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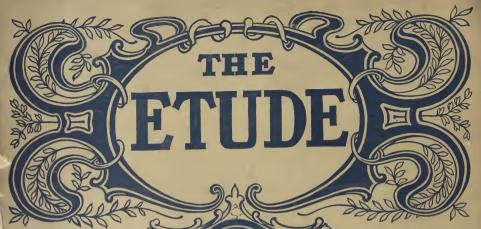
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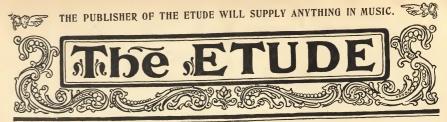
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NO. 1.

# JOSEF HOFMANN ON PIANO PRACTICE AND TECHNIC.

A CLOSER knowledge of Josef Hofmann proves two things: his possession of an extraordinary alertness of mind and of concentration,-qualities of eminent importance to the planist, and an idea is conveyed to him sufficiently by a suggestion, and his opinion on subjects connected with his art appears always ready for immediate expression. There is in him an odd combination of the hoy and the man. In some respects his mental development is that of a man of forty, judging from his expression of opinion along certain lines. Again, in selecting illustrations to

enforce his point of view he is the hoy. During our conversation a number of other persons were in the room, and there was considerable confusion in consequence; several times there were interruptions. But Hofmann held fast to his theme of the moment, returning to it without deviation, and taking it up exactly where it had heen left off.

His cast of countenance is more Russian than Polish, strongly marked, not quick in repose, but varying in expression in conversation. His muscular power is highly developed, though his frame is slight. From his manner this one point (and a most important one in the development of talent) is to he learned: he has been carefully trained without meddling with his individuality, and he has heen restrained without depriving him of a full sense of

Madame Nordica once said to me that self-consciousness with people of riper years was due oftener than not to constantly dinning into the ears of the child: "You must not do this or that, for, if you do, what will people think of you?"

But a worse point yet is the destruction of individuality hy the constant assertion: "You must do this or that in my way, which is the only way."

The precocious development of Hofmann set aside in great measure this danger at the outset; hut later, in the intermediate, the critical, stage of his training within bounds of stricter restraint, and to set him well on the thorny path of the artist after adulation. On the Etuole he had a greater one to face. To bring his talent of audiences and praise of critics was no light task. It could only have been attained by sound judgment and tact, and it has been done well. As a man, he thinks for himself with excellent reasoning powers; he is developed mentally heyond his years, in certain directions, and that too, in face of the fact that music has claimed so great a share of his time.

The individuality of an artist makes always a fascinating study. The hroader the mind, the hroader the art. But one thing impresses itself strongly in the majority of instances, and that is that a great degree of cultivation in the case of artists comes from highly-developed powers of observation and natural receptivity rather than from the actual amount of

time devoted to the study of books. Josef Hofmann is an interesting example of this class, the more so hecause he is of an analytical turn of mind. He enjoys the reasoning out of how he does things. For instance, in heginning this conversation for THE ETUDE and speaking of his acquirement of languages (and he is master of five: Polish, French, German, Russian, and English), he said: "The first year I



went to Russia I learned nothing of the language; the second I did better, and the third it came quite natural to me to speak it. But this I observed, I learned most of the language after I had left the country and during vacations, when I had quiet time for thoughts. I did not study it then, but I thought things over and settled them in my mind. The things that I had heard came to me, and then it was that

the language grew clearer and clearer. That which I had learned hut not assimilated became a part of my mental equipment, and this is exactly the case in playing the piano. The longer you know a piece hefore you play it in public, the more you have thought it out and fixed it in your mind, the hetter will he your performance. You must get it settled in your mind; it must become part of you. But, after all, the playing of a piece in public is what makes it fireproof. That is the pre-eminent source of its development and finish; therefore, the oftener you play a piece in public, the hetter will he your development of it

"Personally I find it a had plan to practice a piece on the day I play it in public. One or two days hefore a concert it is all well and good to practice it, hut never later. Then, when you come hefore your audience your mind is fresh, and the interpretation will consequently he hetter.

"In the division of practice during the important period of acquiring technic, in the earlier days three or four hours daily are necessary for the study of it, hut never more than four. In the middle period of study I practiced six hours a day, and of that time I devoted from an hour and a half to two hours to technic pure and simple, the rest of the time I gave to the study of dynamic effects and composition. During the time that I am concertizing I practice only as much as is necessary.

"The great danger in the acquiring of technic is overtraining, and that stiffens the muscles instead of developing them. Stop before you are tired. Of course, you may play octaves from the wrist until you are tired, but never finger-work; that stiffens. The sensibility of the muscles is lost when you get cramps. Every finger is an individual; it has eyes. The wrist is a single man; the fingers, ten. But, if you can play finger-work until you are tired, those

"One should not become accustomed to practicing at a fixed time every day. Practicing at a certain hour hecomes a fixed habit, and as a result hampers the performer, who should he ahle to play at any time. Practice at different times in the day instead of at fixed ones, and then the muscles will always he ready to act.

"An artist must he able to play whenever he is called upon. For an artist, and for one who wishes to become an artist, it is, therefore, most important to he indifferent to the time at which he plays, and to accomplish this practice should be done at different hours, and not at set ones. The development of the muscles is important for a pianist; hut without nerv-Sous power muscle is of no use. Muscle is the machinery, hut the hrain and nervous power are the motor. Without this power the muscles lose their elasticity; the nerves control the blood, keeping the muscles elastic. When I am playing I never feel ill. Even when I was injured by falling from my hicycle I could play in concerts when the physician pronounced me unable. Once at Tiflis I played with a high fever on me, but that did not affect my work.

"Everything is possible if one has developed the nervous power of one's own body.

"I have found rowing at the sea-side and the hand-

"Tiring work that makes the muscles stiff is bad, unless the elasticity is gotten back at once. If the muscles are ruined by overexertion, that elasticity is never regained; but the risk is necessary in order that muscular development may be obtained.

"The reason why many young pianists are heard of only to disappear when the time of their full development should have arrived is that they are told that they are great when they are not. I have experienced development, and I know what I am talking about. In those cases where pianists appear only to disappear, precocity has been mistaken for talent. Precocity has its value, but it does not make an artist. The question deciding the matter in such cases is the quality that characterizes the gift. Whether real talent exists alongside of precocity is a matter which a musician, and not the parents, must

"The pianist who is a specialist gets less out of music than the one who is interested in all good composers. In certain professions it is well to he a specialist, but not in music, for music is not so vast a science as some others. The man whose mind is hig enough to understand one composer can understand

"The necessity that exists for specialization in some branches does not exist in music. A physician may be an oculist, but he must know as well ahout everything else in medicine. You would not go to a physician who was not a practical one, although he might be able to do one thing better than another.

"In music every player plays one composer hest, but that is no reason why he should make a specialty of that composer. The musician who gets the most out of music is the one who plays all composers.

"Rubinstein never made any generalization of the interpretation of Chopin during my study with him, for the reason that Chopin is different in every single one of his compositions. You cannot speak of him as appearing in them as the same individual, for in each thing that he has given out he is different.

"Schumann is more of a composer who sticks to a certain rhythm; you recognize him for ten miles

"With Chopin there is a certain nimbus, but he is always different.

"During the two years that I studied with Rubinstein I lived in Berlin, and would go to him wherever he was to play to him. It was not practical to move to the city where the great planist happened at the time to be living, for more likely than not he would suddenly say: 'I am sorry, but I feel that I must leave Dresden for Leipzig next week.' The next week I would simply journey to Leipzig instead of to Dresden. During the interim of a week he would give me a great deal to accomplish: a Beethoven sonata, a larger Chopin work, and other things. I can say it, I think, without vanity, that had I not learned very rapidly it would have taken me a month instead of a week to prepare for those lessons. To play before him was a far more difficult task than to play before the most critical audience. At first his interruptions were constant, but by degrees they became fewer until the last time I played before him, and after he had told me that I was ready to return to the concert-room, I think there was no interruption at all.

"One sad event clouded my reappearance after a retirement of seven years. Rubinstein died on that day. As a tribute to him I had included in my program his 'Souvenir of Dresden,' which he had dedicated to me. By an odd coincidence, the composition is of tragic meaning and funereal, although written in polonaise form."

WILLIAM ARMSTRONG.

It is a relief to work out our ideals. We should not hold to the same ideal too long; each has its day, and should give way to others, born, in fact, from Guiding Thoughts for 1902 from Leading Musicians.

[WE append below a number of sentiments for the New Year specially prepared for The ETUDE by the leading musicians of this country. They embody the reflections of wide experience and heartfelt convictions, and every one is worthy of being taken as a motto for thought and work during 1902. They might well be framed and placed in the studio. So many were received that we could print but a portion of them in this issue.-EDITOR.]

PERLEY DUNN ALDRICH.

It is a musician's duty to express himself through of your pupils in the next year of teaching. his art. We must pattern after no one, but let our musical instincts express themselves until they can do it with freedom and authority. Many a good musician has failed because of his diffidence in expressing what is in his soul. Why not begin the new year by expressing ourselves more freely?

WILLIAM ARMSTRONG.

HALF the failures in life are due to lack of tact, and tact, after all, is only an ability to show proper respect for the other man's point of view.

Many miss half their chances because they think the other man has nothing of worth to say before they give him an opportunity to prove it.

Never speak ill of a man who has one good quality, and he may prove your friend of a dozen virtues.

DANIEL BATCHELLOR.

Music is more than technic: it is the interpreter of Nature and of human nature. Therefore the teacher who would inspire pupils must add to musical technic an intelligent appreciation of the living forces of Nature, and also a keen sympathy with human nature in all of its many forms and varying moods.

EMILIE FRANCES BAUER.

MUSIC is the vehicle in which to carry such emotions, thoughts, and sentiments as are too vast, too deep, too great for words. But musical study is not enough. After having the magnificent vehicle one must have thoughts, emotions, and sentiments that deserve to ride in state.

H. A. CLARKE.

and his own worth as its representative

J. FRANCIS COOKE.

In no way can the musician of to-day make his services more valuable to his art or to his country than by appreciating the genuine ethical importance of good music as a mighty educational factor in the upbuilding of the human race. Thus convinced, he should spare no labor in the glorious fight to make the general public realize that this force-music-is not to be prostituted to the mere sensual level of ear-tickling, but to be regarded as one of the grandest and highest achievements of civilization

EDWARD DICKINSON

IT sometimes seems as though the music-teacher expended more labor with less return of obvious result than any other kind of worker. But let him not despair. Science proves that force-mental as well as physical-is indestructible. If the music-teacher is not producing brilliant performers, he is, at any rate, increasing the sum of taste and knowledge. If he is truly consecrated, his effort blends efficiently with all the forces that act for the intellectual and moral welfare of the people.

LOUIS C. ELSON

Why not resolve that your teaching throughout the year shall be more practical than ever before! assiduously strive for a more beautiful sympathetic it into a gallon bottle it will just fill it; if you pour New Year. it into a four-gallon jug there will still be room left

for much more. Resolve to consider the receptivity

AMY FAY.

Most people regard it as an extravagance or waste of money to buy concert-tickets. On the contrary, the money is well invested, for nothing so stimulates artistic progress in music as the frequent hearing of great players and great singers.

HENRY T. FINCK.

IT has been said often, but cannot be said too often, that the reason why so few Americans succeed in music is because they are too much in a hurry to get to the top. You cannot tumble up the Matterhornbut it is very easy to tumble down. I know of no more important New Year's greeting.

AD. M. FOERSTER.

THE proverbial "turning over a new leaf" cannot be better supplemented than by a retrospective view of the past year's experiences-experience is a great

MARY HALLOCK.

BE like THE ETUDE in your year's work: consider none too obscure to help, none too strong to be uplifted; be practical in your musical ideals and ideal in your common-sense

HENRY G. HANCHETT.

My wish for the music-teachers of America is that they may learn to value education more and training of their pupils less; that they may learn to "draw out" from the pupil's mind the powers it contains and bring them to adequate expression through music rather than to devote themselves to hands or Music will never reach the place in the estimation throat in the endeavor to secure meaningless execuof the world to which it is entitled until every mu- tion or technic. I do not believe much in New Year sician feels it incumbent on him, by conduct and Resolutions. The resolutions are all right, but there culture, to prove to the world the dignity of his art, is no special value in New Year as a time for making them. Make them whenever they are needed, and make them so that they shall result in progress. But a good resolution for a music-teacher to make at any time is: To so give every lesson that, if the pupil, on leaving the teacher, should have her hand crushed or should lose her voice, she would still find something of value in the lesson-something that will reach heart and soul, something that will endure when the body shall have crumbled to dust.

EDWARD B. HILL.

A most encouraging reflection for the New Year is the ever-increasing musical self-reliance of America. For the future we must have fearless, strong individualities, judicious progressiveness, unsparing selfcultivation. The outlook for the musical independence of America was never brighter.

CARL HOFFMAN

THERE are no straight lines in Nature; her laws, however, invariable and constant, show results of infinite diversity. Let the progressive teacher resolve to adjust himself to and bend himself in plan and temper to meet and utilize this infinite diversity in his pupils' minds. Success or failure largely rests

P. V. JERVIS.

Resolve to remember that if one tries to put a gallon tone, to play more from the heart, less from the fingers, these seem to me good resolutions for the

(To be continued in The ETUDE for February.)

## THE ETUDE

# IN MOZARTLAND WITH OLD FOGY.

SALZBURG, December 15, 1901.

DEAR MR. EDITOR: The Mozart number of THE ETUDE has just reached up here in Mozart's land, and to say that I devoured its contents at a sitting would be but the statement of a bare fact. Reading about Mozart and his music on the very ground he trod-I have seen, touched, wept over the stones worn away by his youthful feet-in the very room of his birth is quite a different experience from seeing the same articles in type in America. The written words of your contributors-all honor to them-are invested with deeper meanings here. As I toiled slowly up the steep stairs of the house No. 9 Getreidegasse-for my poor old bones are no longer sweetened by youth-I felt a glow within my bosom at the thought that above me was the floor on which Wolfgang Amadeus Mozart first saw the light, first heard tone! I know this sounds old occasionally goes to concerts! Well, he begged me

fashioned, I know that the unbosoming of a man's dearest thoughts always runs the risk of ridicule; yet I cannot refrain from exposing my feelings, and thanking the Editor of THE ETUDE for his sympathetic treatment of the greatest musician the world has yet known-Mozart.

The greatest? Yes, the greatest; greater than Bach, because less studied, less artificial, professional, and doctrinaire; greater than Beethoven, because Mozart's was a blither, a more serene, spirit, and a spirit whose eyes had been anointed by beauty. Beethoven is not beautiful. He is dramatic, powerful, a maker of storms, a subduer of tempests; but his speech is the speech of a self-centered egotist. He is the father of all the modern melomaniacs who, looking into their own souls, write what they see therein-misery, corruption, slighting selfishness, and ugliness. Beethoven, I say, was too near Mozart not to absorb some of his sanity, his sense of proportion, his glad outlook upon life; but the dissatisfied peasant in the composer of the Eroica, always in revolt, would not allow him tranquillity. Now is the fashion for soul hurricanes, these confessions of impotent wrath in music. Beethoven began this fashion; Mozart did not. Beethoven had himself eternally in view when he wrote. His music mirrors his wretched, though profound, soul; it also mirrors many weaknesses. I always remember Beethoven and Goethe standing side by side as some royal

nobody-I forget the name-went by. Goethe doffed his bonnet and stood uncovered, head becomingly bowed. Beethoven folded his arms and made no obeisance. This anecdote, not an apochryphal one, is always hailed as an evidence of Beethoven's sturdiness of character, his rank republicanism, while Goethe is slightly sniffed at for his snobbishness. Yet he was only behaving as a gentleman. If Mozart had been in Beethoven's place, how courtly would have been the bow of the little, graceful Austrian composer! No, Beethoven was a boor, a clumsy one, and this quality abides in his music—for music is always the man. Put Beethoven in America in 1900 and he would have developed into a dangerous anarchist. Such a nature matures rapidly, and a ceutury might have marked the evolution from a despiser of kings to a hater of all forms of restrictive government. But I'm getting in too deep, even for myself, and also far away from my original theme.

Suffice to say that Bach is pedantic when compared to Mozart, and Beethoven unbeautiful. Some day, and there are portents on the musical horizon, some day, I repeat, the reign of beauty in art will reassert

have we listened with half-cracked ear-drums to the noises of half-cracked men. Already the new generation is returning to Mozart-that is, to music for music's sake, to the Beautiful.

I went to Salzburg deliberately. I needed a sight of the place, a glimpse of its romantic surroundings, to still my old pulse jangled out of tune by the horrors of Bayreuth. Yes, the truth must out. I went to Bayreuth at the express suggestion of my grandson, Old Fogy, 3d, a rip-roaring young blade who writes for a daily paper in your city. What he writes I know not. I only hope he lets music alone. He is supposed to be an authority on foot ball and Russian caviar; his knowledge of the latter he acquired, so he says, in the great Thirst Belt of the United States. I sincerely hope that Philadelphia is not alluded to! I am also informed that the lad



to visit Bayreuth just once before I died. We argued Mozart's residence, and finally—bliss of bliss—asthe thing all last June and July at Dussek Villayou remember my little lodge up in the wilds of Wissahickon!-and at last was I, a sensible old fellow who should have known better, persuaded to sail across the sea to a horrible town, crowded with cheap tourists, vulgar with cheap musicians, and to hear what? Why, Wagner! There is no need of telling you again what I think of him. You know! I really think I left home to escape the terrible heat, and I am quite sure that I left Bayreuth to escape the terrible music. Apart from the fact that it was badly sung and played-who ever docs play aud sing this music well?-it was written by Wagner, and though I am not a prejudiced person-ahem!-I cannot stand noise for noise's sake. Art for art they

I fled Bayreuth. I reached Munich. The weather happy. Had I not got away from Wagner, that on his "copy." I inclose a picture of Mozart that I odious, bourgeois name and man! Munich, I argued, is a musical city. It must be, for it is the second largest beer drinking city in Germany. Therefore it its sway. Too long has Ugly been king, too long is given to melody. Besides, I had read of Munich's

model Mozart performances. Here, I cried, here will I revel in a lovely atmosphere of art. My German was rather rusty since my Weimar days, but I took my accent, with my courage, in both hands and asked a coachman to drive me to the opera-house. Through green and luscious lanes of foliage this dumpy, redfaced scoundrel drove; by the beautiful Isar, across the magnificent Maximilian bridge over against the classic façade of the Maximilineum. Twisting tortuously about this superb edifice, we tore along another leafy road lined on one side by villas, on the other bordered by a park. Many carriages by this time had joined mine in the chase. What a happy city, I reflected, that enjoys its Mozart with such unanimity! Turning to the right we went at a grand gallop past a villa that I recognized as the Villa Stuck from the old pictures I had seen; past other palaces until we reached a vast space upon which stood a marmoreal pile I knew to be the Mozart theater. What a glorious city is Munich, to thus honor its Mozart! And the building as I neared it resembled, on a superior scale, the Bayreuth barn. But this one was of marble, granite, gold, and

iron. Up to the esplanade, up under the massive portico where I gave my coachman a tip that made his mean eyes wink. Then skirting a big beadle in blue, policemen, and loungers, I reached the box-office.

"Have you a stall?" I inquired. "Twenty marks" (\$5.00) he asked in turn. Phew! I said aloud: "Mozart comes high, but we must have him." So I fetched out my lean purse, fished up a gold piece, put it down, and then an inspiration overtook me-I kept one finger on the money. "Is it 'Don Giovanni' or 'Magic Flute' this afternoon?" I demanded. The man stared at me angrily. "What you talk about? It is "Tristan und Isolde.' This is the new Wagner theater!" I must have yelled loudly, for when I recovered the big beadle was slapping my back and urging me earnestly to keep in the open air. And that is why I went to Salzburg!

Despite Bayreuth, despite Munich, despite Wagner, I was soon happy in the old haunts . of the man whose music I adore. I went through the Mozart collection, saw all the old pictures, relics, manuscripts, and I reverently fingered the harpsichord, the grand piano of the master. Even the piece of "genuine Court Plaister" from London, and numbered 42 in the catalogue, interested me. After I had read the visitors' book, inscribed therein my own humble signature, after talking to death the husband and wife who act as guardians of these Mozart treasures, I visited the Mozart platz and saw the statue, saw cended the Kapuzinberg to the Mozart cottage, where

the "Magic Flute" was finished. Later, several weeks later, when the Wagner munic ipal delirium had passed, I left Salzburg with a sad heart and returned to Munich. There I was allowed to bathe in Mozart's music and become healed, I heard an excellent performance of his "Cosi Fan Tutti" at the Residenztheater, an ideal spot for this music. With the accompaniment of an orchestra of thirty, more real music was made and sung than the whole Ring Cycle contains. Some day, after my death, without doubt, the world will come back to my way of thinking, and purge its eyes in the Pierian spring of Mozart, cleanse its vision of all the awful sights walled by the dissonantal harmonics of Beethoven, Schumann, Wagner, and Richard Strauss.

I fear that this letter will enrage my grandson; was warm, yet of a delightful balminess. I was I care not. If he writes, do not waste valuable space picked up in Salzburg. If you like it, you have my permission to reproduce it. I am here once more in Mozartland!

# PROBLEMS OF MUSIC-EDUCATION.

it has seemed that there has been a sturdy effort all "Liszt." along the line to raise the standard of work and achievement in music. The greater part of this advance has been in the quality of the tcaching which has been done. Teachers have been more earnest, rested satisfied with a routine along the old lines, wonderful modern developments in technics, but the to show in the masterpieces of his department. As work with a smaller expenditure of time and effort; It would be a wise plan to restrict the hearing of compositions that happen to come under their own labor-saving devices have been sought for, and timesaving methods devised in instruction. But with all for the modern intense school when they reach years this advance we feel that what has been done is but of discretion after absorbing and assimilating the a beginning, it marks only the first attempts at a sane, wholesome music of the past. clear understanding of the work to he done in musiceducation. All those who are working in and for music need to address themselves to the question as to what is of first importance, what shall constitute the foundation upon which a well-arranged scheme of instruction shall rest. One necessary step is that there shall be a clear recognition as to what are the principal problems and needs of music-education and what is to he done to meet these problems and needs. We have asked some distinguished educators to send us their views on the subject. We ask our readers to give the replies that follow careful reading and earnest reflection, and to make a trial of the suggestions. The cause of music-education is a great one, and is not to he pushed forward steadily and successfully save with earnest endeavor and a fixed resolve. The present-day musician cannot withdraw into his studio and simply instruct. On the contrary, be must get into the life and activity of the world about him, take its spirit unto himself, and give out again to his pupils, to belp them in every way toward culture in music.—EDITOR.]

10

#### FROM DR. H. A. CLARKE.

THE problems that are met in a musical education are of two kinds: first, practical; second, esthetic.

#### PRACTICAL PRODUCTIONS

The practical problems are the first to overcome, as until they are overcome there can be no free play of the esthetic seuse. The most important is the acquisition of complete command of the symbols of music, to the end that the reading of music may be a pleasure instead of a task. This problem may be overcome by careful training in technic, until the fingers obey instantly and surely the impulse of the braiu, and the brain is trained to carry on, without conscious effort, the complicated mental operations that good performance demands. Four-hand playing and ensemble-playing, beginning with the simplest music, should form an important element in the training of every student of music.

One of the greatest needs in musical training is the systematic teaching of the construction of music, effects are disintegrating. Anyone who works along from the heginning: to play or sing well is to have but a superficial knowledge, or rather no knowledge faculties realizes this danger and guards against it. at all, of music: such "performers" are in the case of one who has learned to recite in a foreign language of reading along lines differing utterly from musicwithout any knowledge of the meaning of the words study. I should not advise novel-reading, nor even he reneats or a more familiar instance-like those singers who sing every language hut their own, hut are blissfully unconscious of what they are singing about. Fortunately both teachers and pupils are waking up to the fact that the grammar and the have ever placed in the hands of students bas been form of music are subjects about which it is well to Hudson's "Law of Psychic Phenomena." And Whitknow something.

#### ESTHETIC PROBLEMS. The esthetic problems are much harder to solve:

the basty self-confident modern spirit is so impa

HIGHER SCHOLARSHIP. tient of restraint that it is ready to sweep away as worthless and worn out the greatest treasures of the TO THE first question I should answer; the demusical art. Bach and Mozart are simply steppingstones to the acquirement of "technic," to be thrown

[In looking back over the work of the past year aside when the "technic" is equal to "Chopin" or The chief lack of modern training in music is

that far more attention is given to the technical than to the musical training. Far be it from anyone to say that the former has usurped the place of the

#### FROM HOMER A. NORRIS.

In asking what I think the most important problem in our music-education, I assume that you wish to know what, in my opinion, are the serious defects evidenced by those who have passed beyond studentdays, and are before the public in professional life. sensitized emotional faculty.

#### LACK OF HEALTH.

For the first I believe our "conservatories" are largely responsible. The student, stimulated by the plausible argument that he should become an "allround" musician, attempts about everything that the calendar offers. How can a student, struggling with piano, organ, voice, harmony, English literature, and heaven knows what else, accomplish anything in any one of them, or hope to escape a breakdown? I speak from painful and profitless experience.

I believe a music-student should choose few studies, -two at a time are enough; give his hest thought to them, and spend the rest of the time in healthful. cheering recreation. Let broader culture come later in life. First give the physical man the right-of-way, then add culture, based on this firm foundation.

No one has spoken a word more forcefully on this subject than our own Walt Whitman; "Is reform needed? is it through you? The greater the reformneeded, the greater the personality you need to accomplish it. You! do you not see how it would serve to have such a hody and soul that when you enter the crowd an atmosphere of desire and command enters with you? . Commence to-day to inure yourself to pluck, reality, self-esteem, definiteness.

#### EMOTIONALISM

The second defect noted,-that of a too-highlywrought emotional state,-is one that nearly every musician has to battle against. Music, in any branch, makes a direct and constant appeal to the emotions and, unless carefully guarded or counteracted, its lines that constantly stimulate the imaginative

One of the best mental tonics is a judicious course poetry, hecause these stimulate the imagination, hut. rather, biographies, accounts of men who have achieved; history, even "dry mathematics," studies in psychology, etc. One of the most helpful books I man! Read his "Leaves of Grass," and especially his prose writings.

## FROM N. J. COREY

velopment of a higher grade of scholarship among

position of equality among the representatives of all branches of culture. There are many musicians of culture, but there should be more. The musician as a representative of the highest of the arts, should endeavor to become equal to his position, and show a sympathy and interest in all culture. The problem is: how to develop this interest among those who are studying to become musicians, and yet have never had awakened within them a realizing sense of its importance.

Also, in his own art, a musician should show the same amount of familiarity with the masterpieces of The advance of the art owes much to the composition that a teacher of literature is expected musical training should advance with equal steps. it is at present, too many know nothing except the music by young pupils to the classics; time enough fingers, or, with singers, those which they themselves sing. The great musical works-operas, oratorios, orchestral and other instrumental compositionsshould be familiar to every musician. What would be said of the teacher of literature that had never read Shakespeare's "King Lear?" Should not musicians be expected to have a similar knowledge of Beethoven's "Ninth Symphony"?

#### FUNDAMENTAL TRAINING.

As to the second question, the greatest uced in music education is fundamental training. At present To me one of the most serious defects is a lacking in too many teachers show their pupils how to use their physical and mental health; another is a too-highly-fingers correctly, or how to emit (or omit!) the voice, but leave them to learn the fundamental facts of musicianship by grace of God. Ask the average player or singer the simplest questions concerning the rudiments of music, and observe what answers you will get. As to the generalizing faculty, it is often totally uncultivated. An opinion iu art to b of any value should be based upon a wide knowledge of diverse periods and schools. Too many, from a lack of anything but the most narrow study, can only jump at conclusions, and more often than not jump far over them

> These "problems" and "needs" can only be met by a continual agitation of these matters among the leaders of the profession, the arousing of the sense of responsibility that should be felt by all teachers toward their pupils, and showing the pupils what they should desire and strive to know. A development of this sort cannot be accomplished quickly-It must be a gradual process. It is all one of the fundamental factors of the question of "music in America," and America will have to work out her own musical salvation, perhaps by painfully slow steps. The elevation of the musical taste among the people must be begun by what the teacher does among the pupils. This all means a higher standard of musicianship in the profession.

#### FROM DR. HENRY G. HANCHETT.

CHARACTER BUILDING.

1. THE most important problem in musical education is the problem of making the study of music take hold of the mind, heart, and soul of the pupilto make that study contribute to character building. Comparatively few of those who undertake the study of music can carry it far. One in a million may make player or a composer; one in a thousand may make i professional musician; one in a hundred may learn how to get joy and rest out of music in after-life. But every student may be taught more of accuracy, precision, observation, love of truth, perception of the beautiful; more of the value of gentleness and culture, of the reality of the ideal, of the nobility of high aims and devotion to them. For the majority of music-students the best things that their study can give them are thoroughness in study, a proper estimation of details, patience, and concentration of mind. The problem for the music-teacher is how to keep these things to the fore, how to get his pupils to see the most, do the most, retain the most of self-command, notes, and the meaning of the com

#### TEACHERS.

musicians, such as would enable them to rise to a not persons to sit by while pupils play through a

facturers of "human pianolas"; not critics of the faults of players; hut teachers acquainted with the minds and bodies of students, and with the science and art of teaching no less than with the arts of music and its performance. 3. In order to meet this problem and this need we

should put more emphasis on music as an art than upon technic and performance. We need to lower our ideas of performance as an exhibition of brilliancy and execution, and exalt our ideas of music as a means of expression and an avenue of culture. With the average pupil we should no more aim at public performance than we aim at setting our pupils in arithmetic hefore a blackhoard in the drawing-room to show to assembled admirers how rapidly they can add or multiply. We should aim at intellectual grasp of the thought to be expressed that adequacy of expressive powers (technic) may he desired hy the pupil as a means of expression. We should cut out every allusion in musical biography to "the drudgery of teaching" and the glory of astounding an audience, that the hest minds that come to us as pupils may be avowedly trained for teachers instead of performers. If we can get it understood that the highest and most delightful of all occupations is teaching, that the halo is not in the concert-room, we can improve the quality and the results of music-teaching.

