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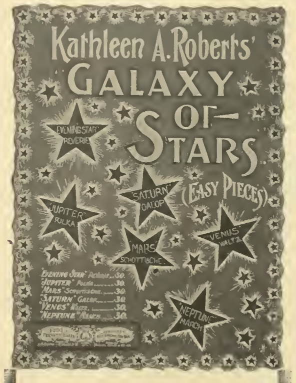

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The ETUDE

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Harold Bauer on the Study of the Piano.

THE first thing that strikes one in a conversation with Harold Bauer is his mental alertness and concentration. Our subject, THE STUDY OF THE PIANO, was naturally the strongest in appeal of any that could be hroached to him, but, while the method of his expression proved that all thought and all conditions of his life had been brought to bear upon the one end and aim, his mind is of fine development. More than once the range and clarity of his expression when he strayed from the main theme proved his intellectuality a many-sided one. His powers of observation are especially well developed, and, combined with the gift of reasoning out that which he sees, he has founded his conclusions on the soundest of logic: open-eyed experience.

There is with him, judging from the study that our association allowed, gratifying absence of the didactic. He is willing to listen to what the other man has to say, the most difficult lesson that some find in the school of the world; but, on the other hand, he holds firmly to his own opinions, giving his reasons for them frankly and honestly. But that very frankness and honesty hrings the conclusion that, should experience prove him in the wrong, he would quite willingly acknowledge it.

The advantages of travel and experience for broadening the mind and the point of view were laid especial stress upon. In this relation Mr. Bauer has forcibly stated his opinion as to the superiority of American music-schools over foreign ones. His ideas on the stunting of the mind by absolute devotion to the fetich of "method" are pronounced; the old saying that industry is hetter than talent he aptly expresses in the words: "The man who has the least advantages in the formation of the hand is likely the one to get over difficulties in the best way."

In a conversation once with the eminent painter, Professor von Herkomer, he said to me: "A man's art must be a reflection of his own life; everything good and everything bad that he does is shown in it." Harold Bauer's expression of opinion was identical.

Every man must work out his art as well as his life for himself. If he is receptive and has the power of observation, the lessons necessary to success will be the more readily learned, for, next to sympathy, no gift is more powerful an aid to the musician.

The best that any man can do for us is to give the suggestion of a thought that we can work out and apply to our own needs. In speaking on this same theme Madame Nordica said: "If anyone has 'gotten there,' the thing is to find out how they 'got there.' Their method of accomplishment is well worth listening to, and, personally, I never lose an opportunity of trying to grasp it."

to the "Etude"
with kind regards
Harold Bauer.

On these grounds, what Mr. Bauer has to say on his art is of more than passing interest to the teacher as well as the pianist, for he is both, though better known in the latter capacity than in the former. In his "saying" of it I was thankful for two things: he had a box of most excellent Russian cigarettes, and he was not fidgety,—a trait that with many artists destroys the dignity of the best they may have to say. The hour was late in the afternoon, he was to play with orchestra that night, and he had been at the piano from early in the morning, yet he was fresh mentally and physically: a freshness that comes not solely through natural vigor, but because of concentration of mind and interest in everything he does.

METHODS AND INDIVIDUAL WORK.

Method was the first hranch of the subject taken up by Mr. Bauer, a branch over which so many wordy discussions have been waged, and this is what he said of it:

"No one has accomplished anything important by studying only one method, for method is not calculated to develop the mind. There is, no doubt, a tendency to getting hold of methods and thinking of the fingers, and of nothing else. In the study of the mechanical side of things I have found good results with my pupils, and I have had many American ones, to come from the practice of pieces and the making up of technical exercises to meet the requirements of those pieces and of the individual player. This course gives the pupil ideas, and in a more complete way than the taking up of method or the run of mechanical exercises.

"The building up of exercises develops thought. The difficulty is to find out what it is that does not go in a piece. A passage may be practiced over and again, and still it does not go; some little thing prevents, perhaps the passage of a finger. The process has been unconscious. If once it is realized that the process must be a conscious one, I think a great deal of discouragement will be avoided. Think of what you are doing.

"I never lose sight of touch or tone—they mean technic. I think that you can study everything in anything.

COLLATERAL KNOWLEDGE.

"It is indispensahle to a pupil of the piano to have knowledge of another instrument for the broadening of his art. After all, the piano is the farthest instrument away from the voice. And yet the most brilliant pieces have some relation, no matter how distant, to the voice. Everyone must realize that truth sooner or later. If there is not some underlying suggestion of the voice, things sound hard and unsympathetic.

"It is a fine thing to possess intelligence in the fingers, and to know that if one gets nervous the fingers will do a certain amount of themselves. But it is a bad thing for intelligence to get so far away from the head that it goes mainly to the fingers.

"The individual conformation of the hand has much to do with the making of a pianist, but facility is often a dangerous thing. People who have a great deal of facility of the finger are inclined to have a hard tone; they get over things too easily to stop to think of the necessity of the individual beauty of each tone. The man who has the least advantages in the formation of the hand is likely the one to get over difficulties in the best way.

The Future of Piano-Playing.

"As to the future of piano-playing, and whether the prodigious demanded to-day is likely to be surpassed by that which will be demanded a decade from now, I do not feel like prophesying. If I should say anything on the subject, it would be that we are not unlikely to return to a greater simplicity. No one now plays the music of Haydn or Mozart,—which must be done without any pedal or smudging,—and for the simple reason that everybody is afraid of it.

Character Training.

"The more one goes on in his art, the more the horizon enlarges, and the more forcibly is the question of discouragement apt to present itself. Anybody wanting to be a musician must feel that his whole life is centered upon it, not necessarily on technical problems.

"Extraordinary emotion is aroused by playing in public. A man in practicing by himself, or playing before a few familiar friends, thinks that he has found the way not capable of being discussed, but universally admitted. Playing in public will give him new ideas. I am a great believer in the public, in the big crowd; some part of a good thing is bound to make its effect upon the public. By playing in public a student can learn, and an artist can always learn.

Study in America and Abroad.

"As to the comparative advantages of studying in America and studying abroad, as far as I can say, musical education is more comprehensive in this country than it is anywhere else. Abroad it has degenerated into mere routine. At the same time, change of atmosphere and scene is invaluable to the music student or any student of art: to see how people feel and work. In fact, I think that the opening out of ideas and horizons, after thorough foundation here, cannot fail to produce a result.

"In private study, concentration of thought, all that I have thought of my own process, until I have gotten a piece cohesive and definite, may still leave something unsolved and unsatisfactory in it. In another country some situation that represents the spirit of that country, not in the sense of the national, develops the lacking idea which gives to that piece the needed point of expression.

"I hold fast to tradition in interpretation; I say it softly, yes. I follow the beaten track because I have the greatest respect for that which is written. The feeling of self-sacrifice and abnegation must be so precious in order to have penetration. The interpreter is only the interpreter, he does not want to put anything of his own in.

Professional Life.

"When a student of the piano, even after long years devoted to study, finds that he has not the necessary qualifications or talent that would make it wise for him to follow it as his life-work, it would be wiser and braver that he give it up and take another calling. It is better to place a disappointment behind us, no matter how bitter, than to live on, constantly facing it.

"Some witness the success of an artist and see the applause and the recognition of the moment, and think: 'I, too, would like to have this.' But do they stop to think what that recognition and applause mean? Personally speaking, I do not value the applause of the moment, for I know that the public is an uncertain reliance; to succeed means that to sustain that success will be still more difficult in the future. To do ever better and better becomes the one anxiety of an artist's life, that he may attain to his standards in that art, without which his life would mean little, and that he may hold the respect and recognition of his public."

William Armstrong.

ARTISTIC FREEDOM.

By CONSTANTIN VON STERNBERG.

* * *

Kullak's view.

Years ago I sat in Kullak's studio, a young and enthusiastic student. One of my classmates, a young Englishman, was playing the slow movement from a Beethoven sonata, and played it too fast. Kullak remonstrated: "This is not an *allegro*, but an *adagio*"; but no sooner had that word escaped his lips when my classmate—who knew too much—parried Kullak's criticism with:

"Pardon, master, it is *andante!*"

Like lightning the usually sweet temper of the master changed, and in an angry tone he said:

"Well, all right. *Andante* or *adagio*. All the same! The tempo is in the *music*, not in the *superscription!* Can't you feel that you play too fast?" The poor fellow then stated at great length that he had consulted a metronome, and that from the figures recorded under "*andante*" he had selected the exact medium speed. Of course, that was the end. Kullak said simply:

"I never argue with machines, and, since you believe them more, continue your studies with them. You may go."

Mendelssohn and Berlioz.

Some time after this episode Berlioz's books appeared on the market, and in them I came across an incident which I have since found corroborated in other works.

Berlioz was spending his prescribed *prix de Rome* years in Rome, when young Mendelssohn (on his memorable Italian voyage) called on him. After the exchange of first courtesies Berlioz left the room for a few minutes to fetch some refreshments. Mendelssohn sauntered to the piano, and finding an orchestra-score of Gluck's "Orpheus" on the music-stand, began to play a little. The score was opened in the middle, so that no speed-prescription could be seen without turning back many leaves, which Mendelssohn did not do. But no sooner had he started when Berlioz shot out of the other room and yelled, at the top of his strident voice: "*Mon cher*, you play that too fast; much too fast; oh, by ten beats per minute too fast!" The polished, well-bred Mendelssohn only shrugged his shoulders and said, with a fine smile: "Possibly! I never consult tempo prescriptions in works that are familiar to me. Perhaps the tempo notation is wrong."

Some American traits.

Later on I came to this country, and I understand a good many things *now*, but when they first happened they seemed decidedly funny.

One of the first pupils I had was a teacher. While he was playing in a queer, strained fashion, I said, at a certain place in his piece:

"Try that staccato a little lighter, please," and in return he asked:

"About touch 7 or 8, you mean?" He had his touches numbered!

Another one had his *pianos* and *fortes* calculated and fixed in his mind by *ounces!*

Still another, who played the first movement of a Beethoven sonata all through without ever touching the pedal, answered my remarking upon it by the return question:

"Is the pedal permitted in a Beethoven sonata?"

A young lady, who played very nicely and with rather natural expression, had the notion to stop after every well-executed passage and ask me:

"Was that fingering right?"

Is the reader catching the drift of these—alas!—true stories? Shall I augment them by telling what I heard one of my best pupils say of me when she thought me out of hearing:

"He's a great *Un*teacher!"

I did have to *un*teach a great deal, because a large number of my students suffered from an overdose of laws, rules, regulations, doctrines, and methods! And what is the invariable experience after I have succeeded in unrooting all these hard-and-fast prescriptions? That the girls or boys show as much common sense (some call it talent) as the others, and that when they learn to think their *own* thoughts, consult their *own* feelings, use their *own* judgment, they bloom out like a flower in the sunshine and become sensible, reasonable, and rational musicians.

CHOOSING THE TEMPO.

Note-value.

Supposing a piece of music were printed without any annotation of tempo, or it were marked—as a good many are—*tempo giusto* (the right speed); is there nothing in the music that would give us an indication of the proper speed?

Let us suppose the piece was the slow movement from the very first sonata (op. 2, No. 1) by Beethoven, and let us see how we can find the tempo. Say that we see this piece for the first time and started it (by mistake or tentatively) at the rate of about 138 eighth notes to the minute. For the first 10 measures this would go fairly well, but in the 11th there are two ornamental turns in close succession which are impossible, or requiring an extraordinary technic, to be played in this tempo; not to speak of it that they are occurring in a song-like, melodic strain where no ornament should be made quicker than the human voice can make it, because in the rendition of all melodies the peculiarities of the human voice should be the guiding element. However, let us suppose that a man without musical feeling, but with a huge technic,—say, Rosenthal's,—was doing the playing, and that these two little ornaments caused him no difficulty, from the 23d to the 26th measure, and further on he would, nevertheless, find himself in pretty hot water. It would then occur to him to try—again only as an experiment—a slower tempo. By this time, however, at the second reading things will not look quite so new. The memory helps him in reading now, and, being thus partly relieved of the strain of *quick sight*, his eyes will look *deeper* for the *fitness* of things.

Character of the subjects.

Some people measure the tempo of a piece by the speed in which they can play the notes of smallest time-value, and if our player consulted only this plebeian principle he should come rather *near* the right tempo in this piece. But, then, there are *andantes* and *adagios* in which no thirty-second or sixty-fourth notes occur. There he will have to look for the character of the subjects (song-like, or martial, or odd, or grotesque) and for their handling by the composer. If, at the end of this movement of which I speak, the alternating staccato and legato scale-runs in *pianissimo* execution (followed by a melodic strain of two measures of which the last is repeated, and repeated *staccato* again) do not give him the right tempo; if, I say, after all this he still needs to be told by a metronome or person what the tempo should be, I am much afraid that the tempo will be all that is right in his playing.

We know that in the sonata form the composer selects his two subjects with a view to contrast; in most cases it is the first which is more impassioned, while the second presents a calmer mood. Sometimes the order is reversed, however; as, for instance, in Beethoven's Op. 14, No. 2, and (to my mind) in Op. 22; but the contrast is always present, and these contrasting themes do simply not admit of the same speed for both. So there *must* be a change of tempo, and yet *such a change was never indicated by Beethoven!* It is the achievement of modern times that we are no longer governed by a mere technical term, but look into things with line analysis; that we spy out the (perhaps unconscious) train of the composer's thoughts; that—in one word—we *interpret* his music instead of grinding it out according to the letter.

Real force of certain terms.

I do not wish to intrude with any humble creative efforts into the illustrious company of great masters, but if I ever felt a true kinship with a great composer it was in the atrocious tempo prescriptions which, for instance, Schumann has *mostly* put over his pieces. Alas, that it was only in such sins that our kinship consisted!

But hold! Are these sins really so bad? Are such words as *grave, largo, adagio, andante, allegro*, and *presto* really designations of speed? Let us see. *Grave* means gravely, momentous, *weighty*—remember the word: *gravity*—and that has a far stronger bearing upon the character and mood of the piece than upon its speed; *it is an appeal to our imagination*, not to our technic. The same holds good for *largo*, which means broad, ample, extended, expansive. *Adagio (recte: ad agio)* means in English, at leisure, deliberately, which refers to speed only circuitously, but very directly to the state of mind or mood. *Andante* means either going or walking, the Italian language using the same word for both meanings. Now, it can surely not refer to the *speed* of a walk, for people's legs are of different lengths; it must be the quiet mood of a "let's take a walk," of a stroll, saunter, that the term refers. And how people can take *allegro* (cheerful) for anything but a mood description is an unfathomable mystery to me. *Presto*, too, which means hastily, does not refer to speed so much as to the mental state.

It might be said that by usage—the great Anglo-Saxon excuse for philologic violence—these words are *accepted* as speed-marks, to which I should reply by asking serenely: "*By whom?*" Surely by no one that knows better! Why should Beethoven remark over one of his Bagatelles "*Con una certa espressione parlante*" (with a certain speaking expression)? Why all the thousands of additional remarks if *allegro* or *andante* were definite terms?

Other considerations.

There are many other considerations which must influence the tempo, considerations reaching into physiology, acoustics, and psychology; but they should require the space of a volume (which I may publish some day). Suffice it here to say that the size of the hall, the size of the apparatus (orchestra, piano, or both; or two pianos; or trio, quartet, etc.), the quality of the instrument, the "*tone*" of the singer or player *(timbre* or touch) have much to do with it.

Tempo is as much an individual matter as every other item of conception; in fact, the selection of tempo is one of the tests of a good orchestral conductor. Moreover, it is often—as, for instance, in the present manner of Wagner interpretation—a matter of artistic tendency of the times. Let us look for a moment at the markings of force.

NUANCES.

Dynamic signs.

In the 10th measure of the same *adagio* of which I spoke before, there is an *sf*. Does it mean that the charming ascent to the upper *C* in the midst of a *piano* melody should be a shrill yell? or any attention claiming degree of sudden emphasis? Can it mean more than a hint to the player's eye gently to raise his voice? Yet the same sign may in some other piece mean that very yell which should so offend us here. Schumann's "Träumerei" contains no dynamic signs except a *p* at the start and another *p* at the end. Does this mean that the entire wonderful little gem should be played without any variation of force? If so, why did he put another *p* at the end? He probably felt the necessity to indicate that the end should be soft again, no matter to what emotional climax the player might have risen during the piece. But *where* this climax should be he sayeth not, either because he trusted to the player's sense of propriety or because he did not exactly know. And as to this climax, if it were not thus tacitly admitted by Schumann, but indicated by an *f* or *ff*, could it really have meant: as strong as possible? Should not a real, conventional *ff* have fallen out of the frame of this little miniature picture? We can surely not go through the whole gamut of force degrees in every piece; we cannot give *everything everywhere!* The size of the piece, its general character, its gait,—in short, the whole context must be considered in selecting the degree of importance we attribute to such dynamic signs.

Other signs.

As to slurs, staccato-dots, I dare not venture upon that ground for there, indeed, is ambiguity rampant!

Now, the reader may ask: Do you mean that tempo-marks, dynamic signs, phrasing slurs, etc., are superfluous? That we need not teach their meaning any longer to our pupils? That every little chit of a boy or girl should henceforth follow his or her own notions? No, far from it.

But in answer to the first question I must and will say that to some people tempo and other annotations are almost superfluous, and that the others should be taught that all these signs are to be taken in a far more general way.

To the second question I reply that we should teach our pupils the truth, and not errors, however much they may be sanctified by tradition, that most unscrupulous and indolent of historians. We should tell them, for instance, that *allegro* means *cheerful*, and not *quick;* we should address the better nature in our pupils instead of cramming their memory with hard and fast *rules* and single, only, and unalterable meanings. We should teach them to *feel* the right *tempo*, the right *force*, the right *phrasing*, instead of drilling them into these things in parrot fashion.

And to the last question I respond: "Sure!" So long as I find that my pupils have a definite idea of tempo, dynamics, phrasing, or the like, I never interfere. I let them go on until one of two things happens: either they find by fatigue that they started too fast, or I argue and debate the matter with them as earnestly as if I were dealing with a great artist. This, of course, applies to pupils who *work;* the others require the teacher's suasion, severity, or otherwise, as the case may be.

Pliancy, not rigidity.

There is too much cant in music-teaching. The amount of strictly musical knowledge which can be imparted is, after all, very small, and when that is told, ah! then the teacher begins to show not so much what he knows, as *what he is*. His personal qualities reveal themselves in his teaching. Music *in itself* can have neither a refining nor a brutalizing influence; but such an influence can be derived from it by the way we are *led to understand it;* and to lead our trustful pupils into the sanctuary of a great man's soul and mind through the portal of his works we can surely take no more foolish road than to insist upon a rigid, inflexible meaning of terms which our wiser forefathers have purposely chosen from among the most pliant, flexible, and even vague words in human language.

MUSICAL APPRECIATION.

BY ARTHUR ELSON.

There can be no doubt that the intelligent enjoyment of music is one of the greatest pleasures given to man. Unfortunately, it is just as true that the ordinary public is less fitted for this enjoyment in our country than in any other civilized nation. The excuses are not hard to find; we are a new and young world, have only recently turned our attention to the art, and are made up of too many different races to have any national standard at present. But with all the excuses, the fact remains: What shall be our remedies?

In other arts the general public is content to follow the lead of intelligent and enlightened men. Standards of literature are taught in our schools, and painting and sculpture are shown in our museums. In music, however, each one is a law unto himself, and is satisfied to enjoy, without study, the first thing that may tickle his ears.

Much hearing of good music.

The prime requisite to develop a wide-spread appreciation of music is the continued hearing of it. This may not be possible in every case, but, if each home in a community were to devote a certain time to the performance and hearing of good music, we should soon find the children growing into a generation of embryo musicians. Other nations have their folk-tunes, which arouse responsive feelings in the breasts of all who grow up in such an atmosphere. If we have no definite folk-songs, we can at least adopt something that will serve in their place. Here at the outset, then, the task of the musical expert may commence: By arranging courses of study for children, whether in schools or in their family life, he may direct their taste into proper channels at the outset. Such courses could be made up of works by the very best masters, and would form the basis for still more valuable education in the future.

Composers themselves grow, as their biographies show us, by broad study and a hearing of new works and styles. The student of musical history can readily follow the development of the art, and see that the leaders in each age have to master the works of the preceding one before advancing into new paths. Beethoven's early symphonies were modeled on those of Haydn. Wagner, in his youth, admired the vocal arias of Auber and Bellini, and only after repeated hearing of them did the future composer of "Die Meistersinger" become convinced that there was no depth under their fluency. Modern Italy has been led into a harmonic style by hearing the music of Germany, and Richard Strauss, at first an imitator of Brahms, is at present floundering in the depths of musical impressionism because he studied Wagner's music-dramas. What might we not hope for our children, if they were trained on a well-selected course of simple, but worthy, songs, instead of being left to the tender mercies of "Annie Rooney" or "A Hot Time in the Old Town To-night"?

Leading to higher standards.

At a later stage the teacher may well lead his flock by easy steps from the simple to the complex. Here the sheep would probably have to be separated from the goats; those endowed with a natural taste for music would be ready at once to take up earnest study, while the many unfortunates not gifted with harmonic perception would have to go at a slower pace. Yet still the progress should be in the right direction. Whether the general taste is educated by children's concerts, or class study, or voluntary club work, or individual teaching, the music should be so selected that the hearer will be led to higher and higher standards.

Serious study.

The teaching of the laws of music, in addition to its performance, would also be a fruitful method of educating public taste. Instead of romantic and highly-colored fables, such as the story of Beethoven sitting at the piano, with the moonlight streaming in, and improvising his sonata, opus 27, No. 2, why not give the pupil some idea of the principles of form and contrast that underlie all good music? "Architecture is frozen music," said Schlegel to Madame de Staël; and, if every pupil cannot be led to appreciate the full glory of fugue or sonata or symphony, he may at least be given an idea of what form is, and what beauties are to be found in the interweaving of musical figures. Then, and only then, would the student be ready for the many educational lectures and concerts that may now be heard in our large cities.

We cannot all become great American composers, nor can America hope to equal Europe at once in musical cultivation. But with a standard course of worthy music for the training of children in home and school, a well-graded progress from this to more ambitious standards (by the aid, perhaps, of local study-clubs under efficient direction), and more general instruction in the principles that govern the art of music, we could feel reasonably sure that each succeeding generation would show a notable advance in the appreciation of good music.

COMPARATIVE COMPOSITION.

BY WILLIAM BENBOW.

"Let every bird sing its own note" says the old proverb. And in so far as a composer, after experimenting with various mediums and styles, finds and develops his own strain, he is accomplishing his mission and singing his distinctive note.

For the student, surely there is nothing that gives such esthetic delight as the comparative study of the characteristic types of utterance of different composers and schools. Beginning with the absorption and imitation of the models at hand, each composer fathoms those possibilities of utterance that appeal to his own genius, and that process suggests further possibilities that only genius can foresee and attempt. Yet, after finding his individual note and style, how often the composer degenerates into mannerisms even if not to the garrulity of old age!

This leads us to infer that, if our progress is to be sound, we must take the typical and best of each great genius and compare them with those of his predecessors and with those of his followers. That is the only way in which we can be certain to get rid of the mannerisms and excrescences that contribute nothing to the progress of art. Bismarck in the early part of his career made an exhaustive study of the history of England, and in that way learned the wisdom of certain permanent policies and principles and the folly of others.

Here the critic should help us. "It is not the eye for faults, but beauties, that constitutes the real critic." That phase or principle that is enduring and safely progressive is what we should conserve and cherish. For it is the true art-substance.

Unfortunately, in assigning material to the student, we are liable to be governed by considerations of technical progress. The selections we make are often a jumble of styles that have no relevancy and suggest no more logical sequence than a crazy-quilt. If we take up a bit of literature and read a few sentences, we have some general notion of the age and style to which it belongs. But what point of development or what era does a Handel "Allemande" present to the average student? If he is not able to gather the composer's intention from the look of the music, how dare we expect him to interpret it with its clear-cut phrases, its imitation and response between the participants in the dialogue?

