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Winton J. Baltzell

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## THE ETUDE.

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The moss-grown bucket has become a dear image to those who love the poetry of tender sentiment; the mossy rock is an object of beauty to the nature-lover; but the log with a fine, spongy overcoat of green fungus is an impressive metaphor of decay.

College students have a slang phrase which is so good that it ought to be admitted into the royal family of good English. A rustic with ignorance, curiosity, and self-satisfaction oozing from every pore is a moss-back. The musician can not afford to have any moss upon him, either of the green variety which adorns the log or those depositing in sluggish waters, or of that gray, venereal variety which hangs its flapping banners upon the cypress trees of the Southern bayon. Music moss, the feeling of "know it all," whether it be of the fresh green species which says "I have just learned the whole subject of music," or of the dry, gray species which says "I learned the entire art of music forty years ago," is proof positive of death, the onward and visible sign of inward and spiritual decay.

When ever a fungus fastens upon any living organism, plant or animal, it begins at once to sap the life. The healthy plant is in as steady a process of change as an animal, as a flame. The modest roots hide themselves in the ground, but search with diligence in all directions for new substance for the plant; the stout stalk stands up bravely and asserts the true worth of the plant; and the expanded flower smiles and utters the joy of the life of the plant.

In this let us read a symbol of the musician's life. Deep below the surface, and far out of sight, ramify his studious thoughts; in the sacred hours of self-communion he is modest as a child; in business hours, when battling with the world for the outward advantage which is expressed in terms of money, he is positive, aggressive, persistent with the ruler persistence of commercial life; and, again, in the free, sweet amenities of social life, he is a glad, happy, communicative being, rejoicing to feel himself a part of a universe so wonderful as this in which God has placed us.

The musician, by his birthright, should be one of the very brightest, quickest, and most quiveringly alive of intelligences. The dew-drop upon the morning flower, distilled out of the air, resting upon earth, yet flashing with all the brilliancy of the sun whose form it reproduces in little, is the metaphor of the musician who

apprehends the loveliness of his function in the universe.

Poets and novelists, as a rule, have understood musicians but vaguely, and George Eliot, who, being herself a good pianist, did better than any one else, has given us in the character of Herr Klesmer in "Middlemarch" a noble and correct portrait. Although it contains just a suggestion of satire, nevertheless the fine rage of Klesmer at being patronized by the parliamentarian is really superb, and should be emulated, at the right time, by every sincere musician.

RUBATO TEMPO means "robbed time." One note is shortened that a little too much time may be given to some other note. It is the highest grace of performance, and its greatest peril. It is, in truth, a snare to the unwary. It is not rhythmical snatching, but, on the contrary, it is that highest expression of law in which government is least manifested because most obeyed. It was Chopin whose music made rubato playing the rage, for the simple reason that his music is surpassingly beautiful, and it contains the rubato tempo as the palchouli perfume. The rubato is as vague, sweet, illusory, and perfumy as the fragrance in the atmosphere of June. It consists of extremely slight deviations from strict beating, every one of them must be accounted for and compensated for as severely as the proverbial laws of the Medes and Persians. Many a poor tyro, however, makes the accelerations and ritardos of the rubato is compounded of nothing but a distressing and irritating series of slight, sudden jerks. With them the performer acquires of definite kinds, and put up in very definite amounts, like the artificial perfumes of the druggist—not like the fresh, tantalizing bewitchment of spring odors.

It has been said that the American has an irresistible inclination to organize. If a small body of Americans meet in any quarter of the globe, they are sure to find some point of union upon which to form an organization. It is certain, however, that while American musicians have displayed this characteristic, the results have been disappointing. The thought arises whether the co-operation of every individual member, which organization implies, has not been more apparent than real in the case of many musical organizations. It is not amiss to say that real co-operation develops power, and to urge our brethren to keep this fact prominently before them in their efforts to induce solidarity of effort in any community.

MUCH is written about memorizing music and never playing from notes before an audience. Many teachers require their pupils to memorize all or nearly all of their pieces. There are two sides to the subject.

When memorizing, there is an intensity of musical feeling, a mental and musical force of thought that helps to impress the musical content into the player. This tends toward a finer and more effective expression, provided toward a finer and more effective expression, provided this latter is memorized as well as the notes. There, however, some players with so fine a musical organization, that it always expresses itself with emotional fervor, but the great majority of pupils must also memorize interpretation as well as notes. Every careful observer has noted the great amount of expressionless playing that pupils do when playing from memory.

Nearly all play in false time, with incorrect notes, at too rapid a tempo, and at an irregular speed until they have memorized the expression and style. Then, too, repose and certainty of feeling must be worked into a piece by memory, for if the piece has been practiced at a tempo that caused halting and a fear of "impending disaster," this feeling of uncertainty becomes a fixed part of the piece. An occasional playing up to the correct tempo should be attempted, but the greater part of the practice must be of the painstaking, slow and sure kind, all within a tempo that secures repose. Pieces memorized under the foregoing conditions can be easily played in an effective manner.

It is a common assertion that good taste is the final arbiter in the case of a controversy concerning good and bad in music. If this be so it clearly shows the point toward which all earnest musicians should direct their energies—that is, to accustom all persons to judge in music according to the same principles which govern in other conditions, and not to allow themselves to be swayed by a popular acclaim which often rests on a unstable basis.

"THERE is too much talk about methods," say some. This may be true. Method alone will not bring artistic results. The great teacher may not have an ironclad "method" which he uses with all, but it is safe to say that every successful teacher follows some well-defined principles which have the force of what many people call a "method." Good teachers and good methods imply each other; the one is inseparable from the other.

THOUSANDS of teachers know enough about fine playing to make really first-class teachers if they only knew it a little harder—that is, if they had their knowledge so settled in their mentality as to make of it a settled conviction and an active working force. They know that pupils are not phrasing right, that they are using a poor touch, and what the right touch should be, and that their scale-playing might be greatly improved in certain particulars; but with all this, the teachers do not consider these details seriously enough to become convinced in their own minds of the necessity of making this knowledge a working knowledge. But, after all, perhaps many times it is indolence on the teacher's part that makes him fall short of his best work. The present writer has repeatedly seen young teachers whom he knew to be qualified for good work fall short of it, and then later find them taking a summer course of study and getting these self-same ideas more deeply in mind, deeply enough to become a settled conviction, to feel that they were the things that they must make pupils do. After that these young teachers did much superior work. Really knowing or more, perhaps, but knowing it as a settled conviction.

THE Greeks are said to have pictured the god of Opportunity as having a forelock protruding over his brow, but as being otherwise bald. That was for facility in grasping the "god" as he came, but to show the impossibility of seizing him once he had passed. In no part of our daily work is there so much lost opportunity as in not doing things when the opportunity presents itself, and this arises from not having a time to do a thing and not doing it at its own time. Applying this



MUSICAL ITEMS

A BERLIN composer has arranged a musical liturgy to be used in cremation services.

ARTHUR FREIDHEIM has been secured as a teacher by the Director of the Chicago Musical College.

THE College of Music of Cincinnati has added to the curriculum a course of lectures on the vocal organs.

WAGNER's "Meisteringer" has been given in La Scala, Milan. Shades of Rossini, Donizetti, and Bellini!

The third generation of the Strauss family has written an operetta called "Cat and Mouse." It was well received.

THE mental trouble which clouded the last years of Robert Schumann's life descended to his son, who died recently in a private asylum in Germany.

THE Brussels Conservatoire will soon print a catalogue of its musical library, which contains over 12,000 volumes, including some 800 orchestral scores.

FRAU CORINA WAGNER, the widow of the great composer, is reported ill of pneumonia at Vienna, although later advices indicate that she will recover.

ONET GEZU ZUCCHI, the one-armed pianist, has met with success in composition. His opera "Meister Roland" has been put on the boards at Endrapes.

WIRTH wrote to a friend that the four sacred pieces brought out last year would form his last work in the way of composition, and that he had "nothing further to say."

AMALIE JOACHIM, wife of the great violinist, died during the past month. She was at one time a popular operatic and concert singer. She visited the United States in 1863.

AN English firm of piano-makers has put on the market a grand piano with the best side on the left of the instrument, so as to suit rooms which are not adapted to the usual shape.

It has been discovered that the original home of Beethoven's ancestors was Mechen, and that Antwerp and the vicinity are full of Beethovens, just as Germany has many Schillers and Wagners.

MASCAGNI has been made Director of the Rossini Conservatory at Pesaro, Italy. The great composer left \$80,000 to the city, his birthplace, and the conservatory was erected as a memorial.

MR. HENRY E. KREIBEL, the well-known critic and writer, has prepared exhaustive analyses and annotations for the programs of Emil Sauer. They are exceedingly valuable to students.

EMILIKS PACINI, who died a short time ago in Paris, at the age of eighty-seven, was an intimate friend of Rossini and Meyerbeer. He translated "Der Freischutz" from German into French.

A NEW York paper says that Josef Hofmann receives but about one per cent. of the money he earns, his father retaining the remainder. He must be as little of a business man as he is great as a pianist.

WHEN Mascagni's "Cavalleria Rusticana" was first brought out, the prices were \$1.25 for orchestra seats, \$5.00 for boxes. When his last work was given the prices at the first-night performance were \$10 and \$125.

"WERNER'S MAGAZINE" for February contains an interesting interview with Mr. H. W. Greene, editor of the Vocal Department of THE ETUDE, one of a series of articles on the leading vocal teachers of New York City.

BAKHUSMETSKY, the Russian composer, is to give

concerts in England. Grieg met with great success in his tour in England last year, and other composers, no doubt, find it advantageous to make these playing tours.

A TRAVELER recently returned from the Orient says: "The women in the highest circles of Japan are extremely fond of the piano, and this instrument, almost always of American make, is found in nearly every home."

By a recent decision of the highest court of Austria, Brahms' last will is held to be invalid, as the composer had neglected to put his signature to it. This will gave the bulk of his property to the Vienna Society of the Friends of Music.

"HARPER'S WEEKLY" will contain a music department, under the editorial supervision of Mr. E. Irenicus Stevenson, who has hitherto looked after that department for "The Independent," occasionally contributing to the former journal.

AN English inventor has taken out a patent for a mechanism which can be attached to the action of a piano, and, by shifting it to either side of the wires, which remain stationary, makes it possible to transpose music higher or lower.

A YOUNG French cellist, Paul Berastine, twelve years old, was well received in Berlin. The critics acknowledge his talent, but advise that he be kept away from the concert stage for several years, like Jean Gerary, the famous young 'cellist.

ONE of the Abbé Frosoli's oratorios, which have been so enthusiastically received in Italy, is to be given at the next Norwich, Eng., festival. Some of our American choral societies should get copies of "The Passion of Christ" for use in the festivals next fall.

AN exertion was issued by the Sheriff of Queens County, N. Y., against The Virgil Practice Clavier Company. While the clavier sold largely in schools and other institutions of music, public opinion was divided. The concern is understood to be heavily indebted.

PROFESSOR H. W. PARKER, of Yale University, raised quite a storm in church and choir circles by his recent strong condemnation of the new Episcopal hymnal. "The ancient tunes are dry, but they keep well," he said. "The modern tunes are not dry, but they fail to keep."

SOME musical artists are rich in names. According to one of our exchanges, Marcella Sembrich's family name is Kochanski. She was born in 1858. Later, she took her mother's name, Sembrich. Her husband's name is Stengel, and in Italy she is known by the name of Boston.

THE Boston Commission on Municipal Music has obtained the use of certain of the city school-houses. Concerts of chamber music, both instrumental and vocal, will be given at an admission price of ten and fifteen cents. "Con songs" will be barred. These concerts will be given on Sunday evenings.

AN interesting note comes from England. According to the original agreement between Mendelssohn and Novello, the music publisher, the composer was to have 62 cents for every copy of Book I of the now familiar "Songs Without Words." Forty-eight copies were sold in the first ten months, 114 in four years.

THE Concordia Concert Control, 185 Wandour Street, London, England, announces that a company is to be formed for the purpose of promoting a permanent opera in London. The opera will be produced in English. Composers of every nationality are invited to forward opera, with pianoforte score, to the above address, for examination.

The London correspondent of a New York paper says that Paderewski has bought an estate in Galicia, close to the Russian border. It is hoped that the climate and out-door life may result in physical benefit to the pianist's crippled son, who has never had the use of his

arms or legs. Paderewski is passionately devoted to his boy, who is now seventeen years old.

GOLDMARK, now past his seventieth year, has written an opera on the old Grecian story of Achilles and Briseis as told by Homer, with, of course, certain alterations and additions to adapt it to the exigencies of the music drama. It is said that Goldmark, like Verdi, has shown himself amenable to modern methods in composition, and revealed himself still the master.

CLARENCE EDDY, the organist, is now in this country giving a series of recitals. He has issued a small pamphlet, giving specimen programs with full annotations concerning the composers represented and their works. Mr. Eddy has transferred his residence to Paris for several years, although he will visit the United States for concert tours every year.

VICTOR HERBERT has been re-elected conductor of the Pittsburgh Orchestra for the season of 1899-1900. At a meeting of the directors held last week Mr. Herbert was warmly complimented on the success of the season now closing. The orchestra season of 1899-1900 will extend over twenty weeks, comprising thirty-six concerts. The orchestra will consist of seventy-two members, as at present.

THE latest report is that Jean de Reszke and his friends have abandoned the opera project. Instead a conservatory is to be built, of which he will be the absolute head, superintending the work of teachers and pupils. A small theater is to be attached in order that students may have practical drill in stage work. Such a school, with the prestige of the director, should prove successful in attracting pupils.

ACCORDING to an old print recently found in Biga, Richard Wagner, when chapelmeister at that place, invited the people to his benefit performance of "Norma," December 11, 1837. He writes of Bellini's operas more than that speaks to the heart, as genuine inspiration, free from modern platitudes, rich in melodies marked by real passion and profound truth. How such a find must shock some of his enthusiastic votaries!

A TRAVELER in Russia reports attending a service in a celebrated monastery in which the pure Gregorian chant has been preserved. During the processional the keynote was given to the singers, who then sang for eleven minutes without the organ. At the end of that time the organ again took up the chant, the singers had varied from the original pitch. To sing false is held to be a sin, and must be atoned for by penance.

MAURICE GRAY, the opera impresario, made a comparison of the cost of grand opera between New York and London. While the Metropolitan Opera House has about double the seating capacity of Covent Garden, in London, the cost of production in the latter city is only about one-half what it is in New York. The chief savings derive for their work one-half what they get in the United States, while the pay of the others varies from forty to sixty per cent. less.

PADEREWSKI is reported to have said: "I am not so young as once I was, and I see clearly that, no matter how assiduously I practice, my fingers will soon not be entirely so supple as they were at one time. Of course, the older one grows, the more stiff one's joints become, and I have thought it advisable to cease playing in public while my reputation is still at its height, instead of waiting until the public and the critics find cause to remind me that I have lost somewhat of my skill and deftness."

The fact that efforts are being made in a number of cities to organize symphony orchestras suggests the idea that more young men—and shall we say it?—young women should devote time to the study of orchestral instruments. A piano teacher who can also play clarinet, oboe, flute, bassoon, or horn can add very materially to his income, and this would be much more the case if a demand arises for competent orchestral players. It is not right that we should be obliged to import players for all our orchestras, but such will be the case so long as our young musicians will not learn to play these instruments.

THOUGHTS SUGGESTIONS AND ADVICE Practical Points by Eminent Teachers

ORDER IS HEAVEN'S FIRST LAW. MADAME A. POPIN.

ONE will occasionally see a young girl with a natural inclination to do things "just as" to arrange her little belongings in a systematic way, so they can be found without trouble; and to study her lesson by a certain method which makes them easier to get—and how often she has been greeted by the remark, "What an old maid you are!"

And one will sometimes find a young man with habits of neatness and order, who dislikes to have others use his books and tools, and then leave them in unworked places, and who steadily refuses to indulge in pleasure until he has first finished his studies for the day; this one hears himself everywhere called "a regular Miss Nancy."

Strange to say, the people who make these remarks are often adults, who ought to know better; who ought to remember that the universe is governed by law, and if they were not for the order in nature, they could never be certain of anything.

Young people, when you hear these appellations, do not regard them as a reproach, but rather as a compliment. You might retort thus: "You call me an old maid? That must be because I do things a little better than others." Or, "A Miss Nancy am I? Well, my mother's name was Nancy, and she was the most perfect I ever knew, and I should be glad to be like her."

By persisting in regarding these remarks as compliments, they will cease to wound you, and finally you will cease to hear them. Above all, do not be ridiculed into giving up a good habit which may be one of the elements of a perfect character.

WHY?

S. N. PERFIELD.

HAVE you never seen the little boy who is always asking questions? Who wants everything explained to his satisfaction? Who is always asking "why"? He generally becomes quite a nuisance to his friends, and certainly so when, as often happens, he asks questions that his friends can not answer. Curiosity may even sometimes get its owner into trouble, as happened to Bluebeard's wives.

But there is one place where curiosity is quite pardonable. That is in the theory and practice of music. The child, the man, or the woman who, in music, always asks for a reason, is the one who goes the deepest into the science and becomes the most proficient. Every law of harmony, every correct fingering of a passage, every proper shading of a phrase, has its reason and its justification. The law, or the fingering, or the shading for which no good reason can be found is worthless, and the pupil should be encouraged to discover and to appreciate these reasons.

The ear is, of course, in the last analysis, the chief arbiter. But the ear must be cultivated and trained, and this is a long and gradual process. We attain it, however, much more rapidly if we ask questions. To be sure, an answer is not always forthcoming, yet it stimulates the teacher to hunt up the answer for himself, and what one discovers for himself he knows much better than if told by others.

Yet all of us are apt to jump at conclusions and to pass hasty judgments. It is, in fact, characteristic of the human people that they are impatient of all slow processes, and arrive at hasty conclusions and unsonnd opinions. Certainly, we pay the penalty in the crude composition and performances that flood the land.

Admit that the average taste is low and that the supply is hampered by the demand, still this proves that the

public is content to accept things as it finds them, takes things on trust, accepts the dictum of some teachers, some newspapers, or other oracle—in other words, does not seriously ask "why"?

Yet it is quite possible for questions to be asked that would puzzle an experienced teacher to answer, and the teacher oftentimes finds it more convenient to choke off inquiries than to expose his own ignorance. It is true that sometimes foolish and silly questions will crop out, yet the latter are easily turned off; and even if a legitimate question should prove too much for the teacher, it should set him to thinking and investigating for himself. Scholars should always be taught and expected to ask "why"? Then when they themselves in turn become teachers they will not be annoyed at being asked questions.

HOW TO STUDY MUSIC SUCCESSFULLY AT HOME AND ABROAD.

THOMAS TAPFER.

RECENTLY some one—named Robbins, if I remember rightly—who knows nothing about my business sent me a "Treatise on the Culture of the Neck"; the physiologic culture is referred to, of course. The book is evidently based on personal experience, as the following ideas show; these are not quotations, but remembrances of the abundant good sense in the book:

- 1. Do not expect to make success of ducks unless you are willing to work day and night.
2. Do not expect to get results without plenty of intelligent contact with mother earth.
3. The business is not to be fairly judged by what children and dunces get out of it. The healthy labor of healthy people is demanded all the time.
4. Two ill-looking ducks in a box of superior ones will spoil the whole collection.

One day a young musician read this, and exclaimed in a fury: "But what of our genius and special gifts and hope and inspiration! Have we not these greater possessions, and are they not to be treated quite as they dictate? Is not their province their own? Is it not true that nothing else in the world can be managed quite the same? Isn't it true that the genius has one way and the plodder another?"

There is a passage in a book which treats in a homely way just such cases: "A good, quiet hen, who attends closely to her business, will always hatch as large a proportion of her eggs as a good incubator; but there are so many with dispositions quite the opposite of this that it leaves the odds largely in favor of the machine."

MUSICAL READING CLUBS.

CARL W. GRIMM.

So much is to be learned about music which can not well be taught in a piano lesson that thoughtful teachers find therein a difficult problem to solve. Pupils come to a teacher in order "to learn to play. To the piano"—in short, to acquire technical skill. To the music—in short, to acquire necessary to know anything gain this; it is certainly not necessary to know anything of musical history, biography, or fiction. Yet how soon such knowledge shows itself, both in the appreciation and performance of music! It promotes mental growth. The lesson is taken up with the playing of, and instruction in, exercises, scales, studies, and pieces; when and where should the pupil get so important accessory information? Some can be induced to read good magazine articles on musical subjects. Others buy the zines and books on musical subjects, which is no better than if they had not procured any.

I suggest to teachers the formation of reading classes

with their pupils. It will attract attention to a neglected part of musical culture. Seeing others take an interest in it, might stir up many an indifferent pupil. The formation of these clubs will be quite easily possible in smaller cities and towns, because the distances are not great and pupils not so scattered. You could have them meet regularly every two or three weeks at your studio, or at some pupil's home. Do not allow any refreshments to be served, for it is a feature that will prove harmful in many ways to the undertaking. If there are to be any treats, let them be musical performances. You could permit any one to join, even such persons as never were your pupils. The more people you can gather around you, the greater your influence. Charge a small initiation fee and dues. Use the money thus gained to buy new books. You can have regular officers,—president, secretary, etc.,—but must make yourself the leading and guiding spirit. Select the books for the library and select the readings. Do not ask any member to write on a given theme. There are so many excellent books on every subject in music—better than any amateur can make them. Sooner ask the chosen readers to peruse their selections very carefully beforehand. Short, interesting articles are especially required. THE ETUDE is indisputably an inexhaustible mine of golden thoughts nuggets. Assign something to every member to read before the club during the season; make out a plan accordingly. Have a great variety of subjects, but do not have too many readings at one time; "short and sweet" is always desirable.

RECITAL PROGRAMS.

PERLIE V. JEVIS.

THERE is much sound common sense in what Mr. Jon Buron says in regard to pupils' recitals in the January ETUDE. I want to add to his list of pieces a few others that I have found excellent for teaching purposes as well as effective and "taking" for public performance. They may not be new to teachers, but having tried them all at recitals by my pupils I can recommend them as sure to take with a miscellaneous audience.

Table with 3 columns: Composer/Title, Instrument, and Remarks. Includes pieces by Wm. Mason, MacDowell, Tchaikovsky, Grieg, and others.

## New PUBLICATIONS

MAKERS OF MUSIC: BIOGRAPHICAL SKETCHES OF THE GREAT COMPOSERS. By R. FARQUHARSON SHARP. Edited by CHAS. SCRIBNER'S SONS. Price, \$1.75.

As indicated by the title, this is a book of biography, and includes the celebrities from Bach to Grieg, and is illustrated by portraits, families of autographs and music manuscripts, and chronological summaries of the works of each composer, making it all a very handy book. The biographical matter is written in an interesting manner.

JOHN SULLIVAN DWIGHT, BROOK FARMER, EDITOR, AND CRITIC OF MUSIC. A Biography by GEORGE WILLIS COOKE. SMALL, MATYARD & CO. The name of this Nestor of American music calls up the great part of the history of American music. His "Journal of Music," the first number of which was dated April 10, 1862, was a pioneer in its chosen field, and he made it an educational power in securing a just recognition of the claims of music as an art. In his time every eye looked to him for the right interpretation of music, and musicians trusted him as sincerely as did the general public.

His connection with the "Brook Farm" experiment of course has no direct interest to the musician, but his social and literary relations made up the individuality of the man, and one must know them in order to understand what force was derived from the trend of his musical judgment. He was an intimate friend of Longfellow, Hawthorne, Lowell, and Holmes.

BY THE WAY: ABOUT MUSIC AND MUSICIANS. By WILLIAM FORTER APTHORP. 2 vols. CORLAND & DAY. \$1.50.

The name of Mr. Apthorp is familiar to all our readers from his work as a critic and writer on musical subjects. In 1892 he accepted the editorship of the analytical programs for the concerts of the Boston Symphony Orchestra, then under the directorship of Mr. Arthur Nikisch. All the readers of these programs will recall the department to which the name "Extra-acts" had been given. In this department the editor was allowed free course to include anything that he considered would be of musical interest to the audience, whether relevant to the particular concert at hand or not. The contents of the two volumes mentioned above are made up of selections from these "Extra-acts" covering a period of five years, up to 1907.

The first volume is called "The Musician." The best way to give some idea of the character of the book is to quote a few headings. Here are some: Form, Impressionism, Music and the Eye, Some Points in Modern Orchestration, Medicinal Music, The non-musician's Enjoyment of Music, Musical Slips. The second volume is called "About Musicians." In this volume are a number of interesting anecdotes of musical celebrities. "About Art in General" contains some very thoughtful thoughts on the subject of the canons of art and culture. It is a book for the library of the musician who seeks a wide variety in the contents of a single work.

THE MUSIC DRAMAS OF RICHARD WAGNER AND HIS FESTIVAL THEATRE IN BAYREUTH. By ALBERT LAVIGNAS. DODD, MEAD & CO. \$2.00.

The author is a member of the faculty of the Conservatoire at Paris, and in the preface says that his aim has been to prepare a book for those Frenchmen who have not made the pilgrimage to Bayreuth, to indicate the frame of mind in which the trip should be undertaken, with suggestions as to preliminary studies; in all, a program just as useful for American music lovers.

The first chapter, "Life in Bayreuth," studies in detail the conditions which maintain during the festival period; then follows a short biographical sketch of Wagner, with an account of the construction of the

"Temple of Art," as some call the Bayreuth Theater, built especially to furnish a place for the ideal representation of Richard Wagner's great dramatic works. The main portion of the book, nearly 400 pages, is devoted to an analysis of the poems and music of the music dramas of Wagner, telling the stories and giving special care to a presentation of the theories which the composer advocated and the manner in which he developed these theories in his works. All the leading motives and arias are illustrated by musical examples, and carefully analyzed. The final chapter, on "Interpretation," conforms a fitting close to this book, which is a distinct contribution to the Wagnerian literature. A bibliography of works in the French language hearing on Wagner is also included.

### A LOVING-CUP TO DR. MASON.

On the seventieth anniversary of his birthday Dr. William Mason was presented with a costly loving-cup by his pupils. The committee having the presentation in charge consisted of E. M. Bowman, chairman; Nicholas Jalla Bivens, Sing, and Samuel C. Sanford. The idea originated with Mr. Bowman, whose studio in Steinway Hall joins Dr. Mason's, a most intimate and trusted friend and pupil, working hand-in-hand with him for the propagation of the Mason system. The presentation had to be kept a profound secret in order not to be defeated by the certain protestations of the modest recipient. Consequently only those pupils participated in the gift of the loving-cup whose names and addresses could be discovered without arousing his suspicions.

An address, however, written by Richard Watson Gilder, editor of the "Century," was presented, to which was attached the autographs of all these, and to which may yet be added the autographs of all the rest of his pupils who wish to congratulate him on the completion of his three score years and ten. A congratulatory letter may be sent directly to Dr. Mason, Steinway Hall, New York, or to the autograph to E. M. Bowman, chairman of the committee, who will see that it is added to the address. No further subscriptions are needed.

The ceremonies of presentation were informal, but very pretty and successful. The pupils and a few friends, to the number of seventy-five, gathered at four o'clock, on Tuesday, January 24th, in the art-room at Steinway Hall, and the committee, by enlisting the guest from his studio, where he had been giving his usual lessons. When he entered the room he found himself surrounded by many whom he had not seen for years, among them the very first pupil to whom he had given lessons in New York.