## FROM PROFESSOR WALDO S. PRATT.

SENSE OF MUSIC AS A FINE ART.

Your first and second questions can most easily he answered together. According to my view, musical education as now understood and managed in America most needs extension in the directions of giving musical students a hroader sense of what music itself is as a great, fine art, and of reaching those who do not now make music a study with influences that shall show them its vital relations to general culture and so entice them to regard it with warmer and more discriminating interest.

On the one hand, music-students are allowed to become far too much shorhed in the purely technical processes and details of the art, without acquiring a comprehensive grasp of its actual hreadth and significance and without appreciating its relation to other methods by which the human spirit expresses itself and thus creates monumental artistic testimonies to itself. The common view of music among musicstudents is too much centered upon the skill required to produce and reproduce its products rather than upon the knowledge and the sympathy that uncover what those products contain.

On the other hand, the general public is often as tonishingly ignorant of what the art of music stands for and what it has achieved, chiefly because musicians themselves do not usually set it forth in a commanding way or by means of intelligible methods. The popular idea of music is often that it is a mere fad or at best only a curious specialty, almost completely isolated from other objects of human interest and only slightly valuable for general culture. These two "problems" or "needs" are so intricately related to each other that they cannot he regarded separately. Each reacts on the other, sometimes the one and sometimes the other being the apparent cause or root of difficulty, with its companion as the result or consequence.

#### A NEW PEDAGOGY.

In view of this situation, I believe that there is a positive need for the introduction into all musicteaching of the most enlightened thoughtfulness of the new pedagogy. This would result (1) in a demand for a far greater amount of intellectual preparation on the part of music-teachers; (2) in a new analysis of the constituents of music as an art and of the characteristics of musical works as products; (3) in an altered emphasis in teaching, the acquirement of technic in all departments being treated far more as a means than as an end, and the study

advanced pupils to use what they know and can do not so much as a means of achieving notoriety and applause as mere performers or entertainers, but rather as a trust or commission put into their hands to he applied to the education and hetterment of people generally; (5) in a great increase in demonstrative and explanatory lectures and recitals in which the player or singer shall serve as a genuine guide or interpreter, drawing comparatively little attention to himself as an artist, hecause focusing his own thought and that of his audience firmly upon the dignity, worth, and heauty of the subject itself.

Efforts along just these lines have long heen put forth hy individual musicians in all parts of the country, and have ahundantly proved their utility and practicality. But they cannot be said to he common in the musical profession or characteristic of it. In consequence, there is at present far too much room for the charge that musicians treat their work either as a mere trade or as a mere luxurious amusement, instead of as a true profession with serious purposes and with a high sense of responsibility. So long as this remains commonly true, they have only themselves to thank if the general public does not understand their enthusiasm very well and occasionally treats them with rather scanty respect.

#### AN IDEAL MUSIC-SCHOOL.

In the course of an address recently delivered at the University of Edinburgh, Scotland, Prof. Frederic Niecks said, among other things: "Of how many famous conservatories can it be

said that the training given by them is a methodical, thorough, and all-around training? Rubinstein writes: 'A pupil at a music-school generally receives during the time he spends there such a technical drilling by his master as to enable him to pass his final examination well and to obtain a certificate; hut he is very rarely ripe for independent work. . . I once met a pupil of one of the most famous conservatories who, after his final examination, played to me, and played to me well, his examination piece, the first solo from Hummel's "B-minor Concerto," but could neither play the first tutti, nor a few hars after his solo.' This is not an exceptional experience. Similar cases are of every-day occurrence, and the short-comings of the schools account for them. Ruhinstein ascribes these short-comings to want of pecuniary means, and a too-exclusively-technical curriculum. The first cause leads to too few instructors and a lowering in efficiency; to exclusion of some subjects and slighting of others; to too great deference to the wishes and prejudices of

pupils and parents, due to fear of losing patrons. "The ideal music-school is one which, thanks to its sufficient endowments, could enforce upon the students that attend it a methodical, thorough, and allaround training; a school, in fact, at which a would-be musician could really and truly qualify himself for his profession. Music-schools, though they may nurture geniuses, cannot produce them: but good music-schools can do what Rubinstein says is their main object,-increase the average of wellschooled musicians.

"As to the constitution of a good music-school, let me indicate what I consider to he the main features:

"A carefully-devised comprehensive curriculum obligatory on all students, and the strict insistence on the latter's diligence in every hranch-these are the two indispensable fundamental general conditions. Admission to some of the classes might nevertheless be granted to those who, in contradistinction to the regular students, may he called visiting students, hut only within certain limits, and without claims to certificates. As to the nature of the curriculum, the ear has to he trained as well as the fingers and the throat. And not only the ear, and of music-history and of musical analysis, with the the fingers, and throat have to he trained, but also minute scrutiny of structure and idea, being pushed the intelligence. It is not enough for the pupil to are called pedagogical laws.

lesson; not trainers of finger-gymnastics or manu- far more into the foreground; (4) in a new deter- imitate blindly the master's example, and to follow mination on the part both of teachers and of more blindly the master's precepts; he must learn to see clearly and act resolutely for himself. He must learn to understand the texture and structure of music; in other words, he has to study harmony, counterpoint, form, and other things. And even this is not enough, for, important as the material-the form-is, the spiritual-the meaning-is not less so. Last, the story of the development and vicissitudes of the art, and of the achievements of the great masters of com position and execution, ought not to remain unknown, hoth hecause it is interesting and inspiring, and instructive and practically useful. A point that should always he kept in sight is the stimulation of the self-activity and the encouragement of the independence of the pupil. For instance, he should not only he taught to recognize tones and rhythms, but also to reproduce them: the former with his voice, the latter with his fingers. He should be made to perform in concert as well as alone, before more numerous audiences as well as before his teacher, at sight as well as after preparation, from memory as well as from book, and at the more advanced stages from a figured hass and from a score as well as from a fully-set-forth composition.

"One subject is yet to be mentioned, and a sorelyneglected one: Pedagogy, the art of teaching. He who knows the ignorance in this respect of those who enter the teaching branch of the musical profession, he who knows the helplessness of them, and the incalculable mischief done by them, does not require to be convinced of the crying need there is for the teaching of this subject, which should have the central place in a scheme for an ideal music-school."

#### ACTION AND SYMBOL

BY LOUVILLE EUGENE EMERSON.

PERHAPS no pedagogical law is oftener observed in the hreach than that one which says that the thing itself should be taught before the symbol, or that an action should be learned first and only afterward the signal to make that action. Symbols are merely to assist the mind in remembering; and how can one remember what he never knew? If a certain sign says: Do this, how can he know that is what it says and do it if the action is a new one to him!

A little child sits at the piano. Before it is a hewildering array of black and white symbols, some of which it knows; hut soon we come to one which says: Play C twice, with, first, the third, and then the second fingers.

Now, if the child has never done that particu'ar thing it will not know how to do it through looking at the signs, but will down at that point. This is enough to make the child discouraged, and after the explanations of the teacher he will he still bewildered because he has started at the wrong end, and with the idea that he never can do it.

What the teacher should have done is to have previously shown the pupil how to make that specific movement without any reference to the symbol, and had him practice it till he could do it easily; then show him the sign, and as the pupil already knows how to do the thing, represented symbolically, he will do it easily and accurately.

There is no need of increasing examples. The principle is plain. Every teacher should look ahead, and, noting the new ideas or motions symbolized in the child's music, teach the child the thing itself or the motions before he is shown the sign standing for the idea or movement. Only hy so doing is she teaching. Under any other circumstances the pupil may learn and undoubtedly will learn something, oecause he is not a sheet of paper to be written on, but an active personality reaching out and grasping what he may; but the teacher can hardly claim to have taught unless she leads the pupil by steps that are logical and ohserve the principles which, collected and classified,

ROUTINE IN PREPARATORY PLAYING.

DY MARY E. HALLOCK.

Just as one treats a servant whose labors make life easier for us without in any degree removing its largest, gravest responsibilities must routine be regarded. It is only an assistance, an energy-saver, It is no more, no less, than the constant repetition of and then with concentrated mind see that all goes a phrase with the atteution gradually relaxing in right.

A phrase may be played with more attention or less attention; its ultimate excellence depends on what sort of consideration was given it at the very first playing. By long odds the biggest battle is fought when such concentrated attention is given a phrase before and during the first performance as will take into consideration every special or possible phase of that particular brace of bars, and graven it on the memory besides. Such a first performance will need a good rest after it, the next also, the third ditto; but gradually less and less mental effort will be needed: and well it is so, for otherwise the brain could not hear the strain.

Routine practice may step in when once the phrase is thoroughly set in the physical, mental, and emotional grooves most becoming to it. This is, as has heen said, in order to have the force of babit spare the mind, what is possible to it, of intense and constant concentration. Just here, however, a new danger will make itself felt, inasmuch as careless diction is unconsciously liable to crop up with the diminished attention. The simile of the servant is again applicable in this connection. The bead of any great establishment does the planning and organizing with which he hopes to lead his business to success; he trains the under official to the proper performance of the duties he can safely leave to others: but since with gradually relaxed watching a servant grows daily more careless, he decides that eternal vigilance is the only price with which to gain continued success. Just this obtains in the case of our minds' watching over the performances of our body. To keep an interpretation at its proper height needs unending care and watchfulness. With the attention diverted less than a fortnight the tempo may grow distorted, and so rapidly as in a summer garden the weeds of undue and illogical accents will spring

As the above suggests, it is possible to play eventually with comparatively very little thought. In some portions of a composition this is not in any degree permissible: in others it is absolutely necessary. It is not permissible where every note is fraught with meaning: in an exquisite melody pure and simple. or, in fact, in every passage where thought makes the charm of the notes. It is necessary in passages so rapid that for the mind to think of every note as it is played is an impossibility. Still, in these, as well as in all passages, the mind must have first known every note consciously, for, should the servant fail, the master must be at hand to take up the bottle

Routine playing, back of which the mind has never known "and known that it has known," is utterly worthless.

It is curious that, frequently when the pupil's muscular power is ample and yet it is impossible for him or her to play fast, the condition of affairs is caused by the mind's insisting on thinking of the notes as they are played. This hampers the muscular traveling of the fingers, making jerks where a flowing, smooth as running water, should ohtain.

One danger follows all routine playing and practice. Spontaneity is by its very nature incompatible with routine, and spontaneity is one of the most charming elements of all art-performances. Fresh-

Last and by no means least, there are places in music where no amount of routine practice will overcome a technical difficulty, there, where a sudden jump is long and hazardous, or where the fingering is more than usually awkward; for example, at the end of a piece, when the two hands play the next to the last coord situated at the extremes of the keyboard, to end with a sudden jump to the last chord played bands close together in the center but as such a factor to be considered of the greatest of the piano. In all these only one way serves for importance. Here it may be well to define routine. sureness, to pause long enough to think Attention!

### THE BUGBEAR OF "METHOD."

BY E. B. HILL.

"You cannot teach art as you do mathematics," says Saint-Saëns in his essay on Berlioz. He might have gone on to say: "And there is no one 'method.' " The great teachers of the world, whether in pianoalmost to the dimensions of a fad. The greatness of treatment of different temperaments and talents. But, being usually a man of instinct rather than of carefully-formulated theory, he neglects to analyze for his "assistants" the subtleties of resource and varieties of prescription which he employs in dealing with various species of ability and unusual conformations of hand. Indeed, it is possible that he would find it difficult to explain accurately why his intuitions lead him as they do.

In course of time the How a "method" is "assistant," or the pupil of sometimes made a few months, attempts to

teach the so-called "method" of his master, armed perhaps with a considerable number of facts relative to the mechanical side of technic, but with little or no perception of the way in which these elementary rules should be applied to meet individual needs. They are versed only in the superficial materials of teaching, and have absorbed none of the pedagogic insight, none of the illuminating force of their master

It is just such teaching as this that works havoc with the results of many celebrated "methods," and such half-glimpses of the truth that bring darkness to many a struggling mind. In many cases the pupil wonders at the lack of results obtained by study of the famous "method," all hecause their self-sufficient teachers were themselves too absorbed in the acquiring of the facts of technic to perceive the true principle which underlay them; instead of getting the strength of the method they were getting weakness.

If you hear anyone making Modern attitude inquiries ahout a teacher, the toward mothode questions-does he inspire enthusiasm for work? does he

understand how to develop technic? does he teach one to comprehend the true spirit of music? does he maintain the proper halance between technic and interpretation? does he help the individuality of the pupil to become self-reliant?-will not arise. The single query will be: "What 'method' does he teach?"

It is an axiom in the modern teaching of music that "ends justify methods"; that is to say, good results disarm criticism. We want musical insight and capacity developed in the pupil; a quickenel sense of the inner meaning of music, increased power to transmit that meaning to others, and, above all,

THE PLACE OF ROUTINE IN MUSIC-WORK, every phrase that by constant repetition has grown them. A teacher who can bring out these qualities aspire to produce this kind of result in his teaching can invoke the protection and patronage of a great name in vain.

To be convinced of the fallacy of this "one method" in piano-playing one has only to hear a variety of pianists of the first rank. Certain essential qualities they all have in common, but from a technical point of view they all have their own particular ways of producing the same effects. Even those who are virtually exponents of the same method differ noticeably on many points. The inevitable conclusion is that there are various means of arriving at the same point artistically; hence there is no "one and only method."

The disciple's weakness.

There is a marked difference between the "master" and the would-be disciple in the treatment of indi-

viduality. The disciple is baffled by an original temperament, he falls back on the cut-and-dried exercises, and the usual studies, trying in vain to adjust playing or singing, are alike in severity of standard, his own half-baked experience to prescribe for such personal enthusiasin, and true devotion to the es exceptional needs. The "method" becomes a stumsence of music; but they differ decidedly in the way bling-block, because half-understood and mentally ill in which they seek their ends. No doubt, zealous digested. With the "master" it is a different matter. apostles of each could formulate a "method" which His innate pedagogic insight enables him to classify could he misapplied and exaggerated by the unwary the pupil, find almost intuitively the course he wishes him to pursue, and then gradually evolve a selfa teacher consists in bis grasp on the principles of reliant foundation in order that the individuality his art, and his ability to discriminate keenly in his may he effective. His true penetration is not awed by having to vary from the accepted type; he is obeying only his instinctive pedagogie faculty; the artificial rules of the "method" have no terrors for

> One thing is to be borne in mind, and this is true, not only of music, but of many other subjects: that disciples rarely profit by the virtues of a great man; they are usually too busy copying his mannerisms. This is not the result of a few isolated cases, but a universally acknowledged failing of ardent followers. If their power of analysis only equaled their enthusiasm, they might learn what was worthy of assimilation and what should be discarded. This generalization applies especially to the devotees of some one "method," Let them beware lest they become a cult for sowing far and wide the seed of mannerism, and forget their essential function: the dissemination of

I would not have anyone come to the conclusion that I disbelieve in any individual method. Far from it; piano-playing is now so thoroughly and so scientifically taught that it is entirely in accordance with progress to formulate the principles by which it ems to be governed. I only wish to emphasize how universal musical truth is, and to point out clearly the danger to which a great teacher is exposed in having the spirit and even the letter of his work misunderstood. Choose the teacher who has the highest all-round musical ideals; one who sees definitely the proper relations between technic, interpretation, and individuality, and who does not underrate nor despise any one of them; one who devotes himself heart and soul to developing his pupils in these directions. You will not go far wrong, no matter what his admirers say his "method" is.

WORK EASILY .- The most work and the best work is done when one works easily and steadily, day by day. The good worker is the one who works without strain. The best work is not done with anxiety and hurry-that is, not for the long, steady pull. Brief efforts may he so done.

Work easily, patiently, and cheerfully day by day. If you are conscious of worry or strain, something is

Those who do the most work in the world are not a technic, thoroughly founded, yet versatile, which the easy, patient, steady workers who toil without charming elements of an art-performances. Results on a serves higher interpretative ends and does not thwart strain or great, exhausting efforts.—H. L. Totted.

# THE ETUDE

DETTERS

The present letter is more than usually interesting to teachers, and brings into view a variety of important questions:

"I have taught in a certain town for a period of fourteen years, and during that time had practically all the good pupils in town, the total number reaching at least one hundred and fifty, some of the pupils working with me the whole time. It is now charged that I gave the same pieces over and over to all pupils; also that I gave too much "old music," by which I learn that they mean compositions by Beethoven, Mozart, Chopin, Mendelssohn, and Schumann. It was said, further, that I would better have used more pieces by pleasing modern composers. Now, since I did actually use many pieces by Merkel, Spindler, Jaell, Grieg, and others, can you suggest any course hy means of which I might have avoided such criticism? How is one to deal with such arrant ignorance as these criticisms show?-F. C."

The short answer to the foregoing question is that this is something which no fellow has ever been able to find out. Just as dogs bay the moon, wheu the saucy old thing seems to be riding too high, so certain people in every community throw stones at the full apple-trees and make loud criticism against every man who is prominent. It is one of the things which human nature has not yet heen able to free itself from. The prudent person when his slumber is awakened by this kind of barking takes a look at the moon to see whether it is out of order, and then goes back to his business, since nothing that he cau throw at the dog will in the slightest sbut off the hark. It barketh where it listeth.

When a teacher is criticized for giving too much good music it generally means, not that the teacher has really given too much good music, but that he has not given this music properly and efficiently. All music needs to sound as if it were entirely fresh and spontaneous with the player; when it does, it does not so much matter whether the piece is by one writer or another; any piece sounds attractive when it is musically played. This is true of the "Inventions" of Bach, which I mention as perhaps, on the whole, as completely one side of our current expectation in music as anything we are likely to encounter. There is certainly a balance of good qualities to be maintained in the playing, which will fail if the material of study is not enough diversified, and fail conspicuously if too much old material is used and not enough of recent music. I have had lately a pupil from a most excellent teacher in New York, one of the most accomplished teachers of music I happen to know; and this pupil, with a very small repertory and a very few pieces which she played wonderfully well, was almost entirely deficient in much of what we generally call expression; all that varying in intensity, the come and go of intensity, she generally ignored. The reasons were not the usual ones of defective technical preparation in touch, for this had been heautifully done; but in the temperament and immaturity of the girl herself, and her heing restricted too much to the music of the Haydn period. Under the stimulus of modern music, particularly of Chopin and Schumann, she is rapidly gaining in the missing ingredient.

There is no judicious way of avoiding giving the same pieces to many pupils, whenever one is in search of results. Certain ills, certain remedies. It is a question of Bach for intelligence and musical feeling Beethoven for more feeling and contrast; and Chopin, Schumann, and Liszt for abandon and contrast, to gether with keyhoard command and elegance. This is the whole. Nor can the current productions of American or other composers take the place of this

material, because generally it is not strong enoughnot stimulating enough. Dr. Mason told me several years ago that he had been tabulating his teaching pieces for ten years back, and upon my saying that the list must be very gratifying he rather grumpily answered that it was not; that he had been using the same pieces over and over. Well, why not? Do not students in literature study the same pieces, mainly? What kind of a knowledge of Poe does the pupil get who misses the "Bells," "Annabel Lee," and "The Raven"? How much of the output of Browning is interesting to a young student?

The true explanation of the difficulty is that you stopped short in your good music before reaching the point where the playing made it attractive. And you failed to educate a hody of supporters who understood your work as a school in music. To succeed you ought to have accomplished hoth these. Then you might have given whatever you pleased.

A small town is certainly very trying. So many people know your own business better than you do yourself. But you cannot help it.

"I have been successful in building up a large class in this city. Recently, however, a lady has moved bere and has advertised nerself as making a specialty of teaching children. Her last recital made quite a stir among the people. Hitherto I have taken pupils of any age. Is there any advantage in specializing in the way mentioned above, and is it necessary to take a special course preparatory thereto?"

Your first remedy is to give a recital of your own pupils and do it better: i.e., have better playing and more of it. This, of course, you can do, having heen so long in the town. Your second is to make a little more stir than you have been doing. As to restricting herself to children, I think you will find that the lady herself will not refuse pupils because they are no longer children. Try it.

If the lady in question is carrying on this modern work with children, training the ear to hear melody and harmony, making them entirely familiar with all the chords of the keys (all the keys, major and minor) in cadence forms, so that they can instantly go from one key to another, and answer the chordtones in any key desired, and transpose any piece she knows by heart into any key required, you will have to be on the alert; for such a teacher is as important in a community as a new college or seminary. With reference to the practical question whether

it is advisable to specialize in this way, I would say that it all depends upon your temperament. If there is some one thing which you do particularly well, you will eventually he discovered, and then it will pay you better to do that mainly.

"I have been asked to take pupils for half-lessons once in two weeks, owing to the demands the public schools make upon the time of the pupils. What do you advise?-J."

I advise not. It will be impossible to produce any good players or do anything which can properly be

called education. "I would like to do some class-work with my

pupils. What kind ought it to he?-E. J. L." Class-work with pupils ought to form the ele mentary impressions in harmony, teach all the chords and scales, signatures, etc.; ahove all, train the ears to hear, first of all, scale-tones, to recognize them; then the plain chords, and all the elementary apparatus of harmonic perception; also the ground-facts of rhythm, pulsation, measure, accent, syncopation, etc. In short, the course of a good primer. Dr. Mason and the present writer once tried our hands at this sort of thing. Look it up. Perhaps you will

not care to use it, but you will find some ideas there. With advanced pupils a limited class (all the good players) in composers and the hest specimens of their work is a good thing. You will find some help for this in "The Masters and Their Music," which can be secured from the publisher of THE ETUDE. There are also other books covering the ground.

"Please tell me in what order the Chopin studies should be taken up? Also do you give them before or after the Clementi 'Gradus'? What sonatas of Beethoven can be studied at the same time? I have never played any more difficult than the opus 14 in G. What grade are the Bach two and three part 'Inventions'?-E. F. H."

From the foregoing letter it appears that the inquirer desires information for his own studies. Chopin studies range between about the eighth or ninth grades and advanced concert-work. They were originally all of concert difficulty. I generally give mainly the opus 10, and in the following order: No. 8, in F; No. 5, black key; No. 12, "Revolutionary Study"; No. 2, No. 1, No. 3, and so on. Two or three in this hook are of very little value. It will take you some weeks to learn the first on the foregoing list, and the first three will occupy at least three months before you will play them really well and easily. You can study such Beethoven sonatas as the opus 26 (with "Air and Variations"); opus 31, in D-minor; opus 13, "Pathètique"-in short, pretty much of any of them hefore opus 101. You can work at such Schubert-Liszt songs as "My Sweet Repose," "Hark, Hark, the Lark," "Serenade," etc.

Personally I make very little use of the Clementi 'Gradus." It might alternate with the Chopin work. You can work at much of the Schumann music in my collection of Schumann. In fact, a player ready to undertake the Chopin studies is able to study pretty much anything. Still, I make a practice of heginning this work earlier than they do in Europe. A really talented girl of sixteen, with a good natural hand and a good musical ear, will learn these Chopin studies easily and play them heautifully; a year later she will practice them over again and will gain in certainty and command. The Chopin studies are wonderfully difficult, despite the great advance made during the three-quarters of a century since they were written. When one hears a Godowsky-Chopin study, those of Chopin appear like kindergarten work; hut when you give a few of these studies to your hest pupil you find them quite difficult enough, not to he done without plenty of practice and real talent. The two-part "Inventions" by Bach can he used just hefore Grade V; the three-part, between VI and VII.

#### LEARNING AND LIKING.

BY W. F. GATES.

A SMALL hoy was asked what he was doing in school. His reply was that he was memorizing Gray's "Elegy." "Do you like it?" "Oh, no," was the simple reply. "We don't have to like it, we only have to learn it."

It is sometimes the same way with music-pupils. They "don't have to like" the "Song Without Words," they only have to learn it. That is something like studying music with the music left out. What is music hut crystallized enjoyment? How can a pupil do well that which he does not enjoy?

Is it not the part of the teacher to point out to the pupil the features of heauty in a composition and as quickly as possible to assist him to an active enjoyment of what he plays? To study music one should study music, and the musical feature should be picked out and explained until the pupil can see it and feel it. And nearly every pupil will see beauty in music if it is not too complicated. Let the music he easy enough, and then urge the student to hunt for the beauties it contains. Awaken the latent esthetic sense, and the pupil will sometimes sur-

"ONE of these days" is none of these days.

THE books that help a young man-or anybody else, for that matter-are the hooks that interest him. Therefore a young man must select his own reading, if he is to read with any profit to himself. -Ladies' Home Journal.

BY AMY FAY.

WE all know the old adage: "Before you cook your hare, first catch him." No doubt, if women musicteachers could get plenty of pupils, they would be able to teach them; but here is precisely the difficulty. The woman teacher usually begins her career as an ambitious girl in a small town. She has some talent, and perhaps is the organist of one of the churches in the place of her abode. Her friends and acquaintances think her something remarkable, and she gradually gets a good class of pupils, at very small prices, say, ten dollars per quarter.

When I began to teach, we used to have to give twenty lessons for ten dollars, and even then I thought myself favored, because formerly the quarter numbered twenty-four lessons. Still, in one way, the country teachers are more fortunate than the not miss their lessons. Moreover, they take lessons summer and winter, and one time of the year is the same to them as another.

Now, how is it in the city? Here, in New York, prices are very high Difficulties. for the best teachers of music. Five dollars is not considered an extravagant price to pay per lesson, although it really is more than people can afford. On the other hand, city pupils begin their terms late in October, and begin to drop off in April. By the first of June everybody who can goes out of town, to avoid the heat, and the music-teacher is left, high and dry, "alone in her glory." She has the privilege of living on her income through the summer, and of spending all she has accumulated during the winter months. She returns to the city after her own vacation jaunt rested, but short of money.

Now is the time, however, when she ought to have plenty of money to advertise, get herself written up, send out circulars, and call upon her friends (this last costs car-fare) in order to impress upon the public mind that she is there and wants pupils. Otherwise she will go along with very slim classes until the middle of the winter, when she will have worked into her rut again.

A woman is at a disadvantage on account of her sex, and the reason of this is that, as a rule, hoys and young men do not study music. Young girls find it more interesting to take of a man teacher, and this would be all right if the young men would return the compliment. They would enjoy taking lessons of a woman in music if she were competent to teach them, and for the same reason, that it is more interesting to study with a teacher of the opposite sex. I have had some excellent men pupils, but, unfortunately, they are all too few and far between!

I was returning to the city last year when a woman of my acquaintance got on the car and took a seat next to me. Said she: "Will you please tell me of some good man teacher in New York? My niece is going to take lessons in music this winter, and she declares she won't take of a woman." 1 mcekly named several men teachers, and did not once suggest that in my own misguided opinion I could teach the young girl as well as any of them. I knew it would be no use, for a man she would have!

This preference for men is so well known that it is almost impossible for a woman to get a good position in the private fashionable schools in the city. They want a "professor," and the parents feel hetter satisfied when their daughters have lessons from a "gentleman teacher." If women teach in schools, it is usually as under-teachers, poorly paid. If they do not teach in schools or conservatories, they must depend upon their own magnetic qualities to attract pupils. It is a precarious means of support, and I

enough to live on?

hard to make a living.

The problem of missed les-

their lessons, they must expect to lose them. With perienced, but they will learn. a man, "business is business." Women do not dream tion." With their own sex it is a very different matter, and, I am sorry to say, they cut off corners in and no friends, above all things stay in your com the most unblushing manner.

the shrewd idea is in the back of her head that she from ten to fifteen years to study and teaching. will economize.

I have it in my power to charge for the lesson, but the fee will be grudgingly paid. For my part, I prefer to be cheated out of my money to having an unpleasant argument with a pupil.

Some will compound with their consciences by sending word beforehand that they cannot take the lesson. They reason then that "you have your time for something else": and that is so, but it may be something which does not bring in any money.

Some teachers try to equalize matters by saving that they will make up the lost lesson within the quarter, but must charge for it. This will do, if your pupils live in town, but, if they are some distance out, they will not take the trouble to make the extra trip. If you make it, the loss of time and railroad fare will make your profits extremely small.

Fix it how you will, the woman teacher usually comes out at the small end of the horn, and after she has made up the missed lessons, lost those which come on holidays, like Christmas and New Year's, Good Friday and Thanksgiving Day, and finally triumphantly sends in her bill, pater-familias delays and dallies about paying it until at least four weeks more have elapsed, and the next quarter is well along.

#### TWO CHOICES.

BY EDITH I. WINN

I HAVE known many Profession or Marriage. young teachers who have forgotten that they are women. And why? Well, it is an old, old story, and you know it. There are very few women in the world who do not feel the impulse to be protected and cared for. It is not sentiment. It is right. Why, then, will so many young women stifle honest. sentiments, and, because of personal vanity and ambition, choose to rush into the mad whirl of professional life when they are unfitted for it? A heart is a delicate organ. Young woman, if some one whom you admire offers to protect you all your life, do you think for a moment that it is easier to choose a professional life to that?

If any young and talented girl came to me and asked me if she should choose a profession when the happiness of herself and another would be seriously affected, I should at once tell her of the long, hard road to professional success.