How to Study Compositions.

It would be a liberal education to most students to have them see and hear how a simple short melody is treated by Haydn, then one by Mozart, then Beethoven, and then Liszt. In making such a comparison it would be helpful to confine the attention to one factor at a time. For example, we would be interested in noting the comparative scope of the melodies themselves. How simple and fluent the early ones, and how broad and tense the later!

Then see how content the earlier composer was to stay within the limits of the nearly related keys in his melodies. With these contrast the moderns, who dash away into any far-away mode for their transitional effects.

Another point of difference that always interests is the more extensive use of embellishments in earlier classics, growing out of the limitations of tone in their instruments, as compared with the sustained and sonorous effects of our pianoforte.

Springing from this same cause, observe the greater frequency of organ points, long tied notes, etc., in our modern scores, often developing involved and intricate labyrinths on the page.

Perhaps nothing will add greater zest to this study than the various kinds of accompaniments used from time to time. When we hark back to the old-fashioned Alberti bass (which always seems to suggest the crinkles in the periwigs of those days), and notice how the left-hand part began to spread out in certain types and to thicken in a more massive way in others, we are not surprised to see its latest outcome: the elaboration and large harmonic web in the work of Brahms.

From the emotional stand-point such a bird's-eye view of styles and treatments will show how the development begins with the expression of the simpler and more unaffected emotions and leads gradually to the more tense and complex states. The pure, isolated, emotional state seems rare now, and moderns prefer to picture a dominant emotion as touched and colored by the interplay of other less obtrusive feelings.

Certain it is that we cannot have that accurate estimate of the virtues and proportional importance of any style, which is necessary for its right interpretation, without knowing its relative value in the development of the art of musical expression.

THE ONE THING NEEDFUL.

BY JOHN TOWERS.

Apart from all besides, there is one thing absolutely essential to success in music, and, indeed, everything else, and that is perseverance first, perseverance second, and perseverance all the time! It is exactly the want of this first and last essential which is responsible for so much failure all the world over. There have, it is true, been a few instances where men and women, practically without it, have carved for themselves a niche in the temple of fame, but they are the rare exceptions only proving the rule. Study the lives of the greatest in all callings, and it will readily be seen that, with the aforesaid notable exceptions, they have not been satisfied with the gifts with which Heaven had endowed them, but have been content to toil, labor, and burn the midnight oil in order to supplement these gifts with their own unceasing and untiring efforts.

As typical of the rest, look at Bach after his stupendous powers as an organist had become widely known, making long, toilsome, and even dangerous journeys, mostly afoot, to hear, and profit by, the playing of others more noted than himself; at Handel, when a master on the same glorious instrument, being content to drudge along on the old organ at Halle, for years, to further improve himself; at Haydn working sixteen hours a day in his miserable attic, often without fire, food, or clothing, to gain that mastery over the complexities of orchestral writing which, subsequently, placed him among the immortals; at Mozart, after having fairly gained a world-wide reputation as a pianist and composer, cheerfully submitting to the rigid discipline and teaching of his somewhat exacting father, and patiently toiling, under his direction, through all the intricacies and complications of Fux's nothing if not formidable *"Gradus ad Parnassum"*; at Beethoven, after being looked upon as little less than a miracle as an improvisator, pianist, and composer, patiently—that is, patiently for him!—submitting to the dogged and dry-as-dust teaching of Albrechtsberger, and then pause for a moment to think, that if such effort be needed by the giants in art, what must be necessary for poor ordinary mortals: and, so far as possible, take courage and plod along.

No: said ordinary mortals may not, even after a long effort and toil, equal the accomplishments of these great men, since they may be utterly wanting in the divine afflatus and:

> Those nameless graces which no methods teach,
> And which a master-hand alone can reach.

They will, however, assuredly reap their reward in securing the inestimable benefit of acquiring a far deeper and more thorough insight into and appreciation of the subtle beauties of the creations of the great masters than others who have coveted the goal, but shirked the toil, and they will, moreover, possess the power of smoothing the way for, and lightening the labors of, those committed to their own guidance and instruction.

If it be asked why there is, nowadays, so much mediocrity and so little genuine executive ability and creative originality, the answer can be none other than that there is far too much hurry and scramble to push into prominence. Artists want to run, in fact, in our time, before they can even decently walk. Many of them think that if they can succeed in gaining the good-will and praise of a few well-meaning, but utterly misguided, friends, they must, forthwith, not only bud and blossom, but thrust their supposed artistic fruition upon the public. By so doing they, unknowingly mayhap, but none the less surely, "rush in where angels fear to tread," and pay the penalty: total failure or a lapsing into a condition of mediocrity, or a harmless, but none the less melancholy, state of nonentity. It would, indeed, be well for them, and for others, maybe, yet to come, if, before challenging public opinion, they would meditate well on the fact that even the very greatest artists have been content to study, toil, try, try, and try again, to bide their time, and to take well to their hearts the fact that the subtle and complicated art of music demands, not months, but years of serious and close study and application before its mysteries are even partially understood and mastered.

There will be but little hope for musical art in this country until the government steps in and provides a truly national conservatory, and interdicts anyone and everyone from undertaking the teaching of others unless they themselves have gone through a thorough and systematic course of study, and have been duly examined, and have received the qualifying stamp which a governmental institution alone should have the power to confer. Ill-qualified teachers, in any case, produce but indifferent pupils; and for this reason, if for no other, the sooner they are restrained by law from practicing that for which they have no qualification worthy of mention, the better it will be for all concerned, not even themselves excepted.

THE DEVELOPMENT OF RHYTHM.

BY HERBERT ANTCLIFFE.

With the majority of composers of to-day there seem to be two tendencies. These are easily seen by reference to the many new works produced almost daily. The one is to overestimate and the other to underestimate the virtue of clearly-defined rhythm. The two classes most affected by these tendencies comprise mainly, though not exclusively, amateurs. The first of these classes is made up of a very large number of people who are musicians almost unconsciously, and because "they cannot help it"; who put their small ideas down on paper for the gratification of themselves and their own personal friends. The other consists of those who, being to some extent trained and constantly hearing elaborate works by modern masters, get the idea that, because these composers—strong in their training in the old and new schools, and independent in their own genius—can write in elaborate and intricate rhythms which require almost a special training to appreciate, and can combine several such rhythms, short regular meters and simple expressions of melody are of little consequence, if not despicable.

But there is a class which, although it is not a very large one, must make its influence felt, who take neither of these views. It consists of thorough-going, earnest musicians, many of them workingmen, who take life and art seriously and cannot stand frivolity in either; who will have the best of everything they can get, though they may not get much. This is the class which we have to depend upon for a steady, middle course. And, with a progressive conservatism in this subject as in others, we may expect the influence of this class to leave its mark on the rhythms of future times when the effect of the other two classes is lost and their works entirely forgotten. And alongside this will still remain the influence of those whose works survive from early times because of their innate art, and who would have raised their eyes and hearts to heaven in gratitude had they possessed such a blessing as a well-defined consciousness of rhythm.—*Musical Opinion.*

MUSICAL PIONEERS.

BY ARTHUR O. ANDERSEN.

In the paper, "The Higher Duty of Teaching," published in The Etude for November, 1901, we spoke of the teacher and the student; we now take leave of the teacher, and assume that the pupil, or beginner, as we shall call him hereafter, is fully prepared to realize technically whatever talents he may happen to possess. Now the school-days are over, and the musicianship of life is begun in real earnest.

We have arrived at the period where technical perfection is understood and expected, and where a musical gratification is only brought about by thorough originality and great depth of feeling. The senses are no longer content with sweet and flowing rhythm, and true satisfaction is only found in the higher and greater achievements of the soul. The undue sensitiveness of the conscience and its hopeless bewilderment is undergoing a gradual retirement, and in its place, so reluctantly and slowly deserted, springs a newer and freer musical life. The beginner has to be broad-minded enough to accept these progressions with all loyalty due to the past masters. He must be able to distinguish the person from the echo. Accusations of plagiarism will, of course, be charged, but the modern tendencies and their effects on the minds of the people go to show that the ability to distinguish new colors in music is proof of the acceptance of fresh ideals.

Certain critics and conservative musicians impede the progress of the freer and more impressionistic school of thought, and in so doing retard rapid development. This will eventually right itself, but in the meanwhile the struggle for existence is the necessary condition that ultimately causes the survival of the fittest. This reactionary element often reduces the beginner to other means of gaining a livelihood in less ambitious sources of musicianship. His success must be bought at the sacrifice of many hardships, but to the true musician these trials are invaluable. A number of musicians of to-day have been dependent upon extraneous sources for sustenance, and only the few are successful.

A great detriment, often causing premature failure, is the inability to accept success in the right light. This is a great drawback to the progress of the beginner; and, too, very often attentions of well-meaning, but incautious, people have ruined many a promising career. The opposite tendency, that of non-recognition, curiously enough, has the opposite effect, and in nearly every case this apparent evil has been the direct cause of success, more than any praise that could have been offered.

We will consider that, to a certain extent, the beginner is aware of these conditions through the acquaintance of his fellow-students, his teachers, and the experiences of others with whom he has come in contact. He has scoffed at the rhymers and the inevitable *protégé*, and duly criticized the untiring efforts of the gentle, well-bred, but fallible composers. When he has lived out these little artistic surprises and enjoyments, and has thoroughly realized the sense of having been one of the well-informed strugglers, his isolation begins and he is left to deal with the materials and resources of his own nature. If these be deep, and glowing with the independence of decided power, how the world of action will open to him and how the fruits of his inner life will ripen in the sunlight and force of his increasing selfhood! Then, and only then, will he find the possibilities of his own being entirely apart from all traditional ideals, and, in a word, in the fullest preparation for the projection of his genius.

The world is now looking for new progressions in musical composition; the imitators are losing their foothold, and the new architects are rearing for us a new structure, not built on the old lines and conventions, yet containing all that the old lacked. It is true that these new structural outlines are yet dim, and perhaps have very little indication of the beauty of their purpose, especially to those engrossed entirely in the older temples of music. The pioneers are making clear the road for the musical era of the new century, and with Walt Whitman sing:

> "These are of us, they are with us,
> All for primal needed work, while the followers there
> in embryo wait behind;
> We to-day's procession heading, we the route for
> travel clearing,
> Pioneers! O Pioneers!"

THE REFLEX OF PLAYING UPON EXECUTION.

BY EDWARD HALE, A.M.

I once heard Mr. Apthorp say that, of the great pianists, von Bülow alone had spent protracted labor upon his technic; the others had reached soloist maturity in a very few years. Thinking about this, I ran over in my mind the history of musicians I have known, and was surprised to find how many of them dodged in some way the weight of the technical problem. Such as were blessed with superior gifts were accounted for; but there were others who quite unexpectedly blossomed out into really fine players; not by dint of surpassing diligence either, for some of them were never systematic or industrious in their work. There was one in particular who from the first was exceedingly wayward in his habit of study; his mind was not alert and his hand was really very bad; he practiced never faithfully, and studied not at all. Yet he distanced all immediate competitors and won a reputation as a concert pianist.

The reverse of the picture is not less remarkable. There was the multitude of students who bent good, even superior gifts and unstinted industry to the task and never really gained a hearing. One of them only the other day I heard complain bitterly of his student experience. He was taught according to the theory that the first task of the pupil is to achieve a technic. Every other consideration was postponed.

"I never really played anything. I was held so close and persistently to the grindstone of finger exercises and etudes that I never reached the point where I could reap any of the legitimate results of my hard work. I would have made a player; I had the industry and the temperament. I am simply another victim sacrificed on the altar of medieval perversity in teaching."

Now the most obvious explanation of these things is that in one case energy was wisely directed, and in the other, not. I think it is the true explanation. The particular individual first referred to above almost from the very first had something to play. He got possession of a repertoire and kept it. Perhaps he did not master more than a single sonata, but that was an available one, and he could really do it. As he went on he picked his pieces and got them in hand, and in spite of his waywardness in study improved his treatment of them until he made a name as an effective player.

On the other hand, those others saw the technical problem large and devoted themselves to it with endless perseverance, evidently expecting that its mastery would secure them a vantage-ground where all the other elements of their coveted accomplishment would be easy and certain. They never appreciated the value of bringing things immediately to finished performance.

There is here an instructive, nay, an authoritative, lesson to be learned from nature. In the long process of evolution numberless forms intervened between lowest and highest, but each of these reached perfection in its own kind. In us, who are a part of nature, that same deep principle obtains, and we must learn how to apply it in every activity of our lives. The illustrations are numberless, but we need not go beyond the one now in hand. The teaching of the object-lessons given above, backed up as it is by that of nature, is that the immediate application of means to ends is the true secret of achievement.

There is such a thing as squandering time in the pursuit of an "abstract" technic which wisely and economically applied would result in a conspicuous success. The purpose in view of the piano-student is to play. Let him then immediately become, in his own measure, a player, and so gain the most wholesome and stimulating reaction to be had upon his daily study. Let him at once put to use what technic he has, and extract from it the utmost practical advantage. And the moment he is thus actually launched upon his proper career he will find most practical use for all the hours of his daily practice. The pressing problems of his expanding repertoire will leave him no time to hunt the *ignis fatuus* of an "abstract" execution.

DISCIPLINE OF THE THUMB.

BY J. S. VAN CLEVE.

All the mechanical and all fine arts rest upon the placing of the thumb at an angle of ninety degrees to the other fingers. When the beginner tries to manipulate the keyboard of the piano, there is a constant sense of awkwardness and stiffness in the big, thick-bodied thumb which causes no end of vexation and tedious labor. Well, do not fret; this thumb is your salvation. This awkward, big finger, which stands out stubbornly by itself and antagonizes all the other quiet, timid, sociable fingers, is one of the things that makes you better than a chimpanzee. As a significant test of the value of this thumb-position, place the upper corner of it successively against the tip of each of the other fingers. Then, you will see that the saw, the pen, the sword, the needle, and all the implements of labor, big and little, would be unusable were it not for this adjustment of the thumb.

To the musician, and certainly to the pianist, this fact in the anatomy of the human body is quite as important as to any other worker. The culture of the thumb when you look into it thoroughly will appear to you to be half the art of playing. It was the radical innovation of using the thumb that constituted a striking feature of the influence of Bach.

The first thing that strikes us when we try to play a five-finger exercise is the unlikeness of the fingers. The thumb is at once lethargic and strong, disobedient and weak; the second finger is so loose that it can scarcely be held in harness by constant watchfulness; the thick third finger has a strong, secret affinity with the thumb, and yet is bound by his central position; the dreadful fourth finger, the ring-finger, is so strapped down, so feeble, so lazy and easily exhausted that it takes either a surgical operation or hours of study to arouse it; and the little finger is so free on the outposts of the hand, and so flexible, that it frisks about in the most vexatious manner. But the thumb is the shepherd of this little flock, the captain of the hand. A hint or two as to training it will be in place:

First, set your fingers in the normal five-key position; then, while resting the tips of the fingers upon the keys just enough to steady the hand, but not enough to press down the keys, let the thumb touch C, then F, ten, twenty, fifty times, till it is warm, and a little weary. Second, now do the same from F to C above, then from C to C, with the hand in the octave extension as if to strike the common chord of C, in four notes. Third, depress the key with the thumb, but so slowly as not to strike the hammer against the wire; that is, move the key, but make no sound. I once had a teacher who was with Chopin for two seasons, and he told me that Chopin much approved of this clinging, slow depression of the keys. Fourth, do these same things with the thumb, but now make the sound. During all these evolutions of the thumb hold the other fingers over their keys, but absolutely quiescent. Fifth, play the scale of C-major, and at each joining, E-F, and B-C, repeat the notes twice, thrice, four times. This will give that liquid ease to scales, that equality, as of a row of pearls, always so greatly admired.

A PRIME NECESSITY IN MUSIC-EDUCATION.

BY PERCY GOETSCHIUS, MUS. DOC.

Where so many things are to be desired for the music-life of our country—a truer and more general appreciation of the art, not only of its external beauties, but of its inner power, its sensitive spirit, and the marvel of its delicate and complex organism; further, greater efficiency on the part of its teachers, better system of education, and (perhaps) more enthusiasm and a purer artistic ambition in its students—where not only these broader conditions, but a multitude of minor details connected with each one of them, seem desirable, it is, indeed, difficult to single out any one wish, and center one's hopes and efforts upon it. It is unjustifiable, almost absurd, to point to any "one thing needful" where real needs and desires are so numerous as in the musical practices of the day.

Training of the young. But, adopting the doctrine of the earnest-minded physician who believes that no evil or disease can be successfully fought upon the surface, but must be eradicated by a slower process at the fountain-head of the disorder, and that healthy growth can be promoted only by preparing a thoroughly wholesome soil about its roots, I should—if some good fairy promised to grant me but one single desire—plead for *a more universal and careful musical training of the young.*

What the music-life of the next generation is to be depends wholly upon the quality and extent of the musical education of those who are now children; for what they shall give to the world will be, manifestly, the fruits of what is implanted in their nature and habits now.

Therefore I wish, most earnestly, that the child should *earlier* be taught those things that prepare for a more genuine and efficient practice of music (if he be destined to an active life in the art), or for a more intelligent and complete appreciation (if he rests with the multitude of music-lovers).

Rudiments of music hand in hand with the rudiments of speech. I wish that the rudiments of music might be imparted to the child hand in hand with the learning of the alphabet and other rudiments of speech (thought-expression) and mathematics, so that he shall be able to read music just as early, and *just as fluently and intelligently as he reads his books.*

And by the rudiments I mean, not merely the notes, their names, and their places on the staff, but the tones,—the *sound*, the living voice, of these notes. If possible (and it has been found possible), the child should learn their absolute pitch, in order that each note, each sign used to indicate a tone, will invariably and instantly mean to him exactly that particular sound, or pitch, and no other; just as each alphabetic character has its definite fundamental sound, each numeral its characteristic value, according to its shape. But, vastly more important than this, the child should learn the seven distinctive sounds of the tones which form the major scale: each as an individual member of the group of tones which constitute the major key,—as often indicated (and I think wisely) by the syllables *do, re, mi*, and so forth.

Music a system of tone-relations. This, in itself, comes very close, indeed, to my conception of the "one thing needful"; for all music, as far as it may be made an object of study and education, is nothing more or less than a system of tone-relations, as all mathematics is a system of numerical proportions; and the basis, the original prime table of the entire elaborate system, is the cluster of relations between each tone (or step) of the scale, and its keynote. These seven relations are the clues to the only real meaning that music can reveal, especially to the child; and they are the actual points of departure from which all the higher significance of the musical product (even in its most finished poetic or emotional sense) can be apprehended.

Preparation of the teachers. Give the child such a grasp as this upon the spirit of music, and all the rest must follow as a matter of course, in proportion to his individual capacity, the width of his horizon. And why not? It can be done, if the work is begun early, prosecuted rationally, and persisted in to the same extent and with the same earnestness as is found necessary in the teaching of common-school branches; hence the reference of my fervent wish to the *early training* of the child, and its implied reference also to the teacher's adequate preparation for this work.

Every teacher who indulges in the vision of pupils who can read music "like a book," and with at least as complete a comprehension of its contents, join in this wish, assuredly. Therefore, if their budget of "Resolutions" for 1902 can be so apportioned as to include one more earnest purpose, let it be a determination to further, by every available means, the thorough and wholesome *early musical discipline* of the children within the reach of their influence.

RELATION OF THE TEACHER TOWARD THE PUPIL.

BY E. A. SMITH.

There are all kinds of people, teachers and pupils, in this world. Some we rub against, some we smile upon, upon others we frown. Why? Impossible to answer this query correctly. There may be personal reasons, psychological reasons, or circumstances over which we have no control that prejudice us, or prepossess us one toward another. The teacher cannot feel the same toward every pupil; the chords of sympathy are so attuned that we are unconsciously influenced, and many times faults, or errors, overlooked in one, will meet with stern reproof in another. Now, the standard of excellence may not have been knowingly lowered in such cases, but the attitude of the teacher has been so changed that it has perceptibly affected the standard. The emotions form a barometer very easily affected, with or without reason, and not altogether a safe guide.

The teacher who cannot successfully discriminate between pupils and occasions is certainly lacking in one of the necessary qualifications for a successful teacher. The teacher should always be dignified and respectful in his bearing toward the pupil, else the pupil may sometimes forget to be respectful in his bearing toward the teacher. Should ever such an unfortunate condition be brought about, the sooner the teacher and pupil shake hands and part, the better. Critically patient, firmly insistent upon the correction of errors, well informed upon musical history, reasonably accurate in the pronunciation of musical terms, these tend to hold and increase the respect of pupil for the teacher.

Have an ideal, hold to it, descend not to a low plane; though doing so may meet the wishes of certain pupils, it will, as time goes on, be the means of forfeiting their respect, besides weakening your influence among musicians. Bring the pupils to your high standard; do not allow them to drag you toward their lower one. It often becomes necessary to interest oneself in those things that interest the child, as well as the mature mind. Confidence is thus engendered, which, though a plant of slow growth, is far from being least in importance. First interest, then instruct; first prove yourself worthy of confidence and it will be given you. Tactful, yet earnest; flexible, yet firm; dignified, yet responsive; critical, yet forbearing; patient, yet positive; insistent, yet kind; reproving, yet encouraging. Verily, is not the attitude of the teacher toward the pupil almost—everything?

SIGHT-READING.

BY CARL HOFFMAN.

To the physicist music suggests sound-phenomena in tones. To the creative musician, however, it signifies tones in certain relationships wrought into the structure of music. The performer recreates these relations in giving them audible presentation. This is his one and only task. All methods of analysis and all problems of pedagogy in this department converge upon the truth here intimated. The teacher or the student of music whose thought-perception is limited to mere processions of tone will probably attain results parallel with the reader whose single aim is to pronounce his words correctly. Within these "husks" of sound lies the succulent "grain" of ideal relations which the inspired artist vitalizes by diversified inflection and modulation in conformity with their content.

From the outset of keyboard-study the pupil should be assisted to perceive these relations as they come before him. How this is to be done is not material here. The end is given, for which the teacher is to supply the means. Experience shows that by wise study of each pupil's mind this objective can, in most cases, be most happily attained.

From all this it is perfectly inferable that study in memorizing should follow along the same lines: fixing first most carefully the mental image of the shorter relationships of phrase and motive; then building these synthetically into the larger relationships included in the studied work. Here, as in all practice, slow trials and repetitions are essential clearly to fix the involved tone, note, and motor relations that these may unite to form a well-defined concept when memorized.

In the application of this principle to sight-reading there are certain obstacles, or rather existing obstacles become more pronounced. The reader of large experience and matured scholarship naturally senses the thought-totals of music, as does the literary man his magazine articles. But the would-be sight-reader steps ordinarily from note to note, or, if more experienced, from measure to measure, usually overlooking the phrase-entities as definite steps in his progress. I knew a professional violinist, teacher, and composer who, at repetitions of difficult passages, insisted upon starting with the first note of the measure, although it had no direct relation at all with the passage in question.

In certain particulars there are unfortunate discrepancies between the thing written and the thing heard which, oftener than not, breed misconceptions. According to the popular view, bar-lines mark the divisions of a work; hence the term "measures." But this written measure is not the real or audible measure at all. The reader, in fact, must conceive the bar-line as a sign of separation between the two contrasting unaccented and accented parts of a measure-relation respectively, as the upright of the weather-vane divides the shaft of the arrow-indicator from its head.

Again, the legato curve-signs are liable to mislead the reader into the belief that in following them he is truly phrasing; whereas they have no place in phrase-defining at all. In fine, to base sight-reading percepts upon the apparent entities of the written measure and the legato-curve is even more dangerously false than to follow the "note-by-note" plan of reading, since the latter is less likely to cover up and smother the underlying tone-relations.