The first greetings over, Mr. Bowman escorted the guest to the seat of honor between busts of Beethoven and Liszt, on high pedestals, his ideal and his master, and, indeed, the suggestion of his musical pedigree, for Beethoven taught Czerny, Czerny taught Liszt, and Liszt taught Mason. The hosts were decorated with victors' wreaths of laurel, and a similar and very beautiful wreath was suspended directly over Dr. Mason's head. In front of him a miniature mountain, symbolizing a struggle of life, had been fashioned, and this was covered with laurel and smilax and studded with roses. On the summit, in a bed of laurel, stood the loving-cup, and in it a superb bunch of red carnations, the Doctor's favorite flower and color.

Mr. Bowman made the presentation on behalf of the pupils, and among other things he said: "For whom thou to (Dr. M.) goest we will go, where thou lodgest we express the love and gratitude of his pupils and the evident sincerity which had prompted the gift and the good wishes which went with it. He controlled his emotions with difficulty and made a most gracious and expressive response. Then, at the enthusiastic request of all present, he went to a piano at the other end of the beautiful art room and played his "Silver Spring" and "Spring Dawn" with the same touch and incomparable expression which has always characterized his performances. Mr. Chas. F. Trehear, the senior mem-

ber of Steinway & Sons, then stepped forward and in a graceful speech, voicing the high regard of the house of Steinway and their appreciation of Dr. Mason's loyalty to his ideals and his unwavering honesty of purpose, presented him the Grand piano on which he had so delightfully played. This was surprise number two. After the words of acceptance Dr. Mason played again, this time his "Serenata," a piece that has won great popularity.

Altogether it was a happy occasion, and no compliment was ever more worthily bestowed than this to one who has done so much for the American music lover, musician, and teacher. May he enjoy many happy years of useful activity! E. M. BOWMAN.

### WHAT A COMPOSITION MEANS.

By G. F. ANDELFINGER.

A FEW years ago a famous French composer published a piano piece which proved unusually popular, and immediately every one who could play—and some who could not—added the composition to his repertoire of available program pieces.

I first heard it played at a concert in Germany, by a pupil of the composer, whose rendition was dainty, capricious, and fascinating, stirring the audience to great enthusiasm. Naturally, that interpretation, originating, as I supposed, with the composer, came to be my ideal; and when I studied the piece later, I strove to gain the same effects in the same way.

Not long afterward, in conversation with a musical friend, that particular composition came up for discussion, and he set down at the piano with the remark, "This is my idea of it; what do you think?" There followed a rendition almost diametrically opposite to the one I had heard. As we were good friends, I did not hesitate to state my objections to his interpretation, with my reasons; but imagine my surprise when he answered, "But my version is that of the composer, for A took lessons of her, and A told B, and I heard B play it."

This little conversation set me to thinking. Could it be possible that the same piece was the embodiment of two distinct ideas, or had the mental condition of the performer at different times so tinged the music as to produce two distinct results? Following the suggestion still further, how much of the meaning of a musical composition depends on the point of view—the condition of mental receptivity of the listener? In this particular case the title seemed to me to allow of only one idea, but I found that my conception of the "one idea" differed widely from that of Mr. A. and Mr. B., and so on through the catalogue.

Who, then, is to be the final authority? Not the composer, certainly, unless each one can get the "artist's proof" of interpretation, for my little experience proved that an interpretation, even thrice removed, had grown and changed as much as the proverbial "Black Crow Story."

No two people look at a picture or read a book with the same emotions; and what is true of art and literature holds good in music. No two people can give the same interpretation to a musical composition, unless one of them has his imitative faculty unusually well developed. And yet the picture, the book, the music itself, does not change.

The performer has the title to indicate to him the character of his work; he has also the little musical sign-posts, put in by the composer to guide him along his path; but beyond that, the interpretation must be the result of individuality. The notes alone, the music uninterpreted, are only musical anatomy and physiology; the rendering belongs to musical psychology.

Interpretation is not a simple thing; it is a composite interpretation of the original thought and the ideas of the performer, reached by the mentality and spirituality of the listener and player at the time of playing.

If the subject-matter is worthy, be respectful in your treatment of it. Avoid parrot-like imitation, but let intelligence and thought moderate your individuality.

### EDUCATION AND ITS DEMANDS UPON THE MODERN TEACHER.

By E. A. SMITH.

I.

FOR many of the thoughts in the following article I am indebted to David P. Page, A. M., whose work upon "Teaching," recently came into my hands. While reading it, the idea occurred to me of taking notes, with the view of presenting to the readers of THE ETUDE an explanation of some of the theories advanced, which have as much value to the teacher of music as to the teacher in the public schools.

In writing these notes I have applied the rule of addition and subtraction as pleased my fancy; and with no other apology for so much plagiarism than to be of some assistance to my fellow-teachers, I herewith present the summary of that work.

#### QUALIFICATIONS NECESSARY FOR A SUCCESSFUL TEACHER.

It is at once assumed that the teacher must have some natural ability, else there would be nothing substantial upon which to build. The next supposition is that this ability has been developed by study in one or in many directions. Then there awaits him the great field of experience, in which he may give to his heart's content.

In the work of preparation, too great pains can not be taken. "Knowledge is power"—knowledge is the lever that moves the world of thought. Believe in yourself, for confidence grows out of such a belief, and confidence is one of the qualifications of success. Knowledge prepares for doing, and doing is but the outgrowth of knowing. The excuse of "ignorance" will not avail in these days, for it will not correct an error which, from the first, ought never to have been made. Culture and scholarship should also be allies. They form the very basis of fitness for teaching. For them there are no substitutes, and any scheme of study that is pursued at their expense and neglect is faulty. Culture is above mere book learning, and scholarship offers a wide range of intellectual vision. Together they are of infinitely greater worth than any set of rules. The latter can be easily supplied; the former must, at any cost, be secured. The teacher, then, should know more than the one study taught. He can not afford to be a man of one idea, for breadth and freedom can not be imparted when narrowness of horizon has so hemmed in his little world that a mole-hill of thought is to him PARADISE.

OBJECT AND COMPENSATION OF THE TEACHER.

The true object of the teacher should be not to seek pecuniary emolument alone, but a desire to be useful in the highest degree; to elevate and to imbue others with new ideas and aspirations for better things; to possess lofty ideals, and never to lower the accepted standard. The work of teaching may have been taken up from necessity, in which case gain is apt to be a primary consideration. Guard well against the predominance of such motives. Let them occupy a space, but not the seat of honor.

So much has been said by others regarding a teacher's love for his work that the business side has been quite overlooked. A teacher should, at least, have quite belittled himself so that he can keep his accounts and can conduct his affairs in a businesslike manner. For there is no calling, however humble or esthetic, but that it involves the transaction of business. The profound ignorance of many teachers upon this truly important phase is astonishing. It is no longer a sufficient recommendation for a teacher to have a sufficient recommendation, and as yet last resort, to fall back upon music solely as a means of livelihood.

QUALITY OF THE TEACHER'S WORK.

It is of little consequence if the child be only able to name the notes, or to read the letters, but powers of observation, comparison, and perception must be cultivated, so that notes or words shall be the vehicle of ideas. Symbols have no thought or expression in them-

selves—they only represent these; and yet how many teachers direct the pupil's attention to the symbol itself as the main thing? Notes or words merely are but the coins of dull mental machines.

If principles were taught and pupils more fully understood the nature and use of technical terms and signs, in after years, fewer people would be forced to confess that "their music represented to them a cipher," because they did not understand it, and could get no intelligent meaning from it. It is not the looks of the chord, or phrase, or word, so much as the meaning and relationship contained therein.

Rules and principles are never to be confounded. One appeals to the mental forces; the other to the mechanical. Art is free as the winds of heaven. It is never bound by ironclad rules. Art creates rules and boundaries, but these never circumscribe the art, which is boundless, exhausting every possible resource that skill and individuality can lend it.

Be not satisfied with cropping a little herbage about the border, but get at the idea itself—master it, and 'twill serve you well. Failing in that, you have gained but little, and lost in it a lifelong friend.

In the public schools it has been ascertained by competent authorities that eleven-twelfths of all the children in the reading classes do not understand the meaning of the words they read, nor master the sense of the lesson. If this condition holds true in reading, how much greater must be the tendency when associated with musical sounds that are brought to us perhaps by only occasional hearing.

Thought work in music is no less essential than thought work in language. And the classic which requires most thought usually receives the least. No wonder, then, that upon such a diet the intellect sometimes thrives so poorly.

It is of as much importance how we study as what we study. In the school-room the majority of scholars study for the sake of preparing for their recitations, and they seem to have no idea of any object beyond that recitation. The same condition is manifest in the study of music, and no teacher does his best work or whole duty so long as he allows such a condition to exist and continue.

#### INFLUENCE AND EXAMPLE OF THE TEACHER.

As the teacher has much to do with the molding of character, his own example should be a living law, in order that a moral elevation of character may inspire all his work, for how can a man interpret the deeply religious and spiritual element aright, and exemplify it in his teaching, unless he first perceive it for himself? In great the silent power and influence of one's work! In great that a man devoid of principle seek some other vocation than that of teacher. And yet so many enter the ranks of this profession without a thought of any of the great questions which must emanate and grow from out his teaching and influence! A teacher's work does not begin and end with the lesson itself; it begins and ends in example. I refer now especially to the effect upon character-building, which is the basis of a man's work; for can the hand execute what the character does not inspire?

The standard of teaching can never be too high, and it is constantly advancing. A teacher who has ceased to be an active student has lost the secret of his great power. If he does not progress is soon left behind. But, making the best use of the present, may not the next generation look upon their present profession? worthy and efficient representatives of their profession? There are many native endowments indispensable to the successful teacher; such as an aptness akin to intuition, anticipating the need of the pupil, and supplying that need even before the pupil has become aware of it. If one possesses a keenness in the reading of human nature, that error may sooner be reached and corrected.

MANNER OF TEACHER.

A teacher's manner has much to do with his success. He can neither afford to be too trivial nor too stern. There is a dignity above any law. Children are usually keen observers, and a superficial manner is so flimsy a guise

that it is quickly seen through. Patience, kindness, and encouragement are watchwords that pave the way to almost any child's heart; and if a teacher does not possess them for himself, how can he hope to impart them to others?

There must also be in the manner of the teacher a certain confidence in his own ability, in order to gain the confidence of others; but this confidence must not degenerate into self-conceit, which is unsharable. Self-respect also grows out of confidence in one's self, with which the teacher's influence is half lost from the very first.

Decision and firmness are also qualities of inestimable value. If they are lacking in a person's nature, they should be cultivated, for without them a teacher is subjected to the caprice of every pupil, and, with no definite ideas of his own nor firmness necessary to carry them out, he is adrift upon the great sea of thought, blown about by every changing wind, so that purpose is frustrated and best results are never obtained.

The moral principle should be deeply engrained in the mind of every teacher. He should be conscientious to a high degree, and do right, not alone because others may think it right, but because it is right. Pupils respect such principle and honor it, and never forget it. The confidence and spirit of it is imparted to the manner of the teacher, and its silent influence is far more potent than mere words.

(This article will be concluded in "The Etude" for April.)

### THE PEOPLE TO CULTIVATE.

By WILLIAM BROWN.

EVERY teacher has been interviewed more or less frequently as to some "pointers" in regard to getting pupils. In a general way a good bit has been said on this subject from what may be termed its external side. It is very well to say that you must make a circle of friends, that you must give recitals and play at church societies, etc., but it takes some experience to find out just what kind of people are most worth cultivating.

One who has gone through the mill can not have failed to observe that there are three people in every community who are particularly valuable allies—viz., the school-teacher, the clergyman, and the singer.

There is a double reason for this. They will help you both to "make business" and, what is just as important, they will help to broaden your horizon and put and keep you in touch with the intelligent judgment of the community in regard to musical matters.

This article will consider the first of the three people mentioned, the school-teacher, who can teach one a great deal about the practical application of the best educational theories.

Much that one reads in the current musical journals about pedagogics in connection with music is speculative and unobtainable. Now, the books the school-teacher studies and upon which she is examined are works dealing with the practical, utilitarian side of teaching. She is like the mariner who perhaps does not know how to adjust the range-finder by logarithms, but does know how to aim and to fire the gun according to directions from his superior officer.

The proportion of people in the world who can interfere in the child's mind is exceedingly small, and we are just beginning to find it out. Now, the average school-teacher has had normal training in this very subject, and has had the best experience and advantages in using and in devising expedients to catch the attention and interest of the pupil.

The drier the subject, the more sense you must add, and the smaller the dose. In fact, the pupil will take him up through a straw. Again, the school-teacher, and intelligent pupil to have in one's class. And because of her prestige, she can often influence those under her instruction to come in your direction when they want to take music lessons. What is more, school teachers are in the habit of comparing notes among themselves about matters of this kind, and if you are successful with your pupils, the teacher as a pupil it will not be long before others know, and thereby you spread the circle of your prestige—like compound interest.

BY F. G. SHINN.

[Read at the annual meeting of the Incorporated Society of Musicians of Great Britain.]

WHEN we say that an individual possesses certain artistic tastes, we mean that he takes pleasure in the contemplation, the study, or the practice of some form of fine art. If this is painting, we know he must possess an eye peculiarly sensitive to the harmonious blending and combination of colors; if poetry, that he must possess a power of imagination to clothe and to shape, according to his own individual experiences, the creations of the poet; and if music, that he must possess an ear which is susceptible to the beauty of melody, to the richness of harmony, and to the subtle varieties of orchestral color. Thus we recognize that the fundamental condition of an artistic nature, whichever phase of art be in question, is a sensibility or susceptibility to external presentations of art-materials and art-forms, and as a result of the special form of sensation and the corresponding impression which these presentations produce, a creation in individuals possessing this artistic nature of various emotions and feelings.

It follows, therefore, that in every scheme of articulation, although differences of opinion may exist as to the relative values of some of the subjects taught and the right method of teaching, there can absolutely be no differences of opinion as to the foundation-stone of the whole fabric—and this may be described as the developing and training to its fullest possible extent, in some rational and comprehensive manner, the special organ which is employed in receiving and retaining the particular form of art impression.

The musician's language is sound, his words are chords, the grammar the study of harmony, his sentences melodies, and his poems and plays range from a "Lied ohne Worte" to a symphony. A well trained musician, like a well educated man, must possess an extensive vocabulary; that is, he must possess a knowledge of the sound and nature of the materials, such as intervals, chords, and rhythms employed in music. He should be able to recall mentally the sound of these when their signs are presented in musical notation, and also to associate the correct sign when the sound is heard.

This is the key to reading music, just as the power to recall the meaning of words is the key to reading ordinary literature; and this power of reading music, which, above every other power, characterizes the musician, is dependent entirely upon the cultivation of the memory in connection with the materials—that is, the sounds and rhythms—employed in music. I do not say the signs of these materials, but the sound of the material associated with the signs.

Let us begin at the beginning. What is meant by a knowledge of the elements of music? It is this: a knowledge of descriptions, details, notational signs, and pictures? No! The real "Elements of Music" are represented by differences of pitch, differences of relative lengths, and differences of grouping by means of varied accentuation; and a knowledge of these elements means the ability to recognize and to distinguish these differences of pitch, of length, of grouping by their sound, and then to associate them with their correct names and signs. All the signs employed have a musical meaning, a meaning in sound which appeals to the ear. This musical meaning in educational parlance is the "thing"; its name and notational representation "Signs" for the "thing." The thing existed first of all, and the association of it with a descriptive name and musical sign was a later operation—a result of the desire to refer to and speak about the thing. But to imagine that a knowledge of these names and signs, without the ability to associate them with their corresponding thing in sound, is a knowledge of music, is as absurd as believing that a knowledge of the terms "red" and "blue," without the ability to distinguish the different colors, is a knowledge of color, or of round and square, without the ability to distinguish the different shapes, is a knowledge of form.

When we come to consider the knowledge of harmony

and the higher studies leading to composition, similar misconceptions and equally false ideals prevail. Harmonic treats of chords, their classification and progression; yet we do not know a chord until we know it by its sound. To know its name, and the manner of writing it in musical notation, is useful and for some purposes absolutely necessary; but they are matters to be studied after we have learned the real nature of the thing, which is the sound of the chord.

Let us now turn to the materials of music—the real elements of music—and note the directions in which the discriminative power of the ear is exercised with regard to these.

The simplest form of musical thought is a melody, and the simplest form of melody would be that in which all the notes were of equal length. We should then have only two aspects to consider—first, differences of pitch; and, second, differences of accentuation.

We will take relative pitch first. This, I believe, may be most advantageously studied by taking middle C as the starting point. First, it is the base line from which the two staves should be taught; and, second, standing as it does on the boundary-line between the treble and the bass, exercises starting from it may be given in either treble or bass clef. In addition to these special reasons the adoption of a constant starting note may help to cultivate the pupil's sense of absolute pitch, which also possesses the elementary germ of such.

The next thing is to train the ear to distinguish and to retain the sound of the different notes of the major scale when these are struck immediately after C. The next step would be the writing from dictation of melodies of three equal notes starting from C and proceeding upward (C, F, A). After this it is well for the student to learn to discriminate the different scale sounds when the upper C is sounded. The effect of intervals calculated between notes has had them presented in that light. A further test in this direction would be melodies of three consecutive notes starting from the upper C and proceeding downward.

Having studied intervals calculated both upward and downward, our exercises may now be more free in their progression. We may begin with either the upper or lower C, and, provided we limit our range to the octave below these two notes, may proceed in any direction, and may extend our exercises to the length of four equal notes.

At this point I would introduce and bring into employment the bass clef. In doing this we may proceed on exactly similar lines as we did with the treble, transposing everything an octave lower, but of course the time taken in covering the ground would be considerably less, as the difficulty of discriminating the various intervals has been largely overcome.

The ground which we have now traversed would cover several lessons, and although I have not introduced the first exercises presenting a combination of difficulties in differences of pitch, rhythm, and relative length, yet these elements might most advantageously be introduced separately, simultaneously with the exercises in pitch. Explanations and exercises indifferent rhythms, or grouping by means of periodic accentuation, would come first. The regular reiteration of the same note with a strong periodic accent, grouping them in twos, threes, or fours, would show the division of music into equal portions. The introduction of the bar-line to mark the boundaries of these divisions, and to indicate the place of the strong accent, would then follow as a guiding characteristic of duple, triple, and quadruple time. Further exercises in discriminating these might take the form of melodies of equal notes grouped in different ways, the pupil to state the form of grouping after hearing them played. When he can do this, he may be said to understand the real meaning of the terms duple time, triple time, and quadruple time, but not until then.

The other element we have to consider, and to train the ear to discriminate, is relative length. In all our previous exercises the notes have been of equal length. If before starting dictation exercises the pupil knew the form and time names of the different notes, notes of dif-

ferent form might be employed in our exercises on different occasions. This would show their values to be purely relative. If, however, he does not possess this knowledge, then he must at first employ only one form of note—the whole note—until he has become familiar to subdivisions of this standard. So soon as this has been taken place, he should make use of his new possession by adopting different notes—half-notes, quarters—as his standard of length.

The simplest exercises in discriminating notes of different lengths, and which may be introduced simultaneously with the earliest exercises in pitch and rhythm, should consist of three or four notes in which whole and half-notes are introduced. By subdividing different beats a very large number of varieties are obtained, but only the more useful ones need be taken.

So soon as these differences of relative pitch, periodic grouping, and relative length can be correctly recognized from dictation, we have made a fair start in recognizing in their true nature something of the real elements of music, and we may immediately proceed to give tests in which they are combined, and it is not difficult to gradually increase the severity of the tests. Keys other than C may be introduced, although their keynote should in every case be calculated from middle C by the pupil. Our range of melody might be extended to a twelfth, although any single melody need not cover the whole ground, and they may be introduced to three or four measures in length, as well as extended dotted notes and quarter-notes. The minor key, with its characteristic intervals and varieties of upper tetra-chord, should be introduced in the course. But in introducing any new difficulty, one great principle should never be lost sight of, and that is of taking only one step at a time. If we introduce a new difficulty of rhythm or relative length, the difficulties of intervals and pitch should be reduced to a minimum, so that we may concentrate most of our attention toward the chief difficulty; while if the intervals present uncommon or difficult features, the rhythm should be perfectly obvious. So far as possible the difficulties should be presented in isolation, and first of all conjoined in that condition before they are combined with other forms of difficulty, otherwise failure is inevitable.

I will now pass to a brief consideration of a method of training for the discriminating of notes in combinations, and of short progressions of these. After a pupil has undergone a melodic training in intervals, combinations in two parts ought not to present serious difficulties; but as some pupils do find them somewhat of a stumbling-block, it is worth while renewing the method in which they may most advantageously be presented to him. First should come the perfect fourth and perfect fifth, carefully contrasted, as pupils often confuse the sound of these two intervals. Then the major and minor third, then the major and minor sixth. This completes the set of concordant intervals, as the octave will hardly be quite so special attention. These should first be studied with C as the lower note. Then they should be played at various pitches, and the knowledge of the sound of them tested in these three different ways: (1) The pupil should describe the interval without giving any alphabetic names; (2) give the lower note, he should name the upper; and (3) given the upper note, he should name the lower.

From the concordant intervals we pass to the discordant ones. The most helpful, and I believe the most satisfactory, manner of presenting these to the pupil is always to associate them with some form of resolution, at least in the first instance. Not only will this method bring before him the natural and correct progression of the notes, but it will introduce him to that fundamental law of harmony which states that discord requires resolution. With this end in view the diminished fifth should be followed by a third, while the augmented fourth should be followed by a sixth. The fact that these intervals and their resolutions are inversions of one another should be drawn to the pupil's notice.

When presenting the interval of the minor seventh, the upper note may be shown to fall a second. The

major seventh and minor ninth are best shown in their connection with the octave, while the minor second and the major second might be contrasted, but not resolved. All these should be first mastered from dictation, and then tested by dictation, and by C, but afterward tested at different pitches, and by similar methods as were employed in connection with the concordant intervals. Exercises in two parts, consisting of three or four notes, should now be written from dictation. In order to vary the tests as much as possible, and yet keep within the limits of the pupil's powers, we may occasionally play a longer exercise in two parts, in which the lower part only is to be written by the pupil. This will teach him how to concentrate his attention in one special direction in the presence of other distractions.

I must now pass on to a consideration of tests in three parts. Here we are introduced immediately to several forms of complete chords. These include the major, minor, and diminished triads. The major and minor forms should be studied first with C as the bass note, and then the different inversions introduced. Then should come the diminished triad and its inversions.

There are several methods of testing the knowledge of the sound of these, and each may be applied either when the chord is in "close" or "extended" position: (1) Singing C as a bass note, the different varieties of triads and their inversions may be played above and written in fall from dictation; (2) a similar test with C as the middle note; and (3) a similar test with C as the highest note; and (4) to play the chords at any pitch, and their name, but not alphabetic notes, required.

The writing of three-part dictation introduces us to the special difficulty of perceiving a middle part, and as the ability to hear and follow middle parts is of such importance to all musicians, and especially to those who have to train choirs and orchestras, a few words as to the best methods of overcoming this difficulty may not be out of place. The simplest exercise which it would be possible to give for the purpose of directing the attention to the middle part would be a succession of three-part chords in which the two outside parts remained constant, but the middle one varied, and the student to abstract the middle part. In tests of this kind the special difficulty is fixing the attention on the middle part in isolation, and it is quite justifiable in the first tests given in this form to slightly press out this part. After faculty has been gained in such exercises, we may proceed to vary two parts, leaving one stationary; and eventually we may vary all three.

When we come to consider four-part dictation, we have to encounter two inner parts, and our difficulties are considerably increased. In fact, to write down four-part dictation with correct inner parts is a most severe test, and one in which many pupils, even after several years practice, will fail. In such cases, if we find our pupil's ear unable to successfully grapple with the difficulties presented, we should be satisfied with correct outside parts and figures under the bass to describe the chords.

In four-part dictation we are able to present in a fairly complete state all the discords employed in music, and in doing this I should proceed along similar lines to those laid down when introducing the dissonant intervals—that is, to invariably present them in connection with one of the more common forms of resolution.

It is the design of music study to learn to play a number of pieces on a certain instrument, to sing certain songs, or to learn to know music. If you have not awakened to the fact that the distinction between the two is a very great one, think over the idea now, and try to decide which aim governs your study to-day, and which shall govern it in the future.

To know music, not merely to play it, should be the aim of music study. One does not wish always to be in a state of tutelage, but independence can not be secured until one knows his subject, until it has gone into his life and has helped to mold his thoughts and acts. That is true of musical culture, and is the culture that American teachers and students of music need.

BY FLORENCE M. KING.

ONE of the first shocks that come to the painstaking, earnest pupil in instrumental music who is on dress parade is the unmistakable preference in all audiences for this order, by urging upon him the countless resources of his branch of the science. I recall to my mind the soothing power of certain tender "songs without words"—the unresistable attachment one feels for a beloved piano or violin. There is something almost human in it as a friend in need, as the key to a brand-new world of sensations. Nature has been wonderfully chary in the distribution of phenomenal voices, but a person born with a musical sense, a spirit of determination, and a good pair of hands can really always give odds to the possessor of a voice and come out even. A voice is precarious property. One is its bond slave, is forced to eat, to drink, and to sleep at its fell command, or—præsto! it takes into itself the wings of a dove and flies away. No such contingencies arise with those valuable servants, the fingers. All they ask is regularity of exercise and good, common, every-day care, and they are always yours to command. Yet the fact remains that, armed as one may be in the way of being forewarned, it is, to say the least, aggravating to a player to see an audience in rapt and reverential attention to a young prima donna who warbles some song of the day in a voice several degrees removed from the Metropolitan Opera standard, and then become aware of the festive chatter the minute that he sits down to the piano, and note that all the combined brilliancy and neatness of the Chopin Nocturne "thirds" and Henselt's "intervals" in that "sweet little thing," "If I were a Bird," fail to arouse any enthusiasm. The audience turns a deaf ear to Chaminade's "Pirrettes" and other ballet music whose fairy, lilt-like syllabics is only the result of long and patient whipping beforehand.

As a matter of fact, there is no comparison in the amount of work of the vast majority of students of instrumental music and the vocalists. In daily study, the care of the teeth, the regard for phrasing and tone-coloring, for exactness, for nicety of expression, and truthfulness of time, for touch and technique, your instrumental pupil is far and away the best worker. I am speaking, of course, within the bounds of the finished and unfinished amateur. In point of fact, to those that is singing. Even then the tune does not matter; the voice cuts no great figure, just as they can hear the "words!"

Always beware of the being who assures you he is "passionately fond of music." He is fooling them; for he means vocal music.

I shall always remember having played Mendelssohn's "Spring Song," as one of my numbers at a very "swell" musicale in one of our smaller cities, and of being greeted at its conclusion by an embryo member of Congress, serene in all the dignity of a faultless evening attire, with a smile on his lip, but dire disappointment in his eye. "But I was waiting for the song." He had missed all that delicious theme for want of articulated sound! Another beacon light of society assured me, after what I was pleased to consider a very happy rendition of the Schubert "Eusebius" Impromptu, that he was wild about music, but would "improvising," that he would just as lief hear two

beards rubbed together as a person play on the piano! A musical society of which I was a member came to me one very chilly day. In a moment of weakness we voted in one solo vocalist, purely for social reasons. The young woman sang excellently, yet, would you believe it, on our stated recitals of a club composed absolutely of musically players, our vocalist would be recalled for two or three and the only censure of her evening. The uncertainty of musical temper is proverbial. The club became torn with internecine war and its days were numbered.