Sometimes, too late, like George Eliot's Agatha, a young woman finds that her art is not the "very best thing in life" for her.

hegin teaching in a large city. Don't! There is no place for you. often wonder what hecomes of the old music. If you have time and patience and money you can often wonder what recomes of the dark work up" in a large city, but you cannot do it in the present, above time—Emerson.

must be shelved, and how in the world do they save quickly. There are fine schools all over our country, Women should urge upon parents to have their fresh young voice, your fine technic, and your wealth boys learn music, as well as their girls, and then of enthusiasm. Your salary is fixed, your environthere would be plenty of pupils to go round. So long ment is excellent, and your pupils come from homes as one sex monopolizes the musical culture of the of comfort, refinement, and often of wealth. You world, just so long will women music-teachers find it can learn there how to teach, bow to govern, and

The most valuable teachers I know, among young sons is a hard one for a woman. teachers, are those who go into schools and are suffi-Parents realize that when they ciently well rounded and versatile to "fit into" the are dealing with men teachers they must pay in school-life. As private individuals their influence advance, and that, if their children do not take counts; as teachers they may be young and inex-

Of all things, young teacher, if you are "doing of expecting anything else from the "lords of creagood" in a school and your salary is fixed, do not fortable school. This is a great world, but really Says a mother to me: "Mary has not been very I have known as many soured and disappointed well, and she has not practiced much this week; so teachers in large cities as I have ever known any she wants to be excused from her lesson." The prob- where. You cannot be in a high position when you amusements, are interested in their music, and do able state of the case is that Mary's mother has been bave not experience in teaching. There are few suctoo lazy to attend to her daughter's practicing, and cessful teachers in Boston to-day who have not given

#### IDEALS.

BY J. LAWRENCE ERB.

ALL well-directed endeavor is toward some definite end: The Wall Street broker's is so many millions, the scholar's is so much knowledge, the music-student's is-what?

To some it is perfection of technic,-the ability to perform difficult feats of execution; others strive that they may surpass their fellows in one or more lines of endeavor. These may attain the end they set out for and still fall far short of the highest standards of their art. The propagation of a method or a cult is to many the end and aim of all endeavor, The cry about the Italian method in singing and the war of words concerning the Wagnerian principles of dramatic composition are cases in point. All these are objects worth striving for, but the mistake is to make any one of them the boundary of our

Two things are imperative in a perfect ideal: first, that it can never be outgrown; second, that it can never lead downward or backward. The trouble with most of our ideals is that they lose their power sooner or later. The only ideals that stand the wear and tear of a whole life-time are those that are unattainable, that loom up, like the will-o'-the-wisp, always just a little ahead.

The person who puts his trust in the ideal of technical perfection is always in danger of having that ideal become an absorbing passion, leaving no room for the legitimate development of the artistic side of his nature. Thus, in some public recitals as much time is given to technical exhibitions-scales, arpeggios, etc., at a high rate of speed-as to the musical part of the program. Just so the tendency of virtuosity has ever been toward the effect that startles the gallery,-playing the "Revolutionary Etude" in octaves or the Chopin "D-flat Valse" in double thirds and sixths. When the technic-passion once assumes control, it leads ever lower in the scale of true musical performance; nothing is too sacred to escape its distorting hand.

Since, then, there can be no true progress without ideals, it is most important that we should exercise the utmost care in our choice. Make it a means of growth, and it will grow with us.

Man postpones or remembers. He does not live Many young teachers aspire to in the present, but with reverted eye laments the past or, heedless of the riches that surround him, stands on tiptoe to foresee the future. He cannot be bappy and strong until he, too, lives with nature PATIENCE WITH PUPILS.

CHARLES W. LANDON.

THE BUSINESS OF GOOD HEALTH.

J. FRANCIS COOKE, M.B.

It is difficult to conceive of a more important fac-

tor in the business success of the teacher than good

teachers you will usually find that the most success-

ful from a business stand-point are those who have

coupled with their ability a reliable physical strength.

condition is frequently disregarded for an indiscreet

industry often classed under the head of ambition.

Young musicians, prompted by the success of the

consumptive Chopin, the hyperesthetic Henselt, or

the unfortunately decrepit Franz, are led to look

down upon fresh air, good food, frequent baths, ade-

quate exercise, sufficient rest, and a clear conscience.

Modern business conditions present a competition so

keen that only the healthy are fairly certain to reach

unusual success in business. Educators rarely

realize that they are called upon to do two things

where the average business man is called upon to

do one. The business man has his business alone,

while the teacher has not only his artistic and pro-

fessional work to look after, but his business as well.

In these days it takes a fine constitution indeed to

manage both with credit and to secure a just return

The writer might even go so far as to assert that

business. Nothing derogatory is meant by this state-

liable to be his chief violations of natural laws. In-

for services rendered.

competitor.

The open secret of the maintenance of a good bodily

true self-control.

of you."

untiring student and worker, has a habit of immedi-SUGGESTIONS ADVICE ately leaving the house for a short walk of ten minutes or so when his good sense tells him that nature demands it. A similar practice would doubt-Practical Points by Practical Teachers less promote the business interests of seventy-five per cent. of the readers of these paragraphs.

> MUSCULAR CONDITIONS IN RELATION TO TOUCH.

> > PRESTON WARE OREM.

MANY pupils lack a due amount of self-confidence and self-appreciation. They compare their own mu-DIFFERENTIATION of key-attack, causing thereby sical results with those of some pupil who has far all gradations of tonal quality and intensity, should more advantages and a greater talent. Their sensinot be confused with the various muscular means and tiveness shows itself in an undue amount of nervousphysical conditions adopted to attain such differness; and this is made painfully evident by much entiation. halting and stumbling during the recitation. To the It is a generally accepted fact that the volume of teacher this seems very unnecessary and a useless

tone produced is in proportion to the momentum of annoyance; and, unless he possesses an unusual key-motion. The main difference of opinion among amount of consideration and an exhaustless stock of teachers and players is as to the selection of the patience, he is apt to exhibit his feelings by word or most rational means to be used in inducing said keytone of voice. Still, he owes it to himself to maintain motion. And it is at this point that the principles of relaxation and muscular control enter into the Music-teachers might with profit take the views of question. It is not that the tone itself is affected the carpenter when he said: "Keep sweet, even when by the relatively relaxed or contracted muscular conyou miss the nail-head and pay your respects to your dition of the player, but that the degree of fingerthumb-nail, and you will sleep better at night, and life will be more worth living." However, it requires velocity and the consequent key-momentum are absolutely determined by such condition. An intelligent a fine degree of self-command to say the right thing application of common-sense physical principles is in the right manner to nervous, sensitive, and blunderwhat is demanded of the planoforte-teacher of the ing pupils, and a great deal of tact to put them at present day: the adoption of the best possible means, their ease and help them regain self-possession. coupled with the least degree of exertion necessary When the temptation arises to express our disturbed to attain the desired end; fine gradation and beauty feelings, it would be well to remember the Arabian of tonal quality. proverb: "While the word is yet unspoken, you are master of it; when once it is spoken, it is master

While it is true that tone quality or intensity may not be affected after the string has been set in vibration by the means of key-action, and that consequently the muscular condition of the player appears to matter little at this point, it is right here that the principle of relaxation becomes of the utmost importance, since upon this condition depends the state of preparation in the player for the pashealth. Good health is the basis of good judgment, sage to follow. A set of muscles having been contracted in the performance of one mechanical operaa clear-thinking apparatus, and an efficient bodily tion must immediately be relaxed before being remachine. If you will look among the ranks of quired to perform another.

#### LIST OF TEACHING PIECES. CARL W. GRIMM.

IT is surprising how careless some teachers are in regard to keeping an accurate record of good teaching pieces. A thinking teacher sees in a piece not a mere recreation for the pupil, but a tool with which he wants to gain certain results. Consequently, the more familiar a teacher is with his tools (teaching articles), the sooner and better will he be able to tell the short-comings or excellencies of the pupil. A physician knows by experience how medicine will work; just so a teacher ought to know how a piece should be mastered by the pupil. It is his manifold experience with his teaching stock that makes it valuable to the teacher. Therefore he ought to make a graded list, accurately indicating the name of the composer, the opus number, and title, and even the special editions which are preferred. Then he will get what he wants when ordering music from dealers. It is not meant that a teacher should confine himself to a restricted number of pieces, but his list must some of the best-known teachers in New York City form the results of his experience and the groundto-day can thank their physical condition far more work to which new things are added after testing than their mental experience for their progress in them. If the new proves to be better than some of the old, then the latter has to be discarded. To rest ment, as he considers it much more desirable to spend means to rust. Music-dealers are always willing to time with a well-trained teacher in good health than send music of any particular grade on selection, out to study with a sickly, but possibly better known, of which the teacher can choose according to his special requirements. All music-publishers print their It is the teacher's duty to observe carefully every catalogue in a graded form; naturally these are hygienic law. Bad studio ventilation, abuse of the limited to their own publications. The work of sight, and a strain of the constantly taxed voice are Julius Fuchs, Weitzmann, Koehler, E. Pauer, and Prentice make up invaluable guides in music-literacessant application to sedentary work is none the less ture, so that no teacher has an excuse for being unserious. Mr. George Riddle, the eminent Shakespearean scholar and dramatist, formerly of Harvard, informed in teaching materials.

THE VALUE OF A VACATION.

MADAME A. PUPIN. WHEN one says: "All work and no play makes Jack a dull boy," it means that the human machine cannot be run very long at high pressure without a rest. Many people love their work and pursue it with ardor, but there comes a time when it is necessary to take a vacation; after this, renewed interest and energy take the place of former weariness

and faltering effort.

A hard-practiced piece of music needs a vacation, perhaps several vacations. One may practice a difficult piece of music up to a point where progress seems to stop, in spite of redoubled efforts. Now, if one could only have the courage to put the piece away for two or three months! You are afraid you will lose what you have gained? Experience says different. In the interim, two kinds of music must be practiced: First, something far more difficult than the laid-aside piece; second, something quite easy. The first promotes your general progress, the second gives repose and ease. In resuming practice on the piece that has been on a vacation, it will seem easier, former difficulties are more easily conquered, the discouraged feeling with which you laid it aside will have disappeared, in its place will come a belief that you can master the thing after all.

A piece that is laid away two or three times seems to get riper, like good wine. Only a trial of this will give one an idea of its good results.

> PIECE-WORK. WILLIAM BENBOW.

THE linking together of ideas by means of some common interest or point of contact is universally recognized as the natural and only reasonable way to promote healthy development. Education is a continuous chain of such links, each one of which must be made separately. And each must be considered by teacher and pupil as a unit, at least for the time being while they are fashioning it. Artists do not work by the day. Their work is mostly piece-

But, as a rule, this piece-work, this forging of one link by itself, demands more patience than the aver age student can command. A phrase at a time is entirely too slow a process for him, and the artistry that polishes away at bits and fragments is beyond his sense of utility. The young student is prone to get the mechanical conception that the measure is the unit by which he shall work. By writing the words and notes of a line of some song known to the pupil, he will more readily grasp the unit of musical sense-the phrase. And such a phrase must be forged and molded according to certain metrical, rhythmical, and rhetorical specifications. To bring out those three elements, the melody can be studied alone. After that, the harmonic background can be added, and its relation to the tonality better appreciated. Then the phrase as a whole must be compared with the next phrase in order to understand its connection and relation to it in tonality, rhythm,

The student needs continual help in this practice. He does not know how to proceed. It is a great help for the teacher to take the first phrase of the student's new piece, and by illustrating and emphasizing its distinctive features at the piano, and by questioning the student to develop his critical grasp of the points presented, to give him a definite impression of the phrase. This at the same time shows him how he is to work the rest of the piece out for himself. This first phrase is often the beginning of the first theme of the composition; and presents the most typical features, and these prominent characteristics will be so fixed in his mind as to encourage him to further

self-activity. Music is simply a chain of effects, and the difference between good and poor music hinges upon two factors namely, the nature of these effects and their correlation in the chain. The student cannot understand the correlation without understanding first the nature of the links.

# Children's Page THOMAS TAPPER

A Happy New Year to Every Reader of the Children's Pagel

LESSON FOR

CHILDREN.

Some musicians—past and present—who were horn in January:

quartet?

Franz Kneisel John K. Paine. Lowell Mason. Max Bruch. Mozart

Pergolesi. Schubert. Von Billow. Wulf Fries.

1. What is a quartet?

SOME QUESTIONS ON THIS

W W Gilchrist. Xaver Scharwenka.

2. What instruments are shown

3. What makes up a string-

4. A wood-wind quartet?

We do this by counting the letters-or the staffdegrees-from the lower to the upper of the given tone-names. Thus, to find the number-name of the interval C to A (this means C up to A) we count the staff-degrees by letters C, D, E, F, G, A; this requires six letters, and we say the number-name of the interval C to A is a sixth.

AN INTERVAL vals in music. If we learn them

two names, like Major Third. Major is the kind, or

variety, name. "Third" is the number-name. We

will learn first to find the number-name.

LESSON L.

THERE are many kinds of inter-

one at a time we shall, before

long, know all of them. In nam-

ing intervals we give them really

Find the numberrame of the following intervals:

B, G, D, F, C, A, D, E-flat, E, B-flat, A-sharp.

B, A-flat, F-sharp. OTTESTIONS

1. Do sharps or flats alter the number-name? 2. What two numbernames might we apply

For the next lesson we will learn about the major intervals: why they are so called, and how to distinguish

them. A GOOD principle to keep in mind when working with children is to take them as they are; to study their

> Of similar character are many other titles in this first referred to are more distinctly effective than the latter. The former demand no explanation. To en-Nights" it may miss its effect altogether.

A CAUSE OF LACK OF INTEREST.

WE see, from the forego-

slips into the careless choice of pieces as judged by title may cause a child no end of misery by setting him to work at a piece of music that does not explain

as suggested before, to make them clear and distinct specific, not general. Thus: Not "Happy Childhood," but "The Happy Child"; not "A Jolly Dance," but "A Jolly Dancer"; not "Winter Sports," but "The Coasting Party," and so on. Try this method, and occasionally let bright, imaginative children suggest titles or a little story drawn from an apt title-W. J. Baltzell.

THE writer of "The Child's ABOUT TITLES IN Imagination" raises a point CHILDREN'S MUSIC. of interest. It is also a matter which merits the

teacher's closest attention. Children find enjoyment in music in its elements directly; the rhythm must be alive, the melody must stick to the mind, seizing upon it and being held by its attractiveness. Schu mann knew that to these qualities one other could be added which would serve to intensify them, or better, perhaps, to make them more individual. He used titles which were in every sense logical.

The attractiveness of the combination may be made the subject of interesting experiment by any teacher who will take care to familiarize a class of children with the intent of the titles and then will play to them the pieces. Not the least interesting feature of such experiment is to note the comparative force of individual titles. Usually those referring to a personal element are the stronger. "Soldier's March" is a suggestive title, because the very act of marching is suggested to the listeners. "The Happy Farmer Returning from His Work" is also directly suggestive, because the act of walking is forcibly presented. "The Hunting Song" is direct in its suggestion: the gallop of horses is foremost in the picture. "The Wild Rider" belongs to the same class.

The teacher who will carefully analyze all titles in Schumann's opus 68 will be convinced of the great care with which the composer selected them, and further with the fact that titles suggestive of motion (bodily motion, particularly) are easily understood; generally they are attractive. The latter quality depends, of course, in the case of any composer, upon the attractiveness of harmonic and melodic effects.

Turning from titles based on rhythm to the next of kin, we find several varieties. Still keeping Schumann's opus 68 open before us, we come upon titles indicative of experiences. They refer to mind rather than to body. Or, expressed in another way, they refer to the imagination rather than to physical

The title of No. 1, for example, "Melody," suggests a song, something anyone may sing. This is closer to the individual self (for the self may sing) than is the title of the beautiful oriental number "Scheherezade." This refers to mind-property, the remembrance of the relation of stories by a unique character in a unique book. And the uniqueness is delightfully emphasized in the music by the form of conclusion which indicates the beginning of a new story, but only enough of a beginning to stimulate one's curiosity and to keep one waiting until the next of those rare thousand and one nights closes in.

opus of Schumann. Played to children, the pieces joy "Soldier's March" one has just to play it well and the child responds. To enjoy a piece so thoroughly imaginative as "Scheherezade" it needs not only to be played well, but explained fully; and even then if the child be unfamiliar with the "Arabian

ing, how easily a child may be rendered musically unconscious. The teacher who

their minds. If the pieces a teacher is using are not provided with titles, she should supply them, trying,

(locked up in its title) is made clear.

The deduction is evident:

1. Select titles with care.

titles precede imaginative.

4. Distinguish hetween simple imaginative titles and those that are complex from the child's point of view. Even with a full explanatory text well drilled into founding all their greatest works upon it! To the him, a hoy often would have trouble with Richard Strauss' "Heldenleben."

There is another class of music-titles not to be the musical hasis. Music cannot do justice to a "Rain best efforts. of Diamonds," or to a "Shower of Pearls." (Note that the moment a title begins to deal with unreali- Nature of the ties it hecomes troublesome.) Manifestly the proper sensation method to pursue with such as these is to leave them in hearing music. untouched. They are not worth the tinkling sweetness they are supposed to contain.

titles from actual music-compositions and to test them on the basis of their suggestion, asking of each: 1. Does this title suggest a definite meter?

2. Or a definite rhythm?

3. Does it infer major or minor?

4. Is its imaginative quality definite?

5. Is it reasonable?

This will teach one very soon to detect the undetrouble that lies behind it.

## PLAIN TALKS ON MUSICAL MATTERS.

BY EDWARD BAXTER PERRY.

V.

DESCRIPTIVE MUSIC.

Is descriptive music legitimate art? Does it describe? These questions have been so much and so vehemently discussed, and so conclusively disposed of both ways, hy writers of equally pronounced convictions, that they have grown rather wearisome. One feels that they ought to have been finally fought out long ago. But they are still the occasion of so many controversies, so many ill-judged and haseless criticisms, and so much random talk, in print and out of it, that one cannot always refrain from taking a hand in the old feud, and hreaking a lance or two in the old well-trampled lists. For many of us the question, "Can music be descriptive?" was settled decades ago by a simple examination of the facts, and the answer was: "It is, and therefore it can be." But, singular as it appears, facts, however ohvious, have little or no effect in many minds when opposed to a preconceived theory. Whether or not music

ought to try to be descrip-What the question tive is a very different, a involves. much deeper and suhtler

question. It involves the careful consideration of the general principles of art and esthetics; in fact, of the very definition of art, and of the query whether music may or may not strictly be considered as an art at all. We are told by musicians and critics of the conservative, imaginative, formalistic school that music should not, does not, cannot describe or portray anything, suggest or mean anything outside of elf; that it is what they call an "abstract art," embodying only the intangihle essence of the beautiful, conveying only what are called musical meanings through its own peculiar symbolism, but having no possible reference to, or most distant connection with, the facts of human life or the phenomena of nature. We are informed that it is an unworthy desecration, as well as an artistic absurdity, to drag music down from this ethereal realm of abstractions and formless reveries, and establish its vital connection with the thoughts, events, and emotions that have shaped human life and destiny, or the graces

itself. And yet the piece of work may be delightful and grandeur of Nature which have been good enough and clear enough—the moment the intention to serve as themes for poets and painters since his tory began.

For instance, a writer recently stated in substance in a musical journal that it was absurd to suppose that Chopin founded his great sonata, opus 35, on so 3. Remember that, in point of simplicity, rhythmic trivial a theme as a mere love-story. Human love trivial, forsooth! What a pity that Shakespeare, Byron, Tennyson, Goethe, Schiller, and the rest did not know that hefore they made the mistake of greatest poets of all ages, and to most of us according to our humhler lights, human love is, has been, and will he the grandest and loftiest theme that can overlooked. It is the class that defies analysis on inspire brush or pen, and well worthy of an artist's

But this is a digression. The satisfaction which our conservative friends derive from music seems to be, as nearly as one can find out

from their mystifying explanations, a vague, but re-It is time well expended to take a hundred or so fined, delight in its form and symmetry, and certain indefinite emotional impressions which they are pleased to call "spiritual," and which they claim are our daily routine of bread-winning. This it can only heyond the power of language to express; hut which, in reality, they lack the ability, or the inclination, to analyze and name.

It is an impersonal, unselfish pleasure; hence esthetic, higher in kind and degree than the joys of consciously quickened intellectual activity, stimusirable (because illogical) title and to avoid the lated imagination, and emotional sympathy and response experienced by those who find in music the definite artistic expression of life, the idealized human echo of actual events or natural phenomena.

To float aimlessly in a haze of misty revery may he restful and pleasurable, but it is not the highest plane of esthetic enjoyment, where every faculty of mind and heart should be keenly alive and awake, and every impression and suggestion clearly grasped and definitely assigned to its relative place in the whole artistic conception. Not to perceive a realistic meaning in a composition by no means proves its non-existence. Many have eyes, yet see not, and the name of those who have ears, yet hear notmusically speaking-is legion.

Suppose a hlind man were to examine a famous painting and declare that it was merely a square piece of canvas covered with a smooth glazing and surrounded by a carved, highly ornamental frame; that it was intended only as a mural decoration, and, of course, it was sentimental folly to claim that it pictured or suggested anything else; indeed, that it was impossible to represent men and trees, mountains and moving water on a flat surface, and wholly ridiculous to try; that the proper thing was to lose ourselves in ecstatic contemplation of its smoothness, its squareness, its fine proportions, its elaborate frame and not to seek for anything more. How would his statement

Tendency of world's opinion? The limicomposers to write descriptive music. art are usually established,

not by the critics, however emphatic, but hy its chief creative exponents. If the use of the descriptive element in music is a desecration of the art, a mark of decadence, how account for the undoubted fact that the tendency of most, if not all, of the leading composers for the last century has been more and more markedly toward it. Weber, Liszt, Wagner, Berlioz, Saint-Saëns, Godard, Rubinstein, Verdi, and a host of others have all pronounced themselves strongly in its favor, while even Papa Haydn, and, of course, Schubert, Schumann, Mendelssohn, and Chopin, were all, at times, distinctly realistic. Were they all wrong, all sentimentalists? What are we to say of the "Dancing Dervishes," by Beethoven; the "Midsummer Night Overture," the "Danse Macahre," the "Erl-King"? Are they all illegitimate,

Leaving aside these instances of pronounced realism, which might be called exceptions hy some, the ations.

tendency toward vivid emotional expression in tone has heen universal since Bach, which is only another form of descriptive music, dealing with moods instead of external scenes and events. The days of the

"canon" and "fugue" are over. Music which appeals only to the mathematical sense is practically obsolete. It will be studied by the scholarly few for some generations yet, like Greek roots and cuneiform inscriptions, hut has little interest for the world at large. What the world of to-day wants, and is fully justified in demanding, is music with all the mental suggestions and emotional warmth of poetry, and all the externalizing power of painting; music replete with the intense, complex, tempestuous life of the time, full to overflowing with thought impulses and dream-germs; music which shall be a landscape, a drama, and a lyric all in one; the highest art-product of the race, which shall justify its title to the name of art hy doing for us what other arts do, yet in a higher degree,-which is, to lift us out of ourselves by giving us something worthier and more interesting to think ahout; to broaden, develop, and enrich the mind and the imagination by furnishing experiences more novel and more elevating than are afforded by do hy describing or embodying such experiences as they came to others under special conditions.

That the number of compositions specifically known What is included and labeled as "descriptive" in this is comparatively small is class of compositions. true, hut it includes some

of the best works extant. A hetter name for them would be "objective works." They deal with a limited range of external, physical effects,-sights and sounds in Nature mainly,-which are touching or stirring, and impressive by association of ideas. The most common are those of fire, wind, moonlight, and murmuring forest; the movements of water, from the bubhling of the fountain and ripple of the brook to the sweep of ocean surges; the rhythmic gallop of the horse, the roll and crash of thunder, the delicate chirp and flutter of hird and insect. All these have been common stock and favorite material for all modern composers; have been freely used, and are very familiar to those at all conversant with musical literature. Every great composer, from Beethoven to Wagner, has employed some, if not all, of these effects.

But aside from this class of ohviously descriptive work, nearly all the great mass of modern music, though not generally so called, is as truly descriptive in its own way. Every good waltz expresses ballroom moods and scenes; hence is descriptive. Every national or peculiarly local dance, if truly characteristic, is avowedly descriptive of racial or tribal traits, of temperament and the circumstances and feelings out of which it originated. Every genuine lyric describes the mood of the composer at the time of its creation. Every military or funeral march, every affect the facts or the cradle-song or barcarolle, suggests and describes a certain scene and phase of experience in real life, and tations and standards of an hases its claim to our interest on our sympathy with its attendant mood. Add to these all the Hungarian rhapsodies, Spanish caprices, Russian and Oriental fantasies; all the works directly hased upon dramas, poems, legends, and myths; all the dances of sylphs and fairies, elves and gnomes, witches and demons, and you have included among descriptive compositions more than three-fourths of the entire modern concert repertoire. The best composers write them, and not much else. The best audiences, in all lands, listen to and enjoy them. Why, if they are "illegitimate efforts," "artistic failures"?

Have done, if you please, our friends, the Philis tines! Your battle was lost long ago, and it was never worth waging. Your last defenses fell when Wagner dipped his first pen. We are tired of being told that music cannot, should not, must not do precisely what it has been doing for tens of thou sands of receptive beings during the last three gener



THE OTARTET. (F. Hildemann,

- 5. How is the word quartet otherwise spelled?
- 6. What is a piano-quartet? 7. Name a composer who has written a quartet for
- string: a piano-quartet.
- 8. What is the usual quartet of voices?
- 9. What is the compass (the lowest and highest tones) of the wood-wind instrument shown in the
- 10. How many strings has a violin? a 'cello?
- 11. What is the pitch of each?
- 12. Name some famous makers of the violin, 13. Name some famous living violinists.

Answers may he sent to the Editor, on the usual conditions, and the best set will be printed here in

The conditions are:

1. Write only on one side of the paper.

2. Write name and address at the top of the first

3. No manuscript is returned by the Editor. 4. Address: Editor of the Children's Page, THE ETUDE, 1708 Chestnut Street, Philadelphia, Pa.

TMAGINATION

THE CHILD'S

peculiarities, and particularly to find out how they look at things, and how their minds work and are influenced. Observation, careful and long continued, will give some certain foundation upon which to work

A marked feature in a child's attitude toward the world is the play of imagination. The mind seems to grasp new truths or facts, such as make a strong impression, by the concrete route, that of pictures. This tendency of the child-mind is shown by a love for stories in which everything is described vividly, and in which all figures or personages stand out in strong, hold lines. It is shown equally clearly by the fanciful grotesqueness which marks the retelling hy a child of the tales familiar to the child-world, For this reason it is advisable that, so far as can he, all music offered to children ought to have titles or mottos which shall present to the child-mind a clear, distinct picture, one familiar to their experience and knowledge, so that they will have something to help them in their playing, something to stimulate THE ETUDE



CONDUCTED BY GEORGE LEHMANN.

I HAVE hefore me a hook A NEW WORK ON which I have no hesitation in pronouncing one of the THE VIOLIN. most remarkable efforts of

its kind in existence. "The Technique of the Violin" is its title, though the author does not rest content with an exposition of his knowledge of purely technical questions. Indeed, every subtlety of musical art is grappled with, and conquered, in this unique little volume; and in "Part IV" the author rolls up his sleeves and scientifically reduces "The Art of Musical Interpretation" to the most absurdly simple propositions imaginable.

"The Technique of the Violin" is a Teutonic conception. Its ideas were plainly cast in a German mold; and when its author rested from his herculean task the child of his inspiration was passed on to another Teuton, who piously sought to reproduce it The author is truly a martyr; the translator, an unwitting humorist.

The introduction to "The Art of Musical Interpretation" is too brief to be at the same time kind, for some generosity in this respect would surely have resulted in the giving of much and peculiar delight to a limited number of readers. This "Introduction" is put in the form of cunningly devised interrogations and triumphant solutions. In the reproduction which follows the details of punctuation are as rigidly adhered to as the language itself,-an advantage to my readers for which, I am confident, they will be exceedingly grateful:

INTRODUCTION.

1) How is the term "Musical Interpretation" to he understood?

The means and ways of executing a musical composition in such a manner that its intellectual contents are produced and brought forward in a distinct and characteristic way.

2) Upon what is the above presentation of the intellectual contents dependent?

To begin with, in the clear grasping and under standing of these contents in their minutest as well as completest detail, and after this in the selection of the correct and correctly applied means of delivery. 3) Therefore, what must the object of a treatise on musical interpretation he?

To investigate both the characteristic properties of the material and the different art forms and to indicate the proper means, applicable and appropriate to the tonal-character of musical compositions in gen-

Now, all this is so clear, so simple, so happily conceived and told, that no student could easily go astray in his conclusions as to the author's meaning. How happy are these definitions, and how convincing! With ridiculous ease, both author and translator the hours between midnight and sunrise have for him sweep aside every difficulty heretofore encountered by the music student in his efforts to comprehend the seeming complexities of the art of musical interpretation. Surely, any child, armed with such knowledge, may holdly essay the Beethoven "Concerto" and pacify the most vitriolic critic.

"The Technique of the Violin" is, in every respect, superior to a porous plaster, and, by far, more generally useful. A porous plaster draws but once, while, from this unique volume, I shall be able, innumerable times, to draw wisdom and humor for the benefit of

IT seems, according to YSAYE'S PERPLEXITY. newspaper correspondence from the capital of France,

that American student-admirers of Ysaye have driven that artist to the adoption of desperate measures, which, he hopes, will enable him once more to enjoy the tranquil existence which these same admirers have so ruthlessly disturbed. The story that has been wailed to us across the Atlantic is an extremely pathetic one.

Ysaye, we are told, has been driven from pillar to post hy unconscionable American students who persist in their mad determination to pursue their studies under the guidance of the Belgian master. Poor Ysaye! He has pleaded, he has threatened, he has sought refuge in the café (an institution he abominates); hut all in vain. Defeated in all his attempts to escape the harassments which his American adure of isolating himself in a villa situated at least four miles distant from Brussels

So it has come to this! Alas! alas! when will the American music-student learn that his talents and his gold are unwelcome and even obnoxious to the high priests of musical art on the continent of Europe? When will he realize, and, awakening to such realization, appreciate, that the great foreign artists crave for peace and seclusion, and that they yearn for the solitude which will enable them to enjoy their art unsullied by shekels and adulation?