Notwithstanding these obstacles and the fact that real "phrased" editions of music are not yet universal, it is nevertheless obligatory that all practice and work in sight-reading and memorizing should travel along the line of phrase-concepts, with their inferable and indispensable dynamic and agogic shadings. Meanwhile let us wait to hail the day when a progress-staying conservatism will no longer oppose an adequate system for clearly and unmistakably indicating to the striving student the relations entering into musical discourse.

PLAIN TALKS ON MATTERS MUSICAL.

BY EDWARD B. PERRY.

VII.

PREPARATION OF CONCERT-PROGRAMS.

Assuming that one has selected the numbers for a well-diversified program, compositions which he is capable of playing well, and in which he is interested,—for, if he is not interested in them, be sure that his audience will not be,—there are *three* important and distinct elements which must go to make up a really artistic performance of them, viz.: the physical, the mental, and the emotional.

The Physical Element in Music.

First to consider, in point of time, though not of importance, is the physical, generally covered by what we know as *technic* in its broadest sense.

What is requisite. Bach is said to have remarked: "Piano-playing is an easy matter; all you have to do is to hit the right notes in the right time." That is needful, truly, and is, perhaps, the primary step, but it is by no means all. It is hardly the beginning. Not only are the right notes, in the right time, essential, but a complete command of all technical resources, the varied kind and degrees of touch requisite to make the notes mean something, and make intelligible music, not merely pleasant or unpleasant sounds. Every muscle of fingers, hand, wrist, and arm must be trained to follow the bidding of the will instantly; easily, surely, without conscious effort; and then this voluntary control of muscular means must be adapted and directly applied to the special needs of the pieces to be played, until the mechanical difficulties in them can be overcome with the confident ease and freedom of long habit, and the automatic accuracy of numberless iterations, not once, by lucky chance, when everything is favorable, but always and certainly, as matter of course. The runs must be clear, clean, and even; the octaves sure, brilliant, and crisp; the chords firm and resonant; the melodies must sing and the embellishments scintillate; the quality of tone must be capable of modification to meet the needs of each varying passage. Produce a good pianissimo tone; soft, but clear, telling, musical, without dropping half the notes. When a crescendo is demanded it must be *made*, not merely indicated or hinted at.

All these things are merely mechanical, sensuous. One may be master of them all and still not be able to play the smallest work intelligently; but they are the indispensable means to the end. And they can be mastered only by long, careful, intelligent, laborious practice, not merely in a general way, but upon the particular pieces we are to play. Much that is called genius is "the infinite capacity for taking pains," as has been well said, and every detail of every piece must have our special attention and its special share of practice.

Inspiration of the moment an unsafe guide. It is a mistake to suppose that one can possess such a general command of technic as to play everything well, merely on the inspiration of the moment. No finished work was ever done that way. The more general the technic, the easier the conquest of a given composition, of course; but it must be directly applied and adapted to every separate work to insure results. It is unapplied technic, which, like an unbroken horse, may have a potential value for the future, but is useless at present.

Automatism. Much of the success in playing depends upon controlled automatism, what the doctors call organic or ganglionic memory, applied in the form of correct and firmly-fixed habits of nervous and muscular action, acquired by long and careful training. Therefore train the hand to do its work by means of the work it is to do. Let technic and its application to the work being studied grow together, so killing two birds with one proverbial stone.

Technical control of any work ripens with its age. Kullak used to say: "Study a thing once for yourself, twice for your friends, three times for the public."

The Mental Element.

Memory. The second element to receive our attention is the purely mental, but in several subdivisions:

First, memory, the ability to play accurately, surely, and confidently without notes, which is expected of all pianists of standing nowadays. This capacity varies largely in different individuals at the start, but may be cultivated to an almost limitless degree in all, with sufficient and properly-directed effort. Do not depend on the ear or finger memory exclusively, or even mainly, as is the usual habit. These are aids, collateral helps, and not to be ignored; but the only safe dependence is *mind-memory* strictly; know what you are going to play, be able to analyze and to dissect it, and to begin anywhere, at the beginning or in the middle of any strain or passage, and play correctly that particular part by itself, as you would repeat the third verse of a poem you know, without having to start at the first and rely on momentum to carry you through. Every theme, every cadenza should be a distinct, independent musical idea in the mind, with its own beginning and end and individual character, so that when you come to it you know it as a separate entirety, not as a mere continuation of the previous pages. It is best and surest to commit away from the piano; or, at least, if at the instrument, which is easier, then at the very start, before playing the work at all from the notes; learn thoroughly a page at a time; then lay the music aside and practice, always from memory, thus fixing it.

Rhythm. Another mental factor is what may be called objective insight, by which one perceives what effects of rhythm and tone-color are needed to make clear the composer's musical intentions and ideas in a given work, and what means to employ to secure these effects.

Every composition depends in part for its purposed effect upon a certain, carefully-considered rhythmic swing and character. It is an essential part of the work, as much as the melody or harmony. If the rhythms given, either from ignorance or mere caprice, are faulty or uncertain, the impression produced is like that of a picture whose drawing is out of line, namely: indistinct, askew, distressing, no matter how warm and beautiful the tone may be.

I do not mean they must be exact to the metronome. A judicious use of the rubato is allowable in all modern music; but do not confuse *rubato* and *assassinato*, as is constantly done. Rubato does not mean making a march into a galop, or a waltz into a whirligig; nor playing one measure in three-four time and the next in three-eighths; nor treating the first half of a melodic phrase as a song and the last half as an embellishment. Practice with metronome, not all the time, or with view of playing so in the end, but often enough to show you what you are doing, and to give you a definite outline to follow, and to depart from also, later, in certain places for certain purposes, but intelligently for an end, not unconsciously, or at hap-hazard. The outline must be there always, and distinctly felt by the listener, and variations from it must be always within given limits.

Doubling the speed, for instance, is not a crescendo or making eighths into quarters a retard. That is merely an arbitrary and inexcusable change in the movement, having no effect but to confuse the hearer. The feeling of hurry and agitation is produced by gradually accelerating the time with its general character still preserved, not by radically changing it.

Rhythm is the pulse of music. Too great and sudden a depression or too feverish and delirious a haste means death. But the normal pulse varies in different classes of compositions, as in human beings: men and women, for instance. Ascertain the normal pulse-beat for a given work and preserve it, with only the natural fluctuations of shifting moods.

Variety of tone-color. Again, suitable shades and variety of tone-coloring are absolutely necessary to the proper presentation of any musical conception, precisely as the painter must select, fix, and prepare the colors on his palette with an intelligent regard to the needs of the picture he means to produce; so the pianist must choose with discrimination the exact tonal tints which are needed for the various parts of a composition, and must know just how to obtain, blend, and apply them at will. You cannot depict a funeral procession with no colors but green, blue, or scarlet, nor a court festival with only dead black or neutral grays and browns. Similarly you cannot play a funeral march with nothing but a hard, brilliant, staccato-touch, nor a gay waltz with only a dead, cold, characterless one. You must command the whole range of different tone-effects, and the mechanical means of producing them, and use them with common-sense.

The Emotional Element.

Last, most subtle, most vital to the highest success in interpretation, yet most difficult to define, explain, or acquire, is the emotional element, the soul of all art, for which all art-forms are but the body, the vehicle of expression. To play emotionally is not always to play as *you* feel, by any means.

Emotional control. The emotions must be trained, directed, subordinated to the intelligence, and they can be guided and developed like the muscles. To play a cradle-song fortissimo or prestissimo merely because you feel hilarious or angry or facetious, is neither emotional nor artistic in the true sense. True emotional playing is to enter into and fully sympathize with the expressed mood of the composer, actually feeling it with him and striving to express it in the music, precisely as if both mood and music were your own. It is just what the good actor does when he grasps the meaning of a rôle objectively at first, works himself up to and into it, lives the part for the hour, and acts it as if he were actually the person he is representing.

Variety of mood in a program. The average recital program calls for a dozen totally different, yet pronounced and vivid, emotional experiences in an evening, and the player must change instantly and completely from one mood to another, perhaps its opposite, between numbers. For example, from the martial enthusiasm of a polonaise to the mournful tenderness of an elegy, merely by an act of volition. A mental intention simply is here not sufficient. The transition must be real, emotional. The feelings must be trained like the fingers to respond instantly and fully to the demands of the will, and to *be*, not *seem*, what is required of them. It is this controlled, directed emotional intensity, this intelligently-focused force of genuine feeling, that holds and thrills an audience, and that makes all the difference between a really great artist and a merely great pianist.

Development of the emotional element. This emotional insight and sympathy is partly temperamental, but may be developed infinitely by careful musical study, by collateral study of literature, especially the best poetry, and of the beauties and terrors of Nature in all her moods; by much hearing of the best that is available in the way of concert and the drama, and by self-culture in every form and self-analysis, with a view of clearer knowledge and grasp of your own moods. Try to *realize* what you feel and the reason for it; name, classify, and correlate your moods, and get a speaking acquaintance with them.

Be able to say in plain, comprehensible English, if not in poetic form, just what mood a composition produces in you, and you wish to produce in others by means of it. If you cannot, be sure you do not really know and will not be able to give it a definite and impressive interpretation. To impress your audience you must yourself feel intensely and distinctly, and emphasize the mood with unmistakable directness.

Children's Page
CONDUCTED BY
THOMAS TAPPER

ANSWERS TO JANUARY QUESTIONS

[Many readers sent in answers to the question on the Quartet. The following may be studied by the children.—EDITOR.]

1. A QUARTET is a musical composition in four parts.
2. Two violins, 'cello, and flute.
3. A string quartet is: 1st violin, 2d violin, viola, and 'cello.
4. A wood-wind quartet is flute, clarinet, oboe, and bassoon.
5. Quartet is spelled also quartette.
6. A piano quartet is a musical composition in four parts. [For a piano and three other Instruments.]
7. Haydn wrote string quartets.
8. The compass of a flute is four octaves, from low C (middle C) to high C.
9. The usual voices of a quartet are soprano, alto, tenor, and bass.
10. A violin and a 'cello both have four strings.
11. The violin is of high pitch and the 'cello is of medium pitch.
12. Some famous violin makers were Joseph Guarnerius, Stainer, Stradivari, Gemünder [modern].
13. Some famous living violinists are Jan Kubelik, Fritz Kreisler, César Thomson, Ysaye, Joachim, Franz Kneisel, Henri Marteau, Max Bendix, Ovide Musin, Maud Powell, Leonora Jackson.—*Harris Horner.*

* * *

PLAYING FOR HIS LIFE

THERE have been many tales in which the charming of snakes by music is the leading incident, and everyone who has visited a circus has seen a snake-charmer at work. But the circus-snake has been deprived of its fangs. "Gabe" Cranfill, a fiddler of Deep Hollow, Pennsylvania, was recently obliged to try his art upon two rattlers in their natural state, and, according to a Pennsylvania paper, he performed his part so well that he escaped without injury, although not entirely by the power of music.

He was walking along a narrow road on the mountain-side, on his way to a neighboring town, where he was engaged to furnish music for a dance. When he reached a point in the road where it wound round a sharp spur, he heard the warning noise of a rattlesnake, and, looking up, saw a big one directly in his path.

He started to run, but had gone only a few steps when another rattler rose up from the woods on the side of the highway.

There was not room to pass the snake safely, and the terrified fiddler backed up against the ledge to think. It occurred to him that he had read somewhere of persons charming snakes with music. Drawing his violin from its box, he began to play.

At the low notes of the violin the big snakes gradually uncoiled, as if they were soothed by the music, and stretching themselves out, glided toward the fiddler.

This was more than he had counted on, but he sawed away more violently than before. Closer and closer came the snakes and faster went the bow. When within two feet of the musician, the snakes halted, and coiling themselves up, raised their heads close together.

Then the musician's nerve gave way. Seizing his fiddle by the neck, he brought it down with all his force on the heads of the snakes. The blow stunned them, and the musician soon dispatched them with stones.—*From The Youth's Companion.*

* * *

THE ETUDE CHILDREN'S CLUB.

A CORRESPONDENT who is interested in the formation of Children's Clubs inquires: "Should local conditions hinder following minutely the plan laid down in THE ETUDE? May we still belong (to the Club)? The condition referred to in this query is at the basis of the whole question of Children's Music Clubs. While the Editor prefers to know and to express here the opinions of all who take interest in the club idea, it seems pertinent to make the following observations on the subject of relation between the local club and the CHILDREN'S PAGE:

1. Every club should be formed and conducted in accord with the work outlined here. *But this will never be so much that it will entirely engross the time devoted to the meeting.* Hence it may be made the basis of the club's work and the teacher—or president—may add yet other work, extend the lines of investigation found in THE ETUDE lessons, incorporate recital features, add such features as are described in the two articles on this page by Katherine Burrowes and May Crawford, or such other phase of the matter as seems pertinent.

2. But there is a distinct advantage to the club that adheres to the outline of study given in THE ETUDE and *develops it* as much as conditions permit, admitting as little unrelated work as possible.

3. There is the one difficulty to be met with: the lack of material—books, photographs, music, and the like. But the number of books required will be kept as small as possible; pictures relating to music, portraits of musicians, of localities made famous by musicians, may be purchased for so little that no club or individual need be without them. Music, too, is inexpensive, and in the development of our work not many volumes will be required.

4. The ideal club would seem to be that made up of the pupils of one teacher. The teacher herself should be the president or "presiding elder" or advisory committee, or whatever is most agreeable to all concerned. This club—with this supervision—and a small equipment of books, pictures, and music, all gathered as needed, should produce good results, offer endless pleasure, and be an attractive feature in the year's study.

5. To return to the query. "Local conditions" need not interfere. In fact, THE ETUDE will assist and respect local conditions fully. It will outline the month's lessons, give suggestions for study, print club reports, and, in general, be the exponent of all that takes place. It is expected, as soon as a club be formed, that notice of it be sent to the Editor of the CHILDREN'S PAGE, stating:

(*a*) Date of formation.
(*b*) Number of members.
(*c*) Name of the club (see Paragraph 6).
(*d*) Date of meetings.
(*e*) Names of officers.
(*f*) Other details of interest.

6. As to Club-name. This admirable suggestion has been made: Let the "club in general" be known as THE ETUDE CHILDREN'S CLUB, and let every individual club choose its own name. Nothing can be simpler than this, nor can any arrangement be more generally satisfactory. If, for example, the pupils of Miss X form a club: they organize, elect officers, decide upon a club-name, and report to the Editor of the CHILDREN'S PAGE, who will return a printed certificate of general membership, which makes record of the club and assigns it a number. The name of the club and of its officers, its number, and date of founding will be printed in the next issue of THE ETUDE.

7. It has also been suggested that every club take especial interest *in its own birthday.* Certainly a good suggestion.

8. The letters and suggestions thus far received by the Editor show such genuine interest that it seems best to defer another month the lesson-outlines and other items suggested on page 56 of the January issue. Hence, what is there outlined as "CHILDREN'S PAGE for March" will be the basis for the April lessons.

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METHODS OF INTERESTING CHILDREN IN MUSIC-STUDY.
II.

[Readers of this Page will find the following article, by a teacher who has made children's music clubs successful, to contain many interesting suggestions. Owing to the shortness of the month of February, THE ETUDE could not wait in preparing its pages as late as the fifteenth. Hence letters received subsequent to this writing must remain unnoticed until April.—EDITOR.]

THE teacher who elects to devote herself to child education does not choose the easiest or most remunerative branch of the profession, but she is often led to it by a very great love for the little ones, and it is this deep love which has led the thoughtful educators of our country to devise so many ways of making music-study attractive to children.

THE MUSICAL CLUB.

I do not know what sympathetic person first evolved the idea of the musical club plan, but now I believe it is familiar to most teachers.

We call ours the Fanny Mendelssohn Club, and it meets once a month. We have officers regularly elected: President, Vice-President, and Secretary; there is no Treasurer, because our club is not a financial institution, and I must admit the minutes of the meetings are rather irregularly kept. After the meeting is called to order by the President, I, as an honorary member, tell a short story about one of the great composers; then we have a little program of piano selections from the members of the club. After that light refreshments are served, followed by games, which we try to make as varied and original as possible. The children always go away delighted, saying it was "just like a party." We do not admit any grown-up people to the Fanny Mendelssohn Club, but the little programs often serve as a rehearsal for a larger musicale, and are certainly helpful in giving confidence to timid children.

MUSICALES.

These larger musicales are also helpful in arousing interest, and, although they mean an infinity of work and nervous strain for the teacher, the benefit accruing to the pupil more than compensates for that. I know that many teachers disapprove of musicales for various reasons, some, because the general progress is retarded by the time given to the special preparation of one or two selections. But is not this special preparation in itself an advantage? There is no doubt that a certain type of pupil may learn a piece and memorize it and play it with due regard to phrasing and expression, and yet when called upon to perform it before an audience will become timid and make a complete fiasco; her memory fails, her fingers stiffen; in short, she loses her mental control. On the contrary, by the special training and drill of preparation for the musicale the mental control becomes so secure that nothing can shake it. Surely this discipline occurring several times in the year must have a beneficial effect.

Musicales have especially good results upon pupils who need to have their ambition stimulated, or who are just a little unwilling to perform before people. I would not advocate forcing really timid children to play at musicales; such a course might have a very disastrous effect on their future work; so I should always give such pupils the choice of taking part or not, as they preferred.

SIGHT-PLAYING CLUB.

Another plan that I have found very effective is a Sight-Playing Club which we work on the principle of a lending library. We have a small collection of pretty pieces in grades somewhat easier than the pupils are actually studying. Each pupil gets one piece a week. She plays it over perhaps once a day, and at the end of the week returns it and gets another piece; and so on. There is hardly time at the lesson to go over these reading pieces, so occasionally we have a reading contest, and give the girl who does the best work special credit in her practice-book. The dues for this club are twenty-five cents a term, which just covers the expense of the music, there being, of course, considerable wear and tear upon it.

The ability to play well at sight is very rare, and surely nothing is more needed in a musical education. Often a pupil who would otherwise do well is discouraged by the difficulty of the first few readings of her lesson; so a Sight-Playing Club not only helps to retain interest, but is an actual means of improvement in itself.—*Katherine Burrowes.*

* * *

THE SURPRISE RECITAL.

[This article shows one of the very many delightful possibilities of class-assemblies, which are, of course, a feature of the club-idea.—EDITOR.]

THE youngest members in the class had a secret—and what child isn't fond of a secret? One felt sure about this secret from the smiling faces and mysterious whisperings. Besides the one great secret there were eight tiny ones—one locked in each little breast. For several weeks these wee tots showed an unusual interest in their lessons, and all looked wise when the teacher announced in class one day that on the next Saturday the younger half of the class would give a *Surprise Recital* to the older half. There was much speculation, yet no one guessed the nature of the surprise.

When the much-talked-about day at last arrived, it developed that everything to be played had something to do with "Mother Goose." No one had told the name of her piece (and this was the little secret), for they were to guess the rhythm from the melody. The following by Mrs. Orth were then played: Pussy Cat, Pussy Cat; Little Jack Horner; Twinkle, Twinkle, Little Star; My Son John; Sing a Song O' Sixpence; The Queen of Hearts. These are all wonderfully tuneful and attractive, being thoroughly enjoyed by those who played as well as those who listened.

Of course there was some wild guessing, yet three (Pussy Cat, Little Jack Horner, and Sing a Song O' Sixpence) were rightly named. After this part of the program was finished some of Englemann's Mother Goose Dances were played. These consist of a Waltz, Polka, Galop, March, Mazurka, and Schottische, each named from some character in the Mother Goose Rhymes. Although they have a great deal of "go," in them, they did not catch the children's fancies as the melodies had. If some one else should plan a similar recital, it might be well to reverse the arrangement and give the greatest pleasure last.—*May Crawford.*

THERE is a thought behind every action. The kind of touch upon an instrument, the quality of a vocal tone are primarily and fundamentally mental. From the thought which curves a finger or opens a mouth up to the complex glowing imagery which produces the art of music the student should live in the spirit—in the realm of ideas; and the music-teacher does more than "teach music."

Has any other educator such access to the soul of the pupil?—*Frederic W. Root.*

Studio Experiences

AMERICAN HASTE.
FRANCES C. ROBINSON.

A LADY called upon me the other day to make inquiry as to my terms, etc., and after arranging for an hour lesson, once a week, for her little girl of ten years, she said: "I have already tried two teachers and spent nearly $40 on Maude, and she can't play fit to be heard! I shall send her to you this season, and, if she can't play pretty well by spring, I shall not spend any more money on her."

Of course, I protested, but she added:

"Oh, I have two friends who play *beautifully,* and neither of them had but *two terms* of lessons. Of course," she continued, "they were grown up, which may make some difference."

THERE IS ALWAYS A WAY TO MANAGE.
MADAME A. PUPIN.

A LITTLE pupil I once had—Frank Trowbridge—thought I was the most wonderful woman in the world until he sat down at the piano. Then, if he did not hate me, he acted as if he would like to irritate me to the boiling-over point. I always kept my composure, was firm, but never scolded. Frank never wanted to repeat anything more than four times; at the fifth he would begin to rebel. Nothing availed with Frank but a letter to his father, who always replied, thanking me for my report, and said he knew how to administer convincing arguments to Frank in the privacy of his bedroom, after which Frank would behave pretty well for a few weeks. It was a triumph for me when I got Frank to repeat a passage, willingly, sixteen times, and then beg me to let him play it again.

I gave him Frederick Wieck's "Studies," which consist generally of only eight measures each. He began them with the metronome at 72 for a sixteenth note; when he had played them to 144, that was equal to 72 for an eighth note. When he had got to 132 for an eighth note, he had played the little study sixteen times through, and I would say: "I don't think you can play it any faster to-day." He would beg me to let him try it at 144, and if it proved not to be very good, I would tell him if he were *very* anxious to play it, he could go back a few tempos—or degrees on the metronome. Thus he would often repeat the same thing more than twenty times, since he was interested in the little extra effort he was obliged to make at each repetition.

Another little pupil—Polly Pratt—was one of a class of four little girls. When Polly began, she did not like to practice. She had a very small, but muscular, hand of a beautiful shape. Seeing great possibilities in her hands, I gave her a good drilling in scale-passages of 5 notes, and scales of 8 notes, and, later, scales of 2 octaves, with each hand separately, and in several tempos, until her runs were really marvelous. I then gave her some little pieces with rapid runs in them. I would sometimes take her with me into the different piano-warerooms, and would say to a salesman: "I want you to hear how one of my little pupils plays her scales." The salesman was obliged to express his astonishment at the way those little hands got over the keyboard, and also at the evenness and tone-quality of her scales; and as soon as Polly found out she could do something a little better than others she became quite enthusiastic in her practice. If I found her the least negligent, I would say: "I wonder which of the four girls in this class can do this passage the best"; or, "Here is something I don't believe any of you can do." Polly would await her turn to play with a kind of suppressed excitement, and then play the passage in a remarkable way, ending with a triumphant toss of the head, as much as to say: "There, I knew *I* could do it."

One day one of the other pupils remarked to me: "Polly Pratt is so conceited." "Oh," said I, "I don't mind a little conceit now and then; when you can play like Polly Pratt you may be conceited, too." Polly's vanity was her stimulus to effort.

WHAT WOULD YOU DO?
CLARA A. KORN.

MISS Q. is an extremely bright, wide-awake girl, with an active, observant mind, and an irrepressible tongue; with a desire to learn, but no concentration of thought or purpose; obedient and respectful, but sensitive to criticism. Mild censure affects her disagreeably, whereas rigid determination makes her hysteric. She is a good girl, but a trying pupil, and the following is her manner of taking a lesson:

After the customary greeting she sits down on the piano-stool, fingers uplifted, to begin the scales.

"I'm not comfortable; I must get off again!"

She dismounts, screws the stool up and down for awhile until I decide the situation. She then starts in vigorously,—scales of C, G, D, and arpeggios. So far, so good. Abrupt stop; she turns a disturbed face toward me, "There's a fly at the window, I hear it buzzing," says she. "Never mind," say I; "go on."

