical fantasy and characteristic expression it is most likely that the alleged improvement will go far toward destroying what little merit remains. Yet I have known cases where the pupil, in making a mistake, has considerably heightened the expressive power of a phrase. If teachers realized the pleasure to be derived from a well-trained harmonic memory, they would more generally devote much care to its development, not merely being content with an ear to recall a "tune" but so deepen its retentiveness that the HARMONY also may be correctly recalled, thus at once increasing musical enjoyment and efficiency in the Art.

"We must remember that Bach and Handel were human beings, who, like all other mortals, made errors which their editors to-day must not overlook. They wrote enormous quantities of music—it would take a man forty years merely to copy what Bach and Handel wrote."—Robert Franz (quoted by H. T. Finck).

SUGGESTIONS RELATING TO SCALE FINGERING.

BY MADAME A. PUPIN.

[The following ingenious exposition of some of the peculiarities of scale fingering by Mme. Pupin is worthy of the reflection and investigation of every teacher and student. The fingering of all scales is really a very simple matter if properly comprehended. Many rules designed to accomplish the same purpose have been devised in the past. In the second book of "Touch and Technique" Dr. Mason gives some excellent rules that have proved of enormous assistance to the writer in teaching. The following tabulation of the present interesting rules devised by Mme. Pupin will be of practical assistance to teachers.

Right Hand	Fourth finger on the seventh degree of scale.	Fourth finger on B flat (or enharmonically expressed A #).
Left Hand	4th Finger on 2d degree of scale. F# also in this class.	4th on F# (or Gb). 4th on 4th degree of scale, excepting F where the fourth goes on the second degree as in C etc.

C G D A E B F# or Gb D# A# E# B# F

Dr. Mason calls our attention to the fact that the minor scales are, in the main, fingered like their tonic major scales. That is, C minor like C major, C# minor like D flat major.—EDITOR.]

In the article in January ETUDE, entitled "How I Teach the Scales," it was suggested that the shortest, quickest and easiest way to learn anything was to find the rule, the underlying principle. The rule for the formation of the scale having been found, it was seen that the twelve scales were all exactly alike.

There can be found a rule for fingering the scales that will be easy to remember, and that will be the same, or nearly the same for every scale.

A scale has seven notes, consequently the first three fingers are used twice and the fourth finger but once in an octave. So it will only be necessary to remember where the fourth finger falls, and all the other fingers will fall on the right keys. We will find the rule for the right hand first. The first six scales, i. e., C, G, D, A, E and B take the fourth finger on the seventh note of the scale.

First Rule.—If you try to remember that the fourth finger falls on B in the scale of C; on F sharp in the scale of G; and so on, you will be making six rules for the six scales; but if you intend to remember, and see, that the fourth finger falls on the seventh of the scale, you will have but one rule for these six scales, and you will soon recognize and become familiar with the intervals.

Second Rule.—The scale of B has its fourth finger on A sharp, and all the scales that follow B will have the fourth finger fall on that key; you may call it A sharp or B flat, but the sixth scale and the six following scales take their fourth finger on that key. So here are only two rules for fingering the twelve scales in the right hand:

The left hand has three rules:

First Rule.—The first five scales and the last one, i. e., C, G, D, A, E and F take the fourth finger on the second note of the scale.

Second Rule.—The scales of B, F sharp and C sharp (or you may call them C flat, G flat and D flat), which make use of all the black keys, will take the fourth finger on the key known as F sharp or G flat.

Third Rule.—The three scales A flat, E flat and B flat will begin with the third finger, and take the fourth finger on the fourth note of the scale.

The student should practice the scales first in one octave, then in two octaves and in three octaves, each hand separately, until the fingering becomes not only familiar, but also a matter of habit. In playing scales with both hands together, the old way of remembering the fingering was to notice where the thumb went under in one hand and under which fingers; and in the other hand, which fingers went over the thumb. This required the student to think of four different things in one octave. Generally while he was turning his attention to the left hand the right hand went astray, and vice versa. Could we reduce this to only one thing, in an octave, to think of, it would make the scales quite easy to finger.

See how this will do for a rule. The first five scales, i. e., C, G, D, A and E will have the third fingers of the two hands strike at the same time. If the third fingers do not fall together then you have misplaced the fourth finger.

The next three scales, i. e., B, F sharp and C sharp (or C flat, G flat and D flat), which use all the black keys, will have the thumbs of the two hands strike together on the two white keys of the scale. The scale of F uses the same rule, that is, the thumbs strike together on F and C.

The next scale, A flat, with four black keys, will have the third fingers strike together on the key note and on the fifth of the scale.

The next scale, F flat, with three black keys, will have the third fingers strike together on the keynote only; the other two black keys will have the third of one hand strike with the fourth of the other.

The next scale, B flat, with two black keys, follows the last half of the above rule, except in beginning the scale it will more convenient to start with the two third fingers.

Students should practice the scales both hands together, in one octave only, at first; up and down three or four times. When the rules work out all right without effort, practice them in two octaves, up and down three or four times. Not until these are done freely and easily should they be attempted in three or four octaves. It is not very difficult to learn to play the scales, both hands together, two octaves up and down. They can be done perfectly and with ease, it will require no effort to play them in four or five octaves; but to try at the beginning to play the scales both hands together, up and down four octaves, is a very discouraging task, and no teacher should force such a task on a pupil.

In playing the scales in tenths the student may play the first scale with the fingering of C in octaves; that is, putting the thumb on E the tenth, then the third fingers will fall at the same time.

The scales of G, D, A and E will have the thumb of one hand turn under at the same time the finger of the other hand goes over. The hands turning at the same time form little scales of four notes and of three notes, as follows:

R. H.: 123 : 1234 : 123 : 1234
L. H.: 5 : 4321 : 321 : 4321, etc.

The scales of B, F sharp and C sharp (or C flat, G flat and D flat) will have the second fingers of the two hands invariably strike together and the fourth fingers together. The last scale, F, has the same rule.

The scale of A flat will have the hands turn together.

The scale of E flat will have the fourth finger of the left hand follow the fourth finger of the right in ascending, and vice versa descending.

The scale of B flat will have the thumbs of the two hands strike at the same time.

With these suggestions the student may like to try to find, unaided, the rules for fingering the scales in sixths.

In playing scales in tenths begin the right hand on the keynote and play two notes, bringing the left hand keynote in with the third note, as follows:

R. H.: 12312
L. H.: 54321, etc.

In scales in sixths this rule is reversed as follows:
R. H.: 123
L. H.: 54321, etc.

EXPRESSION.

W. D. ARMSTRONG.

WHILE the mathematical and mechanical aspects of music must receive due consideration, still there is a higher aesthetic end to be obtained, namely, expression; which Noah Webster defines as "an act of representing—a lively, a vivid representation of sentiment, feeling."

Music without this quality may be likened to the rough, natural products of nature, which need the enlivening touch of man to give them shape and make them useful. Hence, it becomes necessary that one passes through the process of education in order to use and present through this medium his own thoughts and the thoughts of others in a clean, logical and concise manner, according to the law governing and controlling the science of the art.

In the first instance, there should be a correct knowledge of the different signs and characters which go to make up the structure of music. The Staff, Time and Scale Signatures, Notes, Dots, Rests, Slurs, Ties, Accidentals, Musical Terms and Dynamic Markings.

Natural expression leads us to make a *crescendo* when the notes ascend, and *diminuendo* when they descend, varying the tone intensity with the length of the figure and the structure of the intervals. There are exceptions to this rule, and we frequently see this system reversed; this is used mainly for effect, and when it occurs is usually considered so. The early writers, contemporaneous with Johann Sebastian Bach, did not indicate the manner in which their compositions were to be played. Tradition has in part preserved for us some of these facts, but in truth they are only memories. Let us take for example the first prelude of the Wohltemperier Clavier, when one considers the limited amount of tone produced by the harpsichord of Bach's time, and its inadequate means of expression, one wonders how there could be much variety in the master's playing. It was a rare privilege extended to the members of the Music Teachers' National Association during its meeting in New York City, to hear this prelude played on one of those old instruments, and to note the marvelous advancement made in this respect as regards tone quality and tone control in our modern grand piano. There being no pedals to the Clavier Harpsichord, each tone could be sustained only so long as the damper was lifted from the string; and the dynamic effect had to be produced by the muscular ability of the performer; so we see that the means of expression were limited. Yet we are told that Bach, Handel, Haydn, Mozart and Beethoven played with great sympathy and moved their hearers.

Our grand pianoforte of to-day, with its splendid equipment, gives a wider range to interpretation, and the prelude in C read according to Czerny's annotations becomes a whisper, a peal of thunder, as it passes from PP (Pianissimo) to the FF (Fortissimo) near its close. As the placing of a period, comma or colon in a literary sentence alters its meaning, so in a musical sentence the phrasing has the same effect. Therefore the ability to read and comprehend music, and to give it life and meaning, is the highest function of the performer. All instruments, with the exception of the great choir and pedal manuals of the pipe organ (and even these are often made expressive), are capable of being played with expression. Robert Schumann, in his "Rules for Young Musicians," advises them to try the organ. "If you pass a church and hear the organ playing, go in and listen. If it happens that you have to occupy the organist's seat yourself, try your little fingers and be amazed before the omnipotence of music. Improve every opportunity of practicing upon the organ; there is no instrument which takes such speedy revenge on the impure and the slovenly in composition or in playing as the organ."

To revert again to our prelude in C; let it be played on the great organ only with the soft stops, and try as you may to strike the keys easily or still force you cannot increase or decrease the tone, still by judicious phrasing you can make it appear intelligible. It is a fortunate circumstance that our grand cathedral music may be played on full-voiced diapasons without the unceasing pumping up and down of the swell pedal. Many of us have heard eminent organists play upon the unexpressive part of the organ for five, ten or fifteen minutes, and every instant was full of interest. So Robert Schumann's thought will open a new field of investigation, and will have a tendency to suppress that over-sentimentalism or exuberance of feeling which is sometimes labeled expression.

Moschelles is quoted as saying that he could not play Chopin's works, first, on account of their technical difficulties; second, because he could not get in sympathy with them. On the other hand, we find a Liszt whose catholicity of taste covered the whole range of music, extending from the stately ecclesiastical Gregorian to the modern chromatic gallop. This criticism is frequently heard: "Oh, he or she is a technical player without feeling, or they have feeling and no technique." Both are desirable and worthy of attainment, and fortunate is that one who has them both combined.

It is an acknowledged fact that every profession is overcrowded; but in no profession is there so much "room at the top" as in the musical profession, and he who works diligently, carefully, wisely and unceasingly to raise his own standard and elevate himself to "the top" will find waiting there for him all the patronage that he can accept.—Everett E. Truette.

SOME FACTORS THAT AID GOOD TEACHING.

Y ERNST VON MUSSELMAN.

In the theory and practice of musical instruction, no matter how great or how small the scope of the teacher may be, no matter whether he be a resident of a city or the most provincial town, he must force himself into a spirit that is full of life and be ever apprehensive to each little detail that goes to make up his daily routine. To avoid falling into a rut and becoming dead in the shell, it is necessary to be continually evolving new ideas. From whence these ideas spring, or the circumstances that influence their birth, may be most trivial, but that need not detract from their genuine merit. One must realize that the whole world does not revolve in one's studio. In order to get the great, big breath of life one must go out among the living, and from the pulse of this outside world new ideas will gradually unfold themselves, while the old ones, born in the heated confines of a close room, will at once take on a new aspect in their guise of ever increasing growth.

The young teacher—and we have hundreds of them every year—is most apt to commit his first wrong through over-enthusiasm. Lifted from a musical hot-house—the conservatory—and put out into a locality amidst people who are strange to him, and wherein he must demonstrate his ability to preside over their musical welfare, represents a Herculean task of almost undreamed proportions. Primarily, absorbing information and imparting it are as widely diversified as black and white; in fact, we might call both of them fine arts, since so few are their masters. Secondly, the young instructor, in his enthusiasm, is likely to work along lines that are too severe and drastic in their measures, and, enthusiasts themselves, they endeavor to drag an unwilling pupil along with them.

It does not pay, either professionally or financially, to force everyone into your way of thinking—such methods often kill enthusiasm in pupils. The better plan is to set your ideas along rational lines, and if a pupil should feel a desire to depart from them, draw him back easily without showing an open contention. To let your pupils know that you are a co-worker instead of a tyrant generally opens up a bond of strong friendship, and it certainly does pay to be a strategist.

Teacher's Attitude.

The teacher's attitude at all times, whether socially, professionally or in his business relations, should be rational and weighted with sound, even judgment. This profession, like any other, has its charlatans and assumers, and that reason alone should be sufficient cause for one to exercise extreme care in his actions, personally and professionally. The social side of the teacher's existence, properly conducted, adds much to the stimulation of his professional life. In order to accomplish this, he must deport himself with that gentle dignity and confidence in his profession that the physician invests in his, but it should not be at the cost of his amiability unless he would wish to sacrifice his popularity. Most especially is this true with the teacher in a smaller town, since he is likely to come under personal observation more acutely.

Nearly every teacher, no matter what the location is, has his petty hinderances to overcome, and in order to accomplish this let all of his endeavors be of the high, scholarly sort and that alone will win him prestige. If there is a lack of musical atmosphere, then go about to cultivate one, and if you are alone in the struggle, then so much the better because you can create one to your own liking. The forming of choirs, small choral societies, the occasional giving of concerts, all serve to create interest and a sort of bond between teacher and people, and above all, such a method invites patronage to your profession and that is what you want.

Studio Deportment.

As a matter of fact, not merely any sort of a room will serve as the teacher's place of business; the proper atmosphere has very much to do with a pupil's advancement. I have never favored the residence-studio inasmuch as it is seldom sufficiently isolated from the many varied sounds accompanying general household cares. The ideal studio is one that is free from all distracting turmoil, and presenting that inviting appearance which comes only from

neat, clean, orderly habits. It need not look like a curio shop with a superabundance of bric-a-brac to dance a merry jingle, neither does it require a display of heavy tapestry to deaden the sound; the ideal studio is of polished floor, a few chairs, the instruments and perhaps the luxury of a palm or two, and thus you have an apartment that is inviting and interesting.

To get good work from one's pupils the teacher must let it be well borne in mind that he is there for serious work and that the people who ask his professional services are expected to derive all possible benefit from his knowledge and information. It has been my experience that firm seriousness generally carries a great deal of weight with pupils, although there are cases in which methods must be decidedly varied, and this only leads to the opinion that a teacher of music, in order to get successful work from his pupils, must be a close reader of human nature. For instance, it does not pay to be cruelly harsh to young pupils, who, at that tender age, are not apt to be as serious nor as quick of perception as those of more mature years. And again, there are pupils of greater years who come in a state of trepidation due to over-tensioned nerves. In such cases, a quiet, little talk of a minute generally succeeds in allaying any lurking fear and restores body and brain to a more normal condition. Surely anyone who can read open signs will realize the utter futility of getting good work from such pupils if they keep them tensioned to the bursting point by harsh words and ill-temper.

We believe that every teacher of music, who is sincere in his work, has a genuine, heart-felt desire to see each and every one of his pupils succeed in their endeavors. Naturally, there will be favorites in one's classes, but that should not prevent one from taking as deep an interest in the dullest, most impossible pupil. A close study of the students' mental tendencies will reveal their different needs, and once this is done, their several requirements can easily be met. Many pupils are absolutely unable to derive ideas for themselves, and those who are more fortunate generally need the personal aid of the instructor in getting things set aright in their minds.

The Lesson.

No matter what length of time the teacher may deem it necessary to devote to his lessons, he should bear well in mind that the same rule that applies to the practice-hour also applies to it, and that is quality rather than quantity. To reach the desired results, the lesson period must not be dull and lifeless, but filled to the very brim with the most nutritious of educative substances. One cannot content himself with merely telling a pupil how to do anything nowadays; it is necessary to take him to the blackboard and explain why it is done so. By paying the greatest attention to the most minute detail shows the pupil that you are heart and soul in your work, and I believe that there are very few proof against inspiration. Methods of exactness in the teacher cause pupils to realize how great and important such a work is, and as soon as they see how much deep thought is required, it is often an incentive for them to do their own thinking.

It is a common mistake among the younger teachers, especially those who are anxious to make a creditable showing, to continue taking on pupils until they have crowded their capacity. It is seldom that the conscientious teacher forgets a pupil the minute he passes from the class-room. There is always something from the last lesson to linger with one, always something to come up that will cause one to wonder what new tactics to adopt in order to obtain the best possible results. Therefore, the better policy is to take only as many pupils as he can consistently care for, allowing ample time for his own personal studies. However, should the demand warrant it, it is a very good idea to take one's most promising and capable pupil and make him a sort of assistant, being careful to have all pupils so taken come to you at regular periods for personal instruction.

Parental Influence.

Nearly every teacher of music has, no doubt, often vividly realized that parental influence has much to do with the progress of their pupils. There are very few young pupils who take kindly to the drudgery of practice without some little aid from their parents. Children, whose parents allow them to do as they please, never seeing that their hours of practice are satisfactorily fulfilled, never make any progress worthy the name and it usually ends

in withdrawal of pupil and a damage to the teacher's reputation.

No teacher can afford to risk such a condition, for a dissatisfied tongue can tear down in an hour what has taken you a year to build. To overcome such difficulties, we have seen used a most admirable plan in the shape of a neat circular which is sent to the parents immediately after the first lesson of their child. The letter consisted mainly of advice to the parents in regard to superintending the child's practice, also stating the best plan to pursue in practicing, and ended by asserting that the teacher's duty was to correct and suggest, but the responsibility of practice rested solely with pupil and parents. There was also a printed slip in the form of a monthly report that read as follows:—

I find from to-day's lesson that....(name).... has shown a weakness in and would suggest that pupil pay particular attention to this during the practice hours.

Remarks

(Teacher's name) Thus, reports issued monthly would serve to keep the teacher more in touch with the parents, and, we feel, would eliminate much bad practicing.

In fine, the sort of music teaching that is consistent with good, healthy progress, requires men and women whose mental energies are ever alive to each idea that tends to advancement. And one cannot afford to rest content with each accomplishment; success is brought about by a series of accomplishments and that alone brings true contentment.

THE THIRTY-MINUTE LESSON.

BY ALICE M. RAYMOND.

The thirty-minute lesson is productive of the best results by far with children. Make it thirty minutes, not thirty-five, forty, and even forty-five. Few children can sufficiently concentrate the mind for a longer period, and when the interest has so flagged that he must give compulsory attention, with furtive glances at the clock, it is time to stop. But, you may say, he has not learned his lesson and needs extra drill upon some point that has come up, which cannot be finished in that time and it is not well to leave unfinished. If he has not learned the lesson find out whether it is your fault or his; if his, do not drill him, but simply assign the work again, using the time at the lesson in preparing him for some future step. If there is some little point which he has not understood it will take but a short time to make it clear, providing the previous teaching has been thorough; otherwise pick up the dropped stitches a few at a time, but do not prolong the lesson period; it is unmethodical and unbusiness-like, and one of the faults of the private teacher. Plan your work in such manner that it will fit exactly into the given time; that is part of your skill as a teacher. Your pupil will be apt to follow your example. A very successful instance of this kind happened in my own teaching.

Last season a little girl of twelve, who had studied several years elsewhere, came to me. Her chief fault was carelessness; she took hour lessons, which gave plenty of time to correct all the careless errors made at home, but only to be made again at home and re-corrected at the next lesson; it is needless to say progress was not rapid.

This season I proposed the thirty-minute lesson to her mother, having her take two a week, with surprising results. She knows the lesson will be but thirty minutes long, and her one idea is to see how much she can do in so short a time, therefore little time is wasted in making mistakes and correcting them; she is learning that most important lesson of using the mind before the fingers. If you are one of the teachers who feel you cannot help running one pupil's time into the next, give the above suggestion a thorough trial and you will never return to the old way.

"MANY traits in Michaelangelo's character are followed by Beethoven's thoughts and ways. Both men were wild, spontaneous and pitilessly regardless of the expression of their opinions, their sympathies and their antipathies. Both were unassailable in their morality, frugal in their habits and economical and practical in their pecuniary affairs. Many a pathetic incident of self-sacrifice in the musician recalls the family feeling and sterling principle shown by the great sculptor."—Eugen d'Albert.

THE CLASSIC MODEL IN TEACHING.

BY JAROSLAW DE ZIELINSKI.

THE so-called classic model—sanctified by time and the skill of the revisor, and which had its origin in simple dance measures such as the jig, menuet, gavotte, sarabande, etc.—developed, as soon as the imagination of ambitious composers led them to overstep the limit of eight-bar sentences. To this art belong the innumerable dances dating from the most remote antiquity and multiplied through the course of centuries, the gagliards, pavannes, moresques, bourrees, etc., of Joachim Moeller (1541-1601), Praetorius (1560-1629), Monteverdi (1567-1643), Johann Staden (1579-1634), and many others. These are compositions for four, five, and even six instruments, of the usual imitative and homophonic styles, in three parts, with ritornelles, and possessing already some principles of unity without which art works could not exist.

With the progress of time the essentially polyphonic dances of the XVIIth century developed in many respects, but particularly so in rhythm, one of the greatest requirements of artistic music; indeed, as we look upon it to-day it is an element of beauty that gives to that class of music a new aspect, makes it homogeneous, ingratiating, full of movement and grace.

We should bow with admiration before those true pioneers of art who filled Europe with their harmonious productions, opening the way among others to those who wrote pieces for the clavier, the forerunner of the piano. And who were those clavierists? One of the earliest was of course Girolamo Frescobaldi (1583-1644); perhaps the most important of all was Jacques Champion, better known as Chambonnières (died 1670); on his pupil Francois Couperin Sieur de Crouilly (1631-1701) fell the shadow of his mantle; then came such men as Jean Baptiste Lully (1633-1687), Johann Kuhnau (1660-1722), Francois Couperin le Grand (1668-1733), Georg Philipp Telemann (1681-1767), Domenico Scarlatti (1683-1739), Jean Philipp Rameau (1683-1764), Benedetto Marcello (1686-1739), all of whom gave much attention to expression, some to rare—for those days—modulations, and nearly all to exhibitions of a technique that would prove a stumbling block even to many piano students of to-day. These are looked upon as the representative composers in the early history of clavier and piano music to the period when a new generation of writers came into notice, with power to write and instruments to write for.

The Suite.

Intimately connected with the period of the XVII century is the suite, its make up being of four parts: Allemande, Courante, Sarabande and Gigue, each one of these movements in turn built upon the same subject. Worthy of notice is the fact that there is very much less evidence of the peculiar rhythmic effects called for by different dance-movements in the suites of Italian masters as compared with those of the French, who did not hesitate to introduce into their suites the Gavotte, Menuet, Passepied, Rigaudon, Rondo, and other movements foreign at that time to dance music. Evidently it was this latter style that suited John Sebastian Bach the best, for after some *diac juvenutis* attempts at piano sonatas of a programmatic character, à la Kuhnau, he gave up that style of musical composition. This brings us face to face with his French and English suites, splendid examples—outside of their rare characteristics—of the master mind which knew how to blend the intellectual and mechanical, two opposite tendencies readily discerned in every art. The French suites date from the Weimar epoch, and were undoubtedly influenced by French composers whose works Bach made his pupils copy; the predominating elegance and grace of those suites caused Bach's pupils to name them "French," in contradistinction to the English suites which were written prior to 1726, at the order of an Englishman, and are made up, according to the fashion of the XVIIIth century clavierists, of a series of dances, each set being preceded by a prelude. Bach's partitas, made up of other than dance movements, are known but little, undoubtedly overshadowed by the French and English suites and the 48 Preludes and Fugues, with their well-nigh incredible contrapuntal involvements, that most important work of all to one who makes a serious study of pianism.

And now comes the period of the sonata—a piece to be played on an instrument, in contradistinction

to a cantata, which is sung—of which Johann Kuhnau was really the father; originally of one movement and lacking the contrasting second subject of the modern sonata—it developed into three classes, viz: that of the *sonata da chiesa*, used in church on solemn occasions, and made up of a grave, majestic movement followed by a brilliant fugue; the *sonata da ballo*, which offered a sort of prelude that served as an introduction to a succession or suite of dancing tunes, serious ones at first—such as the Allemande, Pavane, Courante, then the more lively airs, the Pas-sacaille, Gavotte, Menuet, Chaconne, and other pieces of similar character; and lastly the *sonata da camera* made up in part of the church and in part of the ball-room style, destined for gatherings of music lovers. Thus it came about that good, bad and indifferent sonatas were played upon all kinds of instruments, but especially so on the violin and the clavier, and as the sonatas *da ballo* and *da camera* were based on the inartistic and immature popular music, they became a living force of much more importance than their more dignified rival, the *sonata da chiesa*.