But something remains to he added to Ysave's lamentations-something of peculiar interest to all American students of violin-playing who, like those pitiless ones of whom Ysaye complains, sigh disconsolately for the joys and privileges denied them. There is more of truth than affectation in the Belgian artist's plaint. He is, indeed, subjected to daily annoyances, and the peace and comfort to which he is ohviously entitled are seriously disturbed. Various and numerous as are these annoyances, however, none is hetter calculated to irritate Ysaye than the American national characteristic of expecting some sort of return for an expenditure of dollars and cents. And though not all, or even many, of Ysaye's American pupils have been in the habit of forcing this national characteristic upon their master's attention, a few have been so tactless and inconsiderate as to display a degree of impatience whenever Ysaye has chosen not to give them instruction to which, for either moral or financial reasons, or both, they believed themselves entitled.

There is no doubt that Eugene Ysaye is a man of temperament. Also, he is an exceptionally fine violinist. His temperament and his artistic abilities are, in his own opinion, a justification for anything he may see fit to do or say. Being a "convivial spirit." a peculiar charm. The glare of the morning sun has always offended him; so he devotes his mornings to Morpheus, and lets the world take care of itself. For this, who shall censure him? Surely not the American student who has journeyed but a few thousand miles for instruction, his heart trembling with expectation, his brain dizzy with unutterable thoughts! Should he not be truly grateful if the great master gives him an occasional lesson? Is not his money well spent, and are not thus the most vital years of his life profitably employed?

INTERESTING OHERIES.

A LONG time ago I received. from a gentleman living in Evanston, Ill., a letter containing three questions of peculiar

interest to players and teachers. For an excellent reason, this letter did not receive the immediate attention which such communications deserve; but I wish now, without further delay, to publish my correspondent's questions, to make reply to the same, and to offer explanation for my apparent neglect.

The questions asked were as follows:

1. What percentage of the pupils coming under your instruction possess what might be called a good ear for violin-playing?

2. When pupils fail to have this quality, ought teachers to encourage such in studying violin?

3. If so, what success may we reasonably look for? The third question offers me an opportunity of satisfactorily explaining my silence, for I have been making two interesting experiments touching on this very question, and after months of patient waiting I am at last in a position to make some positive statements as a result of personal experience.

#### A GOOD EAR FOR VIOLIN-PLAYING

is commonly supposed to mean that faculty which enables the player to recognize the slightest deviation from the true pitch of any tone. I have no doubt that my correspondent had only this phase of the question in mind, and that it did not occur to him that "a good ear for violin-playing" may have a in a language intelligible to English-speaking readers. mirers foolishly believe he should regard as simple broader and deeper meaning than mere sensitiveness and touching evidence of their esteem, Ysaye (so it to pitch. But, taking for granted that I am not misis said) has been compelled to adopt the drastic meas- taken in my supposition, I hasten to assure him that his conception of the meaning of "a good ear for violin-playing" is not a wrong one as far as it goes, but it is a limited one, and necessarily does scant justice to such an interesting question.

The violinist must, of course, have the keenest appreciation of pitch; but in addition to this his art makes innumerable demands upon him in matters relating to aural and mental recognition of tone. Tonecharacter, with all its wonderful possibilities; tonegradation, in all its endless and subtle varieties.hese are, after all, the more important questions to he considered. For it is possible, as personal experience has clearly convinced me, to train an apparently unmusical ear to a high degree of appreciation o pitch. But it is extremely doubtful whether, by means of systematic training, it is possible to create that finer appreciation of tone in a player who does not manifest its possession in some degree.

To answer this first question fairly, I must say that the majority of pupils who have come under my instruction have what is termed a good ear; but a very small percentage of these feel instinctively the higher and nobler qualities of violin-tone.

Entertaining such opinions as are expressed in the foregoing statements, it is obviously impossible for me to give an unqualified answer to the second ques tion, either in the affirmative or in the negative. On general principles, I believe it the duty of every honest and conscientious teacher to discourage the study of the violin in all cases where no special gift or aptitude for the instrument appears on the surface. But to the least practical thinker, such a course, if adopted and adhered to rigidly and literally, would leave our teachers practically without occupation. Yet there is a sharp line which divides honest from dishonest instruction. Just what this line is, and how it can and should be drawn, will, I hope, be made perfectly clear both to my correspondent and my readers, by the following relation of two interesting experiences which also cover the third question.

#### AN ADULT BEGINNER.

About eighteen months ago a stranger called on me and announced his intention of studying the violin. My interrogations elicited from him the (to me) astounding confession that he knew absolutely nothing about music, not even the notes, and that he had never held a violin or bow in his hands previous to the day of his visit to me. At first I could only express my astonishment that a man, apparently

about thirty-five years of age and seemingly intelligent, should care to make an experiment which seemed absurd and hopeless from every point of view which I could take. And when my visitor further announced to me that he was a business man, and that, in consequence, he could not devote more than an hour of each day to study, I seriously endeavored to make him understand that he was proposing to do the impossible. But I argued to no purpose. My visitor was not disturbed in the slightest degree hy the discouraging information which he received. He calmly proceeded to tell me that he had purchased a violin that very day, and that he would he happy to take his first lesson at my earliest convenience.

Impressed with my visitor's earnestness, and convinced that I could not swerve him from his purpose, I agreed to make an experiment which, I frankly averred, seemed worse than hopeless.

After seven months' instruction my pupil's business affairs necessitated a trip to Europe. Returning to the United States, after an absence of more than two months, he learned that the immediate resumption of his musical studies was impossible, owing to serious matters which required his personal attention in various Western cities. Again he was absent from New York about two months, and when he returned he remained only long enough to make hasty preparations for another European trip.

Briefly, my interesting and persistent pupil had no opportunity of resuming his studies until little more than a month ago. As he did not take his violin with him on his travels, my readers will naturally presume that he must have entirely forgotten the little that can be learned in seven months' study. Here, however, is an accurate statement of this pupil's present accomplishments:

His right arm is in excellent condition for development, the wrist is flexible, and all the easier bowings are played without difficulty and in a satisfactory manner. The left hand is remarkably strong, the finger-action is precise, and his intonation is surprisingly true. His playing of the scales in the first position is fully up to the average performance of talented beginners. Though utterly unable, in the beginning, to detect false intonation, he now quickly recognizes, and immediately corrects, his digital inaccuracies.

Such a strange experience entirely upsets one's theories. We know that it is physically impossible for such a man to become an accomplished player; but, from the facts in our possession, it is equally impossible for us to conjecture just how far conscientious application may ultimately lead him.

The second experiment to which I have referred is, perhaps, less uncommon, hut certain features of it are scarcely less interesting and instructive.

#### A TONE-DEAF PUPIL.

It is the case of a child of seven, apparently tonedeaf. Being very fond of music themselves, the parents of this little girl were made quite unhappy by the thought that she was utterly unmusical. Unlike most children, this child seemed unable to sing the simplest songs she heard. In many ways she evidenced a positive aversion to music; and, when she could be prevailed upon to attempt to sing some familiar melody, her efforts resulted in nothing better than an incoherent succession of sounds.

Advised by a well-known vocal teacher to procure a violin-instructor for their child (on the theory that the violin might possibly accomplish something where all other methods would fail), the parents consulted me, and it was decided that a reasonable effort should be made to encourage in the child a love of music.

I soon discovered that the child was intelligent beyond her years, hut I also had many opportunities of observing her pronounced distaste for music.

After six months' instruction this child was easily able to recognize all tones with which, by means of a system of tone-placing, her ear had become acquainted; and her instrumental progress was such that she could play the first "Etudes" by Wohlfahrt quite as well as the average pupil of her age.

THE ETUDE



## MORBID SELF-CRITICISM.

#### J. S. VAN CLEVE.

WHETHER a slovenly and shallow satisfaction with one's performances, or a timid and excessive consciousness of error, be the greater evil to the planist, who shall decide? Both faults have come under my observation during the thirty years of my service to music as teacher, and hoth are troublesome.

I once had a student in singing who had a lovely organ and a fine temperament, but it was rendered nearly useless hy her positively exasperating selfconsciousness. She was a dashing society girl, and, with true American freedom of speech, used much slang. She contracted a preposterous habit of stopping the instant any little speck of thickness came into her tone, and suddenly exclaiming: "Gee whiz!" The absurdity of this habit could not be realized till one heard her suddenly, in the midst of a love song, say: "Look off, dear love, across-gee whiz!-the shallow sand!" Or it might easily he a sacred song: "Abide with me, fast-gee whiz!-falls the eventide."

I have had piano-students who were very nearly as annoying and absurd, who would hesitate and dread difficulties till they actually created the blemish which they were alarmed at. They were like those horses which, through weak-heartedness, when leaping a five-har gate fall and impale themselves. A friend told me of a silly little fellow, a pupil of his, who, if he hit the smallest of wrong notes, or dropped notes, or hesitated, used to exclaim "Sugar!" in a way so ludicrous, and so characteristic of all that he did, that the one word was a key to his whole character. What appears here in a light form is really nothing

else than what we find every day impeding the work of our students. It is right that the teacher should he close and keen in his criticism, and it is right that the student should follow closely upon that close, clear criticism; hut, as it is possible to get food so extremely acid that it causes rheumatism, making every effort at the use of the joints a source of pain, so the critical temper may become a spirit deadly to art. Remember that art, and music, most of all, is a free, gladsome, untrammeled life. When our railway-trains hegin to run so fast that they swing round curves too dizzily, we shudder and catch our hreath. If they go too far either to right or to left, there is wreck and disaster. So with the musician the road, like that of the spiritual life, is straight and narrow, and we must either be easily satisfied and so grow slipshod, or so finical and self-conscious as to become hesitating bunglers and stumblers. "In medio tutissimus ibis!" said Ovid, the Latin poet, and that is always a good rule: "Thou wilt go safest in the midmost path."

#### MONEY IN IT. EUGENE F. MARKS.

NOTWITHSTANDING the fact that he was a cripple, I did not have a more vivacious or energetic pupil in my charge, and he was a genuine hoy possessing the full feeling and spirit of a boy. I do not mean to say hy this that he always had perfect lessons or was one of those goody-good sort of hoys we usually read about in the Sunday-school library hooks; but, on the contrary, he was just the opposite, as he was always bubbling over with mischievous fun and hoyish pranks, and it constantly required all of my inventive wits devising something to keep him thoroughly interested in his work.

He had bad habits,-plenty of them; and one of them which was especially annoying to me was that past. These times are private revivals, and do more he insisted upon playing runs with a wriggling up- good than any public ones.-Ladies' Home Journal.

and-down motion of the wrists, which greatly retarded the rapidity and gave them a harsh and unwieldy sound, and did not in the least strengthen the muscles of his fingers. I explained to him the necessity of using only finger-action in rapid passages; but it seemed to have no effect upon him, as he invariably fell into the old hahit again; finally I advised that, in order to keep his wrist and arms in a quiet attitude, he should place a small coin upon the hack of his hands while he practiced and to play in such a manner that the coin would not tumble to the floor.

Before leaving me, in order to further impress the matter upon his memory, I again admonished him concerning the coin with an interrogative:

"Now, you will not forget to use that coin when you practice during the week, will you?" "You bet I won't," he replied; "you het I won't, for

there's money in it." I did not scold him for using slang, but patted him upon the back and told him that perhaps there would be more money in the future for him if he did as I

#### UNFOUALLY YOKED. WILLIAM BENBOW.

DOROTHY is a twelve-year-old that grasps in one instantaneous electric spasm of attack whatever point of instruction I offer. Her keen faculties snap at and devour everything I impart, with the usual consequence that the matter is not always properly "chewed and digested." She plays everything presto, and she despises and would like to ignore repeat marks and return-trips.

Her hrother Herman, a fifteen-year-old high-school lad, is quite antipodal in temperament. What he gets he works for. He looks after points of detail more carefully, even if the tempo does have to shuffle along in a drowsy way. But he is a born "repeater," and loves to go over the past. He has to be prodded again and again to move on. He lives for the present only, and seems careless of what the future may hring in the next measure or phrase.

The one I must restrain continually and the other I must goad. But the control I exercise for the short lesson-period is only a temporary expedient. My problem is to make that control more permanent the rest of the week.

So I prescribed a duet and set the metronome over them as umpire in my absence. One can imagine the tug of war and banter that ensues. Their parents enjoy this joint practice a great deal. And it is a hit diverting when Herman takes undue leisure to find some perplexing note, to have Dorothy turn with a sigh, and drawl languidly: "Whenever you're ready-" More often she is watching his part as well as her own, and when he halts she will put his finger on the right note for him.

But Herman often has his chance, too, to say: "Now you're scorching again," or to insinuate:

"That measure has four heats, too."

But all this petty friction is outweighed by the assurance that they are reacting one upon the other to their benefit. This one expedient serves for two diametrically opposite purposes, and works well even "when the cat's away."

In everyone's life there comes a waking-up time, and it's well for them if it comes at the beginning and not at the end, when it is too late to mend the

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In looking round for a chance to improve in his work the musician, especially in the smaller communities, should not neglect to note well this truth: that he should be an integral part of the social and public life of the community, just as the member of any other profession or the business man. We matters. Professor Triggs, of the University of rather expect the physician, the lawyer, the well-todo business man, the high-school principal to occupy a prominent place in movements leading toward improvement in local affairs, but the musician seems to think that the only time he can seek public gaze is when a concert is to be given and he is asked to play or furnish music to help things along. If his profession hold him back from the privileges or duties of other men, he ought to change it : if he have not enough education, let him get it: if he lack culture, he can refine himself through his art: if he lack in experience in municipal affairs, he can gain it as other men do,-by participating. The musician can get more work to do if he can be known as a clear-headed, active man in the life of the community; he will be better known and better esteemed by the men who pay the bills.

ALL signs of the times point to a period of intense activity in this country. President Roosevelt's recent message to Congress, in its general tenor, admirably emphasizes this fact. There is spread abroad a feeling of general unrest, of feverish and unremitting exertion, accompanied by remarkable business prosperity. It is a well-known fact that there cannot be great prosperity in one department of trade without a concomitant degree of success in all other

All artistic pursuits are very sensibly affected by general business prosperity or the reverse. In times of financial plenitude all artistic professions flourish, and in times of business reverses, trade stagnation, or panic they languish, since, in a measure, they may be considered as luxuries, and these may be more easily dispensed with than necessities.

These statements will appeal to a majority of our readers as particularly applicable to the profession of music. Now, at this time, the beginning of a new year, it is well for teachers and musicians in general to ponder these facts, seeking, each one, his personal application. In these days, and in this country in particular, a teacher of music must cultivate business

bustle and activity, extracting therefrom all possible but it does not go far enough. material advantage and becoming in the highest possible degree identified with the general prosperity toward which we are all so confidently looking. And it is not enough to take from this prosperity. There must be a giving as well of oneself. And the paradox is that, the more one gives out, the more he takes in. It is in proportion to the contribution of activity that the teacher makes to the general progress that he will make his own gain.

A PETITION has been presented to the Board of Education of Chicago asking for the privilege of using able in practical life. several rooms in school-buildings in various wards of the city for sociables, club-meetings, lectures, musical and literary entertainments, the expenses to be borne by the citizens interested in the movement. The design is to have comfortable places at which evening diversions can be offered at little or no expense, music to be a prominent feature. Evening classes in music, sight-singing, etc., should form a part of this This movement also suggests a means of work. strengthening musical interests in small towns. Once a week or twice a month entertainments under the general direction of the music-teachers of a community might be held in school-houses, a nominal admission being charged to make the enterprise selfsupporting. A season's trial should show satisfactory results in the way of a gain in public interest in music and its study. The public needs to hear much music in order to develop even a moderate taste for the art, and to be willing to give liberal support to those who follow the profession.

abreast of the world in musical than in literary Chicago, says: "I have looked upon literature, altraditional and the feudalistic, there is too little in evidence."

Certainly there is more freedom in general literarespectful attention in Europe, to some extent; much of the product of our best men is equal to that which comes to us from the old countries. Considering our youth, we are a very healthy youngster.

It is true we have not yet broken away from the traditional. It would ill become us to have done so. The historic and traditional must precede the original. But some day we will become of age. Some day an exponent of democracy in music will arrive. Some day a new, fresh, and free voice will be heard from the New World that will sing a song that the Old World will be compelled to listen to and to accept as the last word in music.

But it will not be at once. Carlyle said it took ten centuries of religion to produce a Dante. It took eighteen hundred years of civilization to produce a Beethoven; but after Beethoven how soon came Wagner! So, the western Beetboven may be the product of centuries; but as a century now is as a thousand years in early civilization, the western

An exchange voices a not unreasonable warning against certain rather bumptious pretended "systems" for cramming music-pupils with all sorts of encyclopedia knowledge, without reference to their being in a proper state for assimilating such knowledge and making it actually productive in the musical life. The writer suggests that there is "a distinctly unpedagogic element, which the dictates of self-interest

to throw themselves heartily into this period of be digested into faculty." The caution is well taken.

We are having nowadays entirely too many "systems," and particularly "systems" for teaching children. Knowing as much as a teacher naturally does, it appears to her immediately desirable to load up the child with all this knowledge. But when we know so much we ought to proportionate it, and discriminate as to what is useful for the first steps, and what will be more useful later on. Some teachers are like the kindergarten enthusiast who had a class in "The Duties of Motherhood." The knowledge is of great use, no doubt, but to a child not immediately avail-

Any system for children ought at least to contain the following merits: First, to aim at music; second, to train the hand; third, to train the ear and the musical perception; fourth, to train the eye in notation; fifth, to form a habit of playing everything well. not simply to get through it, but to deliver melody with authority and to take into account the subordinate melodies which lie concealed in the accompaniment forms. In short, to hear music, to feel music, and to play music, in all its relations. All sorts of games with note-forms as such, or other paraphernalia, play-keyhoards to take apart, in order to remember which are white keys and which black, are nonsense. Music is something to be awakened within the child, through the discriminate hearing of tones and tone-relations.

A PROFESSIONAL planist, in explaining his neglect to attend a certain musical event, remarked: "It was mainly singing, and I am not interested in singing. It isn't in my line." There are many such as If we may judge from what is said concerning the he who wrap themselves up in a specialty and refuse literature of America, this country is more nearly to consider anything outside of it. So far as this particular pianist was concerned, he would have played far hetter had he taken interest in singing. His playing, admirable as it was in some respects, ways, as the expression of its age, manners, and life. lacked emotional quality; his touch was deficient in So regarding it, I look around to find this expression singing tone. A study of singers and of their methin the literature of the United States. But in our ods of expression would have gone far toward supconventional literature it is not there. Searching for plying these deficiencies. Von Bülow had this in the modern and the democratic, as opposed to the mind when he said: "Whoever cannot sing, whether with a good voice or a poor one, bas no business with playing the piano." Schumann says: "Much can be learned from singers"; but shrewdly adds: "but do ture than in music. Musical conventions are more not believe all that they say." Thalberg studied fixed than are literary. American music is receiving singing for five years under Lablache, and thus laid the foundation of his wonderful singing tone on the piano. The very title of one of his best-known works, "The Art of Singing on the Pianoforte," tells what be thought of the value of vocal art to the pianist. Paderewski produces his deepest effects, as did Rubinstein in his day, not by strength of touch or fleetness of finger, but by the simple, touching declamation of melody, which is the crowning charm of pianism, as well as the most difficult effect to produce on so short-breathed an instrument.

The pianist should also study the characteristic effects of other instruments. It is not necessary that he play them; that great master of orchestration, Richard Wagner, was a miserable planist, and played no orchestral instrument. Modern pianomusic is assuming more and more an orchestral character; the pianist who is familiar with orchestral effects will be better fitted to cope with its peculiar difficulties. Even in the music of the older composers similar distinctions are by no means want-Beethoven may be the product of years, rather than ing. Mozart, for instance, suggests the voice; Haydn. the string quartet; Beethoven's piano sonatas are full of orchestral suggestions; the intonations of string, wood, and brass are often unmistakable. The pressing legato of the violin, the light staccato of the flute, the sonority of the trombone and horn can all be reproduced in character, if not in timbre. on the piano, and add immensely to the resources of the skilled pianist.

particular, a teacher or music muss constraine unassessed as a cought to lead the promoters to eliminate. The bluncar of do as much work as grown people, and that, the as well as artistic and peungogic sounds. The second as much work as grown people, sine qua non. Consequently, it behoves our teachers der is the accumulation of more knowledge than can more they study, the more they study, the more they study, the more they study.

SIGH OF LOVE.

SOUPIR D'AMOUR.

GAVOTTE. HENRI LAVIGNE Moderato. Tempo di Gavotte. M.M. J. 112

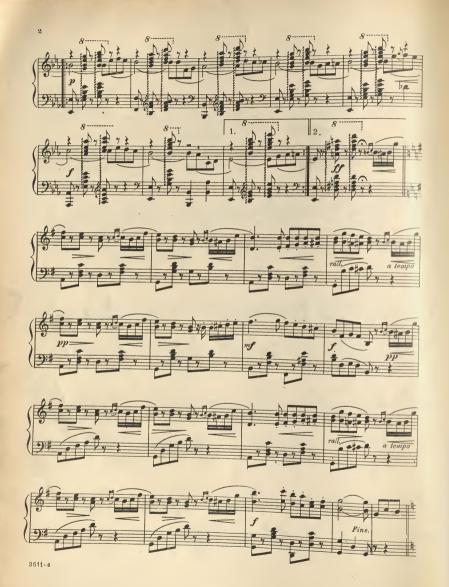


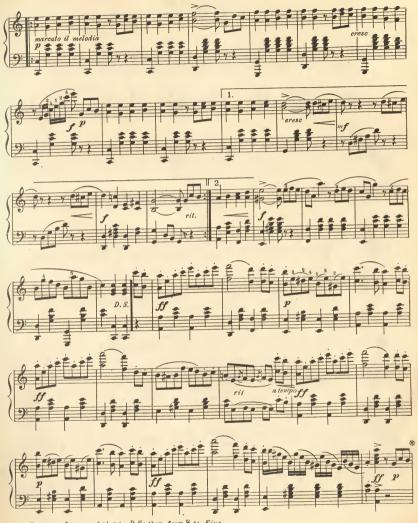






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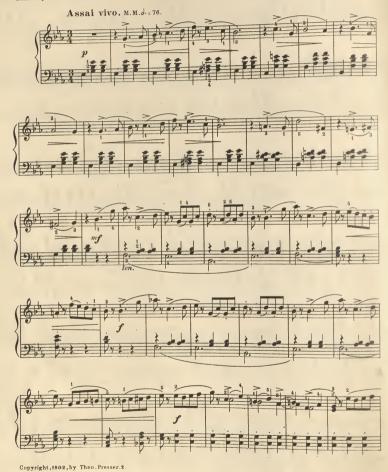


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# VALSE.

Edited by Preston Ware Orem.

P. TSCHAIKOWSKY, Op. 39, No. 8.



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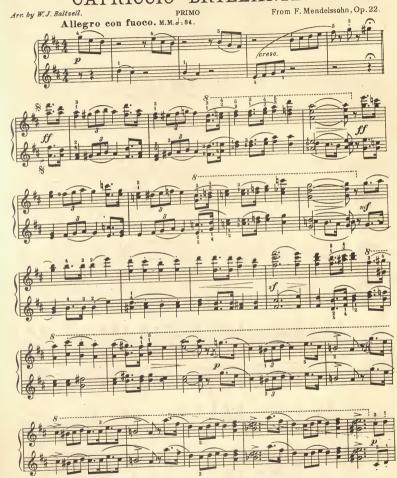
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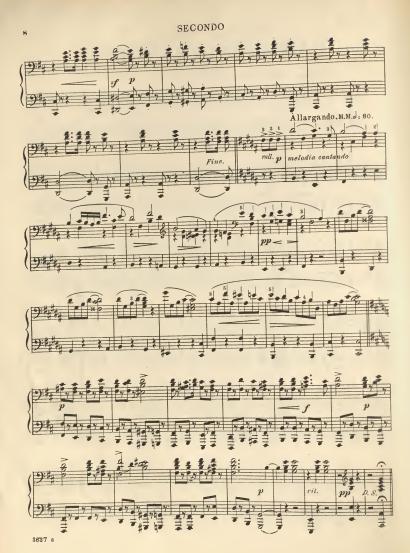
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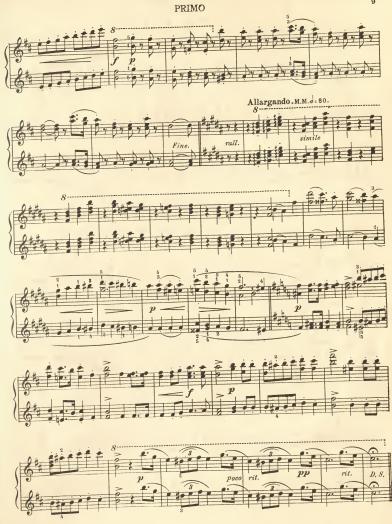


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# FLEURETTE. Mazurka Brillante.



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VALSE CAPRICE. ERWIN SCHNEIDER Allegretto. M.M. J. 116 Tempo di Valse. M.M. ... 63

BONHEUR.

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Xº 3655.

# TARANTELLA.

ROBERT COVERLEY.









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# LOLITA.

## SPANISH SERENADE.

George Lowell Tracy. Wm. Henry Gardner. Tempo di Bolero. The nightwind whis-pers in the Thou art my guid-ing star. cresc. poco a poco trees a-bove, And bears a mes-sage to thee; O, my love,

Copyright 1902 by Theo. Presser. 8 The orchestral accompaniment of this zong may be obtained from the publisher.





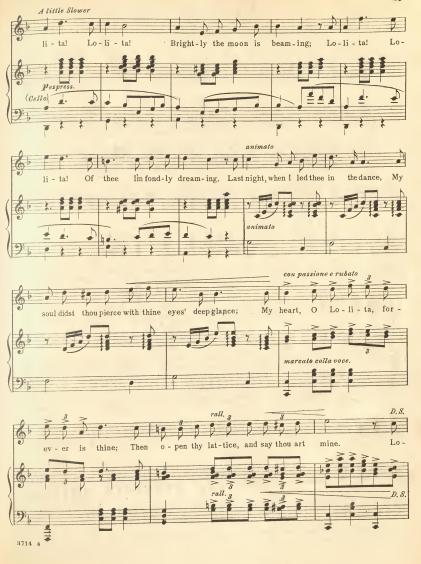






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22

# GOD IS LOVE.

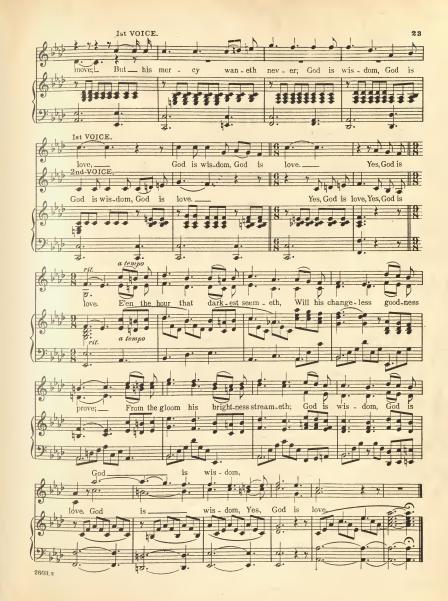
VOCAL DUET.





This duet may be sung by Soprano & Contralto, Tenor & Baritone, Tenor and Contralto.

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Gar-ten und Wie - se ver - stummt;

# WIEGENLIED.



auch nicht ein Bien-chen mehr summt







English version by W. J. Baltzell

Alles im Schlosse schon liegt. Alles in Schlummer gewiegt reget kein Miluschen sich mehr. Keller und Küche sind leer. nur in der Zofe Gemach tonet ein schmachtendes Ach) Was für ein Ach mag dies sein? schlafe, mein Prinzchen, sclaf' ein, schlaf' ein, schlaf' ein /

Wer ist beglückter als du? Nicht als Vergniigen und Ruh'f Spielwerk und Zucker vollauf und noch Karossen im Lauf, Alles besorgt und bereit. dass nur mein Prinzchen nicht schreit. Was wird da künflig erst sein? schlafe, mein Prinzchen, sclaf ein, schlaf' ein, schlaf'ein!

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# Wocal Department

# H.W. GREENE

REFLECTIONS BY THE VOCAL EDITOR. fails in New York at every other trade he immediately

hangs out a sign as a singing teacher." I doubt if Mr. Thomas was correctly quoted in this instance; if he was, he classes vocal teaching as a trade, and he also would fall within the limits of the classification; in other words, he might be said to have been a "fiddler by trade, and worked at it." Mr. Thomas is by no means a man who makes such loose discriminations; whatever he may have said, it is not difficult to arrive at what he meant.

The teaching of singing has in the past been a very alluring field for adventurous individuals who sing a little, play a little, and talk a great deal, and, we of a hurry. must confess, the profession is not yet entirely free from the taint of such smoothly plausible people; but it is some years since Mr. Thomas has been in touch with the trades and professions in the metropolis, during which time things have greatly changed for the better. Now, while New York cannot be said to be filled with ideal singing teachers, the percentage of safety is much greater than it was ten years ago, when, owing to his connection with the various choral organizations of the city, he was in a position to speak with authority, if not feelingly, on the subject. Pessimism in relation to vocal matters has received a severe blow by the success of so many American singers in every field of vocal activity.

It matters little how many of the American students go abroad to advance themselves, it cannot be denied that the fundamental work was done by American masters, and it is the fundamental work that counts. The first two or three years of study point, as a rule, very convincingly to the future success of the student. It is because of the great increase of care and intelligence on the part of American teachers that so large a number of singers are heard from. This is just as true of many of the teachers of other cities as of those in the metropolis, and it is a notable fact that, while at one time the pick of voices throughout the country passed through the hands of New York teachers on their way to European art-centers, many of the teachers of the large cities are now sending their pupils directly to London, Paris, Italy, and Germany. All honor to the American teacher.