She does so, for awhile. Then another sudden pause; this time with smiling visage. "Oh, I *must* tell you. Our dog followed me to prayer-meeting the other night, ——." "You can tell me about that some other time. You must take your lesson now." With disappointment plainly depicted on her countenance, she resumes, only to cease unexpectedly after a time. "I forget what I'm trying to play. I got to thinking of that reception at Miss D.'s house yesterday. It was very swell—"; then I stop her.

The hour elapses, with little accomplished, as so much time has been wasted checking the young lady's flow of irrelevant thought. But she is content,—tells her friends that I am "lovely," "never cross like that hateful professor from whom she took last." Her mother gushes satisfaction on every pay-day, and assures me of her delight in having at last secured a teacher "who is able to hold her daughter's interest." But I— am *not* pleased, either with my own work or the pupil's, as it seems to me that when I contract to give a lesson I should fill the period with music, and not with ineffectual chatter. Teaching of this sort is trade, not art; and fills the conscientious musician with despair.

A SYMPATHETIC HELPER.
C. W. FULLWOOD.

ONE of my pupils is a stimulus to me, and I have more than once used some of her characteristics to point a moral in these pages. This time it is her mother who has given me encouragement. The pupil had long desired me to come to her home to give her a lesson, for a novelty, and, as an added reason, that her mother might hear our duet playing.

I arrived before the girl had reached her home from school. Among other things her mother said:

"I can hardly wait for Helen to come from school every day, I so like to hear her practice."

There is true sympathetic interest between mother and child; and as a natural result she is one of my best pupils. The girl aims steadily to please both her mother and me. What untold encouragement is such a pupil to a teacher!

REFLECTIONS FOR TEACHERS AND STUDENTS.

BY LOUIS ARTHUR RUSSELL.

II.

VARIETIES OF TOUCH.

THE student will realize at once that, if the artistic conditions which obtain in correct phrasing are to be satisfied, a variety of pianoforte-touch must be within the control of the player. Touch in pianoforte-playing is broadly divided into two varieties,—legato and staccato,—and this extreme division is the usual limit of variety with amateur pianists. There are, however, many modifications of these two qualities of touch, and no one can ever hope to play expressively who has not at command a control of diverse qualities of touch not fully expressed by the term legato or staccato. These two touches, however, are the basis of all piano technic, and all other qualities are but modifications of these.

The fundamental touch, the normal quality, in piano-playing is flowing, connected legato, and this quality should be most thoughtfully cultivated. The detached quality, staccato, is the direct opposite of the legato. Many brilliant passages require this touch throughout; all single tones or chords, etc., require it, and the closing notes of phrases are delivered with more or less forceful staccato. When passages are to be played staccato the fact is indicated in the music notation either by words or signs. If there be no indication of the kind the passage is always to be played legato. The closing note of a phrase which requires a detached or staccato ending is not so clearly marked, except in the best editions of music. If the composer or editor has neglected to mark the phrasing, the player is left to his own musical discernment and must determine the musical sense of the composition and phrase it accordingly, just as in printed language a correct appreciation of the sense of a line or sentence will supply missing punctuation-marks.

THE CLAVICHORD-TOUCH VS. THE PIANOFORTE TOUCH.

The various qualities of pianoforte-touch are accomplished by the complete or partial use of the entire apparatus of the hand and arm. In the time of John Sebastian Bach, and until the time of the invention of what was known as the English piano-action, the fingers were the exclusive means of eliciting tone from a piano. The peculiar mechanical construction of the clavichord, and even the later development, the harpsichord, required very little power from the fingers, but when the iron-framed modern piano, with its deeper key-fall, its powerful hammer-action, etc., came into use and when the style of music had outgrown the delicate traceries of the Viennese school, which found its fullest expression in the beautiful sonatas and concertos of Mozart, then the pure, pearly finger-action of the old-school virtuosi was found insufficient for all of the requirements of pianoforte-playing.

The polyphonic style of Bach, or the brilliant passages of the Viennese composers, required fingers; the new school, as established by Clementi, required more; and gradually there have been developed means of producing a tone which has power, dignity, and deep, expressive character, which requires the full or partial use of the fingers, moving sometimes from the first joint, and again from the joint at the hand (third, or metacarpal joint); the entire hand from the wrist, either in direct up-and-down action or in rotary motion, or the forearm and the upper arm.

THE STACCATO-TOUCH.

The staccato-touch is of several varieties, and is the result of several classes of movement of finger, hand, and arm.

The extreme finger-staccato is better produced by what Heinrich Germer calls the snapping action of the finger, a spiteful striking of the key in a quick, wiping movement, which draws the finger-tip across the key, closing the joints to the palm. This class of touch is advocated by William Mason. The old, Bach-like touch, when used on the modern keyboard, becomes nearly a staccato, although its use in rapid passages (its only proper place) produces a gliding effect almost legato. This touch is a most delicate movement of the first joint of the finger; the body of the hand remaining quite quiet, the first finger-joint closes gently, but quickly, toward the palm. In former times, with shallow key-fall and delicate tangent and plectrum, instead of our deep action and hammer-stroke, this delicate caress of the keys was sufficient, and a perfectly quiet hand was possible in all passage-work. This touch, under proper guidance, may be made to serve excellent purpose on the modern pianoforte, in passages quite piano, marked *leggiero*, etc.

Another staccato-form is the hammer-stroke from the third finger-joint, with instantaneous rebound without close of finger, directly up from the key. This touch is usually, in slower passages, supplemented with a bounding wrist and, finally, forearm. All of the varieties of staccato-touch find their most convenient use in particular movements and rates of speed.

The more rapid the tempo, the less hand-movement can there be. So it happens, after a careful training in all the varieties, that the student finds the playing apparatus adapting itself to the requirements of the moment. Great power and slow movement naturally call in play all the forces available, while the more delicate passages relieve the non-essential muscles and joints, till at last the very finger-tips themselves seem to be the only active parts. In octave and chord-playing the fingers, wrist, and forearm, with a supporting force from the upper arm, combine as in more absolutely finger-passages, the more rapid and light the passage, the less movement required.

THE LEGATO-TOUCH.

The true legato-touch requires the release of one key at the exact instant of the stroke of the next. This joins the tones of the two without overlapping. In this touch the keys pass one another in the exact center of space of the key-fall. An extreme legato—which is really an overlapping of the tones—is produced by holding the first of the keys down, after striking, till the next key has reached its full fall of stroke, after which the first key is allowed to rise. Ehrlich advises a regular practice of this touch with strong hammer finger-stroke, with elbows firmly held at the waist. The raising of the fingers for the legato should, in general practice, be but slight. What is called surface-touch should be cultivated carefully.

A heavy hammer-stroke, with finger high upraised, should be sparingly used, as the quality of tone is apt to be hard, and also the action is both unnecessary and ungraceful. A slight indrawing of the fingers at the first joints will, especially with short, chubby hands, be helpful, if carefully watched, that the true legato be preserved. In this touch with first joint aiding the stroke, the legato- and staccato- touches come closely akin, in effect, for in the lightest form of staccato and this delicate first joint surface legato the least degree of detachment in the one and of connection in the other will obtain.

There are touches or manners of striking the keys which may be looked upon as purely preparatory: *i.e.*, the Ehrlich deep stroke, extreme legato; the Mason so-called clinging legato, with great pressure and substitution of fingers upon one key; the Wieck and Virgil table-work; the Jan Pychowski finger-dropping and hand-shaping exercises: and such exercises as Ward-Jackson's finger-gymnastics, etc.

STIFFNESS, THE GREAT HINDRANCE IN ART.

The first essential of pianoforte-playing is freedom. The entire arm and hand must be absolutely free from contraction. Following this comes the cultivation of an appreciation of just the amount of effort necessary to raise a finger or the hand or arm without strain. Then comes the finger- and hand- dropping exercises, which show the freedom of the muscles from stiffness and their response to the calls of the will. From this point, where the muscles have been called upon for no exhibition of power, the cultivation of power and quality of touch begins.

THREE ITEMS OF TOUCH.

The three active items of touch which follow preparation are: first, the stroke, with drop of hand or finger, or both; second, the key-pressure, the real speaking moment of the touch; third, the release. The hand leaving the key may drop off the keyboard in complete relaxation or may rise for another threefold effort as before. This touch or stroke of the key may be performed with three separate impulses of stroke, rest, and release, or may sweep through the three as one impulse without division. This latter is what really occurs in performance, while the division of impulses is for preparatory, watchful practice.

EVERY VARIETY OF TOUCH AT COMMAND.

All preliminary practice should then be directed to the manner of performing these three items of touch, with the end in view that every variety of tone-production shall be freely at the command of the player when he studies the interpretation of a composition. For he will find requirements for dropping finger, hand, or arm with the weight alone of each or with added force; for the rest upon the key, with pressure or without (this item in touch gives the singing quality much of its character); for the release of the key more or less abruptly, with closing fingers or entire hand, with up-bounding of the hand or arm or both, or with relaxed drop from the keyboard.

Surface touches will miss the first of these items, the blow upon the key being given without dropping upon it. The surface legato has been explained; the surface staccato (usually octaves or chords) may be delivered by a sudden closing of the hand so that the fingers sweep across the key-surface and spitefully press them down with a quick rebound of the hand at the wrist and forearm at elbow, or the rebound may be made after a direct pressure without the closing of the fingers across the keys (wiping or snapping, this closing of the fingers is sometimes called).

There are still closer modifications of these touches, but their explanation exceeds the limit of this paper. Let it be urged that the piano-student to-day who is not cultivating a general understanding of the varieties of modern pianoforte-touch will never reach artistic feeling in his or her work. And, furthermore, if the piano-student will attend properly to this mechanico-artistic side of piano-playing, he or she will soon find that to play well is not the matter of so many years of drudgery, as has long been thought, but that from the early stages of the work quasi-artistic results will be attained, the musical phrase will readily be interpreted in its fulness of truth and beauty, and the study of pianoforte be raised from a dreary task to an esthetic recreation, fruitful in the extreme, both to mind and spirit.

[In THE ETUDE for April Mr. Russell will sum up a number of important thoughts about TECHNIC.]

IT is a tribute to music that many young persons begin the study of the subject with the idea, often unconfessed, that "perhaps I may have to earn my living, and my knowledge of music will come handy." This feeling is not to be discouraged; in fact, there is reason to encourage it, if only these same young persons would be willing to undergo the necessary discipline and training to fit them for a teacher's work in case it should become necessary. Unfortunately they usually carry on their studies in a desultory manner, with the result that when the need arises there has been no proper preparation. It is this irregular training and this loose spirit that is responsible for poor teachers in every community. The teacher who finds out that a pupil has this unconfessed feeling that some day he or she may be called upon to teach should use extra effort to get such a pupil to do such work as is necessary to fit him for good teaching. And the teacher should know the full purpose that everyone of his pupils may have in beginning the study of music.

LETTERS TO TEACHERS

By W. S. B. MATHEWS.

"To what extent is reed-organ playing a hindrance to acquiring a good piano-touch? How may such hindrances be best overcome? Is organ-playing of any real advantage to the piano-student?—J. H. E."

It is not altogether easy to give a categorical answer to this question, because it is not so much having played the reed-organ as the manner of playing it and the matter one has played upon it. One of the difficult things in learning the piano is to acquire a really good legato-touch,—a fine *cantabile*,—in which every tone is sustained until it melts into the next following, without anywhere being mixed up with it. This touch is the natural one for the organ. In fact, the organ, even the innocent little reed-organ and much more the real organ (the so-called "pipe-organ"), brings out the slightest break in legato with merciless severity, and, whenever two fingers overlap in performing a legato, takes prompt revenge by the sounding of the two tones together with a truly awful din. From this stand-point the practice of the reed-organ is of advantage to the piano-student.

The disadvantage of reed-organ practice for piano-pupils is, first of all, that on the reed-organ you do not have to make a quick stroke, while upon the piano you do. Your finger-habit, therefore, is different. Second, upon the organ you can do nothing whatever to color the tone by means of the touch; therefore the tendency is toward a deadly monotony. Third, as the organ is perfectly willing to go on prolonging tone until the player has taken all the observations he needs for the next tone, the tendency is to disregard rhythm.

The best manner of overcoming the organ-habits is through the use of Mason's exercises. His various touches of the two-finger exercise and the accented scales and arpeggios train the rhythmic sense, the ear for liveliness of tone, and the fingers for discriminative force. Organ-practice would modify the playing of any great pianist for the worse. Godowsky, for example, would need to change his fingering, since he often slides upon the piano from a black key to the white one, on the organ a very unsafe proceeding.

As a mere developer of technic, in the old sense of finger-fluency and part-playing, there is nothing better than organ-practice upon Bach's fugues. But the tendency is so pronounced toward monotony of attack that the piano-player has to overcome this by compensating practice upon that instrument.

"I shall finish my course of study at a leading conservatory this summer and expect to begin teaching. My parents live in a small town, the principal business interests of which are connected with the railroad and some small factories. I would rather locate in a large place. Should I teach at home for several years first?—E. H. S."

No safe answer can be given to this question. Everybody would rather live in a large place and have a large salary. But not all can. Almost every prominent teacher in the city has served his apprenticeship in smaller places. It is safer to begin in the small place. Your capital is there. Everybody knows who you are and what your studies have been. You have this much start toward recognition. Is is of a great deal of use. If now you can build upon that, you can get a good business start; find out some of the things you do not know, and this will take you several years. Meanwhile you are learning the art of life; that is, the art of adapting yourself to your environment. It is good training, provided you adapt your environment to what you know it ought to be. In trying this do not forget that, while there will be Philistines who revile at music-culture, nevertheless, as soon as you give up your standard and try to conform to that of the populace, you will immediately lose prestige, and this, curiously enough, among these very persons who have been reviling your high notions.

At the same time you will need a great deal of diplomacy to set in operation educational forces calculated to make the small town better from a musical stand-point. The easiest way of doing this is through a club among your students. In this way you will bring together a certain number, and among them there will be some who will take kindly to the beautiful in music; others will do so later.

The city has a few moderately great prizes, and any good teacher may hope to get one if he holds out long enough and manages well. But the great majority do not accomplish this. The experience of gaining a business success in the small town is a useful one which will help you very much when you get to the city. The country needs, however, a lot of good workers in the small towns, and it is a pity for every enthusiastic young fellow to rush off to the city as soon as he is out of school. In the city you must have some way of attracting attention. You must play. Better prepare for this by some hard work first. Try your flying machine in the still and friendly airs of the country before tempting providence with the city cyclones.

"What is the best method of teaching the uneven rhythms, such as three against two, four against three, etc.? I have much trouble, especially with young students, to make them comprehend the relative values and accurately execute these combinations.—L. E. J."

Opinions differ upon this subject. I have always been in the habit of teaching two against three by counting the triplet notes and putting in the second of the two instantly after the second triplet note. Mason does this by striking on the table with the two hands, giving each one the triplet in turn; that is, for several measures. Later on this and all such uneven rhythms must be performed independently of each other, each hand keeping evenly along its own track. Three against four you cannot do exactly by minutely apportioning the time; so you take advantage of the disposition of water to run down hill. An uneven group always occurs or practically always while one hand is carrying on a settled motion. Suppose the left hand is playing fours right along, and in one measure the right hand has a three in the same time. You get the left hand so it can go along without your having to pray for it; then you count one in the measure or group and play several measures of the right hand in triplet exactly filling the time. When you have got the motion in your hand and in your ear, you play both hands together, watching the hand which has the unexpected rhythm. You keep on at this until you can do it for the moment; later you acquire it again, if necessary. Everything depends, you see, upon your ability to hear successfully two things at once. In the Chopin waltz in D-flat, for example, where there is one right-hand measure of four notes, you count one in a measure and let the left hand go on with its motion of threes, meanwhile taking care that the right-hand four is even and precisely fills up the time. You can omit the second and third notes of the left hand for a little until you have acquired the trick of playing this right-hand four; then let the left hand keep along. You cannot count three; you must count one in a measure. In all uneven groups think the rhythm in units as large as the group; you then have simply to play so many notes in a beat in one hand, and so many in the other. To count two or three during one of these groups makes them practically impossible.

In long groups of one note more or less than the proper multiple in a measure (11 in the time of 12; 13 in the time of 12: 15 in the time of 16; 17 in the time of 16, etc.) you apportion the notes within the group to the motion in the other hand, as nearly as you can. For instance, if you lack one note of having four to a beat, you play three to the first beat and four to each of the others, always placing the slower part of the run at beginning. Later on, when you have approximated the proper motion, you take care not to bring out the rhythmic subdivision, but play the entire 17, 15, or whatever it is, like a unit.

"I have been teaching for several years, but feel that I have never really made a preparation other than by finishing the course of study in the music department of a school in one of the Western States. This summer I want to do some study to make me a better teacher. Will you advise me?—A. L. R."

Your case is a very common one. No school or conservatory that I know of has any adequate course of musical pedagogy. There are several teachers who conduct summer schools designed to meet precisely this form of ignorance. You probably need three additions to your present stock of knowledge: first, an intelligent understanding of piano-technic and touch; second, a general and comprehensive understanding of the best teaching material and the uses which it is adapted to serve; third, some method of training beginners to hear, and to start them toward artistic attainments later. These are the three points I try to cover in my summer course, which is held in July. I have been working at this very same problem ever since my first experience in a summer class, which was about 1867.

I do not think it advisable to begin by limiting your vision to the ideas of any peculiar system. What you gain in power (it is always a source of power to be able to do something well, if it is nothing more than to turn a grindstone) you lose in narrowness. Accordingly, while we try to work with principles and apply material from a variety of sources, this does not hinder our recognizing the very potent fact that, in his method of practicing and his material for forming keyboard fluency, Dr. William Mason has given the most valuable impetus to piano-instruction of anyone during the past fifty years.

"Will you kindly state at what stage of progress in a young pupil 'TOUCH AND TECHNIC' may be first used to advantage; also the best method to pursue in beginning it with a young pupil? In what order should the various numbers be used. What is meant by the term 'sequence' as used in 'TOUCH AND TECHNIC'?—O. W. B."

I think a young beginner should be given some of the two-finger exercises at the very beginning; also the arpeggios, and scales, nor does it particularly matter which one of these you begin first, the scales or arpeggios, since, whichever you take, you will need the other very soon. I went into this a little in my "Twenty Lessons to a Beginner," written about fifteen years ago; and again recently in my "Teacher's Manual" to Mason's "TOUCH AND TECHNIC."

I do not consider it necessary for the pupil, the very young pupil, to have either book of "TOUCH AND TECHNIC" for some time. All the early exercises you can give better by rote. Dr. Mason taught the system exclusively by rote for years until he made his first publication in the Mason and Hoadley method in 1867. Later he made a better account of his ideas in his "Pianoforte Technics" (1878); and still later (in 1891) issued "TOUCH AND TECHNIC." Probably the first volume the pupil will need will be the third, the arpeggios. These books are very much like dried apples, requiring no end of water to stew them up into sauce for weak stomachs. In other words, you must understand the system yourself; then apply arpeggio-work, later scales, and in the fourth grade the fourth volume, part of which should have been taken up earlier by rote—particularly the chord-exercises. The two-finger exercise is a daily bread, nourishing and strengthening from first to last.

Dr. Mason calls a rhythmic progression from playing in quarters to playing in eighths and then in sixteenth a sequence. It is not a harmonic sequence. All the early technical work must be without notes. Form the hand and cultivate right uses. Some claim that even tone is better dispensed with; I have never seen this demonstrated. On the contrary, ear for tone is one of the first things to form.

Student Life and Work.

STUDY YOUR TEACHERS.

IN THE ETUDE for February reference was made to the *dramatic* way of looking at things; that is, viewing things as things that become, not as things that remain as they are. From that idea was developed the thought that the student is to keep in mind that some day the work of his teachers will devolve upon him, and that his present duty is to prepare him to take up the work which time shall one day call his teacher to lay down. This thought is advanced for the reason that an abstract conception never has the force, as a principle of action, that comes from a concrete illustration. A student may think: Some day I shall teach. No one can object to this thought. But it is too vague. There is no ideal in it. Our weak human minds need the stimulus of a personal ideal. When the student says to himself. "My teacher is advancing in years. In the course of time he will be unable to work so hard and so long, and finally will lay down his work altogether. I want to be able to carry on that work. I believe in the principles of his instruction. I must master them. I must take them into my own thought and work. I must study them and improve them. I must make myself strong that I may be to my pupils all that my teachers have been to me." Is there not value in this personal ideal? The young student of history is greatly influenced by his reading of Alexander, of Cæsar, of Columbus, of Washington, of Lincoln, of Grant, of Roosevelt. The student of music has the same qualities as the student of history. But he has this advantage: He comes into direct contact with his teachers. He has the stimulus of their presence, their speech, their interest, their sympathy, and the tremendous force of their whole personality; the force which is one of the strongest factors in the making of character.

The student is but partly using his opportunities if he do not strive to come into intimate connection with his teachers. This is particularly the case with that student who expects to take up the teaching of music as a livelihood. If the teacher be strong and capable, there is much that he can do for his pupil besides instructing in piano-playing and in theory of music as required in piano playing. Will that small amount of instruction fit a pupil to teach? Will that kind of work alone develop in the pupil the qualities that shall prepare him to do the responsible work that shall later come to him?

We are often told of the unconscious influence of a teacher upon his pupils. Such is the case. The teacher does more for his pupils than the special tasks he assigns will accomplish. But why shall the student be satisfied with "unconscious influence" and stimulus? If "unconscious influence" is worth something, let us improve the value of the influence by making it conscious and voluntary. Is the teacher to do this? Not all. This may be part of the duty, but the student has a large share. The kind of a teacher he shall one day be is conditioned by the kind of a student he now is. No teacher is satisfied with the docile pupil who does the assigned work willingly and as well as he can; is always prompt, ready to take a suggestion; who listens attentively, gives no trouble, and plays at recitals whenever asked. No! The ambitious teacher values the pupil who asks questions, who wants to know things; who wants to know the "why" of things, not of music only, but of teaching; who draws from the experience that the teacher has gained in all of these years.

That is the kind of a pupil we want the student-readers of THE ETUDE to be. Keep your teachers up to the mark. Press them hard. Ask questions about teaching. Find out how they do things, how they study, how they teach, how they gain new ideas, how they judge of new things, how they keep themselves in touch with the world of progress, all those points in which the special force of the man shows itself. That is a splendid study and the best opportunity for the music-student. Learn your lessons, but also learn how to work and to live from the living example before you. If you have a teacher who cannot be to you the kind of teacher just described, try to get a teacher who can be more on the pattern described. In default of the best, take up with the best you can reach. But never forget how important a factor you are in your own development. You must take thought for your own progress. Your teacher will guide, will support, but you must *will* your steps. That is the way to independence. When you have won the latter you can be a teacher of others. Your student days, in one sense, are over.—*W. J. Baltzell.*

* * *

"SOME DAY."

THE world is full of people whose lives promised many things, but who have never quite accomplished the best of them: people whose conversation shows a trace of lofty ideas sought after, a trace of boundless ambition, a flash of promised greatness that dies out as suddenly as its appearance is brief.

In many idle rambles, in this country and elsewhere, I have met many of these men and women whose longings were fettered by a lack of the simplest rule of success: application. Artists, poets, musicians, playwrights, and novelists all, but only in fancy. In the humblest class of society they moved for, as they had been unable to satisfy their greatest ambition, just so they had failed to raise themselves above the labor life had imposed upon them and which they abhorred. Most of their ideals were unconscious, some of them transcendently beautiful, all of them pitifully valueless to themselves.

In an out-of-the-way place above Budapest I came across a young man whose swarthy complexion, tangled raven locks, and picturesque apparel proclaimed him to be one of those uneasy rovers who, never satisfied, wander from place to place in a constant fever of disquietude. He unstrung a violin from his shoulder and played, more to himself and to the plains about him than to me. But I was breathless with delight, for his music was magic. Then the gypsy threw himself suddenly upon the heath and burst into tears. All at once he seized his instrument and broke it across his knee. For an instant he gazed at the work his ungovernable temper had accomplished, then he gathered the fragments into his arms and fell weeping.