Carl Philipp Emanuel Bach (1714-1788), though a good violin player, gave his attention to the clavier, and the numerous sonatas written by him for that instrument paved the way to those of Haydn (1732-1809), Mozart (1756-1791) and Beethoven (1772-1827). Contemporaneous with these were Clementi (1752-1832), Dussek (1761-1812), Friedrich Adam Hiller (1768-1812), and F. W. Rust (1739-1796), who is not to be confounded with his grandson Dr. Wilhelm Rust (1822-1892), late cantor of St. Thomas Church, Leipzig, and whose edition of his grandfather's sonatas for the piano has stirred much wonderment among *cognoscenti*. Having given the names of a small number of those whose works we find not only valuable as indicating the growth of musical thought and treatment but worthy for the inherent beauty of their melodies, the quaint harmony, and a simplicity so beneficial to students, we are brought face to face with the fact that modern piano playing being fraught with great demands on the technical skill and intellectual development of the player, the student has to consider the question of time saving and husbanding his energy in order to get over the long and difficult journey that lies before him; for *ars longa, vita brevis* is an old adage, and this art of ours is becoming every day longer while life grows shorter!

Therefore the thoughtful teacher whose years of practice have enabled him to gather unto himself much wisdom and appreciation of the composers belonging to different periods, has a difficult problem to solve, and that is, now to sift this overwhelming material. The art of composing inviting piano music we must remember has not remained stationary with one period or another, and so the teacher must try anew this solving with every pupil, of a course depending to a great extent on a mechanical capabilities of the hand. But having developed flexibility and dexterity, a large majority of piano students care nothing at all for Scarlatti, Haydn or Kessler, because the appreciative tendency of the beautiful, if it did exist within them, has been vitiated by a class of so-called composers who make good money without leaving anything good in exchange.

"The New and the Old."

So to develop an appreciation of the bright and wholesome as well as the morbid and melancholy side of the numerous composers, the teacher must require of his pupils not only a long apprenticeship, which is a *sine qua non* toward acquiring a sound musical education, but also a constant practice in reading, and in playing scales, arpeggios, chords, octaves, etc., all of which enter into the works of old masters whose ornate adagio style, full of airy, graceful floriture, has not been excelled to this day. It is like introducing an adolescent, after he has made his preliminary study in the three R's, to the great writers of any literature; he will need the guiding hand of a responsible teacher to show him the way to a closer acquaintance with those minds whose works ennoble the letters of every nation. The music teacher is precisely in the same position, only he has not the weight of a Board of Education at his back to protect him against interference from parents or from the fancies of pupils who accept with a hasty and untrained ear the allurements of ostentatious and meaningless revelations of chords, keys, modulations, as modern substitutes for the old evangel, or the old spoken in new language.

The justifiable desire on the part of many parents to see their children shine in their own little coterie,

and the gloss of seeming value which is merely a superficial veneering, reveal a new sham in this age of sham refinement, and the honest teacher who has prepared for his promising pupil a series of classic models of great excellence—not an easy matter to schedule where temperament and intellects vary—finds himself confronted by the false art which panders to ignorance, pride and hypocrisy, the sham of superficial teaching which pushes aside our gods of yesterday and the day before for the caricatures of to-day. Unregulated as it is unfettered, this kind of music recalls a reply that was given to one who sneered at Ben Johnson's dramas, plays, collectively called his works: "Ben's plays are works, while other works are plays."

Superficiality.

Time and again has the worthlessness of superficial acquirements been discussed, yet the onrush of so-called composers backed by financially interested publishers has gradually crowded the shelves of the music-seller with platitudes to the discomfiture of the immortal works of the great masters. But this is not all; teachers, such as they may be, for the higher class is always in the minority, have multiplied like the Biblical tares, and music study being incumbent on all, the compelling taste of the great democracy has found them ready in their uncultured condition to serve and promote the above referred-to insincerities, thus defacing and deforming the way of life, rather than opening their patrons' eyes to those live models of surpassing beauty, exquisite outline, subtle gradation and perfection of harmony which may be likened to an architectural scheme after which the best musicians have molded their works.

To impress a student with a master-work of art one must first cultivate his mind, a slow process in these days of great scrambles after bread, butter, and trips to foreign lands. A study of theory or an extensive practice of music is not necessary to understand a sonata by Mozart, a suite by Couperin, or a toccata by Scarlatti, but what is wanted is a cultivated ear and heart. The teacher whose enthusiastic ardor succeeds in interesting the pupil in the classic models of to-day, particularly those of the day before, lays a foundation of exceptionally great educational value, for the art of education—in music as in other things—is best served when with an increased knowledge of music, which brings also an increased skill in its performance, the student is led through the gallery of the great masters to make the intimate acquaintance of those whom heretofore he knew only by name. Dussek's Consolation, Hummel's Bella Capricciosa, or Leschetizky's Les Deux Alouettes will have faded away long ago while the classics—the basis of every sound musical education—will still continue to be the touchstone of pianists; not of the one who exhibits his executive skill for admiration, excellent in itself but not by itself, but of him who puts life and soul into his musical art, the art of great masters which makes demands upon the intellectual as well as emotional faculties of the interpreter. And such is the course of the best schools in Europe and in America, likewise of teachers who have made a life study of the problem of musical education.

WAGNER'S WITTY REMARKS ON THE ORATORIO IN ENGLAND.

The following lines indicate, that masterful as was Wagner's pen, it was not above descending to a kind of sapient, raper-like irony that few would suspect. "The real delight of the English is in the oratorio; in that, music becomes to them the interpreter of their religion, *passes moi le mot*. For four hours they will sit in Exeter Hall and listen to one fugue after another with the sure conviction that they are doing a good work for which by and by, in heaven, they shall hear nothing but the most lovely Italian operatic airs. Mendelssohn has beautifully grasped this ardent longing of the English public. He has composed and conducted oratorios for them, whereby he has become the real savior of the English musical world. Mendelssohn is to the English exactly what the Jehovah of the Jews is to the latter."

Did you suppose there was no more to the world than what you see in the spot where you chance to have been born? And did you suppose that Music, too, has not its Indies and Himalayas, of which neither you nor your teacher ever dreamed? And how long before you will become impatient of what chance throws in your way, and set forth alone on a voyage of discovery?—Arthur Farwell.

The Teacher's Requirements

A symposium giving the opinions of Mr. E. R. Kroeger, Mr. John J. Hattsteadt, Mr. Francis L. York, and Dr. James M. Tracy upon a subject of vital importance to all teachers and students. :: :: :: :: ::

SOME well-known American teachers have furnished THE ETUDE with their opinions upon what should be the requirements of a teacher. In this country where no credentials other than a somewhat illusory popular reputation and sufficient assurance are required to entitle one to establish oneself in a community as a teacher, it is well to have the ideas of experienced men of standing upon this subject. In America we pursue musical policies more like those of Germany rather than those of England. In Germany any one who so elects may teach, but the general musical education of the public acts as a protection against swindlers. The man or woman who has more pretensions than genuine musical training can not long survive the keen musical intelligence of the German music lover. In time he drops into his right niche and only his own endeavors to improve himself and work sincerely and honestly will remove him from that niche.

The title of "Royal Professor" is one that only those who have received the title from the State can legally assume. This is a State protection that is admirable, yet there are many very excellent teachers in Germany who have never sought this distinction. The fact of a certain teacher having graduated from some well-known school also furnishes him with credentials which mean a great deal to the German public. Yet many other excellent teachers in Germany have never entered any music school and there are thousands of teachers who have graduated from schools in good repute and who are nevertheless very inefficient teachers.

English Credentials.

In England, the degree system and the examination system is so comprehensive, that it would seem that there should be no cause for complaint. From the University to bodies like "The Royal College of Music," "The Royal Academy of Music," "The Associated Board of Examiners," and various organizations, the principal purposes of which are to examine students in pianoforte, theory, organ, violin and singing, offer the English music student unexcelled opportunities to secure credentials certifying that he has accomplished certain musical objects. So extensive is this system and so general are the local examinations held in small communities under the direction of central boards of examiners that it would seem that the English people had most adequate protection against fraud. Notwithstanding this, fraud has been so extensive that it has become necessary to publish a book of no mean size exposing many fraudulent teachers and organizations granting degrees. Unfortunately there have been numerous American institutions that have been imposing upon the gullible portion of the English public in search of academic distinctions and collegiate millinery. The objectionable feature of the English system from the educational standpoint is that those who seek distinctions, have a tendency to prepare for specific examinations leading to those distinctions and to neglect the general education which the distinctions are supposed to imply. England is filled with "Doctors," "Bachelors," "Licentiates," "Fellows" and "Associates" of Music, whose academic standing can not be disputed, but whose accumulation of archaic knowledge is often as useless as a miser's gold.

Many attempts have been made to introduce the degree system into America, but most have failed dismally. Various bodies conducting examinations in music have also arisen, but with the exception of "The American Guild of Organists" few have met with any success. Our country is too vast, too cosmopolitan, too heterogeneous in its territory, races and tastes to make such a scheme as a central examining body seem feasible, much as such a body is to be desired. Possibly a national conservatory or college of music under government supervision might accomplish some good in this direction, but the complications that would immediately arise would make such an undertaking seem like putting the fish of the sea under legal restraint.

Mr. E. R. Kroeger, the well-known teacher of St. Louis, writes:

"I would state that I hardly think any teacher of the pianoforte is qualified sufficiently to teach, who has not satisfactorily completed what can be called the 'Fifth Grade' of study. This would involve to some degree a course which from the beginning would embrace the Etudes of A. Schmitt, Köhler (Opus 50 and 60), Duvernoy (Opus 120), Czerny ("School of Velocity" in particular, and possibly Opus 740 also), Heller (principally Opus 46), Cramer (edited by Bulow), and Clementi's "Gradus ad Parnassum,"—the Tausig edition. Bach's Two and Three Part Inventions ought to be included, and as a 'side issue,' the 'Little Preludes.' Certain of the Sonatas of Haydn, Mozart and Beethoven should be known; also the 'Songs without Words' of Mendelssohn and various pieces of Schubert, Schumann and Chopin.

"I do not think any of the small pieces of the modern writers to be an absolute necessity, but it is safe to say that the student who takes such a course will be familiar with at least one or two pieces by Liszt, Rubinstein, Grieg, Tchaikowsky, Moszkowski and others. In regard to 'theoretical and historical studies,' there are so many excellent works published on these subjects that it is hard to choose from them.

"The student should have completed a course in harmony under a good instructor, and also have obtained some knowledge of form. Parry's 'Evolution of the Art of Music' is indispensable to an earnest student of musical history. Many excellent biographies of the great masters have been written, but those in the 'Famous Composers' series are brief and authoritative. I realize that this answer to your inquiries is imperfect and incomplete, but I trust it will in some measure give you an idea of my views."

Mr. John J. Hattsteadt, President of the "American Conservatory of Music" writes:

"A course of instruction suited to the prospective teacher must be comprehensive, thorough and practical. The ground to be covered must include the following:

A. The study of piano playing, including memorizing, sight reading and transposition.

B. Ensemble.

C. Harmony, Counterpoint, Analysis of Musical Form, Composition.

D. Pedagogy, Methods of Teaching, with practical application.

E. History of Music, Musical Aesthetics, Literature, History of Art.

A candidate for teaching ought to be conversant with all the fundamental features of piano playing, such as the major, minor and chromatic scales and broken chords in all their various forms and motions, all kinds of touch, fingering and phrasing. It is a difficult matter to name the masterworks of piano literature which should form the minimum requirements for a teacher of piano. There are many differences of taste, temperament, physical endowment, etc. However, I will endeavor to make a selection in a general way.

Etudes should be limited to the choicest specimens. Advanced students should have thoroughly mastered selections from Cramer, Czerny Op. 740, Clementi grades and Chopin etudes.

Among the great composers perhaps the following:

Bach, Preludes and Fugues from the Clavichord, Selections from French and English Series; Scarlatti, Pastorale and Capriccio, Sonata in A; Haydn, Variations; Mozart, Fantasia, C minor; Beethoven, Sonatas, Op. 13, Op. 27, No. 2; Op. 31, Op. 53, Op. 57, Rondo in G; Schubert, Impromptu B flat; Mendelssohn, Rondo Capriccioso; V. Weber, Rondo Brillante or Invitation to the Dance; Schumann, Romance, Novellate in F, Fantasiestücke; Chopin, Valses, Polonaise, Op. 26, No. 1, C minor, Nocturnes, Impromptu, Op. 29, No. 66; Liszt, Transcriptions, Soirees de Vienne, Rhapsodie; Brahms, Rhapsodie in G minor. Selections by such modern composers as Grieg, Saint-Saens, Raff, Rubinstein, McDowell, Moszkowski, Chaminade, Sgambati, etc.

The training school ought to include in its curriculum everything that pertains to methods of instruction from the musical kindergarten to advanced work, the subjects being too numerous to name here. The student's theoretical training must be especially adapted for practical application in his piano teaching. Much of the harmony instruction as commonly taught is of little practical value.

The prospective teacher ought to be thoroughly at home in the history of Musical Art. He should not confine his studies to the lives of great composers, the principal operas and oratorios, etc., but should study the various epochs in musical history, the organ and evolution of musical art forms and their influence on and connection with civilization in general. Finally, a teacher of music ought to be a cultured man or woman, at home in literature and current events."

Mr. Francis L. York writes:

The subject is a broad one and one that it is impossible to cover satisfactorily. There are teachers and teachers. If you asked me the same question regarding public school teachers, I should wish to know whether you confine the inquiry to the grade schools, to high schools or expect a "teacher" to be prepared for University work. While by no means endorsing the popular opinion that a young inexperienced teacher will do for beginners, I am yet of the opinion that frequently teachers of small technical acquirements and of limited knowledge of the great work of piano literature, do excellent work in teaching pupils in the lower grades. No teacher is ever "fully equipped." Even the best and most experienced have much to learn.

The work of most teachers does not extend beyond the fourth or fifth grade. To lead pupils properly up to this point the teacher should be able to play in a good tempo the Cramer Studies, Clementi's Gradus, Bach 3 voice inventions, the easier Bach Preludes and Fugues, at least 5 Beethoven Sonatas, 3 or 4 Chopin Nocturnes, Preludes and Waltzes or Mazurkas and have a good working knowledge of many of the above that he may not be able to play. He should also be acquainted with some work of such modern writers as Grieg, Moszkowski, Paderewski, McDowell, etc., and the better class of salon music.

He should have had at least one year each of Harmony and Musical History. He should have gone at least as far as the 2d year in the high school. He is not supposed to have all the above music ready to play at a minute's notice, but to have been able to play it all at some time during his course of study. He should be a man of unimpeachable moral character, possessed of tact, patience and self-restraint and especially he should have the ability to impart knowledge to others, without which all the rest is nothing. Such requirements I consider absolutely indispensable. Many other things are desirable such as knowledge of French and German, Acoustics, Counterpoint, etc., but may well be omitted for teachers of the grades mentioned.

Dr. James M. Tracy writes:

Education, contact with musicians, teachers, writers and experience in the general trend of the world, convinces me that abuses creep into every profession and the musical profession is, unfortunately, no exception. It is to be deplored that so many uneducated, incompetent persons are in the musical profession who ought not to be there. By their teaching and example they are doing incalculable harm to the cause of musical education. They hang like millstones around the necks of the competent, thus preventing the accomplishment of a vast amount of good work which would otherwise be possible.

Some method should be devised by which the unworthy, the uneducated can be prevented from gaining admission to the profession of music, where so many poorly equipped teachers are taking their stand. Some of them are honest, no doubt, but they fail altogether in the work of preparation for the vocation of teachers.

Among the natural qualifications a teacher should have are the following:

1. A good physique, including all the senses—senses, because music requires them to a much greater extent than any other profession or calling.
2. An inborn love for music, which ought to be manifested early in life.
3. A good English education, including some knowledge of German and French.
4. A good presence.
5. Industry, perseverance, patience.
6. An equitable disposition, and the inborn faculty for imparting knowledge.

Theoretical Studies.

These are a few of the indispensable requirements. In addition, some knowledge of human nature is required if one would guide pupils onward in a manner sure to produce the best results. A good physique means a sound body, with all the various functions pertaining thereto in perfect condition. Deficiency in any of these, to any material degree, cannot readily be adjusted to music.

Again, persons who are not endowed with fine sensibilities: who do not instantly feel, recognize, and appreciate the subtle power of music in all its most beautiful, varied forms; who do not conscientiously love the art for pure art's sake; who do not enter the field of music because their aspirations and inclinations lead them that way, ought not, under any circumstances, to think of following it as a profession; nor should such people be permitted to occupy any leading position within its sacred circle.

Notwithstanding this severe stricture, there are many occupying influential positions, claiming full rights, privileges and fellowship with true musicians who really have no claim or moral right to do so. They are not there from love of the art, fitness or qualifications earned by study and discipline, but solely for the purposes of getting the loaves and fishes that are supposed to be the "perquisites" of the profession.

When the teaching ranks are filled with so large a number of uneducated, unmusical, uncongenial, unappreciative hangers-on, how are the educated members to lift the masses and bring any considerable number of people to a higher standard of musical appreciation? Yet we are expected to accomplish this most wonderful result.

Being in possession of all the faculties enumerated, one is brought to the point where one can seriously begin to think of making music a life study; to follow it as a profession. It is a colossal undertaking, which should not be entered into without due consideration as to fitness, and a supply of funds with which to carry it to a successful termination. It is a wonderfully mistaken idea entertained by many people that music is one of the easiest and most lucrative of the professions. The experience of all those whose opinions are worth having, is, that there is no harder or more exacting one; and whoever asserts or thinks to the contrary has no knowledge or true conception of its many difficulties.

Here, then, is the curriculum of a school for the training of music teachers:

Ear-Training.

(1) The foundation class is that of ear-training. It begins the course, and will be continued throughout the course. A practitioner in the art that has to do with auditory perceptions ought to develop the capacities of the ear to the utmost and in every respect—in pitch, in rhythm, and in tone color. A mechanical manipulator of keyed instruments without an ear is possible, not a musician, least of all a teacher of music. How can the latter recognize and correct his pupils' faults if he has not a well-trained ear? Needless to say, the student at the training school will certainly at the end of the course of ear-training have something more to show than, let us say, the ability to write to dictation the time and notes of a short diatonic melody in simple time. To show no more would be a farce, an exhibition that would make the angels in Heaven weep, and the inmates of another place shriek with laughter.

(2) Instruction in singing and in playing instruments will be given. The instruction, however, will be not drill, but education—scientific teaching, teaching of the principles of the how and why. It is not enough that the master says to his pupil, do it this way; you must also explain why it should be done in that way, and what are the processes involved in doing it. Thus principles are arrived at that are applicable not merely to single cases, but to large groups of cases. Of course, the master at such a training school would have to be strictly methodical in the choice of music. He also would have to recommend to the student a great deal of music that was to be read, not practiced. This would serve two purposes—to make the student a sight-reader, and enlarge his acquaintance with musical literature. He would recommend also the hearing of good music. It goes without saying that *ensemble* singing and playing, too would be cultivated. Instruction thus given would prepare the student to become a teacher as well as a performer. The time will come when finger gymnastics away from the instrument will be generally recognized as a time-saving and perfecting means in the development of the mechanical part of playing.

(3) A very important class is that of the elements of music. It ought to be taught by a master who understands the subject. This seems a truism. But, judging by facts, it is not. Books on the elements of music are, or at least used to be, written by people who decidedly did not know the subject. And the lecturers chosen for dealing with it were chosen without the consciousness of its importance and very great difficulty. The subject is mainly concerned with the wide one of notation, a perfect knowledge of which is an indispensable presupposition of reading and interpreting music—the stave with its notes, signatures, and accidentals, measure, rhythm, and tempo signs, marks and words indicating expression, symbols of ornamentation, etc., etc. Must I add that the things implied as well as the signs have to be taught? The subject is full of problems and mysteries—exactly the kind of region where fools rush in and angels fear to tread.

(4) Another class, or rather group of classes, has to deal with the texture and structure of music. Harmony and Counterpoint are exponents of the texture and form of the structure. Knowledge of these subjects is *desirable* in every hearer of music, for it increases the understanding and the enjoyment. It is *necessary* for performers and teachers, the latter more especially, for without it artistic insight and independence of judgment are impossible. There is nothing more common among cultivators of music than the inability to perform and learn to perform new music without the help of a teacher. It is common not only among amateurs but also among professionals, especially among professional vocalists. The interpreter and teacher of music; then, stand in need of harmony, counterpoint, and form, as well as the composer. Only the former do not require as much practical dexterity as the latter does. The neglect of form is one of the most lamentable defects in the study of music, and the common failure of seeing the importance of this subject for the reproductive as well as for the productive artist is one of the most curious phenomena in the musical mind.

(5) A very desirable class is that for the teaching of the double-sided subject of phrasing and the aesthetics of expression. The art of phrasing, the physical side of the subject, is based on rhythm—rhythm in the widest sense, as shown in form, which latter, in its turn, is largely based on harmony, and, to some extent, on counterpoint. The aesthetics of expression, the spiritual side of the subject, is of a more philosophical nature. It may be urged that the teaching of phrasing and expression is within the province of the master of singing and playing and the conductor of *ensemble* performances. But after a little consideration everybody will agree that the treatment of the subject as a whole and methodically is highly desirable.

(6) Musical history is another subject of which the average musician and many above the average will not see the usefulness. Nevertheless it is of great utility. But it is so only if the history is of the right sort, if it deals not merely with the dry bones, but also with the living body and the soul. History should be a history of styles and of the characters of the great masters, a history of the connections and influence of styles and masters between and on each other. Thus taught, what useful knowledge cannot history instill, what stirring interest can it not inspire?

(7) and (8) We come now to the two classes that have to do with the special qualifications of teachers—in short, with Pedagogy. The subject of one of the two classes is Psychology and Methodology, that is, the science of the nature of the human mind, and the ways of dealing with the human mind in teaching. The subject of the other class is Musical Literature, classified according to its character and difficulty, and according to its aesthetic and educational value and technical usefulness.

Practical Work.

(9) One thing is still wanting to complete the training of the teacher of music—that is a practical introduction into the actual work of teaching. For this, then, is required a supply of human material for the students to practice on, and also a supply of qualified masters to direct, counsel, and criticize them in their first attempts in the science and art of teaching. In short, a practicing school is an indispensable adjunct of a training school for music teachers.

In the foregoing I have sketched a school for the training of music teachers, and such schools we ought to have all over the country. But unfortunately we have not. Now, what are would-be music teachers to do in the circumstances? They must try to make up as far as they can for what was neglected in their education. They must try to find substitutes for the systematic training they had not the good fortune to enjoy. It is, of course, impossible to find a substitute, or a number of substitutes, equal in efficiency to such a training, but it is possible to find partial remedies. Much can be done by self-tuition with the help of books and observation.

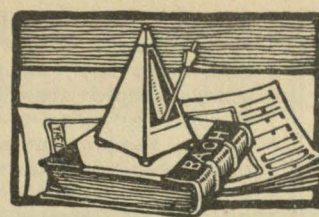
What seems to me needful to the teacher is not so much a systematic as a practical acquaintance with the science. He ought to know its problems and practical bearings, have his attention drawn to the mental processes involved in teaching and learning, and be led to observe and think. But although

THE DIFFICULTIES OF THE YOUNG MUSIC TEACHER.

BY FR. NIECKS.

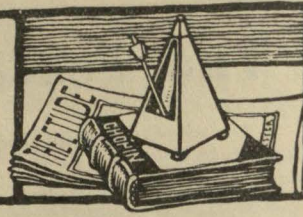
THE young teacher is, as a rule, in the position of one who is thrown into the sea in order that he may learn to swim. In both cases, everything depends upon the strength of the instinct, and the natural vigor, initiative, and resourcefulness of the immersed party. The strong and gifted succeed, although at the cost of a terrible waste of energy, but the great mass are either drowned or come out of the trial bedraggled and discomfited. This being so, I wish to plead for preparation and assistance; and I plead the more warmly because my own experiences have taught me to sympathize with the fears, anxieties, and struggles of young teachers. Of course, there are also young teachers who know of no such troubles, who are content with themselves and their

(Continued on page 279.)



EDITORIAL

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



AMERICAN directness and readiness have doubtless been responsible for much of that characteristic jargon known as slang which either enhances or degrades our vernacular, as you choose to look upon the subject. One of the most terse expressions in that interesting auxiliary vocabulary upon which so many of our countrymen rely, is: "Don't talk shop." Try to say this in any other way and see how many words you will need to express your meaning. Musicians are only too prone to "talk shop," "think shop" and "live shop." In almost every gathering the musician at once becomes the vexillary of his art. He adroitly switches the conversation around to some musical topic and reigns tyrannically over the unfortunate listeners. He rarely dares to discuss other subjects, as his concentration upon his life work has been so intense that he has been virtually blind to what this great world has been doing. Now and then we meet the musician who keeps thoroughly alive to questions of the hour. These men make most charming acquaintances. The advanced intellectual drill their musical training has afforded them makes them doubly keen in penetrating political intrigues of the day, judging the value of educational and scientific advances and appreciating aesthetic values in any art movement. "Thinking shop" is a dangerous practice. Any one engaged in music during the entire day should not think of doing musical work in the evenings if it can possibly be avoided. Progress in musical art depends upon the quality of one's work more than the quantity. Except in rare cases, when it is impossible to devote a portion of the day to other pursuits, the musician should eagerly seek relaxation in other directions. Music itself becomes a most excellent relaxation for the business man.