I am not at all in sympathy with those "starry flag" people who claim that pupils "should not go abroad to finish." The proposition is ridiculous on the face of it; people who go to Europe do so for the purpose of broadening themselves by coming within the influence of totally different conditions, the results of which certainly would not be described by the word "finished" if the students themselves were to pronounce upon their progress. The best there is in the musical world is none too good for our American students, and music could not answer to the claim of being a universal language if other than American art-centers could not also contribute to the glorious end of their ripening attainment.

Among the most familiar and threadbare platitudes suggestive of present conditions, none is so How quickly can the bridge be huilt? Had I better

THEODORE THOMAS is rep- made 4000 miles in twenty minutes less than that resented as having said; "I ship; think of it! Mountains are tunneled to save notice that when a man the time of going around or over them. Letters are written by machines that the man who dictates them may have a little more time in which to hurry about something else. Even the sermon is shortened to allow the parishioner to hurry home, where he can read in Sunday papers what other people have accomplished by hurrying.

Art, unfortunately, is contaminated by the same hurry germs, and one can observe, as a result, very definite divisions or groups. In the illustrating field pictures are classified as minute, hour, and other pictures. Those falling under the head of "other," are those not made for the daily and weekly papers and monthly magazines, and hence are made in less

It is really quite difficult to conceive of anything being done at the present time in such a way that an idea of haste is not in some manner associated with it. Indeed, so highly does the mind delight in the contrast between activity and repose that it knowingly lingers upon periods of quiet to the extent of making it necessary for the employed moments that follow to be hurried, thus justifying the slur on the American that he is always in a hurry.

But the point in particular where this subject interests us is where haste must stop; that is in the study of singing. Reposeful thought is necessary to securing right vocal conditions. Self-contained and quiet persistence are equally important in the training of the organs to their greatest usefulness after right conditions have been secured. Serious and exhaustive study of the esthetic phases of the art are indispensable to success; such work admits of no haste; and since the technical work of practice is or should be wisely limited by those numerical signs upon the face of the clock, quit: as much as by one's own sensations, which, by the way, are much more liable to deceive and allow us to overdo, we cannot hurry, for an hour insists upon its full quota of sixty minutes invariably. Hence I say: Don't attempt to hurry your vocal work; for it will not be hurried without a terrible sacrifice of one desirable feature or another. Who ever heard of a student hurrying to learn the 'cello, violin, or piano? It is the work of years to arrive at distinction, and everybody knows it; so it is with the voice, and we must understand that when we enter upon the work. Don't hurry, or, to quote, "Make haste slowly."

In taking thought for the coming year of study we find the young century presents conditions which differ widely from the old, and they are wise who recognize this truth and plan their work accord-

The leading vocalists of the age add increase of testimony to the value of severe and persistent effort for the attainment of a high stand in the profession. It is, indeed, remarkable how greatly the art itself has broadened; how much more closely it has come to resemble its sister-arts in the seriousness with which it is approached.

Melody unadorned has run the gamut of its permutations. Agility has met and conquered all the intricacies of scale and chord groups, and with such overworked as that which reminds us of the modern ease and grace that it no longer provokes comment. American tendency to hurry. Speed is or seems to Stress has kept pace with the increasing growth in be the first desideratum. How fast does the train the size of theaters and additions to the orchestra move? How soon will the building be completed? until its limit is reached, and composer and architect alike are beginning to recognize that limit. The "wire" or shall I send by "Special Delivery"? How composer, therefore, is working along new lines, the long must I work to get through college? This ship demands upon the singer heing such as might

briefly be comprehended as more intellectually artistic. Feelings are being balanced by thought, ideas are restricted to normal modes of expression, imagination is playing in new and more productive fields, and around all is thrown an atmosphere of intellectuality which argues for the permanence of vocal influence, and for its recognition by the quality of mind which once repudiated the claim the vocalist might make to any but the most questionable and ephemeral distinction.

When one writes thus he knows that the appreciative readers are looking up from the closely written score, over the edges of a carefully selected book, or out from years of valued experience. In music the race is not to the swift; the lack of appreciation is not so reprehensible as the lack of the desire to get at the truths which lie behind the sight and sound of music. He of the present day who would sing to the minds and hearts rather than to the ears of his hearers must go deeper than technic or he will fail. He must make the depth, however, largely by the technical means, or he will find he can entertain only the most superficial

Don't forget the homely motto: "Keeping everlastingly at it brings success." Spell your purpose for 1902 with three letters-DIG.

THE CHOICE OF SONG TEXTS: ADVICE TO YOUNG COMPOSERS.

In choosing a poem for musical setting the young composer should bear in mind that, unless he "feels' it at the first reading, it will scarcely, if ever, inspire

him. In my long association with American and English composers I have noticed that in the majority of cases the first look decided them. This, of course, may not always apply, as persons of exceptionally calm temperament arrive at their decisions by a more reflective process. The average musician, however, is emotional and responds quickly to the thought embodied in the text.

Ideal song-poems must breathe the spirit of poetry in every line; they must suggest a variety of musical pictures, and end strongly; to admit of a proper climax, the final line must be devoid of harshness. Too many consonants will prevent its heing smoothly sung. Unfortunately the lyric poet is limited in his work, through his being obliged to use only singable words, and this oftentimes forbids his writing with as much virility as he would wish.

The general run of song-poems are written in "verse" form, carefully "measured and metered"; hut when a composer has his wings fledged and feels his strength, he longs for something better and higher. It is then he welcomes the "continuous lyric," which, instead of being in verses, is in parts, the meter changing with the mood. The short lines enable him to afford the singer breathing pauses, and, also, to enhance the strength of his climaxes. Few such lyrics are written by English or American poets; but, as the demand increases, our lyrists will undoubtedly rise to the occasion. This form is used in operalyrics freely nowadays, both here and abroad, and I find the German poets use it in writing many of their song-poems.

I helieve young composers should commit their texts to memory hefore setting. They will then be perfect masters of the meter, and the poetic figures will be firmly fixed in their mind, enabling them to write with more spontaneity.

It is always best to commence with the simpler forms. Choose a poem in a calm mood, first; then gradually take up those requiring more fire, more dramatic force, and stronger climaxes. The trouble with the tyro is that he attempts to do a master's work at the outset. Alas! it is hard to convince young writers that art can only be learned step by

After setting songs in one vein-as, for instance, love-lyrics-take up a descriptive verse, such as poems on the Sunset, Dawn, Spring, etc., or a religious theme. Never tax the thought too long on bubbles up clear, pure, and sweet, and one will avoid the result is a jingle-jangle." the accusation of "writing himself out." Compose for the pure love of it, and not because certain compositions must be unished at a certain time. By giving thought to these matters one may justly hope to become an acceptable composer. - William H.

AND MUSIC. Mr. William Archer, a Lon- tion."

don writer, had with W. S. Gilhert, Sir Arthur Sullivan's lihrettist, as set forth in the Pall Mall Magazine, will he of some interest.

Mr. Archer said: "Now, tell me-if you don't mind any of them come from Sullivan? I mean, did he not a good gospel for you, too? ever say to you: 'I have an idea for a song in something like this measure'-and hum a stave to you?"

To which Mr. Gilhert replied: "No, never. The verse always preceded the music, or even any hint of it. Sometimes-very rarely-Sullivan would say of some song I had given him: 'My dear fellow, I can't make anything of this'-and then I would rewrite it entirely, never tinker at it. But, of course, I don't mean to say that I 'invented' all the rhythms and stanzas in the operas. Often a rhythm would be suggested by some old tune or other of your capital of life. running in my head, and I would fit my words to it more or less exactly. When Sullivan knew I had done so, he would say: 'Don't tell me what the tune is, or I shan't he able to get it out of my head.' But once, I remember, I did tell him. There is a duet in 'The Yeomen of the Guard' heginning:

Thave a song to sing. Of Sing me your song, Of

It was suggested to me by an old chantey I used to hear the sailors on hoard my yacht singing in the 'dog-watch' on Saturday evenings, heginning:

'Come and I will sing you-What will you sing me? I will sing you one. O!

What is your one, O?' and so on. Well, when I gave Sullivan the words of the duet he found the utmost difficulty in setting it. He tried hard for a fortnight, hu- in vain. I offered to recast it in another mold, but he expressed himself so delighted with it in its then form that he was determined to work it out to a satisfactory issue. At last he came to me and aid: 'You often have some old air in your mind which prompts the meter of your songs; if anything of the kind prompted you in this case, hum it to me-it may help me.' Only a rash man ever asks me to hum, but the situation was desperate, and I did my hest to convey to him the air of the chantey that had suggested the song to me. I was so far successful that hefore I had hummed a dozen bars be exclaimed. 'That will do-I've got it!' And in an hour he produced the charm ing air as it appears in the opera."

And, in addition, Mr. Archer throws considerable light upon the subject as follows:

"An ordinary poet with no knowledge of what is required for music will invariably write in a style class, to give the palm in this respect to the vocalist. which is essentially antimusical. That is to say, his sentences, apart from their rhythm, will he too involved, and, if he be the slave of rhyme (and what so thoroughly wrapped up in self as to be oblivious to poet will consent to forego rhyme?), they will often the theories and learning of the rest of the world; be weak just where a climax is required. We may even to ideas pertaining to their own branch of the remark in passing that there is no test of weakness art. in a poem so searching as a musical setting. It emphasizes affectations, and exhibits far-fetched the ordeal quite unscathed. A composer requires a certain form. However varied the rhythms may be, they must be recurring. In a general way, though music demands a clearness of rhythm, a too insistent of the poem,-do what the composer will,-the of the subject.

one theme. By varying it, the well of inspiration rhythm of the poem, cuts through the music, and I have it in mind to mention four works that it

WHILE reading the Edinhurgh notes in the Novem-AS TO PATTI. ber issue of the Musical

Age, published in Glasgow, I noticed the following: "The first concert of the series was given on the 17th inst.; the program was an attractive one, including, APROPOS of the article as it did, the names of Madame Patti, Charles Sant-RHYTHM IN VERSE by Mr. Gardner, in this ley, and others. The Queen of Song was in magnifiissue, a conversation which cent voice and was accorded an enthusiastic recep-

Think of it, my young artist friends, and then read this which appeared in the November issue of London Music, and hear in mind, while reading it, that in all probability your grandparents attended -did you invent all the inexhaustible variety of Patti's concerts. Does it not partially explain why rhythms in your operas, or did the suggestion for she has been the idol of three generations, and is it

> PATTI'S GOSPEL OF HEALTH. The following is printed as the famous primadonna's code:

"To he healthy is the natural state, and disease is, in nine cases out of ten, our punishment for some

"Every time we are ill it is part of our remaining youth which we squander. Every recovery, whether from headache or pneumonia, is accomplished by the strenuous effort of vitality, and is therefore a waste

"Therefore, don't let yourself be ill. " "The best plan to avoid iliness is to live regularly, simply, with a frugality that stupid persons alone will deem painful or eccentric.

"Sleen eight hours in every twenty-four.

"Ventilate the rooms in which you work and sleep. Very few people, even among those who think they are well up in modern ideas, have any conception of what ventilation means. Even when my voice was the only thing I had in the world I slept with my windows wide open, summer and winter, and never caught cold in that way.

"Examine seriously into your list of social obligations, have the good sense to recognize that there is neither pleasure nor profit in most of what you regard as essential in that line, and simplify your social life-simplify it all you can.

"Complicated living breeds worry, and worry is the main enemy of health and happiness-the one fiendish microhe that does more to destroy the health and happiness of mankind than any other. "Make your home a pleasant place, cheerful, but

well within your means. "Drink nothing but water or milk-especially drink lots of water. You can never drink too much of it.

poison which does untold damage within you; that beer, wine, coffee, and tea are poisons, too. Shun all of them as you would diluted vitriol."

READING FOR VOCALISTS.

It is a disputable point as to who reads the least about his art,-the singer or the violinist; hut I am

I do not know hut singing might he called the ego-

And yet there is an attractive, though not large, literature on the subjects of vocal theory, technics, ideas in their native barrenness. Few poems, even and, lately, esthetics. It is true that much of the those that the world agrees are great, come through technical literature is more speculative than scientific; true that there is sometimes a tendency to drop from the region of ascertained fact into metaphysics, or into some "fad" theory; but that does not affect the more scientific works of theory or the more reliable meter is impossible for it. In that case the meter books that touch the historical or the esthetic side

of serious intentions; yet none of them is or has to do with any individual vocal "method," so called. A singer will generally acquire his method from his teachers; he will become enamored with the attractive and magnetic personality of one teacher and become wrapped up in the plan of work as exemplified by this one teacher, closing his eyes to the rest of the world, or he will study with several teachers and in his own work embody the best points he has obtained from all of them. Each plan has its partisans; per hans each has its good points.

At any rate, good vocalization cannot be taught from paper. The continual and daily criticisms of the righteous teacher availeth much, and always will. But there is a broad scope of vocal information and learning that may be had from hooks, and may be acquired in that way much quicker and with better authority than from the average teacher; in fact, some pretty good teachers of vocalization know little of the physiology of the voice, little of the history of song; and, outside of their pet repertoire of hallads. almost nothing of the criticism and esthetics of the song-literature.

The first work I would recommend is "Voice, Song, and Speech," by the eminent English specialists: Dr Lennox Browne and Emil Belinke. This is a work of some two hundred and fifty good-sized pages, well illustrated. It deals with the laws of sound as ap plied to the voice, the anatomy and physiology of the vocal organs, vocal hygiene, relations of throat and ear, the use and teachings of the laryngoscope, proper action and control of the vocal apparatus, vocal ail ments and defects; all these topics at length and with much thoroughness.

Some may regard such reading as dry. It is, if one is not interested in the subject; but I am recommend ing it to those who may be interested in understand ing the use and control of the vocal organs. It is a text-book, a work of reference, and is an authority that a teacher can fall back on with reliance; and as I said before, if one is at all interested in the subject it is very satisfactory reading, as the style is clear and not at all heavy.

The second book of my four is Louis C. Elson's "History of German Song." Mr. Elson is not only one of the pioneer writers of American musical litera ture, hut he has achieved a deserved popularity be cause of his happy combination of historic fact, pleas ing anecdote, and enjoyable phraseology. This work is one of his earlier ones, being dated 1888. For these years it has been the only work in this field perhaps because it occupied it so thoroughly. After disposing of the Minnesingers and Mastersingers and the Reformation period, the great German song-writers "On the other hand, remember that alcohol is a are taken up in biographical notice, with especial attention, of course, to their work in the field of song. Mr. Elson's work is hiographical more than critical and he does not intrude the personal equation into the matter to such an extent as does his successor in this field, Mr. Finck. As I again go over this work of Mr. Elson's, it seems to me that it has not been appreciated at its full value, even hy that portion of the musical public that reads musical literature. inclined, after a large acquaintance with the former Every serious student of song should give it an early

Number 3 on my list is "Songs and Song-Writers," tistical hranch of musical art, for many singers seem by Henry T. Finck, published last year. In the writing of this book Mr. Finck has done a real service to the lover of song. It is less historical than critical less theoretic than esthetic. He has taken as his field the whole song-world, and from it culls what he con siders the best, and presents them by name to his readers with his reasons for so grading them.

The tests he applies are his own; he has strong likes and dislikes; he hits straight from the shoulder. But he is so honest about it and his stroke shows so much strength and skill that we are inclined to get up and sbake hands with him. I would class this book as the most interesting that has been published in the interests of the art-song. In fact, it is the only one that has so confined itself to the critical field. Mr

THE ETUDE winch makes some statements that will be surprising other country. Persons have asked me at times why to the blind worshiper of anything to which is at- 1 did not add some ornamentation to please the pubtached a classic name. But the writer must be re- lic and the applause that would come from such difgarded as an exceedingly well-informed man on his ferent singing. But I would never consent to do that. abroad.

subject, and his opinions deserve the serious attention -Madame Sembrich. ACCORDING to recent ad-

as Juliet in Gounod's masterniece.

and respect of student-readers that they have received

from his fellows in literary and musical criticism.

While the hook is a guide to what is best in song, it

must not be sought by the student as a curriculum

of study; much that is excellent study-material and

thoroughly in place in the class-room or student-

size. It is a critical estimate with reasons, anecdotes,

and annotations, dealing only with the upper realms

of song, and necessary for the library of the advanced

student, the artist, and of him who would know the

And the vocalist should know something concern-

ing the history of the opera and the relative standing

of the composers and their works. There are a num-

her of histories of opera, small and large. It is not

my desire to recommend the most complete work as

to detailed historic information. There are reams of

fact that are simply so much lumber, uninteresting,

insignificant. Better than a larger volume unread

would be the "compendious sketch," as the author

calls it, "The Opera, Past and Present," recently from

the pen of W. F. Apthorp, the Boston critic. Mr.

Apthorp ranks with the most prominent half-dozen

of American musico-littérateurs, and he has given us

a most readable sketch of the development of the

opera. The literature of this subject is very much

larger than that on song in general; that concerning

the Wagnerian opera alone would make a good-sized

library. And so a work of two hundred and fift,

pages cannot be more than a ground-work, a basis for

further reading. But, as most singers do not do that

further reading, this attractive and reliable volume,

philosophic and pedagogic without heing unduly text-

hookish in flavor, is to be highly recommended. With

an interest awakened by such a hook as this, the

reader can well go to some of the more attractive and

those by Finck and Kobbé.

ON SINGING

MOZART.

less polemic works on the Wagnerian opera, such as

These four hooks should form hut the beginnings

of the singer's library. But these once read, the en-

joyment in good musical reading will have taken root

and will not he satisfied with less than a broader

course of musical reading. I have not pretended to

do the above works justice, only to have taken space

to recommend them. Once in the hands of the reader,

appeals as effectively as the brilliant hravura. So

the singer devoted to the art must be true to ideals

when Mozart's music is to be sung, whether or not

the public is to he interested as much as it would he

in other styles. Yet it is the most difficult music in

the world to sing. There are phrases in "Deh viene"

range of vocal music. But the public would rather

hear me sing "Ah, Non Giunge." I should rather

I appreciate as well as anyhody the thinness and

conventionality of the orchestration in the old Italian

opera. Sometimes when I hear that in my dressing-

room I cannot help smiling. But nothing else is so

suited to the voice as that music, and the decline in

singers to-day. None of them will learn coloratura

opportunity for them to make use of it on the stage.

It is not alone in this country that legato singing

makes less impression with the public than any other

kind. The same thing is true of Germany. In

Russia it is appreciated more highly than in any

most beautiful songs ever written.

Mozart must be its only

reward. There is no public

each one is capable of its own plea .- W. F. Gates.

hest in plusic, be he artist or amateur.

FROM VAUDEVILLE vices from Paris, a young TO GRAND OPERA. American girl is soon to be come famous as a grandopera singer. On the boards of the Grande Opera in recital can have no place in a book of this aim and the French capital she has already made her début

> The interesting point about this is that seven years ago this young girl was singing rag-time music and "coon-songs" in public with no apparent possibility of ever getting any higher. Very few of her friends knew that she had higher ambitions, for, unluckily, the majority of variety-theater "artists" seldom aim to reach beyond their positions.

> Very silently, but with iron determination, this particular singer made up her mind to hecome an artist in the full sense of the word. She was bound by circumstances to a world shunned by real music lovers, and her surroundings were against her. But because she had the true spirit to succeed she did succeed. In her own words she used "application," She was thoroughly in earnest. Because she must sing "You Con't Play in My Yard" to earn her salary she never, for an instance, lost sight of the fact that she could sing nobler and more legitimate music. Her plan was simple. She placed her ideal far above her present surroundings and then never lost sight of it. Now, after years of arduous toil and disappointments she has succeeded, and the world honors and respects her for the good fight.

> Her secret is open to anyone. She made up her mind to accomplish a certain amhition, and then worked unceasingly until she got it.-Theodore Steame

H. C. M. T .- It is not too OUESTIONS AND late for you to begin your work. Take it up seriously ANSWERS. and work systematically

you will be surprised at the result. Many singers have met with success who began much later in life.

E. G. M .-- l. Men's voices do not usually have a break. They are compelled to inaugurate a change in the point of delivery of their tones from B-natural or C in deep voices to E or E-flat in high voices. This change is strictly volitional in the earlier stages of

THE pleasure of singing 2. It can usually be accomplished by changing from the vowel sound of oo into o and ah, or into a, and ah, observing closely the model afforded by the oo in the world to which it sound and adhering to it on the more open vowels. One should not he too venturesome in training the mner male voice.

3. That depends on a few things: the brightness of the teacher, the receptivity of the pupil. The rest of the few can be imagined.

4. Yes, it is proper; because there have been and that are more difficult than anything in the whole are still such freaks of nature as male sopranos; hut, as legitimate art does not have to reckon with freaks, they are not classified in the books. sing Mozart always, but the public is not alwa s

5. The hest vocal teachers in Europe are to he interested. At a recent concert I gave as a final found in London, Paris, Florence, Milan, Berlin, Leipencore Mozart's "Das Veilchen," which is one of the "sic and Vienna.

W. B. K .- 1. The works you quote in which the word appears are not at hand. By pronouncing the word German, you will get, in its first syllable, the proper pronunciation for the first syllable of the word Jerusalem; the third syllable being the one with the least accent, the vowel could hardly be made popularity accounts for the small number of good prominent enough to carry a special vowel character. If it should occur on a sustained note, the a would singing hecause they feel that here will never be any he nearest correct.

2. Long sound of the e on second syllable of "Halleluish.

3. The Italian a (ah) on second syllable of the word Israel wherever it occurs, or however quickly.

E. M. K .- You should write to the publisher of THE ETUDE and ask him to order the studies for you; he will get them even if it he necessary to send

SUBSCRIBER.-There are no conditions or circumstances in the life of the student of singingwhether soprano, alto, tenor, or haritone-in which the act of lowering or depressing the larynx could be for a moment justified. A voice sometimes seems transiently improved by resorting to this unnatural trick, but a severe penalty in the way of weak muscles and the ultimate utter destruction of the vocal resonance, if not of the voice, is sure to follow. More voices have been wrecked hecause this alluring danger has been misunderstood by hoth teachers and pupils than can possibly be imagined.

M. B. K .- I advise you not to sing your chestvoice, or, as you call it, the "mannish" tone, above D below the first line and then only lightly. If those low tones are to be of any value to you, you should develop the middle voice, no matter how weak it is or how long it may take, until it hecomes strong enough, in a measure, to match in stress and quality the low notes. Do not follow any advice which urges you to carry your low notes up, and I also advise you most earnestly not to sing in any more choirs or choruses until your middle voice is strong enough, which will not he for two or three years vet.

#### PRIZE-ESSAY ANNOUNCEMENT.

FOR a number of years the Annual Prize-Essay Contest has been a feature of the work of THE ETUDE, hringing into notice writers hefore unknown to the musical public and affording a medium for the thinking teacher and musician to present to others the fruits of his own careful work and investigation. The element of competition has been a stimulus to all to prepare a careful, practical statement of their newest, authoritative ideas on music-teaching and study. Our aim, this year, is to create a special interest along the lines of discussion with which THE ETUDE is identified, and we invite all who have at heart the cause of a true music-education to send us their views on some subject of helpful, practical advantage to our readers.

For the hest three essays submitted according to the conditions below mentioned we will pay:

First	Priz	ze							 						 . 8	30.0	10
Secon	d P	riz	e						 							20.0	0
Third	Pri	ze							 			 				15.0	00
																_	_
		т	ot	a)								 			. 9	65.0	00

The contest is open to anyone. Essays should contain about from 1500 to 2000 words. They should be in the hands of the Editor not later than April 1st. They should he legible manuscript or type-written, not rolled, and the author's full name and address should he plainly written on the first and last sheets.

They should be educational in character; not on general subjects, but on a specific topic that can be clearly and practically discussed in the prescribed length. For example: Subjects such as The Influence, Power, Beauty, Ethical Value, Moral Value, etc., of Music; historical, hiographic, or scientific treatises are not in line with the needs of THE ETUDE; subjects such as How to Play the Piano, How to Teach, How to Teach the Beginner, Piano-Playing as an Art are too general, and cannot be discussed thoroughly enough and in detail, in the prescribed length, to be of real value; each of the subjects mentioned, however, contains a number of thoughts adapted for use in this contest. Without necessarily being technical or hased exclusively on technical questions, the essays should have a distinctly educational purpose. In rendering a decision the preference will be given to such essays.

Address all manuscripts to THE ETUDE Prize-Essay Contest, 1708 Chestnut Street, Philadelphia, Pa.

Fuller information can be secured by addressing the Editor of THE ETUDE.

# Student Life and Work.

"JUST A LITTLE" AND ART.

LISZT's manner of teachresembled the method employed hy painters in their classes for students. The master oversees the work

of the pupils, sometimes paints in their presence, corrects their work, and by both precept and example inculcates the principles of artistic work.

In a school of this kind a great painter one day corrected a study by a pupil. He touched it in several places and the picture that the moment before seemed dull and lifeless took on a new character. It came to life, as it were: breathed out that subtle something which is the vital quality of the art that holds. It now showed the master's hand,

"There, you have touched it just a little," said an other pupil, "and the whole thing is transformed." "Ah!" said the master, "art hegins where just a little hegins"

While Mozart was living in Vienna a young Englishman, Thomas Attwood, afterward organist of St. Paul's Cathedral, London, came to him for lessons in composition. He had previously spent some time in Italy under the instruction of masters there. One of the exercises to which Mozart set him was the composition of minuets arranged for string quartet. It was the good fortune of the present writer to see one of these exercises which had been corrected by Mozart. Attwood's melody was fairly good, but stiff. Mozart's artist touch was revealed in a change of note in several places, and the theme was transformed, taking on the grace and fluency which characterizes the music of the master. Attwood had harmonized it rather clumsily. Mozart put in a few rests, changed a few notes, and immediately the fascinating polyphony of his quartets reveals its presence. "Just a little!" but it marked the difference between mediocrity and ART.

The present-day student must not forget that the artist's work, whatever else it may contain, includes perfection of detail; and that it comes to him, not of itself, but for attention and seeking. The student has no right to be easily satisfied with his present attainments, with the way he plays any piece in his repertoire. If he aspire, be must work on every point, no matter how trivial it may seem. Everything must be studied and deserves to be studied, for everything may contribute to the perfection desired. Get your work to the point whereat you can add "just a little." That is your goal .- W. J. Baltzell.

SOME QUALITIES OF THE IDEAL STUDENT.

In music, as compared with kindred artistic pursuits and the various learned professions. what may he termed the truly ideal student seems to be more

of a rarity. The study of music seems not to be approached with the same seriousness of intention and concentration of effort as do the others. This is esnecially to be deplored, since, to attain an even approximate perfection of mastery in this art, one must devote a much longer period of time than is required in most other professions, and wait longer, perbaps, for commensurate, material reward for one's labors.

The ideal student must, first of all, possess that respect for his art and devotion to it which will compel the respect of others. It has not heen so many years since the musician was considered as little better than an upper servant, and his present position in society, side hy side with other representatives of learning, culture, and artistic accomplishments is not so secure that it may not be readily imperiled,

The ideal student must, of course, possess talent, and, hefore deciding upon making music his life-work, Chaucer.

he should carefully consider as to whether he really ing at Weimar somewhat bas talent and vocation for the art, at the same time seeking the advice of those most competent to judge. Many a good amateur has been spoiled in the making of a poor or mediocre professional.

Although, as proved by a number of conspicuous examples, an early start is not indispensable and a later one no irretrievable handicap to final mastery, the ideal student should nevertheless have made a reasonably early beginning.

The possession of talent is of little avail without industry, patience, and unremitting perseverance. The ideal students must possess and cultivate these characteristics to the utmost degree. Many otherwise promising students, talented, brilliant of intellect, physically endowed, have proved utter failures hy reason of lack of these three requisites, and have raised high hopes in their preceptors only to grievously disappoint them. In this connection the use of the rather trite aphorism, "no royal road to learning," may be

It is especially applicable to music-students at the present time, particularly in this country, where it seems necessary to do everything in a hurry and where, in response to the persistent demands of students, teaching materials have been curtailed and methods condensed almost beyond reason. Unquestionably music-teaching is better done, more logically planned, and more consistently carried out than ever before; consequently the student is spared much needless drudgery, and time is undoubtedly saved: nevertheless a word of warning as to undue precipitancy of both teacher and pupil may not come amiss. The ideal student assuredly will not seek the "roval road."

In all branches the tendency nowadays is to specialize; consequently the ideal student will select that department of music upon which he intends to devote his hest energies, but he should not do so to the exclusion of all other departments. For instance, the pianist should not be satisfied with mere technical fluency, even if it be accompanied by ample powers of expression and interpretation, but should also cultivate a knowledge of theoretical music, know something of vocal music, and play upon some orchestral instrument, if possible. A thorough knowledge of "Musical History and Esthetics" is indispensable.

In addition, the ideal student should acquire the best possible general education and cultivate a taste for good literature, especially poetry, and the fine arts. All personal eccentricities of dress and demeanor will, of course, he carefully avoided. The day of the long-haired, disheveled foreign "professor," generally of low extraction, unaccustomed to the usages of good society, and of more or less indifferent musical knowledge, is past. The ideal American musician of to-day is expected to be a gentleman of polished manners dignified deportment, and bigh musical and artistic

attainments We have set a high standard for our ideal musicstudent, but none too high if, from the ideal student. *

As a concrete expression, music is capable of only one quality,-intensity,-and through this element it finds its great emotional character. In this abstract quality of music it finds its greatest force as a sociological factor, for society is held together in sympathy more hy abstract ideas than by concrete details.-Louis Arthur Russell.