In the Hartz Mountains an old charcoal-burner offered me a part of his rude repast, and for hours we sat, silent, beneath the towering evergreens lighted by the fitful glows that escaped from the crevices in the oven.

Finally the old man drew from his bosom a tattered piece of paper and handed it to me. "I wrote it," he said, simply.

There was a fragment of a poem on the sheet which was soiled by long handling and jealous care. When I reached Wenigerode I copied as much as I could of the piece from memory. It began thus:

"The firs and the crags and the mountains meet
The lost delight that lies at my feet.
My river of Youth is turned to spray—
The forest pit is cracked with heat—
And a monster grim has dashed it away."

I read the whole thing and then looked questioningly into the old man's eyes. He would not talk, only shook his head, tucked the paper lovingly beneath his rags, and mumbled softly to himself.

On the island of Capri I met an Englishman, a painter. In the spring of his youth he had gone there to do a month's sketching. He was filled with immense ambition and proud of his strength. In a little while he would hurry back to London and astonish the world and incidently make very much money. That month lengthened into three—into a year—and when I found him he was already forgotten by his kin and public, for he had become lost to himself and to his art. The few indifferent sketches he sent away annually barely sufficed for his living. He showed me a few of the pictures made during that first month. They were vigorously handled and showed promise.

In a street in a southern city a woman sang for passers-by. She was young, but the hand of Failure had pressed upon her brow the mark of Old Age. She, also, had one time dreamed of glory and attainment. Alas! her dream, unsupported by unswerving purpose, had become a nightmare of reality.

At one of the Bayreuth festivals we were introduced to a young composer, an ardent admirer of Wagner. He showed us many of his compositions, for his pockets were crammed full with them.

"No, none of them are finished," he said, in answer to my inquiry. "They are only sketches. But I will finish them some day."

And then it was I realized fully the reason of it all. "Some day" is the rusted key that strives in vain to open the door to Success. "Some day" broke the gypsy's violin, made the charcoal-burner obscure, ruined the painter's ambition, and turned the young girl's dream into a hideous parody. "Some day" is the only gift of indolence and its punishment. In its embraces, between its visionary sunrise and twilight, are all the dead ambitions, weak resolves, and unsnatched golden moments of life.

It is the whitened sepulchre of dreams, brilliant with the roseate glow of hope without, but a charnel-house of everlasting regret within.—*Theodore Stearns.*

* * *

VICE VERSA.

THE English have a novelist, F. C. Anstey, who may be called the analogue of our American Frank R. Stockton. Both of these admirable word-painters delight in portraying the affairs of human beings either in reversed conditions, like working out a figure standing upon its head, or with some grotesque and ludicrous exaggeration, as painting a face with an immensely elongated nose. Such doings in literature, however, are not mere farcial amusements; they contain a sound kernel of wisdom and satirical suggestion. In *Vice Versâ*, for example, the motive, or cardinal idea, which Mr. Anstey exploits is this:

A boy, 14 years of age, is very loth to return to school after his holidays, and the father lectures him upon not appreciating his advantages, expressing the wish that he were a boy once more that he might go to school. While he utters these words, he holds in his hand a curious East-Indian stone, which he has taken away from his son. Now, this stone has the wonderful power of granting one wish,—and but one,—of any person who will utter such a wish aloud while holding the stone in his hand. Immediately Mr. Bultitude is transformed into his son's likeness, and the boy into his, while their minds remain unaltered. The story which follows is, for the most part, extremely funny, yet is not without a touch of pathos as well.

Now apply this notion to our musical work. Suppose that as pupils you strive to put yourself in the place of the teacher. Then possibly you would see many things very differently from what you do now.

First of all, your mind, like a high mountain, would be so much higher that you would be able to see very much farther around in every direction than you do at present, and so things would look very different, and especially would the relations of things be altered. Thus you would know that it is much better to acquire your finger-technic, "*Fingerfertigkeit,*" as the Germans aptly call it, finger readiness, by the manipulations of scales, arpeggios, and all the hundreds of merely mechanical exercises; that you would not always be hankering for the sugar-plum of a piece, neither would you commit that mistake, which has been committed by thousands, viz.: of seeking to attain skill by the tiresome reiteration of a piece until it loses all meaning and beauty for you. It is a dreary and tedious thing to acquire technic, but the shortest way is not to try to evade it, but to go straight through.

Another thing which every pupil would soon learn if places could be exchanged with the teacher is this: If it be unpleasant to have your teacher rebuke, reprimand, or even scold you, for a crude and half-digested lesson (and no teacher in the world ever did any of these unpleasant things when a lesson was conspicuously good), you would learn that it is even more painful to the teacher to listen to your blundering, hesitating performance. Do you not know that it is very hard for him to keep up interest in details which for many a year have been utterly familiar to him?

If you had the Indian Wishing-stone, and could suddenly take the position of your teacher, you would also learn this valuable lesson: Teachers are human beings, and a dull, dry, phlegmatic manner in a pupil exhausts the nerve-fluid more than actual work; and if you are snappish, pert, disrespectful (and what pupil has not been so at some time?), it is as grievous to any teacher who is not a wooden automation as any roughness or severity can be to you.

Again, you would, if suddenly turned into a hard-worked teacher of music, learn a lesson of enormous importance: You would know, and that quickly, that all business carelessness and indifference is terribly hard upon your teacher. However enthusiastic for art, however kind and friendly to you, as an individual, the teacher is doing that work in order to live, and he amply earns every dime you pay him. He must have the money to live, and you owe it to him. It is no favor or courtesy on your part to pay it; you are simply a robber if you do not. Again, music-teachers are often found fault with because they seem unbusiness-like and dilatory in their own dealings, but this is caused not infrequently by the carelessness of students in keeping their promises and contracts. Pupils often—nay, usually—think that they are entitled to drop lessons whenever and wherever they wish, and for the most frivolous reasons, wholly ignoring the obvious fact that the teacher has his time consumed just as much as if they had taken the service engaged by them.

Any pupil who is diligent and docile, who is respectful and friendly, who is regular and prompt in doing the work and in paying for it cheerfully and without being asked will always have a warm place in the heart and remembrance of any teacher. Is it not worth while to do good, and so receive the promised benediction, by doing good even to a music-teacher?—*J. S. Van Cleve.*

* * *

THE music in the composer's brain is a thing of life, it is a part of his life, the best part. It seethes and bubbles till it must burst out into the outer world. He puts it on paper. But as it passes into visible form it loses that life and pulsation that it had when a part of his innermost nature. It becomes a fixed reality. It is crystallized. It is, perhaps, clear and sparkling as the crystal, but it is cold and unfeeling. Then comes the performer,—you or I. It is our business to again breathe life into this visible form, to reanimate it, to make it pulsate with the feeling with which it glowed in the composer's thought. We must live ourselves into it, and then we reproduce not only a piece of music, but part of the life of perhaps a good, perhaps a great, man. —*W. F. Gates.*

THE older I become, so much the more clearly do I perceive how important it is first to learn, and then to form opinions—not the latter before the former; also not both at once.—*Mendelssohn.*

FIVE MINUTE TALKS WITH GIRLS

By HELENA M. MAGUIRE

"I know what pleasure is, for I have done good work."—*Robert Louis Stevenson.*

The girl who wants to know.

THIS talk is not so much with those girls who are happy and busy in their musical work as with those who say they want to become musicians, and yet, instead of busily gathering together within themselves those materials which go to the making of a musician, are trifling away their time because they believe it impossible to become what they wish to. What we will do in this talk will be to examine those reasons which girls give for why they cannot do this thing they want to do, to prove that there are no good, true reasons standing in the way of accomplishment, and that those which seem like reasons sufficient to bar one's progress are really meant to be broken into small bits and used as foundation material in the building of a strong character and successful life.

The reasons.

And now for the reasons. These are some which have been given me at different times, and which the girls really believed sufficient to balk ambition and stifle good intention: Ill health, lack of brains, lack of money, too much money, too many other duties, and—the necessity of a "good time."

When I see a girl close caught between one or more of such existing circumstances and her aspirations, between the external influences which press upon her from without and the desires which crowd upon her from within, it makes me think of the "Tragedy in Miniature," of which John Burroughs tells in one of his essays, of a humming-bird which one day flew to the loft of a barn, where things succulent to bird-kind are found, and where she thrust her bill into a crack between two boards, was caught fast, and died there in miserable plight. He says that when he found her stark little body the wings were wide outstretched as though she had died beating them in impotent protesting against her fate. Even so does many a girl wedge herself between circumstance and aspiration, and beat her youth out in futile, fluttering protesting, instead of setting quietly to work to remove the circumstance and give herself freedom to soar.

Ill health.

The only one of you that may not enjoy such freedom is the one who is physically confined. It is difficult to soar with a broken wing, but it can be done, and often the curing of a broken wing is accomplished by using it. However, many are the bright and vigorous minds to be found housed in a misshapen or unready body. A visit to any conservatory will show you the lame and the blind, the anæmic and the hunchback working side by side with their fellow-students, holding their own and often excelling; they have conquered the cruel circumstance which seemed to have caught them for good and all; they have proven ill health to be no real reason for their not working toward their aspirations, and they are happily following in the footsteps of Elizabeth Barrett Browning, Beethoven, Darwin, and the many others who, each in their several ways, have shown how entirely possible it is to accomplish great things despite ill health. Don't give up because you are not strong enough; rest awhile, using the resting spells to assimilate what you have learned; then begin again, and you are sure to grow stronger for your effort. And even if, in the end, you should be doomed to a life of invalidism, then think what a blessing a well-stocked brain will be to you; from it you may draw entertainment for the long, long hours and, perhaps, as has Robert Louis Stevenson and many other invalids, give from it priceless treasures to those about you. Robert J. Burdette has made the story of his invalid wife to sing forever in many hearts, and so, with you, if your studies do not cure you, they will teach you how to make your life a cure for the lesser and more unworthy ills of those about you. So gather your materials now, and in later life you will count it well worth the pain it cost.

Lack of brains.

As to the rest, everyone who is not fettered with ill health *is* free to do what she will. As to lack of brains, how do you know that you lack brains? Because they say so at home, because your teacher says so, because you did not get on at school; these things do not prove it. Even the inmates of the Massachusetts Institute for the Feeble-Minded have brains enough to learn music; they study almost all the instruments, both wind and string, and give very good concerts on the lawn once a week during the summer, and so, as you are not an idiot, but a girl possessed of a healthful set of brains, this is no excuse for you to give. If you have musical talent, the thing for you to do is to develop your brain by means of study. This reminds me of what a girl said on reading a program announcing that a certain youth was to play a Beethoven concerto with orchestra. "Oh well," she said, "he can play, but that's all he can do; I was in the class with him in school, and he was a perfect silly." He may have been "a perfect silly" once, but instead of stopping there he has developed and is at the top now. One of the best music-teachers I ever knew told me that in school she was considered a dunce; she could not learn, and finally left school without having even been graduated from the high-school; yet she is now a wonderful woman and has accomplished great things. She developed her brains.

Do not let what anyone may say in disparagement of you influence you. It is not that you lack brains so much as that you lack the courage to use them. Believe strongly in yourself, in your power to do the thing you wish to. "Courage is the condition of success," and no girl can do her best who is timid: afraid of what people are going to say or think of her and of her failures and mistakes; afraid of these same failures and mistakes, and of their possible consequences.

Instead of being afraid of these failures try to think of them as your good friends, for they teach you more than success does, and are really stepping-stones in our striving toward perfection. If you could only know of the mistakes which everyone who has accomplished anything has made you would believe this. Don't be afraid of study either because it is difficult. If you select a study which you love, if music is dearer to you than anything else, then it may be slow work for you, but it will never be hateful; you may have some mental "growing pains"; but these are not serious enough to discourage you, and what you need is to believe firmly in your own ability, in the advantage of slow development, in the entire worthwhileness of study, and in the splendid future for yourself. Remember that many who have wrought well for the world's advancement were never graduated from either school or college; their records are not to be found in any book, but were written large in all they did and were. It is not so much what you are when you start out, it is not even what you mean to be that counts altogether; it is the life you live from day to day. The students of to-day are the teachers of to-morrow. Be one of them, and one that will make the profession of music more honored than ever. Resolve to conquer the circumstance of alien or unkind opinion, by taking what brains you have and developing, strengthening, and improving them a little each day; and, if you do this, I promise you that, even if you begin with a positive dislike for study, it will grow in time to be one of your dearest friends.

Next month we will consider what it means to have too much money, too little money, too many duties, and a strong desire for a "good time."

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The piano-recital seems to be as popular as ever, and, on the whole, there is good reason for it. It is doubtful if even musicians realize what an influence for good the piano, with all its shortcomings as an instrument, has exercised during the last three or four decades.

In considering the astonishing development of musical taste in this country during that period, no little credit is due to the piano-recitals given by Rubinstein and von Bülow in the early seventies. They have been followed by a throng of pianists, who have carried on the work they began. But they were the first great artists to set up a genuine, widely-spread musical life in our midst. Brilliant executants had preceded them by a number of years: for example, Thalberg and Gottschalk; but these, for the most part, avoided the classics and exploited their own compositions. Hence their playing bore no inspiration. We had had great singers, but, with the exception of Jenny Lind, they were operatic stars, and then, even more than now, the opera was a social fad, and had no real influence in promoting a healthy musical growth.

Since the time of Thalberg and Gottschalk piano-playing has gained vastly in status and dignity. The piano, an orchestra in miniature, can go where the orchestra cannot. It contains in itself all the possibilities of harmonic and polyphonic development, and for that reason has always been the favorite instrument of the great masters in music. Thus, it is generally the means by which an appreciation of their works is first awakened.

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This is an age of great mechanical advancement. Music has called mechanics to its aid in the improvement and multiplication of instruments. And not only this, but piano-playing is continually reaching out into the world for means by which to improve itself, and mechanics and even electricity and surgery have been called to its aid. It was by an overdose of mechanics that Schumann was caused to forsake piano-playing and turn his attention to composition. The technicon, the practice-clavier, the electrical attachment, the ring-finger operation, all aim to shorten the technical road. And to some extent it is shortened. With all these means and the more general opportunities that are now at hand, many persons, with little natural adaptitude for music, but with a mechanical quickness and cleverness, come quickly to a certain stage of technical acquirement that enables them to do things that pass for music. For with many a one technic poses as music.

This in itself is a warning to the teacher: a warning continually to put much stress on the really musical, to dwell on the essence of the music. In the grasp for the body the soul is apt to escape us. In the chase after technic the spirit of the art is apt to elude us. And so, with every bit of acquired facility there should go hand in hand something that is really artistic, some real music; and the musical feature should be dwelt on until the pupil realizes the soul as well as the body.

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An exhibition of musical instruments such as that held in Boston recently by Chickering & Co. is a valuable object-lesson in the history of music. When instruments are arranged in such a manner as to show the evolution from the primitive type to the modern perfected instrument, and when one can note the number of years elapsing between the successive advances, he can form an idea of the slowness with which music has developed in comparison with other arts. Modern sculpture shows no greater mastery in the technic of the art than was known to the Greek artists. The art of painting had its hey-day years ago. Modern literature is not the ripest fruit on the tree of knowledge.

But music's greatest advances have been made in the past hundred years. It is comparatively modern. But we cannot call ours the golden age. There is much room for advance. The teachers and pupils of to-day have a rich field for work, and every opportunity to make great progress in the development of the art which they have chosen as their calling.

• • •

Much has been said pro and con in the matter of pupils' recitals. Some teachers are entirely opposed to them, while others are enthusiastic in their favor. This difference of opinion seems to be largely governed by the point of view, and by the intention with which these recitals are given. As a mere exhibition, especially if intended for advertising purposes, they are to be deprecated. When given for this purpose alone much valuable time is frequently lost in the pupils' preparation which might be much more profitably spent. Moreover, their value as an advertising medium is open to question.

Pupils' recitals occurring at stated intervals and treated as a part of the regular curriculum of work have many advantages, and few, if any, disadvantages. Pupils must, as early as possible, become accustomed to playing without diffidence in the presence of others, and ease and assurance of manner may be best cultivated in this way.

The chief advantage, however, of the periodical pupils' recitals appears to lie in the fact that a standard of taste is established both in the selection of the program numbers and the execution thereof. This influence for good is thus brought to bear upon the pupils, then parents and friends, and upon the public in general. Viewed from this stand-point, the pupils' recital seems to be a real factor in the development of musical appreciation and in the gradual raising of the standard of excellence, both in selection and performance. In general discussion of the subject under consideration, this aspect of the matter is frequently overlooked.

• • •

One proof of the expansion of musical interests is shown in the increase in works bearing upon music, its teaching, study, history, biography, criticism, esthetics, and upon culture in music. The musicians in every city and town in this wide country should make it a duty to see that some of these books reach the best people in their communities and that the officials of libraries and all reading clubs give some recognition to works in musical literature. It is worth while to make even so slight a propaganda as this. Every person who becomes more interested in music becomes a better patron of musical enterprises, and every person who learns for the first time to know about music, what it has been and now is to true culture, is a distinct gain to musical interests. But, above all, should the teacher see to it that his pupils read books about music. These young persons can be directly influenced, and in the coming days will be the backbone of the support of music and musicians. Teach them to know and to reverence the art.

* * *

A very important omission, almost universal among music-teachers of the more expensive prices, is that of occasional or periodical examinations of pupils, in order to ascertain whether they are making well-balanced progress toward artistic attainments; and, if not, which faculties or powers are below the standard proper to the grade of study just then occupying them. This omission arises perhaps from three circumstances: First, the shortness of lessons, combined with the range of the playing, such teachers being naturally sought by talented pupils, who generally limit themselves to the time they are able to pay for, regardless whether it is sufficient. Second, these pupils do not generally enter for graduation, but hap-hazard, as it were, from quarter to quarter. And, third, from habit on the part of the teacher who does not look for artists among his pupils.

It follows from this omission that there is a great deal of insufficient teaching done just where we would look for the opposite. And, whether the teacher be distinguished or undistinguished, he needs to stop occasionally, with every pupil, and take account of stock, get a trial balance of progress, and redirect the study for mending the weak places in the parts of the road already built. Especially, he needs to remember that the ear lies at the foundation of all his ultimate success, and in examining the pupil he must not forget this, the very charter-organ of music itself.

* * *

A short time ago a writer in one of the great reviews, in reference to the past century said it had witnessed the acceptance of the doctrine of evolution, the atomic theory, and certain other principles. Commenting upon this another writer called attention to the fact that these are, after all, theories. A better characterization of the spirit of the past century and that of to-day is the telegraph, cable, telephone, sewing-machine, electrical development along many lines, and many other practical inventions. The age of the day is the outgrowth of the spirit of scientific inquiry, of investigation toward results of a practical nature, toward economy of labor.

This is the case not only in the world at large, in the laboratory, in the great factories, in the ore-mines, in the steel-mills, but in literature, art, and particularly in the great cause of education. In practically every important university in the land investigations are being made as to the most effective means of giving and receiving instruction, as to the laws in which the child-mind as well as the adult works, and the best methods of securing and holding attention. These are but a few of the problems in educational work that are being considered, and in regard to which basic facts are being gathered.

The teacher of music needs to keep in touch with these studies, and to gather from them whatever he can apply to his own work. What is the use to do unscientific, loose, slipshod work in the studio and class-room when it is possible to know how better to go to work? It is not only foolish to be content with hap-hazard methods, but it is wrong and an injury to pupils, and a continued hindrance to the best success of the teacher. We have long ago laid aside the notion that a course of study in piano-playing and a little theory of music constitute sufficient preparation for the responsible work of teaching others. We may not yet have reached the solid ground of a simple, clear, scientific system of music-teaching, but we are working toward that position. It is the earnest, thoughtful, inquiring teacher who contributes toward this gain. The number of such teachers is, alas! too few, now; but we hope everyone who reads this note may resolve to cultivate the scientific spirit and seek truth in his methods of work, and in finding the truth he will have found the best and simple methods.

Vocal Department

Conducted by
H. W. GREENE

THE COUNTRY SINGING-TEACHER.

The country singing-teacher has more to do with the musical status of our country than he imagines. His responsibilities are great; his influence, far-reaching. The great majority of robust, healthful voices are not found in the thickly-populated centers. In country-towns and villages the activity coincident with out-of-door pleasures affords the environment most favorable to vocal health.

Vocal Material in Small Towns.

There is no doubt also that the mixture of races among the middle classes has been greatly conducive to our musical growth and prosperity. In those portions of the country, for example, where the Welsh and Germans have been settled for one or more generations we find many beautiful voices. Our transplanted population yield first to modifying influences along social lines. Success from a money point of view brings with it a corresponding increase of culture; of course, higher education follows, as their identification with our national life becomes more perfect; but it is at the stage of transition between success and refinement, between wealth and culture, between labor for money and money for investment, that the young men and women who inherit musical possibilities turn in that direction for their success rather than to the college or the university. It is also in small and medium-sized towns that the country-choir, the singing-school, and the church-societies of various kinds abound which afford the young opportunities to sing under circumstances which carry with them little responsibility as to excellence; the act is therefore unaccompanied by the diffidence which prevails where there are sharp contrasting conditions between the amateur and professional.

It is here that we often find beautiful voices, voices which are used in a simple, natural, and hearty way, many, indeed, of which would take leading positions in the world of music had the same rugged, physical inheritance been blended by wise teaching with the artistic atmosphere to be found in the greater cities. These voices usually fall into the hands of the country singing-teacher.

Three Kinds of Teachers.

He is usually the product of the city singing-teacher. He may be explained on the grounds of "a voice having fallen short of its hopes or expectations" or as "the result of an unfortunate or too daring teacher." In either event he is to be found there, and his class make up the rank and file of country singing-teachers. When he has been driven home as a result of unfortunate teaching he is reasonably sure to sow the seeds of his disappointment broadcast among his pupils. When the cause of his home-coming is inadequacy either in voice or art, which truth has been forced upon him by a conscientious teacher or a pitiless public, he has matured greatly; his training stands as legitimate capital, he has been seasoned by experience, which experience has greatly lessened the danger of his making a false estimate of the value of other voices. Happily a third class is also springing up: young men and women who are the products of a social and educational condition which precludes the danger of any errors whatsoever at the outset. These are the teachers who are trained to the work, whose aspirations have been fostered only along the lines of teaching and a broad, musical culture incidental thereto.

These three groups, the latter of which is rapidly coming to predominate, share the responsibility of the development of the country voices. Many of them will read this article. How true it is that when reading one can be honest with himself! He easily recognizes the group to which he belongs, though for many reasons he could hardly be expected to be as honest with others and concede the precise reason of his being where and what he was. Especially is this true if he has come to his own through misrepresentation and vicious instruction on the part of his teacher; he can do no less than to make every effort for the sake of his pupils to depart abruptly from the method which has caused his downfall and thus turn his disappointment into a success. To him as well as to other groups I cannot advocate too strongly one principle; that is, the rule of caution in the treatment of all voices. Sudden or phenomenal spurts of success are not only rare, but dangerous, in this profession, and should be carefully guarded against. Growth—logical, steady, and in the direction of breadth as well as forward—is all that is worth while.

An Experience.

An experience as surprising and gratifying to me as it was painful in fact just occurred in my own studio, and I am going to relate it, since it bears upon the element of caution which I so strongly advocate.

A gentleman called to pay his respects, and said: "You don't know me?"

"No," I replied; "you have the advantage of me."

"My name is ——. I took some singing lessons of you twenty years ago. The circumstances were as follows:

"I came to the city where you were teaching, for a three months' visit at the home of my grandparents, and, having a good voice, determined to improve the opportunity for study. While I made some progress, the time was too short for you to accomplish the work you really desired, and urged my remaining a little longer. This I could not do. Then you said, with great emphasis just as we parted: 'Well, then, take care of your voice; under no circumstances should you allow yourself to sing either above E-flat or below G for at least a year.' I went away fully resolved to heed your warning; but on arriving home found a young man who had settled in the place as a teacher of singing who had just finished a course of instruction in New York. His claim of competency was so great that I was satisfied and placed myself under his instruction. He almost immediately carried me in full stress as high as F and G, with the result that the muscles were so strained that my voice left me entirely, and I have never sung since."