FREDERICK THE GREAT, with his flute, and the present Kaiser of Germany, with his penchant for musical composition, are historic instances of men engaged in affairs of vast moment who have found a relaxation in music. The late Henry O. Havemeyer, notwithstanding the fact that he was a multi-millionaire, is said to have practiced two hours every day upon the violin. The "Sugar King" possessed a fifteen thousand dollar Guarnerius instrument, known as the "King Joseph." Other business men who have found music a relaxation are Secretary Cortelyou, who at one time studied in the New England Conservatory, and is said to be a very accomplished performer; Charles Schwab, the steel magnate, and Mr. Pomeroy Burton, the young American editor of the London *Daily Mail* and manager of the most extensive newspaper interests in Europe, owned by Lord Harmsworth. Many other business men of note find in music a kind of solace, fascination and mental exhilaration that they can derive from no other source. In thousands of cases music has doubtless been the safety valve that has averted brain exhaustion and nervous break-down, which would have meant the end of many a promising business career. Teachers who have business men apply to them for instruction should encourage them in every possible way.

WE feel that very few teachers appreciate the real educational importance of the finely prepared editions of musical works. It is a great injustice to permit a pupil to worry along with a poorly printed, badly fingered and carelessly phrased copy of a piece. All great educational specialists lay much stress upon the value of habit in the preparation of musical compositions for performance. This is one of the most important aids a teacher can have. More time and energy are wasted by pupils through the failure to form correct habits than through any other cause. In learning a piece for concert use great artists often spend months, even years, in determining upon a good fingering, a phrasing leading to ready understanding of the work and an aesthetically desirable treatment of the dynamic characteristics demanded by the composer and the form, melody and harmony of the composition. The really conscientious artist tries hundreds of ways before he determines upon one way. But having once accepted one fingering, one phrasing, one dynamic coloring, he usually goes through a period of practice in which these factors of interpretation are unwaveringly observed in every repetition.

This leads to what many might consider a mechanical performance. It places the piece in the domain of what psychologists call the "reflex action." After a time the fingers of the pianist go through the amazing technical and tonal difficulties as if they were automatic. Then the brain of the player, relieved of technical bonds, is able to color the composition in a manner that would have been impossible so long as the intellect was directed toward overcoming technical difficulties. Liszt and Henselt have received much post-mortem criticism for reading books while practicing. Is it not possible that these great philosophers of the keyboard had become convinced of the desirability of such a course through one of those necessary empirical processes of reasoning which precede scientific discoveries? When modern psychology was still in its infancy this method of preparation for public performance was known and practiced by many virtuosi who knew nothing of what we now term a "reflex action."

The work of these masters in determining phrasing, fingering, etc., has been preserved and is being constantly improved. When Isador Philipp, the celebrated Parisian teacher, edits a new edition of Chopin, he works upon the accumulated revisions and discoveries of hundreds of previous editors, correcting numerous mistakes and making suggestions which modern instruments demand. The music inserted in *THE ETUDE* is all very carefully revised and edited by a corps of able men. We feel that this is a very vital subject, and we have asked

an authority to prepare for us a special article upon the advantage of the finely edited edition over the poorly prepared publications. We feel that our readers may look for this article with great interest.

WHAT a splendid thing is real proficiency! Many teachers of theory in Germany do not deign to use a text-book of any kind. With every pupil they dictate a new harmony. That is, they know the subject so thoroughly that they actually build up a harmony to suit the needs of a particular pupil. One teacher was asked: "Why don't you use the harmony that you dictated to the last pupil?" The reply was: "It would not have been a good harmony for this pupil." The man who can pursue a course of this kind is not only an ideal pedagogue, but has much of the zeal of the religious martyr of the medieval age. Such a course would not be practicable in America, where the conditions governing our very existence are so different from those in Germany. Johann Sebastian Bach not only composed much of the music he used in teaching his pupils, but was known to compose whole courses to fit the peculiar needs of some individual pupil.

THE nobility of the cause of education is but slightly appreciated if we consider the money return that teachers receive for their services. Our lower orders of politicians, with their eyes blinded in veritable seas of ill-gotten wealth, are inclined to look upon education as a necessary evil, reducing their opportunities for graft. Even the most patriotic American citizens often fail to realize that we have an enemy within our gates far more formidable than the combined armadas of Europe. This enemy is the imported ignorance of the most illiterate countries of the world. Every day of the year cargoes of anarchy and unenlightened socialism cross the Atlantic and land upon our free American soil. The immigration from the parts of Europe that sent men and women to lay the foundation of our national greatness has long since dwindled into insignificance. To whom is it given to fight this army of unrest, ignorance and superstition? What are the forces that we array against this frightening foe? Go into the slums of our great cities and watch the battle. The warriors are oftentimes frail little women, who sacrifice the comforts and refinements of pleasant homes for the great mission of education. To enter this army of defense they must spend years of preparation and in the end render a service often extremely obnoxious, for a salary incommensurate in every way. Do not these women deserve a position quite as exalted as that held by army officers who are only called upon to fight once in a quarter of a century? The period of preparation is but slightly different, and the death hazard, when one considers the danger of disease, fire, and the terrible strain of overwork, is nearly as great in the case of the teacher as in the case of the army officer. Which army do you revere the most?

Music teachers have their part in the war against this foe. Educational specialists recognize in music a very powerful factor in the control of children in the public schools located in our slums. Music prepares the child for the sterner discipline of the institutions. Teachers who engage in this work should be paid for their services, not as missionaries, but as trained specialists, with salaries much greater than those teachers receive at present. The private teacher extends the work of the public school teachers, and should be remunerated accordingly.

FAVORITISM for some one "pet" pupil is always a bad policy for a teacher to pursue. Many teachers unintentionally take an interest in their bright pupils and permit their dull pupils to go with scant attention. This course is ruinous. The dull pupil really needs more attention than the bright pupil. It is, of course, difficult to discriminate in this way, but the teacher who neglects the dull pupil will soon find his class growing smaller and smaller. The dull pupil loses interest first, and when interest is gone, the parent rarely sees the advisability of continuing instruction. Teaching is a business as well as an art. You owe a certain amount of industry, attention and consideration to all those who contribute to your support. The bright student may seem to merit the additional pains you take with him, but you have a business obligation to discharge toward all your pupils, and favoritism for one and neglect of another is a violation of this obligation. There seems to be a subtle business law of compensation which punishes the teacher for his neglect of this kind.

IN selecting a new teacher, the student should beware of the man who makes elaborate promises. Flattery is the net of charlatans. If you visit a teacher who assures you that in a comparatively short time he can accomplish astonishing results through his own marvelous method which no one else in existence possesses, quietly strap up your music roll and depart. Such a teacher is very likely to be a charlatan. A mere interview affords a teacher no means of determining your persistence, your industry nor your real musical capacity. This can only be authoritatively determined after many lessons. The teacher who does not realize this is either incompetent or inexperienced.

WE are pleased to note that the tendency of present day pianists and piano-students is towards saner behavior while at the keyboard. There is nothing more worthy of contempt than affectation at the instrument. Josef Hoffman says of his famous teacher: "Rubinstein sternly forbade any such gymnastics with the arms. 'These things,' he said, 'may make money and excite musician.'"

LA BELLE
VALSE CAPRICE

W. ALETTER

Tempo di Valse M.M. $\text{♩} = 54$

p

rit. e cresc.

a tempo

mf

accelerando

Piu mosso

f

mf

f

mf

THE ETUDE

Musical score for page 236, titled "THE ETUDE". The score is written for piano and features several systems of music. The first system includes a forte (*f*) dynamic and a *p rit.* marking. The second system is marked *Tempo I* and includes a *Ped. simile* instruction. The third system features a *rit. e cresc.* marking and another *Ped. simile* instruction. The fourth system is marked *a tempo* and includes a *mf* dynamic and a *Ped. simile* instruction. The fifth system is marked *accel.* and includes a *Ped. simil* instruction. The sixth system is marked *Vivo* and includes a *Fine* marking. The seventh system is marked *Trio Poco piu lento* and includes a *p rit. e decresc.* marking, a *rit.* marking, and a *mf espress.* marking.

THE ETUDE

Musical score for page 237, titled "THE ETUDE". The score continues from page 236 and features several systems of music. The first system includes a *rit.* marking and a forte (*f*) dynamic. The second system includes a *rit.* marking. The third system is marked *a tempo* and includes a forte (*f*) dynamic. The fourth system includes a *ff* dynamic. The fifth system includes a *rit.* marking and a *D.C.* marking.

THE ETUDE
NEGRO MELODY
CHANSON DU PETIT NÈGRE

PAUL WACHS

Allegretto M.M. $\text{♩} = 104$

Secondo

The 'Secondo' part is written for piano in 2/4 time. It consists of seven systems of music. The first system begins with a piano (*p*) dynamic. The second and third systems are marked mezzo-forte (*mf*). The fourth system includes a forte (*f*) dynamic. The fifth system returns to piano (*p*) and includes a 'Fino' marking. The sixth system is marked forte (*f*) and contains a sequence of eight numbered measures (1-8). The seventh system is marked mezzo-forte (*mf*) and includes a piano (*p*) dynamic and a 'D.C.' (Da Capo) marking.

THE ETUDE
NEGRO MELODY
CHANSON DU PETIT NÈGRE

PAUL WACHS

Primo

Allegretto M.M. $\text{♩} = 104$

The 'Primo' part is written for piano in 2/4 time. It consists of seven systems of music. The first system begins with a piano (*p*) dynamic. The second system is marked mezzo-forte (*mf*). The third system includes a mezzo-forte (*mf*) dynamic and a sequence of eight numbered measures (1-8). The fourth system is marked piano (*p*) and includes a mezzo-forte (*mf*) dynamic and a 'Fino' marking. The fifth system is marked forte (*f*). The sixth system is marked mezzo-forte (*mf*) and includes a piano (*p*) dynamic. The seventh system is marked mezzo-forte (*mf*) and includes a 'D.C.' (Da Capo) marking.

To Mr. Arthur Umpleby

FANFARE MILITAIRE

CARL WILHELM KERN, Op. 104

Allegro M.M. ♩ = 152-160

p *cresc.* *Meno mos-* *p* *f* *sfz* *cresc.* *mf* *basso marcato*

cresc. *mf* *poco cresc.* *p* *f* *p* *cresc.* *mf*

MINUET*

from Symphony in E flat

W. A. Mozart

Arr. by J. Schulhoff

M.M. ♩ = 108

All the
a) Instruments Castanets

* This piece may be played as a "Children's Symphony" (see article in another department of this issue)

a) The short dashes over the first, second and third beats of the various measures, indicate the exact time in which the respective instruments (Castanets, Tambourine, Triangle, Cymbal, Drum and Bell-chime) are to be struck.

VECCHIO MINUETTO

G. SGAMBATI, Op. 18, No. 2

Allegretto moderato M. M. ♩ = 96

Allegretto moderato M.M. ♩ = 96

The page contains eight systems of musical notation, each with a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The tempo is marked 'Allegretto moderato' with a metronome marking of ♩ = 96. The piece includes various musical notations such as fingerings (e.g., 4, 5, 3, 4, 3, 4, 5), dynamics (p, mf, f, poco rit., a tempo), and articulation (trills, slurs). The notation is complex, with many beamed sixteenth and thirty-second notes. The piece concludes with a short section marked 'etc. b)'.

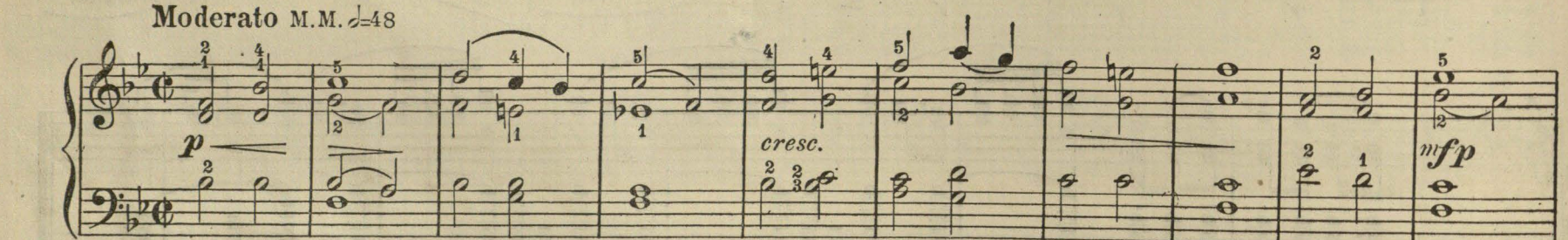
This image shows a page of musical notation for a piano piece, likely from a 19th-century manuscript. The page contains six systems of staves, each with a treble and bass clef. The music is written in a key with three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics range from *p* (piano) to *sf* (sforzando). Articulation markings include *dolce*, *graziosamente*, and *sostenuto*. Fingerings are indicated by numbers 1 through 5. The page is numbered '1' in the bottom right corner.



IN CHURCH

IN DER KIRCHE

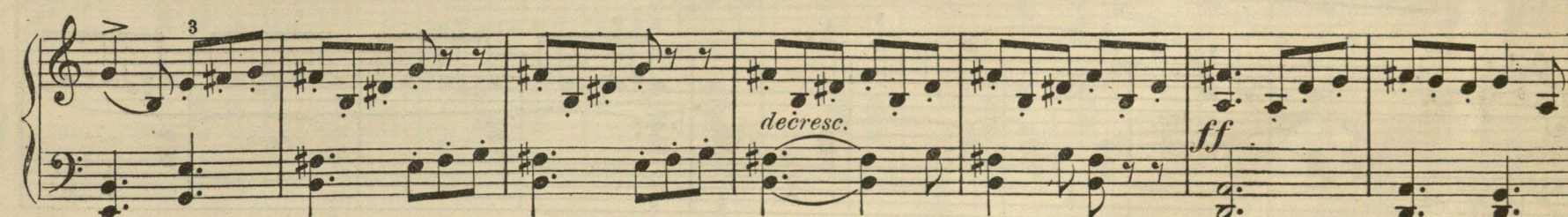
CARL REINECKE

Moderato M.M. $\text{♩} = 48$ 

DISCONTENT

MISSMUTH

CARL REINECKE

Presto M.M. $\text{♩} = 138$ 

THE ETUDE

VALSE NOBLE

CARL BOHM, Op. 327, No 19

Allegro di Valse M. M. $\text{♩} = 72$

ten.
f
ten.
p
2 poco rit.
p
cresc.
Ped. simile
f
ff
p
mf
p
cresc.
cresc.
rit.
a tempo
mf
Ped. simile
f
ff
mf dolce

THE ETUDE

f marcato
mf
secco
poco rit.
a tempo
mf dolce
f marcato
mf
Ped. simile
cresc.
ff
ff
Fine
melodia marcato
p dolce
dim.

To Jas. N. Sanford

THE BARN DANCE

E. L. SANFORD

Andante
Tuning up

Allegro moderato M. M. ♩ = 112
The Dance

* From here go back to Trio and play to D. S.; then go back to sign (S) and play to Fine.

PRELUDE IN E^b FOR THE ORGAN

EDWARD M. READ

Registration: Gt. Diap's 8' coup.to
Sw. 8' without Reeds
Ch. Mel. 8' Dul. 8'
Ped. 16' and 8' coup.to Gt.

Andante M.M. = 104

rit *atempo*

Sal-lu

Ch. Mel. 8' & Dul. 8'

Ch. Dul. 8'

*Sw. 1st time Oboe, St. D. & Trem.
2d time Bour. 16' Quint. 8' Sal. 8'*

Add Fl. 4'

atempo *rall.*

Gt. for Ch. Mel. 8' or Mel.

** Sw. Vox. H. St. D. & Trem.*

Ped. Bour. 16'

rall. *atempo*

* In Organs without Vox Humana a light Cornopean and St. D. may be used — or Oboe, St. D. Sal. and Vio. 4'

rall. *Sw. Sal. 8'*

THE JOLLY MILLER'S BOY DER LUSTIGE MÜLLERBURSCHE

Edited by
Preston Ware Orem

GÉZA HORVATH, Op. 89, No. 3

Allegretto M.M. = 116

fp *leggiere* *p*

f *p* *Fine* *p*

p *f* *p* *p*

p *f* *p* *D.C.*

To Madame Ragna Linne

ELAINE

THE TROUBADOUR'S SONG

J. LEWIS BROWNE

ROSE E. DORMER

By permission of The People's Magazine, New York.

mf *Not slow*

1 What says the song of the night-in-gale, Rip-pling o-ver hill and vale. In
 2 What says the vi-o-lets' fra-grant breath? waf!-ed gent-ly o'er the heath It
 3 What says the beat-ing of my heart, From whence I ne'er shall let thee part? My

p

p rit. *f a tempo*

ca-dence soft and low, Now quick Now slow? It hath but one re-
 brings its mes-sage sweet, And doth re-peat The mu-sic o'er a-
 love so sweet and pure, Shy and de-mure! Oh, do I sigh in

pp *colla voce* *f a tempo*

1 2 3 *pp rit.* *ff*

frain, E-laine, E-laine.
 gain, E-laine, E-laine.
 vain, E-laine, E-laine.

TWO IRISH SONGS
NEAR THE WELL

Semplice *mp*

Near the well sat Ma-ry, Towards the well came Pat; Nei-ther spoke and nei-ther look'd, Now
 Towards the well went Ma-ry, Af-ter her went Pat; "May I help you, dear?" says he, "Oh,

Words and Music by
 AGNES CLUNE QUINLAN

what think you of that? "Ah" said Ma-ry, "Ah" said Pat, "If on-ly things would
 sir, I'd ra-ther not" "Ah" said Ma-ry, "Ah" said Pat, "If on-ly you would

hap-pen just our way, our way." knot? "What knot?" says Ma-ry, Says Pat "The marriage knot."

ONE LITTLE BUNCH OF HEATHER

Words and Music by
AGNES CLUNE QUINLAN

Con espress. *mp*

One lit-tle bunch of heath-er, Pluck'd on a hill one day, When we were both to-

mp *pp* *mp*

geth-er, When we were both at play. Now we're no long-er to-geth-er.

mp *pp* *mp*

Life is no long-er gay. Yet that bunch of heath-er Is with me all the day.

THE SHADOWS OF THE EVENING HOURS

DUET for CONTRALTO and BARITONE

C. S. BRIGGS

ADELAIDE PROCTOR

Andante

p CONTRALTO SOLO

The shad-ows of the

eve-ning hours Fall from the dark-ning sky — Up - on the fra-grance of the flowers, The

dews of eve - ning lie — Be fore Thy throne oh Lord of Heaven We kneel at close of

day — Look on Thy chil - dren from on high, And hear us, Fa - ther, while we pray.

cresc. *f* *dim.* *ritard* *pp*

cresc. *f* *dim.* *ritard* *Colla voce* *pp*

p

The

Slow-ly the rays of day - light fade, So fade with - in our hearts, —

hopes of earth - ly love and joy That one by one de - part — They one by

one de - part Let peace up - on our souls de-scend Calm and sub-due our

woes — Through the long day we suf - fer Lord, Oh bring us sweet re - pose.

con passione *ff* *pp*

THE ETUDE

ON GUARD MARCH

VIOLIN and PIANO*

J. F. ZIMMERMANN

Marziale M.M. $\text{♩} = 120$

f *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf*

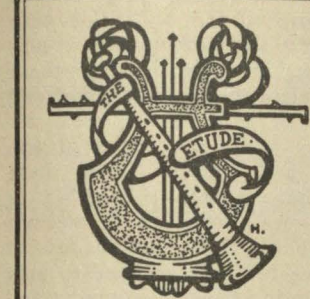
cresc. *f* *cresc.* *f* *cresc.* *f* *cresc.* *f* *cresc.* *f* *cresc.* *f*

Fine *mf* *Fine* *mf* *Fine* *mf* *Fine* *mf* *Fine* *mf* *Fine* *mf*

D.C. *D.C.* *D.C.* *D.C.* *D.C.* *D.C.* *D.C.* *D.C.* *D.C.* *D.C.* *D.C.* *D.C.*

* This number may also be played as a four-hand piano piece; the Primo performer playing the Violin part in octaves (an octave higher, where necessary); the Secondo performer playing the Piano part as written.

THE ETUDE



VOCAL DEPARTMENT

Editor for this Month, Mme. Lena Doria Devine
Editor for May, Mr. John Dennis Mehan

FRANCESCO LAMPERTI AND HIS METHODS.

BY LENA DORIA DEVINE.

THE name of Francesco Lamperti stands as a connecting link between the old Italian school of the eighteenth century and what good there still remains in vocal art to-day.

The world of music cannot too highly honor the memory of this man. Through him the traditions of the golden age of song have come down to us unaltered and unblurred. They came to him from the last great disciples of that school and he has handed them down to us, enriched by fifty years of experience and a record of achievement in teaching seldom, if ever, equaled.

Francesco Lamperti was born at Savona, Italy, in 1813. At the age of seven he was placed in the Milan Conservatory, where he received instruction under Sommaruga, D'Appiano and Pietra Roy. At the age of seventeen he was appointed organist at one of the cathedrals in Milan. A few years later we find him associated with Masini in the direction of the Teatro Filodrammatico. He directed the orchestra and coached many of the singers privately. One of his first pronounced successes was the bringing out of "La Tiberini" at the Filodrammatico. When later he resigned from the directorship he was succeeded by his friend Verdi, who was glad to get the place, although the salary was only \$1.00 for each performance!

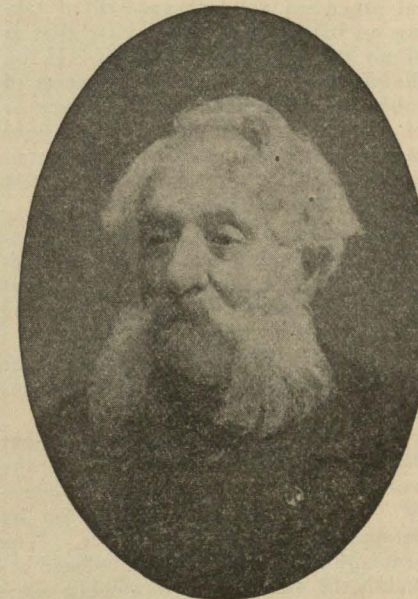
In 1850 the Milan Conservatory prevailed upon Lamperti to join its faculty, and through him that institution soon became famous. After twenty-five years of service he retired on a pension, but continued teaching until very shortly before his death in 1892.

The friendship and constant association during early life with such singers as Rubini, Pasta, Crescentini, Velluti, and with the great composers of his day, Rossini, Bellini, Donizetti and Verdi, had given him the opportunity to acquire a profound knowledge of the principles of the great school of singing of which they were the illustrious representatives. Equipped with this knowledge, and endowed by nature with the keenest musical perception for tone quality, with unlimited patience and energy, and, above all, with passionate love for his art, he became the greatest of all teachers, in spite of the fact that he was not himself a singer.

Lamperti's Teaching Methods.

Lamperti's favorite way of teaching was in classes of three or four; that is, each pupil taking his or her lesson separately, but in presence of the others. This is the way the old masters taught, and the advantages of such a system are self-evident. Not only is the pupil's perception of the ideal tone quality sharpened by hearing the faults of others constantly corrected, but it accustoms one to sing before others, and when the time comes to sing in public, there will be less self-consciousness. Lamperti was not gentle in his ways

nor given to flattering comments. The greater the possibilities he saw in a pupil the more exacting he was, the more he worked with might and main, letting nothing faulty escape, wrestling with such a voice from day to day, never ceasing to find some imperfection. Not but what occasionally the exacting critic would turn enthusiastic listener. I have seen the maestro completely overcome by some well-rendered phrase; he would turn his head, his face glowing with admiration, to those present and exclaim: "Did you hear that? What a tone!" The next moment he might storm like a fury and call the subject of his burst of enthusiasm "stupid" or a "goose." There was no chance for the most talented to suffer long from excessive self-satisfaction. He had the disregard for personalities of most great men; to him the voice was everything; outside of that he had no interest in his pupils.



FRANCESCO LAMPERTI.

The writer had the privilege of living under the roof of the Lamperti family for three years, being during that time almost daily a student and listener in the maestro's studio. She claims, therefore, that she speaks with some authority as to the things that Lamperti stood for. First of all he stood for purity of tone, and for never sacrificing quality for quantity.

Lamperti's Art Tenets.

He stood for never exacting of the vocal organ more than it can do with ease. He stood for no compromise with the apparent demands of modern declamatory music, and the demand for more rapid progress in the study of the art.

It was the fruitless effort at such a compromise that led his contemporaries, and that continues to lead some of our contemporaries, into a labyrinth of errors. He believed that if modern music demands that tonal beauty shall become a secondary consideration, that it makes of singing a hybrid, inconsistent, degenerate art, and that the sooner we come down to plain speech the better.

This in a general way was Lamperti's creed. I will not go into a detailed exposition of his method.

During his half century of teaching Lamperti turned out more than fifty successful artists of the first rank, among them Albani, Campanini, Alary, Gallassi, Gayarre, Van Zandt, Thursby, Sembrich, Sims Reeves and others well known in this country as well as in Europe.

The studies, solfeggios, and cadenzas which Lamperti wrote show that he might easily have won distinction as a composer. In his earlier years, before teaching engrossed his attention completely, he had planned several operas and had written much of the music. Unfortunately they were never completed. He has also written several treatises on the art of singing which have been translated and published in English.