AND gladly wolce he lerne and gladly teche.-

HOW TO ASSIMILATE.

Tue student who sets him. self to work to sequire knowl. edge, and neglects to consider the question of how he is to

arrange and classify it for himself, so that it be at band when needed, and in orderly, compact, available form, is guilty of a misdemeanor which is exceedingly popular in all communities and is therefore regarded with exceeding lenience by their members; he is simply wasting time.

He is not usually aware of it in the student-days. but there are two ways of wasting the time which is set apart for education: one is to neglect to consider the question of assimilation (in which case his study becomes of no practical use to him) and the other is to spend the time in idleness. As to this latter, be is, of course, instantly ready to salve his conscience. He indignantly points out, to himself and to those who may presume to think that he probably is like other people, that be has hardly known what it was to rest for the past three months; week after week has gone hy and found him eagerly occupied with work in some form or other; if a man or woman can study eight or ten hours a day and then at the end he accused of idleness it is evident that some radical revision of the moral law has occurred and righteousness and justice have taken upon themselves new-fangled meanings.

ONE MAY WORK AND YET BE IDLE.

And yet a man can work all day and nevertheless be idle: for idleness has other phases than sitting on a veranda-chair or lying on the grass on a sunny morning. He can work,-that is to say, he husily occu--yet perbaps wasting his energies on something which is keeping him from devoting his attention to the main thing. That is usually a task from which he shrinks hecause of its difficulty: it would cost bim at least an effort of nerve to begin to do it, and nerve is exactly what we all hesitate to do anything but abuse until we learn that only by using it can something he achieved. If he be a painter, he can always find some side-track on which to he husy; he has to huv a larger easel, or better colors, or different paper and canvas for this great idea that is to come, instead of setting himself down to do it with the mate rial that was lying to his band. "No day without a line" is the old maxin of the Latins; one sheet of paper or piece of canvas covered with attempts is better than a dozen intended masterpieces. One bour devoted to the removal of a known fault in music is hetter than a day spent in doing things in the

#### How to PROMOTE ASSIMILATION.

If he ask the question how the knowledge he bas acquired is best to be assimilated, how he is so to work it into himself as to be able to make use of it at any moment, the ohvious answer suggests itself that assimilation is not a thing which he is able to control. He can only place himself in a position that makes it possible; for it is a suhtle, silent process that goes on if he allow it to do so, hut not unless.

This it unfortunately is which his very eagerness prevents him from considering, or which is made impossible, at least difficult, in other ways. If he be not himself eager he is liable to he endowed with anxious parents who mistake severity for kindness; be must work, work; more especially is it desirable that he undergo the discipline of working in is to be developed the ideal musician.—Presson Ware directions that are uncongenial to him; youth is the time when the seed is sown: we must be active so long as the day allows. He is thus urged on to fresh acquirement. If the parents are not behind him he has the plodders among bis colleagues as example. In nine cases out of ten he is apt to meet with a teacher who judges of progress hy the time expended, who with the best intentions strives to stimulate his energy, not perhaps ignorant, but very frequently forgetful of the proverbial effect of all work on Master Jack and not an hour of play.

The sad effects of this are to be seen in every town: if a city have a reputation for culture, there it is sure to be. Pupils eagerly pay for lessons, or their parents do it for them, but they would be more than likely to consider the money wasted if the teacher were to suggest some day that he and they instead should spend the afternoon in roaming through the woods. And yet if he were capable at all, of any real use as teacher, he could often be of greater service in the one way than the other; for play is not one whit less important than work, and few can do it well: moreover the jaded student, not to speak of the iaded master, cannot play alone; if he be left to do so he would be as apt as not to return to his task again.

And so assimilation is prevented. If we give way to our national curse, the "quick lunch," or were to do nothing but eat all day, our digestive organs would soon begin to let us know that they felt called upon to disapprove; if we neglect the warning, the food that we take is doing us infinitely more harm than good, the time that has been spent in taking it bas been more than wasted.

Were we compelled to pay the cat a few dollars for an hour's instruction we probably should give attention to her, and there we have an object-lesson of the finest; but unfortunately it is to be had for nothing, and so we do not respect it. To be as active as she when occasion requires and as absolutely passive when at rest is the ideal condition. She never suffers from nervous prostration, and yet she can earn her living, if need be, better than we. But her instinct tells her that assimilation is necessary, tells her also that all she can do is to give it time and rest.

Neither her nor any other active mind is idle when it is apparently doing nothing .- Wardle Crescent.

On clear days the captain of an occan-going vessel "takes an observation" to determine the position of his vessel and

the course he must steer to reach his haven. At this time, the heginning of a New Year, it is in order for the student of music to take an observation that he may know where be is in his work, what he bas to do to make progress, how he must direct his work that he may reach his end, a true, all-round musicianship, and a heart refined and purified by virtue of his

The student can look back over the past year, call to mind with what energy and amhition he worked, wherein he was slack, wherein he lowered his ideals through pressure of other circumstances, wherein he was content with less than the most thorough work, wherein he allowed certain things to go by during the lesson-period without seeking a full explanation from an hour, or working yourself into a state of "nerves" the teacher, and particularly whether he made his work tell on himself to the extent he should have.

The important thing to-day is that a young man become strong, in every way possible, for the work be bas chosen. The music student, particularly the one who looks forward to the music profession, must get out of his music-study the development of moral, intellectual, and artistic fiher that shall make him a strong man in his profession, not merely a skilful player, a pleasing singer, a popular composer, a suc- apply your text-book as diligently as you would cessful teacher. Those things are good, hut they are not enough. First, strength of moral, intellectual, and many needless difficulties and many unhappy hours. artistic character as an aim; the other things will

This is an aim, and a fitting aim for the amhitious student to keep hefore him this year. He must resolutely set himself to draw from his work those principles of conduct that shall make him able to win heen called effeminate. It is for the members of the to rock hottom and build up a superstructure of proall. The music-student of to-day is the saving force of the future. He has a clear duty to make bimself strong to the fullest meaning of the word .- W. J.



TO THE BEGINNERS IN HARMONY.

STUDYING harmony means gaining a working knowledge of the materials used in making music. It does not necessitate a gift for composition; it does not require that you have even so much as a desire to write music; hut, as you who play use exactly the same materials as he who writes music, you should have a thorough knowledge of these materials; and this knowledge it is possible for you to obtain without any great amount of trouble. The conservatories of music the country over are filled, for the most part, with girls of but a fair musical ability and an ordinary amount of intellect; and these girls complete the course in barmony without any very severe mental throes, or nervous prostration, or any of the other evils popularly supposed to go with this study. So also may you, if you go ahout it in a sane and sensible way, and resolve with the heginning of the New Year to follow two bits of advice: one ahout your text-hook, the other about your teacher. First ahout your text-hook. It

is very natural, when a girl does not "get on," to say: "Well, I don't like this text-book anyway; I don't think it is a good one." Any standard text-hook is a good one, and contains all that you need to learn of harmony; and it is certain that your teacher will have you use only the hest obtainable, as it is to his own interest to work with the one which hest supplements bis teaching.

I have found the real trouble to lie in the way in The use of the which you use your texttext-book. hook. In harmony you are

not through with a chapter when you have studied it once thoroughly. Each new lesson is for the application of a new principle, but there must come into every lesson those principles which you have passed, so that barmony means a constant turning back, a constant looking at old lessons with new lights upon it; a conning over of these principles so many times that they will eventually become a part of your suhconscious hrain. But this will not he for a long time, and, in the meanwhile, when you come to a hard place, instead of sitting and ruminating over it for trying to evolve something out of your own consciousness, turn immediately to your text-hook. There you will find a way out of your difficulty; there is a way out of every harmonic difficulty, hut this way is in your text-hook, and not in your brain. Remember that nothing original or creative is expected of you, that your whole task is to apply the principles of your texthook. If you make this your rule, to study and your cook-book, you will in this way rid yourself of

This is rather a delicate subject The Teacher. to broach, hut hecause it is very

important with whom you elect to study harmony, hecause there are many more poor harmony teachers than there are poor harmony text-hooks, and because success through his personality. Music-study has a teacher is largely responsible for the aspect a study takes on to a pupil, I venture to speak of it. A profession to disprove it. The opening years of the girl is as apt to blame her teacher if she does not new century are fitting years for everyone to get down get on, as her text-book. When there is something wrong we feel it necessary to place the hlame, and fessional life and character such as shall be able to it is not in human nature that we hring it home to stand the period of storm and stress that comes to ourselves. However, the trouble may not be with ignorant, but there are two ways hy which you may he able to gauge your harmony teacher's skill.

Teaching principles, not rules.

In the first place, if your teacher gives you rules to learn "by heart," at the same time load-

Another way in which a

ing you down with exceptions to these rules, and, when you bring your examples for inspection, will say when you have followed a rule: "It would bave been better to use an exception here," or, if you use an exception, "You should have followed the rule there," until you feel yourself dizzily see-sawing between these unstable rules and their worse exceptions, then you have not got a good teacher. A good teacher realizes that the principles of barmony must be learned first and foremost, and that it is not for you to have anything to do with the exceptions to these principles until you know the principles themselves so well as to be able to see for yourself the advantage of taking exception to them. If your teacher impresses this fact upon you and makes the important point of each lesson the care with which you have applied the rule it designs to illustrate, then you have a good teacher, and one capable of carrying you trustily over the road.

teacher shows his ability or Correction of lack of ability is in the way Exercises. in which he corrects your exercises. A good teacher corrects them at his desk,

a poor teacher at the piano. A good teacher is concerned with what you alone have written; a poor teacher corrects from a model and is concerned chiefly with how near you have chanced to come to his working out. If your teacher sits down with you at his desk and makes parallel octaves and fifths, augmented seconds and "seventh ups" stick right up from your page, and then shows you how you might have avoided these errors by applying your text-hook, you are going to he much more impressed than if he were to try it over at the piano, hecause to the untrained or partly trained ear parallels and ascending sevenths and so forth sound very nice; and if they do, then it is difficult to see why they are wrong. In the heginnings of harmony how your examples sound has little or nothing to do with the matter. It is always how intelligently you learn and apply your rules. You are going to make mistakes, of course; it is by our mistakes that we learn, hut, given a warm and ever-constant devotion to your text-hook, and a good teacher, you will certainly never enter the slough of despond, but will rather look upon harmony as a study which is interesting for the very reason that it calls into play your utmost mental powers, and hecause there is a joy in conquering which makes us tender to that which we have conquered in proportion to the difficulty experienced in doing so.

I have said nothing as to the advantages of studying Advantages of harmony study. harmony. That has been told you often enough through the

pages of THE ETUDE; hut I would like to impress upon you that harmony may he a pleasure along with heing a duty and in ho way more than in the new light which it gives you upon the great works of the masters of music. Do you remember how, in Edmund Rostand's classic "L'Aiglon," the son of Napoleon, hy means of his chart and his wooden soldiers, follows in imagination and with the most ardent enthusiasm his great father through the magnificent series of battles he had won, and, by these simple means saw a whole continent as a field of war, learned his father's tactics and maneuvers, and applauded his victories? So may we humble ones, hy means of harmony, enjoy the wonderful workings of the masters. There is nothing in their compositions you may not understand. They knew no more of the six-four chord or of the progressions of the dominant seventh than you may know, and you may follow them in their splendid usage and manipulation of you. It is very difficult to judge the ability of a our musical materials with as exquisite a pleasure as person to teach a study of which we ourselves are one feels in following Walter Pater through the delicious essays he has wrought out of our common place language.

# Organ and Choir.

#### Edited by EVERETT E. TRUETTE.

FIT FARRICANDO beginning of the year 1902.

Some organists grumble that their preludes are not "poetic combinations." Are they sure that they have studied their own instruments sufficiently to discover the "beautiful effects" which are present? Still and out at the other. others, and their name is legion, sneer at the existing stock of organ-music, saying that there are only about half a dozen interesting compositions in the they have given sufficient time in preparing their preand artistically perfect?

Fit fabricando faber-"practice makes perfect." Sunday services, and, of course, cannot give an artistic rendering of their selections. They are dissatisfied with the result, and with a guilty conscience they know that no one enjoyed it.

Now, if these organists would select their music for each Sunday on Monday, instead of Saturday night or Sunday morning, and prepare it by practicing it a reasonable amount of time, according to the difficulties, the organists would find that the more artistic performance of the music would give them a personal satisfaction, which would soon be

"ORGANIST and Choir-CHOIRMASTERING

the plain meaning of the last word in it, nor made matter to do so; but it is absolutely necessary for any real progress in the mastery aforesaid. We the leader to get new ideas and higher ideals from speak of this one or that as master of the piano, time to time. He never will wince sufficiently at cerorgan, violin, or what not; but few can we, even in tain faults until he has heard them at another's the license of every-day language, denominate masters of choirs, apart from the mere title to the sity for hringing his own singers up to a certain office. And yet a choir must be mastered just as an standard until he has listened to a choir which has instrument, if the church-service is to be worthy or even tolerable. The choir must aim to carry out and in question is always the one just above the the ideas of one man, not strive to put in practice the opinions of every individual in it nor drift on in an aimless, purposeless way.

The first necessity, consequently, is that the master have an idea to carry out. The leader should never attempt to teach a new composition to his chorus until he has formed a definite conception of every effect he wishes to bring out. General effects are not what I mean, but particular effects: consideranthem or canticle should be so marked that he is sure to be absolutely uniform in his criticisms. I mean to say, his criticism of a particular passage must be taught that the choirmaster is not given precedence. I have never seen a good organist yet (King's Chapel) in this town, on the same terms and

WE know of no more fit- to random fault-finding for the mere sake of having ting motto than the above something to say, but that he has a determined aim to offer to organists at the and means to realize it. Once let them learn this lesson and half the hattle is won. But how many conductors are like the little crooked pig with a appreciated. Are they sure that the preludes are crooked little gait going down a crooked little lane! well prepared and well played? Some complain that They suggest this thing at one rehearsal, that at there are no "beautiful effects" in their organs, while another; and, when the public performance comes, the one in the church across the common is full of attempt to give vet a third rendering of the composition. If the singers do not look for any method in your madness, what you say goes in at one ear

The confidence of the singers must be won. They are asked to lay aside their individual opinions and follow the conceptions of another. I never saw a whole catalogue of organ-music. Are they sure that choir that would do this until they had learned from experience that the choirmaster had always an idea ludes ato to become thoroughly familiar with the and that in the and it was certain to turn out better beauties of the composition which they are about to than theirs. When they grow eager to catch the play, so as to present it in a manner both technically drift of criticism the church-service improves in a Service in the church-service in the church-ser wonderful way

But it is not enough to have good and definite ideas We fear that the reason why so many organists of interpretation. They must be broad enough to are dissatisfied with their lot in the musical world is fit the circumstances of the case, and there must not that each week they devote the smallest amount of be too many of them clamoring for attention at one time possible to the preparation of their music for and the same time. Broad enough to suit the occasion! A hody of singers which has not learned such simple virtues as prompt attack and plain enunciation cannot he expected to accomplish the subtle shading of power or tempo which marks the performance of a choir of highly-trained musicians. Let them take one step at a time. I have always found it a good plan to make a note of the worst features of each service, and then put forth special effort to correct that particular defect during the following

Too seldom do choirmasters hear their choirs as contagious in the congregation. Fit fabricando faber. others hear them. They shut their ears to mistakes and complacently "preside at the organ," Sunday after Sunday, while a general stagnation reigns over master" is the title, proud all the musical activity of the church. Another or otherwise, of many a thing. They too seldom hear other and better choirs young musician who has never stopped to think of than their own. No doubt it is often a difficult service; nor will be sufficiently appreciate the neces been raised to the standard in question. This stand present grade of his own choir

It is a great advantage to a choirmaster if he is so excellent an organist that his musicianship in that direction commands the respect and admiration of his singers. It will lend great weight to his opinions, More important still, he must be a good vocal teacher. In almost every church there are many good voices which need only the efforts of a genuine voice-huilder to be of great value in the services. I ing matters in the minutest detail. His copy of the am strongly in favor of home-made choirs myself, and consider a knowledge of the human voice absolutely essential to the successful choirmaster. If necessary, let an assistant organist and choirmaster should always aim at the same end; if it is a he engaged to play the voluntaries. The choirmaster pianissimo passage which he has decided should be must be a vocal teacher. It is much hetter to do sung in strict tempo, let him see to it that it is as suggested above than to give one man the posisung—in strict tempo. Patience and perseverance tion of organist and another the position of choir a soher person that can play skilfully thereon with will overcome any tendency to drag. The chorus master, and leave them to fight an endless battle of

who was willing to play under the authority of a man not an instrumentalist. The one at the head of the music of a church, therefore, must be a versatile individual rather than a virtuoso. Tact, judgment, good manners, these are the chief arrows in his quiver. Personally, I do not envy him the task which is usually set before his. I fancy it is because I have myself too often been "it," to use a slang phrase. He often has to make bricks without straw; but if he succeeds I believe he is not without his reward.-Harney Wickham.

THE BRATTLE

ONE of the most distress ing things in the world is an old organ; its only rival a poor new one. In the

former case the degree of its age may be a means of grace, if one is inclined to overlook its tone-qualities, To be first in anything is an excellence in itself, however, outside of musical considerations, and with that warrant is here presented a sketch of the famous



"Brattle Organ," the first pipe-organ in this country, now and for many years the property of St. John's Church, Portsmouth, N. H., and now in use in St. John's Chapel on State Street, in that city. It hoasts the name "Brattle" from having heen the property of Thomas Brattle, a Boston merchant, born September 5, 1657, who graduated from Harvard College in 1676, in a class of three, and was also treasurer of the college from 1693 to 1713. He died in Boston May 18, 1713.

The late General H. K. Oliver informed the writer that Mr. Brattle was an amateur musician, and imported this instrument from England. In his will, prohated May 23, 1713, he bequeathed this organ, "given and devoted to the praise and glory of God in said Church (Brattle Street), if they shall accept thereof; and within a year after my decease procure a loud noise; otherwise to the Church of England conditions; and on their non-acceptance or discon- dividing at tenor g. The Principal, a modern additinuance to use it as before, I give the same to my tion, is wood, forty-nine pipes; the Dulciana has nephew, William Brattle."

Brattle-Street Church voted, July 24, 1713, "that they did not think it proper to use said organ in the nublic worship of God"; but in 1790 an organ was imported from England for the use of that body, in a limited way. The earlier instrument was formally accepted by King's Chapel, and in 1714 Mr. Edward Enstone came from England as organist at a salary of thirty pounds a year. The Brattle Organ is declared. in the Rev. Mr. Foote's "Annals of King's Chapel," to he "the first which ever pealed to the praise of God in this country,"

Records of King's Chapel state that "At a meeting of the Gentlem of the Church, this 3d day of August, 1713, Referring to the Orgains Giveing them by Thomas Brattle, Esq., Decsd-Voted that the Orgins be Accepted by the Church." February, 1714, Voted -"that the Church wardens write to Col. Redknap and desire him to go to Mr. Edward Enstone, who and is variously known as Samuel, David, Orpheus, lives next door to Mr. Masters on Tower Hill, and and Pan; while one individual ventures this sugdiscourse him on his inclination and Ability to come over and be the Organist at thirty p'nds per annum, this money,-which, with other advantages as to Dancing, Musick, etc., will, we doubt not, be sufficient encouragement. Voted-that the Organ be forthwith

The instrument had remained in the chapel tower for seven months. When at length it was set up, it was used until 1756, a period of forty-three years. Having procured a new organ in England, the Brattle Organ was sold in that year to St. Paul's Church, Newhuryport, Mass., where it was in use until 1836. It was then purchased by St. John's Church, Portsmouth, N. H., for the sum of \$450. The records of St. John's Church are silent upon the subject of the disposition of this organ; but for many years it has occupied a position in the chapel on State Street, near the chancel

It is a modest affair, apparently unconscious of the possible fact that its keys have been pressed by the pudgy fingers of George II, Rex; that it is contemporaneous with the famous battles of the Duke of Marlhorough and "our good Prince Eugene," at Ramillies, Blenheim, Malplaquet, Dettingen, Fontenoy, Culloden, and Quebec; that it has sung Te Deum with the success of England's arms, or Dies Iræ with her reverses. The case is of light-red Honduras mahogany, and evidently is not identical with the original structure. The front measures four feet, five inches; eight to nine in height; and from front to rear is two feet, seven inches. An overhanging cornice is supported at either corner in front on a round, venecred pillar, resting upon a square-paneled pedestal, reaching to the base. Within three arches ahove the keys are seventeen Quaker pipes, gilded. The keyboard slides in out of sight when not in use, and is covered by a fall. On either side of the keyboard are three registers: Dulciana, Principal, and Stopped Diapason; and Fifteenth Trehle, Fifteenth Bass, and Sesquialtera Bass. What a gorgeous imagination must have conceived so happy a specification!

Wind-chest, slides, valves, top-hoards, rack-hoards and rack-hoard pins are of English oak, a hint of value to the modern builder, so far as it relates to the chest, who desires a safeguard against the most serious and exasperating "cipher" known to the craft During a period of thirty years this chest has stood intact, and the same may be said of the oaken chest in the Elliot organ in St. John's Church, built in 1807. In hoth organs the partitions are as tight as when first put in. The keyhoard trimmings are one. of rosewood. On the key-frame, heneath the keys, is written in pencil: "Mr. Edwards, Portland, Me." There lived formerly in that city an organ-builder, who may have repaired the instrument. There is also the address of an organ-key maker in Limington,

The manual contains fifty-one keys, from CC to d1; the wind-chest, however, is hored for only fortynine pipes, two keys, CC-sharp and da heing stationary. The Stopped Diapason is of wood throughout, Magazine.

thirty-one, and is metal. It is not an original production, and occupies a set of holes in the front of the chest, formerly belonging to the Sesquialtera, the remainder being stopped. The Stopped Diapason and Fifteenth are genuine originals, the plugs of the former being perforate. Upon one of the larger pipes of the Fifteenth is the name, "Joseph G. Pike, 1831"; and again "E. B. Morss, 1831." The latter suggests some relative of the Rev. Dr. Morss, sometime rector of St. Paul's, Newburyport, whose son Richard was a most excellent amateur organ-builder. A single feeder supplies the bellows, which may be blown by the familiar foot pedal in front, or hy an assistant at

The accompanying picture is a most excellent representation of the organ, mixed colors from the chapel-windows preventing a perfectly clear production. The cherub perched upon the top is an orphan, gestion, "Go Lyre." He is regarded as a high churchman, and, judging his instrument in relation to the organ below, his harp may be said to be very much above concert-pitch. The two instruments are never used together, however.

Musically, the Brattle Organ does not commend itself. As a memory of ancient days it imposes upon the uncritical ear with impunity; while to otherwisehalanced senses it is responsible for many emotions far from devotional; which shows that it is folly to he wise. But how can one help it?

in touch with other branches BREADTH. of the art of music they cannot know what is due to their own position. If a man does not understand some of the ohligations of style in other branches of his art he can never distinguish that which is an obligation to his own.

One may say that among the tests of the highest perception in art is the perception of the distinctions of style; and unless a man realizes what are the characteristics of the different styles of different branches of art,-operatic, symphonic, quartet style, and so on,-how do you suppose he is to keep from wandering off into strange forms of expression which do not belong to his province, and making his particular treatment of the branch he follows a hybrid, unworthy of the responsible position he occupies in the world of art?

And not only so, but the man who lives in his own little corner and is content to go on pursuing his art just in the little range which is connected with his duties soon finds that he is living in a back street, and if other branches of art are going ahead, as the other hranches undoubtedly are, we should say, it would be a very piteous situation if the organist, not being in sympathy with other branches and other developments, were to fall behind that pre-eminent position which he has always held. - Sir Hubert Parry.

An organist can never ORGANISTS' lift himself up hy pulling his rival down. He must PHILOSOPHY. rise above the rival. It is much easier to obtain a complimentary press-

notice than to deserve it. The fact that the organist in the church on the next street is a poor one does not make you a good

It is a simple matter to recover from another organist's fiasco.

The fundamental test of an organist's ability is not where or with whom he has studied, hut how well he can play.

Operatic airs are not confined to the stage. They are sometimes put on by the volunteer church-choir. Practical notation is the ability to turn musical notes into bank notes .- New England Conservatory

MIXTURES.

A school of church-music has been established by the Chicago Theological Semi-

nary which promises to be of great value to both young clergymen and organists. The subjects to be studied are: "Hymnology and Liturgies, or the Conduct of Public Worship"; "Analysis of Hymn-Tunes and Anthems"; "Choir-Practice"; "History of Church-Music"; "Ear-Training"; private lessons in the theory of music, organ, and piano will be ar-

Mr. William Churchill Hammond's organ-recital at the Second Congregational Church, Holyoke, Mass., for this, his seventeenth, season have been of the usual interest. The program for November 27th, which was his three hundred and nineteenth recital, contained Bach's "Prelude in B-minor," Buxtehude's "Fugue in C." Rheinberger's "Fifth Sonata," and the "Toccata" from Widor's "Fifth Symphony."

Mr. Hammond gave the first of a series of six organ-recitals at Mount Holyoke College on November 8th. The principal work was a "Sonata in the Style of Handel," by Wolstenholme.

> There was an organist of Missouri Whose teacher got into a fury Because he preferred, Of all music he'd heard, R. Wagner's "Tannhaüser" potpourri.

Mr. Carl G. Schmidt gave the fourth organ-recital of his regular series in St. Paul's M. E. Church, New York, December 3d, playing, among other composi-If organists do not keep tions, Guilmant's "First Sonata" and the "Fantasia and Fugue in G-minor" of Bach.

> It is rumored that Mr. E. H. Lemare, of London, has been engaged to succeed Mr. Frederic Archer as organist of Carnegie Hall, Pittshurgh, Pa.

> Can a church music-committee he said to change its principles when it discharges the deepest singer of the choir? It certainly makes an entire change of

> A series of monthly "Interpretative Organ Recitals" is being given at Carpenter Chapel of the Chicago Theological Seminary which will last into the month of May. Among the organists who are to be heard are Dr. Louis Falk, Mr. George W. Andrews, Mr. Walter Spry, Mr. Francis Hemington, Mr. Wilhelm Middelschulte, Mr. John Winter Thompson, and Mr. Harrison M. Wild.

Mr. George A. Thompson, who has been organist of the Melrose (Mass.) Congregational Church for twenty-five years, was recently given a testimonial concert and reception at the church.

Mrs. Mixemup heard the great Music Hall Organ when she visited the city, and determined to astonish the village organist with her knowledge. Last Sunday she said to him after the postlude: "You haven't enough bourbon in your bass, and you really ought to use more vox populi in your softer passages."-Ex.

Among the composers of church-music the names of the following women hold a prominent place: Mrs. H. H. A. Beach, Miss Kate Llewellyn, Miss Edith Rowena Noyes, Miss Fannie M. Spencer, Miss Gertrude Stillman, Miss Elizabeth Flower, Miss Faustina

An organ with three manuals, thirty-five speaking stops, and nine pedal movements is being huilt for the exposition at Charleston, S. C., by M. P. Möller, of Hagerstown, Md.

"So Jack is married, eh? Do you think he'll get along well with his wife?"

"I am quite sure he will. They sang in the same choir for two years without quarreling."-Chatter.

# COMANS MUSIG

Edited by FANNY MORRIS SMITH.

HOW TO MAKE UP bridge City, Indiana, have A FRESH YEAR written us for a scheme of club-work which shall be new, of debate. OF CLUB-WORK. interesting, attractive to ama-

teurs, and afford variety to a mixed society of singers and pianists. This subject, which seems so simple on the surface, is, in reality, extremely difficult, because each club is collectively a personality, and as such differs from all others. What would suit one would not do at all for another. The idea has, however, suggested itself to the writer during the past two years that many clubs would thrive better if they were guided in their work, not by a program of study merely, but by some work which, though not a textbook, might in a certain way suggest the contents of the program of each meeting. This idea has been confirmed by the success of the Derthick Societies. all organized upon the plan of studying outlines made by Mr. Derthick and analyzed by him on certain definite lines.

The idea which the writer now suggests with some diffidence is not on the lines of the Derthick Societies, but will, she believes, prove helpful,

The music of to-day is the music of the romantic ently-of religion and even political life. This must be so, because all the phases of human activity enumerated depend directly upon the religious life. It is impossible to understand the music of any given generation without becoming acquainted with its religious philosophy, not its creeds, but the color of the religious thought which prevades all its creeds.

This fact has become increasingly evident as the great literary work, with which the writer has had the honor to be associated with Mr. Paderewski, has progressed; in fact, the musical club-the musical amateurs of our country in their organized musical life-was constantly before our vision as the plan unfolded. For this work is, in fact, a composite picture of the romantic epoch of music painted by the men who have been themselves an integral part of it. Thus it contains for the purposes of club-study just. that critical summing up of the situation which no amateur has the personal experience to offer.

My plan would be to make this work a ground-plan of study; its twenty volumes, dealing with one or at most two composers each, should be made a startingpoint for the work of the club, the lines which it suggests being worked out. Used in this way, the work would offer a course covering two seasons Properly studied, it would form a guide to the inner life of the musical world of the last one hundred and fifty years.

My plan would be to take the composers included in this work one at a time. The work should be given out to several members, one of whom would study the political conditions which inflames his imagination; another the pictures which were produced by his friends and contemporaries: a third would form a picture of the social and religious ideas that moved the society in which he lived; a fourth would glance at the poetry of his country and comnanions: a fifth would extract from contemporary literature an idea of the state of public manners. The great books of his time should he ascertained, and the great inventions enumerated.