Instrumental music, like virtue, must be its own reward. If you do not love it enough for its own sake,

you have a hard road to travel. Every man to his taste, and musical journals candidly admit that vocal concerts pay better than instrumental. Music hall attests the fact, and the mortal who tries the experiment learns, from the depths of bitter experience, that he has little to expect from the galleries or pit unless he be a Joachim or a Paderewski.

## A COMMON-SENSE CHAT.

ONE of the greatest errors of teaching lies in giving to pupils too difficult music. And there is in a pupil no more unresonable and injurious fault than the impatient wish to attempt work for which he has neither the necessary technique nor the artistic intelligence.

The evil is a common one,—more common than some may suppose,—and usually arises from the ambition of the pupil or from the indiscreet zeal of the teacher. It is impossible to say too much against it.

Consider some of its effects. What sort of phrasing, rhythm, and expression can be expected from a player beset with insurmountable difficulties? Punctuation and phrasing will be neglected, the rhythm will be broken, and the whole composition taken at too slow a tempo.

As a technical exercise, too difficult a work can hardly be profitable. The least of its bad results is stiffness, which means paralysis of all one's forces. Schumann counseled young musicians never to play a composition with which they did not feel themselves perfectly familiar and at ease. An eminent professor once said, "Do not play anything that is not play to you."

But some may object that progress is only the result of effort. If one makes no attempt at conquering difficulties, they will remain unconquered. True enough; only do not forget that exercises and études exist, as well as "pieces," so called. Observe, now, the logical progress; technical ability must first be gained in exercises, then strengthened in études, and finally developed in compositions of every sort.

This recalls the answer given to a correspondent of one of the Paris journals, who asked, "What are the most difficult works for the piano?" Replies poured in; some named the Liszt transcriptions, and the like; others the difficulties of interpretations of Chopin, Schumann, Brahms. But the one which was accepted read: "To play anything well is the hardest task."

A truisim, is it? Perhaps. Nevertheless it is wise to appeal now and then to common sense, which is, after all, the rarest sense.—"L'Art Musical."

## PRIZE ESSAY COMPETITION.

THE annual prize essay contests, instituted some years ago by the publisher of THE ETUDE, have always attracted considerable attention. This year we will follow the usual custom and announce that we will receive essays for this contest until April 1st. The competition is open to all, without any restrictions.

Articles of a historical or biographical nature will not be considered. Essays in praise of music will not be of any value in this contest. Let the topic chosen be one that is practical, that bears directly on the work of the music-teacher, and that will give him ideas such as will result in a more capable and successful teacher. While but four prizes will be awarded, we hope that all essays sent in will be good enough to be used at some time in THE ETUDE. Stories will not be considered as available for prizes. The articles should not contain more than 1500 words. A contestant may enter more than one essay.

Address all essays to THE ETUDE, 1708 Chestnut Street, Station A, Philadelphia, Pa., being careful to give in full the name and address of the writer on the manuscript, and marking it "For Prize Essay Competition." The following prizes are offered:

First prize	\$25.00
Second prize	20.00
Third prize	15.00
Fourth prize	10.00



"I am a constant reader of THE ETUDE; have been very much interested in your 'Letters to Teachers.'"

"Who is the best authority on scales and arpeggio work? There seems to be difference of opinion in regard to the fingering of certain scales, minor especially; which is the most used form of the minor scale, is it the Harmonic? Some think that the Melodic should be taught equally as much as the Harmonic. Are not the fingerings different for both forms? Walter Macfarren's 'Scales and Arpeggios,' published by Ashby, have been recommended to me very highly. Do you know the work, and is it the best?"

"What studies would you recommend for a pupil who had finished the third grade, but who had taken no other music with the first three-grade books, knows nothing of Czerny or Bach, nor anything else like studies, but who does know the scales very well, somewhat of the arpeggios, and who could not take the time or money for long-extended study, but who, in the shortest possible time, wished to make herself a somewhat intelligent musician? Could she take a little Czerny or Bach? What do you think would be the best for her to study? I am very often troubled in knowing what is the best course to follow in such cases. Could you recommend any one instruction book for an occasional pupil who will have but the most limited time and wishes to get just a little understanding of music?"

"I have not seen the scale and arpeggio work which you mention. In regard to books on the theoretical side, I think you will find the teaching in the 'Primer of Music,' by Dr. Mason and myself, very good. Then, with regard to scale forms and the manner of treating them for practice, I recommend you, by all odds, to take Vol. II of Dr. Mason's 'Touch and Technique.' This work is very much condensed, and you will have to read with a great deal of care, and carry out the directions with a great deal of care before you will realize how extremely comprehensive and productive it is. All the forms and scales given there are to be carried out in all the keys, and you will find material in them sufficient to occupy the scale practice of the student as long as his lives.

"The arpeggio system of Dr. Mason is wholly peculiar to him. His change upon the diminished chord are very novel and interesting also; they are practiced by pupils with great interest and are of the utmost possible advantage to the fingers. Many teachers are now preparing books containing arpeggios with directions for ascending them. Dr. Mason was the originator of this treatment, and he has carried it out in a much more thorough and workmanlike way than any one else can, because the copyright on the Mason work prevents the others from doing some things they would like to do. I say to you, as I have said to many others, it is a discouraging circumstance that American teachers have not had the sense to appreciate these principles of Dr. Mason, which have been before the public so many years, and which have been followed by the greatest possible authorities, if any authority is needed, beyond the common sense of the teacher. Latterly I am pleased to know that the Mason system is making extraordinary progress, and that it bids fair to enjoy a very honorable place in American practice for generations to come.

"The minor scales are played in several different ways. Mr. Carl Faeltel, the distinguished teacher in Boston, teaches the minor scales in seven or eight different ways, as he explained in THE ETUDE for September, 1898. For ordinary practice it seems to me the forms in Mason's book are, perhaps, sufficient.

"If the pupil you mention has completed the third grade well, go on with the fourth, and learn the best of the selections contained in the 'Third- and Fourth-Grade Pieces,' which Mr. Presser publishes, and study my 'First and Second Books of Phrasing,' in which are the Heller and Schumann pieces, which will be most useful for her. I do not recommend the addition of any of the Czerny studies, because the best of them are already in these books and the time can be better occupied as already indicated. If her technic is insufficient,

dose her thoroughly with arpeggios and two-finger exercises of the Mason system.

No one instruction book can be recommended for a pupil, for instruction books are an impossible affair, owing to the arbitrary succession of exercises, studies, and pieces. In the collection of "pieces" referred to, you have some very profitable and pleasing music, and in the Mason exercises you have all the exercises a student needs. You can appoint as much or as little of one or the other, according to your judgment as to what the pupil needs.

It is very difficult to say what is the best thing for a pupil who only wants to learn a little. As a matter of fact, a great many pupils seem to be in this fix. I am inclined to think that, after such a pupil has learned to read music by playing a little of the first- and second-grade books, she can go on with a few exercises to improve her fingering, and take one pleasing piece after another, which she must study thoroughly and learn well. This will probably be more satisfactory to her than going through the instruction book. With reference to your organ question, see that department in THE ETUDE.

"How many lessons ought a beginner—say, a child of seven—of average ability to be given before giving her a book to read from?"

"I would not expect one to expect from a child of that age who has taken lessons ten months, one lesson a week?"

"In what time should the average child finish Book I of your 'Standard Graded Course'?"

"Should one, right from the beginning, give exercises to develop each part of the hand? For instance, a little two-finger work, wrist work, exercises to stretch the fingers, scales, etc., of course, not all at once, but just the different parts of the hand?"

"It is impossible to answer your first question. It all depends. Mr. Faeltel, in his fundamental training, occupies almost the first year in drilling the pupils in the elements of notation—that is to say, during the first year he is seeking to make them good readers, which he does by taking time-elements, scales, melody, etc., and later on chord relations, so that it is not only after at least six months that the pupil begins to have the complete staff, and to read music in the ordinary way.

"Other teachers give a certain amount of training after the manner of the 'tonic sol-fa,' until the elementary musical perceptions have been formed, and the pupil begins to comprehend enough to do for herself. In my 'Twenty Lessons to a Beginner' I have used about ten lessons before introducing the staff.

"One lesson a week is too little for a child of seven or eight. It would be much better for her to have at least two, and, if possible, four, until she has learned to analyze and to practice intelligently; but, to answer your question just as it stands, I should say that the child of seven, taking lessons ten months, one lesson a week, would just about complete Book I of the 'Standard Graded Course'; with two lessons a week this would be completed in six months.

"I do not advise giving too many different things to practice in the early stages. If the pupil will use the rudiments of tone production,—that is to say, the two-finger exercises, with a certain amount of chord practice,—this I would have for one part of her work; then I would give them scales or arpeggios to the amount of fifteen or twenty minutes a day practice. The remainder of the time might be occupied with work in the 'Standard Graded Course' and a part of a piece. As a rule, a child is not able to practice more than about an hour a day, or an hour and a half at most; and if you divide it up too much you will accomplish very little in any one direction. Dr. Mason's directions for playing all kinds is applicable to more advanced pupils.

"Will you kindly tell me, in THE ETUDE, six difficult compositions that an advanced pupil should be able to play?"

Your question is too indefinite. If you will state about how advanced, I can then give you more definite information. For instance, if I say that I have an advanced pupil and desire to name six pieces that such a pupil ought to be able to play any time when called upon, of course, by right I should, perhaps, mention something like this: Bach Prelude and Fugue in C major; Beethoven, some good sonata, such as "The Appassion-

ata"; Chopin, "The Third Ballade"; Schumann, "The Second Kreisleriana," or "The Études Symphoniques"; Liszt, "An Bord d'un Source," and the Schubert List "Ballad in Spring." A pupil able to play these in a satisfactory manner would be equal to playing well all the studies of the ten grades, and would also be expected to have played at least six other pieces by each one of the authors in this list, and very likely would have played a number of other pieces by Chopin and Schumann.

If you wish to limit this to an advanced pupil of the seventh grade I should say the Bach Prelude and Fugue in C-minor; Sonata in C-minor, opus 10, by Beethoven; the Chopin Nocturne in G-minor, opus 37; the Schumann "Fancy Pieces," opus 12, and the Schubert List "Hark, Hark, the Lark," also such pieces as Moszkowski's "Shooting Stars," Tannhauser's "Waltz in A-flat," etc. I do not know whether these answers will do you any good; at all events, it is the best I can do at this moment.

"I have been much troubled about the use of the thumb in the Mason system of 'Touch and Technique.'"

"I am not satisfied with the explanation and examples that I have received from my teacher (or, perhaps, I have not been receptive enough), and I do not feel like teaching to my pupils what I do not thoroughly understand myself. I have studied Shimer's 'Preparatory Touch and Technique.'"

"If it is possible for you to take the time to make it plain to me, I would be under great obligations to you.

"How is the thumb used in the 'down-arm' and 'up-arm' touch, on the 'up-hand' and 'up-finger' touch, elastic and mild staccato?"

In the "clinging touch" the thumb is raised and lowered from the joint near the wrist, moving up and down in the vertical plane of the key. In this exercise I advise that the thumb be raised liberally, as, for instance, 1 1/2 inches above the keys. The free motion of the thumb on its own joint is of the utmost importance, and, when the thumb touches, the arm should remain entirely quiet.

In the "down-arm" touch the thumb has no activity at all. When the arm falls upon this finger the thumb is broad and takes a tone like all other fingers and is relaxed at the end of the performance; the same is the case in the "up-arm" touch.

"Up-arm" touch. The point of the thumb is in contact with the keys, and, when the arm springs up, of course the thumb goes with it, having first delivered the stroke, which, in this case, comes from the triceps muscle in the upper arm. In the "finger-elastic" touch the thumb is struck upon the key by moving upon its own joint at the wrist, the same as in the first case described, and at the same time the other joints of the thumb are fixed in the same way as the thumb folds around the band on the fingers. In the "staccato" touch, as taught at Stuttgart, the thumb is not moved at all, but the hand springs up. I make use of the terms "down-arm" and "up-arm," but I do not make use of the terms "down hand" and "up-hand." I consider them inconvenient and of no practical use. There are cases in which a staccato is played by the hand springing from the keys, and this might be called an "up-hand" touch, but the force of the tone in this instance is either the finger-point or else the triceps muscle, or both; and the term "up-hand" in this case directs the attention to the wrong part of the apparatus.

In passage playing the thumb moves up and down on the joint near the wrist, moving in the vertical plane of the key. In scale and arpeggio playing the thumb passes under the hand sufficiently far to touch the key as it is over. In the "elastic" touch the thumb flexes at all its joints. There is also a very fast action of the thumb, which is the same as the one first mentioned, only the motion is smaller and lighter, and can therefore be made more rapidly. You get it, for instance, in the trill with the thumb and second finger. I hope I have said this clear.

"The question of musical mnemonics is an interesting one. Rubinstein once said that his memory never failed him until he passed his fiftieth year. Musicians note afterward that when lapses occurred he would improvise without hesitation. Young players, however, would do well to memorize, and not attempt to improvise.

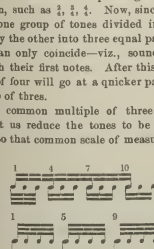


Miss. J. P.—Your two questions, of widely diverse character, I will endeavor to answer to the best of my ability, although in the case of the second a slight acquaintance thins the outlines of your diagnosis, from the very nature of the effort to communicate, through written words, the powers and limitations of a student.

First, then. You ask how to play passages where the right hand is required to deliver a group of four sixteenths against a triplet of eighths in the left, and also where the right must do a triplet of eighths in the left and against the same work of a dotted eighth and a sixteenth note in the right, a question in mathematics, and this is, of course, a question in mathematics. When there is sharply defined perception in the brain, the fingers can do nothing but obey; that is, if the use of the merely technical and mechanical exercises has been such as to establish the true solid state of automatic friendship between the thinking centers and the subconscious ganglia, or acting centers.

Now, follow me for a few moments. A triplet eighth is simply a twelfth of a whole note; three twelfths must fill one quarter, and four sixteenths must do the same thing; consequently, there must be a beginning and a closing of the problem with each quarter,—that is to say, with the single beat,—since such rhythmic designs always occur in measures which have four as the denominator of the fraction expressing the formula of time-division, such as 3/4, 3/8. Now, since the quarter beat is by one group of four divided into four equal parts, and by the other into three equal parts, it is clear that they can only coincide—viz., second exactly together with their first notes. After this the notes in the group of four will go at a quicker pace than those in the group of three.

The least common multiple of three and four is twelve. Let us reduce the tones to be dealt with in each group to that common scale of measurement:



Set your metronome at 120; that is, at two beats in each second. Then count twelve.

Now count against the groups, three—viz., three against each note of the four in the right hand, because 12 divided by 4 gives 3; thus the four notes of the group of four will fall at the first, fourth, seventh, and tenth counts of the 12. Similarly, the notes of the three group will fall respectively at 1, 5, 9. Thus there will be one exact coincidence—at one; then the second triplet note will come in quickly after the second sixteenth, the third sixteenth will fall exactly in the middle of the second triplet note, and the fourth eighth will come in as quickly as possible after the third triplet note. This peculiar jerking will at first seem strange, and wholly unlike the sound to be reached, but this is the absolute truth of the mathematical situation. After going over a single group at this very slow rate, and with this precise mixture of positive coincidence and jerking answers of the tones, for a number of times,—say ten, or, if necessary, twenty,—until it grows a little automatic, or without conscious command for each note, gradually hasten the rate, but strictly avoid the counting after it has grown faster than four a second; that is, twice as fast as at first. When a high rate of motion has been reached, there will arise a peculiarly undulating rhythm which has a poetic analogy to the pendulous swaying of the luxuriant vine in the spring zephyr.

My method, thus fully and exactly outlined, is dia-

metrically opposed to that used and advocated by some authorities, who say that the two hands should be trained separately until a high rate of accuracy of time in each hand has been reached; then they should be suddenly clapped together at full speed, like the two halves of an oyster shell. This method will work well with those who have the organ of time rarely large, and who therefore have a fine but unanalytic instinct for rhythm; but there is, it seems to me, great need of a good deal of slow preparatory work, which I have striven to express fully and lucidly above. To be sure, when playing, no such detailed analysis in the mind is possible. The fact is, however, that we spend far too little time in minutely slow and exact thought while studying the piano. I should say that all of the available time for practice, at least half, perhaps more, should be applied to the keys in an exceedingly slow and reflective manner.

That clearness and perfection which we admire in Rosenhall, Joseffy, Godowsky, and a very few others can be reached only by slow, precise, cautious labor at the keyboard. Surely, mere accuracy is not enough—not, at least, for a great interpretative artist; but it is, alas! lamentably patent that dullness, fogginess, alophonedness pervade, to a harmful degree, the averages of our piano-students. Good rhythm and flawless mechanism are half the battle in piano-playing.

Now, as to your second question,—whether your student with the small hand should take the "Pathetic" or the "Moonlight" Sonata of Beethoven,—I think that there is not much to choose as to mere stretch, because all of Beethoven's compositions for the piano are founded upon the Clemente technic, and in that the span of an octave by the fingers only, and with no aid from the wrist, is fundamental. There are fewer difficult spreads, possibly, in the "Pathetic," and that might be the better one for her. However, there is scarcely any normal hand which can not, by judicious exercises, become so distended as to reach an octave, if not demanded by the music too constantly.

V. B.—In reply to your question as to whether there is any other work upon the details of poetic meter besides the usual chapters in the ordinary rhetorics, I can refer you to an admirable treatise upon "The Science of English Verse," by the Southern poet, Sidney Lanier, published by Chas. Scribner's Sons. The study of versification seems to me to be one of the most fascinating of employments for the mind. In my experience as an instructor in English literature, I have observed that at first the students exclaim at the Greek terminology of prosody; but in such words as anapest, dactyl, iambus, trochee, and the rest, surely there is nothing half so appalling as in the hundreds of complex Greek derivations used by the geologist. It is largely to a fine ear for fine relationships that Gilbert, the quondam collaborator with Sullivan in their inimitable comic operas, owed the novel bewitchment of his clinging verses—those enchanting bits of neatly versified conversation, which dance as lightly as thistle-down, and cling to the memory like a hurr. It is also to be remembered that one of the four essential and all-including elements of the art of music is rhythm; that is, the symmetrizing of time. I am therefore very deeply interested in this matter, for I have observed, very deeply in earnest, during my quarter of a century of experience of instances, during my quarter of a century of experience of the cause of high-art music as professed by service of instances, during my quarter of a century of experience, that a keen conscience as to time, and its brother, accent, is woefully lacking in a large majority of performances.

I advise every piano-student or singer who is really in earnest and eager to get at the real inner kernel of music, to exercise daily in reading aloud the best and most musical lyric poetry with that mechanical exactness of service to which is technically termed scansion. By generation which the exquisite charm of proportioned time becomes manifest, and since the most elaborate constructions of instrumental music are only disguised deductions and inferences from the original chant of the voice of the declaiming poet, a return then to first principles can but work benefit.

Our great exemplar in this idea is the greatest of dramatic musicians, Richard Wagner. The lyrics of Kippling, Swinburne, Browning, Shelley, Coleridge, Byron,

Dryden, Milton, certain sweet liquid stanzas of Spenser, Collins, Goldsmith, Keats, Tennyson, Longfellow, Lowell, Holmes, and a hundred more, will be available. Much poetry of the higher and more sustained sort is not of value for this purpose, since its cadences and evolutions are too remote from the short, sharp divisions of musical form.

F. R.—You ask whether I think that there is anything in this new idea that the piano student should try to conceive the groups of tones and entire phrases rather than merely single tones. I find it a little hard to reply to you without seeming to contradict myself.

I certainly do believe in the crying need of the player upon the piano having an ear just as sensitive, accurate, and appreciative of tone-relationships as the singer or the violinist, and it is just as useful to the pianist to have a fine ear as it is to any other musician. There are various systems of ear exercises, and I think any one of the arrangements of the subject now published can not fail to be helpful, whether it be the absolute, ideal best, or not. As to the notion that beginners in music should be taught to grasp phrases, there is perhaps some good there, and I know two piano-teachers of repute in Chicago who are working along these lines, though with what results I am not very fully informed.

There is, however, in all novelties a great danger of the development of that pest of American life—crankism. The everlasting exploitation of petty aspects of a subject under a grandiloquent name of method or that is liable to work mischief by drawing away the student's thought from the pith of the matter in hand. One-sided that has been criticized at all times, in a sweeping condemnation, the greatest artists, if they chanced not to use his finger-position, which was diametrically opposite to the teachings of Leschetitzky, the reigning "methode!" of the piano-playing world of our time.

The illustration which they use,—viz., that children learn language as words, not as vocal sounds, or as letters,—I think inadvisable. The act of speech is instinctive, and the complicated organs of speech have, since the complications of evolution, been perfected and transmitted, but the act of playing upon that comparatively recent invention, the piano keyboard, is not instinctive and hereditary, but arbitrary and mechanical in the extreme. The analogy would apply with considerable aptness to the singer, but only in a limited degree to the pianist.

It is quite possible in studying the piano to analyze to a degree of pedantic minuteness and sub-undulating tedious, but in its essential nature the piano is a highly artificial thing, and the performance upon it is and must remain a difficult and slowly built anatomization of the nerves and muscles.

GOOD TEACHER VERSUS GOOD PLAYER.

By C. W. Landon.

BEING a good performer does not imply being a good teacher. Neither, on the other hand, does being a good teacher necessarily imply being a good performer; yet the teacher must be a learned musician, having sufficient knowledge to hold the confidence of his pupils, and perform well enough to illustrate points in teaching. To this end a profound knowledge of the subject matter of his profession is indispensable, that he may be able to teach with authority. He must have a clear understanding of all the steps necessary to be taken in giving a complete knowledge of his subject. In such cases he must be more than a musician—he must be a music teacher, with all that the word teacher implies. Hence, the "natural musician," who knows music intuitively, is never a good teacher, for he has not been over the hard road of the average pupil, and how can he teach what he does not know how he learned?

"Nature has given to men one tongue, but two ears, that we may hear from others twice as much as we speak."



THE TRANSFORMATION OF A GENIUS.

FROM A MUSICIAN'S DIARY.

(Continued.)

July 14th.—Last week I joined a party of musicians—Oh, divine Muses, pardon the profanation of the word—for concert work at summer hotels and watering-places—violin, a flute, a cornet, and a soprano. I will play piano accompaniments. The violin and cornet players also "render selections on the mandolin, guitar, and banjo." What a daily martyrdom my spirit undergoes!

August 5th.—One gleam of sunlight in my existence, my soul racked as mercilessly as any Torquemada's myrindons ever tortured Moor and Jew in the palmy days of the Inquisition. Our soprano singer has the true artistic nature. She is in thorough sympathy with all my hopes and plans; and can charm me out of my moodiest spells. What a blessing such a woman would be could I always have her by my side! I must have sympathy. How the thought of her thrills me! A home made bright by her would be a veritable paradise of the Muses.

August 8th.—One week of doubt, of joy, of hope, of despair, alternating as her manner toward me. But the agony is over. We shall be married in the fall and shall make a concert tour together. Liana is an angel; so fits temper spoil the serenity of her nature.

August 14th.—Can I have been mistaken? Liana acts strangely. Can she be jealous, after all? A guest of the hotel, a beautiful girl, who has a wonderful sensibility for the highest aims of art, has seemed greatly pleased with my playing. I explained to her this afternoon Beethoven's great "Sonata Appassionata," the poetic significance of those wonderful themes and the spiritual lessons involved in the subtle transformations, melodic, rhythmic, and dynamic, which the tone wizard causes them to undergo. She hung on my words as if enraptured, and her soulful eyes filled me with a sort of intoxication that brought the richest fancies to the surface of my tide of thought and lent warm, vivid colors to my expression. I felt as if inspired. Liana passed and saw it all. I can not forget that look, apparently scowling look she cast on me as she went by.

August 16th.—I had a trio musicus quart d'heure with Liana this morning. I can not bear to recall her exhibition of jealous rage and the nasty things she said to me. I tried to assure her that I was doing missionary work for the cause of art. "Art!" she rudely interrupted, "Art? why the girl is all art; and if you were not so blinded with conceit, you could see she was only amusing herself with you." Women can be so very personal when they are angry. "Amusing herself!" I do not know much about women in social relations, but if that girl's eyes did not express a great deal more than I am—but no! I dare not dwell on the subject. Honor forbids.

August 17th.—A truce has been arranged, but the fire only smolders. It may break out again. I must avoid that girl, yet I can not help wondering if she was trying to make sport of me. Some girls think every man is ready to become a victim to their wiles.

August 19th.—Musical women may be very good assistants in some forms of work, but in these days they are growing very independent, and want to stand on an equality in all matters of judgment. Liana refused to accept my dictum on a point in connection with the rendering of a song, and told me to stick to the piano, that she knew more about singing than I. She did not seem impressed by the fact that I had written a cantata for soprano solo, chorus, and orchestra, entitled "To the Genius of Song," a work full of highly original vocal effects.

August 20th.—One week of tears and recriminations. We are on the verge of separation. Yet I must avoid a complete break. My contract calls for work until September 1st.

August 21st.—The breach is irreparable. Liana leaves for Boston to-morrow, I for New York. Another dream of communion with a kindred spirit is shattered. She was but common clay after all, with all the woman's

weaknesses that cause the sex to fall short of true artistic stature. I shall not pay any attention to women hereafter. They are false and fickle, and the modern-day woman has too exalted an opinion of herself. I can not bear an independent woman.

October 1st.—I have spent September in revising my great concerto, my symphony, and a number of sonatas and concert fantasias. The publisher who offers the best terms shall have works that shall mark an epoch in the history of American composition. Perhaps I will also publish my song-settings of the great sonnets of the English language.

October 5th.—I saw several publishers to-day, and only one was willing to look at my work.

October 6th.—My manuscripts back already! How I hastened to open the letter that came with them. This is what was said: "Not available." Why not? "Contains some good counterpoint"—Good counterpoint to me, who was a prize for a five-voice figure with three subjects!—"But not much music." How about Bach's counterpoint and music, Mr. Publisher, or your critic, who knows so much, or perhaps so little? But so it is. If one is not in the ring, he can not get a hearing before the public. The unknown man must remain unknown or make himself notorious, or perhaps write a comic opera or a popular song.

October 13th.—I have recovered from my fit of despondency because of the rejection of my compositions, but I shall abandon that field. I shall become a journalistic free lance, and shall dip my pen in vitriol, and naught but the concentrated acid of an strabulous nature shall be poured forth, instead of the "milk of human kindness" of fiction. I shall become a musical ghoul. I shall dismember reputations, and prey on the living as well as the dead. The iron has entered my heart. Music shall know me no more, except to snuff.

October 20th.—Two weeks have spent laboring almost incessantly on my brochure, "The Mistakes of the Classical Composers," in which I show how every one of them violated the rules of composition as laid down by my great master Einfallspalmer. Not even Beethoven's "marked" down more than I. The book will certainly establish my reputation as a keen critic and a trenchant writer.

October 25th.—I have sent my manuscript to the "Musical Globe," whose brilliant editor will know how to welcome a kindred spirit. That a master of canstic wit and biting invective he is!