ESSENTIAL FACTS IN VOICE STUDY.

BY LENA DORIA DEVINE.

THE study of singing should be pursued more universally than it is to-day. While it is true that certain natural endowments are essential for the career of a singer it is also a fact that there are few people so lacking in musical instinct that they could not profitably devote some time to the study of singing. The writer seldom finds a voice so unmanageable that it cannot be trained sufficiently to afford pleasure to its possessor and friends. Even when the result in this respect is doubtful, the material improvement of the speaking voice is a certain reward in every case. The natural endowments required to justify study need only be of the most ordinary kind. The right method of training will often do wonders in supplying any deficiency such as limited range, disagreeable quality or lack of power.

The writer has moreover frequently met with instances where everything seemed to be lacking to justify serious study but where the voice responded so quickly to the guided effort at right production that to the surprise of everyone it became evident that the student had every reason to aspire to a professional career. One should therefore, always be guarded in giving an opinion until any latent possibilities have been brought out by voice-building studies.

At What Age is it Best to Begin?

The writer is of the opinion that it is impossible to begin the study of singing too early. When the proper method is used and study is confined to gentle breathing exercises, scales and simple airs no possible harm can result to the most delicate child. On the contrary, it would be in a great many cases better than medicine in children inheriting weak lungs. The prevalence of so many vicious methods and false notions in voice culture is no doubt responsible for the widespread belief that it is improper to begin training the voice till a boy or girl has arrived at least at the age of sixteen or seventeen. I believe that a method which would hurt the vocal organs of a child of five is not fit for an adult of thirty-five. On the other hand, I do not think that anyone is too old to be able to materially improve their singing by the acquirement of a good method. Those who contemplate a public career should begin before they have reached twenty-five.

Laying the Foundation.

However extraordinary a voice may be and however talented its possessor, study is necessary to make the vocal instrument responsive, accurate and smooth like a well oiled, perfect piece of machinery. It would be impossible to say too much on this point or to remind the pupil too often of the fact that time spent in the purely technical study of voice placing is time gained in the end. After control of the instrument is acquired it is a comparatively easy matter to get a repertoire. In every art there are certain technical difficulties to be mastered before meritorious work can be accomplished.

Pupils often think that any teacher will do to begin with, and that later they can "finish" with some distinguished teacher. This is a serious mistake. You need the very best teacher you can find to begin with, to help you lay a solid foundation, to start you on the right track. A bad beginning may ruin your chances or may at least put you back several years. The choice of a teacher should be a matter of serious consideration. A good teacher will not only launch a naturally phenomenal singer into a successful career, but will also be able to develop good voices out of indifferent material. This is the test of method.

Results alone should be the criterion of a teacher's standing. The fact that a teacher has been a great singer in his or her youth, or the fact that he can talk and write logically and lucidly on the art of singing is all of no consequence whatever. The art of teaching singing requires endowments distinct and apart from that of a singer or a scribe.

To find a good teacher is often a difficult task because great reputation is not always founded on great merit. There is no other art or profession in which, as in teaching singing, it is at times possible to attain fame simply through a chain of fortunate circumstances.

Chance Reputations.

Let a teacher at the beginning of his or her career have the good fortune to get hold of a student possessed of phenomenal vocal gifts, one with the exquisite instrument of a Melba and her reputation is made. This you will say may happen once in a lifetime but the truth about such a teacher will sooner or later become known. No, not necessarily because this is indeed a case where "success makes success." This teacher with this undeserved greatness thrust upon her is henceforth eagerly sought by multitudes of would-be-singers. The teacher is now in a position to pick and choose the best talent from far and near and to keep placing before the public from time to time artists who succeed by virtue of their native talent, yes often in spite of really poor instruction. But it all goes to the credit of the fortunate teacher. The fact that this same teacher is really incapable or does not take the pains to make the most of less gifted material is not taken into account. This phase of the subject of choosing a teacher is a very serious one for a student to consider and one that has not been called to his attention very often.

Investigate for Yourself.

The writer knows of no better way out of the difficulty than to try many teachers and make comparisons. When you find the right one you will know it. Something of that feeling of complete confidence in the teacher and absolute certainty of being on the right track is necessary before a student can give to his work his best efforts. The teacher must be able to set before the pupil an ideal of technical perfection and keep it before her constantly. The pupil must be conscious of knowing what she is trying to attain, otherwise there is no

progress. The aimless singing of numberless pages of scales and exercises is not voice culture.

No Practice at Home for Beginners.

At the very beginning teachers often make the mistake of urging pupils to practice diligently at home between lessons. Now the training of the vocal mechanism is such a delicate piece of work and the natural inclination of most pupils to do precisely the wrong thing in attacking a tone and in breathing is so strong that in practicing by himself the pupil unconsciously falls back into his old habits. Then when he comes for the next lesson he comes without having made any progress or, what is worse, with wrong inclinations still more firmly rooted. The writer seldom fails to detect the culprit who contrary to advice has practiced between lessons. The sensible way to study is to take daily lessons at least long enough till through constant repetition, constant correction by the teacher the pupil knows and feels when she is producing the voice right and when wrong. *Practice without active attention and competent discrimination is worse than useless.* There are plenty of things a beginner can do at home to advance in the art without using his voice. In the first place he can practice breathing exercises that will help to strengthen the breathing apparatus and some time each day can be devoted to calisthenics. *It is presumed that everyone studying singing seriously has some knowledge of piano playing and this part of the education can be profitably improved at this time.* Then it is desirable for a singer to have some knowledge of Italian, French and German. Furthermore, refined taste and æsthetic sensibilities can be awakened and developed by study of good literature. When in due time the pupil is permitted to use her voice at home she should not practice more than ten or fifteen minutes at a time and should remember to work for quality of tone and not for quantity.

Importance of Technical Studies.

Another frequent and serious error is that of taking up "repertoire" too soon. Before passing to the study of interpretation the singer ought to have the fundamental requirements of good singing, breath control and accurate attack so well mastered that they do not require mental effort, they must become habitual, second nature to her. Although the ultimate object of study is to be able to give expression to emotions, the longer the student is made to confine herself to mere technical study the better, the more control she will acquire over her vocal organs and the greater the power of expression she will ultimately possess. The following paragraph was written in reference to the art of writing; it applies so well to the art of singing that I quote it here:

"There is great danger in allowing the emotions to be aroused while training which is merely technical is going on. Awaken in the pupil all interest in technical perfection which is possible. To excite his emotional interest in subject or sentiment is dangerous and obstructs his progress in the cultivation of skill in form and technique. Technical facility is gained by work, not in itself inspiring, but done with the most patient exactness for the sake of the power it gives."—*Arlo Bates.*

Italian Arias.

To the practical carrying out of this idea—that all technical difficulties should be completely mastered before attempting interpretation—I deem the study of the Italian arias a most useful expedient. They contain all the technical

difficulties to be met with in any piece of music, and the Italian language, on account of its abundance in pure vowels, is conducive to the development of pure tone. For the reason held forth in the paragraph just quoted, it is no disadvantage if the pupil does not understand what he is singing about at this stage of her training. Public taste may condemn the florid arias of the old Italian school in the concert hall; in the vocal studio they will always remain the crucial test of good voice use. Whoever masters them will have the power, range, flexibility necessary to sing anything that has ever been written, including Wagner. The study of the passages requiring rapid execution is most useful in giving flexibility, and it was considered by Lamperti absolutely indispensable. He says: "I insist upon the employment of rapid passages at any rate in practicing for all singers as the only means of keeping voices fresh, flexible, graceful and velvety after years of stage work."

Florid Music Not a Thing of the Past.

Nor are these cadenzas and passages of agility to be looked upon as necessarily forever banished from the sphere of modern music. I heartily endorse the opinion that "musical decoration in the form of cadences or passages of agility adds much to the meaning of the music in which it is judiciously introduced, and is as reasonable and as consonant with the canons of art as architectural decoration." I also notice that the same florid arias continue to arouse the most earnest enthusiasm when sung by such artists as Sembrich or Melba. I venture to say that those who will hereafter learn to use the voice so that they can do justice to these arias will continue to find appreciative audiences. The manner in which Mme. Tétrazini was received here and in London recently proves that the public is still eager for the "Bel Canto" and "Coloratura" singing.

While it is true that everyone who studies singing cannot be made a Patti, it is equally true that all who will study a good method long enough can be made to sing well. There is no excuse for bad singing. It is difficult to say what is the real cause of the present scarcity of good singing. Is it because the teachers cannot get pupils who will study long enough, or is it that pupils cannot find teachers competent to set before them a high conception of the art and inspire them to study properly?

WHAT IS VOICE PLACING?

LENA DORIA DEVINE.

It seems to me that many students misunderstand what is meant by voice placing. They seem to think that to place the voice means to throw it down into the chest, to the bridge of the nose, the front of the mouth or the top of the head. The word placing, in some respects, is rather unfortunate and has led to such misconceptions. For lack of a more accurate nomenclature we are obliged in singing to use terms that do not represent actual phenomena but only imaginary ones suggested to the mind by subjective sensations.

I can assure the perplexed vocal student that voice placement and in fact the whole subject of correct voice cultivation is a much simpler process than he would be led to believe by a perusal of our modern literature upon the subject. The numberless discussions and pros and cons about the various phases of this subject are proof of the fact that but few understand the

basic principle as it was taught by Lamperti and the great masters before him, since the time of Porpora and Bernacchi. This fundamental idea is:

Training of the singing voice consists in educating the vocal organ to respond to will, to tone conception and to breath release with absolute spontaneity and without conscious or visible effort. Everything else, registers, resonance, tone locating, articulation, etc., is secondary and self-adjusting when the basic condition is right.

I think that any one can grasp the meaning of this definition. Like all great truths, it is very simple. It is the application of it that puts to the test the ability and patience of the teacher and the fitness of the pupil. I believe that much of our modern teaching lacks the understanding of the possibilities of the faithful application of this principle. Too much has been said about breathing in a vague indefinite sort of a way. Much that has been said on the subject is mere repetition of half-truths, an incomplete echo of what the old masters said. Yes, breathing is of prime importance, but it is only one segment in the arch upon which rests the structure of the singer's art; the other segment is tone attack and legato. The complete and perfect arch we call voice placement upon the breath.

To define and describe vocal processes is exceedingly difficult on account of the lack of an accepted nomenclature. If your description is expressed in terms of actual physiological processes you are accused of taking an artistic point of view that is of no real value to the pupil. If, on the other hand, you speak in terms of subjective sensations of the singer or of impressions on the hearer your language is condemned as being intelligible only to yourself and the narrow circle of the initiated.

True "voice placing" analysed involves three things: breath control, adjustment of the instrument, adjustment of the resonators. The "placing" of the voice therefore is accomplished:

First.—By the study of the proper taking, retaining and perfectly controlled release of breath.

Second.—By the study of a clean-cut induced attack and legato. I use the word induced purposely and significantly. To induce means to lead on by persuasion and not by force. The acquisition of this clean-cut, induced attack is the missing link in modern voice culture. The untrained singer has not a clean-cut attack because he allows breath to escape before the tone begins. Some teachers and singers, on the other hand, force the attack; they compel the tone to start with the beginning of expiration, by, as Garcia expressed it, a slight cough, that is by the so-called stroke of the glottis, which is nothing more than a pernicious short-cut method. The tone should begin neither with a particle of breath escaping before it, nor with any impulse, it must start out of repose and in singing each tone must be separate and perfect by itself and yet join its neighbor like pearls on a string; no escape of breath between; that is what is meant by legato.

Third.—By acquiring such freedom about the throat in tone production that the resonating cavities can spontaneously and automatically adjust themselves to each tone. The acquisition of this freedom depends entirely on the breath control and the induced adjustment of the instrument just spoken of.

Within the resonance chambers of the voice each tone has its focus of vibrations but it is a most pernicious modern fallacy to suppose that voice placing begins by assuming the right

focus to be in a certain place and to send the voice there. It begins with producing first the fundamental conditions necessary for good singing: these conditions relate to breath control and development of internal laryngeal adjustments by study of precise attack, steady tone and legato. When these conditions have made it possible to sustain the voice on the breath, and not until then should the consciousness of the resonance focus be allowed to play a leading part in voice development and control of tone quality. What I mean to imply is, that it is more important to learn to sing on the breath than it is to develop a big resonant tone or what is often called a forward tone; that during the tone building stage of training all the attention should be directed to breath control, attack, legato and steadiness of tone.

Importance of Study on "Ah."

I have compared breath control and attack to the two segments of the arch upon which rests the whole art of singing. In the building of this arch the pure Italian "ah" is used as a keystone. The fundamental work of voice training must be made on this vowel, because it is the only one that has an open relaxed position of the throat, a position that allows unhampered vocal adjustment within the larynx and favors breath control for the reason that it is formed in the back part of the throat. The hold back on the breath is best acquired when practicing on "ah." The quality of the "ah" sound is to the teacher a sensitive index and to the pupil a reliable guide to right position and production. The slightest change in the quality of this vowel indicates unsteadiness or tension. To sum up what I have tried to set forth in these remarks I would say:

1. The term voice placing is misleading and it might be well to strike it from our vocabulary.

2. In the final analysis voice "placing" is not so much a placing or locating of tone as it is a development of breath controlling power and of the fine adjustments of the vocal instrument.

3. The whole subject is much simpler than modern theories would make it appear, but the application of the principles calls for exceptional talents on the part of the teacher and perseverance on part of the pupil.

Teaching singing is an art at least as great as the art of singing itself; in fact, there are more great singers than there are great teachers. The wonderful results of great teachers have been achieved not alone by virtue of great tone perception and musicianship, but by hard, conscientious work, an alert ear, an ever-watchful eye, a never relaxing exactitude, and the infinite patience of creative genius.

VALUABLE HINTS ON BREATH CONTROL.

MME. JULIE ROSEWALD.

"If you take but a little more breath than can become tone by combined means of concussion and vibration, it escapes into the mouth and pushes that subtle thing, called tone, away from the resonance chambers in the rear of the mouth, where nature would do its work of reinforcing, reëchoing your tone, would you permit it to do so, as the hills reëcho your voice, when you sing in the valley. You send out the initial, unfinished tone, covered by breath, and lacking in resonance and carrying-power unless you thus hold back your

breath. This you can only do, if you have so much and no more to hold.

"Do not try to make big tones at first, nor at all, for that matter, until you are a well-trained singer, for noise does not travel, while even a small tone, perfectly free from 'breathiness,' can be heard in a large hall. Of course, throat must be free from tension, which proper condition is achieved much more easily when the lungs are not crowded.

"Much is said about the practice of exhaling through a small tube. Why not inhale likewise slowly? Make a small aperture of your lips and sip breath, first with the noise of suction, till you are conscious of the easy filling of your lungs. Then repeat the action without noise, do not make the breath enter, but permit it to do so. One does not sip with the collar-bone, the chest and other parts of one's anatomy, which should remain passive. So why confuse the beginner with so many 'don't's,' instead of pinning his thoughts on 'do'?

"Absolute quiet of the diaphragm and a strong will prevent the escape of the breath thus taken. Put a lock, a stopcock (imaginary), into the rear of your mouth and let no breath pass it—all of it must become vitalized tone. Place mentally a heavy weight on your breath and keep it down—not by muscular pressure, but by will power and by the power of repose." If you once understand that concentrated, imprisoned breath makes tone beautiful, you have gained much and all else will be easy sailing, after you have mastered breath economy."

VOICE-TRAINING IN ELEMENTARY SCHOOLS.

In an address before a recent Tonic Solfa convention in London, Mr. Maskell Hardy, of that city, severely criticized the public school teachers for impractical methods in voice-training. He said, in part:

"Teachers should note that good tone is clear, as opposed to breathy or woolly tone; mellow *versus* nasal, strident, and harsh tone; sweet and agreeable *versus* coarse, shouting, and raucous tone; tone produced well forward in the mouth compared with guttural or throaty tone; easily sustained tone *v.* tone produced with effort; tuneful *v.* flat; resonant and voluminous tone *v.* thin and reedy or dull and muffled tone. There must be correct habits of breathing, *i. e.*, rib and diaphragm movement with prevention of raising of the shoulders. The children might stand with hands on hips, press the breath down to the loins, take breath while the teacher's hand was raised, sing koo softly; inhale, hold the breath, and while inhaling hold it back; in fact, while singing seem to 'drink in the breath.' Registers must be considered, for the thick or chest register was almost habitually forced. In the usual large class in a school, as opposed to individual teaching, the whole class might practice carrying down the thin register from high tones. In two-part singing the lower part would be anxious to excel, and the teacher, hearing them with difficulty, would be liable to allow forcing. Real alto children are rare, and adult alto parts, instead of second treble parts, cause mischief. Bad attack must be watched by checking slurring, and 'wooliness' by preventing the breath being heard above the sound or hissing through it. Backward and nasal twang is aggravated by injudicious use of the vowel *aa*, and it might be brought forward with Behnke's exercise, *koo-oh-u(r)-aa*, or Randegger's smartly-produced consonants *poo*, *too*, *foo*, *loo*, *paa*, *taa*, *faa*, *laa*; or downward scales with initial aspirate, *hoo*, *hoh*,

hur, *haa*. Resonance, fulness, and beauty of tone are reinforced by keeping the chest expanded, and making the mouth cavity as large as possible. To keep the soft-palate raised, imagine a yawn. Smooth, flowing songs, not staccato, should be chosen."

THE USEFULNESS OF YAWNING.

"According to Dr. Naegeli of the University of Luettich, yawning brings all the respiratory muscles of the chest and throat into action and is therefore the best and most natural means of strengthening them. He advises everybody to yawn as deeply as possible, with arms outstretched, in order to change completely the air in the lungs and stimulate respiration. In many cases he has found the practice to relieve the difficulty in swallowing and disturbance of the sense of hearing that accompany catarrh of the throat. The patient is induced to yawn through suggestion, imitation or a preliminary exercise in deep breathing. Each treatment consists of from six to eight yawns, each followed by the operation of swallowing.

"The method is recommended for the cultivation of the speaking as well as the singing voice and for the prevention and alleviation of various diseases of the throat. It gives astonishing relief in catarrh of the throat and suggests new possibilities in the treatment of enlarged tonsils."—*Scientific American.*

BYRD ON MUSIC.

"The moral obligation of learning music is most clearly set forth by Byrd, in his collection of Psalms and Sonnets, dated 1588:

1st. 'It is a knowledge easily taught, and quickly learned, where there is a good master and an apt scholar.'

2nd. 'The exercise of singing is delightful to nature, and good to preserve the health of man.'

3rd. 'It doth strengthen all parts of the breast, and doth open the pipes.'

4th. 'It is a singular good remedy for a stuttering and stammering in the speech.'

5th. 'It is the best means to procure a perfect pronunciation, and to make a good orator.'

6th. 'It is the only way to know where nature hath bestowed a good voice; * * * and in many that excellent gift is lost, because they want art to express nature.'

7th. 'There is not any music of instruments whatsoever, comparable to that which is made of the voices of men; where the voices are good, and the same well sorted and ordered.'

8th. 'The better the voice is the merrier it is to honour and serve God therewith; and the voice of man is chiefly to be employed to that end.'

QUESTIONS AND ANSWERS.

Q. 1. What is the best position in singing? Is it better to advance one foot, letting the weight of the body rest chiefly upon the forward foot, or to rest on the balls of both feet equally?

A. The singer should assume an attitude of ease, not of military attention. One foot is advanced with the weight of the body resting on that side. The head and upper part of the body should incline forward very slightly.

Q. 2. Is it well to suggest a yawn to give an idea of singing form?

A. Yes it is often very useful to suggest to a pupil to feel as though he were going to yawn just before attacking a tone. It gives an open position of the throat while at the same time it assists in holding back the breath.

Musical Club Activities

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

AN INTERESTING CLUB CONTEST.

No more interesting idea for a profitable educational contest has come to THE ETUDE than the following. It happens only too frequently that many women find marriage a divorce from their musical life. This is rarely necessary, and this contest, which tends to promote a continuance of musical endeavor among married ladies, is a plan that might be adopted with success by many other clubs having matrons among their members.

The Chaminade Club, of Jackson, Mississippi, has arranged with the managers of the Mississippi Chautauqua Association for a Matrons' Musical Contest during the session of the next Assembly, which will be held at Crystal Springs in July of this year.

This contest is open to any married woman in the State. Two prizes will be awarded, one for piano and one for voice. Piano contestants will give two numbers of different grades to be selected by a committee, each contestant playing the same numbers. Vocalists will select their own numbers. No sight reading will be expected. Those who will enter this contest are requested to notify the Chairman of the undersigned Committee, who will furnish further details of the plan.

A NONSENSE PROGRAM FOR MUSICAL CLUBS.

PERHAPS we musicians all take ourselves too seriously. There is a brighter side to music which many of us neglect.

The Cecelian Club of Freehold, New Jersey, recently gave an interesting and entertaining program. The regular routine was not adhered to and the monotony of set style was done away with. The meeting was given to a "Nonsense Program." The quotation which served as a keynote for the meeting was "A little nonsense now and then is relish by the best of men." The program was opened with the carnival music of Kaun. Songs from the "Mikado" were given by "Three Little Maids from School" in Japanese costume. Humorous musical anecdotes were read. Selections were then given illustrating humor in music, as well as songs with humorous verses. The subject of the next meeting was comparative music.

A PHILANTHROPIC MUSICAL CLUB.

If every club in the National Federation of Musical Clubs would follow the example of the National Presidents Club—The St. Cecilia Society of Grand Rapids, Michigan—great pleasure and much benefit would be felt throughout the land. This energetic, great-minded club has as a branch of its work a Philanthropic Committee, who visit the work shops and the poor, and arrange for concerts to be given by the club. A recent work of this nature was the musical program given at the Standard Shirtwaist Factory, and a similar one given the following week at the Johnson Cigar Factory.

These programs are greatly appreciated by the people for whom they are given, and the refining influence of music for the masses would be felt all over the land if each and every club in

the Federation would do even a small part of this philanthropic work.

In many towns there are no factories, but "The poor we have always with us," and none but the heart bowed down in poverty and sorrow can know how music soothes. Many a talent lies buried in the poor little girl or boy of the street, for lack of ability to express itself. A few free lessons will not take much time, and may do worlds of good to the individual and to the community. Let there be more philanthropic work among the federated clubs.

JUNIOR MUSICAL CLUBS.

THE ETUDE takes a great interest in junior musical clubs and is always glad to hear of their progress. The great number of those who have sent news bearing upon their club work makes it necessary for us to print only the names of the clubs corresponding with us. If any teacher or club president evolves a new idea which is thought to be of value to other clubs we will be glad to learn of it, and, where space permits, give due publicity to the plan. It may be in the form of a new course of study, a new game, a new form of musical, etc.

We have have recently heard of the excellent work being done by the "Cecilians" (Frank, Ga.); the "Ellijay Music Study Club," the "Progressive Music Club," the "Burrows Etude Music Club," the "Port Arthur Junior Musical Club."

The "Tuesday Musicales," of Menomone, Wisconsin, has sent us a most commendable outline of the excellent work being done by this club. It includes a long series of evenings devoted to the special study of the various kinds of compositions and to the investigation of the lives of the great composers. The club used the following books as reference: Baltzell, "Complete History of Music;" Booth, "Everybody's Guide to Music;" Crowest, "Story of the Art of Music;" Dickenson, "Studies of the History of Music;" Elson, "History of American Music;" Fillmore, "Lessons in Musical History;" Gilman, "Music of Tomorrow and Other Studies;" Kobbé, "How to Appreciate Music;" Lillie, "Story of Music and Musicians;" Mathews, "How to Understand Music;" Ritter, "Music in America;" Streatfeild, "Modern Music and Musicians;" Grove, "Dictionary of Music."

We have organized a Junior Musical Club, which meets once every two weeks in the afternoon. Our emblem is a blue and white bow. The program at our meetings is as follows:

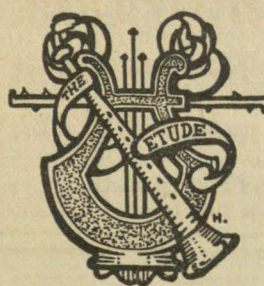
1. Minutes of last meeting.
2. General discussion of topics of interest.
3. Special subject for the afternoon.
4. Musical program by members of the club, including myself.

JESSIE B. GIBBS.

In connection with the "Houghton Wesleyan Methodist Seminary," Houghton, N. Y., a club was organized the last Friday in September to meet once a month for the study of musical history and biography. Our enrollment at first meeting was twenty members, some of whom are to bring in answers to questions from Baltzell's text book, others to read essays on Beethoven's boyhood, Beethoven as a man, Beethoven as a teacher, while other members will render Beethoven music.

We get much inspiration and help from the columns of THE ETUDE, but any suggestions you may offer us in our infancy will be greatly appreciated.

CLARA TUTTLE FENTON.





Violin Department

Edited by ROBERT BRAINE

THE PASSING OF WILHELMJ.

By the death of August Wilhelmj, following closely upon that of Joachim, another Titan of the violin has been removed from the world. Of late years Wilhelmj has not followed a public career, but has devoted the major portion of his time to teaching in London, to which city violin students flocked from all over the world to enjoy the benefit of his unrivalled knowledge and ability in teaching. In London he has formed a great many brilliant pupils.