As it would be a season's work to write these papers, the composers could be studied in groups, Schumann, Mendelssohn, and Brahms falling into one group, while Liszt, Chopin, Gounod, and Meyerbeer

THE Appean Club, of Cam- are most conveniently studied in another. The club should read either separately or collectively the articles of the text-book, and make them the foundation

The writer of the article should furnish part of the musical side of the program as well as the composer of whom he writes, for the evident reason that his own genius must necessarily color his estimate of his subject. This also offers opportunity for an acceptable variety. Chorus, vocal music, transcriptions, and pianoforte-scores should be freely drawn upon. Le Pianist Chanteur, a long set of transcriptions by Georges Bizet, the composer of "Carmen," offers an excellent series of French transcriptions. There is also a collection of excerpts from the best French scores which will greatly help out a critical study of opera-composers. It offers nothing but the melodies; but the best have been selected.

The work which I suggest contains many pictures which illustrate the subjects discussed; but the catalogues of Soule, photographs; Hanfstaengl, photographs and photogravures; Braun et Cie., photographs; and Frederick Keppel, engravings, will furnish much interesting matter illuminating the art-life of the period. If the catalogues of these and other enoch of music, literature, art, and-I speak rever- art-houses are obtained, orders may be placed through the publisher of THE ETUDE.

Besides the biography, clubs largely composed of pianists can find a winter of profit in the mutual study of the music-lessons. While they do not advocate any method or system, the ideas freely expressed by the first specialists of the day are worth careful consideration coming as they do, as a sort of postgraduate course rather than a methodical curriculum. The Brahms technic is worthy the attention of any virtuoso, while the ideas of Raif and Professor Smith belong to the first principles of self-criticism. A year of experiment upon the ideas advanced would be worth while for any club.

Finally the club which has its program made will find much of the music in this work in its list of pieces. To such a club the phrasing will well repay close study. It will certainly put much which has heretofore been obscure in an entirely new light.

THE musical compositions WOMAN'S MUSICAL by women which were heard COMPOSITIONS. at the Manuscript Society, in New York City, Wednesday

evening, November 20th (the occasion was devoted to their compositions), were not selected with the care that was desirable, and were, in consequence, severely criticised. But after attending the meeting I could not fail to see the triumph which it, as a whole, recorded for the first American woman who came forward to advance the status of women as composers.

For ten years I have watched the progress of the idea that women, if only they were as carefully trained, would write as well as men. Several years ago Mrs. Theodore Sutro selected the topic "Woman's Work as Composers" for a paper which she read before the Clef Club of New York, a society composed of the organists of the different New York churches and other distinguished musicians. At the close of the evening the club requested the favor of publishing the article.

Woman's Work in Music, and sent this library, consisting of 1400 compositions and 83 books, to the type, numerals are still frequently used. Thus the Atlanta Exposition in 1893. This was the first library outside-page might read.

of the kind ever gotten together in the world. For it Mrs. Sutro received a diploma of honor. In an article in the Mail and Express under date of October 24, 1895, the subject was summed up as follows:

"The remarkable energy of Mrs. Florence Clinton Sutro, chairman of the Woman's Committee on Music and Law for the World's Fair at Atlanta, cannot be too much commended. She collected the compositions of every woman musician of note in the country and gathered together an excellent exhibit of woman's work in law. By setting forth the practical development of woman's work in these fields she has accomplished much for her sex which no amount of speechmaking or club-making could do."

Mrs. Sutro then formed a woman's department of the M. T. N. A., and had upon her committees nearly all the ladies whose compositions were heard Wednesday night at the Manuscript Society, Later she organized and founded entirely at her own expense, and was the first president of, the combination of all the woman's musical clubs and societies in the United States, which is incorporated under the laws of Illinois as the "National Federation of Woman's Musical Clubs and Societies."

The first musical magazine to have a special de partment for women was THE ETUDE, the woman's pages of which were offered Mrs. Sutro by Mr. Presser in the first instance. At the time when Mrs. Sutro was awarded a gold medal for her exhibit of woman's work in Atlanta not a single musical journal in the country had a page devoted to women.

THERE is no detail of the A LITTLE TALK preparation of any formal ABOUT PROGRAMS, Social function proper to club life that offers an oppor-

tunity for the display of nice taste in a greater degree than that of program making. I do not allude to the contents of the program, but to the printed announcement of the order of exercises. From the ill-considered and slovenly hand-bill of the job printer it may be brought to an artistic object which not only discloses the individual taste of its maker, but sets the key of the evening's enjoyment. There is no depart ment of printing so free, so flexible, and so full of possibilities as this; and did one but know it the post of program-maker should be among the most coveted of the honorary offices of the musical society. Nothing is more eloquent of culture than the program; one glance at the specimens which accumulate on the editor's desk suffices to fix the status of the societies from which they emanate, and the social characteristics of their members

#### SHALL THE PROGRAM BE FORMAL OR INFORMAL?

Let us suppose we are about to make a musical program together. The first item to be settled is the importance of the occasion. If informal, a single page, properly made, will suffice: if, on the contrary, important, a more imposing object in size and display Is justifiable. The number of items to be embodied should first be considered and the size of the sheet on which they are to be printed determined. Twelve numbers may be conveniently enumerated upon a single page; but an occasion offering from sixteen to twenty-four numbers (an utterly unjustifiable tax on the audience by the way) should expand into two pages, which may be arranged upon the four sides of the folder in several different ways.

#### ABOUT NUMERALS

The conventional program for a social club occasion usually consists of four pages, the first of which displays (1) the nature of the entertainment; (2) the place of gathering; and (3), the date, in the order named. Good form requires that the numbers involved should be written out, not abbreviated into numerals-a custom which until lately was to a certain extent permissible. Public concerts, on the contrary. Mrs. Sutro next collected the first library of styles freely; where the dates are printed upon the are at present in the intermediate stage, using both same page with the program itself in small sizes of

## THE ETUDE

AN EVENING OF MUSIC.

THE AMATEUR CLUB.

27 FIFTH AVENUE, NEW YORK,

MONDAY, JANUARY THE TWENTY-SEVENTH,

BEGINNING AT EIGHT O'CLOCK.

but the heading of a single page for a public concert

THE SECOND GRAND CONCERT

GIVEN BY

THE NINE MUSES

IN THE ASSEMBLY ROOM OF THE

TUESDAY, MARCH 9, 1901

AT KIGHT O'CLOCK

Drogram, etc.

but the date of the month would be better written out

even here. Very formal functions print out even the

year, as: March the ninth, one thousand ninc hundred

Where the announcement of tickets to be sold is

also necessary this part of the type matter falls under

the rules of foot-notes and may be abbreviated. An

2D MUSICAL EVE.

GIVEN BY

THE 1ST CHURCH OF JOHNSVILLE

MARCH 9 1901

AT THE

TOWN HALL, COR., 3p St. & 6th Ave.

100 R to 14

should be scrupulously avoided. Numerals used in

this way indicate haste, and haste is the annihilator

of art. It is especially desirable to write in full the

name of the street, the hour, and the place of the

entertainment in the series. Where the names of a

street and an avenue appear in conjunction, write out

that of the avenue in full, but put that of the strect in

A very formal social occasion would send out its

invitation in this form, and the announcement of

dates upon the program may follow the same style:

It is better to indicate the place of meeting before the

date and hour because the memory retains the informa-

tion best in this order; but very formal announcements

reverse this order. The program, however, usually

THE BEGINNING OF THE PROGRAM PROPER.

the word program (not programme), and this Angli-

should give character to the page which it graces.

CHOICE OF TYPE TO BE USED.

in general. Few program-makers realize the source of

the potency of type for beauty or ugliness. Letters,

with the exception of language itself, represent the

most difficult achievement of the human race. This

achievement is unique, for all alphabets, without ex-

ception, have sprung from one source-the Egyptian

become associated with the sounds of speech. Subject

to changes of material and method of engraving, this

single alphabet has been handed down from nation to

nation, receiving the imprint of national temperament

from each; the very styles of type in our printing

houses are but echoes of nations, or even great civiliza-

WALDORF-ASTORIA

may read:

and one.

announcement like

Arabic numerals.

sets forth place before date.

tions of which little more than a few chiscled slabs remain. Perhaps the owl's ears and beak that still characterize our capital M, or the faint traces of the outline of a bird that persist in the letter A have little power to stir the imagination of the average newspaper reader; but to the maker of srtistic programs they are potent to evoke Egypt and the mighty civilizations of the Nile; or a font of slim Aldine italics suffices to summon before the mental eye the magic panorama of the Italian Panaissanaa

Briefly classified, printed letters may be summed up in three classes: ROMAN, whose square capitals are familiar to every one; French, remarkable for its thin, elegant outlines; and Black Letter, which includes Old English and modified German. The terms Celtic. Spanish, or Italian, while they are explicit in identifying given fonts and styles are of small value to the amateur student of program-making because they have grown from usage, and have not been applied according to genera and species. For example, Caxton, Aldine. Elzevir, and De Vinne type have all been named after famous printers, while Mortuary, Celtic, and Ecclesiastic are scarcely more related to their titles than are they keep in remembrance.

#### THE GERMS OF MODERN TYPE-FORMS.

The best way for the learner is to hold firmly to the idea that long, slim letters, whose beauty consists in clearness and elegance of shape, have been influenced in model by these qualities as developed under French taste: that the entire Roman series of firm, plain capitals, with or without fine lines, has been evolved from the standard letter cut hy the Romans in stone inscriptions; and that the black letters, with their quaint forms and ornamental flourishes, are the direct descendants of the vellum serolls of the monkish copyist. The fact that German and Old English prints exhibit this latter style, while Aldus chose the clear and simple letters of Latin MSS, for the models of his italies, is not accidental. Teutonic taste runs to flourishes. The term Gothic, a style without hairlines or shading, may be added to the amateur's vocabulary. These fairly clear distinctions once fixed in mind, the program-maker is fairly well schooled to begin his task.

#### Use of Display Type.

In selecting his type the point to keep before the mental vision is, that when the program is once set up it will impress the eye as a picture in black and white in which the "color" is afforded by the heavy letters while the body of the matter gives a more or less distinct impression of gray. The ornamental part of the design then properly belongs to the titles and sub-headings. These should be sufficiently strong to impress the eye; but not so large and heavy as to overweigh the total composition. The display type used should ornament the general construction of the program, but should never become the subject of constructed ornament. The wiry arabesques so beloved of the job printer's heart have no place in a well-set program; ornamental initials may be admitted, but not aimless flourishes.

The second page of the program usually begins the matter of the entertainment. It should he headed by In setting a program the first thing to do is to count the number of sizes of type required to make apparent cized word gets an accent upon the first syllable. The at a glance each particular class of ideas to he contype chosen for this word needs careful selection, and veyed. These ideas are usually at least five in number: the word program; the titles of the pieces; the names of the performers; the names of the composers; and the descriptions of the pieces; to which may be added This brings us to the question of the choice of type

in a mixed program the nature of the instrument employed. In the hands of the vulgar compositor this offers the opportunity for five antagonistic fonts of type and a libersl employment of light and heavyfaced letters besides. Good composition would reduce this number to three or perhaps two, capitals and lower-case letters in different sizes making all the distinctions required.

#### How to Arrange the Matter.

Thus the word program might be set in Old English;* the remainder of the matter could he arranged by setting the titles of the pieces in CAPITALS; the names of the composers in SMALLER SIZED CAPITALS of the same style; the names of the performers in italics; and the descriptions of the pieces in hody (lower-case) type. Or, instead of italics, another style of type (not too much in contrast with the remainder of the program) may be used. Sometimes the names of the composers are printed on the left hand side of the page, in which case several pieces are usually gathered into a single number. The pieces in each group may then be numbered (without periods); but it is well to be as the types before mentioned to the men whose names sparing of numbers in a program as possible; they add nothing to the satisfaction of the evening. Unlike a dancing program, as concert-goers do not change partners at each number, no tally of the exercises is required, and the enumeration is disagrecable to the eye. Letters (not capitals) indicate better than figures the sequence of the pieces thus placed together:

> JOHANNES BRAHMS: a Variations and Fugue upon a theme by Han-

b Four Piano Pieces, opus 119, a Waltzes,

d Two Hungarian Dances, . . Miss Grace Hopper. Beethoven: Miss Katy Didd. Adelaide.

If the other method were employed, the same mat-

Johannes Brahms DIANO SOLO

MISS GRACE HOPPER. a Variations and Fugue on

a theme by Handel.

b Four Piano Pieces, opus 119, etc.

which is awkward. Where hut one or two pieces are comprised in a number the titles of the pieces look well at the left, those of the composer at the right, and the names of the performers on the line beneath, toward the center. Periods are not required after the proper names and titles. When the names of the composers appear at the left, they are sometimes printed in a small size of the ornamental type used to display the word program. When some form of Old English is used in this way the effect is often very pretty. In this case explanatory words not belonging to the title, such as "first time in America," or "opus 2," should be set in the lower case letters of the contrasting font and the names of the performers in the capitals belonging thereto. Opus, when written out, does not require a capital. Old English as a means of ornament is deservedly popular, but the program-maker is warned that there are two genera and many species of black letter-the pointed style, known to the French as lettres de forme, and the fatter variety, recognized as lettres de somme. (To be continued)

Drogram Beethoven, Sonata in C Sharp Minor, MISS PURDY hieroglyphic which had in Egyptian hands already Or it might read: Drogram Beethoven SONATA IN C SHARP MINOR Miss Purdy EXAMPLES OF PROGRAM-SETTINGS

An exhibition of antique musical instruments is to be held shortly in Chickering Hall, Boston.

Guilmant has resigned bis position as organist at La Trinité, a post be has filled for thirty years.

A FIRST performance in Sweden of Wagner's "Rheingold" is announced to be given in Stockholm,

Ir is announced that Madame Sophie Menter will make ber residence in Berlin and give a portion of her time to teaching.

ROSENTHAL is playing with great success in Russia. The papers call bim the most interesting figure in the modern music-world.

AMSTERDAM is to bave a music festival devoted exclusively to the works of living Dutch composers. Native soloists have been engaged. A FEW women of St. Paul, Minn., have raised

\$25,000 to erect a small music-studio huilding, which is also to contain a hall specially adapted for recitals.

THE People's Choral Union of New York City, orcelebrate its tenth anniversary by a performance of Handel's "Joseph in Egypt."

THE first part of the "Life of Tschaikowsky," hy his hrother, has appeared in Russian and in German. It includes up to 1863, when the composer was still a student in the St. Petershurg Conservatoire.

A CHORUS is being organized in St. Louis to assist in the World's Fair Concerts in 1903. It is expected to contain about 1000 singers. Mr. H. E. Rice is manager, and Mr. Frederick Fisher, director.

THE Chicago Orchestra, Theodore Thomas, conductor, has announced a series of historical concerts. The purpose is to show the growth of the orchestra and the development of orchestral music in the last two or three bundred years.

During the first nine months of 1901 the gain in the value of musical instruments exported, over the corresponding period in 1900, was \$1,129,709, a gain of nearly one hundred per cent. A considerable part of this gain was made by mechanical piano-players.

MRS LITTIAN HENSCHEL, wife of Georg Henschel. composer and baritone, died in London, in November last Mrs Henschel was born in Columbus Obio. She was educated in Boston, Paris, and London. The Henschels were well known as vocalists, and their recitals were very popular in this country.

A SCHOOL has been established in Ruhinstein's native town to bear the composer's name, the funds being contributed by his admirers. Special attention will he given to training the pupils in music. The plan of memorial includes the making of the house in which Rubinstein was horn into a museum.

THE great majority of German cities have conservatories of music under municipal control or patronage. It has been urged that the cities of the United States should follow this example. It is not likely that they will very soon. Art galleries and public libraries seem to have the first claim.

An unpublished manuscript by Rohert Schumann, of sixteen pages, has come to light in a collection in the Paris Conservatoire, written as a homage to the revolution in 1848. It consists of three male choruses: "To Arms," "Black, Red, and Gold," and "Song of Liherty." Wasielewski makes it opus 65.

FREDERIC COWEN, the English composer, says that, when he submitted his song "The Promise of Life" to a well-known London publisher, it was returned with the suggestion for certain alterations so as to

make the song salable. It was sent to another publisher, unchanged, and in a short time reached a sale of 200,000 copies.

THE German Music-Teacher's Association has presented a petition to the Minister of Education asking the government to make all intending music-teachers and those who would establish a music-school pass a rigorous examination with a view of determining their qualifications for the work. English musicians have also advocated such a measure.

THE German government voted \$50,000 to purchase the collection of musical autographs which was accumulated by the Vienna music-publisher, Artaria. The collection is now in the Berlin Royal Library. There are 93 Beetboven, 32 Haydn, and 6 Schubert autograph manuscripts in the lot. Mozart, Rossini, Salieri, and Paganini are represented also.

THE proportion of pianos sold to the population is greater in the United States than in Germany. A trade-paper in commenting upon this fact attributes it to the fact that the American mechanic is more prosperous than bis German brother. It is not a hard matter for an American family to buy a piano by a little self-denial extending over several years.

MUSIC is being made a feature of the advertising methods of the great stores in our large cities. The Wanamaker store in New York City recently pre sented a concert in which the Kneisel Quartet and ganized and directed by Mr. Frank Damrosch, will Richard Hoffmann played, and a club of noted soloists gave a number of old madrigals. Over 1600 persons were present. Another store announces musical entertainments for children while the parents are .

> A GERMAN critic says that "America is on the threshold of a great musical career. As yet German Italian, and French influence is marked, but this will decrease as the body politic loses cosmopolitanism and hecomes typically American." In reference to German music-schools he says that American pupils "are chiefly equipping themselves to teach. It is clear that the time is near when Americans will not need to leave home to acquire that instruction which is at present only to be got in Europe."

> JAN KUBELIK, the Bohemian violinist who is now touring in this country, was educated at the Prague Conservatory of Music, by Professor Sevcick, the famous teacher. A London paper, in speaking of his earnings, says that the first price asked for his services was \$500 a concert. He made such a success that the price rose rapidly to over \$1500 a concert. Two concerts at Prague netted him over \$3500. He has three violins of great value: A Joseph Guarnerius, a present from an admirer; another of the same maker. for which he paid \$4000; the third is a "Strad," given to him by an English friend.

An excellent device for screening the back of an upright piano when turned away from the wall, as all pianos of that design should be, is one in which a screen is hung on a rod attached to the back of the piano at the top. The effect is uncommon and adds much to the furnishing of a drawing-room or music-room, especially if the room admits of the piano's being placed at one end, with the keyboard facing the wall. The material should be something of simple decorative pattern or one to match the other hangings of the room, and light so as not to deaden the tone of the instrument

A WRITER for a German paper has risen in wrath against the story that Mozart composed the overture of this kind that hrings together in a compact volume to "Don Giovanni" in a single night, or, as claimed. between the hours of 2 and 7. He says there are 292 measures, scored for ohoes, clarinets, bassoons, horns, trumpets, tympani, and strings. A transcript by a rapid copyist required an entire day to make It is well-known that Mozart was a very fluent composer; if the story be literally true, it shows, in comparison with the copyist's work, the wonderful rapidity with which he composed and did the manual labor of transcribing his musical ideas on paper.

ONE of the most distinguished of modern composers, Joseph Gabriel Rheinberger, died in Munich. November 25th, of beart and lung trouble. Professor Rheinberger had recently resigned from his position in the Royal School of Music at Munich, which he had filled for the past thirty years. Rheinberger was born March 17, 1859, at Vaduz, the capital of the principality of Liechtenstein. He early showed an inclination for music; hegan to learn the piano at five, at seven was organist in a church, a special set of pedals being arranged for him, and shortly afterward he composed a mass in three parts. When he was twalve years old he was sent to Munich where he studied until he was nineteen. After his gradua-



JOSEPH RHEINBERGER.

tion he was appointed piano-teacher in the conserva tory, making his permanent residence in Munich. His reputation as a theorist was world-wide, and many well-known composers were pupils in his composition classes in the Royal High School, among them the Americans, Chadwick and H. W. Parker. Rheinberger's reputation rests most largely upon his great works for the organ, although he wrote in practically all forms of vocal and instrumental music. They are stamped with a character of their own; a certain severity and sharpness gives to them somewhat of a classical flavor. His most popular pianopiece is "The Chase."



A CRITICAL HISTORY OF OPERA. By ARTHUR Elson. L. C. Page & Co. Illustrated. \$1.50.

A new volume of the "Music-Lover's Series" by a new writer. We welcome the son of Louis C. Elson into the ranks of musico-littérateurs, and congratulate him on this first work. We call attention to the fact that it is a "critical" history, thus being more than a recital of facts. We know from our correspondence that practically all the various musical clubs and other organizations that are giving systematic study to music devote a large share of their time to the study of possibly the most fascinating subject, the opera. These persons should welcome a book the story of the origin and growth of opera. We recommend the hook most heartily to our readers, both as a work for reference and study, and also as thoroughly entertaining. We mention some of the chapter-headings, that our readers may note the scope of the book: "The Origin of Opera," "Gluck's Reforms," "Classical Opera," "Weber and German Romanticism," "Rossini and Italian Opera," "French Grand Opera," "Wagner and His Music," "The Italian Revival."

### THE ETUDE

MUSIC-TEACHERS' SUPPLY-HOUSE.

THE position occupied by this house before the musical public is unique. It does not merely meet the demands made upon it, but

anticipates them. It is enabled to do so by constant communication with leading and advanced musical people everywhere. Our correspondents include farseeing and liberal-minded educators who are ever alert to advance the cause of music, and always ready to suggest, advise, assist, and encourage those less fortunate than themselves.

This knowledge which comes to us from countless sources is always at the disposal of our patrons. One has merely to subscribe to THE ETUDE, have one's name enrolled upon the list of those who receive our new music every month, and send orders for daily needs to find opened for them a mine of good things in music which is practically inexhaustible.

We cannot here give more than an outline of many advantages to he gained by dealing with this house, but we call attention to our new catalogue, which will explain our system most fully. If you have received it, do not fail to read the first few pages headed "To Our Patrons." If you have not received it, send for it without delay. It will tell you how to order and how to return music; how to open an account and how to remit; will explain our original liberal system of sending, "On Sale," standard teaching music as well as monthly novelties, and the generous plan which enables teachers, schools, and colleges to keep all music sent "On Sale" until the end of the school-vear.

Our equipment and facilities for this year are superh: never before have we been so well prepared to meet the requirements of our customers, and we pledge our word that the high standard already set will be maintained, and improved if possible. We realize that this tireless and persistent effort on our part to excel, to do everything in our power to hasten and perfect the filling of orders, is appreciated by our customers. This amply repays us and at the same time stimulates us to continue our efforts to improve.

The hurden of many testimonials is that we are the quickest mail-order house in the country, as well as the most accurate.

THE Supplement to this issue of THE ETUDE is another of our humorous sketches of musical subjects. "Vagabond Musicians" represents a type more familiar to European than to American highways and by-ways. We hardly expect music of a high order from such a combination as a guitar, clarinet, and accordion, yet the quality in the picture that arrests and holds the attention is not what music the players can make, but is the players themselves. Each of them has a character peculiar to bimself, and each is doubtless a "character." The singer has a double part, furnishing the vocal music as well as supplying an accompaniment. No trouble about his opening his mouth. His earnest mien and wholesouled expression suggest a lusty voice, without any of the artificialities of cultivation. The only tremolo he has is one due to the ravages of time. We feel sure that his accompaniments have all those peculiar graces and ornaments that delight the virtuoso accordianist. It is said that players are superstitious about using a vellow clarinet or allowing one to be used in an orchestra, on the ground that it carries ill luck with it. Perhaps it is the burden of such fateful possibility that makes the clarinet player so point we wish to make is that those teachers who soher in his appearance. Perhaps he is afraid of a treacherous "goosing" in his tones! But what a Sale" should not complain if they receive music that jolly old fellow we find in the guitar-player! The in- is not altogether new.

strument calls to mind the romantic figure of the "Spanish Cavalier" with long cloak sweeping from his shoulders and a plumed hat shading his face, his trusty Toledo blade at hand to defend him if his serenade be rudely interrupted by an envious rival. Nothing of the kind in our follower of the gentle muse. A double headgear suggests the prudent man who guards against sun and wind. Doubtless his pate is hald, and, when he should pass round the bat, he would feel uncomfortable were it not for the cap that furnishes protection. That laugh of his tells the story! It is safe to venture that a jolly smile, a ricb, mellow voice, and a hearty manner wheedle many a contribution from the listeners by a running commentary of merry quip and jest. The "Vagabond Players" may be vagrants, but they are doubtless a jolly trio, for all that.

Duping the month of January we will issue an cdition of Köhler's "Practical Method," opus 249, Part Second. It will be remembered that some time ago we issued the First Part. The constant increased use of this celebrated course makes it necessary for us to issue an edition of Part Second. The work itself needs no words of comment here. It is possibly the most-used work for pianoforte-instruction that has ever been issued. There is scarcely a publisher of note but has an edition of his own. The Second Part follows naturally after the First Part.

We will make our customary Special Offer on this work for the month of January: To anyone sending us only 25 cents we will send this work post-paid. This offer is unusually liheral for a work that teachers know about. Remember that the offer is only good for the month of January. After that no orders will be filled at the above price.

WE have just issued a series of "Short, Melodic Vocalises," with instructions for their systematic use and best methods of practice. These are from the pen of Mr. W. Francis Gates, a number of whose works are published by this house. Mr. Gates is an experienced teacher of singing as well as pianoplaying, and has found in his own work that there was no inexpensive and yet comprehensive series of this kind, and compiled this one from material used in his own teaching, with additions from standard writers

The first exercises are of the simplest kind and grade up to quite advanced vocalises, leading directly into the works of Marchesi, Bonaldi, Sieber, and other writers. They are just such things as a teacher has had to write out for his pupils hecause of a lack of them in printed form. A valuable feature, and one not found in other vocal works, is a series of consonant exercises, preparatory to distinct enunciation and clear pronunciation. These are based on the Seiler system, a plan of work too little known hy vocalists. Vocal teachers will welcome this collection as it gives them new material and will lighten their lahors in the class-room.

The price is 35 cents, with the usual discount to teachers. For one month, for introduction purposes, we will supply you with copies for 15 cents, prepaid, if cash accompanies the order.

WE are receiving constant complaints from our patrons that we send out music that is not altogether new, and we plead guilty in this matter, but there is scarcely a teacher who has not sbare in the blame. Every time a teacher asks for a selection "On Sale" he contributes toward soiling music. It would never do for us to throw away music that has been sent out "On Sale." We do now destroy a great deal that is returned to us in too had a condition; but all music that leaves our place and comes back again through the "On Sale" plan is more or less injured, although not enough to prevent its use. The only ask the privilege of having music sent to them "On

OUR new work, "First Parlor Pieces," is on the market, and the special-offer price of the hook is now withdrawn. The pieces in this hook have all been tested in practice. It contains the best list of first pieces that it is possible to compile. They are also arranged in graded order, so that the volume can be taken up for sight-reading or recreation in connection with the other studies. We shall he pleased to send any of our patrons this volume "On Sale" if desired.

THE music-slate that we announced in our last issue of THE ETUDE is worthy of repeated notice. We havemanufactured the most perfect slate of this kind. It contains twelve staves of a size between octavo and sheet music, is double and folds up, and is securely bound in heaviest clotb. It is intended to be used in place of manuscript music-paper or blankbooks. Being erasable, this slate has a decided advantage. A note can be erased while working exercises. It also has the advantage of being less expensive than hlank-hooks or paper; but the fact that it is erasable is its chief advantage. Teachers who have heen using this slate never use anything else. The first cost is possibly a little more than the blank-hook, hut there is practically no wear out to it. We recommend it highly to harmony pupils, or for any writing of the rudiments of music. Every teacher should possess at least one in his studio. Our price for the same is 40 cents retail.

In connection with the above we have added a blackhoard to our list. This board is 3 by 4 feet long and can be made any width or any length. The size most used in music-studios is the one mentioned. The lines are an inch and a half (11/2 inches) apart, four staves to the hoard. It is an indispensable adjunct to every music-studio, and for sight-reading or harmony lessons or class-work is highly necessary. It has the advantage of being portable; and can he hung up on the wall during a recital or a class recitation and then be taken down again. It rolls up and takes up very little room. The crayon is the ordinary kind, but there is a crayon made that creates very little, if any, dust, which is preferable to use for studio purposes. It is just these little conveniences that make a studio valuable, and add to a teacher's stock in trade. Once possessing a blackhoard, no one will do without it, because there are numerous uses to which it can be put.

Owing to the large increase in our circulation, we wish to make public announcement of the fact that our advertising rates are increased, heginning with the next, the Fehruary, issue. They have remained the same for a number of years, although our subscription-list has been growing steadily. Our new rates are as follows:

40 cents per line (14 lines to an inch). \$150.00 per page.

For 1/4 page, 1/8 page, and 1/2 page, proportionate prices.

The columns of THE ETUDE offer an unequaled opportunity of publicity to all schools of music, and to any business dealing in goods connected with the work of musical persons, particularly women.

WE have among our surplus stock a large assortment of "Sunday-School" and "Singing-School" hooks, by the best writers, which we will dispose of at very low prices. They are all in good condition. The retail prices of the Sunday-School books are from 35 cents to 50 cents each: the Singing-School books from 50 cents to \$1.00 each. We will send same, all transportation paid by us, as follows:

Sunday-School books, 10 cents each, or 6 for 50

Singing-School hooks, 20 cents each, or 6 for \$1.00. All selections to be left to us. Should you wish anything in this line, we would advise you to order at once, or the stock will be exhausted, as they will not last long, nor shall we be able to supply more at the above prices after the surplus stock is disposed

To THOSE of our sub-STRUCTAT. scribers who renew during PENEWAL OFFER the month of January (it is FOR JANUARY. not necessary for subscriptions to expire at this time)

we make the following offer:

If you will send us \$1.90 instead of \$1.50, we will not only send THE ETUDE for twelve months, but will also send a copy of "Foundation Materials for the Pianoforte," by Charles W. Landon, one of the most popular piano-methods known. This hook is an ideal one. The plan has been to make elementary music-study as much of a pastime and pleasure as possible. Melodic pieces and duets are used to a great extent. We can say nothing more forcible in favor of this work than that there has been a constant demand for it wherever it has been used.