November 1st.—After two days of suspense I received a package from the "Globe." Instead of a check, it was my manuscript, with one word, in blue pencil, on it: "Not!" I can bear no more. Every avenue is closed to me. For me no life of a virtuoso, with its rich brains to impress themselves upon any one with whom they come in contact.

"But," said he, "the teaching profession does not stand high in my city. I am not sure that I wish my daughter to teach."

December 1st.—I know not how I have lived the past thirty days, every one of which seemed a month. Inexorable fate draws nearer. I must teach. No more may I indulge my dream of stupendous technical power, of passionate expression, of genius of Liszt and Beethoven. No! Cruel, grinding necessity knows no father.

December 24th.—A letter from home. Father says: "Come home, my boy. We want you, we need you. You are all we have. Your mother is eking out her heart fretting about you away from her. We can not be so many years more. Your place is with us." I can not refuse to obey this touching plea; but still I can not bumble my pride. Again a struggle.

December 30th.—I shall go. My vision is clearing. I begin to realize how blinded I have been by my wild dreams. Perhaps I shall receive my whole sight again suddenly. You must come and take his place." And I shall go.

January 1, 1902.—How happy father and mother are! I myself feel as if I had a foretaste of heaven. What happiness there is in obeying a call of duty! How

blinded I have been, and what a source of sorrow and anxiety to my dear parents! Mary came in. She has been at Wellesley the past year, and has greatly improved, but has no ear for music. As she says, "I can scarcely do more than keep a tune in church." But she is a good, sensible girl, and a good housekeeper, mother says.

January 1, 1902.—Five years after the record above was made I picked up my old journal and found the last page blank. Mary says I shall write that I still fill Mr. Small's place; that I do not often fall from grace and play Bach fugues and choral fantasias; that my class is large; that I have all the pupils I can teach at a dollar a lesson; that my publisher has just sent me a handsome check for the last three months' royalties on my "Fit Lessons in Piano-playing"; and that the editor of "The Student" says that my series of articles on "How to Teach" have been the leading feature of his journal the past year.

OPPOSITION TO THE VIOLIN FOR GIRLS.

BY EDITH L. WINN.

WHEN will the public cease to talk against the violin for girls? I was a mere child when I read for the first time the life of Camilla Uro. It read like a fairy tale. It is long ago since Camilla Uro first demonstrated that a girl can learn to play the violin. Lady Hall has done so, and Olea Bull. Professor Joseph Joachim has sent out into the world a large galaxy of young and talented violinists: Maud Powell, Geraldine Morgan, Lilia Shattuck, Marie Soldat, Bety Schwab, Gabrielle Wietzowicz, and many others. Some are doing work in the world as teachers, and they teach as well as men.

Some are concert artists, but in these times few concert artists can afford to rely upon the income of concert work, and the very best of our concert artists also teach.

A father came to me and said, "I do not like to invest money in the musical education of my daughter unless I feel that this will bring a ready return for the investment."

I indignantly responded, "Is not the cultivation of your daughter's heart and mind and character of vastly more importance to you than the amassing of money?"

"To be sure," he replied.

"Then educate her. Give her what is due to her talent, and you will never be sorry. Put her in the way of earning an honest livelihood, and she will be a happier woman at thirty than half the society butterflies who have too much money to spend wisely and too little brains to impress themselves upon any one with whom they come in contact."

"But," said he, "the teaching profession does not stand high in my city. I am not sure that I wish my daughter to teach."

"The time is ripe," I responded, "when every one should realize that teaching is a noble calling, and that a concert performer, too, is a benefactor, a physician, a helper of the needy."

The father mused a moment and replied: "I will leave it all to you. My daughter's happiness is of great importance to me. If you think that she will not be happy unless she becomes a good violinist, I am willing to bear the expense and to send her to some large music center by and by. Of course, if I had a boy, I would not want him to be a violinist, for he would undoubtedly wish to belong to an orchestra or a concert company, and such men are spendthrifts and uneducated, aside from musical knowledge."

The time was too short to argue that orchestra men could be respectable, business like, educated, and refined; but I spoke of the success which I felt sure would come to this gentleman's daughter, and I thanked him for his confidence in me.

"I leave it all with you," he said, on parting. I wished that they all would—and thus ended one of those many studio talks when parents call to inquire if "it is going to pay" to educate their daughters to play the despised and plebeian violin!

HOW TO GET PEOPLE TO ATTEND PUPILS' RECITALS.

BY T. L. RICKBAY.

NOTHING has been often reiterated in the columns of THE ETUDE than the truth that the teacher's best advertisement is that which results from public exhibitions of his own personal skill, or that of those under his instruction. We are advertised by our pupils; but we must first have pupils and retain them, and the recital is the very best means at the teacher's command to increase his patronage. However, there are two very imperative conditions to be fulfilled before the greatest benefit is attained: First, one must get people to attend; and, second, though equal in importance, they must be the right kind of people.

Write recitals often—every four weeks. Three or four days before the date set I insert the following notice in the daily papers:

THE NEXT RECITAL BY THE PUPILS OF MR. \_\_\_\_\_ will be given on \_\_\_\_\_ evening, Dec. 22d, at the \_\_\_\_\_ Church, \_\_\_\_\_ Tickets \_\_\_\_\_ may be had free of charge by applying at the studio of Mr. \_\_\_\_\_, No. 140 North St.

Of course, all pupils and their relatives know of the recitals, and this newspaper notice is not for them. They, however, must not be passed over by a general invitation. Nor must the teacher take it for granted that they will come. I have a system of season tickets which read as follows:

"Please admit \_\_\_\_\_ . . . . . to \_\_\_\_\_ . . . . . This ticket is for all concerts and recitals given in the \_\_\_\_\_ Church by Mr. \_\_\_\_\_ and his pupils during the season of 1903 and 1909. Do not forget to bring this ticket along, as these are not free entertainments."

These tickets are given to pupils and their parents almost exclusively. I say "almost" because I do make a few exceptions. In every town there are some distinctly musical people who enjoy the recitals and appreciate them, although they may not study music themselves nor have children who study. I always like to count on such, and they certainly appreciate the compliment implied by the present of the season ticket. The newspaper notice catches the eyes of a few musical people, who avail themselves of the free tickets. No one will ask for tickets unless he wants them or is interested in musical affairs. This is better than giving out tickets indiscriminately. In the latter case they often fall into the hands of people who do not attend, and the tickets are wasted, or of people who do not want to go, but do so out of courtesy. These classes are useless to the teacher.

There are others, however, to be considered. In every community there are people of influence or culture who for some reason or other have not attended the recitals; people who have growing children who may require music lessons in the future. There may also be others, too, whom it would be desirable to cultivate. I have circulars printed which read as follows:

Mr. \_\_\_\_\_ I should be glad to see you at the next recital given by my pupils at the \_\_\_\_\_ Church on \_\_\_\_\_ evening, Dec. \_\_\_\_\_, 1903. Any one interested in music directly or indirectly will find these recitals interesting, beneficial, and entertaining.

Admission by TICKET ONLY. I will be pleased to supply tickets free to any who will apply to me at my studio at No. \_\_\_\_\_ St.

I send out a few of these at every recital. Sometimes only one or two, at other times as many as forty. It will be seen that with the newspaper notice, the season

tickets, and the last circular everybody is reached—that is, everybody who is calculated to be of any service to the teacher.

I will draw attention once more to the fact that the last circular emphasizes the necessity of having tickets and asking for them. As in everything else, "lightly gotten, lightly prized." Give the tickets out indiscriminately, and they will be wasted or fall into the hands of those not interested in any way. At the same time there grows up a spirit of exclusiveness about the affairs which gives them a higher value, and also increases the desire on the part of many to attend. A notice in the papers to the effect that "everybody is invited" would result in a much larger crowd probably, but not the crowd that would prove valuable to a teacher. The best people in any town are usually afraid of anything that savors of a "free show."

It will be seen that the season ticket is only good for the recitals and programs given in the church. When I give a piano recital myself, or give choral or orchestral concerts, they are given in the Opera House, and entirely different conditions prevail.

The object of the above "schemes" is to get people—and the right kind of people—to attend the pupils' recitals. The next question is, What shall be given them when they do attend? This opens up the whole subject of recitals—a subject on which much can be said, since teachers may easily differ in their methods of preparing and arranging the programs for such recitals. The subject does not belong properly to this article.

TEACHING AS A SPECIALTY.

BY HARVEY WICKHAM.

It was an old-fashioned custom to limit the term musician to those who composed or performed, and I confess that I sometimes wish that the custom would return. Thus, many who labored in other directions have done much for the art, but one is not wrong in calling Helmholtz a scientist, for example, just because of his researches in acoustics. Why not call a critic what he usually is, a litterateur? He may be a musician to boot, but it is mainly as a clever user of words that his reputation is made. As for theorists and essayists I distrust them openly, save in so far as they back their sayings with doings; and teachers—but let me speak of them at length.

Some men carry with them an atmosphere uncharged with enthusiasm and the apparent earnestness of great deeds. They are, perhaps, men of great deeds themselves—like Liszt. As often they have built their careers mainly of air—like Czerny. This may seem a strange characterization of Czerny, but one has only to consider the great influence he exerted in his day and generation to be sure that he had transcendent qualities which by no means found their way into those interminable studies of his. It is a golden thing for a student to come in contact with savants of either of these classes, for these are the born teachers, the natural broadeners of horizons, the indefatigable demolishers of tradition. But in an art so full of prosaic details as piano-playing, let us say, something more definite than broad horizons is needed, and the services of a trained, technical specialist who is personally conversant with every inch of the ground, so to speak, is imperative. Even if he is a narrow, unsympathetic, magnetic individual, one can not do without him at one stage of the artistic career or another. If both the inspiration and the example can be found combined, so much the better; while, of those who are neither philosopher-poets nor men of accomplishment, I have nothing to say. I wish that with them I also had nothing to do; but one must not expect too much of poor old Mother Earth.

The question is, Can one, with or without the inspiration, give, as a trained technical specialist in technical quality, become a teacher, and yet neglect, or even slight, actual sense of the word, and yet neglect, or even slight, actual performance at the keyboard? I am emphatically of the negative opinion. Let us consider the matter.

There is no adequate touchstone for truth but experience. One who has dabbled a little in logic, as most of

us have, knows how easy it is to prove any proposition scholarly, if the premises be shielded from too narrow scrutiny. And, having proved one thesis, it is no more difficult to prove its contrary. Logic is indeed a good way to walk alone without the leading strings of experiment, and has a fictitious fame. In reality it is child's play loaded with intricate and puzzling complications. The experience of man has always been this—to discover a fact first and to try to account for it afterward. Whenever he has attempted to put the cart before the horse, to deduce the fact from the theory, he has, unless the deduction was very short and obvious indeed, invariably stumbled into error. The way of the theorist (of course I do not mean harmonist) is hard.

Now, the piano teacher who does not play, and play well, and play a great deal, is morally certain of becoming a theorist, a theorist in the worst and most objectionable sense of the word. No matter how practical his object may be, no matter how he may protest, he is a theorist, for if he applies his theories, he becomes a realist, which is contrary to the hypothesis.

Or is it possible to apply them in the second or third person, demonstrating their effect in the manner of pathologists who feed their drugs and serums to dogs and rabbits? But the human equivalents of these patient experimenters may only be secured by deception. The day of Cleopatra and her slaves has gone, and she who would sift the venom of the asp must do so through the pores of his own skin, or unerringly insinuate the reptile into the breast of an unsuspecting patient.

It is no profit to say that your method has been tried by others before you tried it upon others (though this amounts almost to an argument), for the same may be said of every method under heaven, and rarely all can be not be good, and certainly but one can be the best. And can you either learn from or teach another as you can learn from and teach yourself? By no means. In the person of no other can the effects of this or that manner of practice be seen or so accurately noted. All successful performers have been inveterate experimenters on their own account, and one of the most difficult things one attempts is to induce a pupil to taste and see, to try and to weigh—for himself.

All that a teacher can do is to say, "Make such an experiment. Look for such a result," just as if he were addressing a class in chemistry. If the latter believes the lecture but neglect the laboratory, they invariably fail. So will the student of music.

To teach and not to play leads, as I have said, to theories. Not working hypotheses, such as astronomers adopt to guide them in their researches, but idle theories made out of whole cloth. Thinking is considered by many to be a difficult and highly meritorious phase of activity. In reality nothing is easier; indeed, it is impossible not to think. I can see no virtue in drawing any number of conclusions from a fanciful starting-point. It is observation which is difficult, the tracing of a sequence through the chaos of phenomena which is meritorious.

How often we see even pianists practicing one thing and preaching another! How much more likely, then, is the teacher to become visionary and to feel the pupil on cranial swellings! If one will but play and play and play, I can see for myself what conclusions he has arrived at. If he chooses to put conclusions into words, I, for one, prefer to take the testimony of fingers. One hears a great deal about the things which are allowable for advanced players which would never do for beginners, and, if certain compositions are meant, there is no gaining the condition. But when it comes to the movements and statement of arms and fingers, the novice may observe the virtuoso without fear.

BY WILLIAM H. SHEERWOOD.

It is well known that teachers of music in Europe have an advantage over the best teachers in America, irrespective of merit, by reason of the prestige which attaches itself in the minds of our fellow-countrymen to all things European. It can, however, be learned, by those desirous of knowing the facts in the case, that upon this continent we are at the present time developing in the minds of our pupils a most practical and scientific training. This training not only embraces the power of analysis of music, but also the physiologic knowledge of the cultivation of independent muscles and steady nerves, as best adapted to the artistic delivery of music in piano playing and otherwise.

If we are to get the credit that our musical talent and playing rightfully deserves, our people should think twice before taking the effusions of inexperienced schoolgirls who go abroad to study as proofs of the superiority of European methods and teachers over our own.

Nowhere in the world have the mechanical sciences or the intelligent misapplication of means to an end in all kinds of education been better developed than in the United States of America. There is just as much musical talent here in proportion to the population as anywhere else in the world, and in a great many respects there are better conditions for its cultivation. I will go so far as to say that in our large cities, like Chicago and Boston, there is quite as much opportunity to enjoy that so-called "musical atmosphere" as there is elsewhere.

Under such circumstances, it would be but an act of justice, fair play all around, for some of our wealthy philanthropists who are providing so magnificently for universities, art institutes, symphony orchestras, etc., to bestow some of their attention upon the desirability of providing a fund, under proper restrictions, for the education of deserving young students of music.

Many recent bequests and endowments to the educational institutions in Chicago place that city apparently in the very front rank, on account of the public spirit of enlightened philanthropy of her wealthy citizens. Through such generosity the university students and the students in the art museum can get the best of instruction at a nominal price, besides, in many cases, being provided with the means of earning their own living meanwhile.

Constantly I am in receipt of letters from young people who wish to study music and to fit themselves to become teachers. In many instances they are not able to pay the expenses of the tuition of first-class music teachers, and to provide for the other necessary disbursements as well, but are invariably asking if I can get them something to do to earn a living, and to help defray the cost. From an acquaintance with very many such students I am prepared to affirm that in a majority of instances they are the very ones who ought to be assisted in obtaining a few years of quiet, undisturbed study in the art. These people show talent, intelligence, and character, and it is my belief that they have a right, a claim upon the community for a good musical education quite as much as the students in other branches, who are more favored by these recent magnificent bequests.

It is a conceded fact that it is the duty of the parents to provide for their children during the time they are growing up; it seems to me that it is equally the duty for an enlightened community to provide for the education of the young. While, however, so much has been done to make Chicago a great center of education and art culture, there has been vastly little done in the department of music. I look upon the education of young people as an important investment, and, therefore, I very much wish that those who possess such wealth, not only in Chicago, but in other cities as well, who feel that they wish to bestow some of it for the benefit of their fellow-beings, would provide a fund for cases such as have been mentioned above, this fund to be used if the recipient is found deserving and capable, and to be paid back without interest, or else at a low

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rate of interest. It would undoubtedly be a great misfortune if such a bequest should be bestowed without due regard to merit, or tied up to some particular clique or institution. I believe, however, that the time is ripe for munificently disposed art patrons and philanthropists to take the initiative step in this matter.

It is a great misfortune to the entire country that there are so many incompetent music teachers, often incompetent from mere lack of funds and opportunity to study and to equip themselves thoroughly for their life work. If the system of which I have spoken were in vogue to a greater degree, there would be fewer instructors in music unqualified to fulfill the duties of their vocation. As matters now stand, students try to rush the work of years into months of study, and go out into the world as teachers before they have fully mastered the principles of their art.

The old fashion that prevails in Europe, the apprenticeship system of seven years' service, has its merits. There the student is obliged to spend many years in correct and thorough study and in sound and true preparation for a future career; in America it is all feverish excitement and untimely haste and a struggle for superiority in positions, instead of a conscientious desire fully to comprehend one's subject. In this respect European methods are vastly superior to our own; in most other respects we can equal or even excel them.

It is certainly very commendable that students who are limited in regard to money for their living during their pursuit of art should be willing to work hard and deprive themselves of many necessary things in order to develop their talent. Many a career has been cut short or dwarfed of its possibilities by various obstacles, the chief and most important being that, of an obligation to earn one's daily bread.

Large centers like Chicago and Boston, where the opportunities of studying are the greatest, are, unfortunately, the places where a student finds the most difficulty in making a living and paying expenses. Many of the young people who have thus to make their own way in the world are children who have been bereft of a parent's care at an early age. One left in this manner and thrown upon the world to earn his own living is not so fully equipped to enter upon the battle of life as one who has had that care during the years when the mind and other faculties can be improved and developed to the best advantage.

Many of the people of America have the magnetic power of attracting money in large quantities, building up for themselves colossal fortunes. We find our wealthy people forming trusts and making many large and excellent investments; but what investment in material resources can exceed an investment in the development of brain and character?

It is a great misfortune to the community, as well as to the resident musician, that so much of the musical patronage of our people is diverted to sending music students abroad instead of making provision for them to pursue their study in their own country in a quiet, undisturbed way, not having to think of expense, for the same length of time that would be required of them at the art centers of Europe.

It is much to be deplored that the wealthy people of America patronize foreign visiting talent in such undue proportion to that of home talent. We have in our midst many excellent artists, both vocal and instrumental, who for many years have devoted their time and talent to the publishing of musical art in this country; why should they be so overlooked while artists who have no national claim upon our sympathies and support receive large amounts of money (which rightfully belong to our own country) that they, the foreign artists, may take abroad and spend in another land that which the brain and muscle of this land has spent many years in amassing? It seems inconsistent and prejudiced.

Often is heard the statement, "We have no distinctive school of American music." This would not be the case if our millionaires would appropriate some of their superabundant wealth to the founding of some institution where the talent of our native artists could be directed in the teaching of the young and as yet undeveloped musical mind in distinctive lines, forming a purely national college, not a one-sided, narrow-minded

establishment, but a musical university upon a broad national basis. Endowments of this nature and the spending of American-made money in America would do much to bring about a better and higher state of musical standing and culture than at present holds in our community.

Music lovers should not allow some narrow favoritism toward this or that faction to encourage them in the habit of deprecating the efforts of other artists than their favorites, or even of going to the length of maligning those in the same field as their particular favorites. It is a very easy thing to destroy the finest work of art which may have taken years to build up with a single rough, indiscriminate blow. The best efforts of our cultivated musicians require such an amount of self-sacrifice, patient and intellectual development of talent, that one should strive, for the cause of the art, to seek the good in them and bear lightly with their faults.

These remarks do not apply to mediocrity. The appearance of amateurish and undeveloped persons in the concert field is certainly not to be encouraged.

## MUSIC TEACHERS' NATIONAL ASSOCIATION NOTES.

The Music Teachers' National Association will hold its twenty-first meeting in Cincinnati, June 21st to 23rd, preceded by a delegate meeting on the 20th. The special feature of this meeting will be a program of compositions by American composers, which is given below. The assistance of the Cincinnati Symphony Orchestra, under F. Van der Stucken, the Apollo Club, under Mr. Foley, and the Orpheus Club, under Mr. Graminger, has been secured. There will be three evening concerts with orchestra and chorus. In the afternoon there will be a piano recital, with vocal numbers, an organ recital, and a chamber concert. The mornings will be devoted to essays and discussions of musical topics.

Great interest is being shown by Cincinnati musicians in this meeting, and the officers intend to make it the greatest success in the history of the Association. Cincinnatians generally are responding liberally by contributions to help to make this meeting a financial and an artistic success.

## LIST OF OFFICERS OF THE MUSIC TEACHERS' NATIONAL ASSOCIATION FOR 1899.

President, Arnold J. Gantvoort, College of Music, Cincinnati. Vice President, Carl G. Schmidt, 21 South Street, Morristown, N. J. Secretary, Philip Werthner, Walnut Hills Music School, Cincinnati. Treasurer, Fred A. Fowler, 850 Chapel Street, New Haven, Conn.

Program Committee.—Frank Van der Stucken, College of Music, Cincinnati; Bush W. Foley, Methodist Book Concern Building, Cincinnati; William E. Mulligan, 457 Fifth Avenue, New York; Henry Freilich, Auditorium Music School, Cincinnati.

Executive Committee.—E. W. Glover, Methodist Book Concern Building, Cincinnati; Walter Henry Hall, St. James' Church, Madison Avenue and Seventy-third Street, New York; Louis Ehrhart, Fourteenth Street, Cincinnati; Miss Bertha Baur, Conservatory of Music, Cincinnati.

## PROGRAM OF COMPOSITIONS BY AMERICAN COMPOSERS.

Symphony, "Tristram".....Templeton Strong  
Duet, "Melpomene".....G. M. Loefler  
"Lechivar".....G. W. Chadwick  
Symphonic Prologue, "William Balchiff".....F. Van der Stucken  
Piano Concerto.....Henry Holden Hus  
Aria, "Montezuma".....Frederic Grant Gleason  
Indian Suite.....Edward MacDowell  
Prelude, "Oedipus".....J. K. Paine  
Cello Concerto.....Victor Herbert  
Elegy.....E. W. Glover  
"Dreaming".....E. W. Parker  
Scherzo.....Johann Beck  
"Hiawatha's Wooing".....Arthur Foote  
Vorspiel, "Kensilworth".....Bruno Oscar Klein  
Overture, "Star Spangled Banner".....Hugo Kaas

No 2684

To the Hunt.  
Idyl.Edited by  
Frank L. Eyer.

Allegro. M. M. J. = 100

G. Wartenstein, Op. 6.

a) Endeavor to produce a horn-like quality of tone in the left hand part. The right hand part should not

be heard prominently until b).

c) Perform the next eight measures with dash and vigor.

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*p* *espress.*

*f*

*p* *cresc.* *p* *cresc.*

*f* *dolce*

*f* *mf*

*p* *cresc.* *f*

*p*

*espress.*

*p* *espress.*

*f* *dim.*

*p*

*f* *ff*

d) Observe the tied note in the right hand.  
2684-3

e) The last two measures with snap and brilliancy.

# MOMENTO GIOJOSO.

## MORCEAU POETIQUE.

It is said by many that in regard to adaptiveness to the peculiarities of the piano, (German: Claviermaessigkeit), Moszkowski's style is the best since Chopin. This piece certainly argues in favor of such an opinion, for it affords wonderful opportunities for the pianist. A light and yet resonant staccato, great variety of touches, an execution as

clean cut as an ivory carving, brilliancy and bravour at the end, refined pedaling (indicated as far as possible by the editor), and a delicate suggestion of a Spanish dance-rhythm, are its main requirements. As a teaching piece for pupils slightly above the medium grade, it has proven of incalculable merit.

Revised and fingered by  
C. v. Sternberg.

M. Moszkowski, Op. 42, No. 3.

Molto vivace.

a) The first bass-note in each measure should be decidedly staccato, unless the reverse is especially indicated, as for instance, in measures 15 & 16. Here the change of pedal should be accomplished before the finger left the key. Copyright 1899 by Theo. Presser.

b) A slight (though very slight) lingering upon the first prolonged note in this new movement, will prove effective, also at e), especially if the passage from d) to e) is played contrastingly — in strict time and very silently.  
f) This phrase of eight measures should be well unified, closed within itself, as it were; so should, with a decided change of color, the next one, after which, at g), it splits up again into shorter phrases of 1, 1 and 2 measures.

6

*ff* *briso.*

h) These brackets indicate another manner of execution, by interlocking of hands, more desirable here, at the end of the piece, because admitting of greater strength; beware of hurry, however!

# THE MERRY SKATER.

Fidelis Zitterbart.

SECONDO.

Tempo di Galop.

Musical score for the second part of 'The Merry Skater'. It consists of six systems of piano accompaniment, each with a treble and bass clef. The music is in 2/4 time and features a lively galop tempo. Dynamics include *p* (piano), *mf* (mezzo-forte), and *f* (forte). The piece concludes with a *Fine.* marking.

# THE MERRY SKATER.

Fidelis Zitterbart.

PRIMO.

Tempo di Galop.

Musical score for the first part of 'The Merry Skater'. It consists of six systems of piano accompaniment, each with a treble and bass clef. The music is in 2/4 time and features a lively galop tempo. Dynamics include *p* (piano), *mf* (mezzo-forte), and *f* (forte). The piece includes a section marked *f ben legato* and concludes with a *Fine* marking.

SECONDO.

TRIO.

First system of musical notation for the Trio section, featuring a treble and bass clef with a 2/4 time signature.

Second system of musical notation for the Trio section.

Third system of musical notation for the Trio section, including the dynamic marking *f marcato*.

Fourth system of musical notation for the Trio section.

Fifth system of musical notation for the Trio section.

Sixth system of musical notation for the Trio section, ending with *D.C.*

PRIMO.

TRIO.

First system of musical notation for the Primo section, featuring a treble and bass clef with a 2/4 time signature.

Second system of musical notation for the Primo section.

Third system of musical notation for the Primo section, including dynamic markings *f* and *fz*.

Fourth system of musical notation for the Primo section, including the dynamic marking *mf*.

Fifth system of musical notation for the Primo section.

Sixth system of musical notation for the Primo section, ending with *D.C.*

12 No 2686 GOLDEN WEDDING MINUET.

GROSSVATER TANZT.

G. Karganoff, Op. 25, No. 4.

Tempo di Menuetto.

First system of musical notation, featuring piano (*p*) dynamics and fingerings (1, 2, 1).

Second system of musical notation, including forte (*f*) and piano (*p*) dynamics.

Third system of musical notation, including piano (*p*) dynamics.

Fourth system of musical notation, including forte (*f*) dynamics.

Fifth system of musical notation, including *dolce* and piano (*p*) dynamics.

First system of musical notation on page 13, including mezzo-forte (*mf*) dynamics and fingerings (2, 3, 4, 1, 2).

Second system of musical notation, including forte (*f*) and piano (*pp*) dynamics, and a *cresc.* marking.

Third system of musical notation, including piano (*p*) dynamics.

Fourth system of musical notation, including forte (*f*) and piano (*p*) dynamics.

Fifth system of musical notation, including piano (*p*) dynamics.

Sixth system of musical notation, including forte (*f*) dynamics.



# General Bum-Bum.

Edited by Carl Hoffman.

Ed. Poldini.

Musical notation for the first system, featuring a treble and bass clef. The treble clef part has a melody with accents and slurs, marked with dynamics *f*, *p*, and *rall.* The bass clef part provides a simple accompaniment.

Tempo di Marcia.

Musical notation for the second system, marked 'Tempo di Marcia'. It features a treble and bass clef. The treble clef part has a melody with triplets and slurs, marked with dynamics *f* and *p*. The bass clef part has a steady accompaniment.