Wilhelmj was a boy prodigy, having played in public the E Major Concerto of Vieuxtemps when but nine years of age. He undoubtedly owed his style and his status as an artist to his studies with Ferdinand David at the Leipzig Conservatorium. David was a pupil of Spohr, and tried to form his pupils on the theories of Spohr in violin teaching. Spohr has said in his violin school that "bowing is the life and soul of violin playing," and he paid the greatest possible attention to giving his pupils a style of bowing which would enable them to achieve a complete mastery of tone.

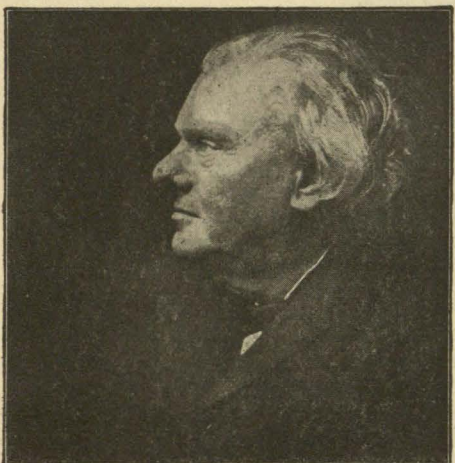
It is doubtful whether any violinist ever possessed a larger tone than Wilhelmj. Passages on the G string, when played by him, sounded like a 'cello, and when he played a concerto with orchestra his tremendous tone soared above the orchestra like the voice of a great singer.

Wilhelmj was very proud of his great tone, and he did not hesitate to make frequent changes in the bowings of standard violin compositions, so as to divide long passages given to a single bow, whenever this could be done without sacrificing the phrasing of the composition. He never failed to ridicule the thin and sickly tone produced by so many "parlor players," and the first thing he did with a pupil was to start him on exercises calculated to develop "tone." The last public appearance of Wilhelmj in England was at Nottingham in 1893, and in Germany in 1902. In 1878 he made a tour of the world, everywhere being acclaimed as the "new Paganini." This tour lasted for four years, and was an enormous artistic and financial success.

Interesting stories are told of the violinist's early life. His father was unwilling to allow him to follow music as a profession, but agreed to leave the matter to the judgment of Liszt. Liszt was so greatly struck by the genius of the lad that he declared that Wilhelmj was so plainly predestined for the violin, that if the instrument had not been already in existence, it would have been necessary to invent it for him. The violinist seems another instance of the influence of heredity in music. His father, although not a professional musician, was passionately devoted to the violin, and his mother had been a piano pupil of Chopin, and a vocal pupil of Bordogni.

The profound impression which Wilhelmj made on his audiences was always a subject of remark. On his American tour he used the great "Messiah Strad," which has since been sold for \$10,000, and is now valued for much

more. The tone which he produced on this great instrument was almost beyond belief, and made one critic observe that when Wilhelmj played with orchestra, the tones of his violin sounded above it as prominently as "the gilt letters on a sign board."



AUGUST WILHELMJ.

Wilhelmj, recently deceased, left few original compositions of value, but his arrangements and paraphrases of various works are among the most masterly in the literature of the violin, and are constantly played by concert violinists and amateurs who possess the requisite technique. The best known is probably his arrangement of the famous Bach Aria for G string. He also produced superb arrangements of Schubert's "Ave Maria" and "Am Meer," the "Preisleid" from the Meistersinger by Wagner, Chopin's "E Flat Nocturne," Dvorak's "Humoresque," and many others. Readers of THE ETUDE who possess sufficient violin technique to master these beautiful works will find few more effective. They are of especial usefulness for encores on account of their brevity.

AUXILIARY STUDIES FOR VIOLIN STUDENTS.

I THINK the chief defect in the education of the average American violin student here at home is its narrowness. In the larger schools of music and conservatories, where advanced pupils are studying the art of violin playing, the education is broader and more comprehensive, but younger pupils in the conservatories and those studying with private teachers too often confine themselves solely to the violin and bow, and do nothing with other studies which are so important in advancing the student.

Aside from the study of violin technique, pure and simple, I should put in the place of first importance the study of sight singing. It is of the first importance to a musician playing any instrument to know how music sounds by looking at the notes without playing them on an instrument, or hearing them sung. No musician ever attains eminence without this power. At first glance it might seem that the violinist or pianist might succeed without, but this is not so, for if the pianist does not know how the music he is playing

ought to sound, he will play many wrong notes without noticing them, and the violinist playing on a smooth fingerboard without frets to guide him, and having to read in difficult positions, may often find himself playing wrong notes or even in the wrong key without noticing it, especially if he is playing without an accompaniment.

In many of the public schools sight singing is taught fairly well, and violin students should be encouraged to take part in this work, even if they have inconsequential singing voices. If the pupil attends a school where sight singing is not taught, he should, by all means, be encouraged to join a class in some conservatory or some private class, as this branch of the musical art is of the very highest importance in violin playing. All other means failing, it would be to the highest interests of the violin teacher to gather his pupils together once or twice a week for the purpose of teaching them to sing at sight.

The violin pupil should remember that if he knows how a given passage sounds in his mind, it will not take long for his fingers to execute it. Any violin teacher will testify that the pupil who has facility in sight singing learns violin playing in one-fourth the time, simply because he knows how the music ought to sound.

Violin Students Should Study Piano.

Every student of violin playing should also study the piano. Several conservatories in this country now make the study of the piano obligatory in the cases of students of the violin and other orchestral instruments, as well as voice students. This is certainly a step in the right direction. The violin is essentially a melody instrument, and the pupil who studies only the violin, performs, gets a very narrow and superficial idea of music. If he study the piano as well, however, even to a limited extent, he will get ideas of musical structure, harmony, and theory which he would never otherwise attain. Schumann says that the music student must not expect to learn by shutting himself up like a hermit and practicing scales alone, but by "a many-sided life of musical intercourse."

When Beethoven removed from Bonn to Vienna, when he was a young man, he was already an accomplished piano virtuoso, and had composed much that was notable; yet on settling in the Austrian capital, we find that he took lessons on the viola, violin, violoncello, clarinet and horn, besides studying harmony and composition with Haydn, and the art of writing for the voice and the stage with Salieri. The student of musical history is always struck, in reading the lives of the masters, by the immense breadth of their education and their familiarity with almost every branch of the musical art.

It may be said in the case of children and young students of the violin, that they have no time for the study of the piano as well as the violin. I think it will be found of great advantage in the end to rob the practice time of the violin of a few minutes to give to the study of the piano. A pupil who has an hour and a half a day for the study of the violin will make greater progress in the end if he give twenty minutes of the time to the piano. Even if the pupil never learns to play a single composition with any fluency on the piano, the musical ideas he will have obtained in working out the piano composition will be of immense assistance in broadening his musical comprehension. It is correct musical ideas and musical comprehension which makes the acquirement of technique easy. Any teacher will

testify that he has certain pupils who learn more in one hour than others, equally painstaking, do in four. The reason is that the one pupil knows exactly what is required, and only has to work out the mechanical details, while the other is like a blind man groping around in a fog and beating his way around in a circle. For the violin pupil, sight singing, piano playing, and the study of theory and harmony, as soon as he is able, are the short cuts, and enable him to acquire the requisite technique in an incredibly short space of time.

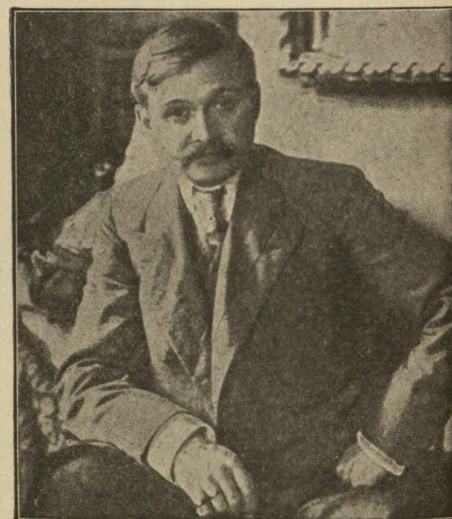
The violin student studying with the view of adopting music as a profession should study the piano as a matter of course. Unless he becomes one of the great artists of the world, he will be obliged to do more or less teaching, and the violin teacher who is able to play the piano well, so that he can play the accompaniments of his pupils, will find that he has an accomplishment which is of the greatest possible assistance to him. No one can accompany a pupil as well as the teacher himself, for he knows all the slight defects in the pupil's performance, and can cover them up and humor them, as no one else can do.

It is astonishing how much can be learned on the piano practicing only fifteen or twenty minutes a day, if this is faithfully kept up year in and year out.

Many teachers of the violin are of the opinion that in the case of very young children—say those who wish to start at five years of age—it is productive of very good results for the child to play the piano a year before starting on the violin. It is very difficult to give a very young child an idea of the first lessons on the violin, but after a year of piano and singing little songs the task is much easier.

JOACHIM'S SUCCESSOR.

THE most interesting event of the year in the world of violin playing is the announcement from Berlin that Henri Marteau, the eminent French



HENRI MARTEAU.

violinist, is to succeed Joachim as the head of the department of violin playing in the Royal Hochschule (High School) in Berlin. When the selection of Marteau was first talked of a storm of protests went up in many quarters of Germany at the idea of passing over every violinist in Germany and choosing as director a Frenchman. The objection to Marteau was not unanimous, however, as Marteau is very popular in Germany, and many eminent German musicians were found who favored his appointment.

"The powers that be" wrestled with the subject long and earnestly, and finally decided that it would be a good

thing to give the appointment to a violinist so broad-minded in regard to the principal schools of violin playing of the world as Marteau undoubtedly is. Emperor William, who is himself very impartial in regard to all matters pertaining to art, has finally confirmed the appointment, and Marteau will enter on his new duties the first day of next September. It is said that the committee who conferred with Marteau asked him to give up his French citizenship, or, at least, suggested it, but this was objected to by the violinist, and the subject was dropped.

Ten or fifteen years ago it was the ambition of every American violinist to go to Berlin and study with Joachim. Within the past few years, however, there has been a change; it began to be whispered around that the Hochschule methods were not as progressive and up-to-date as they should be. Joachim, an old man, illustrious artist though he was, full of years and honors, was thought to be somewhat pedantic, and not enough alive to the new influences which were making themselves felt in the world of violin playing. Young America found the ways of the Hochschule too slow. They found that the pupils in other schools and of other private teachers were advanced faster in a year than those of the Hochschule in two years, and, besides, they were kept in a beaten rut, which seemed to have as its supreme pinnacle the playing of Spohr's concertos.

As a result, American pupils who were able to pass the entrance examination to the Hochschule did not do so, but went to other conservatories or studied with other private teachers instead. They went to Szevick, Cesar Thomson, Wilhelmj, Heerman, Marteau, Barmas, Ysaye and others, notwithstanding the remarkable cheapness of the course at the Hochschule.

It is predicted that there will be a great rattling of dry bones in the Hochschule when Marteau takes hold. He is a virtuoso of the first rank, and has an immense repertoire, including practically everything worth playing in the literature of the violin. It is believed that there will be a tremendous rush to enter the classes of the Hochschule as soon as he secures the directorship, for he is known to be young, enthusiastic, progressive and thoroughly up-to-date. He is only 34 years of age, having been born at Reims in 1874.

Marteau has visited the United States several times and has appeared in all the large cities. His father was an excellent amateur violinist and President of the Philharmonic Society of Reims. His mother was a distinguished pianist, a pupil of Mme. Schumann. On the advice of Sivioli, the great violinist, when Marteau was five years of age, his parents decided to make a professional violinist of him, and had him study the violin, first with Bunzl (a pupil of Molique), and later with Leonard in Paris.

At the age of ten he made his Paris debut before 2,500 people, when he received an ovation. In 1892 Marteau was the prize pupil in violin playing of the Paris Conservatoire, and Massenet, the great French composer, wrote a concerto for him. He was also selected by Gounod to play the obligato of a piece composed for the Joan of Arc Centenary celebration at Reims, the composition being dedicated to him.

Marteau possesses one of the finest specimens of Maggini violins in the world. It once belonged to Maria Theresa, Empress of Austria. She presented it to a Belgian musician who had been one of her teachers. From

him it passed to the violinist Leonard, who, at his death, bequeathed it to Marteau.

Marteau is, without doubt, one of the greatest living performers on the violin. His tone is large, brilliant and intensely sympathetic; his intonation is faultless, and he is possessed of great personal magnetism, which never fails to carry his audiences with him. He has had considerable experience in teaching also. During the past few years he has lived a good portion of his time in Geneva, where his classes have contained many American pupils. During his American tours he has had immense success, and his thousands of American admirers will be glad to hear of his appointment to a post which probably conveys more honor than any similar position open to violinists.

American students are admitted to the Hochschule with all the privileges of instruction by its eminent corps of instructors, provided they can pass the examination, which is quite severe. As the school is largely supported by the German Government, the fees are extremely moderate, less than \$100 per year, I think. It is expected that, with Marteau at the head of the violin department, there will be a great number of American students who will desire to enter the Hochschule.

VOICE AND VIOLIN.

THE human voice should be the constant model of every violinist. Some one asked DeBeriot, the great violinist and composer of violin music, whose wife was Madame Malibran, the famous prima donna, how he could best improve his violin playing. "Well," was the reply, "about the best thing you can do is to go to the opera and listen to my wife sing, and then try to imitate it." The same question was asked Malibran in regard to singing. "Just listen to my husband play the violin," was her answer, "and you will get an idea of how your singing should sound."

These great artists understood that the vocalist and the violinist have much to learn from each other, as no instruments resemble the human voice so much as do the violin and violoncello.

VIOLIN PRE-EMINENCE.

"AMONG all the musical instruments now existing the violin holds the first rank—not only on account of the beauty and equality of its tones, its variety of expression of light and shade, the purity of its intonation, which cannot be so perfectly attained by any wind instrument—but principally on account of its fitness to express the deepest and most tender emotions; indeed, of all musical instruments it most nearly resembles the human voice. The violin does not possess the extent and completeness of the pianoforte, nor the fullness or power of the clarionette; however, these deficiencies are more than compensated for by the soul and richness of its tones, the power of sustaining and binding them and the greater equality even in the most distant notes."—Spohr.

"The violin for centuries has continued to be the leading instrument in all complete orchestra music. For three hundred years no change has taken place in its form; it remains in its original simplicity, and although all the instruments then known or since invented have undergone innumerable improvements, the violin is still acknowledged to be the most perfect instrument for solo performance."—Spohr.

VIOLIN QUERIES.

R. K.—We fear it would be impossible for you to become a concert 'cellist, or even a player in the best orchestras, beginning the study of the 'cello at the age of twenty-one. To attain the highest proficiency in playing string instruments, it is necessary to commence in childhood, or, at least, in boyhood. It is possible that you might learn the 'cello well enough to play easy solos, or the grade of music used by the average theatre orchestra, but even that would be doubtful. You say that you play fourth grade music on the piano. We feel that it would be to your best interests to put most of your time on the piano, although the study of the violin or 'cello would be of great benefit to you, even though you did not accomplish a great deal.

C. McG.—There is much good violin music in the first position. Try Weiss' "Harvest of Flowers," published in twelve parts for violin and piano, especially the second, third and fourth parts. Danclo's "Twelve Easy Fantasies" on celebrated melodies, with accompaniment for the piano, Op. 86, are invaluable, as well as Alard's "Seven Fantasies" for violin and piano on operatic melodies. Theo. Presser publishes a series of easy pieces by F. A. Franklin in the first position, which are very good.

Your pupil will be assisted in overcoming a "jerky" manner of bowing, which you describe, by playing ten minutes daily on very long tones, either the open strings or the scales. The tones should be sustained for twelve counts at a slow tempo.

Mrs. R. H. G.—A violin by Antonious Stradivarius, which is undoubtedly genuine, if in good preservation, is worth from \$5,000 to \$10,000, and some especially good specimens are held at an even higher price. Specimens can be bought for less, but, as a rule, they are not in good preservation. A first rate specimen of Joseph Guarnerius' rank in price very little lower than those of Stradivarius. It is impossible to set exact prices on Cremona instruments, as they, in many cases, have historic value, and a value as curios as well. A Stradivarius violin, described as a first rate specimen, is advertised in the current number of an English magazine for \$5,000. Stradivarius was born 1650, and died 1737. Joseph Guarnerius was born in 1683, and died in 1745.

L. Z.—We know of no work devoted especially to instruction on how to play Paganini's Caprices and the solos you mention. Such works are among the most difficult written for the violin, and should be studied with a first rate artist teacher. Paganini adopted a different tuning of the violin for many of his pieces. Much of his solo work on one string (the G) was performed with the string tuned to B flat. In his waltzes Dance the violin is tuned half a tone higher than the pitch of the orchestra or piano. Herr Paul David, in his life of Paganini says, "He also produced most peculiar effects, which for a long time, puzzled all violinists, by tuning his violin in different ways. He always took good care never to tune his violin within hearing." Many compositions have been written for the violin where a different tuning is used. The G is sometimes tuned up one tone or down one-half tone or one whole tone, and compositions have been written where other tuning changes are made. The scale in harmonics you mention is not especially difficult when you understand the notation used for harmonics, and the other passage you mention is produced by a combination of a sustained note and left hand pizzicato.

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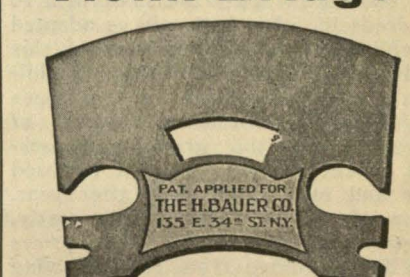
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Your best course would be to study these compositions with a good teacher. Every difficulty you mention is accomplished every day all over the world by solo violinists.

S. M. G.—Your course seems to be practical, although changes might be made to suit the requirements of different pupils. The concluding four grades would be—Grade 7-Kreutzer Etudes, Grade 8-Fiorillo Etudes, Grade 9-Rode Twenty-four Caprices, Grade 10-Paganini Caprices. With the last four grades the standard concertos should be used, as well as solos of advanced character. With the first two grades as given above, the Viotti concertos would be useful, and with the next two, concertos by De Beriot, Mendelssohn, Bruch, Beethoven, Ernst, Paganini, etc.

CHILDREN'S PAGE

MUSIC FOR THE CHILDREN.

BY HELENE NIEHUSEN.

(Translated from the German by Florence Leonard.)

(EDITOR'S NOTE:—The excellence of the idea embodied in this article, and the practical educational results we have seen derived from its application, have led to the introduction of the Mozart "Minuet" arranged for the toy instruments in the music section of this issue. A little ingenuity will enable any teacher to apply the same idea to hundreds of other little pieces adapted to children's uses. Anything of this kind makes a splendid feature at children's musical parties or children's clubs. The instruments required, of course, become the permanent possession of the teacher and can be used over and over again year after year. Some of the instruments are costly, others very inexpensive. The prices may be estimated from the following list: Cuckoo with bellows, \$1.00; Nightingale, 38c.; Quail, 90c.; Rattle, 15c.; Mirliton, 10c.; Waldteufel, Metal, Good Quality, 15c.; Cymbals, Brass, 7 inch, \$1.50; Trumpet in C, 50c.; Trumpet in G, 50c.; Trumpet in C, \$1.10; Trumpet in G, \$1.10; Trumpet, 4 notes, C, E, G, \$1.10; Trumpets, 4 notes, C, E, G, \$1.10; Trumpets, 8 notes, G to G, \$1.50; Trumpets, 8 notes, C to C, \$1.50; Triangles, 6 inch, 50c.; Bell Tree, Good, \$3.00; Whip Snapper, 75c.; Sleigh Bells, \$1.35; Wrist Bells for Dancing, 30c.; Metallophone, 15 notes, 55c.; Toy Castanets, 65c.; Calliope, 10 holes, dozen, \$1.70.

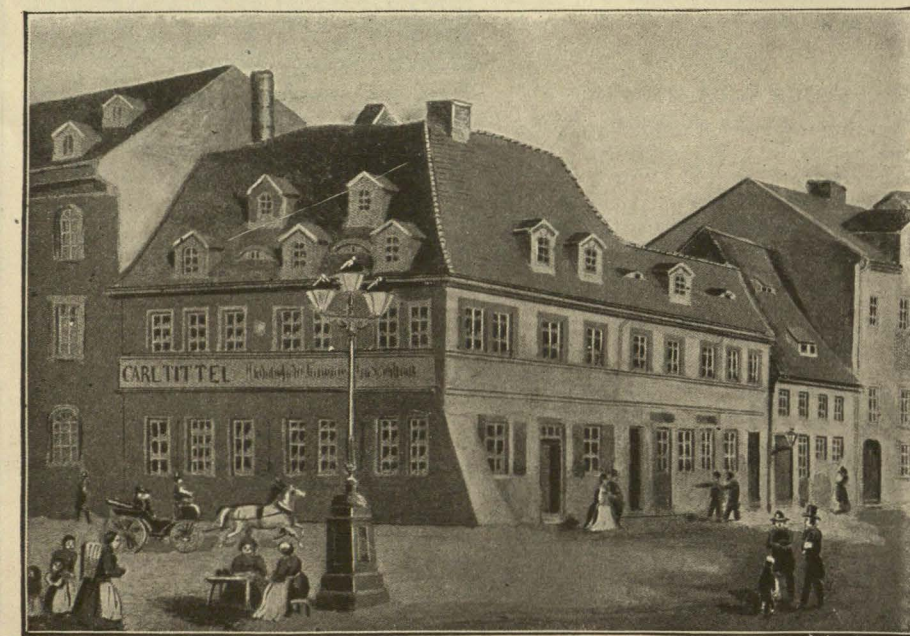
We advise our readers to be very careful when purchasing instruments to arrange the selection so that there may be no conflict of pitch. It is better to use instruments of percussion if you cannot obtain instruments, with a definite pitch which is reliable. An adjustable pitch pipe, costing \$1.25, may be depended upon, but does not give the illusion of the trumpet.)

Playing upon toy instruments is not a new idea. It is as old as the day of Joseph Haydn, that great friend of children, who was the first, if I am not mistaken, to unite the instruments into a coherent whole, to write a toy-symphony for children. However, his symphonies require more instruments than in the arrangements I am about to suggest. He used, among others, the rattle, the nightingale, the cuckoo, the waldteufel, the trumpet. These all give pleasure to a child, but do not have much influence in developing his musical feeling. With a limited number of instruments it can be developed. For this purpose we will make use of drum, cymbal, tambourine, triangle, bell-chime (metallophone) and castanets.

Each of these instruments represents one of the three fundamentals on which music is built: dynamics, metre, melody. According to these fundamentals we distinguish tones as loud and soft, long and short, high and low. So much theory can be taught the child upon these instruments, without any feeling of "lessons," which, indeed, would be premature. The child then

possesses the treasure of knowledge which he himself has gained, knowledge which enables him to determine, according to his own ideas, what instruments the music requires, and which ones will combine to give the effect that pleases him. In this choice lies one important side of the value of our music-making, that the child has the opportunity of suiting to his own ear, independently, the tone-color that he likes; of choosing, himself, the accompanying instruments, and so, by independent creative action, comes nearer the goal, that of feeling musically.

It is not merely rhythmical feeling that is to be developed in this way; although the toy instruments can be used



ROBERT SCHUMANN'S BIRTHPLACE.

only as rhythmical accompaniment, they must be used in such a way as to bring out the individual characteristics of each. The child will gradually acquire a finer and finer perception of these qualities: the castagnettes are the "jolly" companions of the music; the triangle must sound "delicate, fine-toned," the drum, "large and heavy," does not find it easy to suit itself to the other two; the cymbals bring in a decidedly definite movement, and an element of "freshness," the tambourine has something in common with both previous characters—sometimes it follows the drum, sometimes it rings its bells to chime in with triangle or castagnette.

So the child may bring to life whatever his imagination finds charm in, and his own thought develops and grows strong. We need only put into his hands the means by which he can follow out his natural tendencies and make use of his own powers.

And now the suitable pieces of music! We cannot find them in any catalogue. We must look for them ourselves, consider—and usually reject.

The Kind of Music Required.

The conditions for acceptance are difficult ones.

I. First of all the music must be good and yet easily understood. For

the youngest children it cannot be too simple. Our great masters are the ones to whom we would therefore prefer to go, and yet, if we need much material, we can hardly limit ourselves to the classics. A musical person might hesitate to use in this way a very beautiful piece of music which is otherwise perfectly adapted, because one must remember that this art of the children is always somewhat naive. But there are good compositions to be selected here and there from our modern literature, if they meet the necessary requirements. We have, on the whole, a rather wider choice than among compositions which are to be performed for pure "artistic enjoyment."

2. It is understood, of course, that the melody must not be trivial.

3. That it is not popular music of the sort that is heard in street pianos.

4. That it has sufficient variety in forte and piano.

5. That it contains characteristic opportunities for our instruments.

6. That it has the desired rhythm.

7. That it is not too often in march tempo.

A piece which suggests some definite idea is a good one to choose. I played once, with some children of six

long composition, and modulating to the portions I wish to connect. But only by such a method could I secure sufficient material, and I hope that the sin is not unpardonable.