Our supplementary offer this month is this: To those who will send us \$1.75 we will send, in addition to THE ETUDE for twelve months the two volumes of "Wanderbilder" ("Pictures of Travel"). by Jensen, two of the most popular and successful piano-collections of the romantic style of music composed in recent years. They are of medium and difficult grades. The two hooks contain twelve selections.

This month we again place before our subscribers. on another page, the greater portion of our Premium List: valuable works of music, musical literature, indeed, everything almost, necessary to the musicteacher and student, as gifts for obtaining subscriptions to this magazine.

Of THE ETUDE itself the editor speaks elsewhere on this page of his future plans. Our motto has heen to make each number equal, if not superior, to the preceding. The December number, we are led to believe, from the many words of testimony that we have received, was a most successful issue from every point of view. Will you not try to send us, from among your pupils and friends, one or more subscriptions? The ETUDE makes a most valuable and interesting present, suitable at any time. A great many teachers send THE ETUDE to their scholars, getting up a club, at reduced rates, and charge it in their regular music bill. It furnishes a great deal of music, not to mention the valuable information it otherwise contains. The present great success of this journal has been made possible to a ORGANIST-WANTED, POSITION AS ORGANIST great extent by the individual support of our subscribers. The valuable premiums which we herein mention is the small return that we can make for that interest on your part.

WITH this number THE ETUDE commences its twentieth volume, with a record of a constantlyincreasing circulation and a constantly-widening influence. Our correspondence makes clear that to many teachers and musical persons throughout the ville, Ky. United States and Canada THE ETUDE has become a friend and helper, an indispensable adjunct to the work of teaching and a lightener of otherwise tiresome hours of practice. These teachers and students feel that thorough, progressive work in the studio and the practice-room is dependent upon the teachings and suggestions which The Etude brings to A TEACHER OF PIANO AND VIOLIN, MAKING them every month. They feel that it is necessary for them to keep in touch with the new ideas and economical methods of work and study that investigators are advancing, and that THE ETUDE is a reliable medium for the interchange of such ideas. Others feel the TO HEADS OF MUSICAL AND EDUCATIONAL need of new and standard music every month as a guide to help meet the new demands of pupils and the public who attend concerts. The general pages keep all who are interested in music posted as to the important events in the music-world. Thus THE ETUDE is distinctly a paper for the professional and

The Editor has planned that this year shall show

have same charged to their regular account, in which music pages. Arrangements have been made with leading artists to talk through THE ETUDE to musicians on subjects of special interest and value, and the foremost teachers in the United States and Europe will present to our readers their ideas on the subjects of music-teaching and music-study. Nothing hut articles of the utmost practical value will be used, and a wide range of topics of special value to all will he discussed. Every musician will find his needs and taste consulted and answered. We urge especially those of our readers who are teachers to form ETUDE clubs among their pupils. It will be found that every home into which THE ETUDE goes, month after month, will offer a permanent field from which to draw support.

> GOOD octave-studies are always scarce, although in much demand. We have in press a set of octavestudies (six in number) by Géza Horváth which are highly desirable from every point of view. They are exceedingly melodious (something rare in octavestudies), well contrasted, and so planned as to include all the principal technical features of the art of octave-playing. Géza Horváth is rapidly achieving popularity as a composer of melodious and original studies and teaching pieces These octave studies are hound to become widely used and should achieve an immediate success. We will send a set during January to anyone sending us only 15 cents.



THE BUREAU OF UNIVERSITY TRAVEL, OF Ithaca, N. Y., is organizing another Special Music ad Art Tour. The same general plan as was found so successful last summer is to be followed this season. The points of interest will be interpreted in impromptu explanations and informal talks given by an art-critic and a music-lecturer. A special series of lectures will be given with the purpose of beloing the members to the most thorough appreciation of the Wagner plays at Bayreuth. In writing we should he glad to have you meution THE ETUDE.

in Lutheran Church. First-class reference. Single man. Address: Box 661, Honesdale, Pa.

A TECHNICON-FINE (LARGEST SIZE) TECHnicon; perfect condition, for sale. Cash, or in exchange for books or music. W. C. Gould, Baxter Building, Portland, Me.

FOR SALE-VIRGIL PRACTICE CLAVIER, 71/3 octaves, only slightly used and practically as good as new. Address: H. G., Gaulbert Building, Louis

WANTED-A GOOD YOUNG CORNETIST CAN pay part of expenses at a first-class school by services in orchestra. Address: Principal Literary Institute and State Normal School, Bloomsburg, Pa.

J. B., 32 Center Street, Dayton, Ohio.

Institutions in America: The Professor of Music at an important Australian University, desiring a at an imposed American University, usering a wider scope for work, would accept a similar position in America. Graduate (with honors) of Cambridge University, England, well-known as Composer, Conductor (Orchestral and Choral), Lecturer, Author, and Organist. Most successful), Lecturer, Author, and Organist. Most successful), Sector of the control of references to Leaders of Political, Educational, and Social Life. Full particulars may be obtained from the Editor of the Musical Courier, New York.



I am especially pleased with "Choir and Chorus Conducting," by Wodell. It will certainly prove helpful and suggestive to young conductors and choir masters.—Frederic H. Pease.

I have thoroughly examined "Choir and Chorus Conducting," and it more than meets my expectation, I do not hesitate to say that it is the hest work of its kind.—J. B. Metz.

An admirably conceived, arranged, and executed work.—Frederic W. Root.

It was with genuine delight that I found so in structive a work as yours on choir-training.-Philip

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I heartily enjoy every number of THE ETUDE I receive, and my pupils in the studio always read it with deep interest and gain much benefit by doing so. Wishing you and your splendid journal great success the coming year, I am, J. Harry Wheeler.

I consider THE ETUDE a valuable publication, and one which no music-student should be without. If people generally would read it, they would be more able to thoroughly enjoy music when they heard it.

—Albert H. Forsyth.

I want to express my thanks for the heautiful music-cabinet that you give as a premium for sub-scriptions to The ETUDE.—Mrs. Frank le Bar.

The Reward Cards are much enjoyed by my pupils.

I have received the Key to Clarke's "Harmony," and would say that it is, like all of your publications, tastefully gotten up, and cannot help hut be a great benefit to the student who is working by himself upon the exercises in harmony—Harry N. Wiley.

I received "First Steps in Pianoforte-Study," and am so well pleased with it that I am now using it with all my younger pupils. It works like a charm with the little ones, and, the more I use it, the better I like it.—Mabel Fullon,

Your "First Steps in Pianoforte-Study" are perfect for a small child. I have several six-year-old pupils this season. It is just the thing for them.—Mrs.

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I am much pleased with THE ETUDE. It covers every field in our profession, and there are no hickerings about "pet" theories and schools.—Peter Simp-

The past year I have used Mr. Skinner's "First Year in Theory" with all pupils, both beginners and advanced, and consider it a most excellent work. It is clear and concise, and develops the pupil's musical consciousness and gives him the foundation requisite to thorough musicianship.— $Effic\ A.\ Allinoon$ .

I can safely say that what I am as a teacher, and I may say player, I owe to THE ETUDE. I cannot get along without it, and I hope the time may never come when I can. It is doubly useful too, when one is as isolated as we are here from a music center and musical instant. musical inspiration. Long live THE ETUDE and its makers!—Jessie Benedict.

Loeschhorn's "Technical Studies" are progressive, practical, and concise, and essential to all skillful pianists. I heartily recommend the work .- Sadie E. Van Tyne.

Loeschhorn's "Technical Studies" are most excellent for developing independence of the fingers and the passing under of the thumb; also the "preparatory exercises to the scales in thirds, fourths, and sixths" I find very helpful.-Mrs. Katharine Dingman.



E. F .- 1. The accent in rag-time ordinarily falls on the heat that should have the accent regularly. In many cases, however, a special accent is marked to make the synconstion more distinct.

2. The execution of a note with the regular accent mark over it and a staccato dot under the accent is a strong accent with a staccato-touch; when over under it, it indicates the same thing as the first, but

no strong accent.

3. When a group of seven notes is to be played to an accompaniment of three notes, each hand ought to be independent. The irregular effect is what is desired by the composer. It is not well to divide it into two groups of two notes and one of three,

S. G. C .- 1. We are not acquainted with a texthook that uses the term "complementary" scales.

From the ordinary meaning of the word we should think it may be equivalent to "related" scales.

2. The lowered notes in a scale are the super-tonic, mediant, submediant, and leading note. Some writers also lower the dominant chromatically. The lowered supertonic becomes the root of a major chord; it usually progresses to the dominant, with or without seventh, or to the tonic chord, generally second inversion. The lowered mediant may be harmonized to the minor third of the tonic; as the fifth of a major chord on the submediant; as the minor thirtcenth from the dominant (or as an auxiliary note to the fifth of the dominant); as the minor ninth to the supertonic. The lowered submediant may be the root of a major chord; it may be the third of a minor coord on the sundominant; the fifth of a diminished chord on the supertonic, or the fifth major chord on the lowered supertonic. The seventh of the tonic. It can be harmonized effectively by some chords borrowed from nearly related keys. A diatonic sequence is one which does not re-

quire intervals to be exactly reproduced, while monic sequence does. For example, C.E.D.C, and D.F.E.D., form a diatonic sequence, while C-E-D-C and D-F-sharp-E-D make a har-

4. The harmonic minor scale may he illustrated by the succession A, B, C, D, E, F, G-sharp, A. (Note the interval of an augmented second between the 6th and 7th notes.) In the melodic minor the F is also

E. E.-A perfect interval is one which, when inverted, remains perfect, as octaves and primes, fifths and fourths. The use of the term goes hack to the early theorists, who accepted only octaves, fourths, and fifths as the pure harmonic combinations. When later thirds and sixths were accepted the distinction between the larger and the smaller form of each was indicated by the Latin words major and minor. Thus the letters C and E could be used in forming the two ntervals C-E or C-E-flat, major and minor thirds When this interval is lessened still more by raising the lower note, the interval is said to be diminished.

2. Intervals should be viewed as harmonic combinations. A diminished second is not possible the lower note of the minor second C-D-flat be raised, the C-sharp and the D-flat become enhanmonically the same. There is no chord-combination that would contain a C-sharp and a D-flat at the same time, unless by miswriting. So also of diminished sixths, augmented thirds and seventbs. C-sbarp -A-flat, C-E-sbarp, C to B-sharp, are not regular harmonic combinations. See also The ETUDE for November, 1901, page 415, answer to M. G.

N. L. W .- The title "Old Hundredth" as applied to the familiar tune is correct. It takes the name from having heen used with the hundredth psalm. Hence "Old Hundred" is not correct.

E. R. F.—I. The Voice Magazine is published by Edgar S. Werner, New York City.

2. The new work by Madame Nordica is not yet published. We have not yet seen any announcement as to who will issue the hook.

3. There is no special treatise on the tenor voice. M. W. D .- 1. In the United States the leading orchestras are the Chicago, Theodore Thomas, con-(Continued on page 35.)

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OUTSTIONS AND ANSWERS (Continued from page 33.)

ductor; Cincinnati, Frank Van der Stucken; Pitts-burgh, Victor Herbert; Philadelphia, Fritz Scheel; Boston, Wilhelm Gericke; Philharmonic, of New York City, Emil Paur. In Europe are the Gewandhaus and Berlin Philharmonic, under the direction of Arthur Nikiseh; the Kaim, Felix Weingartner; the Colonne in Paris; Mr. Henry Wood, in London, is in charge of a very good orchestra; the Leipzig Phil-harmonio, Hans Winderstein; Imperial Orchestra of

harmonio, Hans Winderstein; Imperial Orchestra of Vienna, Gustav Mahler. 2. For a work of general musical biography we recommend Riemann's "Dictionary of Music," which the publisher of THE ETUDE can furnish at \$4.50 re-

O. R.—In part-writing it is well that voices should not cross, particularly an inner and an outer voice. Two inner voices, like alto and tenor, may occasion-ally cross, but it should only be for a few notes, and to justify it there must be a clear necessity.

A. T. B.-1. In vocal music written on two stayes, small notes are sometimes used to indicate optional notes for the instrument that furnishes the accompaniment. In music for Sunday-school use the organ-part to a duet is often written in small notes.

2. An accidental has effect only in the octave and coice, and in the measure in which it occurs. If a note chromatically altered be the last one in a measure, and be tied over to the first note in the next measure the accidental need not be repeated.

N. S.—1. Franz Behr was born July 22, 1837, in Lubtheen in Mecklenburg, and lived as teacher and composer in Vienna, Budapest, Leipzig, and later in

Carl Bohm was born in Berlin, September 11, 1844; was educated in that city; and was a pupil of Loeschhorn, Geyer, and Reiszmann.

A. W .-- 1. It is better to teach both the harmonic and melodic forms of the minor scale, carefully explaining their structure and pointing out their points of difference. The mixed form of the minor scale (melodic ascending and harmonic descending) is of little value, either theoretical or practical. 2. The minor scales in thirds, sixths, tenths, and

contrary motion afford splendid practice, and should not be neglected.

C. B. M.—I. Judging from your letter, it seems as though you were trying to crowd too much instruction into your half-hour period, especially with your advanced pupils. Many teachers pursue the plan of alternating technical work and pieces, finding it very satisfactory. For instance: at one lesson have phys-

satisfactory. For instance: at one lesson have physical exercises or table-work, technics, and one or two etudes; at the next, a classic or modern piece, or perhaps both, reserving about ten minutes for the property of the property of the property of the plan, as it seems admirably suited to your needs.

2. The scales should never be neglected, and should be thoroughly taught, beginning as early as possible and proceeding slowly, but before any any sense of the property of you experience in having your pupils remember the scale-fingerings is probably due to the fact that you proceed too rapidly. It is not well to assign a new scale until the previous assignment has been completely mastered.

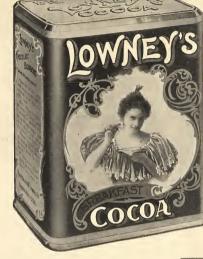
3. All technical work necessary for beginners will

be found in "First Steps" and for the first month or two, at the very least, it will be unnecessary to use any outside material.

J. R. T .- For a class of young beginners in theory J. R. T.—For a class of young beginners in circly we would recommend Skinner's "first Year in Musical Theory" as being especially well adapted. For such a class, also exercises in eart-raining, such as found in Heacox's book on the subject, and studies in time and rhythm, as in Allinson's book, would also prove suitable and beneficial.

M. E.—In the case of two or more notes written together, any embellishment-sign, such as a turn, trill or mortent, would affect only that note immediately above or below which it is placed; in no case will it affect both notes. If more than one note is to be affected by the embellishment an additional sign

I. T. I.—The passages quoted from the "Hungarian Rhapsody," No. 6, by Lizzt, with the slur written over two repeated notes or chords, the first of which is accented and the second dotted, should be executed non-legato, with a strong accent on the first note or chord and a snappy staccato on the second, thus giving to the passage the piquant, almost jerky character peculiar to the Hungarian gipsy rhythms.



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INTELLECTUALITY IN PIANO-PLAYING. To MAKE more artistic players of our young pupils we must get them to think. Good, clean mental habits in the child are better than a musical education "ready-made." From the beginning of a child's music-study he should be taught the "why" for existing things. Too many children regard the time-value of the notes, for instance, as a mystery which may, perhaps, be revealed to them accidentally at some time, instead of thinking of it as a simple problem in common fractions.

The youngest music-pupil is not too young to be taught the elements of intelligent playing. Attention should be given to securing a perfect, legato, the correct use of the pedal, when and where the different kinds of touch are required, the muscular mechanism of arm, hand, and fingers, and the observance of every mark of expression, however small.

It is gratifying to note the pleasure with which an ordinary child takes up the work of musical analysis. It appeals to his reasoning powers, and he is glad to point out the phrases, motives, and periods, which he does with surprising quickness.

Let us not be afraid of going into detail. Let us, as teachers, cultivate within ourselves a "conscientious conscience," and let us create an artistic conscience within the child, and the result will be musicianly playing, based on a broad intellectuality.-Grace Nicholas.

#### ÉASY FORGETTING.

RECENTLY a young lady entered my piano-class and, of course, the first thing to do was to orient ourselves: that is, get our points of the compass-She had been under the instruction of a young lady who had graduated at one of the most celebrated music-schools in the land, and who, while there, had been taught by a most gifted planist and teacher. Conceive by amazement when this musical granddaughter of Professor — hesitated when I asked her to name the fingering of the E-flat-major scale! She was not sure whether the thumb should go upon F or G, and she did not know if there be alternative ways of fingering this scale and how the fingers should be selected.

Such things cause an earnest teacher to grow bewildered. Even the most famous teachers cannot insure thorough work on the part of pupils. The latter have an obligation. No teacher guarantees that his ideas will prove to be like indelible ink; the retaining of ideas must be done by the recipient mind, not by the imparting mind. No amount of acid sharpness of instruction, no bitterness of cutting phrases, no tireless persistence of iteration on the part of the teacher will take the place of a keen, strenuous, prolonged attention to minutiæ on the part of the student.

There is nothing more astonishing than the capacity of students to forget what they are told, and it is equaled by their eagerness to get rid of the drudgery of acquisition. The quickness of the forgetting process in our pupils often reminds one of the speed with which a touch of perfume evaporates. Touch the tip of your finger to the bottle of essence, then retouch it to a sheet of paper, and come again in an hour. What is there? Make that effort of clear, hard, mental work which will make your knowledge as fixed as the smell of musk in that Turkish mosque where there is perpetually a sweet odor in the air, because the very cement between the stones which compose the temple is mixed with perfume.-J. S. Van Cleve.

(Continued on page 40.)



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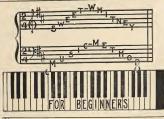
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A DIFFICULT PIECE. SOME pupils seem to think the more difficult the piece they are given to study, the better; no matter whether they have the ability to learn it or not. If it looks very hard and sounds very loud, they are

How much better it would be if they would think of a piece from a musical point of view, and not so much of making a great noise or great show of finger-gymnastics! It is all very well to have the ambition to do big things; but, unless one can do them well, it is better to attempt something less difficult and do it artistically. If we can but instil in our pupils that love for the heautiful in music, and make them understand that, no matter how simple a piece may be, if it is artistically played it will afford more enjoyment to those who listen; then we may be sure they are on the right road to true musicianship.—Frederick A. Williams.

#### THE IDEAL MOTHER.

I THINK I have found her. I have been wondering if she knows how much help she is going to be to me.

She came to see me about her two children, John, aged thirteen, and Florence, aged ten. "I have been waiting until Florence was ten before putting her to music lessons," she said. "I don't want to force it upon her by beginning too early and have all interest and ambition lost because it was too hard for her. She wants to study now, and is far enough along in school to know how to study and to appreciate music.

"I do not expect to make a musician of John. But I want him to understand the rudiments of music, and his father hopes he will learn more exact habits of study, and that music may have a refining influence on the boy. It certainly will keep him in off the

"I shall be just as particular about having them punctual at lesson-hour as though it were a schoolhour. Only sickness will prevent them, in which case I shall always let you know."

It was after the second lesson that I saw her again. "I want to have a little talk with you about the children. I think a teacher can do hetter if she knows something about the natures she has to deal with." Then she told me what would probably have taken me months to find out, seeing the pupils only once a week. How John could be won to do anything hy praise and encouragement, but was inclined to give up under severe criticism; how Florence would need strictness in every way, otherwise she was a bit inclined to take advantage of easy treat-

"I have set certain hours for practice," she said. "Each must do a half-hour in the morning and another at night. They understand this must be done. I have had no trouble so far. John, whom I feared would need to be driven, is at the piano almost before I am up in the morning. I am greatly pleased."

So was I. The firm gentleness of the mother was so encouraging; her desire to talk it over with me and readiness to do so would solve many a future difficulty. The children are prompt at lesson-hour, with lessons well prepared, and I have been and am assured of hearty co-operation at home. How the teacher needs just such mothers to do thorough, satisfactory work! If they were only all such!-Eva

#### HOW TO LIFT A PIANO.

WHILE a pianist is not supposed to assist in the task of changing the position of his piano, yet emergencies sometimes arise in which he is forced to help in the work. In a conversation with an employee of a large organ and piano factory I was told how to lift a piano and, in fact, any heavy weight: Do not stoop over nor bend the back, but keep it perpendicular, as in standing; let yourself down as if about to sit upon the heels and raise the weight with the hands by the straightening of the lower limbs.-Herbert G. Patton.

#### HOME NOTES.

Dr. CHARLES R. FISHER is giving a series of piano-forte-recital talks in the Western College Conserva-tory of Music. The leading classical and modern composers are represented in the program.

MISS CLARA MACLEAN and her pupils gave a Schu-mann recital last month, at Oakland, Cal. A sketch of the life and works of the composer was read, and an examination was then held on the subject.

Mr. C. H. H. Sippel, of the Utica Conservatory of Music, played the inaugural recital on the new organ in the Presbyterian Church in Delhi, N. Y.

THE Indiana Music-Teachers' Association is publishing an interesting paper for the members entitled The Musical Mirror. MISS FANNIE CUMMINS, formerly in the govern-

ment schools in the Indian Territory, has connected berself with the Stevensville, Mont., Training-school, and will have charge of the musical instruction.

Mr. William J. Hall, of Minneapolis, gave an inaugural organ-recital in the Calvary Baptist Church, Omaha, Neb., November 7th. THE students of the Southern Conservatory of Music, Durham, N. C., are publishing a bright little musical paper called Notes.

THE Annual Faculty Concert of the Sherwood Music-School, Chicago, was given November 12th, in the Fine Arts Building.

MR. EINNEST HUTCHESON, planist, a member of the faculty of the Peabody Conservatory of Music, Religioners, has had a pronounced success in several concerts of the Boston Symphony Orchestra. Mr. Hutcheson is an Australian by birth.

Mr. Constantin von Sternberg gave a Recital Conversazione at the Knox Conservatory of Music, Galeshurg, Ill., November 14th.

SOME of the advanced pupils and the Students' Symphony Orchestra of the Broad Street Conservatory of Music, Philadelphia, gave a concert November 22d, under the direction of Mr. Gilbert R. Combs.

Mr. W. L. Blumenschein sends a list of the works MR. W. L. BLUMENGRIMS senials a fact of the obliss performed by the Dayton, O., Philharmonic Society, under his direction during the past twenty-one years. It includes practically all the standard choral works and a large number of orchestral compositions. This society has a record-that entitles it to rank among the best organizations in the country.

MR. W. D. ARMSTRONG, of Alton, Ill., is organist of the Church of the Unity, St. Louis, Mo.

the Church of the Unity, St. Louis, Mo.
The Progressive Pianoforte-Club, composed of the
more advanced pupils of J. M. Dungan, Director of
the Indianapolis Piano College, Indianapolis, Ind.,
rendered the first of a series of Historical Recitals November 29th. The program was composed entirely of the old suites of Bach and Handel. Introducing the program, Mr. Dungan gave a talk on the suite.

THE Trenton Monday Musical Club, under the direction of Mr. Charles S. Skilton, fifty female voices, gave their first concert of the season, November 26th. A STUDENTS' Recital was given in Mr. Ad. M. Foerster's studio, Pittsburgh, December 4th.

MR. F. H. WRIGHT, organist, has been giving a pries of recitals in the Trinity Cathedral, Omaha,

THE annual fall initiation ceremonies of Alpha Chapter, Sinfonia Fraternity, were held at the New England Conservatory of Music, in November The national convention will meet in Philadelphia next April.

A SERVICE commemorating Mr. Frederick N. Shackley's fifth year of service as organist and choirmaster of the Church of the Ascension, Boston, was held

THE Zielinski Trio Club gave a series of recitals throughout Ohio, West Virginia, and Pennsylvania during the weeks of November 25th and December 2d. An interesting pupils' recital was given at Mr. Zielinski's studio in Buffalo. November 14th.

MRS. LULU POTTER-RICH, of Altoona, Pa., has organized the Cecilia Quartet (female voices), which will be assisted in concerts by Miss Helen M. Miller,

MESSIS. EMIL LIEBLING, pianist, and Harrison M. Wild, organist, gave an enjoyahle concert in the Congregational Church, Lake Geneva, Wis., December 12th.

Miss Many E. Hallock, pianist, of Philadelphia, gave a successful recital in New York City in Novem-ber last. The leading critics reviewed her work very favorably.

The small illustration, "The Flute Player," on the front cover page is used by permission of the Taber-Prang Art Co., Springfield, Mass., owners of the copyright. A large size copy of this picture can be obtained from the publishers

#### RECITAL PROGRAMS.

Recital by Mr. Perlee V. Jervis.

Momens Musicals, Schubert; Gavotte, Bach; Improvisation, Novelete, Sootch Poem, March Wind, MacDowell; Spring Murmurs, Sinding; Liebestraueme, Liszt; Silver Spring, Mason; Polonaise.

Pupils of Broad Street Conservatory of Music, Phila-

Pupils of Broad Street Conservatory of Music, Philadelphia, Po. 99, No. 9, Schumann; With Verdur Clad ("Creation"), Haydn; Guitarre, Moszkowski, Air Varie No. 5 (Vollan), de Beriot; Gavotte in Beminor, Bach; Aubade (Harp), Hasselman; Valse, Op. 34, No. 1, Chopin; Barcarolle No. 6, Rubinstein; A May Mornia (Vocal), Denza.

A siny Morning (vous), below.

Tarantelle (Four Hands), J. Trousselle; Dance Impromptu, Op. 15, F. G. Rathbun; In Fresh Green Fields, T. Giese; Marche Façile, J. Rummel; Study In D. Op. 65, No. 22, Loeschhorn; Martha (Four Hands), Streabbog; Melody in F. Rubinstein; Curious Story, Heller; The Sigh, J. Schad; Song Wilkout Words, No. 40 (1994), J. Schad; Song Wilkout Words, No. 40 (1994), J. Schad; Song Wilkout Words, No. 40 (1994), J. Schad; Song Wilkout Starker, Op. 17, No. 1, Chopin; Christimatide, Polica Rondo, Rathbun; Les Sylphes (Four Hands), Bachmann.

Pupils of Frederick A. Williams.
Ruy Blas (Four Hands), Mondelssohn; Longing, Ruy Blas (Four Hands), Mondelssohn; Longing, Pop. 34, No. 5, Section); Palying Paig, Opt. 20, Xo. 3, No. 3, Pop. 34, No. 6, Section 20, Pop. 34, No. 1, Pop. 34, Pop. 34

Graduate Recital by Miss Maie Hastey. Graduate Recital by Miss Mate Hastey.
Theme and Variations, Op. 54, Mendelssohn; Prelude, Op. 28, No. 15, Chopin; Etude, Op. 25, No. 9,
Chopin; Gavotte, B-flat Major, Handel; Prelude,
C-sharp Minor, Rachmaninoff; Rhapsodie Hongroise,

Graduate Recital by Miss Ella H. Zahn Grauate Recuta og alss Etta H. Zann.
Pan's Flutes, Godard; Rondeau Brillante, Op. 62,
C. M. von Weber; Sonata, Op. 27, No. 2, Cebarp
Minor ("Moonlight"), Beethoven; Capriccio, Beninor,
Op. 22, Mendelssohn; La Gazelle, Op. 22, Th. Kullak;
Rigoletto, Morceau de Concert, Liszt; Last Hope
(Religious Meditation), Gottschalk; Grande Polonaise in E-flat, Op. 22, Chopin.

Pupils of Walter S. Sprankle.
Smahine, Gurlitt; Sequis Gavotte, Patrick; Cheerfalness, Lichner; Italian Song, Ledne, Pretty Lam.
Williams, One Ettle Flower, Krug; La Sylphide, Lange; Amoretian Gavotte, Geibel; Waltz, Les Mertes, Wachs, Cujus Animan, Kuhe; Lové, Awakening, Monzkowski; Tarantelle, Mills; Second Valse, Godard; Fuencal March, Chopin; Witches' Dance, Godard; Fuencal March, Chopin; Witches' Dance,

Pupils of Western College Conservatory.

Allegretto Gradoso, Lichner; Papillon, Merkel; Minuet, Rondo all 'Ongarese, Haydn; Etude in G. Moszkowski; Im Walke, Gade; Rondo, Op. 61, Berney, G. Wiegenlied, Kjerulf; Gloco, Kirchner; Pas des Amphores, Chaminade; Rivulet, Heller; The Lake, Bennett; Fee Follet, de Gratu; Schlummerflied, Schumann; Sonata, Op. 14, No. 2, Beethoven; Impromptu, Op. 90, No. 2, Schubert; Valles in Eminor, Chopin; Gupin; Gradon, G. Chopin; Polische Tanze, Scharwenka.

Wenka.

Pupils of Harry N. Wiley.

Heather Rose, Lange; Fable, Schmoll; Glistening
Dew Waltz, Friedrich; Bright Morning, Low;
Hilbarity, Liebner; Soldier's March (Four Hands),
Koelling; Ride a Coek Incres, Switt; The Integration
Song (Four Hands), Behr; The Little Pairy, Waddington; Tyrolean Air, Wolfhart; The Beggar,
Engelman; Dance of the Sylpha, Heinis; Norwegian
March, Sohyte; Swallow, Schmoll; Elfin Dance,
Heinis; Snow Maiden, Bendel; Country Dance (Pour
Batterfly, Lavallee; Impromptia, Reinhold; Der
Freischttz (Six Hands), Weber-Krug.

Pupils of Clarence E. Krinbill.

Fupus of Clarence E. Krinbull.

Scherzino (Four Hands), Giese; Paper, The Correlation of Music and the Other Arts; Premiere Fête
(Four Hands), Mercier; Paper, Liszt, Rossini, and
the Opera; Nocturno, Liszt; La Lisonjera, Cham-

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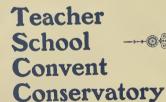
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