Musical notation for the third system, continuing the melody and accompaniment from the previous system.

Musical notation for the fourth system, continuing the melody and accompaniment.

Musical notation for the fifth system, continuing the melody and accompaniment.

Musical notation for the first system on page 15, continuing the melody and accompaniment.

Musical notation for the second system on page 15, ending with the word 'Fine.' in the bass clef part.

TRIO.

*a tempo.*

Musical notation for the first system of the Trio section, marked 'TRIO.' and '*a tempo.*'. It features a treble and bass clef. The treble clef part has a melody with slurs, marked with dynamics *ff*, *rall.*, and *mf*. The bass clef part has a steady accompaniment.

Musical notation for the second system of the Trio section, continuing the melody and accompaniment.

Musical notation for the third system of the Trio section, ending with the word 'D.C.' in the bass clef part.

# SERENADE.

C. CHAMINADE, Op. 29.

Moderato.

dolce ma ben  
marcato il canto.

ppp  
p  
cresc.  
dim.  
pp  
cresc.  
dim.  
mf  
marcato.  
cresc.

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marcato.  
dim.  
p dolce.  
mf  
cresc.  
marcato.  
dim.  
p dolce.  
pp

*cresc.* *cresc.* *cresc.*

*f* *pp pochettino rit.*

*a tempo.* *pp*

*a tempo.* *dim.* *pochettino rit.*

*cresc.* *dim.* *marcato.*

*dim.* *ppp*

*mf* *dim.* *pochettino rit. ppdolcissimo.*

*cresc.*

*sempre ben legato.* *dim.* *ppdolcissimo.*

*a tempo.* *sempre dim.* *pochettino rit.* *pp ma marcato.*

To Miss Adelaide G. Richter, Hampton, Va.

# The Jonquil Maid.

Arthur Macy.

F. G. Rathbun.

*Allegro moderato.*

A The

*rit. a tempo.*

lit-tle maid sat in a jon-quil tree, Sing-ing a-lone in a low love-tone And the  
wind swept back to the jon-quil tree, At the close of day in the twi-light gray, But the

*a tempo. rit. a tempo.*

wind swept by with a wist-ful moan For he longed to stay with the maid' all day.  
sweet lit-tle maid had stol-en a-way And whi-ther she's flown will nev-er be known.

But he knew, As he blew, It was true, That the dew Would  
Till the rose, As it blows, Shall dis close, All it knows Of the

*pp*

*f rit. lento. smorz. Tempo I. con moto.*

nev-er, nev-er dry If the wind should die So he hur-ried a way where the  
maid, the maid so fair With the sun-set hair And the sad wind comes and

*rit. lento. smorz. Tempo I.*

rose buds grew And while to the land of the rose went he Sing-ing a-lone in a  
sighs and blows And dreams of the day when he blew so free When sing-ing a-lone in a

*rit.*

1. *pp a tempo.* low love-tone, The lit-tle maid sat in a jon-quil tree. low love-tone, The

2. *a*

*a tempo.*

*tempo.*

lit-tle maid sat in a jon-quil tree.

*f a tempo. pp ff*

# BID ME TO LOVE.

Words by  
CLIFTON BINGHAM.

D'AUVERGNE BARNARD.

Moderato.

*con espress.* *dim.*

I do not ask for the heart of thy heart, I do not

bid thee re-main or de-part; Let me but love thee and I will not

plead Aught save to fol - low wher-e'er thou dost lead. All that I

*f* *colla voce.* *allargando.*

*a tempo.*

ask for is all that may be, All that thou car - est to give un-to  
sun - flow'r look up to the light, Sad in its ab - sence and glad in its

*ff* *mp*

*con espress. cres* *cen* *do.* *ff*

me; I am con - tent to be this un - to thee, To  
sight; I can look up to thee, morn - ing and night And

*cres* *cen* *do.*

*mp con espress.* *f*

love thee for - ev - er, Love thee for ev - er, and ev - er; I am con -  
love thee for - ev - er, Love thee for ev - er, and ev - er; I can look

*ff* *mp*

*rall.*

tent to be this un to thee, To love thee for - ev - er and ev  
up to thee, morning and night, And love thee for - ev - er and ev

*f* *rall.*

2740-5

RUBINSTEIN'S THEORY OF PRACTICE.

BY ALEXANDER MCARTHUR.

24

er.  
er.  
Fine.

Let me but

Fine. a tempo.

allargando.

quicker.

colla voce.

a tempo.

a tempo.

dim.

ff allarg.

colla voce. D.S.

2740-5

Or the many obstacles that lie in the path of a student there are none greater than those he places there himself through a false or thoughtless fashion of practicing.

It is on practicing that a student's whole success depends. Sometimes he fancies, "Oh, if I could only get to Europe, only hear this artist or that, what could I not do?" Yet day by day he wastes hours that are priceless—since it is the hours of our youth that tell in practically setting himself backward rather than in making progress, because he is ignorant of the very first essential of success—a right method of practicing. More promising careers are wrecked, more tears of bitter anguish and disappointment are shed, and more money wasted because of this defect than parents and guardians imagine.

Too many teachers of standing pay little or no attention to this matter because they foolishly presuppose it has been acquired by the student. They have bright pupils, talented pupils, pupils specially gifted, yet somehow the progress of the latter is anything but what it should be. There is occasional improvement, a brilliant success with this piece or that, but, on the whole, the pupil makes no solid progress. He or she, as the case may be, is anxious, willing, ambitious, eager to do their best, but they come with a Bach fugue all in a tangle, a Beethoven sonata lacking in finish and clearness, and even one of the Mendelssohn "Lieder ohne Worte" blurred and distorted. The teacher knows his pupil feels the music, understands it, loves it. He decides hastily it is want of practice, and reproaches the pupil accordingly. The latter, knowing he has practiced, dares not admit how many hours he has spent in study, and is forthwith plunged in despair and disheartened utterly. If the pupil is a youth, he grows haggard and morbid, he begins to doubt his ability,—the worst drug on success,—he loses faith, hopes even change, for he senses and grows bitter over the success of his comrades, gloating in secret over their disappointments. If the pupil is a girl, she weeps and wails, making herself ill and hysterical, and Oh, the misery of it all! What an inferno for young hearts and glowing ambitions our music conservatories too often are, and all because of the simple fact that the majority of teachers forget or neglect to show their pupils how to practice, and the majority of pupils practice wrongly because they know no better.

A talent for music is more frequent, perhaps, than we suspect; but in a hundred talents there are not two to whom the right method of practicing comes of itself. Yet there is nothing easier in music to acquire than this all-necessary adjunct to success, if pupils and teachers would but give it the proper amount of attention and thought.

In the St. Petersburg Conservatory, during Rubinstein's last term of directorship, there were quite a number of distinguished and talented pupils. There was one especially whose progress and work attracted my attention more than the others, from the fact that this pupil, X—, was endowed with but a remarkably small amount of talent, yet X— was always well up in front. Was it Bach, or Beethoven, or Chopin, or Schumann, X—'s readings, if they lacked the higher esthetic and emotional perfection Rubinstein required, were still so beautifully accurate in detail, so true in intention, so thoroughly thought out and smoothly given, that beside the less finished work of his more gifted comrades his reading acquired a false eminence in our estimation.

I could not understand it, for in everyday life X— was anything but clever. Although there have been anomalies in art, very stupid men often making brilliant virtuosi, yet X— was still a puzzle, for, like Rubinstein give the class a certain piece to learn in a given time, X— always got ahead of other students immeasurably more gifted in every particular.

There was, of course, quite a coterie of very clever music critics in St. Petersburg that gathered about Rubinstein. Some were newspaper writers, others pro-

fessors, and others simply gifted amateurs. It was their custom to discuss and to pick the pupils' work to pieces at the Conservatory concerts. Once when X— had finished and received quite an ovation, a certain Paul Petrowitch, whose opinion I valued next to Rubinstein's, asked me if I thought X—'s work merited this. I replied that I thought not. It was very respectable, but lacked a great deal. "Well," said Paul Petrowitch, "I agree with you. X— is not musical, and I was puzzled to account for his apparent cleverness until I heard him practice. If you want to profit by your Rubinstein lessons, go home and listen to X— practicing, or, better still, get X—'s mother to superintend your practice as she superintends X—'s."

Some time later I asked Rubinstein how he considered X—'s work, and he answered, "Well, personally, I think X— is a donkey; but he is painstaking and accurate, and a great example to the whole Conservatory. His art may not be great, but when an artist even of little talent gives the best in him, it compels respect and attention."

By chance X— and I were thrown very much together after this, and I had an opportunity to study this method of practice that had aroused the respect of Paul Petrowitch. What did it consist of? Simply and principally, in a tempo of the most evenly moderato. X— practiced like a machine, and with a metronomic precision. If he blundered, the phrase was commenced over again, and the most difficult passages came easy to his fingers, simply because the tempo was so slow. He played, too, with a firm and even touch, and the mere effort to keep himself back kept his attention riveted on his work. It took X— half an hour to get through the first movement of a Beethoven sonata, but a second or third trial left him almost note perfect; he then gave particular attention to unance and phrasing. When he had played the piece some twenty-five times he then went over it in the proper tempo; but for every time he played it after this in the right tempo he practiced it at least five times in his first manner—that is, slowly. The result were those we all so much admired.

This method of slow practice interested me so much that I spoke of it to Rubinstein. He seemed surprised at my mentioning it. It was one of the tenets of art he thought grounded in all of us. He smiled, and said quickly: "Well, practice is not practice unless the work attempted is done in slow tempo. I myself never practice a piece I want in my repertoire other than slowly. At least," he added, with the air of one making an unwise admission, "I never do when I really want to practice. But, unfortunately, my love for music is so deep that sometimes, unconsciously, I forget I am working and play as I feel—that is, in what I consider to be the right tempo; with the result too often, as you know, my readings are not altogether free from wrong notes. Of course, wrong notes are sometimes the result of an exuberant temperament, sometimes of nervousness, but, as a rule, they come from wrong methods of practice in my opinion, but, knowing as much as I do. I am an old artist, but, knowing as much as I do now, I would correct this habit of practicing in the tempo of the piece I studied had I to begin over again."

He was not only an old artist, but he was then superior to every pianist of his time, and the mere fact of this admission from him was food for untold depths of thought.

The benefits of slow practice are principally these: It keeps the attention fixed, every note is thought out, no phrasing and dynamic marks are not missed, and no matter how difficult the passage work may be, it never seems so, because it is taken slowly. The consequence is, the student does not lose confidence,—and confidence in his own powers is half the battle,—the rhythm and phrasing of the piece he essays filters slowly but surely into his brain and memory, and he is never tired.

Now as to the practicing of études, such as those of Czerny, Clementi, Cramer. These, once the student has mastered the notes, should always be played more or less in tempo, in order that lightness and velocity may be acquired, although it is a strange fact, and one particularly to be noticed by every student, that the slower you practice, the quicker you can play.

Scales and finger-exercises should always be practiced

slowly, particular attention being given to the finger stroke. Of course, it is here in the method of touch and that that the benefits of good teaching come in and that the whole A B C of the art of virtuosity lies. Few students, even those who have had the advantage of watching great masters closely, can evolve it of themselves. To a certain extent it must be taught, and without this knowledge, practice, slow or otherwise, is practically useless. But, taking a well-taught pupil, the most and all-important detail of his progress is slow practice. As Rubinstein said, "Practice is only practice when done slowly." And the going over of pieces in a quick tempo during practicing hours is the greatest hindrance a student can place in his own path. It is also a hindrance which, when it becomes a habit, is almost hopeless of correction.

As to young students, the first thing to teach them is how to practice. It is the all-important factor in their eventually knowing how to play. To pianists, to violinists, in fact, to all instrumentalists, this knowledge of how to practice is the golden rule of their success.

THE CURVED THUMB.

BY CHAR. C. DRAA.

The thumb, that most unruly member, probably receives, from the average teacher, less correct attention than any other finger. Is it because teachers do not recognize its imperfect condition? No! For I dare say all know, more or less, of the difficulties with which young pupils—and many older ones—contend, namely, straight and stiff thumbs, awkward touch, and accents, especially noticeable in scales and arpeggios.

Many teachers say, "Curve your thumbs more." The pupils try, and then the teacher complains because those much-talked-of accents occur. What causes these accents? Principally contracted muscles, which produce stiff fingers and a heavy touch, and all this comes from the way the pupil was taught, yet the teacher continues kindly to work for that curved thumb. Should not the teacher know that to preserve a cramped condition of the thumb in playing will, in nearly every instance, be followed by a cramped condition of the hand, which is in direct violation of the principal law—de-vascularization—for the promotion of a perfect technique?

Does it ever occur to teachers who persist in saying "Curve your thumbs more!" that the straightness of the finger is due to a lack of proper development? Does it ever occur to them that the fingers, acting like the many parts of a perfect piece of machinery, must, in every way, be as fully developed for their respective work? This is true, and if we will look at the thumb from a physiological standpoint, we will find—inasmuch as the well-rounded position of the other fingers is due to years of early development of the flexor muscles—that, to obtain a naturally well-rounded position, we must provide for the development of the muscles of the thumb in a proper manner.

Now, let the pupil be seated at the piano, and placing the second finger of the right hand on "E," holding this for four counts. When the count "one" is given, strike "E" and immediately extend the thumb in a perfectly straight position over "C"; on the count "two," strike "C" with a finger elastic touch, drawing the thumb backward and outward quickly and as far as possible, forcing the end inward and controlling the muscles,—this must be followed immediately by relaxation.

The above plan must be used for every attack of the thumb, followed by sufficient pause for de-vascularization. The figure is to be continued for one octave and return, or less, if the pupil feels fatigued. In the left hand, place the second finger on "C" and the thumb on "E," continuing as with the right hand.

The results of this exercise will be most gratifying to any who will give it conscientious practice. The thumb will now gain that naturally well-rounded position which is required, but instead of being cramped, will be flexible, thus enabling one to use the thumbs as lightly and delicately as the remaining fingers.

## HOW TO TREAT PUPILS WHO HAVE PREVIOUSLY STUDIED WITH ANOTHER TEACHER.

### II.

[THERE are several interesting questions connected with the question of how to treat pupils who come to a teacher after having previously been under the instruction of another teacher. The editor sent out letters to a number of teachers asking for answers to several questions bearing on the subject. THE ETUDE for February contained several replies and below are more.—Ed.]

1. When some one who has previously studied with some other teacher comes to you for instruction, what kind of an examination, if any, do you make?
2. What bearing do you adopt in reference to the previous instructor, as regards criticism or comment upon the character of his work?
3. Do you allow the pupil to continue with the pieces and études given by the former teacher, or do you immediately give new work? At what point do you begin your instruction—that is, keep right on from the grade the pupil has reached, or go back somewhat?
4. Do you use any special exercise to break them into your method?
5. Do you find better preparation to-day than you did ten or fifteen years ago?

#### FROM J. FRANCIS COOKE.

1. It goes almost without saying that a thorough and painstaking examination is necessary. A hasty estimate of the work done or the ability attained is unjust to pupil and teacher alike. In examining a piano student, it is well to begin by looking over the latest technical work used by the student. Then make an oral examination to ascertain how the method was taught. Continue by investigating touch, taste, rhythm, ear-training, phrasing, sight-reading, and memory playing. This will give any intelligent teacher a fair idea of a pupil's nature, temperament, and musicianly ability. Allowance must be made, of course, for the natural nervousness during the first lesson.

In examining vocal pupils an entirely different course is necessary. The ear alone is judge. To find the normal voice is the quest. Since the teacher can not improve the real voice of a pupil, but only train it, as the eye is trained to marksmanship, he must hear, under all affections, imperfections, and abuses, just what the natural voice of a pupil is and determine how it can be brought out.

A superficial examination is rarely, if ever, successful. One case in mind is that of a pupil who came to arrange for lessons, and gave me an account of his musical past that enabled me to form a rough estimate of his experience. At his first lesson I found that, though using the conventional musical terminology, he had entirely different ideas from those that the same words aroused in my mind.

2. Good manners and common business policy prohibit a teacher from maligning the work of others. Sometimes a quack appears who is dangerous to both pupils and reputable teachers, but even then it is not well to denounce him during a lesson. It is far wiser to let him come to his own destruction. New York city is, figuratively, filled with these charlatans in their very death throes.

3. No matter what the work of a former teacher has been, it is wise to start fresh with new teaching material. If for no other reason than the fact that a complete change of course appeals to the interest and revives enthusiasm. There may be much that a former teacher has done that is very good. This will keep, and may be returned to after a rest.

How far to go back is a matter to be decided only after an examination of the pupil in question. Sometimes an entire reversal of principles is imperative.

4. In vocal pupils the teacher is obliged to return to foundational exercises, such as Lamperti's "vocal tones," or, still better, Albert Bach's "Legato Studies." 5. This depends absolutely upon how the pupil has been taught. There are special exercises, but each is peculiar to the faults of the individual. Often the fer-

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tility of a teacher is taxed to invent exercises that speedily correct errors. In many cases the pupil really needs a graded course in physical culture. Then I use "practice tables"; and exercises such as the up-steps and down-arms strokes described in the first volume of Dr. Mason's "Touch and Technique" are of great value.

6. The preparation of pupils in general is unquestionably better to-day than it was fifteen years ago. It is keeping pace with the startling musical growth of our country. When we remember that, with the exception of Madame Malibran, very few great artists came here before 1845, we realize that we are, musically, a little over fifty years of age. The improvement in the preparation of beginners is the result of many causes. Among them are:

First. The dissemination of general education, an education that has raised the taste of the people and made them demand more of workers in all arts.

Second. Our great symphony orchestras, which elevate the intelligence of music-lovers.

Third. Popular musical organizations, such as those promoted by John Hullah in England and Frank Damrosch and others in the United States, organizations whose purpose it is to divert popular attention from trashy music and to exalt the minds of the masses to such heights as "The Elijah," "The Creation," "The Messiah."

Fourth. Public libraries with musical departments.

Fifth. Musical magazines and periodicals, an exchange for thoughts and educational ideas.

Sixth and last. The low prices asked by dealers and publishers for the best editions of masterworks. It is not surprising, with all these mighty forces focused upon one spot, that teachers have seen the vital importance of seeking the truth and of using the most advanced methods. Keen competition compels the musician to-day to work harder—yes, fight harder—than he did fifteen years ago.

#### FROM L. CAMPBELL.

1. I GENERALLY begin with scales as a test of ability. If the scales are not good, there has probably been no attention paid to octaves, and it is hardly worth while to try them.

2. It has always been one of my principles never in any way to reflect upon the work done by a former instructor in the presence of either the parent or pupil, even if I think there is just cause for so doing. I deem it much wiser to show the pupils the careless habits into which they have fallen, and to make the faults appear to be entirely the result of their own doing.

3. I rarely continue with any instruction-book or set of exercises given by a former teacher, not for the reason that I think them necessarily inferior to my choice, but because it appears to me wiser that the pupil should begin with an entirely new environment.

If it seems necessary for pupils to be put back into an easier grade, I do not inform them of it, as it is only a means of discouragement, but, instead, take them back, if possible, unawares.

4. As I use the "Mason Exercises," of course I begin with these, and then I give a few new to most pupils as yet. I never start by telling them I am going to teach a new method, but it is only a few months, at the most, before good results may be seen in a change of touch in arm, hand, and finger.

5. It has not been my happy lot to receive pupils much better prepared than in former years; there seem to be a great many poorly prepared teachers going the rounds, and it is not unfair to say that they are really cheating the public. The fault lies chiefly with those parents who seek cheap teaching.

#### FROM W. O. FORSYTH.

1. I TEST their musicianly and technical equipment by hearing them play something and technical equipment by hearing them play something which they may have in practice, and also examine in scale and arpeggio playing, different touches, and in double intervals. In addition, I determine their knowledge of chord technique by the way they take chords in various phrases. I often notice that pupils have not the slightest notion how to play chords consistently with their character.

2. So far as possible, I refrain from saying anything about the nature of their previous training, preferring that the pupils themselves should make the comparison when rightly begun on my system.

When studying pieces that have been partly learned under another teacher, should they need to be studied and worked up in a manner which may be at variance with what has been taught them before, some comment may arise, but it must be done with tact.

3. I do not allow the pieces and études to be continued unless in my judgment they are in every way suitable to the pupil's hand, technique, and musical intelligence; and, very often in fact, in the majority of cases I am obliged to give entirely different treatment, and simpler and simpler things, in order that they shall be done properly as to clearness, speed, and expression.

4. I use special exercises to set the hand which has to be developed and trained, so that the fingers gain strength, ease of movement, and independence, and in the production of a musical, singing quality of tone. This latter quality I aim for from the first.

5. I find that pupils are better prepared than formerly, although occasionally a pupil is met with whose training has been done in the "penny on the band school." The most pedantic stiffness and unyieldability of the muscles are prevailing characteristics of such a hand.

I find also a carelessness on the part of teachers in developing a smooth arpeggio technique, as well as fineness in scale passages; and as for all kinds of double intervals, the majority of so-called advanced pupils have never studied them in any systematic manner, a fault which naturally must be laid at the teacher's door.

But for all, as I have said above, the character of the music studied and the manner of its preparation are certainly much better than a few years ago.

#### FROM SUSAN LLOYD BAILY.

1. I ALWAYS make an examination, though sometimes the pupil is not conscious that I am doing it. A ten minutes' friendly conversation will enable me to estimate the degree of advancement of the applicant, and a few technical tests at the keyboard will confirm the estimate.

2. In my professional life I hope that first and foremost I am a lady. I have never found a case where it was necessary to make any comments whatever upon the character or work of the previous teacher. It is my rule, however, when I can do so truthfully, to speak favorably and considerately of the work already done.

3. It depends entirely upon circumstances. I never waste time. Life is too short and the work is too important. It all depends upon the quality of the previous work.

4. No. I give a pupil precisely what he needs at the time, so far as I have ability to estimate that need and knowledge to supply it. I do not know that I have any "method" beyond giving him mental control of his muscles so that he shall have a vehicle of expression, and developing his mind so that he shall have something to express.

5. I do not know. Ten years ago I was not teaching.

#### FROM ROBERT D. BRAINE.

1. I THINK a thorough examination of each new pupil is necessary in order that the new teacher may intelligently map out a course of study. I first ask the pupil how long he has been studying, who have been his teachers, what technical work he has done, and what compositions he has studied. Next I ask him to play the scales for me, and also other purely technical work. Then I ask for an étude, from memory, if possible. This done, I ask for a solo piece, if the pupil is far enough advanced to have studied solo work, so as to get an idea of his musical feeling and temperament.

2. If the pupil shows evidences of having been taught by an intelligent, competent, conscientious teacher who has honestly done his best by the pupil, I reserve my golden rule—do as you would be done by—whereby approvingly of the work of my predecessor. Most teachers make it a point to find out everything wrong when a new pupil comes to them, on the theory that thus magnify and glorify themselves in the eyes of the pupil.

If, however, the former teacher has been an ignorant pretender and musical fraud, I do not hesitate to call a spade a spade, and tell the pupil so. Ignorant, incompetent teachers, like other frauds, ought to be mercilessly exposed.

3. If I find that my ideas as to the stage of advancement of the pupil coincide with those of the former teacher, I keep right on with the études and pieces the pupil has been studying. If the music he has been learning seems too hard for him, I give something easier, or if it seems too easy, something harder.

In many cases, again, I make an entire change of music, although the music the pupil seems to be studying seems exactly adapted to his needs. This in the case of pupils who are easily discouraged and who tire very easily of one course of study. An entire change of music, like a new medicine, often works like magic on the ambition of a pupil.

4. After a thorough examination of the pupil, I am usually able to tell at what point he is ready to begin in the study of temperament to the art of teaching.

The work and methods of many teachers are merely mechanical. Their intellectual spheres are limited. The opinion of the average teacher in regard to his profession and the duties which it implies is so shallow that it is not surprising that there is so much lack of success in the midst of us. What can be a more natural sequence than that the musical field is filled to overflowing with incapable people who call themselves musicians?

Some one has said that a musician is a whole, made up of many factors. "To be a music teacher worthy of the calling one must be a musician of good parts, which must be made manifest beyond a doubt in all that he does. He must be a scholar; quick to perceive strong and weak points in the intellectuality of the one whom he instructs; scientific in his way of doing; kind, patient, interested; a pupil with his pupil; a keen and accurate judge of human nature; quick to conceive a situation, and a perfect master of his means of action. These are the preparatory requisites of a music instructor."

#### FROM MRS. GRACE P. ANDELFINGER.

1. A STUDENT who comes to me for instruction receives the same examination practically whether he comes from another teacher or is a beginner. I question closely, and ask for the performance of some composition, no matter how simple. Such an examination furnishes a few data, and a few serious lessons will locate the pupils' needs and possibilities.

2. Unnecessary criticism of a former teacher I consider discourteous and to be avoided.

3. If the études given by the former teacher will serve my purpose as well as another set, I gladly use them, but think every student works more ambitiously if the lesson contains some new work. I try to begin my instruction with the grade already attained.

4. A famous composer has said, "The Americans are mad! mad. They go from one master to another, thinking to take a few lessons from each and 'learn his method.'" The best method, to my mind, is to accomplish the best results in the best possible way and cover the whole course of study. I should not consider a pupil broken into my method until I had taught him all I could.

5. The last question I can not answer satisfactorily. Personally, I have observed better preparation and understanding even among young students, but I do not feel sure it is not because the students as a class have been of a higher grade of mentality than those I formerly dealt with.

#### FROM CHARVIN B. CADY.

1. A SIMPLE composition, never before studied, is given to take home and study. What the student makes out of it serves as a basis for probing the music consciousness and understanding.

2. I deal with music conceptions, not teachers. Consequently, I prefer not to know with whom one has studied.

3. The student's actual capacity to understand, think (not think about), and demonstrate music conception determines the material for study.

4. "Your method" is too vague a term to be taken as a basis for answering your question.

5. Yes.

—Some have abilities and know how to use them, while others are incapable of using their abilities except for their own destruction."

## THE ETUDE

### A MATTER OF TEMPERAMENT.

#### BY HENRY HOLLEN.

THERE are many phases of the musical art which are ignored by those who pretend to be interested in all that concerns teachers and teaching. Whether it is because they are seemingly trivial and unworthy of attention, or because they are overshadowed by more ponderous problems, we can not say; certain it is that, however important, many aspects of their profession have been overlooked. Certain subjects are digested over and over again, and statements are iterated and reiterated so as to monopolize the energy of thought which should have been given to discuss and to solve other problems, which are strewn in an isolated state along the wayside of professional progress. One of these is that which concerns the relation of the study of temperament to the art of teaching. The work and methods of many teachers are merely mechanical. Their intellectual spheres are limited. The opinion of the average teacher in regard to his profession and the duties which it implies is so shallow that it is not surprising that there is so much lack of success in the midst of us. What can be a more natural sequence than that the musical field is filled to overflowing with incapable people who call themselves musicians?

Some one has said that a musician is a whole, made up of many factors. "To be a music teacher worthy of the calling one must be a musician of good parts, which must be made manifest beyond a doubt in all that he does. He must be a scholar; quick to perceive strong and weak points in the intellectuality of the one whom he instructs; scientific in his way of doing; kind, patient, interested; a pupil with his pupil; a keen and accurate judge of human nature; quick to conceive a situation, and a perfect master of his means of action. These are the preparatory requisites of a music instructor."