What an object-lesson that is for young teachers! It shows that the danger of holding the pupil back or of waiting too long in the natural compass of the voice is not half so great as that of attempting to advance them too rapidly, or extend the compass too quickly.

All honor to the country singing-teacher. Would that we all could carry on our work under conditions so favorable to health, so free from distraction, and so abundant in the genuine pleasure of life! I once heard a great and successful teacher say, in response to the inquiry as to why he did not settle in the metropolis: "It is not that I would rather be a big toad in a little pond than a little toad in a big pond, but I feel that I can exert among my pupils a greater personal influence for good in a small city than in New York." I admired the spirit of the man. His homely illustration laid emphasis upon the fact that too often the "personal influence" idea is set aside for selfish considerations largely of the sort which in the business world are called competition or rivalry. Earnest teachers know nothing of rivals or competitors. They study to succeed with and for their pupils.

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THE TECHNIC OF VOCAL EXPRESSION.

II.

Tempo and Rhythm.

In general terms, it may be stated that an increase of power or dynamic force in singing corresponds to an acceleration of tempo, and a *diminuendo* to a holding back, or *ritardando*, of the movement.

There are many exceptions, however, to this rule, and the changes in tempo are much more delicate, and require greater discrimination than the changes in power. The use of the *tempo rubato* identifies the great artist perhaps more than any other form of expression, for this reason; in the hands of the amateur it is like a two-edged sword: it cuts both ways and its use is fraught with extreme danger. License of tempo can only be granted to those whose taste and judgment are cultivated to the highest degree. This refers, of course, to those delicate changes of tempo which are recognized as such only by those whose ears have been trained to listen for effects of this nature. The strict tempo may not be, in a measure, expressive, but it at least is safer than license untrained. If one is not capable of observing strict time, he certainly cannot trust his judgment as to varying it.

The *rubato* that is concealed is the best. A good rule to observe, when a change from strict tempo is indicated, is to lengthen the long notes, and shorten the short ones. In this way the idea of the composer is simply intensified. To shorten a long note or to lengthen a short one is to change or distort the meaning of the phrase. The *ritardando* is the antithesis of the *accelerando*. If the balance of tempo is preserved, the use of the one must be followed by the other. Then that which is robbed in the one instance is restored in the other, and the rhythmical sense is satisfied in the listener.

The hold (marked 𝄐) is a sign much used as indicating the lengthening of the note over which it is placed. It is supposed to be held at the pleasure and judgment of the singer. Yet most holds prove more satisfactory when given a certain definite number of pulsations of the rhythm of the composition. This is frequently the equivalent of an extra measure. Certainly the singer should not abandon all thought of rhythm while executing a "hold." Especially in concerted work without a conductor is it necessary that there should be some understanding as to the number of beats to be allotted to a hold, in order that there may at least appear unanimity of thought and action. Hymn-tunes rendered during church-service are generally played without instrumental interludes. In the interval between the stanzas the organist should retain the rhythm of the tune in mind, that he may introduce the new stanza upon the beat as indicated in the music.

As both high pitch and length of tone intensify its meaning, it is but natural that they should be employed together at the climax of a phrase. The Italians especially love to dwell on the high note of a perfect cadence, which usually appears as part of the dominant chord.

The esthetic significance of the *accelerando* is that of eagerness, joy, life, increasing nervous power, and susceptibility, while the *ritardando* represents its antithesis, or a gradual return of nervous force to a place of rest. Most retards demand a very gradual and regular retardation of tempo rather than a spasmodic, or irregular, slowing of rhythm. The lengthening of beats may be expressed by horizontal lines or dashes, each slightly longer than the preceding, as follows: — —— ——— ————, etc. To reverse the movement produces the *accelerando*. True rhythm is most frequently prejudicially disturbed (1) by losing time while taking breath (the time used in taking breath should always be taken from the note preceding); (2) by dwelling upon or prolonging the unaccented part of the measure, thereby actually distorting the movement. These faults are most prominent in choir and chorus work.

The connection of tones in its relation to vocal expression will be considered in a later paper.—*Henry W. Giles.*

* * *

A PLAIN TALK TO STUDENTS.

SOME years ago I had occasion to visit a friend at a hospital. As I came out and passed by the parlor, I heard some strains of music; looking in, I saw a young girl at the piano, singing the old familiar song: "'Tis the Last Rose of Summer." Seated around the room were several convalescent patients listening in rapt attention. What had first attracted my notice was the piano, which was badly out of tune. The young girl was singing in a hard, unyielding quality of voice, and thumping out the accompaniment in a manner which almost baffles description. In fact, my first impulse when I heard it was to hurry by as quickly as possible so as to escape from it as soon as I could; and yet, when I saw these people sitting there and listening so intently, I was forced to stop and wonder why it was. They were all old people whom in previous visits I had seen sitting around the halls. There must have been, of course, something in what this girl was singing that was pleasing to them. Their whole attitude showed it. As I listened, I went back in memory to the time when I first heard Emma Juch sing this same song in the old Academy of Music in New York City. It was the first time I had ever heard grand opera. I shall never forget it. Then my thoughts went back farther to other times when I had heard this same old song from my mother's lips and to the times when I had played and sung it myself. Then I began to realize that it was not the excruciatingly bad tone-quality and out-of-tune condition of the piano nor the mechanical and wooden way in which the girl sang and played that impressed her listeners. It was this beautiful song itself and the sentiments surrounding it—the music and words being so beautiful, and the sentiments and thoughts associated with it being so strong that it would cause them to overlook the musical incongruities.

Appreciation of these facts has led me along two lines of thought which in some ways seem opposed to each other, though they both have to do with the education of the student. They are, first, our attitude toward other singers; second, our attitude toward ourselves.

Nothing is Perfect.

Everything in this world, not only in music, but in other walks of life, is judged in a relative manner. Nothing is perfect. No singer has ever attained perfection. No one has ever sung so well but perhaps some one else might sing a little better. Therefore, before we criticise any musical performance or wonder how those who are listening succeed in getting any enjoyment out of the occasion, we must take a great many things into consideration. An American Indian undoubtedly derives a great deal of pleasure from his uncouth and savage songs, whereas we who have had a better musical education can see nothing but that which is harsh and disagreeable. Many people receive considerable enjoyment from the imperfect rendition of songs. The reason is that their musical education is so meager that the incongruities of imperfect intonation and bad tone-quality are obscured by the strong emotional thought and beauty of the words and music.

So let us not be too harsh in our criticisms of others. Instead of thoughtlessly finding fault with a more or less imperfect rendition of a song, let us take into consideration the standard which that singer may have set before him, what may have been his environments, and what has been the musical atmosphere (if there were any at all) in which he has been reared. Let us also remember that, in spite of his bad singing, he may have a very high ideal of the way that song should be sung. He may have heard it from the lips of a great artist and been thrilled by its magic power and beauty; and yet because of his inability to criticise himself and because he cannot hear himself as others hear him, this attempt to produce the song according to his high ideal may be the most potent reason for his bad singing. If he had heard some one else sing it just as he did, he would not have been at all pleased, but the reverse.

Also let us not be too harshly critical of those who receive enjoyment from that in which we only see the imperfections. If the opportunity had occurred, it would have been not only ill bred, but positively cruel, to have told those old people at the hospital that what they enjoyed was very poor music. It would have done them no good from an educational stand-point, and would have caused them pain instead of pleasure.

Now, while all the above is true and we desire to throw the mantle of charity over the efforts of others, yet when we come to criticise ourselves it is another story. I have said above that we must not be too harsh in our criticism of others. However, we have a right, and moreover it is our duty, to listen critically to their performances so that we may improve ourselves. How many times has one pupil followed another in my studio and censured the first one concerning some defect and immediately committed some fault in singing just as bad or even worse! It is so easy in all the walks of life to judge ourselves leniently and criticise in others the very things we pass over in ourselves. All great artists have to endure criticism, much of which is unkind and more or less unjust. While this is true, it is also true that no one ever rose to eminence who was not his own most severe critic. Therefore let us be kind in our estimate of others, but severe toward ourselves, always striving for a higher goal.

What is Your Attitude Toward Music?

Why do you study singing? Is it because you really love to sing, or because some one has told you that you have a voice and you think you can distinguish yourself by its cultivation? Do you realize how few there are of all the army of students who ever rise to any prominence, and do you appreciate the bickerings and heart-burnings which attend the struggle for public notice and favor? Do you realize that there is really nothing in what is called fame? That fame of itself palls on those who achieve it.

Now, this seems to be a very black picture which I have drawn, and yet, from one point of view, I have not made it a bit too black. I do not mean to be pessimistic regarding singing, because I would rather sing than do anything else in the world. Having said that, I have said all there is to it, because if you or I really love to sing, or if we really love music so much that we cannot help but study music just for the sake of the comfort and enjoyment and spiritual uplifting that we receive from it, then it does not make any difference just how much we succeed publicly. Let me assure you that if all the army of students would go into music, not to see how much money they could make out of it, not to see how much social success they could gain by it, not to see how much they could "show off" and thus become more prominent than their associates, but instead if they would study music for all there is in the art, then those who are really talented and who have the necessary prerequisites would surely come to the front. If you really sing for the love of singing, it will bring its own reward. If you will, from this time on, stop trying to see how big a voice you can possibly make, and whether you can do something greater than anyone else—if, instead of this, you will study your song to try and get out of it all there is in it for your ownself, then, in doing so, you will find that you have learned to sing in a way that will convey to those who hear you the beauties, emotions, and thoughts which have come to you through the song.

Drop Thought of Self.

You may strive all your life for perfection of voice, and, of course, the more you study, the better voice you will have, and yet you have your own physical limitations, and cannot go beyond these. On the other hand, if you will pay less attention to this part of singing and try more to put into your song that soulfulness which so few singers possess, you will achieve the highest success of which you are capable. Let me give a little illustration from my own experience. Years ago, I was studying "The Serenade," by Schubert, playing my own accompaniment. I had never been satisfied with the way I sang this. The words are very beautiful, and the music is one of those bits of exquisite melody which flowed so spontaneously from Schubert's pen. One day as I began playing the opening measures of the accompaniment the thought came to me: why not try to avoid making any effort after tone and, instead, try to sing this song as sweetly, lovingly, and tenderly as if you were singing it to some one whom you really loved, and as if you really *meant* what you said? I acted upon this impulse, and the result was that I sang the song as I never had before, and the "Serenade" appeared to me in a better and different light. It was not long after this that I sang it for some friends who had previously heard me sing it, and, when I had finished, the instant remark of all of them was: how much better my voice sounded than it had the last time they heard me sing!

Now, have I made this clear to you? My voice, as a physical instrument, had not improved in the few days which had intervened, and yet the voice which sang this song to them was almost an entirely different instrument from that which had previously been used, simply because in this last rendition of the song the striving after physical perfection of tone had been forgotten, and, instead, the song had been sung in a spontaneous manner, which produced that very lovableness of which before I had only succeeded in getting a faint imitation.

Now, then, what is the meaning of all that I have said? Merely this: that, in singing, we must be ourselves—simply and naturally; we must so study our art that we may be able spontaneously to represent all there is in the song. The longer we study this way, the more and more artistic shall we become.—*Horace P. Dibble.*

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HEARING ONE'S OWN VOICE.

SOME years ago the present writer, then a critic upon a leading journal of a Western city, had a somewhat intimate acquaintance with that ambitious, and, in some ways, wonderfully successful opera-singer, Emma Abhott. She was in certain particulars a very excellent artiste, although, on the other hand, certain glaring defects of both voice and technic, and a certain overweening desire to capture the good-will of the groundlings exposed her justly to the adverse criticism of the more scholarly class of critics. In one cardinal matter of the art of singing, however, she was a model, and far surpassed our modern gasping, short-winded, and overdramatic race of vocalists: she could hold a steady and pure tone to a wonderful duration, and could increase and diminish it by the most delicate gradations in a way to recall the wonderful anecdotes of the old Italians. When asked how she did this she said: "Nothing is more important in the art of singing than the power to hold on to the breath. This was for three years the thing which I studied most. And then, again, one must hear one's own voice, and that is hard. I formed the habit of singing with my face near to a wall. You see, that reflects the voice precisely as it is sent out from the mouth, and you hear all its feather-edges, and roughness, and defects of all kinds when it is thus thrown back to you."

While pondering over this dictum of the renowned singer the present writer hit upon a device to enable his students to hear the voice more accurately. Place the two hands in the form of an oyster-shell, or a shape like a longitudinal section of an egg-shell. This will be effected by laying the outside edges of the two hands together. Place this concave, oval basin in front of the mouth, with one side resting against the cheek at the corner of the lips. Thus the voice will come forth and be deflected into one or other ear as the case may be, and its quality will be heard exactly, and in a state of exaggerated roughness which will be of the utmost help in stimulating the habit of refining the voice and polishing off all its harshness.—*J. S. Van Cleve.*

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EMOTIONAL TEXTS FOR SONGS.

TO THE EDITOR OF THE VOCAL DEPARTMENT: I am neither a singer—I wish I were—nor a teacher of singing, but one who helps to make up the audience of singers, and who takes this means of protesting against certain things, as a result of which I feel that I am not getting from the songs and the singing I hear all that I have a right to expect. I cannot find the enjoyment that I know is possible. I feel a grievance against Dame Nature because she did not give me the equipment for a singer. I have so wanted to sing, and sing great songs in a great way, but my voice is feeble and little enduring, so that I can only conceive great effects. To do them satisfactorily is beyond my power.

The lapse of years has, of course, allowed the sense of injury to lessen, but it rises just as strongly as ever under two provocations: First, when I find a text set to song that has no right to such a union; and, second, when I hear a singer with a superb vocal equipment,—that is, physically speaking,—having had the advantages of good teaching, the stimulating opportunities for artistic growth, in many public appearances,—when I hear such a singer execute, and not sing, I feel my grievance afresh. I want to rush on the platform and drive away one who falls short of his possibilities; it may be through sluggishness, it may be through lack of knowledge, it may be through having been trained to appreciation of a wrong idea of what singing is.

This time, however, I shall speak only of the first objection I have made. The supreme test of the orator, the master of thought, of imagery, of expression, and convincing power is, that what he says shall have the appearance of spontaneity; that he shall convey to us the feeling that what he is saying is the expression of his thought of the moment; that it is the "white heat" of his feelings. So I consider that singing should appear spontaneous; that it shall convey the impression that the singer is expressing the thought of the text for the first time it has ever been expressed, and that it is expressed in singing because the emotions are so intense that speech, impassioned as the most eloquent orator can make it, is too constrained for its proper utterance.

Therefore I want an emotional text for the songs I hear, not a descriptive or narrative poem. Is there any reason why one should sing "I Had a Sweetheart" in waltz rhythm? or, that one should *even sing* "'Twas at a Grand Reception," etc.? In such cases I always feel that composer and singer have a wrong conception of the province of song.

According to my view, one should sing nothing that does not unmistakably demand the aid of music or of song to give it a fitting expression. The singer ought not to be considered a sort of elocutionist. The latter has the help of intonation to bring out the subtler meanings of a question, it may be, or of doubt or of certainty. The singer is so often at a disadvantage in this respect. The melody, in its rise and fall, makes it well-nigh impossible for him to realize the expressional possibilities of his text without approaching a *parlando* style. But that is only one phase of the singer's art. It may be legitimate in opera, but not so clearly in place on the concert-stage. In the latter place we want the best art and the best songs. These are songs of the emotions, outbursts of feeling for which the methods of speech are inadequate.

Teachers are not without blame. Pupils accept the songs given them for study,—now and then only asking for the privilege of studying a particular song,—and how shall they acquire skill in singing emotional works unless they are given such songs for their study? I shall not go so far as to say they should have only this kind of songs, but I do claim that, if their singing is to be powerful and along the lines of the highest art in song, the preponderance of study should not be along the lines of songs with descriptive or narrative texts. We know that there is a demand for singers of the type asked for in this article, because such singers can draw and hold great audiences. But these singers have not won this success through the work which their teachers did for them, but generally by virtue of their own individual effort after the work in the studio has ceased. But why should singers be left to do this work unaided? The teacher, if he know his art, can help in the foundation, if he will. But he needs that kind of songs. Who is to give him these songs? The composer who selects the text that will stimulate an emotional song and an emotional rendering.—*The Outsider.*

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A VOCAL ABOMINATION: THE EXAGGERATED VIBRATO.

IT is an axiom of music-teaching that the pupil first copies from his teacher whatever mannerisms or peculiarities the teacher may have, whether these are idioms of speech, oddities of manner, peculiarities of interpretation, or other idiosyncrasy; and then, after that is done, perhaps copies the good points of his instructor. The non-essentials always make a quicker and firmer impression than the essentials. In the matter of singing, anything that is a little out of the usual line comes in for a quick imitation, as the pupil supposes it to be one of the points to be acquired. But the most of this imitation is a matter of unconscious absorption.

The exaggerated vibrato is one of these unfortunate habits that young singers acquire, sometimes from a teacher who lacks in skill or good taste, and sometimes from a desire to copy some second-rate opera-singer who has forced his or her voice into the state where the wobble is so pronounced that the singing is simply a succession of conundrums as to what the pitch really is. The second-rate singer whose idea of quantity is comprised in the indication "forte," and whose idea of quality is expressed in this overdone wobble of pitch, hardly makes a good model; yet just because of these features the uninitiated are apt to copy him.

Different causes are assigned by different writers for this unpleasant exaggeration. One says it is the elasticity of the sound-waves, which explanation hardly explains; another, that it is an uncontrolled use of the diaphragm, that the breath-emission is unsteady; that has more of sense to it. From experiment and reason, I am inclined to think that this state of vocal uncertainty is caused sometimes by a slight tension in the muscles about the soft palate, and the alternate tightening and contraction of these produces the wavy effect in the voice. In other, and perhaps the majority, of cases—those in which the pitch variation is most marked—there seems to be a tremulousness of the vocal chords, a lack of steadiness, producing a variation of pitch that is at times excruciating. It may be that all forms of the disease come from this root, however.

The violin-vibrato that is so pleasing is caused by a kneading of the string by the finger, producing a very slight shortening and lengthening of the string and the result is really a tremolo, an alternation of two pitches but a few vibrations apart. The same effect gets into the voice. Hence, we may well infer that the cause is the same, and that what may be an artistic embellishment becomes by exaggeration an artistic abomination.

But that it is considered a beautiful vocal effect by a certain proportion of the public—the vocally-uninformed portion, of course, and by occasional young singers whose ideas of vocal esthetics are as yet undeveloped—is seen in the flattering remarks that follow the singing of some callow wobbler whose tone is about as stable as the position of the balance-wheel of a watch. It is taken as an evidence of a good voice; it is accepted as evidence of deep musical feeling; it is regarded as showing true musical culture. Of course, it may be attached to a good voice, often is: but it shows the opposite of good culture, and is a travesty on musical good taste.

There is a certain vibrant quality about certain voices that makes them deserve the term "sympathetic"; with others there is a mellowness that is delightfully suited to certain moods of expression. But when this vibrant quality becomes the exaggerated vibrato through willful imitation, careless teaching, or ignorance, the result is deplorable; and that is what calls out this protest.

Nor is the dividing-line easy to see or hear. The honest and tasteful teacher will constantly warn his pupils against copying this overdone and would-be-affecting quality of tone. On the other hand, there are those who would seem to nurse it along as a thing to be proud of in their pupils; perhaps this because it is a complimentary copy of their dear selves.

The idea of song is to express emotion and poetic ideas in tone. Whatever interferes with the clear enunciation of the words, then, is distinctly an enemy of good song. Not that the words are generally sung so that they may be understood, but that they should be so sung.

There is nothing that so interferes with distinctness of pronunciation as the feature we are here considering; and not only that, but the exaggerated vibrato interferes with the exactness of pitch in a most harmful way. The student of singing is apt to be so interested in tone-production as to forget that tone is only a part of the language, and that, after all, the thought is the thing, not whether she gets a good tone. There, again, comes in the honest teacher.

There is a certain thrill that may permeate a tone and give it life and sympathy; but, when this gets to the point of interfering with pitch and enunciation, it is time to call a halt.

Of course, this is not written in the hopes of reaching teachers who urge their pupils on in this direction,—Ephraim has been joined to his idols a good many centuries,—but to call the attention of some who are forming a musical taste and a critical judgment to the fact that the steady, clear, even tone is the artistic foundation of all good singing: just what the diapason is on the organ, not the *tremulant.*—*W. F. Gates.*

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QUESTIONS AND ANSWERS.

J. H. A.—1. One who takes up as difficult a branch at 36 cannot hope to win laurels, unless many other conditions are and have been extremely favorable.

2. The F and F-sharp should cover naturally if the throat is sufficiently free.

3. Don't think of attempting to teach until you have been much taught.

S. C. McC.—The condition you prescribe requires an experienced specialist to properly diagnose it. I would suggest that you call upon Dr. Frank Miller, 32 West Thirty-first Street, New York, who will discern the cause of the partial paralysis of which you speak and be able to tell you whether it can be relieved. I have heard of many such cases.

D. H.—The presentation of "*coo,*" followed by a gradual enlargement into "*o*" and thence into "*ah*" without in the least allowing the *oo* position to be disturbed will, perhaps, correct the difficulty. It certainly would have done if that had been your initiative, but the yawning suggestions have been the cause of all the mischief. By its use the larynx has been depressed and the muscles of the tongue and the palatal arch brought into a condition that is directly opposed to the efforts for good made by the use of the *coo.*

Organ and Choir.

Edited by EVERETT E. TRUETTE.

IMPORTANCE OF A KNOWLEDGE OF ORGAN-CONSTRUCTION TO ORGAN STUDENTS AND ORGANISTS

WHILE the organ is an instrument universally found in churches and other public buildings throughout the whole of Europe, America, and the European colonies, and while the number of skilful organ-players has so increased during the last quarter of a century that their calling has largely ceased to be a directly lucrative one,—supply having so greatly overgrown demand in this direction,—no other instrument seems to be so little understood, even by those who perform upon it. Violinists dearly love to tend their beloved Stradivariuses, and, thus acquiring knowledge of the function of each part, and of its relation to the whole, they are enabled to do simple repairs. What would a bassoon-player do if he had to go to some instrument-maker every time a new reed gave him a little trouble? and how would wind-instrument players generally manage to play in tune under varied conditions of temperature if they did not comprehend the construction of their instruments in every detail? Orchestral players of any experience are one and all experts, both as to the quality and monetary value of the particular kind of instruments they use.

This is only natural from their training; but the assumption that organists generally are in like manner experts cannot be so freely accepted. The conditions under which organists habitually use the organ in no sense compel any acquaintance with its interior anatomy. If anything is wrong the "doctor" is sent for: that is, the organ-builder.

An eminent musician, writing under the pseudonym of *Pro Bono Publico* in *Musical Opinion* (London), Volume XVI, No. 187, relates the following personal experiences, which are both typical and pertinent:

"In my case my teacher was an Oxford Mus.B., and during the whole five years that I was under him I never was taught anything at all about the internal parts of the organ. The same applied to the second that I was under, who was a cathedral organist. All my knowledge concerning the inside of the organ I picked up myself; but I had exceptional opportunities for so doing. Everyone, however, is not so fortunate, and it is for these that I urge the plea: ought not every musical professor be competent to impart knowledge of the practical construction of the organ with the art of playing it?" During the last few months I have come across lamentable ignorance in organists holding eminent positions, two instances of which I will briefly relate.

After hearing a remarkable fine pedal trombone used to excellent effect in the last strains of Handel's "We Worship God," I ventured to congratulate the organist on his pedal reed stop, when be surprised me by saying: "It's *not a reed*, but the 'trombone,' that you heard." Again, in the case of an organist at a fashionable church, I found out that he had not the slightest idea what 8 ft. or 16 ft. on the stop-knobs meant, and he went one better by saying: "We have a most peculiar stop, just listen." It was an ordinary 16-feet double diapason on the swell. This he conceived to be a *solo stop*, but what its use could be was not clear to him.