As an example of my method of instrumentation I take the "Minuet" of Mozart's E flat, major symphony, for which players of some proficiency choose and play the instruments.

For the youngest children there is at first only a choice between "loud" and "soft," later they distinguish between "long" and "short" tones in choosing their instruments, and in particular, whether triangle or castagnette are to be used, while the rest of the instruments are used for increase of power. To decide between "light" and "dark" tones requires more experience and makes greater and greater demands on the ear of the child, until it finally succeeds in following the character and rhythm of the whole composition.

THE CHILDHOOD AND YOUTH OF SCHUMANN.

(Especially prepared for reading at ETUDE Children's Musical Clubs.)

We hear a great deal about "heredity" in these days. Heredity is the word learned people use when they want to speak of the way in which certain abilities, talents, sicknesses or habits are seemingly given by parents or grandparents to their children. We learn of musical children who are said to have gotten their talent from one of their parents. Now, with Robert Schumann heredity played but a small part, for if he had inherited the talents and occupations of his parents he would have been either a clergyman, as was his grandfather, or a book-seller, as was his father. Robert Alexander Schumann was born at Zwickau, in Germany, June 8, 1810. Although Schumann's mother opposed his taking music as a profession, his father is said to have procured the best musical instruction for the child, that he could afford. His first teacher was J. G. Kuntsch, who, it is said, prophesied that Schumann would become a great musician.

Schumann commenced to compose in his seventh year. When he was eleven he acted as an accompanist to an oratorio by F. Schneider, known as "Weltgericht." At a very early age we learn that Kuntsch frankly confessed that the boy was outstripping his master and could progress by himself. All this is very interesting, as Schumann did not engage actively in his life work until a somewhat mature age, and it is not generally known that he was a prodigy. Schumann's father was greatly impressed with his son's talent and endeavored to induce C. M. von Weber, then in Dresden, to instruct him. Weber, however, for some unaccountable reason did not undertake this work.

Shortly thereafter the father took little Robert to hear Ignace Moscheles play at Carlsbad, and Schumann was said to have been greatly impressed and formed an admiration for Moscheles that he carried through his entire lifetime.

When Schumann was sixteen years of age he suffered the great misfortune of losing the father who had fostered his musical talent. His mother, who was opposed to his musical career, insisted that Robert should prepare to become a lawyer. This Schumann did largely from a standpoint of filial regard, as he was known to have loved his mother very dearly. Accordingly, when he was eighteen, he entered the University of Leipzig, as a law student.

In the meantime the bookshop of the elder Schumann had proved a magazine of literary wealth such as few of the great composers have ever had at their disposal. Schumann developed a love for reading the works of the great masters of literature that, together with his studies at the university, unquestionably had much to do in making his works so extremely original and poetic. Schumann became very fond of the writings of Jean Paul Richter and those of Lord Byron. In after years he set Byron's "Manfred" to music, and many look upon this as Schumann's greatest accomplishment. These excellent facilities for self-study that Schumann had at hand undoubtedly qualified him for his work as an essayist and editor in later years when he undertook the management of the historical musical magazine, the *Neue Zeitschrift für Musik*, which is still in existence.

Schumann was very retiring and did not care to join with the students in their clubs and festivities. He did, however, form a close friendship for a young man named Gilbert Rosen, who had entered Heidelberg University. Schumann was also attracted to Heidelberg by the renowned teacher A. F. J. Thibaut, who was not only a profound student of law, but a fine teacher of musical theory. Thibaut soon realized that Schumann was far more likely to make a success as a musician than as a lawyer, and encouraged him to pursue music. What a fortunate meeting this was, for if Schumann had met with a less sympathetic teacher he might have buried his romantic and sensitive existence in the cold sepulchres of German law.

A Faithful Student.

He is said to have practiced seven hours a day while in Heidelberg, and many who heard him play said that his work as a pianist was extraordinarily fine. Upon the advice of Frederick Wieck, Schumann's mother finally consented to permit her son to become a musician. Accordingly, he was placed under the instruction of Wieck, whose daughter Clara became Schumann's wife. It was while studying under Wieck that Schumann invented a contrivance to draw back the third finger of the hand and prevent its playing while the other fingers played. This, as is well known, permanently disabled the composer and resulted in his becoming a composer instead of a concert pianist.

The great lesson that we get from Schumann's early life is that general education and good environment, that is, desirable home surroundings, are especially beneficial for musicians. Had Schumann been the child of enthusiastically musical parents he might have been pushed ahead as a prodigy to the neglect of his general schooling. As it was, the broad early training of Schumann, combined with his natural talent and love for music, resulted in giving the world a composer whose works show but very slight traces of the influence of other composers, and indicate that Schumann had learned to think for himself and not merely to attempt to serve up in slightly altered form the works and ideas of his predecessors or contemporaries.

JUNIOR MUSICAL CLUB.—Pupils of Miss Anna Downs. Motto, "Do Your Best." Colors, light blue and gold. Meets the last Saturday in each month. Programme consists of musical selections, readings from THE ETUDE and musical games. President, Hazel Griswold; Vice President, Leah Meyer; Secretary, Estelle Cooper.

AUNT EUNICE'S LETTER.

My Dear Little Nephews and Nieces:—I am continually on the outlook for new games for my little nieces and nephews. Most all of the great teachers of the world have told us that little folks learn more through play than anything else. If you know of a good game bearing upon music that would be suitable for children's musicales, etc., will you not be good enough to send it to me? Of course, it must be a new game, that is, one that is not generally known. The games I intend telling you about to-day are very new. I have only seen them played once, and I believe they were invented by the teacher who gave the interesting little musical party at which they were first tried. The children thought that they were great fun, and I know just from looking at them that they learned a great deal. The teacher who made them up did not give them any name, so I will have to supply that. The first one I will call

Musical Pictures.

Ten children played this game. They were all seated around a large table. The teacher had previously purchased a number of postal cards with pictures of the great composers as well as their homes upon them. These cards were ten in number and had cost only twenty-five cents, or two cards for five cents. The names of the composers, which had been printed upon each card, were carefully erased. The cards had then been cut in four exact quarters and the parts shuffled so that each player received four parts of a card, but each part was a quarter of a different postal. One player laid a quarter of a card upon the table. If the next player had a part that would go with the first part, that is, "a part that would match," he played it; if not, he played some part of some other card. The game continued in this way until some one of the players matched four parts to make a complete card. It frequently happened that the four parts necessary to make a complete picture laid scattered about the table, and it only needed the bright eyes of some little one to recognize them and put them together. The first one making a complete card received a count of five and the first one naming the composer whose picture was represented received a count of ten. The following were the names of the composers used: Bach, Beethoven, Chopin, Handel, Haydn, Liszt, Mendelssohn, Mozart, Schumann, Schubert. You see the faces of all these great masters were reasonably familiar to all the little pupils, and they had a fine time in putting the cards together and identifying the pictures. Thus nearly an hour's amusement and educational play was achieved by the expenditure of only twenty-five cents and a little ingenuity upon the part of the teacher. "The Juvenile Duet Players" was given as a prize and the child who got it was delighted.

The same teacher devised a game for her older pupils, but this time she used postal pictures that were a trifle more difficult to identify. These were fine platinotype cards and excellent portraits of Wagner, Dvorak, Rubinstein, Tchaikowsky, Joachim, Grieg, MacDowell, Mascagni, Paderewski, Elgar. These postal cost five cents each, but were exceptionally fine. The prize for the advanced pupils was "Modern Drawing Room Pieces."

I am going to try to give you a new idea for a game in each letter.

Real Purpose of Clubs.

Now while games are very enjoyable, my little nieces and nephews should not neglect the more serious side of the

work at musical clubs and sociables. You should be eager for an opportunity to have your little sonata or piece heard by your friends at such gatherings. Remember while you are playing that they are not the ones who are deriving the most good from your playing. It is a well known fact that children who become accustomed to playing in public at an early age rarely ever are visited with that awful ogre of the advanced student's work, "stage fright." Stage fright seems to be a disease with some people, especially nervous people, and a very terrible disease it is. Its duration is short, but during the few moments that you are obliged to go through its tortures you suffer more than you do in three whole weeks of "la grippe" or the "measles." Your mouth gets dry, your tongue cleaves to your teeth, your limbs tremble, your whole body seems to ache in apprehension of failing.

Prodigies not Desirable.

A gentleman who has spent his life in musical educational work called my attention to the fact that very few musicians have ever become great who have not been prodigies. It is not improbable that the prodigy, because of the many, many chances he has for meeting the public in his early years does not learn to have that terrible dread of it when he reaches an older age. I do not approve of making prodigies or showing off children who have remarkable ability at a very early age. The best way to foster this ability is by means of the musical club idea and with an occasional student's recital to which adults are invited as an additional spur.

Therefore, when your teacher asks you to prepare a piece for a club meeting, go about it just as if you were going to play at a great concert. When you get to the club meeting imagine that all your little friends are members of an audience of people who know a great deal about music. I once heard a story of a little girl who in after life became a great singer. She used to put on her mother's gowns and go about the parlor singing and acting just as if she were on the concert stage. The furniture was the audience, and when she got through with her little song, she would bow to the chairs, the sofa, and the parlor clock just as if she were bowing to an applauding audience. This little girl never developed stage fright when the trials of concert life came.

Affectionately,

AUNT EUNICE.

A FAMOUS MEETING.

IN the March issue of THE ETUDE we printed a picture of a meeting of a famous composer with a well-known monarch, and requested our little readers to identify the characters represented. The master was Bach and the king Frederick the Great. The story of the meeting, as told in Barnard's interesting series, "Tone Masters," published by the New England Conservatory of Music, is as follows:

"Bach's second son was organist in the service of Frederick the Great at Potsdam. Now, it chanced that the king imagined he could play the flute, and every evening had a concert at his palace, where he performed upon his instrument in a small way. Having heard of the fame of his organist's father, he hinted that a visit from him would be desirable. The son wrote, but the father declined to leave his school. The king was vexed and sent another invitation. After some delay, the father agreed to visit the son at Potsdam. One night, just as the king was getting

ready for his evening concert, an officer came in with a list of arrivals in the city. The king looked at the paper and said in a solemn whisper, 'Old Bach has come.' A messenger was sent to the hotel, and the retiring and modest schoolmaster was dragged, without waiting to change his dusty traveling suit, into royal presence. A formal introduction, stiff and unpleasant, was gone through with and then the king, having thrown aside the ridiculous vanities of royalty, became a man and brother to the organist. Taking him from room to room of the palace, he showed him several of Silbermann's new pianofortes, then just introduced, and upon each Bach played. Nor was this all, for, requesting a theme of the king, he improvised upon it until he built up a fine fugue. This and many other musical wonders he performed to the satisfaction and astonishment of all. The next day all the organs in Potsdam were visited and each was treated as were the pianos.

"On Bach's return home he wrote out in full the fugue upon the king's theme and presented it to his royal host. This and one or two other shorter trips made the sum of Bach's travels."

Among the first ten who sent in correct answers to the above, in time to be printed in this issue, were: Ruth Campbell, W. A. Merriweather, Miss E. Cook, Eva Green, Percival Evans, Ethel Gilchrist, Robt. Pfanner, and Mary Bühr.

AN INTERESTING PRIZE OFFER.

THE ETUDE offers a prize of Riemann's "Encyclopedia of Music" to the reader who sends us the longest list of composers' names that can be made from the letters in the sentence:

"THE ETUDE should be in every musical home."

This contest will close June 1, and the results will be announced thereafter.

The names must be those of well-known composers, and must be ones to be found in any standard musical dictionary, such as those of Riemann, Sir George Grove, or Theo. Baker.

This competition is not confined to subscribers of THE ETUDE. Write all names very distinctly and only on one side of a sheet of paper. At the top of the first sheet write your name and address, and also the number of the words you have been able to form.

ANSWERS TO PUZZLES IN THE MARCH ISSUE.

Music decapitations:

I. Canon.

II. Strain.

III. Score.

Musical rebuses:

Music hath charms to soothe the savage breast (b, rest).

The following are the names of the first readers to send in successful answers to the above puzzles. Owing to lack of space it is never possible for us to print more than ten names, and all answers must reach us before the fifth of the month in which the puzzles appear. We are glad to note the continued and increasing interest in these puzzles, as we believe that they stimulate an interest in musical details:

Mary Mentch, Esther Focht, Alfred Afford, E. Schnell, A. Eichenberger, Nina Graham, Rena Bower, I. M. Martin, Geo. Grove, Flora O'Maley, Fern Belew.

THE world talks much of powerful sovereigns and great ministers; and if being talked about made one powerful, they would be irresistible. But the fact is, the more you are talked about the less powerful you are.—Disraeli.

CARELESS MUSICAL TERMINOLOGY.

BY WM. B. KINNEAR.

[There is no doubt that teachers generally misuse musical terms. In other sciences, teachers lay great stress upon the employment of technical terms with the utmost accuracy and propriety. In European countries the study of what is known there as theory, and which is nothing more or less than a correct exposition of the elements of musical notation, sometimes including chord spelling, etc., is undertaken so that during the advanced studies of the pupil there may be no mistake about the exact meaning of the terms used. The following article, which was read at a Western musical convention, gives the careful teacher much food for thought.—Ed.]

The presentation of a subject which bores not only the average musician, but many teachers who are getting musical results far above the average, may be regarded as of doubtful propriety. Nevertheless, a reckless disregard for accuracy of statement on the part of many instructors in influential positions impels people who care to speak out in protest. The "answers to queries" department in a single number of a leading educational music journal, published during the year 1907, contains no less than nineteen errors, most of them ancient and long ago abandoned by thinking teachers.

A few samples: In one paragraph the inquirer is told (as a matter of presumably accurate information, mind you) that a sharp "raises a tone;" in the next paragraph a "note is raised;" while in another statement it is the pitch of a "letter" that is raised. According to this writer, a certain "arrangement of whole and half-steps is represented, in our established system of notations, by the plain letters (or white keys of the keyboard)," and so on to nineteenthly, all pure fiction.

What are the facts? Sharps and flats modify the pitch representing power of staff degrees—lines and spaces. Neither letters (except in clef form) nor keyboards are a part of "our established system of notation."

In the same number of the music journal from which the above quotations were taken, a musician of national (perhaps international) reputation mixes "chromatic alteration" and "inflection" of letters and tones, and a few other impossible things, with a free and easy disregard for facts.

A school music book, bearing date 1906, gives this remarkable bit of information: "A chromatic tone in a piece of music is called an accidental. An accidental is a tone that does not belong to the key in which it occurs." More fiction, due to confusion of sign with thing signified, or worse—inexcusable carelessness (it could hardly be ignorance). The facts: An accidental is a sharp, flat, or cancel, on the staff, away from key signature. Accidentals do not always indicate chromatics. Chromatic is an audible effect, a tone or tones belonging to the prevailing key, but not a part of its diatonic scale. The same book informs us that "the first tone of the scale may be on any line or space of the staff." How can an audible but invisible tone perch upon a visible but inaudible staff degree?

Again: "The sharp is on the seventh tone of the scale." With the tone on a staff degree and a sharp on the tone, things are getting badly mixed!

The above quotations are given, not as exceptionally conspicuous errors, but as typical forms of wrong statement common among writers from whom we have a right to expect better things. It is a gratifying sign of the times that some text book makers are endeavoring to improve their terminology. Much yet remains to be done. Careful consideration of a few plain facts may clear the air and help us to avoid some of the grosser forms of fiction.

Three fundamental essentials in music, with which supervisors must deal, are pitch, rhythm, notation. In combination, and with all their dynamic and tonal variations, pitch and rhythm are the substance of music. Notation is a system of symbols used in music representation. There is a notation of pitch, a notation of rhythm, and a point of contact between the two. Most of the errors in musical terminology result from using terms of notation to describe the facts of pitch and rhythm.

To pitch belong tones, intervals, chords; to rhythm belong beats, accents, measures. Notation of pitch requires the staff, clefs, sharps, flats, cancels; notation of rhythm includes note and rest forms, bars, and the measure sign. Everything in

pitch can be represented by the staff without notes; everything in rhythm can be indicated without staff or other pitch symbols; the point of contact between the notation of pitch and the notation of rhythm is the note head upon a staff degree. The note head, so far as the representation of pitch is concerned, is nothing more than a pointer, pointing out the staff degree which represents the pitch to be sung or played; the note form (the sum of its parts, head, stem, strokes) indicates tone duration. Because the note head is the focal point of vision in music reading, people have come to speak of reading notes. But music reading is much more.

Note heads appear at varying positions of elevation on the staff, and we hear of "a high note," "a low note," but with a peculiar perversion of meaning, for "note," in such cases, is used as synonymous with tone. "Long note," "short note," are popular forms of fiction. Here, again, the thing and the sign are mixed. Notes are neither long nor short. They indicate longer or shorter tones (as rests, in most cases, indicate measured silences) by their forms; but curiously enough, the more there is to a note form, the less its value as an indicator of duration. Tonic sol-fa represents quite clearly the duration of tones and silences by means of exact linear distances along the notation, but makes no attempt to depict pitch, merely dictating, by initial letters (or spelling out), the relative pitch names of tones. Staff notation is an imperfect picture of the ups and downs of pitch, but depends wholly upon note and rest forms as duration signs—a full measure in slow tempo often requiring less space along the staff than a single beat in rapid tempo.

The ancient, and almost universally accepted, fiction that sharps and flats raise or lower notes, tones, pitches, letters, staff degrees, or anything else, may as well be relegated to the limbo of discarded blunders. Some facts: Staff degrees, in musical notation, are certain parallel lines and the spaces defined or bounded by them. The staff has no definite pitch meaning until a key is applied in the form of a clef. A clef, a modified form of one of the letters used as pitch names, is placed according to custom upon a certain staff degree, indicating that such degree is to represent the pitch which the clef names. The remaining degrees are understood to represent other pitches in certain relations to that fixed by the clef. The staff, with clef affixed, represents pitches which, as a whole, are diatonic in C major key only. Other pitches must be indicated by certain modifying signs. These signs are sharps, flats, and their doubles. A staff degree bearing a sharp or a flat represents a pitch a half-step higher or a half-step lower than that represented by the same staff degree without such sign. The word sharp, or flat, is added to the letter name of the pitch (sometimes prefixed to numeral name of scale degree), these distinguishing words being understood to mean a half-step higher or lower pitch. (The loose, indefinite meaning of sharp and flat is not now under discussion.) It should be clear that nothing has been raised or lowered. The staff degree remains where it was, its pitch meaning, only, modified. As notes, apart from staff degrees, have nothing to do with pitch, the note, with its head pointing to the sharpened or flattened staff degree, is neither raised nor lowered. A given pitch or tone is not changed, but a different pitch is indicated. No letter is affected, for letters are merely names of pitches. So the whole blundering hodge-podge falls to the ground, because it grew out of an error—the jumbling together of things which should have been kept separate and distinct.

Some excellent teachers employ the term "natural" to describe the state or condition of staff degrees unaffected by sharps or flats. A character which destroys or suspends the effect of a sharp or flat, thus restoring the staff degree to its so-called "natural condition," is, by teachers of this belief, called a natural. The word "cancel" has been proposed, and adopted by many teachers, as a better name for this character. The only argument against cancel which has a feather's weight is that the word means to "destroy," while in annulling a signature sharp or flat the cancel, usually an accidental, merely suspends effect of signature sign. Three facts: 1. The effect of a sharp or flat accidental is "destroyed" forever by the sign in question. 2. The effect of a signature sharp or flat which has been suspended by this sign cannot be restored within the measure; an equivalent effect may be secured by means of a sharp or flat accidental, which is subject to all the limitations of other accidentals, effective only to the first following bar, where its power is transferred to the signature sign again in force. 3. Whole signature

groups of sharps or flats are sometimes set aside during the course of a composition by cancels grouped in signature form; so used, the signs unquestionably cancel effect of preceding signs—not for a measure, merely, but often for the whole movement. These being indisputable facts, it seems to friends of the term cancel that, both as noun and verb, it is a legitimate and desirable substitute for natural. Let us drop natural from our musical nomenclature, or at least leave the question where it now stands—with natural and cancel as equivalent terms.

ILL-ADVISED PUPILS' RECITALS.

H. L. TEEZEL.

THE writer has in mind a teacher of piano who closed his yearly teaching season in a blaze of triumph by means of a pupils' recital. This forthcoming recital was kept constantly in the minds of the various scholars who were scheduled at the beginning of the year to participate—they lived and thought recital. The numbers which they were to play at this distant event were carefully learned and constantly practiced during the year and apparently the whole aim of the year's instruction was that those on the spring program should make a fine performance, and, as a matter of fact, these recitals were models of piano playing, and why shouldn't they have been? This teacher made quite a reputation just by this theatrical coup before a large audience of indiscriminate people, who mistakenly and confidently took it for granted, that because this or that player did fine work with a certain piece he was equally well trained in all the other branches of musical knowledge, that didn't get exhibited. In short, the whole thing was fake, pure and simple. It is of little value for a scholar to be trained on one or two pieces till he can run them off like a machine. Musical training means many pieces, theoretical study and a general condition of clear, definite knowledge and ability in music. What this man was working for was advertising for himself, and he got it. What the pupils got was illusory.

There are many reasons for considering the average pupil recital as valueless to the scholar and a nuisance to all concerned. The stock argument for them is "to give confidence in public performance," which the pupil recital never did nor ever will do. A public appearance once or twice a year does not help the scholar to gain confidence, but the reverse is generally true. If a player appears in public every night for a week, before the end of that time, in most cases, all stage fright will have worn off. With two or three appearances a year, any confidence gained at the first appearance may be lost before the time for the second appearance, where the player is just as much scared as ever.

What is the use of a child appearing in public? If he is ever able to play well enough to entertain a few friends in some one's parlor, he will be doing well. The summary of the "confidence" affair is that if a scholar has real talent and ability in music, let him play everywhere in a small way—he will want to, anyway, and will—in parlors, church entertainments, etc., and he will speedily settle the confidence matter for himself. Every one who studies music and makes any kind of progress, if even but a little, should be encouraged to play or sing for others as much as he is able. He must feel that his music is meant for the pleasure of others as well as himself, and must use it accordingly. The one who says: "Oh, wait till I am a fine player or singer, then I will be willing to play for others!" is merely voicing a most ridiculous piece of played-out affectation, old as the hills and very silly. I knew of a girl who studied for four years behind closed doors, morbidly waiting till she should become an artist, then she would be ready to play.

Many a teacher is so attached to his specialty that he seldom thinks of recommending for study any other line of music. The piano gets the most pupils, and the voice comes next. But in the interests of the musical atmosphere of the home and the community, the teacher will do well to recommend the violin, the violoncello, the flute; for by increasing the interest and knowledge of these, ensemble playing is possible in the home and orchestral combinations are made possible in future years.—W. F. Gates.

EUROPEAN MUSICAL TOPICS.

An Epitome of Current Musical Opinion in the Old World.

BY ARTHUR ELSON.

IN a recent number of the *Signale*, August Spanuth takes up the much-discussed question of the music of the future. In view of the protests against certain ultra-modern tendencies and composers, he asks if we are on the right track. French critics, for instance, suggest that D'Indy, in some of his later works, seems to employ a scale of whole tones, with bewildering results. Now comes Busoni with the complaint that our ordinary scales do not admit of enough variety, and the suggestion that we should divide a tone into thirds instead of using semitones.

The chief trouble, however, lies probably in the fact that we have so few really great composers who are able to employ the intervals and methods of the present. Two schools we have—one, that we call classic, with no great living representative; and another, the modern, in which complete freedom from form has left us more dependent on color, harmony and orchestral effects.

It is not too much to hope that we may still have great composers who can work in the classical vein. Robert Franz refused to write symphonies, as he considered that none should attempt that form after Beethoven. But a somewhat phlegmatic German gentleman named Brahms went ahead undismayed, and wrote works whose ineffable beauty does not fade beside those of the earlier master. Wagner, apostle of the freer school, is credited with continual hostility to Mendelssohn; yet, according to Wolzogen, Wagner criticised unsparingly the modern dealers in tonal effects. "Instead of working in clear form," he said, "they use only bald surprises, and write darkly and mysteriously as if to conceal their program or subject." As an example of musical directness, he cited Mendelssohn, whose "Hebrides" overture he loved to hear, and praised in the Bayreuth paper.

But if none of our composers are able to handle the classical style, with its difficult simplicity, there is at least room for all in the modern orchestral school. The limits of music have not yet been reached, and there are many great works yet to be written, if composers will only seek after beauty instead of struggling for novelty and strangeness of effect. The attempt to invent new scales and intervals is of small use, except to show that some composers can do little with the old ones.

The *Musical Standard*, in commenting on the subject, asserts that "the noblest, the most beautiful inspirations of all the really great modern writers have, with few exceptions, been well-nigh diatonic utterances." How true this is may be seen from Wagner's "Master-singers." For this reason the critic of the *Standard* praises the suite of Sibelius on "Pelleas and Melisande," which reflects the brooding mysticism of the subject without excess of chromatics. "There are still," he adds, "vast realms of unexplored country in our diatonic kingdom of musical expression."

A French View.