We meet teachers every day who prate about methods, and the ordinary technic of the piano, but who seem utterly incapable of dealing with little troubles found within the walls of their own studios.

When a teacher proficient in all that pertains to the theory and technic of that department of musical art which he professes to teach is confronted with musically progressive on the part of his pupils, what are we to conclude? The fault must lie with pupils or teacher. Are the pupils stupid or is the teacher to blame?

As the pupils stupid or is the teacher to blame? I may generally be found that he is lacking in one or more of the fundamental requisites of a teacher. One or more of those attributes which belong to a teacher are missing, and though he may know all there is to be known of the subject which he is called upon to teach, he is unable to do so. He has not developed all those qualities which his calling demands of him. So long as his shortcomings are overlooked, however trivial they may seem to be, so long will they continue to hinder him in his work. Failure to succeed can always be traced to well-defined evils; and unless these are sought out and unrooted, the ranks of mediocrity must remain filled.

One of the evils to which many teachers can trace the cause of their non-success in the profession is the failure to study the individual needs of pupils. "Through ignorance of psychological laws the teacher fails to make use of the most potent means at the educator's command; he wastes the minds of those under his charge, because he does not know how to economize power of action; he drives, when he should lead; he conducts by a roundabout way, when he should take the direct path." How many teachers know their own pupils? How many understand the individual needs of those whom they have sought to instruct? How many study the temperaments and inner natures of those for whose educations they are responsible? Not many. All children are not endowed with the same brain power, and in so doing as all can not learn what is presented to them with the same rapidity, it would be unwise to dole out such lessons of the same length and degree of difficulty. A pupil nervous in temperament, and so constitutionally, a pupil nervous in temperament, and so constitutionally, must not be

treated in the same manner as one who is less fortunate than his brother-student, who, in that while he labors hard and strives to learn, can not conquer difficulties so quickly as the former is able to. The pupil gifted with an unusual share of energy, who makes rapid progress, has his individual needs, as has also the one who has not the ambition and push of the former. Therefore it would be ridiculous in the extreme to urge the latter to keep pace with the former and to scold him for not doing so.

I have in mind a young boy who absolutely refused to continue under the instruction of a certain teacher who, the pupil claimed, ridiculed him for not learning with the same ease as a playmate who lived near him. Upon inquiry I learned that the boy who made the more rapid progress was a child of unusual intelligence, three years older than his brother-student, and several years ahead of him in the public schools. I ascertained further that the teacher of whom the child complained was a man who found it very hard to make both ends meet, although he is a graduate of one of the best German conservatories. After all, my information was just as I expected to find it.

A child is a complex being, and must be intelligently dealt with. There are pupils who, in order to make progress, must be coaxed and gently treated. There are others who require to be urged in strong terms. We meet with all types of human nature—ambitious pupils, lazy pupils, bright pupils, dull pupils; in short, all types of musical aspirants are found in the teacher's classes. The knowledge which enables its fortunate possessor to cope with the difficulties which these various types present is knowledge of the most useful character.

#### FROM A TEACHER'S NOTE-BOOK.

#### BY C. W. FULLWOOD.

IMPRESS the pupil with the vital importance of careful attention to the minutest details in study and in practice. And as a means to this end require a thorough analysis of études, technical studies, and recreation pieces. Besides inculcating the habit of careful study, the attention to minor matters amply repays the pupil, as shown in the development of technic, musical taste, and conception.

Aim to make your pupils musicians instead of mere piano gymnasts.

To be a good technical performer you must have complete control of all the muscles of the arms, hands, and fingers. To be a musician you must have a complete musical education, a developed musical taste, feeling, an conception, and expressive executive ability. To be an artist you must have all the above with the added power to transfer to others feel the subtle and sacred influence of music.

The method should be adapted to the pupil, not the pupil to the method. In other words, the same system can not be successfully used with all pupils. The teacher must discriminate, and suit his method to the needs and capabilities of the pupil.

An effective performance of all embellishments requires musical taste and conception joined with a perfected technic.

All instruction books, studies, and technic books should have flexible covers. They can be more conveniently carried and they lie better on the piano desk.

Be as strict with yourself as you are with your pupils.

Musical rule of three—patience, perseverance, and practice.

THE ATTACKS OF IMPROBABILITY.—When people treat you ill, and show their spite, and slander you, enter into their little souls, go to the bottom of them, search their hearts, and you will soon see that nothing they may think or say of you need give you one troublesome thought.—Marcus Antoninus.

BY CHARLES W. LONDON.

CHILDREN are constantly on a "voyage of discovery." They are finding out the secrets of this world; every new discovery is a delight to them. This peculiarity is invaluable to a live teacher; he will use it as a foundation for much of his teaching. To illustrate: Instead of showing how to play a given passage, show the same note values in some other passage or piece, and then let the pupils solve the difficulty for himself, and he will be delighted with his success, and will take courage for future effort. Let him play a phrase in which there is a note or chord with a decided character, and ask him to find which beat it falls upon by listening. Also, let him find those notes of a phrase which have the most meaning, have the most beauty in them. Have him double-sharps, and double flats, require him to play chromatic passages and chords correctly without help. The same as to the application of touches, fingering, expressive effects, and all of the details of artistic playing. Pupils are careless, but a teacher should refuse to do more than to say that the mistakes have been many in the reading, touch, or expression, which the pupil must correct for himself; once he knows what is correct as well as the teacher. What is the use of paying a teacher for simply telling a pupil things he already knows? The result of this is that it makes the pupil self-critical, makes him careful to practice correctly, and careful to allow no mistakes to creep in, the result being a rapid and thorough advancement. Neither pupil nor teacher can afford to lose sight of the fact that when the pupil is playing accurately he is always playing exactly alike, and this soon leads to the formation of habit, and habit is the foundation of playing.

Teachers and pupils put a great amount of energy into an endeavor to get a good "and the approved" hand position. If the pupil will play with loose hand, wrist, and arm, and with the elastic touches of the "Mason Technic," the hand position will take care of itself. After all, when we all know that artists constantly break every rule of hand position, what is the use of making the pupil's life one of misery to him over this subject? If he can produce good results with a straight finger, let him do so. The Cavalier Antoine de Kontski has always played with straight fingers, and it is the natural position of short-fingered hands, especially in chord playing and in soft passages. Scales, arpeggios, and the Mason "Two Finger Exercises," played with loose muscles, will eventually bring a sufficiently correct hand position.

Even teachers of many years' experience use up and run out of ideas for doing best work, while young and inexperienced teachers experiment, teach as they were taught, or follow some book or idea of which they have read. The former drop into ruts, and the latter do not follow any method long enough to find if it is good or bad, but do find that they are not doing so good work as they had hoped. The older teachers wake up to find that methods have greatly changed for the better, that psychology and pedagogy have marked out a new and better path in which the leading teachers are progressing. The younger teachers did not get a sufficient mental grip of and did not become sufficiently convinced of the value of many a vital point of

what they were studying; so they find it impossible to teach with the hoped-for success. To both classes of teachers the summer music school or a vacation course with some leading teacher offers the way to a wider use with less and greater success. After a number of good lessons, and after some experience in lesson giving, they should have the groundwork of technic and expression so well in hand that they can work independently in the seeking out of the best ways of working. By reading helpful articles in the musical journals they can judge of the practical worth of their own ideas.

Nearly every pupil, even the advanced pupils, will play a triplet as if it were written two-sixteenths and an eighth, instead of playing it evenly as to note lengths, and while making its note lengths as they do they also get the accent on the last note, which is even a worse fault than that of wrong time-values. To correct this they need to hear the teacher play the triplets for them and especially to observe the deliberate effect it has, and notice that the first tone is strongly accented; especially should this be so when showing the pupil how to do it. In many cases the pupil will best learn how to get them right if he deliberately attempts to play the triplet as if it were written one-eighth and two-sixteenths, giving strong accent to the first tone of three, relying on the natural tendency to fall back into the former habit for getting it eventually right as to time and accent.

The common dislike to scale and arpeggio practice can be largely overcome by requiring pupils to play with accents, with different degrees of power, speed, with crescendo and diminuendo, two notes against three, and in the many forms given in the instruction books, as in sixths, thirds, tenths, etc. Also, playing them in different touches, as for the neutral or soft accompaniment tone-quality, in staccato, bright and brilliant, etc. A teacher's best pupils can be brought together occasionally to see which can play them best, which in the highest grade of speed, greatest clearness, best accents with the softest neutral quality between accents, etc.

Too few piano teachers analyze the finger, hand, wrist, elbow, shoulder, and foot movements used in playing. Not only are certain movements to be made, but they are to be done in the best way. Mason's "System of Technic" teaches all of this better than any other, yet there is much that is not yet fully explained so that it can be easily taught. When playing, it is well especially to note by what means one is doing certain effects; the resulting knowledge will place in the teacher's hand the best manner of teaching these effects to pupils. But one of the best ways of learning is to observe closely the methods of artists as regards technic. The best artists teachable as the more common movements in technic. When you have found out a technical truth contrast your experiences with what you see and hear other players do. To be something more ordinary, teachers nowadays must do much fruitless thinking.

Teachers are doing a great deal of hard work that brings but small results because they are working from the wrong side of the subject. Technical and expressional advancement is not so much a matter of muscle as of brain. The fingers will not go beyond the ideal that the brain contains, hence more attention must be given to force in the pupil's mind as ideal of what we should do. When he knows what is to be done, and can recognize by hearing and feeling when it is well and correctly done, and, in addition, has also the knowledge of which is the best way of doing it, he will make more satisfactory advancement.

"When a person is satisfied with himself and his actions, it is generally a proof that others are dissatisfied with him." There is nothing so fatal to progress as a snug self-satisfaction.

BY W. F. GATES.

The old Latin saw which, if I remember aright, runs "De gustibus non disputandum est" is as applicable to the musician in special editions as to all other matters of human use or experience. That "there is no disputing in matters of taste" is too patent a matter to argue. Each teacher will have his own ideas and his own set editors and favorite editions. And perhaps the majority can give a reason therefor.

It is my opinion that the matter of editing is much overdone in some editions, and in others either the editing, if a musician had anything to do with it, is abominably poor, or the publisher turned the whole thing over to the printer's devil, with the admonition to throw a handful of flurs in assorted sizes at each page of the music plates, and if they did not scatter out in good shape to try it again, until the pages were covered liberally. Then some one in the office with a knowledge of mathematics equal to distinguishing the first five figures is to supply the digitation by a similar process.

There are editors who are clear and concise in their explanations, and others who are foggy and verbose; some simply try to explain in a manner to clarify the matter rather than to confuse it; others delight in a paralleled accumulation of long black lines that begin anywhere and end nowhere in particular, serving but to mystify and to bewilder the pupil. Rather than such an abortive attempt to make clear the meaning of the composer, I prefer an unneeded page.

That is the darker side of the picture. The other side presents a much more pleasant view to both teacher and pupil. There is such a thing as supplying the correct fingering, but only in such places as it is really needed; and it is also possible to indicate the phrasing in such a manner that the eye and the mind of the player are assisted to a quicker and surer grasp of the composer's punctuation.

The thing that is the most overdone is the matter of legato marks. It is an axiom of music that legato is the basis of all playing, and that, unless some other touch is especially called for, the legato must be used. In spite of this, we find in perhaps a majority of editions long and very slightly curved lines, and even straight ones, running parallel to the staff, that greatly confuse the pupil. Short phrase lines are well enough if properly placed; but often a number of short ones are made to take the place of a long one, and then the pupil is more confused than ever. A better way would be to indicate the shortening of the final note by a staccato dot, and omit the phrase line. If used, it should be used with the greatest of exactness.

There is such a thing as editing a work to death. Better no editing than too much. There is no question in my mind as to the value of carefully printed editions in which the editorial work has been done by an authority of recognized standing. Perhaps other reasons might be given, but I will simply state two that now occur to me, and leave the reader to supply others as they come to his mind.

The first is that such an edition saves a great deal of the teacher's and of the pupil's time. Every minute of the lesson should be available for other uses. A teacher should not have to act as an editor at each lesson, nor yet as the interpreter of some one's foggy editing and hazy remarks. The pupil will pay much more money for the editing a teacher does than for what is properly done in a good edition. And even if the teacher is capable of doing good work in this line, he cannot do his best in the hasty work of a lesson hour.

But if the teacher does this work and if he all that could be required, he can not have or take the necessary time to write out the analysis of the composition in hand, or to put down the poetic idea and interpretation. So he must give these matters to the pupil verbally. And then, how much of it does the student retain and carry away and put into practice? Not twenty per cent. So the annotated edition seems to me to be preferable. If the annotating is done by a master of music and English.

ACCURACY IN NAMES OF COMPOSITIONS AND COMPOSERS.

W. J. BALTZELL.

A NUMBER of experiences like the following taught me that pupils are apt to look very superficially at the pieces they may have for study.

"Well, Miss —, what is our piece for review today?"  
"Oh, that piece with the chromatic runs in it," or "that one with the melody in the left hand" or, perhaps, if it were a pupil in singing, the reply would be equally indefinite so far as title was concerned.

I found that the majority of pupils did not seem to have fixed the name of the pieces accurately in their minds. As a result I decided to insist upon the following: that the pupils should know the exact titles of the pieces they learned and that they should try to fix them so thoroughly in mind as to be able to recall them months afterward; the key in which each piece was written, especially if a song was in question; the name of the composer, with accurate spelling and pronunciation. I would tell them the nationality of the composer, if I could find it out; whether or not he still lived; if so, where, especially in the case of American composers; and any trait of personality or work for which he was distinguished. I would give them programs of concerts to examine, to see if they could detect mistakes in spelling either in titles or in composers' names. The later should be perfectly familiar to music students.

A MUTUAL UNDERSTANDING.

MADAME A. PUPIN.

MANY teachers have one or more tormenting pupils, who work at cross-purposes with them, looking upon the teacher as an enemy to be outwitted if possible. All this friction might be avoided by a mutual understanding at the first lesson. The teacher ought not to find it difficult to disarm the pupil of his prejudices. The following experiences may serve as examples:

"So, Julia, you have come to take piano lessons. Now, tell me your real reason for taking music lessons." After a few direct questions Julia says she hates music, but her father said that she must take lessons.

"Oh, Julia, you can not hate music; do n't you like this?" Teacher plays softly "Barcarolle," from Kullak's "Kinderleben," and tells her the boat is gliding over the lake and the storm comes up; then the thunder rolls and lightning flash, and when the storm dies away she comes out again. Then she plays from the same book, "Grandmother Tells a Frightful Ghost Story," and explains that the discordant notes are whert grand-mother makes her voice low and rough to scare the children, and how she gets sleepy and nods and snores, and then wakes up and tells the children to hurry off to bed.

"Ah, Julia, I can see by your eyes that you like pretty music. Now, I think you will be able to play six of these pieces for your father before the end of the term."  
"So, Russell, you have come to me for lessons. How was it that I heard that your other teachers could do nothing with you? What was the trouble?"  
"They wanted me to practice two hours a day."  
"Well, I shall not want you to practice two hours a day one hour, nor even half an hour; in fact, I shall not want you to look at the clock at all. I shall only want you to play each line of your lesson ten times, and then you can go out and play."  
Russell was heard to yell a "boy" over the garden-fence that he had a "bully" teacher now; she said he would practice half an hour a day; only play his lesson ten times through, and that was all.

"Well, Almira, I suppose you are very fond of music, since you have had three teachers already?"  
"No, I just hated my teachers; they made me play horrible scales all the time."  
"Indeed! I hope, however, you are going to like me.

Just play me one of those horrible scales, that I may see what they are like."

Almira begins with both hands, elbows sticking out, plays three notes, thinks a while, and then ventures another, looks first at one hand and then at the other, gets the wrong finger over and goes back; in the second octave she gets hopelessly mixed up and stops.

"Those are horrible scales, indeed! I never let my pupils play scales like that. Let me play you some pretty scales."

Teacher plays the Barcarolle from "Oheron," arranged by Ness, in which the melody is embellished by some dainty scales in two octaves. Played lightly, they seemed like the summer breeze that wafted the boat over the waters. Almira's eyes sparkled when the teacher told her she might begin to study that piece at once, and that she was to practice no more scales with both hands.

Miss Dashaway came into the studio, all fuss and feathers, hangles rattling, and silks rustling. She wanted lessons; nothing but pieces; no exercises or technical studies, only finishing lessons.  
"But you know, Miss Dashaway, that all the greatest pianists practice a certain amount of technical exercises every day to keep up their artistic finish. You wouldn't think it fair if I withheld these from you." So Miss Dashaway became reconciled to the practice of artistic technical exercises.

These hints ought to assist a teacher in arriving at a mutual understanding, and thus secure harmony in her lessons.

OUTSIDE INFLUENCES.

HELENA M. MAGUIRE.

ONE instance of how much outside matters influence the music study. This pupil was a trifle, a Miss Giddy-Giddy, who had to have every instruction as to the lesson written down in a note-book, and even then, as often as not, would forget to read them. Well, when the school term opened this year, she was not promoted. This, as every one knows, is a great disgrace, and tickets one as a dunce. She told me of it, weeping piteously, and I talked it over with her, asking if the faults which had led to her demerit had not got to be prevented her succeeding in her music had not got to be with her failure at school. She acknowledged that her teacher had said it was because she "played" and did not pay attention, and she went home a very sad little girl indeed.

The next lesson she hounded in radiant. Parental influence had brought to bear and she had been promoted conditionally—that is, to remain in the higher grade just so long as she conducted herself properly.

It had been an excellent lesson; it was like that her best studies, and the point I wish to make is that her music studies were also so advantaged by this change, coming in for their proper share of earnestness, with good results. So susceptible is childhood, so malleable to early influence, so necessary is it that we elders should be wise in our own generation.

A STUDIO IN A CITY FLAT.

KATHERINE LOUISE SMITH.

WHERE I started in the city, I rented a flat with the idea that I would give lessons at home and so avoid the expense of a studio. Alas! my fondly cherished dream soon led into trouble. My piano disturbed the other flat dwellers in the block. I was asked to desist from earning my bread and butter, and finally when I remonstrated, finally I had the right to do as I chose in my own behalf, unless a lawsuit settled the matter. It took apartments, only a lawsuit settled the matter. It took money and time to decide whether one could carry on a legitimate business in apartments he pays for in hard cash. The other renters would have liked the owner of the building to have put on the front door, "All Pianos in the rear. Dogs, Cats, and Music-teachers not allowed in the building."

My trouble is what all music teachers are liable to be exposed to. What is to protect one? I know of no other profession so open to unjust criticism. An education can yell and practice the whole gamut in voice culture, but the stage or instrumentalist is condemned by his neighbors. There ought to be a "Society for the

Prevention of Cruelty to Musicians." Then there is the mother who sits in the room while her child is taking a lesson for fear one of the precious moments she is paying for will be wasted; and there is the woman who wants to get lessons cheap, irrespective of quality.

There is the woman who lets you walk miles to her home, if she chances to live in a village, only to inform you "she can not take her lesson, for she is ill," and then when you charge for time and trouble is indignant.

There is quite a variety of the genus woman patroness. There is the woman who asks you, after you have struggled for years to make your pupil appreciative of good music, to give the aforesaid pupil, "Rain on the Tin Roof" or some other equally ugly realistic piece. There are women—but why tell of all! Every teacher could quote thousands of incidents, and happy is the instructor who can lead a pupil just as he or she wishes, without dictation from *matr familias*.

THE CHILD MUSIC TEACHER.

LEO HARENDELMAN.

THERE are many evils in the music life, but that of the child music teacher surpasses all others. Is there anything more reprehensible than to entrust the musical education of our little one to a child, who does not herself know what she ought to do and what not?

So far as my experience goes, I can speak only about little girls who are compelled by circumstances to devote their childhood to teaching. All these "child music teachers" deserve the greatest pity, for, instead of being able to devote their time to study, they are compelled to taste the bitter fruit of self-support already in their most tender years.

It is, yet possible to devote these children for the harm they do, if you can not but wish that our philanthropic societies would devote some of their attention to these poor little sufferers.

But there is still another kind of child music teacher who deserves neither pity nor benevolence, and indeed I doubt if they are in need of any.

I knew a girl, twelve or thirteen years old, who after taking lessons for about fifteen months, gave up her own studies, as she considered herself already well equipped to teach others; and as there are plenty of foolish persons in this world, she succeeded very well. What a boon it would be to these children if some older member of the profession could inspire them with a zeal for self-improvement, for at their age progress is imperative.

A NEGLECTED FEATURE IN PIANO TEACHING.

CHARLES W. LONDON.

As teachers we give our patience, thought, and hard work to teaching pupils how to play. We teach note-lengths, note-names, fingering, scales, arpeggios, and tie-lengths. So susceptible is childhood, so malleable to early influence, so necessary is it that we elders should be wise in our own generation.

As teachers we give our patience, thought, and hard work to teaching pupils how to play. We teach note-lengths, note-names, fingering, scales, arpeggios, and tie-lengths. So susceptible is childhood, so malleable to early influence, so necessary is it that we elders should be wise in our own generation.

Therefore, when an artist player is to be heard, teachers too often fail to urge their pupils to insist upon their attending. Money spent for hearing artistic playing will bring greater results for musical development than money expended in any other way, provided the necessary technical foundation has been laid.



SOME SALIENT POINTS IN LESCHETITZKY'S TEACHING.

BY MARY E. HALLACK.

Wrote to him who feels the whimsical of Leschetitzky's wit! A pupil's music in the mirror of his character, and thus it is that he is as often as not made the butt of the great teacher's criticisms. It hurts,—oh, yes, it hurts—but what says a marvelously well-perceived, and, though the victim may bleed in every sensitive pore, he usually goes home to make his chafing end in harder work than he has ever done before.

To a slight French girl who was trying her best to do (issues to the Bach-Tanzig Tocata and fugue, before the class one night, he said, "Mademoiselle, I would know that you were French only by listening to your playing; it is not possible for one of your nationality to conceive anything so domestic in its gradation as the fugue." Again, to another pupil, "You must interpret that more fantastically, which will not be a hard thing for you to do." And to a young man of rather a solid turn of mind, who was at work on a bewitchingly sprightly composition, he said, "No, no; you are not equal to that. I would as soon think of turning my cook into a ballerina." He, himself, explained this apparent roughness, in speaking to our much-loved ambassador and his wife, in Vienna, by saying that it was the best means of urging his pupils to work. And so it is to the sensible, and to the sensitive, too, provided they can don a pachydermatous skin for the time being.

And how can a great teacher who deals almost entirely now with the interpretative and psychological side of music do otherwise? It is the pupil's character and even mannerisms he sees mirrored in his interpretations, and in correcting the one he must perforce tread on the other.

Leschetitzky sums up a pupil's character in the first interview, and is something of a wicked wasp in letting the result be known, therefore some of the hatred he meets with. And yet he is so perspicacious, so wondrously clear and quick, and, withal, so witty about his character dissections, that it ends by forming one of the interests of his school to watch the fate of this or that new-comer. Very soon one realizes that his court is full of intrigues, and that he is looked down to even as to a king.

"Colorless," is his usual criticism to those who first play for him, and the gist of his teaching thereafter in this is to imagine your pianist's palette well stocked with all possible colors,—accent (aggressive and subordinate), rhythm (subtle and cast-iron), intensity (from *pppp* to *ffff*),—by that I mean the very finest extent of shading of which a piano is capable. "Sound the piano first to test its capabilities, then play!" Let your *piano* be *piano*, and your *forte* be *forte*; know what effect you wish to convey, and be sure you have the most telling means with which to express it. The wit in a piece must be played so as to tickle the palate of the humorous, the saddest telling and conclusive, and so on *ad infinitum*. And the means taken must always be convincing. Here I take the second beat a shade late, there I allow myself a delay of a fragment of a breath, and come in with a shade of *rit.*; know what effect you wish to convey, and be sure you have the most telling means with which to express it. The wit in a piece must be played so as to tickle the palate of the humorous, the saddest telling and conclusive, and so on *ad infinitum*. And the means taken must always be convincing.

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Throw the light on, however, away from the piano. Huminate much as you take a walk in the car, or in the park. Determine the temperament of the piece, its possibilities, the shade of mood or moods which it represents. Then go to the instrument, aiming to play every thing correctly from the start; think of pedal, notes,

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accents, all at the same time. Do not study the piece through; for, one thing at a time, the most difficult piece ever written can be played correctly by the least of all students, provided it is taken slowly enough. Think twice and play once. Technic you must have, but it is only, as the small change in your pocket, necessary, but the least of your fortune.

His remarks and corrections, except as to the technic, are illimitable in their application to all music of all times. As he says, "It is by this means that I make teachers of my pupils; then they can always teach themselves." To him every piano composition has its own technical aspect, or, put it more positively, has and technical aspect of a digital pedagogy set at defiance, provided a better effect or a more thrilling *suavité* can thereby be gotten. To make clever use of the thumb where the very limit of force is needed, in spite of uneven fingering, and to consider the strength of the finger as well as its convenience for accents and subaccents in any melodic phrase, are some of his pet ideas.

The teaching of theoretic technic he leaves to his *Vorbereitern*, or assistant teachers, who are supposed to instruct as he taught them—a thing which they have been known to fail to do. However that may be, the hardest thing, perhaps, to gain in his school, technically, is a firm enough finger-tip or first joint to suit him. In fact, one of his staunchest and most able followers being once asked for a definition of the Leschetitzky school in a nutshell, answered, "*Pote Fingerpitzen*" (firm finger-tips); the master's idea being that a modern pianoforte should never be touched gingerly. Send the finger to the bottom of the key always, even in *piano* or *pianissimo* passages; the intensity is made by the velocity of the stroke. If the finger-tip is not firm, the precision is lost. Out of this it is the broad and, one common-sense and highly valuable ideas—many of them gotten direct from Beethoven, through Czerny—which makes it a fortunate thing indeed for piano-players in this age that there is such a teacher.

At times the similes are for proper psychologic interpretation, again for the fact, yet again for the physical aspect—by that I mean the rhythmic answering of the heart and lung motion to a swing that is correct. Taste, elegance, smoothness, poise, ease, distinction—all to him must speak in the attack as thoroughly as through distinguished deportment in a drawing-room; and not the least of them does he leave unconsidered.

CONCERTS IN ART GALLERIES.

The idea prevails that the best music appeals to the few only. This is an error. It is not unusual to see the Colonne or Lamoureux concert in Paris attended by the workman in his blouse, apparently enjoying the beauty of the "Pastoral" Symphony. In Italy the Galla gods are quite as influential with their criticism as the more aristocratic occupants of the orchestra chairs. Woo to the singer who deviates from the pitch, or does not do justice to the vocal score. An unmerciful hiss, and sometimes something even stronger, informs the performer that he has failed to win the favor of his audience, and the criticism is generally correct. In Germany, generally speaking, the tradespeople, as well as those below them in the social scale, are equally as familiar with the scores of Beethoven and Mozart as with the quality of their favorite brew.

Why, then, must the beautiful scores of the great masters remain a sealed book to the people at large? To be sure, great efforts have been made to bring the highest forms of music within the grasp of the people. They have all been more or less successful. To begin with, musical education in public schools is receiving greater attention than heretofore; choral classes are forming, and charitably inclined ladies and gentlemen,

prompted by humanitarian principles, have tendered their services with unselfish zeal for the propagation of good music. Wagner's operas have partially solved the problem. Opera being an expensive luxury, especially in this country, can not be said to have reached the hearts of the people. One plan, however, has received no consideration as yet. It is the union of art and music in a practical way.