The advantages to an organist of a real knowledge of organ-construction are, indeed, many. All knowledge is built up by accumulation of facts and details. Some little scrap of information, useless for years, eventually comes in, and at the right time and place is invaluable. Omitting numerous indirect advantages, I may mention some very obvious ones. An organist who can "take an organ on its structural and tonal merits" *enjoys a freedom* not otherwise attainable; any little derangement does not upset him, he instinctively realizes how to use the stops to their best advantage; a new or strange organ has no terrors for him; be shines in giving recitals *elsewhere than on his own organ;* a few moments' trial of a strange organ brings him into touch with it in a way that no mere player, however good, can hope for without *many hours* of trial and practice.

Again, if the organist have a mechanical turn of mind, "organ-construction" soon becomes to him a fascinating study. Who knows what valuable invention might have been made by many organists had they possessed the *technical knowledge* requisite?

Above and beyond these considerations we must remember that it falls to the lot of organists to design and superintend the building of organs. A splendid field is here open to such as may be competent to do this. Every organist of any executive skill is, however, seemingly credited with being able to design an organ and to "boss the show" over the builder.

In many cases it is like setting a blind man to lead a man with good eyesight: they link on, but *it is the blind man who is led.* Of course, the blind man can, *if he will*, say that *he* led the other one. Some cases must occur in which the organist becomes oppressed by the greatness thus "*thrust on him*," and even feels serious scruples in accepting the rôle of the "blind man," but a much larger number of organists (witb the rashness inherent to shallow knowledge) *think they are* "bossing the show." In no case, however, can mere musical ability suffice, a sound knowledge of organ-construction being essential.

There are also commercial considerations affecting the relation between organist and organ-builder which must be touched lightly. However, to follow up my simile, it would seem that no sane, clear-sighted man would be lead by a blind man, unless it were in some way worth his while to go througb such a pantomime. The recommendation alone of an eminent organist is valuable to any builder in securing further orders—to mention only the purely legitimate aspect of such relations as I am now hinting at. If organists are to be (as they should be) designers of organs, and held to be competent in tbis respect by the clergy and by municipal bodies, they must qualify in anticipation of such a responsibility. If they do not, their prerogatives in this respect are doomed, and will go as the profits wbich music-teachers formerly made by selling music to their pupils have gone. To be able to play an accompaniment is not a sufficient qualification to justify a man advertising as teacher of singing (altbough perhaps nine out of ten so-called "teachers of singing," in reality, possess no other qualification). Neither is it sufficient to be able to play the organ and to possess a certain amount of technical verbiage. Would that more musicians could say boldly "I teach the piano, *I profess it;* but I do not teach singing.—I never acquired the necessary knowledge"; "I *play* the organ, I am *an artist*, but I do not pretend to dabble in matters technical,—I have had no schooling, except in musical art."

In bringing these remarks to a close I must take my readers into my confidence to the extent of saying that I must ask tbem to make allowances if I have not always written pertinently: if I have dealt with some conditions of things which do not exist in the States, or if my article is "too British" generally. Still, I fancy like causes must in every country bring about like results, and I am fain to hope that I have proved my initial contention: the desirability of a knowledge of organ-construction to organists generally.—*J. W. Hinton, M.A., Mus.B.*

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TEACHER *VERSUS* PUPIL.

THE musical relationship which should exist between teacher and pupil is a subject that deserves more than passing notice. A pupil selects a certain teacher for one or more of a dozen different reasons, engages lessons, practices the music assigned, and plays it to the teacher, paying therefor the stipulated price. The teacher gives the stated amount of time for the lesson and receives the sum agreed upon. The pupil feels that he pays well for what he receives and the teacher considers that he gives full value for the money.

These are the bare outlines of the musical relationship between a teacher and a pupil. Oftentimes the relationship between them never goes beyond this bare outline, and the success of the teacher as well as the progress of the pupil are, obviously, equally small quantities.

One teacher may state, in defense of his attitude, that he agrees to give to the pupil one hour of his time each week for a certain sum; that he always gives full time, and that he thinks that the pupil ought to be satisfied. *Per contra*, the pupil says: "I practice faithfully and pay for the time which I expect and which I receive. I am never late to my lessons and always do the best that I can." It does not occur to either of them that their success with each other, as teacher and pupil, will be within the same narrow bounds as is their musical relationship.

On the other hand, if the teacher considers that the pupil is a musical trust which has been placed in his hands to develop; that the musical welfare of that pupil is his care; that the musical growth of that pupil is his own success and will surely reflect to his credit, he will give much more thought to the pupil than the simple hour of the lesson for which he is paid. He will study how to overcome the weaknesses and how to produce the best results with the strong points of the pupil; and, above all, he will be loyal to that pupil, never losing an opportunity to benefit the pupil by his advice and suggestions even outside the lesson-hour. Those teachers who are thus thoughtful, painstaking, and generous are sure of success with their pupils.

Likewise the pupil who deserves and is determined to obtain the most progress will recognize other responsibilities than the above bare outline. A perfect confidence in the teacher is the *sine qua non.* His suggestions and requests must be followed rigidly; his respect must be sought and guarded, and his advice must not be ignored. The pupil must he loyal to the teacher and never ready to sneer at his ideas and methods; always ready to praise and defend his ability and musical skill; and always eager to see the results of his labor, either in his work with the pupils at recitals or in his own public appearances.

If the pupil cannot do and feel all this, the wrong teacher bas been selected, and the best results cannot be expected.—*Everett E. Truette.*

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RESOLUTIONS FOR ELEVATING THE MUSIC OF THE CHURCH.

For the Choir-Singer: I will remember that I am supposed to be a factor in a service of worship. I will be dignified in my demeanor; I will choose music that is worshipful in cbaracter, but not too difficult for my congregation to understand; I will do my best to elevate the musical part of the service, and will sing an English that can he understood. Nor will I think I am all of the service.

For the Music Committeeman: If I do not know anything about good music, I will send in my resignation at once. I will not make of my office simply a means of annoying the choir, or of jewing them down in their salaries. I will vote to pay the most money we can afford to the best singers we can get for it; and then may the Lord have mercy on their souls!

The Organist: I will not play the organ as if it were a piano. I will choose music that is legitimate organ-music, and if I cannot play that kind I will go to taking lessons of some one who can. I will keep out from the service sentimental and silly saccharinities that have no spirit of worship or dignity in them. If I am a "pin-money" player, I will resign in favor of some one who is prepared to play the instrument in the appropriate manner. Nor will I consider that I own the choir or the church.

The Minister: I will raise my voice for good music in the church, not operatic, but dignified and fitting,—such as would have the approbation of a good musician. If I know nothing of music, I will not urge my advice on music committee and choir; I will, rather, get a musical music committee and leave the matter in their hands. I will, as rapidly as possible, do away with the trashiest of the "Gospel Hymns" and substitute in their place the sensible and dignified hymnology of the church. And especially will I try to introduce into the Sunday school music that shall not partake of the drivel found in most of the Sunday school song-books, for by having the children sing sensible music in their youth they will be ready to partake in the proper music of the church. God help me to remember my responsibility in these matters!—*W. F. Gates.*

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CHURCH-MUSIC.

ACCORDING to Mr. Frank Damrosch, there are three main uses of music in the church: as a preparation for spiritual thought, as a means of expression for the deeper emotions, and as an elevating force for bringing the soul nearer to the Divine Power. He lamented the misuse of the last named by organists' playing operatic fantasias. "I do not want an Italian operatic melody," said Mr. Damrosch, "when I enter a church, and, moveover, the organ should never imitate an orchestra. It is fine enough and grand enough to stand on its own basis."

Mr. Damrosch also regretted the lack of appreciation for the great masters of music shown in the compilation of some of the more pretentious hymnals, and he condemned the mutilation of the great works of composers to furnish tunes for hymns. "That is vandalism, and should not be permitted, and there should be a committee of safety to prevent it. The quartet choir is an American institution, and it is, perhaps, the cause of more trouble in the church than any other thing. I would not advise Americans to be proud of it. Not that we do not have excellent quartets, but, the more excellent they are, the less fit they are to be in the church. The solution of the quartet difficulty is the chorus. Choral music, to my mind, is the only music that is fit for the church, in that it sinks the individuality of the performer in the mass. I would not, however, exclude the incidental solo from its proper place in a composition."—*Music Trade Review.*

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ORGANS MISUSED.

THE misuse which many pipe-organs suffer is a wonder. Church-organs cost from $1000 to $10,000; they are very sensitive to changes of temperature, and yet many are heated and chilled once a week all winter, and allowed to get damp soaked in summer. The same persons who neglect an organ will take good care of a piano costing a tenth or a twentieth as much.

An organ is a good deal like a human being, when it comes to changes of temperature. Sudden drops put a man out of tune, and it is the same with the instrument; it needs an even, moderate temperature during the winter, instead of a roasting on Sunday and a freeze the rest of the week. In summer a stone or a brick church gets damp, but a slight fire once a week will keep the organ dry.

A pipe-organ requires tuning at least once a year, and the best instruments are looked over two or three times during that period. It is a two or three days' job, and really requires two men. Besides a tuner-up in the organ, there must be an assistant to hold down the keys. Temperature has to be considered even in tuning. All the pipes must be brought to the pitch at ahout the same degree, and this degree must be the same when the organ is used.—*Ex.*

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NOTABLE ORGANS.
IV.

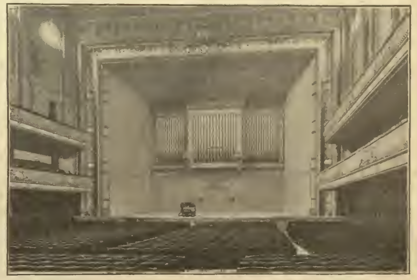
THE cut here printed shows the organ in the new Symphony Hall, Boston, which was huilt by Mr. George S. Hutchins and dedicated a little more than a year ago. The specification was printed in THE ETUDE for December, 1900.

This organ is one of the most satisfactory organs of its size that we have ever heard; not a large instrument (having only fifty-eight speaking stops), yet it is so voiced, and is supplied with such an abundance of mechanical accessories, that with closed eyes the listener would be convinced that the instrument were fully a third larger.

The 32-feet open diapason in the pedal organ is the largest scale pedal-stop ever constructed. It is extremely effective, and even the players of the Symphony Orchestra—a class of musicians who generally sneer at an organ—acknowledge that its tone is very effective and a great addition to the orchestra. The largest pipe weighs a half-ton, and a man can crawl into the pipe, turn around, and come out without any difficulty.

The reeds are smooth and unusually effective. The pedal tromhone (16 feet) is powerful, and yet free from the disagreeable rattle frequently heard in stops of this class.

There are fifteen piston comhinations under their respective manuals and fifteen pedal combination movements. The action is electro-pneumatic, with a movable console. High-wind pressures are used in several departments of the organ.



ORGAN IN SYMPHONY HALL, BOSTON, MASS.

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THE VATICAN'S TREASURED MUSIC.

ONE of the most jealously-guarded treasures of the Vatican, in Rome, is the collection of so-called archives of the Sistine Chapel. These archives consist not of ordinary manuscript, but almost entirely of written music. They are the melodies, the chants, and the oratorios specially composed for the use of the celebrated Sistine Chapel Choir hy Palestrina and other famous *maestri* of by-gone centuries. The anxiety on the part of the Vatican to prevent their ever being copied or performed anywhere else than within the walls of the Vatican or of those of the Basilica of St. Peter is demonstrated by the fact that excommunication is the penalty to be inflicted upon anyone who dares to make an attempt to take down notes during the performance of one of these unique *morceaux* by the Sistine Choir. In 1870, at the time of the capture of Rome, the entire collection was almost lost. It had been left hehind in the palace of the Quirinal, walled in with other important documents in a room on the ground floor. A few days after King Victor Emmanuel had taken up his residence at the Quirinal, one of the noble guards of the Pope called upon General la Marmora, the chief of the king's household, and asked for permission to remove the papers in question. King Victor Emmanual at once granted the desired permission, and men were placed at the disposal of the noble guard for the purpose of tearing down the wall and recovering the concealed papers. These pieces of music performed by the choir of the Sistine Chapel are invariably sung without instrumental accompaniment, the choir heing magnificently conducted hy old Mustapha, who, notwithstanding his advanced years, still retains his superb soprano voice. Of course, the soprano voices of these grown and, in some cases, bearded men form a peculiar feature of the Sistine Chapel music, but the latter is ahsolutely incomparable and unique, and in this age of the commonplace, and in which everything tends to become vulgarized, it is remarkable that the Vatican should have been ahle to retain the entire and exclusive monopoly both of the music itself and of its methods of performance.

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FOUR NEW EASTER ANTHEMS.

"THE Strife is O'er," Stewart, with soprano or tenor solo.

"Wake, ye Ransomed," Spense, with contralto solo and duet for soprano and contralto.

"Fear not Ye," Shepard, with solos for soprano, contralto, and bass.

"High in Heaven Enthroned," Eyer, with soprano solo.

MIXTURES.

MR. SAMUEL A. BALDWIN gave an organ-recital at Saint Bartholomew's Church, New York, the last of January. The principal works on the program were "Fantasia and Fugue in G-minor," Bach; "Etude Symphonique," Bossi; and "Scherzo" from the "Fifth Sonata," Guilmant.

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The rumor that Mr. Dudley Buck had taken a year's leave of absence from Holy Trinity Church, New York, on account of failing eyesight turns out to be false. Mr. Buck has resigned on account of the interference of the rector of the church with the management of the music.

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In Los Angeles, Cal., there is quite a discussion over the suhject of organ-recitals in the churcbes. The churches are not allowed to charge admission to defray the expenses on account of the law that a church must pay taxes if it charges admission. This law is on the statutes of nearly every State, hut it is rarely enforced unless the church makes a business of selling tickets. In Los Angeles organ-concerts by the noted artists who happen to visit the city are impossible on account of the enforcement of this law.

* * *

"A Hand-book of Musical Statistics," recently published by the Boston Musical Bureau, contains some useful information for the organist, and, as the price of the little book is only twenty cents, it is easily within the reach of all organists. Besides chronological tables of famous singers, violinists, pianists, etc., there are useful tables of noted foreign and American organs of forty or more speaking stops.

WOMAN'S WORK IN MUSIC

Edited by FANNY MORRIS SMITH.

HOW WORK WAS ONCE AND NOW OUGHT TO BE MUSICAL.

The recent death of the old violinist whose business it used to be to play for the scrubbers and sweepers of the Louvre and thus lend the stimulus of rhythm to their motions, recalls the fact that popular health suffers seriously from the unrhythmic character of modern methods of labor. Health and grace are almost correlative. To be ungraceful is to be ill developed, unrhythmical. Children in the full flush of young life are instinctively rhythmical and graceful. Our modern civilization destroys both.

The primitive nations perform their labor in rhythm, perhaps from instinct as children do; but it should be noticed that those Oriental peoples which have persisted as races from the remotest past—Egyptians, Hindoos, Arabians—also invariably reduce their labor to rhythm. When a ship coals in the Orient the clapper leads his troupe of colliers, and, perched where they can see and hear him, keeps time for the song to which they move in tireless rotation from the coal-barge to the hold until their work is done. And without the supporting power of rhythm they could not perform the labor. The peoples of the East living thus under the dominion of rhythm are graceful. Rhythm is a function of life. The extinction of life is the extinction of rhythm. All the involuntary processes of animal life are rhythmic and are controlled by rhythm. The serpent, for instance, is perhaps conscious of rhythm and little else. It seems to be well proved that the boa constrictor is purely rhythmic, and that it contracts its folds when its sense of rhythm is interrupted. Music therefore is as closely related to life as is heat or air.

There has never been an epoch in human civilization when music has been so completely ignored in its form of rhythmic motion, when its part as a factor of health, society, and even religion has been so lost sight of. China has built her civilization upon music; India lives by music, Arabia and Persia know the uses of music in popular life; but Christendom in raising music to the position of a science has lost sight of its place as an economic factor of popular life.

There has never been a time when agricultural and manufacturing communities have stripped life to such barren, grim, and hopeless conclusions as the present. The milk-maid of Merrie England slept hard and fed scantily, but when, her foaming milk-pail upon her head, she tripped gayly in the barn to the measure of her companion's song, life presented a pleasant aspect. She could enjoy the motions of her own healthy body under the guidance of rhythm. She did not go insane as does the modern farmer's wife as she toils solemnly in the monotonous round of milk-skimming and washing milk-pans, with her mind fixed upon the missionary cause in India. The milk-maid of the time of the Plantagenets was doubtless little better than a savage: but her chest was full of oxygen and her limbs were agile, and she had her round of simple pleasures close at hand. She had all the pleasure there was. The modern woman is too often sadly conscious that there are "plenty of good times, but she isn't in them."

She is mistaken. There are no good times when the tide of life ebbs low in the veins. And few women feel the delight of life's full pulse after the first days of arithmetic at the common school are begun. The bad ventilation, enforced sitting hour after hour, anxiety, and weakened digestion take care of that. They have been forced out of the rhythm of Nature, and suffer the consequences.

There has been a great mistake made in the working out of our social customs. The sooner we begin in the school and train our children to the idea that well-developed bodies are the foundation of intellectual life and success in work, and that the joy of healthful motion, symmetrical, graceful, rhythmic is their right, the sooner we shall make rural and manufacturing life joyous and popular. In the highly-developed civilizations of the East, of which that of Greece was the nearest and most sympathetic to our own, what they called harmony—harmonious and rhythmic action of mind and body, symmetry, grace, propriety—was the method of life. Everything was accomplished with a song. The occupations and pleasures and worship that filled the round of life were alike ordered by rhythm.

The result is evident at a glance: superb physical development, superb intellectual endowment. Whether we look at the Spartans, who despised luxury, or the Athenians, who delighted in it, we find the same results of "harmony" in body and mind.

Let us look from this picture to that of modern farm- and artisan- life: round shoulders, shambling gait, narrow chests, and weak eyes are the rule. They are the rule because the beauty and strength of manhood and womanhood that our people are born to and have a right to, are not set before their eyes as objects to be cultivated with ardor, are not recompensed by popular admiration. The trouble begins at school. Arithmetic is ground in from seven till fourteen years of age; music and physical culture are ignored.

The close—the indissoluble—relation between fine physique and the cultivation of musical instincts in racial development, though little thought of, is none the less real. One will not exist without the other in popular life. Music may rise into an intellectual art; but it begins with the symmetrical development of the body.

The fact is little realized that man comes into the world with but three sources of enjoyment: he has his body, his mind, his affections, and the joy of living in and for itself is the one that is felt first, and ought to persist to the grave. As a matter of fact, few women preserve it beyond girlhood. Then comes the joy of thought; but that is conditioned by the body: *mens sana, corpore sano*. Last come the joys of the affections: but, to those whose ever-present consciousness is a sense of bodily infirmity, the affections bring as much suffering as joy—"and all this," you say, "you attribute to the fact that the Louvre is no longer scrubbed to the sound of a violin." Exactly; I attribute it to the fact that the popular idea of life is to put off pleasure, innocent pleasure, to some other time, whereas the way of popular happiness is to seek pleasure in every-day occupations: to find it in oneself rather than in the purchasing power of money.

The art of living is to find delight in simple pleasures; to learn to be easily amused; to begin with the personal experiences of strength, elasticity of muscle, nimbleness of limb; to widen this to the delight of the play of the intellectual faculties; to broaden and deepen this still more in the exercise of family affection, benevolence, and patriotism. In each and all of this "harmony" has its own function to fulfill.

ON THE POSSIBLE WIDER USEFULNESS OF THE FEDERATION OF WOMAN'S MUSICAL CLUBS.

Much has been said in these columns about the usefulness of the Federation of Woman's Musical Clubs. It has been stated that they possessed a bureau for the assistance of the smaller organizations who stood in need of musical aids in their meetings. Hints of programs for yearly study have been thrown out, programs compiled for philanthropy and furnished at cost; a library of music for circulation among the less accessible portions of the country has been outlined; a bureau for engaging artists at reasonable prices and for artistic considerations merely has been written up. In short, a vision of co-operative music has been unfolded before the hungry eyes of the readers of this paper, in good faith.

Now comes a letter from a lady in West Virginia who has read, marked, and pondered all this. She is interested in a club of women who enjoy chorus-singing, who are eager about their work, and who are now in their second year of club-life. She writes that she would like some musical assistance for art's sake to add to the attractions of her club. She is too far from New York City to obtain what she needs from there. Besides, she has read about that Bureau.

Now comes the difficult part of the affair. The Etude, which is really interested in the carrying out of these excellent and useful schemes, is entirely in the dark as to the way to get at what is wanted. If such a bureau exists any longer, we would be glad of its address and information as to the scope of its activity. We would like to know also about that circulating library. Where is it? How many volumes does it possess; has it a catalogue? Who transacts its business? Then there are the conditions of admission to the Federation. Possibly some club that takes The Etude might wish to join this circle and enjoy the advantages accruing. But The Etude is not in a position to tell them how. An election was held some months ago. On or about that time the curtain fell. The Federation may have accomplished something since, but it is quite unknown to us; and, being unknown to us, it probably is to the majority of the forty-odd thousand subscribers of this paper.

Now we think of it, why not have an Etude Club, forty thousand strong, all by ourselves? If any fine pianist, violinist, or harpist lives within hail of West Virginia, and can "lend a hand," the Editor of these columns will communicate the fact to the club in question without delay.

* * *

The Musical Club, of Portland, Oregon, has adjourned *sine die*. The disappearance of this active and efficient society from practical music-making is a sensible loss. Possibly the members imagine that in supporting concerts, importing musical stars, patronizing home-talent, and keeping up with musical literature they will do as much work as individuals as they formerly did as a body; but experience points the other way.

It has been asserted that the dissolution of the Portland Club has occurred in consequence of the marriage and consequent pre-occupation of one single member. There was no one left to keep it together, we were informed.

It is a sad commentary on women's ability for organization if this is so. Surely a little of the business enterprise and commercial instinct which these columns recommended some time ago would have built up something more permanent than a social organization which was at the mercy of the accidental removal of but one personality.

If brain-workers would only do like cows,—gather up their material as they walk around in the fields and woods and assimilate it while resting,—well, they would have more brains.—*A Summer Hymnal.*

THOUGHTS SUGGESTIONS ADVICE

Practical Points by Practical Teachers

SIMPLE LANGUAGE.

MADAME A. PUPIN.

"Did not your former teacher explain this to you?" said the teacher to a new pupil, who was vainly trying to do something she did not know how to do. "Oh, yes! she did; but I never understood her explanations."

So it seems there are explanations that do not explain. Some begin at the end or in the middle; some leave out the most important thing; some are expressed in words beyond the comprehension of the pupil. Is it such a difficult thing to adapt one's language to the comprehension of a child? It does seem as if some grown-up persons had forgotten their childhood days and feelings. Some get into the habit of using many-syllabled and high-sounding words, which confuse the listener.

One of my pupils—a married lady—once said to me: "Before I came to you I heard you were a very learned lady, and I was afraid for a long time I should not be able to understand you; but I have been surprised many times to see what very simple language you use." Language should express exactly what the teacher means, as simply and clearly as possible.

"Play the dominant," thundered out the irate professor. "Don't you know what the dominant is?" Why, you dunce, the dominant is G, B, D."

There the professor was wrong, for G, B, D is the dominant *triad* of C. Had he told his pupil that the fifth note of every scale was called the dominant, and showed how a triad could be built up on it, which would be called the dominant triad, the pupil would have received some information from the lesson, and the professor would have been spared the headache which resulted from his unreasonable rage, all caused by his loose use of language.

SUCCESS.