In the *Mercur Musical*, however, we find Ricciotto Canudo upholding the modern tendencies, in drama at least. According to him, we are to find in such men as Debussy, Strauss and Dukas (strange trio!) those to whom we must look for the revivification of the modern drama. The old opera of action and melody is past; and Wagner's drama of thought and leitmotiv, which followed it, is now to be succeeded by the "drama of idea." It is not easy to see the distinction between the words thought (pensée) and the idea (idée) as applied to music-drama. We may give Debussy full credit for the mystic beauty of "Pelleas and Melisande," and its plastic freedom of form, but we should not trust too entirely to those who claim that it has founded a new school or abolished an old one.

An Appreciation of Raff.

Apocryphal diatonic melody, in the *Monthly Musical Record* we find Arthur Hervey writing an eloquent plea for Raff, whom he considers a neglected master. It has been customary for critics to place Raff in the second rank of composers, yet from certain points of view the verdict seems harsh. His great facility for turning out fluent melody has sometimes detracted from his longer works, by suggesting to the auditor that this very facility was his chief quality. But no other composer has given just

the note of warm richness that we find in his themes, and students will do well to give his music a thorough investigation.

In the same issue Ernest Newman's new work on Hugo Wolf is reviewed. Wolf's lone opera, "Der Corregidor," adorns a lively plot with much rhythm and sparkling music, but fails in the end through lack of "stage sense." Mr. Newman has no hesitation, however, in putting Wolf "at the head of the song-writers of the world." This seems bold, but Mr. Newman explains by declaring that the problem of modern song-writing is to "keep the two arts of poetry and music in a perfect equipoise." Wolf's subduing of the accompaniment to make it fit the words in all details is what caused the rash statement.

Paul reproached the Athenians with being too religious, but apparently the German nation is not now in danger of a similar aspersion. At any rate, *Kunstwart* bewails the emptiness of the churches, and suggests as a remedy regular concerts of sacred music. Times have changed since Palestrina wrote his "Mass of Pope Marcellus" as a plea for keeping music in the church service. The idea is not a bad one, and might prove useful in many countries.

From Berlin comes news of a movement to interest workmen in music. The three royal opera establishments are to give special performances for them, at nominal prices, the works to be chosen by the Kaiser. Chaperier was once laughed at for suggesting free seats at the Paris opera for the working-girls of Montmartre. Now he can say, "I told you so."

Another modern improvement emanating from Berlin is the idea of flashing the words of a song or play onto a transparency, for the benefit of near-sighted people or those who are hard of hearing. No more songs without words, at least in the theatres of the German capital.

Siegfried Wagner's fifth opera, "Sternengebot," has met with no better success than its predecessors. The composer wrote his own libretto, dealing with a tenth-century legend of a young man supposed to have been killed, but in reality alive, and destined to woo his would-be slayer's daughter. Both plot and music show great situations imperfectly grasped. In a recent Munich carnival, the composer was represented, in caricature, as a man in a bear's hide jumping for a laurel wreath that always eluded him. Apparently he has not grasped it yet.

A new volume of Mendelssohn's letters gives an excellent picture of his charming personality, and his dislike of excessive formality. Berlin he found none too pleasant. "Matters there depend on the Prussian official world," he wrote, "which fits to music about like a strait-jacket." In Munich, however, life was more cheerful. There he made many good friends, notably Boermann, grandfather of the renowned American pianist of that name. There were dinners at Scheidel's coffee-house; afternoon walks with beer and cheese at the farther end; impromptu musicales in the evenings, with crowds gathering outside the house to listen; and frequent *Katzenjammer*. The volume is a worthy addition to the Mendelssohn literature.

In France, the most important novelty seems to be Pierné's cantata, "Les Enfants à Bethléem." Doubtless the success of his "Children's Crusade" suggested the work, which has been well received. A "Sinfonia Sacra," by Widor, is another successful new work. The "Autumn Evening" of Sibelius, however, proved rather doleful for the pleasure-loving Parisians.

In England, the "Orchestral Rhapsody" of Delius, based on an old Lincolnshire folk-song, has received unstinted praise. In Belgium, Edgar Zinel has finished a sacred music-drama entitled "Catharina," which treats of the martyrdom of that saint in Alexandria. In Italy, Perosi adds his "Transitus Animæ" to the long list of oratorios that he has produced; while Sig. Francesco reports the discovery of an early opera by Gluck, hitherto unknown, entitled "Il Tigrane."

"I do not belong to those blind enthusiasts who call out 'splendid, wonderful!' every time they hear one of Bach's works. It is certainly clear that among these (for example the 'Lucas Passion') there must be some of less worth than others."—S. Jadasohn.

THE BENEFIT DERIVED FROM WRITING AND COPYING MUSIC.

BY WILLIAM D. ARMSTRONG.

An eminent author has said that "writing maketh an exact man," and the saying is undoubtedly true. The teacher who has had pupils who have written out harmony and counterpoint exercises will invariably find them good readers. It is well at the outset of musical study to acquire the habit of writing and copying simple pieces. Some of the most successful teachers of children begin their work with pencil and paper instead of text-books. How rarely do we hear the clefs explained in a correct manner; they are commonly called the treble and bass clefs; still, to be more explicit, they should be called the G and F clefs, the same as the old movable C clef, which is used in writing for the viola, violoncello, bassoon and trombone. Children taught to make these clef signs correctly find it much easier to learn the notes. The treble or G clef is so called because the character representing or establishing that clef is placed on the second or G line. The one note once placed, the rest are easy to name. The same is true of the bass or F clef.

Then comes the making of the notes. How few have observed that a whole note is slightly tilted to the right and a half note to the left! Further that the stems of quarter, eighth and sixteenth notes are turned down when they ascend above B in the treble and D in the bass clef, and up when below these notes.

The sharps, flats and naturals are not placed indiscriminately, but each one must be in its right place. Further, there are the marks of expression, phrasing, pedaling and fingering. If these simple details were more fully mastered there would be fewer manuscripts returned by the publisher, and the engraver would be relieved of an immense amount of trouble and worry.

The old masters copied and wrote an almost inconceivable quantity of music; both Bach and Handel attribute the trouble they had with their eyes to this fact.

Pupils should look forward to the writing of harmony exercises with enthusiasm. As a noted teacher of this subject says: "Every hour spent in the intelligent study of harmony will not only enable one to understand the fundamental principles underlying the subject of musical compositions, but will enable one to grasp the other department of music with a clearer conception and matured musicianship."

After having written through the subject of counterpoint, canon and fugue, then instrumentation and orchestration, the mind is broadened, and the ability to read becomes an easy task. In the end, one fully appreciates the patience and industry of a man who could not only compose and orchestrate the overtures and other numbers of the "Midsummer Night's Dream," but write a score of other numbers equally as difficult and lengthy.

THE VALUE OF SLOW PRACTICE.

The greatest attention should be given to slow practice, as mistakes, bad method, etc., will surely creep in the moment the entire attention is relaxed, and when the speed is increased they are all the more difficult to eliminate. No matter how many weeks or months have been continuously spent on one thing, the practice of the same on the last day should commence at as slow a speed as at first. Every motion should be exaggerated as much as possible; the fingers should be raised to their highest capacity, every motion should also be quick as a flash. As previously explained, slow practice, like a microscope, magnifies the performance many times, and exaggerations are necessary to make the proportions correct. High speed will reduce everything automatically to its proper value. But the slower the speed the greater attention necessary, as bad method, etc., is doubly insidious under these circumstances, and anything bad at one speed will get worse as the speed increases, and the only remedy will be to commence all over again at a speed slower than ever, and eliminate the difficulty. Much work is often wasted by increasing the speed before the performance is right.

"The way to study legato is to avoid all oscillation of the hand and wrist. The fingers should lock themselves to the piano close to the keys and enforce the connection of the tones among themselves."—Marmontel.

PUBLISHERS NOTES

The Presser Collection. It is, perhaps, unnecessary for us to say that the collection of Standard Studies, in book form, under the above head, is being constantly added to and increased by the addition of useful collections and compilations.

Unlike a great many other reprint editions of standard works, we have not been satisfied with picking one of the foreign editions and simply remaking it. We point with considerable pride to our editions of the following:

The Chopin Album.
The Schumann Album.
Bach's Inventions.
Der Kleine-Pischna.
Sonatina Album (Köhler).

They are the result of a comparison of all of the good editions, and of careful editing by musicians and teachers of world-wide reputation.

A complete list of "The Presser Collection" will be sent upon application. The professional discount is large, and we would ask our readers to insist upon getting our edition from whoever fills their orders. If it is not possible to obtain them from the local dealer, order direct from this house.

Music Supplies. The result of the month of March in the music business has again resumed its normal condition. This is a matter of interest to every professional. The flurry in the money market has even affected educational interests, something that panics in the past have seldom done to any appreciable extent.

If any of our subscribers are in need of a selection of music or books for any special purpose we should be glad to offer them the advantage of the most liberal and the original "On Sale" plan of sending music on selection. Settlement to be made usually at the end of the season, in June or July. Full particulars will be sent upon application.

We claim to attend to every mail order that comes to us on the day that it is received. Our stock is one of the largest in the country, our list of publications is quite exceptional from the teachers point of view. To any who are not familiar with our methods of dealing and rates we shall be very glad to send our bundle of catalogs.

We have, in addition to this first bundle of catalogs, lists and booklets covering almost every class and variety of sheet music and music books, any or all of which will be sent free upon application.

Lehmann's Violin Method. No doubt those who have subscribed in advance for Lehmann's violin work have become uneasy, but the delay is entirely unavoidable and beyond our control.

The work is about half finished, and we were in hopes that the author would send in the other half long before this, and just as soon as we have the manuscript, we will finish up the book in the greatest haste and send copies to those who have subscribed in advance. In the meantime we ask a little more patience.

March New Editions. We have reprinted during the current month several volumes of the "Standard Graded Course of Studies," by W. S. B. Mathews. It is needless perhaps for us to say anything with regard to these universally used studies. This is the original course, and the most used one, because it has the best selection and the best arrangement of such courses of studies, and it is the course after which all the others have been patterned. The complete set of ten grades will be sent to any teacher on inspection. We invite comparison with all other works of the same character.

Two other volumes reprinting are "Master Pieces for the Piano" and "The Two Pianists," a medium grade collection of piano duets. These are both of our well-known \$1.00 collections. The first is a careful selection of the most used and melodious compositions of a difficult order. All of the popular difficult compositions bound together in one volume. Its sale, for a volume of difficult pieces, has been phenomenal. We can say almost the same of the second volume, the Duet collection. This volume contains selections by Wagner, Liszt, Mendelssohn, etc., and in addition a number of compositions of a medium grade of difficulty, semi-classical, and even popular in style.

All progressive teachers find much use for both the above collections, and will receive a very large value for the price.

Music Returned Without Sender's Name.

This house, in its exceptional dealings with the profession, is particularly desirous of two things: to furnish suitable teaching material of value, and to absolutely guarantee satisfaction.

Much dissatisfaction is occasioned by the failure of our patrons to put their names and addresses upon packages of music returned to us. We are able, by giving the subject our very best attention, to identify about 50 per cent. of the packages that come to us without the name of the sender upon them.

We cannot impress upon every reader of this notice too strongly the necessity of the sender's name being written upon the outside of every package of music returned to us, whether by mail or by express.

Selected Musical Post Cards.

We have on hand the largest assortment of musical post cards in the country. The list of our different series shows a diversity and range that only careful study could secure. These cards are the very best that can be procured. They are artistic in every sense of the word and not to be confounded with ordinary souvenir cards. Imported by ourselves direct from the European publishers. They are sold at the uniform rate in series of six cards for 25 cents. Twelve cards for 50 cents.

For students in history we suggest: Great Masters (12 cards), Modern Masters (6), Opera Composers (6), Russian Composers (6), Northern Europe Composers (6), French Composers (6), and Italian Composers (6). The two series of Great Pianists (12 cards each) are of special interest to lovers of the piano. Those interested in the violin will find the great artists represented in the series. Great Violinists (6), Celebrated Violinists (6), and Renowned Violinists (6).

All of the above cards are well suited for framing. Detailed lists have ap-

peared in recent issues of THE ETUDE or will be sent free upon application.

Easter Music. The near approach of Easter Sunday accents the question of music for that occasion, and it is not necessarily too late now to add a special solo or anthem to the day's program. Year by year, Easter services everywhere take on a more distinctly musical character, the festival now practically sharing honors with Christmas itself in this respect.

Have you made your Easter program as complete and as musically devotional as possible? If not, and there is any little need not provided for, let us know, and we will quickly send a liberal assortment for inspection.

New Songs Without Words.

This is positively the last month in which this unique volume may be purchased at a nominal rate. There are very few works in which we have had so much interest as in this one. Every number of this volume is a creation, and we feel that in many respects the author has surpassed Mendelssohn, although the pieces are, in their nature, intended to be preparatory to Mendelssohn's Songs Without Words. There have been in the past a number of these printed in THE ETUDE, which have met with very great success, and no doubt the volume itself will become standard. It is one of those volumes of modern lyrics that the progressive teacher loves to place in the hands of a pupil. No pupil can pass through the study of a volume of this kind without its leaving its impress of taste and refinement on the player. This is the purpose of all good music. We should be very glad to see a very wide circulation of this volume.

Our advance price is only 30 cents, postpaid.

Pictures for the Studio.

We beg to call the attention of our readers to our varied collection of musical pictures. Pictures that appeal to the artistic eye, and that are musical in treatment, are unfortunately few in number. We are pleased to note that two of our selection have enjoyed an enormous sale. Beethoven, Adoration of Nature, struck a popular chord, and has found admirers in even far-off Tasmania and Cape Town. The portrait of Richard Wagner has also been in great demand. These pictures are the highest samples of the printer's art, and are well worthy of a prominent position in any home. Either sent to any address upon receipt of one dollar. We have a catalogue with cuts of these two pictures and other ideas for studio decoration or commencement gifts that we will send free upon application.

Velocity Studies, by Geza Horvath.

This work, announced for the first time last month, will be continued on special offer during the current month. The special idea in view in this compilation has been to prepare a set of introductory velocity studies to be used with pupils about to advance from elementary grades. The material is of the very best, and has been culled from many sources, including a number of original studies written especially for the collection. In addition to having been accepted for their technical value, the studies are all well written and interesting from a musical standpoint. This work is destined to fill an important place in the curriculum studies of pupils in the early grades.

The special introductory price dur-

ing the current month will be 20c, postpaid, if cash accompanies the order.

Commencement Programs.

Preparations for the closing exercises in colleges and schools (occasions of immense interest to students, parents, and their hosts of friends) are now well under way, and there is already much activity among teachers and pupils in selecting suitable vocal and instrumental duets, trios, quartets, etc., for the event.

For years we have made a particular specialty of supplying the wants of those who prepare musical programs of this character, and each year we have been able to add new and interesting novelties to a well-known and exceptionally well chosen assortment of appropriate selections from which innumerable successful programs have been developed. This year we are still better prepared, and are able to meet practically any kind of a want suggested by our patrons. We have special lists of music for one and two pianos, four hands, six hands, eight hands and twelve hands; also part songs and choruses for female voices, male voices and mixed voices.

All these special classes of music are cheerfully sent to teachers for examination, and are supplied, in most cases, subject to the liberal discounts applying on our own publications.

Four Hand March Album.

This will most likely be the last month for the special offer on this useful work. We have exceptional material among our publications for just such a volume, as we have published considerable music of this order and have had great success with it, and we mean to publish one of the most interesting four hand march albums that has ever been issued. We have the very best material at our command. This album will be particularly suitable for marching purposes, and we will have this in view in the selection of the compositions. Variety will not be lacking, as we will have all known styles, including the two-step, grand march and military march.

Our special offer for this entire volume is only 20 cents, delivered to you, if cash accompanies the order.

Czerny's First Piano-forte Studies Op. 599.

This volume is now in course of preparation, and will be added to the well-known Presser collection. This is a volume which is constantly in use among teachers, being one of Czerny's most elementary works. It may be used with pupils who are just past the elementary grade, the first few studies lying in the first finger position in whole and half notes, both hands in the treble clef. It contains in all 100 studies arranged progressively and covering all phases of elementary technic. Our new addition is being prepared in our usual painstaking manner, and will be found satisfactory in all respects. During the current month we are offering copies at the special introductory price of 20c, postpaid, if cash accompanies the order.

Six Poems, by E. A. MacDowell.

This collection of six pieces, comprising MacDowell's Op. 31, is now ready, and the special offer is hereby withdrawn. This splendid set of pieces represents the famous American composer at his best and should be in the hands of every pianist. Our edition has been prepared with the utmost care, and is gotten out in hand-some style. Although the work is no longer on special offer, we will be pleased to send it on examination to all who may be interested.

Sonata Album, by Kohler.

We have in press Kohler's Popular Sonata Album, Vol. 1. This volume is a standard work among almost all educators in music. It is one of the volumes that all progressive teachers use. It contains the most popular classic sonatas, the ones that are played mostly by Haydn, Mozart and Beethoven. There are fifteen sonatas in all, and the volume before me contains 172 pages. The demand among teachers for this volume is very great and this is why we have undertaken an edition of our own. We will use the celebrated Cotta edition to print from, but the selection of arrangement will be from Kohler. In this way we combine the very best. The volume no doubt will be welcomed by a great many of our active teachers. It is almost complete at the present time, and those who wish to avail themselves of the special offer will have to do so at once, as no doubt the work will be completed before another month. Our advance price is only 35c, postpaid, and there is not a single sonata in the book that the cost price is not more than we ask for the entire volume. The paper and printing and binding will be of the very best. The plates will be entirely new and we expect our edition to be equal to the very best on the market, and I am sure that our advance subscribers will not be disappointed.

Juvenile Album—Reinecke.

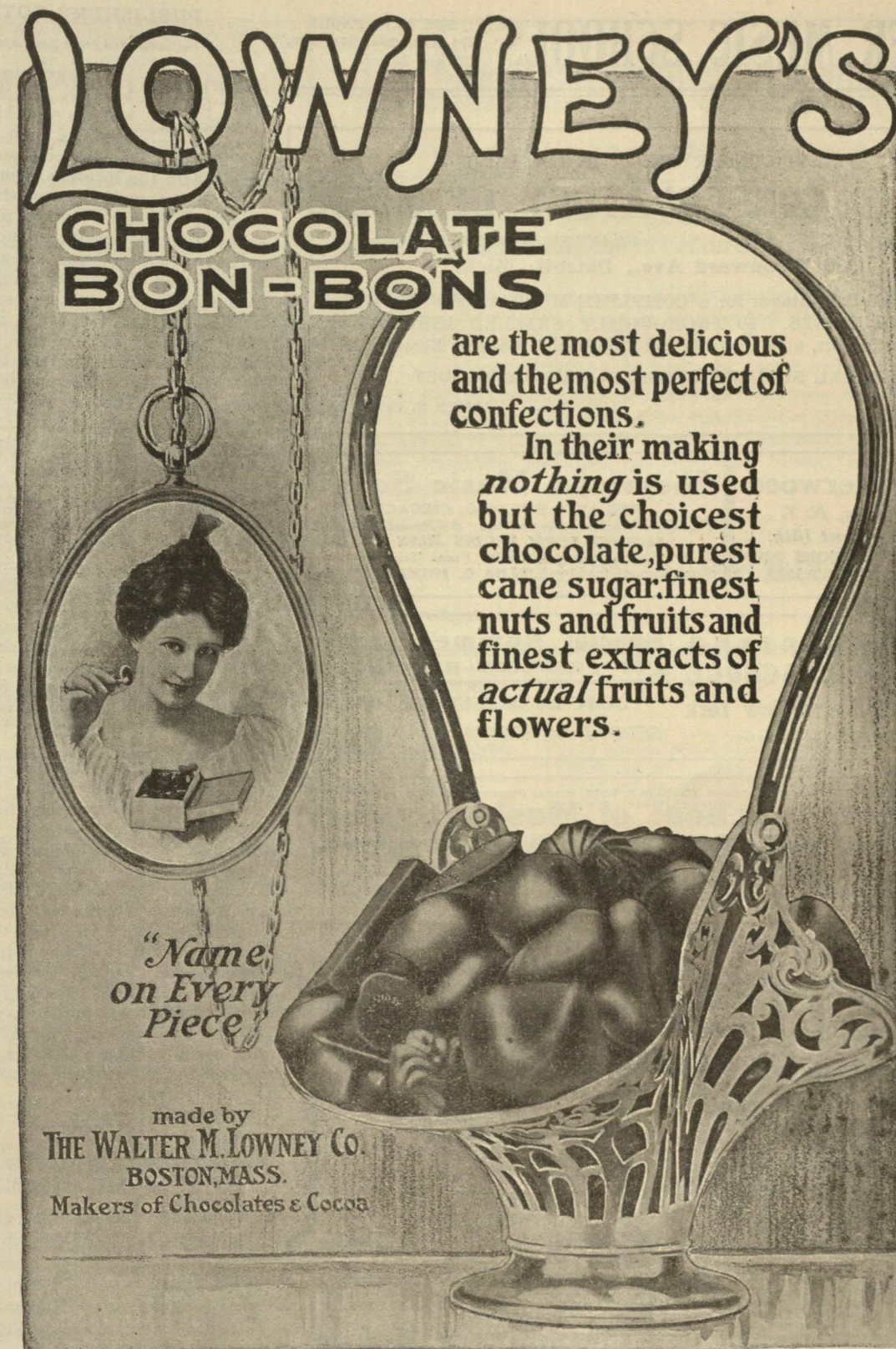
We have been fortunate in procuring from this celebrated musician a volume of extraordinary importance. It is a volume that we will rank alongside of Schumann's Album for the Young. In fact, that was the intention when Mr. Reinecke made the work. In this issue of THE ETUDE will be found two compositions taken from this volume, which will give our readers a fair idea of what they are going to get. The entire manuscript is in our possession and contains twenty numbers. These will be printed in volume form only and the entire work will be engraved before another month is passed. We particularly call attention to this work, which is not a reprint and is an entirely new work and is our sole possession. We would like to see every active teacher possess at least one volume.

The price that we are going to make for the work is only 25c. Let us have your order as early in the month as possible. This 25c. will include the postage and delivery to you.

Standard Compositions. The success of the Fourth Grade previous volumes of this series has been exceptional. The cream of our catalogue has been ransacked for material for these volumes. They are without doubt the most interesting and successful volumes of the 50-cent order of books. They are of a handy size, and are just the things to place in the hands of a pupil who is lacking in interest and needs stimulation. Every piece that is placed in this volume is very carefully selected. The book is graded and edited in the most careful manner. It will be one of a series by W. S. B. Mathews, and is intended to accompany his Standard Graded Course of Pianoforte Studies. Those who have used the previous volumes know just exactly what they are going to get. We would advise all who expect to take advantage of this offer to send in their orders during the present month, as it may be withdrawn next month.

Our advance price is 20 cents, and this includes postage.

(Continued on page 272)



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THE WORLD OF MUSIC.

At Home.

We regret exceedingly that the limitations of space prevent the insertion of many notices of musical occurrences which are only of local importance and can hardly be expected to interest readers of a magazine with a national appeal. We are glad to encourage young artists and musicians but the space at our disposal frequently makes this impossible. No consideration, advertising or otherwise, has ever influenced the reading columns of THE ETUDE.

MENDELSSOHN'S "Elijah" has recently been given by the Choral-Symphony Society of Seattle. James H. Howe, Musical director.

MR. S. L. ELMER, A. A. G. O., was the soloist at the eleventh annual of the American Guild of Organists.

The activities of Mr. Emil Liebling are by no means confined to his home city of Chicago, as he is actively engaged in the educational work of several institutions within a radius of several hundred miles of that city.

MR. E. R. KROEGER'S "Lalla Rookh" suite was recently performed by the St. Louis Symphony Society. The local critics praised the work very highly.

A most commendable educational work in the field of music is evidently being conducted at the Ypsilanti Normal College under the direction of F. W. Pease. Among the works in preparation is "Moses in Egypt."

The Cecelia Club, of Dayton, Ohio, recently gave a concert for the benefit of the Macdowell fund.

HANDEL'S "Judas Macabaeus" was recently given in Pottsville, Pa., under the direction of R. S. Hornum.

At the forty-fourth concert of the Evanston Musical Club, Dvorak's "Te Deum Laudamus Opus 103" and Brahms' "German Requiem" were given, surely a strenuous evening for both singers and auditors.

In far-off Bizbee, Arizona, there is an excellent choral club of 20 members under the direction of G. E. Krimbill. Many of the members are graduates of the Eastern universities.

The supreme court of the United States has recently decided that "perforated rolls, used in piano players, are not copies in the sense in which printed copies of a musical composition are to be regarded. It now remains for our National Congress to make laws, which will prevent the manufacturers of musical mechanical devices from preying upon the property of publishers and composers, to which they have absolutely no moral right. Judge Holmes, son of the much-loved Oliver Wendell Holmes, in rendering his decision, saw the necessity for legislation which would protect the rights of composers and publishers. His decision is in part:

"A musical composition is a rational collocation of sound apart from concepts, reduced to a tangible expression from which the collocation can be reproduced either with or without continuous human intervention. On principle anything that mechanically reproduces that collocation of sounds ought to be held a copy, or if the statute is too narrow, ought to be made so by a further act, except so far as some extraneous consideration of policy may oppose."