Hitherto music, unless presented in its most popular form, has not been sufficient to attract the masses. The union of painting, sculpture, and music might exert a more powerful influence. Let music be made a feature in the art galleries, as it has been made in the churches. Without removing the paintings and works of art from the main room, let the principal hall of every museum be set aside for the performance of some specimen of the highest type of music; for instance, the septet by Beethoven. In being surrounded by and in contemplating the masterpieces of sculpture, painting, and architecture, and in listening simultaneously to the compositions of the great composers, surely the noblest instincts of man will be aroused. The man who follows a melody by Beethoven with keen enjoyment will be neither brutal husband, negligent father, nor habitual drunkard.

Public-spirited artists will easily be found to volunteer in so noble a cause. The success or failure of the scheme depends upon them. The artists must arrange the programs in such a way that the programs shall be appropriate to the surroundings, as well as lofty in character—for the interior object of the plan must not be lost sight of. Chamber music, on the whole, would be best adapted for the realization of the undertaking. The string quartets of the masters, interspersed with music of a more varied character, should constitute the programs. The latter must be of a high grade, as well as interesting at the same time. The proposed combination of music and art as educational factors would be in the nature of an experiment. It is well worth trying.—ALFRED VERR, in "Musical America."

MODERN PIANISM.

BY K. IRENEUS STEVENSON.

MODERN pianism, under public circumstances, usually must accept a condition false to musical art, and so its face is absent. At least the pianism in many large cities all over the world, over and over again, must do this when a player of great voice and of audacious advertising is in question. The pianoforte and the pianist are obliged to accomplish their duty to a composer in one or another huge hall, utterly antagonistic in its size to the fine pianistic effects. He plays before an audience the size and situation of which forbids any sense of intimacy and easy attention during the recital; and the player's instrument is made a vehicle of superficial and merely noisy effects, instead of those that are musical.

The pianoforte, it is true, has been developed within about thirty years into an instrument possessing a volume of tone and an endurance of its mechanism unequalled in the history of music. It is not unusual to see the workman in his blouse, apparently enjoying the beauty of the "Pastoral" Symphony. In Italy the Galla gods are quite as influential with their criticism as the more aristocratic occupants of the orchestra chairs. Woo to the singer who deviates from the pitch, or does not do justice to the vocal score. An unmerciful hiss, and sometimes something even stronger, informs the performer that he has failed to win the favor of his audience, and the criticism is generally correct. In Germany, generally speaking, the tradespeople, as well as those below them in the social scale, are equally as familiar with the scores of Beethoven and Mozart as with the quality of their favorite brew.

THE "OTHER" SIDE OF STUDY ABROAD.

BY MARY LOUISE TOWNSEND.

Is a well-known music journal a contributor makes the statement, "If a pupil were suddenly cross-examined regarding the difference between music study in America and Europe, he might be sorely puzzled to give a satisfactory reply." He might be, yes; but ought he to be? Any thoughtful student who has spent a season or two in study abroad could surely point out some radical differences between study there and study in America, and should hardly be puzzled to give some sensible reasons for going to Europe to get at least a part of his education.

It is well-known fact that a given sum of money will go most twice as far in nearly every art-center in Europe as it will in this country, both in the matter of living expenses and for lessons and concerts. The prices for board and room, for conservatory tuition, and private lessons have been given so many times to the public through the columns of THE ETUDE that it will be unnecessary to present them here. It may be said, however, that the economically inclined student can reduce even the usual estimates on board and lodgings, and can further economize extensively in the matter of dress, for American students abroad can, and usually do, live far more simply in every way than when at home, thus saving not only money, but also time and thought for their work. Even in Vienna, which is rather more expensive than other art-centers, unless it be Paris, there are ways and means of reducing the usually accepted figures, and the Leschetitzky charge of six dollars a lesson modifies itself considerably in the case of most pupils, who never get more than one lesson in a month from him, sometimes not that.

Prices for concerts and opera, which are lower generally in Europe than in America, are in most places further reduced to music students.

To pay three dollars for a balcony seat to hear Melba or Jean de Reszke, when fifty cents secured just as good a place in London to hear the same artists, or two dollars and a half to hear Paderewski, when forty or fifty cents did the same thing in Dresden or Leipzig, seems a little hard on the average music student, and it is not surprising that he decides to live for a while on the memory of what he heard in Europe for less money than he could bear it at home.

Speaking, then, just in a business way, it would seem that the same sum of money expended in Europe brings a greater return than in America, and so far as the extra expense of the ocean voyage is concerned, when one considers the advantages of travel, contact with different people, opportunities to learn another language or two, and, more than all, the rich treasures of art and history that one encounters almost at every step, it is not sensible to consider the money paid out as a good investment and a preferable investment to the same amount spent in this country?

To proceed to a higher plane, however, let us consider the question of "musical atmosphere," which is a term in common use and which many writers seem to consider as a signpost of the imagination. One of the first advantages of foreign study is the freedom from social obligations and distractions which is possible in a much larger degree there than here, and can much more easily shield himself away from society and bury himself in his work. Besides this, music, in Germany especially, is not confounded with society to the extent that it is in America generally. A concert given in the Waldorf-Astoria and patronized by the New York "Four Hundred" would not for this reason be enhanced in musical German newspaper devote two-thirds of the account of a ladies' present and one-half of the remaining third to the artistic and personal appearance of the performing artist. It is this supreme indifference to the personality of the artist that forms a vital element of the musical atmosphere abroad, and, likewise, it is the overwhelming devotion to the personality of the artist that makes one factor against a true musical atmosphere in America.

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THE BUSINESS SIDE OF MUSIC TEACHING.

BY W. J. BALZETTEL.

The query is suggested to the observer of musical conditions, is there anything in the music life and its necessary conditions that must inevitably render the musician unfit to conduct his business affairs and social relations on the same lines as those which maintain in commercial life? The present writer does not overlook the fact that if a man or woman gives to musical pursuits well-nigh all the time that can be devoted to activity, such a one can not, at the same time, acquire those characteristics which specially distinguish the experienced man of affairs.

Of course one must grant that while the basic laws which govern mental activity are the same in all arts, in all professions or avocations in which man may engage, yet the peculiar conditions of each various form of occupation will modify the results of these laws. Success is swift and is reached in all vocations in obedience to the same general laws, but what the musician may consider success will not suit the banker or merchant.

But it is also true that men oftentimes allow their visions to be obscured, their perceptions rendered indistinct by the misty haze of false theories which can often be traced to some form of personal vanity. For example, why should some musicians practically claim immunity from general social amenities and behave rudely to pupils? Why should they work themselves out by afflictions of manner, often bordering on effeminacy—a quality for which ordinary slang has a very expressive word? Why should they cultivate eccentricities of dress and personal apparel? Why should they neglect to conform to the rules by which business intercourse is governed?

Musicians are hot men and women who, by gift of nature or by force of hard-earned equipment, are qualified to take the lead in matters affecting the art of music, just as some men are peculiarly adapted to attain and retain prominence in finance and trade. The teaching of music is a means of livelihood just as much as any handicraft or branch of business, and the conditions which should maintain in the latter should also be found in the music life. If the teacher needs the enthusiasm of art ideas and teachings and fears to speak and to think of "social gain," why let him do so; but have no patience with his grumblings if, later, he finds life little else but worry and trouble. If he feels that he must sacrifice himself to lofty ideals, let him do so; but, at the same time, he must not quarrel with the friends who may remind him that he alone has the duty of providing for his wife and children.

So far as the securing of the means of livelihood is concerned, a musician should make himself every bit as much a man of business as the merchant—whose daughter he may chance to instruct—should be. Let him be as careful to give full measure in all his contracts, and be as rigid in exacting his own just due.

The idea that a teacher of music must not be handed money for work he has done is based on a false principle, and it is not pleasant to think that young teachers have allowed themselves to be influenced by the stories of how some great teacher would not receive tuition fees except in an indirect way. The more nearly a musician dresses himself and acts in all his affairs like any other man, the better he will get along. Eccentricity and business irregularity are very doubtful recommendations, and there is no reason why a man who has chosen the musical profession should allow himself to be guided by any principles save those which are accepted in the general world of business when it comes to matters of business.

The generation of to-day is the equal of any that has hitherto existed. It may seem that fewer great men adorn the history of the present time, but this is a doubtful due to the fact that the whole race has advanced such that it requires the most commanding genius to stand forth alone and apart from the many who have great talent.

—Those who think the least have the greatest confidence in their opinions and judgments; while those who think the most have the greatest doubts of their own infallibility."

Local Department
CONDUCTED BY H. W. GREENE

CHATS WITH VOICE TEACHERS.

IV.

As between teacher and pupil, the touch of mind with mind is prolific of great results if the truth current is easily recognized by both. It is a bad thing for a teacher to say "I don't know" to a pupil; but if the "I don't know" is accompanied by "Let us investigate together, we may get at it," then comes a compatibility of effort which far surpasses an assumption of knowledge on a moment.

The central lies is that the intelligence necessary to a successful study of singing is bound to discriminate between the true and the false in a teacher, and the earnestness of character necessary to the attainment of high ideals in music is incapable of disloyalty where the confidence is mutual. The high-minded teacher who loves his work, and who is justified by preparation for so responsible a position, must deal with the mental problems that constantly present themselves, or his work is but half accomplished.

Chief among these problems may be mentioned the inevitable WHY, which is the burden of every thought in a serious student. If the "why" does not manifest itself, it must be roused; if it can not be roused, the rancor resolves itself into a purely financial one, and circumstances not to be discussed here must determine the wisdom of its continuance. To meet fully and answer this "why," when it is in evidence, is to pay just tribute to art. It is the teacher's confession, where his moral obligations are absolved, and he goes out from it with no consciousness of slighted obligations.

Trivially what I mean is this—and I get around to it in any irrelative, of the great results under consideration, which may seem to be only incidental to it: The best in the student must be brought into close contact with the best there is in music. It is all very well to suggest the wisdom of doing this and that, but the suggestion must be clothed by conviction that wisdom is in the suggestion. It is this particular process applied to pupils that results in their singing an important group of exercises five hundred days rather than five days, and being able to find an increase of pleasure and satisfaction with each succeeding day. It is the power to grasp with certainty one's own scattering indications of talent and gift, and to whip them into line for consistent treatment, that marks the possible singer. The teacher can not disavow responsibility for failure until he has made the pupil see, so far as he is capable, what is expected of him, and why. Once telling will not reach even bright minds; truths must be brought to, or poured in, until they become the burden of the subconscious mind. Once there, the retention goes on forever.

This is taking high ground for technical effort, you will say. Yes, but it is not the difficulty in our profession just here? Singing is naturally so pleasing, even in its in-artistic and only partially cultured condition, that many meet with approval more than commensurate with their expectations. This partially obscures a perspective that should not be obscured for a moment. It is for this reason that the superficial students and ready-made singers should be relegated to the rear or set apart by themselves, definitely classified, while those who are full of purpose, imbued with the dignity and beauty of their calling, should prefer, extend, and still further elevate the standards of the classification to which they belong; the result being that the world and the profession can not err in appraisal of their true musical character.

There is in music, underneath the glamour of effect, deep and sweet currents of truth which fully answer

the needs of the most searching natures. These truths can not find expression in words, and frequently bewilder even thought in its effort to comprehend them fully; but the suggest conception has never changed their workableness of the highest place in the mind or heart. The taint of obscurity, poverty, or failure of appreciation fails to penetrate minds that have seen the light. It is through such that the art of music survives and extends its influence.

While we, as teachers, may not be responsible for the inheritance of our pupils, or always for the quality and extent of their ambition, yet we can not repudiate the obligation we owe to society in directing thoughts and shaping characters. The best there is in a teacher can be made better; and it is inevitable, if the springs of his activity are pure, that the increasing light is from within, though he can not ignore the value of association with good models. Nature's most grateful recompense lies in the fact that with age and experience comes a ripeness and maturity which is denied to the young. Our duty to the young is so to guide them that they shall be broadly receptive, so that when years are added they will look back to their teacher's influence as a great and perpetual inspiration to the bigger musical life. With this as a motive, and with all efforts concurring to that end, we can never regret answering the call which led us to this sphere of activity.

CHATS WITH VOICE STUDENTS.

IV.

SOME of my young readers have been kind enough to show their appreciation of these monthly talks by sending personal letters. These letters are replete with suggestions, and give me glimpses into their work, mode of thought, and special needs which aid me greatly in selecting subjects for discussion.

No one knows better than myself the hours of almost hopeless discouragement which come to every earnest student of singing. They think—and these thoughts too frequently find expression in words—that "Well, there is no use of fighting any longer. There is Miss So-and-So, who seems to be getting on famously, and I am at a standstill; her teacher brings her out at nearly every musicale he gives, in brilliant waltz songs and arias, while I am kept joggling away at scales, tones, solfege, and vocalism, with only now and then a song act, and never an appearance." This, with endless variations, constitutes the pet grievance of most of us. The grain of consolation, though a most unworthy one, is that even the young woman whose teacher is bringing her out so assiduously is quite as unhappy as her less (3) fortunate friend, for the thorn in her flesh appears in the shape of some other person whom she is quite as

If we reflect a moment we find that vocal study is not conducted like the first class in geography in the district school; strictly, there is no competition in the vocal art, for the reason that no two conditions are parallel. That which we have inherited constitutes our equipment; circumstances by which we are controlled, obstacles which we are to meet and overcome, not be cause of, but in spite of, equipment and environment, hence our work and progress can, in no wise be justly compared with the work and progress of another.

Our business is strictly with our own fitting, and our fitness to appear as singers. If the girl who is singing waltz songs and arias in public while you are yet wrestling with technic is in your class,—that is, about your age, and began to study at the same time you did,—the probabilities are that she has an indiscreet teacher who

undervalues the importance of preparatory work. This being the case, you will be about ready to begin public work when she finds it expedient either to stop or to do a mediocre work with a wiser teacher. Whether this is true or not, you have but one goal and one critic, which are one and the same: a public who must pay to hear you and by whose verdict you must regulate your price. You are therefore pursuing the wisest course when you stick to your tones, your scales, and your vocalism, allowing your repertory to be only incidental to the technical work in hand.

To be more explicit; during the years of seriousness, every point in technic, when fully understood, and in process of being mastered, should be exemplified in your repertory. For example, if you are studying the trill, your teacher will give you a song or aria in which that embellishment most frequently appears, which will demonstrate, with no uncertain emphasis, how seriously you have pursued the exercise which made the employment of the trill possible. By such a course you will eventually have made acquainted with all the difficulties of our pupils, or always for the quality and extent of their ambition, yet we can not repudiate the obligation we owe to society in directing thoughts and shaping characters. The best there is in a teacher can be made better; and it is inevitable, if the springs of his activity are pure, that the increasing light is from within, though he can not ignore the value of association with good models. Nature's most grateful recompense lies in the fact that with age and experience comes a ripeness and maturity which is denied to the young. Our duty to the young is so to guide them that they shall be broadly receptive, so that when years are added they will look back to their teacher's influence as a great and perpetual inspiration to the bigger musical life. With this as a motive, and with all efforts concurring to that end, we can never regret answering the call which led us to this sphere of activity.

Is it not wise, then, to place your standard high, ignore absurd competition, refuse unimportant and premature appearances, and pursue your technical and preparatory work so persistently that when the moment arrives for you to face your public there will be no suggestion of amateurishness in your effort? no surprise to yourself because of caprice of voice or nerves, but, on the contrary, a genuine surprise on the part of your audience that you met and overcome what appears to them difficult passages with such ease and accuracy?

You must not forget to apply to your singing the principle which Emerson made so clear when he said, "It is as easy for a strong man to be strong as it is for a weak man to be weak." It must be as easy for you to do a difficult thing as it is for an untrained singer to do a stupid thing. If passages which seem just to be difficult in the estimation of the public also appear difficult when you render them, your technic is at fault, and you have erred in attempting them. If you are to sing sufficiently well to command a price, you must yourself pay the price a thousand times over in diligence. A cultured artist has never been the result of a happy accident.

SCIENCE AND THE VOCAL ART.

EDMUND J. MYER.

(Continued.)

HAVE you ever given a thought to the following strange unaccountable facts? There is nothing in the act of singing, as such, in the broad field of athletics or physical culture, nothing in the wide world that requires physical development as does the art of singing, when taught, studied, and applied by direct local manipulation of muscle, as is the so-called art of singing. In this respect the so-called art differs from all else besides. In this way they sing because they desire certain things. In this way they compel by direct effort the phenomenon of voice—a direct violation of nature's laws. In this way the effort precedes the thought, instead of the thought before the effort, as always should be the case. In this way man is made a mere muscular machine instead of a living, emotional, thinking soul.

No man laughs because he shakes his side; his side shakes because he laughs. No man yawns because he arches his throat; his throat arches because he yawns. No man walks because he sets out first one foot and then the other; a man's feet go because he walks. So no man sings correctly because he locally does or compels certain things; but certain things occur because he thinks and acts rightly, because he studies the art conditions which allow or let them to occur naturally.

Science is knowledge of facts coordinated, arranged, and systematized; hence science is truth, or should be. If not true, it is surely not science. The object of scientific

knowledge; the objects of art works are. In art, truth is the means to an end; in science, truth is the end.

The science of voice is a knowledge of certain phenomena or movements which are found, under certain conditions, to occur regularly. The weak point of most scientists was, and is today, the fact that they did not and do not know practically the true art conditions of voice. The object of the true art of voice is to study and to master the conditions which allow these phenomena to occur and not the conditions which force or compel them.

Musical, or rather singing, is an art—a pure art; a divine art, we say. "Science comes in only to prove certain principles underlying it. Science can not and must not override its emotional elasticity. To put the development of the art of song in the iron grip of scientific laws would be to dip its wings; would be to prevent its soaring into the realms of genius."

The truth, in brief, is that the prevailing local-effort systems of the day are but the devices of man, regardless of true science, if one can use such a term. They are the devices of man based upon the theories of unpractical, unscientific scientists, regardless of the laws of nature; hence, artificiality; and artificiality is never true art. We are often astonished at the knowledge, the profound wisdom of the so-called scientists; but, as some one has said of them, "They do not know more of the life of all in that so much of that which they do know is not true."

The first fundamental principle of artistic tone is the removal of all restraint. In other words, absolute freedom. This condition is impossible when there is direct local effort to form, to control, or to manipulate the muscles of the face, throat, and body; and yet this is exactly what the local-effort school, founded upon the theories of the so-called scientist, preaches and teaches. The most important principle necessary to beautiful, vital singing is spontaneity. This is also impossible when the voice is muscular; when there is contraction and rigidity, due to direct local effort to form and control. As before said, artistic singing is more mental than muscular, and more emotional than mental. The development of the inner, the higher, nature of the singer—that vitalized energy which we call the singer's spirit, that emotional, soulful power which is the true power,—with all great artists dependent upon absolute freedom and spontaneity. This is the discipline of the local-effort school never attain; it is impossible.

Again, every tone sung by the human voice is a reinforced sound. There are two ways to reinforce the initial tone: First, by muscular energy and muscular contraction—the way of the prevailing local-effort systems. This accounts for the many muscular voices that we hear; voices in which the clang tone of muscular energy predominates, and which, therefore, lack color, polish, and refinement. Second, by the added resonance of air and the inflated cavities of the voice—the result of freedom of form of action and expansion. This develops the musical side of the voice—the ideal tone; the tone which can be idealized at the will of the singer according to the demands of the music and of the occasion.

Perhaps the most striking feature or trait of the scientist, or the so-called scientist, is the supreme belief in himself and in his theories. We sometimes witness the very amusing spectacle of three or four of them advancing theories simultaneously, each of which is diametrically opposed to all the others; and yet each maintains it so sure that he, and he alone, is right. All these scientists have a weakness which might rightly be called a disease with them—might be called theory-phobia. This disease manifests itself in a tendency to condemn of hand, without investigation and without knowledge, all theories other than their own. The average scientist knows and cares to know nothing on the side of his own theories, of three or four of them, and his theories, are often but as a grain of sand upon the beach. Here who condemns without investigation and without knowledge is dishonest.

Science has yet its great work to do for the singing voice; the work of formulating a definite and absolute system of training. This can be done only by a study

of true art conditions; conditions which enable science to complement and assist art instead of antagonizing it. This must be done along the lines of common sense and natural laws. There is at the present day a marked tendency in this direction. The trend of the advanced thought of the vocal profession is in the direction of free, flexible, natural movements as opposed to local effort and artificiality. Those within the charmed circle there is evident that which might be called a new movement in the vocal art. A decided change for the better has been felt during the past ten years. It is to be hoped that the next ten or twenty years will witness a far greater change, for there is surely room for improvement in science and the vocal art.

CONVENIENT MAXIMS, FORMULAS, ETC., FOR VOICE-TEACHING.

FREDERIC W. ROOT.

XII.

In examining the proposition, "Quality before Quantity," we find that it has many aspects. The most noticeable of these is that Quantity is comprehensible to the more superficial thought, while Quality, as a rule, can be appreciated only by the finer perceptions, and is, therefore, at a disadvantage in the estimation of average people—at least in art matters. How often we hear it said of companies of singers that in their own estimation the one who could sing the loudest was the "best fellow!" Aspiring young music students are brought to the teacher with the recommendation that they can sing up to high C. An audience will vociferously recall a singer who has ended a performance, possibly a very bad one, with a loud, or high, or low note. We see this superficiality of judgment, this glorification of Quantity, in every direction. It is the biggest pictures which impress the average visitor to the art gallery; it is the loudest and most violent speaker that can lead the mob in politics; it is the number of people who possibly attracted by the quantity of property often determines the degree in which he is respected.

The catalogues of music schools all over the country exhibit an outcropping of the same condition. The public is told that for the first period in the vocal department the pupil is expected to take studies by Abt ("Vocal Tutor"), Concone ("Fifty Lessons"), Liltgen ("Daily Studies"), Paneron (the "A, B, C"), Panofka ("Introductory"), Sieber ("Eight Measure Studies"), etc. Of course, for succeeding terms the list is diversified in proportion, and the prospective pupils are supposedly attracted by the quantity of learning deployed before them, few stopping to consider what will be the quality of the attainments of one who shall try to crowd a hodge-podge of this sort into any given period. Pupils are constantly striving to accumulate only quantities of attainments. They are interested in the amount of the degree in which they can command that compass. The student who, after a term of instruction, has "broadened" his voice (added to its volume) is thought to have accomplished infinitely more than the one who to have accomplished the quality of tone. The one who has to extreme number of notes in the compass is more highly considered than the one who has the most varied tonal coloring for expression. Now, a voice-teacher has the better choice between taking advantage of this superficiality of popular appreciation, or of undertaking the task of correcting and educating it, with a view to less showy but more valuable results. He may take the pupil's voice as it is, and make him shout, strain, and bellow, voice as it is, and make him shout, strain, and bellow, giving him quantities of ambitious music through which he is carried by dint of piano pounding and vocalization from the teacher, or he may take him carefully and thoughtfully over the path of breath control, tone-liberation, voice placing, phrasing, with all the minute details of attack, shading, proportion, accent, contrast, climax, and the rest; also of expression, with the subtle treatment of the imagination and the resulting tone color and magnetism.

In these articles it is a constant temptation to specify personal experiences in illustration of the points brought forward. We might mention the lady whose teacher—a man of experience and supposedly high standing—had given her quantity to the extent of several operatic rôles. After a year or two of this sort of thing she perceived the futility of it, and found out, under different instruction, that the demands of quality were unattainable in almost every particular; and after one year's study had only begun to feel that tone, execution, rhythm, style, and health of throat were better established upon a proper basis. This is a specimen case; a score of similar ones might be enumerated. Here is a description of a recent interview:

A lady without musical ability, but possessed of means and social position, had a protégée in behalf of whom she applied to a certain teacher for advice. The protégée had had lessons for some time in another quarter, and continuance of her patroness's interest was to depend somewhat upon the opinion of the teacher to whom she now applied. The ladies arrived, by appointment, in the studio, and the pupil produced a song, opionally marked with breathing places and rhythmic and dynamic "points." This she sang, standing in a somewhat stooped attitude, and with a dull, expressionless, unchanging countenance—a perfect example of the commonplace. The voice was naturally rich and fine, decidedly above the average, though produced, in a mechanical or rigid manner. There was no rhythmic sense evident in the singing, and the "points" all had an arbitrary effect, made obediently, without perception. At the conclusion of this the singer was requested to give the chromatic scale;—partial failure. Then the harmonic minor scale;—quite known. Then a strain in marked triple rhythm was played upon the piano, the young lady being asked to count out loud during the playing;—complete failure. Then the opening measures of Schubert's "Serenade" and Handel's "I Know that My Redeemer" were played;—she thought she had heard them, but could not give the names. This fruitless examination continued for a while, when the teacher said to the patroness, who had been listening: "Now I am ready to answer your questions; what would you like to ask?"

"Has she really a good voice?" "It is a remarkably fine voice."

"Thank you," replied the patroness, "I know I can rely on what you say"; and she prepared to go, having ascertained all that she seemed to think necessary. The teacher was quite taken aback. Had it been possible that that woman had sat there and witnessed the utter collapse of her protégée's examination without suspecting that there was something else besides quantity of tone to consider? He debated a little within himself as to his responsibilities, and then concluded that he must try to make his caller see the part that quality, the subtle elements of refinement, taste, imagination, etc., should play in musical education, so he said: "But voice is not all there is to consider."

"No," replied the lady, "there must be opportunity, I know." Then he realized how difficult was his task; and just how far he was encroaching in presenting the claims of quality during the following ten minutes he does not yet know. It is not the wab of the present writer to disparage quantity as related to volume of tone, legitimate compass, breath capacity, agile execution, and expressive power. We may have entire tolerance for, if not much sympathy with, the aims and ideals of the great middle class of good people, whose use for music has usually a very intimate connection with society, and whose enjoyment of it is very superficial. Let these people luxuriate in quantity, and have their fill of strident, ill-timed notes, the teacher, meanwhile, doing what he may to ameliorate these conditions without too great severity. But there is a class everywhere—a small one, it may be—which will appreciate the guidance which reveals to them which will appreciate the guidance which reveals to them the present article the scribe, as he takes the side of Quality against Quantity, simply desires to stand, to the small extent possible to him, in the position accorded by Matthew Arnold to Emerson, as "the friend of those who would live in the spirit."

QUESTIONS AND ANSWERS.

L. H. P.—Your pupil has probably an abnormally long tongue. I have seen a number of illustrations of this defect, and the proof of it must certainly lie in the fact of the being raised unduly in the back part of the mouth, and at the same time touching the teeth. The only exercise that would avail much in such a case would be instructing the pupil to have the feeling that the entire mouth was filled by the tongue, which could be gained by flattening it, so as to have the sides touch all the back teeth. This is an exercise which an old French master used to give for that defect, but it would be entirely impossible to convey an impression as to its rights and proper use by a written description. I am not satisfied that L. H. P. is right in assuming that the throat tones are the result of the uplifted tongue. I should be quite as willing to believe that the uplifted tongue was the result of throaty tones.

L. J. G.—Raufigger has placed on the market an excellent book of studies for male voices. Abt's "Singing Tutor" is even better, because it is more comprehensive. It includes the solfeggi, the vocalizes, and the scales. Sieber's advanced studies for both baritone and bass are valuable for students who are ready for them. Every beginner, male or female, should use Behrke and Feneck's first book, with modifications which would naturally suggest themselves to the intelligent teacher. All baritones should go through Toti's two volumes of solfeggi.

A. SCHUBERT.—Your question comprehends the whole range of the treatment of three-fifths of vocal students, and can hardly be covered in the Questions and Answer Department. I recommend you to use Behrke and Feneck's first book, first four pages practiced in Italian vocal style. If you can get the pupil to make the vowel "oo" correctly and safely, and not allow them to sing any fortissimo tones whatever for a few weeks, the rest will be easy.

A. M. P.—Your pupil with the palate which rises when sounding the vowel "ah," etc., is borrowing trouble. If you will teach the student to sing naturally, comfortable tones, the palate will take care of itself. I have been teaching singing for twenty-five years, and my experience has taught me that the first important thing is to produce a good tone, and that all the physical conditions will be eminently correct. This is irrespective of what the books say as to how things should or should not be. Let your pupil open each vowel, and then immediately sing a tone in the middle voice in the same stress and with the same ease, and any further necessity for worrying about the soft palate will disappear. From this point on, the voice should be developed naturally, not scientifically. The nature of the voice, science describes the process, nature attends to the unfolding. It is a rude hand which hurls the bud to hasten its bloom. While this comparison is not apt, one can gather from it my opinion of attempting to cope with the physical forces which have to do with tone-production before the tone is properly produced.

U. L.—1 and 2. Exercises for girls from twelve to eighteen should be selected from the following books, according to their capacity, compass, and respiratory system: Behrke and Petros, "Voice Training Exercises," first book.

Marches, "Twenty Vocalises." Maslone Marches' book of "Scales and Arpeggios." Sieber's "Eight-Measure Exercises" for the different voices. Wieck's first book. Litigne's books for different voices. Angerer's editions of Vaccai. Vavra's "Clements."

The question is not comprehensive enough for me to give more than a general list of works adapted for beginners. The teacher should use extraordinary care in treatment of voices between the ages of twelve and sixteen, rarely exceeding the compass of an octave, or an octave and a half, save in very light scales and arpeggios. 3. If I should answer your question, physiologically, as to the difference between clear and somber tones, I would be none the wiser. The distinction should never be made with a female voice. In male voices, from D, fourth line upward, all voices differ—some properly placed would naturally belong to cover; some call for the soft. The author of the question, if he is a singer, is clear, intend to convey the idea that the somber tone, or covered tone, if properly presented, has the same effect as the clear tone; that is, it is placed so high and so far forward that the disagreeable or dark somber effect would be obliterated. This question is one that must be sought for a satisfactory answer in print or by mail.

WALTER.—Read Clara Kathleen Rogers' "The Philosophy of Singing," Krebbs' "How to Listen to Music," Herderson's "How to Sing," Matthews' "How to Understand Music," and you will probably be led to as sincere an appreciation of your vocal work as of your instrumental.



THE ETUDE for April will contain another article on Lechetzky's work as a teacher, by Miss Hallock, and will deal largely with the technical side of his teaching. Mr. E. A. Smith's valuable article, of which the first part appears in this issue, will be concluded in April. It contains some of the best ideas of educators adapted to musical conditions. Dr. S. N. Penfield will contribute an article on "Practical Harmony" that should interest every teacher and student. In addition to this there will be other articles, with the usual practical value in the departments.

LAST MONTH we announced a new "Sonatina Album" edited by Mr. Maurits Leffson, the well-known pianist and teacher, whose judgment and experience along the line of editing the classion for the use of teachers is of the very best. We want to impress upon our readers the fact that this will be a new book in more ways than one. It will include much fresh material, such as has hitherto not appeared in any similar work, making it a book of thoroughly fresh material. The themes are melodious and interesting in a high degree, and with the help of an introduction on the form of sonatinas, will help to teachers in the matter of analyzing.

As usual, prior to publication, we offer a low price on the book to all advance subscribers. We will send a copy of this "Sonatina Album," postage paid, to every one who sends 25 cents to the work. Customers having good open accounts can order this book and have it charged at the special offer price, but in such cases transportation charges will be added.

We have received so many letters about the prize essay contest, and asking for an extension of the time within which essays may be sent, that we have decided to keep the contest open for one month more, closing it finally April 1st. If any of our readers have been prevented from preparing essays by lack of time, we would suggest that they take advantage of this extension. Those who have already sent in essays can send in more if they wish, since there is no restriction as to the number from any one competitor.

These contests have proven very popular, and have greatly aided in stimulating the habit of clear and connected thinking on practical subjects connected with music teaching. At the present time we have a large number of essays on hand that have been submitted but we would be better pleased to have double the number, although the labor of examination is very arduous. The prizes offered are liberal, and should prove an incentive to good work.

No musical work of recent years has met with so general an acceptance as Landon's "Foundation Materials." The sales have been enormous, and are constantly increasing. It is a leading book in the freshness of its pedagogical ideas, fully up to the truths recently brought to public notice by psychologists in child study. The book, when used according to its clearly expressed directions, keeps the child interested from the beginning, not allowing the usual break of a year or two when most pupils are not able to make music of what they play. This is done by the very easy progression as to difficulty of the selection, and by the selections being so eminently musical, each having a descriptive and pleasing title. Both the titles and the music appeal to child thought and taste. The phrases of the selections are short, and of positive and delightful content as to effect, and the pieces are all short. Thus an overtaxing of attention is avoided, and the selections are so arranged and graded that a child can play them fast enough to

make music of them. This keeps him interested constantly. Price, \$1.00. Liberal discount to teachers.

BOUND volumes of THE ETUDE for the year 1898 are now ready to be delivered; the price is \$2.50 postage. This volume contains 374 pages of the most valuable reading matter to any one interested in music. The music during the year, if purchased at retail price, would amount to \$34.15. This volume is substantially bound in half leather and would be a great addition to any library.

THE SPECIAL OFFER FOR MARCH.—For \$2.00, cash with the order, we will renew your subscription to THE ETUDE for one year and send you one copy postage of the most popular of Mr. Tapper's works of musical literature, his best work of the series published by this house, "Chats With Music Students." The subjects selected for these "Chats" are practical, are treated in an exhaustive manner, and from the view that best aids the music student. Many hints and benedictions are to be found in this work that pertain to the daily life of every musician. This book retails for \$1.50.

For \$1.75 we will send, in addition to a year's subscription to this journal, a copy postage of the "Standard First and Second Grand Pieces," compiled by Mr. W. S. B. Mathews, and designed to accompany his "Standard Graded Course of Studies." Every piece in this volume is selected from the best teaching material possible to obtain, a miscellaneous collection of popular, semi-classical, and classical,—something to please every ear,—of the best sort of music. The retail price of this volume is \$1.00. These offers, remember, are for the month of March only, and each must accompany the order.

THE following is a list of the names of teachers of Mason's "Touch and Technic" that have been received since the appearance of the February issue. We will continue these lists from time to time as names accumulate. If you see Mason's "Touch and Technic" send in your name, also the names of any teachers you know who are using the system:

- Parlette, Mrs. Hattie D., Ohio Normal Univ., Ada, Ohio.
- Morse, Bertha, Lancaster, Wis.
- Bainger, Miss A. K., Gettysburg, Pa.
- Mooney, Mrs. C. A. R., Orlando, Fla.
- Hynson, Anna L., Milford, Del.
- Montgomery, Mrs. G. L., Lampasas, Texas.
- Tait, Alice, Camden, Del.
- Martin, Mrs. M. E., Bardsale, Cal.
- Sisters of St. Joseph, Madison and Eaton Avenues, Peoria, Ill.
- Wyszczek, Mrs. A., 225 Star St., San Antonio, Texas.
- Brown, Ophelia, Fredericksburg, Texas.
- Strong, Claude E., Gerry, N. Y.
- Morton, Mrs. L. V., Highland, Kan.
- Shingleton, E. T., Belmont, W. Va.
- Porter, Mary, Whitney Building, Detroit, Mich.
- Ransom, Miss E., 270 Woodford Ave., Detroit, Mich.

A PROMINENT teacher writes us: "I am using Landon's 'Sight Reading Album' with great success as a study in phrasing—that is, I require the pupil at the piano to phrase expressively at sight, to give out each phrase as an expression of a musical thought. They are greatly interested in the work, and I find them improving with great rapidity in general playing, from the expressional standpoint." The author of the album writes us: "In using the 'Sight Reading Album' with my own pupils, I find that the short and clearly defined phrases of the selections meet the idea that was in my mind when making them. They enable the pupil to play real music instead of merely the notes. The rhythmical idea that

is so strongly emphasized in the introduction to the work is the means—vehicle—by which the pupil gives forth the musical thought of the phrases." We have received a great number of commendatory letters expressing the satisfaction of teacher in using this novel work. It has met and filled a demand in the pedagogical experience of teachers. The first volume has been on the market hardly a year, and its success has been as much as could be hoped for; and the second volume is about to be published, already finished, and until it appears on the market we will accept advance orders for it at twenty-five cents each, if cash accompanies the order. A number have already taken advantage of the announcement made last month, and it will not be long before the work appears, so send in your orders early.

By the addition of the stock of the well-known firm of Wm. A. Pond & Company to that of our own we can say that there is no better equipped firm in the country today for filling the miscellaneous orders of teachers and schools of music than is ours. We find after we have had this stock a little over a month, in the arranging of it, etc., that it has been carefully selected, thoroughly up to date, a most valuable addition to our own. The advantages of having this enormous stock are many, not the least of which is the fact that it does away with the "back ordering"; in other words, the ordering checks when sent are forwarded without the incomplete filling of orders. It is our aim to fill every order the day it is received to as great an extent as possible. We can do that much better now than ever before. The publisher of this journal, therefore, is prepared to fill, in the quickest possible manner, orders for music, no matter where or by whom published, foreign or American. Experienced clerks and capable musicians to look after the On Sale make it worth your while to send your orders to us. It is a well-understood fact that we cater to the teachers and college trade, and give them the very best discounts possible.

We are preparing at the present time for the filling of orders of music for Easter. We will, as heretofore, have in stock, ready to be sent on selection to those who desire them, all of the Easter services for the Sunday-school; we have a large stock of solos, etc. We should be pleased to send on selection anything suitable for the Easter that you should desire. Do not leave it too late; the earlier we receive the order, the better attention it will receive.

We have on hand a number of books which were contained in the stock purchased from Pond & Co., which we propose to offer to any one at merely nominal prices. The bargain this month is in the book line. We have made up a number of packages containing five books each, which will be sold for \$1.00 POSTPAID. You can have your choice of vocal or instrumental books. The packages contain the following:

- |                              |                                  |
|------------------------------|----------------------------------|
| INSTRUMENTAL.                | VOCAL.                           |
| 1. Piano Collection.         | 1. Vocal Collection.             |
| 2. Instructor.               | 2. Instructor.                   |
| 3. Classical Collection.     | 3. Opera or Cantata or Oratorio. |
| 4. Church Music Book.        | 4. Sunday-school Book.           |
| 5. Miscellaneous Collection. | 5. Miscellaneous Collection.     |

The selection of the books must be left to us. Do not ask to substitute some particular work, as it can not be done. The books are new, but may be somewhat shabby. They can not be exchanged or returned, even if postage is paid. If one or two of the books are found useful it will pay. If the books are charged to any one having a regular account with us, the postage will be extra, and in this case it will be considerable. Our terms will be to make the five books thoroughly valuable. The money value will be in each lot of books many times over. The packages are limited in number, and the offer will be good so long as they last and not after the present month. Send in your order early, and do not forget to mention whether vocal or instrumental package is desired.

THE "Riemann Dictionary or Encyclopedia of Music" will be ready for delivery about the time this issue reaches our readers. The second edition has been delayed unavoidably. We shall be pleased to send the work on approval to any of our patrons. The special offer for the work is, of course, now withdrawn. An encyclopedia of music is one of the first and most necessary works to possess by every young musician. It contains all required information on music, and makes all other works superfluous. A good, reliable, cheap work of this kind is found in Riemann. Besides this, it is the latest. Send to us for prices and terms.

THE ETUDE continues to increase; its growth has never been more marked; its value is being recognized generally. We propose to give our readers as good a journal as it is possible to produce. No profession needs encouragement more than does the musical. The calling of music teaching brings with it isolation. Every teacher works independently of the other. In THE ETUDE they come together; they counsel with one another. The amateur, too, comes in for a large share of attention, for most of the reading matter will appeal to the amateur as well as to the professional. The music pages are alike useful to both classes. We are aiming to publish a journal for all classes of lovers of music. We have been very heartily appreciated by our subscribers, who have sent us others, for all of which we are most grateful. During March we hope for a large increase to our present list, and any who desire to assist in extending the usefulness of the journal can have the advantage of our liberal premium list. If you have a December or January ETUDE on hand you will find the premium list printed therein. We have them also printed on separate sheets, which we will send to any address on application.

THE increase to our business facilities by the purchase of the entire stock of outside publications of W. A. Pond & Co. has already made a marked increase to our trade. We now possess one of the best establishments of music in the country. No waiting to have your orders filled. Every order filled on the day it arrives.

We are prepared to give regular agents the most liberal terms for work on THE ETUDE. We have a number of men who have solicited for THE ETUDE for many years. The men make a living for themselves in this work, but it requires a great amount of experience and tact as a canvasser. There is no journal that offers better inducement than THE ETUDE to those who will go regularly into the business of canvassing. You can begin the work in your own community, and by that time can determine your fitness for the work. We can supply sample copies, blanks, etc.

We wish again to call attention to the set of "Studies for the Piano," by A. Schmolle, one of the foremost French teachers of the present day, and a most successful composer of works for instructive purposes. These studies are somewhat plain in style to Heller's celebrated studies, and thoroughly artistic, although based on simple figures of technical quality. It is a decidedly unique combination that Schmolle has so successfully made in these compositions—technical value with the finest musical quality.

The editorial work on these studies was done by Mr. Ernest R. Kroeger, of St. Louis, a successful teacher, a well-known composer, and a musician of careful judgment. Mr. Kroeger's work is exceedingly thorough and merit. They will be found to add great value to the studies. They will be found to add great value to the studies. They will be found to add great value to the studies. They will be found to add great value to the studies.

These studies will be published in several parts, and in order that our customers may have an opportunity to examine them, we make the following offer: For twenty cents we will send one dollar's worth at retail and pay

postage. If the amount is charged on our books the postage is extra. We will also include these studies in our regular monthly On Sale packages. We consider these studies among the best in the market and are thoroughly sure that they will prove a permanent addition to the working library of every teacher who will examine them.

MUSIC IN THIS ISSUE.

"TO THE HUNT," by Wartenstein, is genuine forest music. One can, with but little call upon the imagination, hear the whining of the huntmen's horns, and the baying of the hounds ready for the first wild rush after the quarry. The whole piece breathes that joyous spirit which the word "chase" or "hunt" calls to mind. While this piece does not directly describe in music the experiences of the hunters, being rather the call "to the hunt," still it shows the spirit of the times when chivalry ruled Europe, and the chase was the training of young warriors and the diversion of the veteran. The melody in the left hand is to be considered as a melody in one of the horns, and must be given out boldly and with breadth of tone.

"MOMENTO GIOIOSO," by Moszkowski, well expresses the idea of a "joyous moment," an interpretation of a passing mood, an evanescent fancy caught at one supreme moment and fixed in beautiful melody and picturesque harmony. The piece needs no interpretation. It tells its own story, yet we can not refrain from calling attention to the rich "cello-like melody" of the second theme is the tenor register. The editing by Mr. Constantine von Sternberg adds much to the usefulness of the piece.

"THE SKATER," by Zitterbart, is a bright, flowing, attractive piece for the diet practice that is certain to interest both players and hearers. Zitterbart has caught and represented most successfully in music the swaying, smoothly gliding motion of "the skater," and put into the music that feeling of exhilaration which only those who have sped along the ice at breakneck speed know. How the blood tingles as the frothy air strikes the skin and how the spirits of "the skater" rise in proportion! The piece has life, and needs to be played in a breezy style.

"GOLDEN WEDDING MINUET," by Kargnoff, is a fine example of the life and freshness of the Russian school. There is a quaintness of rhythm in this piece that might easily stand for the indolent, uncertain steps of grandfather dancing at his golden wedding. The children are sure to be interested in this piece. Make up a little story about the celebration of the wedding anniversary.

"GENERAL BUM-BUM," by Poldini, is another example of a simple piece by a composer who is just beginning to grow in fame among American teachers. The piece has a decidedly humorous character. It is not difficult to fancy a pompous general, glittering in gold lace, epaulet, spurs, etc., strutting along in all his proudness like a vain peacock. The piece should be played with a sense of humor and sarcasm.

"SERENADE," by Chamainde, is a most delightful piece by this popular composer. It is full of unexpected surprises, and can be played very expressively and piquantly by the artistic use of rubato. It will appeal particularly to players whose powers of imagination are easily stimulated.

"THE JOQUEL MAID," by Rathbun, is a pleasing song, modern in style and sure to be a favorite. The mood of the maid, as depicted in the text, has been successfully caught by the composer, and represented in music. We can recommend the song as one well worth study and use in concert.

"RID ME TO LOVE," by Barnard, is a thoroughly useful song in the style of the popular English ballad; a song that "sings easily," as vocalists say; interesting in harmony, beautiful in melody, and expressive in variety of sentiment. It can be sung by any medium voice, male or female. It will be useful for training in breadth of style and conception.

HOME NOTES.

The Kalsbecker Quartet, of New York, gave a concert of chamber music at Wilson College, Chambersburg, Pa., February 23th.

A new comic opera, "The Specter Bridgeway," music by Mr. W. D. Armstrong, libretto by Mr. W. H. Watson, was given with much success in St. Louis during the past month.

Don Mevius has a concert orchestra of fifty men under the direction of Mr. L. S. Gierke.

As a vocal standard concert of the National Institute of Music in New York, William M. Sonnacher, director, all the pupils played from memory.

The faculty of the Music Department connected with the John B. Stetson University, De Land, Fla., Mr. C. H. Lewis, director, gave a very interesting program of works from the classical composers, February 18th.

We regret to announce the death of Mr. Don N. Long, some of whose compositions have appeared in THE ETUDE. At the time of his death, February 13th, Mr. Long lived in Omaha. He was a musician of great promise, and although but twenty-four years old, had already gained recognition as a composer. His last work was an opera, which, it is said, will soon be staged.

Mr. Wm. H. SHAWMANN, of Chicago, will move his piano school from its present location in Slocum Hall to the Fine Arts Building, on Michigan Avenue, where a suite of rooms has been especially designed and fitted up for the school. Mr. Shawmann's last recital in Chicago he enjoyed the distinction of having as auditors the leading Chicago musicians. Emil Sauer and Arthur Schnitziel were also present.

A concert was given by the choir of the Richmond Avenue M. E. Church, Buffalo, N. Y., under the direction of Mr. Theodore de Zilinski, the leading feature being "In a Persian Garden." A handsome souvenir program with interesting annotations by Mr. Zilinski was given to each auditor of the concert.

The Symphonist, N. Y., "Sunday Herald" recently published a sketch of Mr. Ernest Held and his work as a teacher in that city. Mr. Held is a German by birth and has been in Syracuse since 1867. A number of his pupils are mentioned and have been the occasion of the sketch, and Mr. Held's coming to Syracuse, and handsome gifts were presented during the evening.

A REPERTORY-RECITAL on Schumann was given at Beloit College, Wis., by Mr. R. D. Allen, director of the Department of Music, assisted by a chorus, orchestra, and organ. The illustrations were selected from "Paradise and the Peri," the slow movement of the "Symphony in C," and several other vocal and instrumental numbers.

A FIVE course of lecture-recitals is being given at Randolph-Macon Woman's College, Lynchburg, Va., by C. W. Landon, director of the Department of Music. During the past four years one hundred such recitals have been given, the subjects on all of which were made covering every field of musical knowledge and culture.

A RECITAL of manuscript songs by Mr. Leo Ochsner, of Pittsburgh, a contributor to THE ETUDE, was given under the auspices of the Bohemian Club of that city, February 19th.

We have received a booklet from Roberts Kent French, of Ann Arbor, Mich., giving full particulars of her Correspondence Kindergarten Training School.

The series of concerts at Hillside Institute, Hillside, Va., have been very successful. Miss Edith L. Winn, a valued contributor to THE ETUDE, is one of the teachers in the Institute.



Gates' "In Praise of Music" contains some of the most truthful and beautiful things ever said of the art. It is an education in itself, and I would not part with the book for ten times its price, if I could not get another. E. F. BEAL.

Mr. Gates has prepared a book of extracts "In Praise of Music," varying in length from one line to a page and a half, from authors, ancient and modern—Ovid, Ovid, Addison, Paine, etc. There are 365 of these, each one neatly dated like a musical calendar. The book is so well indexed that if a reader wishes to know why the Rev. Washington Gladden thinks "Music moves the heart," one glance at the index will put him on the road to gratifying his desire. "CITY AND STATE," Philadelphia.

Riemann's "Encyclopedic Dictionary of Music" is a veritable circle of musical knowledge. Compressed within the limits of one large and handy-bound volume are to be found authoritative articles on nearly every musical subject of importance and practical interest under the sun. Here we have a real de-

dicium—a condensation, the essence and cream as it were, concentrated in some 500 pregnant pages, out of the vast realm of music and musicians. Dr. Riemann stands a prince among authorities on music; while the publisher, Mr. Presser, has done himself and his countrymen great credit by bringing such a work within their reach. CHARLES D. NEFF, A.M.

Your publications have given me perfect satisfaction. NELLIE C. BENNETT.

I am much pleased with Riemann's "Dictionary," Printing and binding are superb. F. A. FRANKLIN.

Riemann's "Dictionary of Music" received; concise, excellent, a great help to teachers. E. BELLE DURANT.

I received Dr. Riemann's "Musical Dictionary," and am well pleased with it. I find that I can not be without it, and I take pleasure in recommending it to every pupil and teacher of music. MAUD FREEMAN.

I received the little book, "How to Teach: How to Study," and am very much pleased with it. It seems to contain a great deal of information in a condensed form; also many valuable hints. MISS CORINNE M. GOLDSMITH.

I have received "How to Teach: How to Study" by E. M. Sefton. I think it a very valuable work. Not only every music teacher should become acquainted with its instructions, but many of our public school teachers should own a copy and learn its methods. WARREN J. AYER.

"The Masters and Their Music" received. I am delighted with the work; it is what I have long wanted. I have shown it to several musicians here, and it is pronounced by all a splendid book. MISS LUCIE S. CUNNINGHAM.

"The Masters and Their Music" by Mathews came to hand. I am very much pleased with the work and shall find it a valuable acquisition to my library. Especially helpful will the programs be. MRS. F. LESLIE SMITH.

I have put twenty copies of the "Choral Class Book" in our Primary Department, and we are delighted with it. A. R. LEVYARD.

"The Dictionary of Musical Terms," by Clarke, is the most complete work of its kind I have seen. GRACE CARPENTER.

Your "Harmony," by Clarke, is the best I have ever seen. MRS. F. W. HEWITT.

The introduction to Clarke's "Harmony" is worth the price of the book. FLORENCE G. LEWIS.

"Harmony," by Hugh A. Clarke, is well adapted to self-instruction. R. E. CUTLERMAN.

I am very much pleased with Clarke's "Pronouncing Dictionary of Musical Terms." RAYMOND HOWE.

"The Ear Training," by Mr. Heacox, is a little treasure, and should prove a valuable adjunct to the work of every life teacher. S. B. DUNGAN.

I have examined the copy of "Ear Training," by Heacox, and I think it a very valuable work. I will take great pleasure in using it. MRS. MARY BENNETT.

I received the "Sight Reading Album," by Landon, and am more than satisfied with it. I think it a great aid in learning to read music at sight. H. R. NASH.

Accept my congratulations on the excellence of THE ETUDE. I thoroughly enjoy every number. ORA C. ROSE.

I enjoy reading THE ETUDE very much, and have found a great many helpful hints about teaching. MISS ELLIE PATRICKSON.

I hope always to take THE ETUDE. I have commenced my fourteenth year. MISS R. CRAWFORD.

THE ETUDE seems to improve with each number, and it seems to me, is an absolute necessity to both teachers and pupils. GRACE CARPENTER.

THE ETUDE, to my mind, has no peer among periodicals for pianists. H. H. MOORE.

I have been teaching for five years, and have taken THE ETUDE during the entire time. I think it grows better with each number. MISS GRACE V. BUTT.

"Music Talks with Children" should be in the hands of every teacher and every pupil. ADA E. HOYT.

I am very much pleased with your editions. MYRON A. BICKFORD.

I have been teaching for over twelve years, have dealt with different firms, but I find Theo. Presser to suit me in every respect. MRS. REV. A. G. BRERY.

I am much pleased with the copy of "Doct Hour" received, and am sorry I did not know of it before, for the pieces are just what I have been looking for. JENNIE M. RICHMOND.

I am using Heacox's "Ear Training," and find it just what I want for my class in that work. CLARA KOONS.

I have been dealing with you for many years, and have been so much pleased with your editions, and so very grateful for all assistance rendered in the advancement given to musical culture, etc. The grand ETUDE is indispensable to all music teachers who want to keep up with their profession and thus benefit their pupils. MRS. F. A. HARRISILL.

I have found THE ETUDE of real practical benefit to me, and wish to compliment you on the high standard attained and retained throughout the past year. FRANK W. HARRISON.

We find THE ETUDE indispensable. Inspiration is written on every page. MRS. T. R. GILLMORE.

It does not seem possible that you can fulfil your promise of making THE ETUDE better than ever the coming year. It seems to me now to be the musical magazine par excellence. We call it "the poor man's friend," and without it we would have to deny ourselves many advantages, such as are given in your special offers. WILL H. & LOUIE RICHMOND.

Your Christmas number of THE ETUDE is a beautiful success. As present I am instructing in the Metropolitan College of Music, New York city, and many of my pupils are interested in your paper. WARD STEPHENS.



Notices for this column inserted at 5 cents a word for one insertion, payable in advance. Copy must be received by the 20th of the previous month to insure publication in the next number.

IN ADVANCE OF THE COMING PLANTING season the Seedmen and Nurserymen are now sending out their Spring Catalogues. One of the best of these, and the coming of which is a matter of great interest to Gardeners all over the country, is BURGER'S FARM ANNUAL, issued by W. Allee Burpee & Co., Seed Growers, Philadelphia, Pa. It is of convenient size, finely illustrated, neatly printed, and full of interesting information, as well as a price list of "The Best Seeds That Grow." A request on a postal card will bring you a copy by return mail.

MISS ELSA VON GRAVE, THE DISTINGUISHED pianist of Ann Arbor, who plays the Mason & Hamlin piano exclusively, is to be the soloist at the Third Detroit Symphony Orchestra concert, on March 14th next. Miss von Grave will play the List No. 2 Concerto and the Carnival by Schumann.

MUSIC-EDUCATION—WATCH COLUMN FOR an announcement of Summer Normal Music School, conducted by Calvin B. Cady, Chicago, Ill.

ORGANIST AND DIRECTOR DESIRES A position. Teacher of Piano, Organ, Harmony. Eight years' experience. N. E. Conservatory graduate. Piano and Organ Recitals. Best references. Recital programs on application. Address C. H. E., care of ETUDE.

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