At the Midwinter Festival given by the Senior Choral Club, of Potsdam, N. Y. (Miss Julia E. Crane, conductor), a fine song recital and a concert, which included a performance of Rossini's "Stabat Mater," were given.

DR. FRANK W. CHASE played at the inaugural concert of the new Austin Organ recently installed in the First Presbyterian Church of Seattle, Washington.

MR. N. J. COREY, Edmond Lichtenstein and Mrs. Alice Calder Leonard recently gave a recital in Detroit. Among the many well chosen numbers were Saint-Saens' Violin and Piano Sonata in D Minor and the Wagner-Liszt "Tristan and Isolde."

THE Fourteenth Annual South Atlantic States Music Festival will be given at Spartanburg, S. C., on Wednesday, Thursday and Friday, April 29, 30, and May 1, 1908, under exceptionally attractive conditions. The Auditorium has been enlarged to seat 2,500 people. Among the attractions are: New York Symphony Orchestra, 50 men, Walter Damrosch, conductor; Converse College Choral Society, 200 voices, Arthur L. Manchester, conductor.

MISS BESSIE ABBOTT has returned to the cast of the Metropolitan Opera House in New York.

The first American performance of Debussy's "Pelleas et Melisande" was given in New York at the Manhattan Opera House, on February 19th. Strangely enough the performance of this extremely exotic music, which is founded upon Maeterlinck's symbolistic and weird medieval drama, was received with great favor not only by the critics but also by the public.

SIGNOR GATTI-CAZZAZZA, who is to assume the general directorship of the Metropolitan Opera House next season, achieved much renown as an engineer prior to his appointment as the director of the opera house in Milan known as "La Scala."

It is said that the management of the Metropolitan Opera House of New York contemplate giving two performances of Opera in English next year.

CARL POHLIG and several members of the Philadelphia Orchestra were severely injured in a railroad accident in February.

MIGNON NEVADA, a daughter of Mme. Emma Nevada, has recently made her debut in Rome, Italy, as "Rosina" in Rossini's "Barber of Seville." Patti and Mary Anderson journeyed to Rome to attend the debut of the daughter of their old friend.

MR. WALTER SPRY, of Chicago, has recently given some highly successful pianoforte recitals in the South.

CHALIAPINE, the giant Russian basso who has been appearing at the Metropolitan Opera House this season, did not receive the criticisms of the New York critics with very good grace. When leaving for his European home he said, "New York is a vast seething inferno of business. People are so tired when they get through with their work that they don't want to go to the opera. They don't want to study. They want to listen forever to 'Faust' and 'Lucia.'"

THE death of Dennis O'Sullivan, the Irish singer, in Cincinnati, is greatly regretted in England where he was best known. He created the name part in Sir Charles Stanger's "Shamus O'Brien" some years ago and was a singer of excellent taste and training.

A PERFORMANCE of "Job," the oratorio by the American composer, Frederick S. Converse, was successfully given in Boston by the St. Cecilia Society.

MR. WALTER DAMROSCH has given Tschalkowsky's Opera "Eugene Onegin" in concert form in New York. Mr. Reginald de Koven, critic of the New York World, gives rather enthusiastic reports of the experiment. He says, "Here we have none of the great Tschalkowsky of the Symphonies."

CHARPENTIER'S "Louise," with Mary Garden as soloist and the phenomenal success of Mme. Luisa Tetrazzini, at the Manhattan Opera House, have brought great praise to Oscar Hammerstein for his keen foresight in procuring such attractions.

HEINRICH CONRAD has resigned from his position as director of the Metropolitan Opera House Company. His resignation will take effect at the end of the present season. His successor it is said will be Arturo Toscanini, who is the Milan Opera House. La Scala, New York has a penchant for melody; that even the greatness of the German operas, with their wonderful orchestral dramatic and contrapuntal effects, have not been able to overcome.

A NEW trio has been organized in New York City, the members of which are the well-known concert pianist, Paolo Gallico, Alexander Sastavsky, violinist and Henry Bransen, cellist. The trio is to be called the "New York Trio" and considering the present cosmopolitan condition of the great American metropolis; this Austrian, Danish, Russian combination may be said to have selected a representative name. All are artists of acknowledged attainments and the organization should be successful.

By the failure of the "New Amsterdam" bank in New York City many Grand Opera artists lost heavily. Caruso alone was said to have had \$40,000 on deposit. The bank was located in the building of the Metropolitan Opera House.

Abroad.

HERMAN WETZLER, formerly of New York, but now director of the Hamburg Philharmonic Society, recently gave a highly successful concert in St. Petersburg, Russia, at which Leopold Godowsky played the G Major Concerto of Beethoven.

LONDON has recently experienced something that has been given the incongruous title of "Illuminated Symphony"—an orchestral composition entitled "Apollo and the Seaman," by Joseph Holbrooke, said to have been inspired by a poem of the same name. This was given in Queen's Hall, in the great English capital, by a large orchestra, and during the performance the words of the poem were thrown upon a screen by a stereopticon. The London papers describe the experiment as "distinctly non-successful."

MAX PAYER has recently been giving a series of recitals in Stuttgart at which all of the Beethoven Sonatas were played. Von Bülow and others have performed a similar feat, when, to say nothing of the tremendous demands upon the player's musicianship, is a somewhat remarkable exhibition of what the human memory is capable of encompassing.

WILLIAM S. GILBERT, to whom a large share of the enormous success of the famous Gilbert and Sullivan comic operas was due, has recently been knighted, as was his famous confrere, Sir Arthur Sullivan. The wit of "Sir William" is renowned, as is well known to all who have read the "Bab Ballads." He was skilled as a playwright long before the production of the famous operas, but the high standard he set in writing "The Mikado," "Pinafore," "The Pirates of Penzance" and "Trial by Jury" had an effect upon all stage productions of this kind given in recent years.

AN English musical paper announces an instrument of recent manufacture, which resembled the pianoforte in that it has a "keyboard and touch exactly like a good piano." The point of difference is that instead of wires there is a series of steel forks used as tone producers. We imagine that this must be similar to the forks used in the old-fashioned Swiss music boxes of our childhood days. The compass of the instrument is five octaves, and one remarkable feature claimed by the manufacturer is that it is never out of tune and that no tuning is ever required. The cost of the instrument is only \$10, or \$50.

GEORGE SCHUMANN is now engaged upon a work for orchestra, vocal solo and chorus, to be entitled "Ruth."

IN Munich a performance was given, towards the end of December, of Liszt's "Requiem" for solo, chorus and organ. It was written at Rome about forty years ago, the immediate cause of its composition being the death of Liszt's mother in 1806. It was first produced in 1871 in the University Church at Jena, in memory of German soldiers who had perished during the Franco-German war, while fifteen years later (September 9, 1886) it was given in the Paulinerkirche, Leipzig, in memory of the composer himself, who had departed this life only a short time previously.

A TEACHER of the pianoforte in Nürnberg has bequeathed the sum of £2,800 for a monument to be erected in that city to Beethoven.

It appears that even the intellectual attainments, international experience and broad culture of a man of the type of Vincent d'Indy, one of the foremost French composers of the day, are no insurance against the subtle charms of the French duel, which our own Mark Twain, long ago, imitatively described. A report from Paris has it that M. d'Indy and one M. Bois, who disputed M. d'Indy's opinion as to the proper character of the Grand Opera in Paris, met one morning in a sequestered part of the city and, separated by the conventional twenty-five paces, discharged their weapons, punctured the eardrums of each other, and thus wiped out their grievances. The duel was evidently sparsely attended, as no one was injured.

EDWARD ELGAR's compositions are said to be meeting with great favor in Germany.

THE Russian "St. Petersburg Society of Music" is said to have reimbursed Elgar to the extent of \$15,000 for the loss of his valuable violin by theft while on a concert tour in that country.

"GOTTESÄMMERUNG" and "Das Rheingold" have never yet been performed at the Grand Opera, Paris. The new directors announce that they will bring out the former.

AN unknown opera of Christopher Gluck is said to have recently been discovered in the archives of the famous musical library possessed by the Accademia St. Cecilia.

It is reported that Engelbert Humperdinck is engaged upon an opera founded upon the fair comedy of Ernest Rosmer, entitled "The Children of the East."

MORITZ MOSKOWSKI, after an absence of eight years, has recently conducted a concert of his own compositions in London.

GUSTAVE CHARPENTIER, whose opera "Louise" has created a world sensation, is now engaged upon a new opera.

JOHN BRINSMEAD, the famous English piano manufacturer, recently died in London at the age of ninety-three. Aside from his importance in the musical world he and his wife, whose death preceded that of Brinsmead by only six weeks, had the unique distinction of being the oldest couple in England. Brinsmead was the inventor of many of the most important improvements which have made the piano what it is. He had received many royal distinctions. To celebrate the 70th anniversary of his marriage he inaugurated a savings fund among his workmen whereby they receive interest upon their deposits and a bonus of from 50 to 100 per cent. annually—a very practical philanthropy.

MME. MARCELLA SEMBRICH celebrated her fiftieth birthday on February 15th last.

THE artists engaged for the coming season at the Covent Garden Opera House (London) are: Knote, Jörn, Cornelius, Van Rooy, Whithill, Knipfer, Journet, McCormack, Scott, Sammarco, Bonel, Melba, Tetrazzini, Bestinn, Rische-Budor, Mady-Lunn, Mary-Lynn Gay, Gulbranson, Edyth Walker and Deryene.

ALFRED HERTZ, for six years conductor of the Metropolitan Opera House in New York, has resigned and returned to Germany. Hertz leaves a record in America for faithful service and versatility that might be envied by many European conductors.

LUDWIG SCHYTTÉ has recently accepted a position in the Stern Conservatory of Berlin.

WALKING FOR MUSIC TEACHERS.

MUSICIANS, especially music teachers, lead lives often actually more confining than those of prisoners in State institutions, who are compelled to take a certain amount of our-door exercise daily in order to lessen the possibility of sickness and consequent expense for medical attention. Many teachers sit faithfully beside a piano day after day, week after week, rarely giving themselves time for meals, let alone physical exercise and fresh air. Commendable as is great enthusiasm and devotion to duty, the teacher must not fail to recognize that in serving the pupil, quality of intellectual effort is more important than the length of time devoted to the lesson.

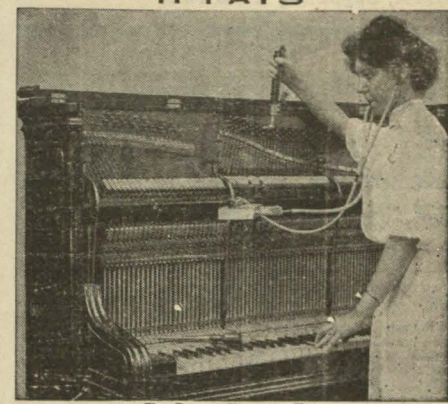
If you find that your lessons are beginning to pall upon you; if you find that you are making biting criticisms of trifling errors instead of assisting the pupil to correct them; if you find that it has become in the least difficult to make your meaning clear, it is not improbable that your circulation needs the stimulation of exercise and your blood needs oxygenation. Then is the time to slip out and take a short walk, if only five minutes in duration. It will raise the value of your instruction to a degree that will far more than recompense your pupil for the loss of a few minutes. Any sensible pupil will appreciate this and will not hesitate to encourage you to take such a needed relaxation. A change of scene for a few minutes and a short communion with the sun and the atmosphere are frequently more beneficial to the teacher than the rest to be secured by reclining.

Many of the great composers were inveterate walkers. Beethoven's case is now a historical one. The writer knows of an "Ausflug Gesellschaft," or "Walking Club," the members of which are almost all teachers in a great German conservatory. The members make it a practice to walk for two hours every day. On Sunday it was their custom to spend at least eight hours in the open. Rain rarely interfered with these walks, and when the roads were so muddy that they became almost impassable, this picturesque group could be seen tramping along, laughing and frequently singing snatches of melodies, ranging from Palestrina to Richard Strauss. The confinement of teaching had no horrors for these men. Almost every one of them was hale and hearty.

Teachers should give the matter of walking earnest consideration. There is no better tonic for tired nerves, exhausted patience or mutilated dispositions. A writer in the *Puritan Magazine* makes the following pointed remarks apropos the benefits to be derived from a walk:

"There's nothing like out-of-doors to drive the blue devils away, to make up for something one has lost, to make up for something one has never had. When I am tired, I go for a long car-ride on the gripman's special. When I think my family is disagreeable, I go for a walk. When I know I am disagreeable, I go for a walk. When my friends omit to send me invitations, I go for a walk. When my clothes look timeworn and discouraged, I go for a walk. When my favorite players are in town and the prices to see them correspond to my desire to see them, I go for a walk. When ermine is the only fur worn, I go for a walk. When my late sweetheart decided it was the other girl after all, I stayed at home in a dark room and cried for a while. But afterwards I got up, and I went for a walk. And now it is all right."

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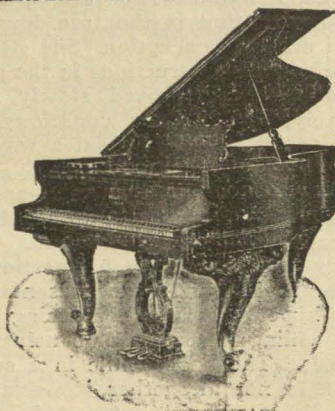
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A Royal Joke.

THE story is told of a royal joke addressed to the celebrated composer Fux, the author of the famous "Gradus ad Parnassum," who held the post of kapellmeister at Vienna under three emperors—Leopold, Joseph I, and Charles VI—all three excellent musicians.

The last-named did not scorn to sometimes take a place in the orchestra, or to accompany on the piano such-and-such a singer at a court concert. He had commanded Fux to prepare music for an opera entitled "Eliza," intended for performance on the birthday anniversary of his aunt the Archduchess. At the third performance his fancy led the Emperor to take the place of the kapellmeister and conduct the work. Fux, seated by his side, turned over the pages.

At a certain moment, when a real difficulty was threatening, the King got himself clear so cleverly that, in spite of the rules of etiquette, Fux could not restrain a resounding "Bravo!" Then, bending towards his royal master, he said, "Upon my word, sire, you would make a splendid kapellmeister." "Yes," replied the Emperor, smiling, "I know I should; but I would just as lieve be Emperor."

The Prima Donna's Age.

"Speaking of birthdays," said Mario Ancona, reflectively, the other day, "I made my London debut fifteen years ago in a Covent Garden presentation whereof the prima donna was a charming artist some years older than I."

"Last season I celebrated my forty-second birthday, and the very next day the same prima donna completed her thirty-seventh year."

Many funny requests come to Sousa, the March King, but he has received nothing more remarkable than some of the requests for encores.

For example, Mr. Sousa delights to tell of the society woman who asked for the "Tannhauser Overture." Another requested the opera "Martha," by Sullivan; but the climax came in New England last spring, when, in a small town where he was to play in the evening, Sousa was handed a card on which "Music Lover" asked in the following polite words: "May I ask you, please, to play as an encore some time during the evening the 'Ninth Symphony'?"

Mr. Stoplate—"That song always moves me."

Miss Tersleep—"If I'd known that, I'd have sung it an hour ago."—*Cleveland Leader*.

A Paris paper says: "It is now a scientifically proven fact that music exercises a great influence on the growth of the hair. It is with good reason that great musicians, such as Paganini, Liszt and Paderewski, are represented with a growth of hair which Absalom might have envied."

"Science has proven that stringed instruments have a favorable influence on the growth of the hair, while brass instruments are in the opposite direction. Every one has probably observed that a bald violinist is as rare as a bald horn player is common. Wood instruments, such as the flute, seem to have no pronounced influence either way."

Son—"Pop, what is oblivion?"

Pop (who knows)—"Being married to a prima donna."

After a short meeting a little singing was indulged in by some of the members of a social gathering, and half way down the program the name of Miss Augusta Brown figured.

Alas, however, when the time came for her to appear a messenger arrived to say that the lady was suffering from a very bad cold, and therefore the chairman had to excuse her to the audience.

"Ladies and gentlemen," he said, "I have to announce that Miss Brown will be unable to sing, as announced, and therefore Mr. Green will give us 'A Song of Thanksgiving.'"—*Pittsburg Bulletin*.

A former baritone of the old Bostonian Opera Company is in a Minneapolis jail, accused of forgery. A false note, apparently.—*Tacoma News*.

Publisher—"So this composition is absolutely original with you?"

Composer—"It is."

Publisher—"Well, now, isn't that interesting? For years and years I have wished that some day I could see the originator of that tune."

Gounod, who, as many Americans know, had a keen sense of fun, was once overwhelmed by the enthusiasm of a young music-mad English girl who had been presented to him.

"Oh, I am lost for words to express my admiration for the great composer of 'Faust,'" she said. "Inspired musician, genius, mighty master, what shall I call you?"

Gounod interrupted her by patting her gently on the head.

"Throw your arms round my neck," he gayly advised, "and call me your little rabbit."—*Youth's Companion*.

Tom (at the musicale)—"Don't you think Miss Screecher sings with considerable feeling?"

Jack—"Not so I can notice it. If she had any feeling for the rest of us she wouldn't sing at all."—*Chicago Daily News*.

"I suppose to educate your daughter in music costs a great deal of money?" "Yes, but she's brought it all back for me."

"Indeed!"

"Yes; I'd been trying to buy out my next neighbor at half price for years, and could never bring him to terms until she came home."—*The Sacred Heart Review*.

Hogan—"Have ye hear-rd me daughter Mona sing lately?"

Dugan—"Both lately an' earlier, be-dad! 'Tis th' fine instrumental music she do make."

Hogan—"Ye ignoramus. Shure, singin' ain't instrumental music!"

Dugan—"Begorry, thin, Keegan towld me it wuz instrumental in causin' him t' move two blocks away from yer house!"

She (at the musicale)—"Miss Screecher sings with wonderful realism, don't you think so?"

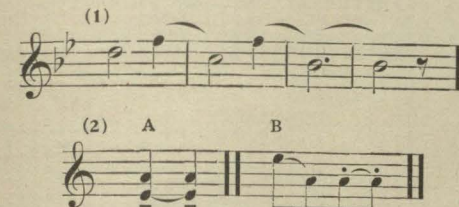
He—"Yes; you can almost see the crack in her voice."

TEACHERS' ROUND TABLE.

(Continued from page 233.)

"The slurs in the following passage are troubling me. Theory books say that when a slur is placed over two notes on different degrees of the staff, the first note is accented and the second is to be taken off lightly. But here F, a quarter note, goes to C, a half note, and again to B flat, a dotted half tied to a half. How is such a passage to be played?"

"In the second example there is a slur joining two notes on the same degree of the staff, which would be a tie were it not for the accent strokes in A and the staccato dots in B. Would it be treated simply as a legato slur in each case?"



Your theory books should also tell you that when the slur joins a shorter note to a succeeding longer one, on different degrees of the staff, that only that part of the rule which pertains to the accenting of the first note holds good. The second note is only shortened sufficiently to separate it from the next. The two-note phrases should thus be so played as to seem like clearly separated words of two syllables.

In your second example neither case is a legato slur. The first measure is an example of marcato touch, and in most cases should be played with the down arm touch. The second measure is the non-legato touch, and the notes should be played with the hand touch. Observe that if a tone of longer value were desired in either case a tie would not be written. A tie should be used only when impossible to represent the time value desired in any other way. In the first case a half note would have been written. A tie is not used on two notes of equal value unless the measure bar comes between the two, or one or both of them are members of groups of notes. In the second measure of your example a quarter note would have been written, not two-eighths tied for that amount of time value.

"REMODELING THE OLD TEACHER'S WORK; HOW GREAT TACT SHOULD BE USED IN MAKING CHANGES."

BY JO. SHIPLEY WATSON.

GIVING lessons is like walking a tight wire, so constant is the care required. There must be a nice adjustment, calmness, poise and assurance. Like athletes, we must keep in condition, for a lesson is full of surprises and alongside of our knowledge of music it is necessary to have a store of general information that can be seized upon and used at the instant. A pupil seldom forgets a point that has been illustrated with a bit of history, a story or a quotation, and the skill and certainty with which we make the application is as essential as the physical and thinking parts of key fitting and note reading. It is as necessary to know people as it is to know notes, there is as much expertness required in dealing with them as we use in a glissando. The fact is, every teacher has to acquire his experience in his own way.

When we go away to study we are shown how to take chords, do octaves and runs and a great deal for which we paid six dollars per thirty minutes is absolutely useless to us when we return. We cannot copy our teacher's pose nor his prices and the fascination of imitating him leads us into all sorts of temptation. We must not laugh sarcastically at a blundering pupil, we cannot look nonchalantly out of the window when Helen's mother pays her bill, nor is it advisable to hit the piano a vigorous thump and shout; even the chords, octaves and glissandi have to be made over into plain everyday material before we can use them. The young teacher takes his most valuable and unforgettable lessons at home in his own studio. If you have ideas express them, do not waver. Do something. "The great test of what a man can do must be what a man does." A lesson is the summing up of a countless number of things many of which we have to learn by ourselves. We do not have to seek our adventures, they come to us.

Sarah was sixteen, pretty and petulant, with incredible notions and amazing theories; she was clever and musical with an aversion to memorizing

that kept us constantly at odds. "I just can't memorize that old thing," said Sarah, and she threw her music roll into the chair with energy enough to break the strap. "Ethel can't memorize either, and her teacher said it's because all her talent goes to velocity." She looked at me inquiringly and added with conviction, "I play faster than Ethel."

Sarah and Ethel were chums, but their teachers were so unchummy that they dodged round corners to escape each other. Sarah's teacher had a mind on fire for new things. Ethel's teacher had ideas that centered round a method long since defunct. Nevertheless, Sarah's teacher feared that method, it possessed qualities that were very convincing to doubtful Sarahs; besides, the teacher of it had that pronounced social gift of knowing intimately every mother, child and baby in the village, of calling frequently and of introducing method, talent and little fingers into every-day conversation. When Sarah quoted her on memorizing, her teacher choked down three spluttering words, "Nonsense, sheer nonsense! 'Well, that's what Ethel said, anyway,' and Sarah undid her music roll and bent back Schumann's 'Fantasistücke' with a twist that settled the matter.

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The lesson was unusually silent. "Warum" was played with eyes riveted upon the page, and the artful Sarah seemed to glory in her inability to take them off. At the end she called it "a crazy piece," and to her teacher it was one broad smudge of ugliness. "It is different, I'll admit. Schumann had a different way of saying things and 'Warum' is such a characteristic bit of Schumann country suppose we get behind the printed symbols and re-discover it for ourselves. When our grandfathers came out into the West they didn't fly into it on a home-seekers' excursion with a return ticket if they didn't like it. They came in an ox team and blazed their own trails. They came, too, with the purpose of staying and making of it the most glorious place on earth. We have gone too far to turn back; let us do some pioneering in 'Warum' and make it the best thing we have ever done." And Sarah, with a resigned air of being bored, readjusted her side combs and lifted up her eyes to a picture of "Prayers in the Bach Family."

"Pioneers mark the water-course and follow them," I continued. "Let us mark the melody course in 'Warum' and follow it. Here in the first four measures we find it in the form of a question, embedded in a half-lit background, not a bold question that shouts for joy but a wistful one that pleads. It forces us to put our ear down close and listen. The answer, indefinite and vague (measures five, six and seven), scarcely pierces the obscuring gloom, like the sun shining through the pale caressing light of morning." The piano stool wiggled. I glanced up to see Sarah looking gravely at her music. "You can't see the whole of it at first, it is only by listening very deep that you get into the picture at all, for it is the very essence of a question, so subtle, so fine, yet so simple and tender that we are at a loss to know just what it means. We ask it when shadows tremble on the grass, when reflections glimmer on smooth ponds, when clouds turn gold at sunset." "Is this it?" Sarah asked, playing the first four measures, wholly forgetful of the notes, "Yes, that is the first melody course and at measure five we dip down into the second."

"The pioneer is a close observer," I went on. "His perceptions are singularly acute, he is arrested by the least disturbance. In measure seven another path crosses our trail." "Oh," said Sarah, playing the next six measures, "it's this jumbled-up part." "Not jumbled exactly. These short waving melodies represent a changing mood, as though a light breeze stirred the mazes of foliage. There is an indescribable pathos about these six measures, a repression of feeling that gradually subsides into the impalpable question ending with measure sixteen." We were now at measure seventeen. I was aware that Sarah had been playing the different phrases without her notes. I did not remind her; had I done so there would have been rebellion at once. "These 'Fantasistücke,' Sarah, are real love letters in music written for Anna Robina Laidlow, whose friendship Schumann enjoyed in Leipzig. They describe the whole romantic history of their beautiful walks through the Rosenthal outside the town." And it was this bit of romance that finally won the susceptible Sarah and turned her into a willing party "a trois" with Robert Schumann and Anna Laidlow. We talked and played on to the end. The lesson

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was a success, and the secret of it had been that we had both "let go;" there was naturalness and earnestness in all that we had done, an obliteration of self and an entire absence of pedantic routine. In his anxiety to make things go a teacher will often overdo it, and in driving in a point he not infrequently drives out a pupil.

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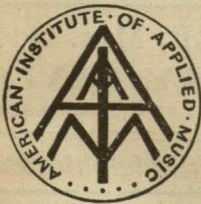
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