E. A. SMITH.

Success is individual. No two people give it the same significance, unless their hopes, aims, and attainments are the same, and these two people have never yet been found. Who is the successful teacher? Is it the one who has the largest class, gets the highest prices, makes the most money? Is it the best executant, the one who has studied with the best teachers and is the best musician; it may, in fact, be neither. Teachers are not made to order. They inherit certain qualities that may be cultivated, certain faculties that may be developed and enlarged. Then, given the requisite opportunity and experience, they should, in the best sense of the word, be a success. But, first of all, the truly successful teacher should have high aims, moral and artistic; he should be thoroughly in earnest, qualified for the work before him and in love with it; to enthuse others he must be enthusiastic himself; to interest others he must be interested in them and their work, —personality counts for much. An envious, jealous disposition has no place in the curriculum of a successful teacher; it is sure to reveal itself to the pupil, and in time injure him.

The standard cannot be too high, and until teachers have taken a high stand themselves they cannot hope to raise others. Is the average music-teacher in the average town a very influential factor in any direction? Think it over and answer the question. Success lies with the individual. There is such a thing as luck, but there lies a better and safer, in skill and ability, aim and purpose. To the credit of the musical profession be it said that the modern teacher is equipped with something besides technic, and an education is considered a necessity. Modern ideas and modern methods possess breadth of idea, requiring a more general information and education upon subjects not formerly considered of importance to the musician.

When the teacher has successfully placed himself in touch with the people in the community where he resides, there will then be open to him a larger field, and his success therein will only be limited by his ability to meet the demands required.

COUNTING ALOUD.

F. S. LAW.

Counting aloud is undoubtedly of great value in keeping correct time. In the earlier stages of study it is practically indispensable. Yet it is easy to make a fetich of it. After all, it is only what might be termed the outward sign of an inward grace; its office is to build up an inner sense of rhythm. After that is gained audible counting is better reserved for exigencies of especial difficulty or for solving particular problems in rhythm or measure. Its aid is too valuable to be given up entirely, or to be weakened by frequent and unnecessary use. There is no magic or saving virtue in the words—one, two, three, four, etc. —save as they represent the pulsations of measure in mechanical form, and, therefore, easier of comprehension to the novice. When he feels these pulsations so that they guide his playing, let the counting be dropped at once, and let him play from the inner feeling of rhythmic necessity. There is a stamp of the mechanical about all playing which requires the aid of counting, whether mental or audible.

Not that counting should be undervalued as a means of gaining clear and rhythmic thought. Nothing can take its place in this respect; but it is a servant, not a master. All pupils are the better for counting fairly and squarely in passages designed to test their fundamental knowledge of note-values. The most direct and simple test is single-hand playing. This often reveals unsuspected lapses from exactness in time-measurement. Pupils who have no difficulty in playing a melody with a more or less elaborate accompaniment sometimes come to grief in attempting the melody alone, for the reason that the accompaniment, with its regular movement, affords a mechanical measurement to the melody-notes, which are thus given without real comprehension of their relation to each other. Take the accompaniment away, and the player must rely on absolute knowledge of time-values. This is a test to which counting is particularly applicable.

Another excellent practice is to have the pupil clap with the hands the rhythm of a melody, while the teacher claps the regular measure, and *vice versâ*. This is particularly favorable to the development of a rhythmic sensibility, since the mind is concentrated on the rhythm alone. It will often make a passage clear when other means fail.

THE MUSICIAN'S BUSINESS TRAINING.

J. FRANCIS COOKE.

So many things are being added to the long list of side-studies for musicians that it may seem useless to discuss another. Business, however, is, in its proper sense, of far greater importance than all other considerations not directly musical. Business is a man's means of securing just compensation for the products of his genius, talents, or industry. It is the mainspring of society. A musician of undeniable attainments and ability, but without business training, is in much the same position as is the merchant who possesses a large and valuable stock, but who knows not how to dispose of it for a just profit. Considering the matter entirely from an artistic stand-point, it is useless to explain to the sensible man that a musician's services to his art are greatly enhanced when assisted by a business training enabling him to place himself and his works in a just light before the skeptical public.

Probably no more than ten musicians in one hundred have any academic or practical business training. Indeed, there are some who look upon business as a distraction and even a sort of disgrace. They have yet to learn that business is NOT a set of customs, operated for the sole purpose of shrewdly and more or less questionably taking an unfair advantage of unfortunate patrons by every possible means within the limits of the law. The present writer can see nothing to the credit of either Schubert or Franz that they were practically robbed of priceless songs by designing publishers who made capital of their lack of business training. Business is not that avaricious pursuit of the means to secure luxury that marked the lives of Kalkbrenner, Lully, and others; but rather that careful attention to detail and system that enabled Beethoven, Wagner, and Brahms to add much to the world's musical treasures.

The musician who is without business training may learn much from books and observations. Any reliable book upon commercial law will be of great assistance to him in his life-work. Such periodicals as *The Bookkeeper*, *System*, *Printer's Ink*, and *Profitable Advertising* contain endless hints for the ambitious man. By these means he may learn of the conditions of contracts, the desirability of keeping accurate accounts, and the nature of commercial paper. By observation he may see that his business success depends largely upon the liberality of his methods and the excellence of his system, and that the products of bohemian looseness, like that illustrated in the career of Edgar Allan Poe, are not to be compared, from a point of value, with the results to be obtained from systematic, well-directed, business-like effort.

PRIZE-ESSAY ANNOUNCEMENT.

For a number of years the Annual Prize-Essay Contest has been a feature of the work of The Etude, bringing into notice writers before 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 best three essays submitted according to the conditions below mentioned we will pay:

First Prize	$30.00
Second Prize	20.00
Third Prize	15.00
Total	$65.00

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 be legible manuscript or type-written, not rolled, and the author's full name and address should be 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, biographic, 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 based 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.

The Violin

CONDUCTED BY GEORGE LEHMANN.

JAN KUBELIK: A WARNING.

NO VIOLINIST, perhaps, has ever been introduced to the American public with greater managerial ingenuity than Jan Kubelik. Perhaps, also, no European importation during the past twenty years has excited our music-lovers to such a high pitch of expectation as the young Bohemian virtuoso. For many months prior to his coming, every possible managerial effort was made to prepare us for a demonstration of artistic skill such as (we were told) the world had not been privileged to witness since the days of Paganini. Nothing, in short, was left undone to impress us with the certainty that, in Kubelik's art, we should recognize an unprecedented combination of technical skill and intellectuality. And so thoroughly was this work of preparation performed that few dared to be suspicious of the extravagant tales that reached us.

Despite all this, Jan Kubelik's playing is truly a thing of the past as far as concerns the impression it made on intelligent music-lovers of New York. We have listened to this highly-gifted young man with more astonishment than pleasure; and, sad to relate, he has awakened in us greater pity than admiration. He has left us, perhaps forever, and is enjoying a "triumphal tour" throughout the country; but we have no desire to hear him again, and his playing is almost forgotten.

What a lesson, what a warning has Jan Kubelik's playing been to music-lovers and, in particular, to students of the violin! More forcibly than any other virtuoso before him the young Bohemian has proven the ephemeral nature of such art. In vain he has tried to reach us with a dazzling display of virtuosity. He has successfully demonstrated the possibilities of technical achievement. He has emphasized the fact that the violin is the most marvelous musical instrument conceived by man. But he has failed, most pitifully failed, to reveal one beautiful thought, to enrich us with one abiding musical message.

Jan Kubelik is not, as some critics would have us believe, unmusical. He does not disdain to interpret the nobler works in violin-literature. Indeed, he has painfully striven to convince us that an artist may worship at the shrine of Paganini and yet approach Beethoven with a musically unsullied mind. But in this he has signally failed. He has only succeeded in obtaining from us respectful recognition of his digital skill.

And yet Jan Kubelik is anything but unmusical. If the truth be said, he has a decided musical feeling and a warm temperament. But how, we ask ourselves, how is it possible to reconcile the possession of true musical instinct with such deplorable tendencies as Kubelik's playing revealed? The answer is as simple as it is sad.

Enamored with the idea of surpassing the technical achievements of other men, Kubelik's ambition has gradually, but surely, led him away from the nobler aims of musical art. He has dedicated his life to the pursuit of a phantom musical happiness. In his overruling passion for the mastery of violin-technics he has lost sight of the highest purpose of his art. He has chosen the ignoble path of the musical prestidigitator, and, dazzeled by the brilliancy of his own feats, he can see nothing worthier of attainment.

Many admirers of Kubelik are attributing his one-sidedness to youth. Others, again, predict that love and sorrow, trials and tribulations, will surely result in the fuller development of his musical nature. All of which, and similar conclusions and predictions, may be summed up as being mere tommyrot. Kubelik is not a child. At his age the musical mind must be well developed if it is ever to become a great musical mind. The choice between pure art and mere pyrotechnical display must be made long before the age of twenty-one. Kubelik has long since chosen between the two. He has advanced so far in the path of musical unrighteousness that, we fear, he is quite beyond redemption. As the years go by, he will, it is true, grow less and less imitative. He will play Bach and Beethoven and Spohr with less slavish devotion to his teacher's precepts; but of Bach and Beethoven, and of all the really great and serious musical works, he will probably have little better understanding or more sympathetic appreciation at the age of forty than he has to-day.

Though there can be no doubt that Kubelik's art is unworthy of emulation, hundreds of our serious-minded students will doubtless be influenced by his performances. For many, temptation to follow in the foot-steps of the young Bohemian will prove irresistible. Those that fully yield to such temptation will probably be foolish enough to travel in feverish haste to Kubelik's teacher, convinced that Sevcick can metamorphose them all into wonderful technicians. There will surely be many victims of this peculiar form of insanity; but let us hope that the victims will not be Americans.

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VARIOUS METHODS OF INSTRUCTION.

TO THE uninitiated it may seem incredible that violin-instruction admits of the application of a great variety of methods; but pupils who have restlessly wandered from one studio to another in search of an ideal instructor have many astonishing things to relate of their various experiences. Often, of course, the pupil is either unreasonable in his demands or incapable of recognizing good instruction; but far more frequently the discontented wanderer escapes from the frying pan only to jump into the fire.

The question has often been asked, and yet oftener been foolishly answered: How is it possible to avoid the mistake of choosing an incompetent teacher? This very serious question admits of an endless number of profitless and idiotic replies; but a wise or even sensible solution of it will always be found an exceedingly difficult matter. A little light, however, can be shed on this much-vexed question; too little, perhaps, unerringly to guide the pupil in the right direction, but just enough to save him from long continuance of a serious mistake. We cannot here consider many different types of teachers, but from the many we select a few that will probably be familiar to our readers.

First of all, we have what may be termed the Irascible Pedagogue. He is sometimes a man of considerable ability and experience, but more often he has scant knowledge of his subject. Under all circumstances, however, he is far more irritable and aggressive than a fighting cock. He has acquired the habit of greeting his pupil with a scowl or some equally unpleasant suggestion of an inevitable storm. The intimidated pupil tunes his fiddle in fear and trembling, plays his very worst, and carries home the memory of a volcano of unmerited abuse.

Needless to say, such a man, whatever his abilities, is an utterly incompetent teacher. The unfortunate pupil is never given an opportunity to do his best. He cannot help looking forward to his lesson-hour with a palpitating heart and brain; and, even though the ogre proves unexpectedly amiable, the pupil's constantly lurking fear that he will be all but demolished upon the slightest provocation is hardly calculated to encourage him in the earnest effort he wishes to make. Plainly, the Irascible Pedagogue is not the man to be entrusted with the delicate task of guiding a talented pupil to his goal.

Then we have the Suave Teacher, the absolute antithesis to the Irascible Pedagogue. He is perpetual sunshine personified. His pupils enter his studio with the conviction that, however atrociously they may play, they will not succeed in disturbing their teacher's equanimity. The lesson is played; a few mistakes are, perhaps, corrected; and an anecdote or two, accompanied by a fraternal pat on the back, ends the pleasant hour precisely to the minute.

The Suave Teacher may know little or nothing about the art of violin-playing, but he is surely a shrewd man in his knowledge of human nature. He knows that most parents are agreeably impressed with his urbanity, and he is equally certain that his pupils will not inquire too closely into his real abilities if he converts the unwelcome music-lesson into an hour of agreeable nothings.

The Uninterested Teacher is often a man who has accomplished respectable things as far as his own playing is concerned. He is fairly honest, but never exacting, gives each pupil the precise number of minutes of his time for which he is being paid, is never moved by a beautiful performance or an execrable one. His methods are not dishonest, but he either cannot or will not make the effort to carry his pupils beyond mediocrity.

The Theoretical Teacher is everywhere a common type. He flourishes in every country, in every clime, and he flourishes especially in Berlin,—where one least expects to find him. He has always on hand a large stock of plausible theories. He has a theory for everything. But his most plausible theory is that which aims to account for his inability to give practical demonstration of his powers as a violinist. He assures his pupils that, once upon a time, he had prodigious technic. He had a brilliant staccato, a wonderful spiccato, a marvelous trill; in short, he could do phenomenal things, once upon a time. And, strange to say, his pupils all believe him, every one.

Now, these few types of teachers of the violin are among the most familiar ones in the experiences of the average student. It need hardly be emphasized that the student who chooses one of these is most unfortunate in his choice. There are always certain qualities which one should look for in an honest and competent teacher; and though it is quite impossible to lay down an inflexible rule for the guidance of all pupils in search of such a teacher, some assistance, feeble though it may be, may be rendered the great army of strugglers to whom this question is of vital importance.

The really able instructor is necessarily an earnest and conscientious man. He combines stern discipline with unmistakable kindness and interest. He does not content himself with correcting flagrant errors, or with persistently directing the pupil's attention to the many grave defects which all intelligent pupils are fully capable of recognizing without his aid. He knows that every pupil requires more than mere correction. Every serious question, whether it be musical or technical, receives emphasis and prominence. Instead of dismissing it with a few injunctions, it is presented in all its details and various forms. Its true relation to the art of violin-playing is made so forceful and clear that soon the pupil's whole horizon is broadened and changed. In a word, every lesson is a revelation of some new aspect or principle of art, not merely an hour spent in platitudes and conventionalities.

The zeal and enthusiasm of the able instructor are among the most helpful of his pedagogical qualities. He is so thoroughly interested in his work that he cannot fail to arouse in his pupil the spirit of emulation. But it is not with words alone that he can be successful. He is a guide in the truest sense. He clears and shows the way. He imparts his knowledge by means of practical illustration, knowing that complete understanding of a question is often impossible without the aid of standards of comparison.

All this, and much more than can be written, stamps the work of the able pedagogue. And when the pupil discovers these qualities in his teacher, he has reason to feel convinced that he is not wasting his time. He may not be in the hands of an ideal teacher, but he may feel certain that he is being guided in the right direction.

* * *

SOME QUERIES.

1. SHOULD the chin- and shoulder- rest combined be used by pupils?

This form of chin-rest has grown quite popular among the ladies. Its object is, of course, to obviate the use of a cushion. It is not devoid of certain advantages, and many girls, especially those whose necks are uncommonly long, regard it as a blessing. But it has its disadvantages, too. The shoulder-rest frequently bends and sometimes breaks, though the latter is by no means a common occurrence. There is, and always will remain, one strong argument against the use of the shoulder-rest: it necessarily keeps the instrument at some distance from the shoulder, and the player, always conscious of its existence, is apt to hold the violin with something less than the requisite firmness.

2. Should a pad of any kind be used on the shoulder?

If the pupil's neck is short, it is always advisable to dispense with a cushion. But the use of a cushion is greatly a matter of early habit and training. After the player has become thoroughly accustomed to it, he will find it no easy matter to hold the violin firmly without the aid of either a cushion or a handkerchief.

3. What objection is there in using metal pegs?

From the stand-point of utility there is, perhaps, no objection whatever to the patent peg, whether it be made of metal or rubber or any other substance. But we are long accustomed to the wooden peg of simple design, and, what is of greater importance, it is harmonious in every way with the general character of the instrument. The metal peg offends the artistic sense, and, everything considered, is a useless violation of the external beauties of an instrument.

4. Should a child study the piano before taking up the violin? If so, to what extent?

Opinions differ widely on this question. Piano-study, however, cannot prove practically helpful to the prospective violinist. It is advisable, even necessary, that every violinist should have some knowledge of piano-playing; but we can see no advantage in piano playing as a preparatory study for violin-playing. If anything, it is a disadvantage to train the fingers for the keyboard before they have acquired some facility on the fingerboard.

* * *

CAMILLA URSO, the celebrated violiniste, died recently in New York. She was born in Nantes, France, June 13, 1842. In childhood she showed great precocity; at six she could play the violin, and about that time she began to study seriously. At seven she gave her first concert, and was then taken to Paris, and entered in the Conservatoire. In 1852 her father brought her to this country, and played in concerts with Sontag and Alboni. For a time after her marriage Madame Urso retired from the concert-stage, but in 1863 she again appeared in public life, and since then has given concerts in Europe as well as the United States, but making her home in New York City.

RHYTHMICAL feeling is genius. Every person has his individual rhythm. All melody is rhythm. He who has control of rhythm has the world in control. —*Novalis.*

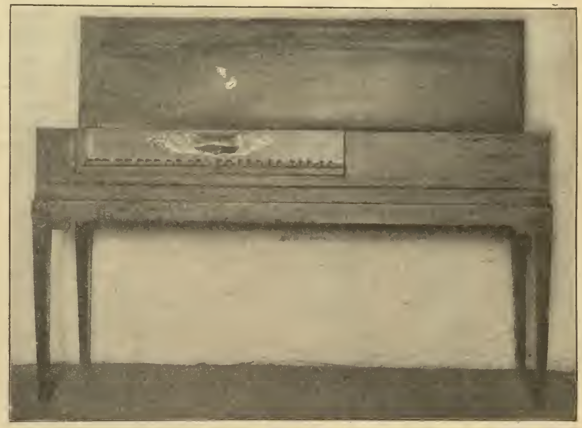
AN OBJECT LESSON IN MUSICAL HISTORY.

BY HELENA M. MAGUIRE.

> "It is all triumphant art, but art obedient to law."
> —*Browning.*

THERE is a patience in forgotten things; mutely they wait in dim corners and dusty garrets, the thrust-aside relics of days that are dead, while the years pass on unheeding them until the time is ripe when they may step forth again into the light,—this time to teach a lesson,—the great lesson of progress that can only be rightly learned by comparison,—the past with the present.

Such a lesson has just been given in Boston. Chickering & Sons, makers of pianos, put upon exhibition a collection of instruments of all times and all countries, gathered from Arabia, Bengal, China, and so on through the alphabet, a collection wonderful in its completeness and most satisfying in the way in which it illustrated Music, from the first crude attempts thereat, with sticks of wood strung with strips of leather and bits of shell, to Music as we know it now.



SQUARE PIANO MADE BY BENJAMIN CREHORE, MILTON, MASS., THE FIRST PIANO MADE IN AMERICA.

Together with the instruments (so numerous that it took Mr. Brayley a year to catalogue and to arrange them) there was set forth some of the best contemporary thought on music. Mr. H. E. Krehbiel and Mr. H. T. Finck came from New York and reviewed musical history under the aspects, respectively, of "Program Music" and "The Rise and Fall of the Sonata," using the instruments of the exhibition upon which to illustrate the various periods of which they spoke. Mr. Krehbiel's description of Johann Kuhnau's "Battle between David and Goliath," done on a harpsichord which could hardly be heard five feet away, strikingly illustrated what *association of ideas* could do in making the listener's imagination reproduce or invent outright what the composer was trying to suggest. Mr. Finck showed interestingly how the Sonata had long outgrown its original significance, and sounded a note of warning against certain musical tendencies of the present. It is always well, when there is temptation to inflate Vain Present by contract with the Withered Past, to intone a recessional, —"lest we forget." Mr. Louis C. Elson gave the "Genealogy of Music," traced the "Development of National Music," and told of the "Piano and its Successors." Miss Mary Webster traced the "Evolution of the Pianoforte," lectured on "Virginal Music and the Bach Period"; and Leonard Marshall told of the "Progress of Music in the Public Schools," thus rounding out a most comprehensive course of lectures.

There were daily concerts given on the instruments; Chinese music done by a Chinese orchestra; Southern ditties done by negroes; Italian folk-songs done by a band of Italians, and so on.

By means of these concerts and lectures a knowledge of the musical history of America, such as is to be found in no book, was gained by a people largely ignorant of it. Those who knew by heart the story of Handel's capture of London learned for the first time of how the influence of his music crossed the water, "penetrated the woods beyond Dorchester," and set the practical Yankee to writing "fugue-tunes," many of which show genuine genius, together with ideas of the composer's own as to how far the laws of harmony were binding upon a free and independent citizen of the New World.

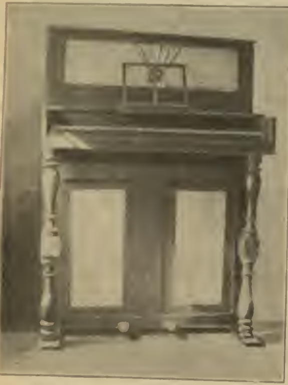
The Stoughton Singing Society was singing these tunes as early as 1762, and in its present flourishing condition this pioneer of American oratorio gave an old-fashioned "Sing" at the exhibition.

Another thing which the exhibition brought out of the dust of oblivion was Oliver Holden's "Ode to Columbia's Favorite Son," sung on the arrival of President Washington in Boston, October 24, 1789, by the Independent Musical Society. How patriotic our musicians of those days were, and how religious!

The men of Carter's Band, who have been at work for months restoring the instruments used by the first brass band organized in America in 1835, gave a concert on them of the music which stirred men's hearts during the Revolutionary and Rebellion times, which made one remember that during our late war with Spain our martial tune was: "There'll be a Hot Time in the Old Town To-night." It is a question if anything short of a war between two nations would bring our national music down to posterity.

And the instruments with a past! So reticent as to all that relates to the past, yet so faithful in evidencing the helplessness of art without the aid of science! How little we think of what the invention of wire in 1350 meant to music. It is difficult to believe that so simple a thing ever needed inventing that it not only always will be, but always was. These instruments show, first of all, how necessary it is that the making of musical instruments should be in the hands of artists rather than of artisans, for here were proofs of how many well-meaning manufacturers went astray through having more thought for the body of the instrument than the soul, and through a determination to make it utilizable as something else besides a musical instrument. Thus, there is a piano fitted up as a lady's sewing-table, mirror and all complete; a hammer-clavier as a secretary (fancy keeping quills, sand-sifter, and ink-horn in a piano); still another, an organ, has a wine-closet in its side. This tickled one critic's fancy immensely, and he said: "Surely nothing in the way of bachelor cabinets goes ahead of this splendid combination: strong music and good wine."

Another thing which these instruments show is what a long time it takes any instrument to *become* that instrument and nothing else. The piano, for instance, by what a slow, and sometimes painful process it became a piano pure and simple and nothing else, either organ, zither, string orchestra, or "janizary music, with drum, triangle, and cymbal." It is amusing to see by what spasmodic degrees it shed its seven pedals, its knee pedal, knee-swells, stops, and manuals, and all the other "attachments";



Upright Piano made by Robert and William Nunns, Setauket, L. I.

to watch its gradual development through psaltery, dulcimer, spinet, virginal, clavichord, harpischord, and hammer-claver to the "*clavi-cembalo con forte e piano*", that is, a stringed instrument, with keyboard, capable of playing both loud and soft quite of itself.

Still another thing which the collection brought out was the fact that for a long, long time this love for all things pertaining to music has dwelt among us; that for many years connoisseurs have been quietly gathering together these rare instruments (the restoration and study of which go so far toward helping us to know what music was to the Masters); so that at length such an exhibition as Chickering gave was an actual possibility. Contributions were sent from the New England Conservatory of Music, from the Essex Institute in Salem, Mass., from the University School of Music, Michigan, from the private collections of Mr. Louis C. Elson, Rev. Dr. James Darlington, and from many other sources, both public and private.

There (in Dr. Eben Tourjée's collection) was the first upright piano, made in England, beautiful as a jewel-casket, with its satin-wood case beautifully inlaid, fit setting for the sparkling melodies which, under gay Lady Morgan's fingers, rippled forth from it. There were spinets with black naturals against which milady's white hands gleamed in dainty contrast. There was the organ made in '51 by Leonard Martin, with glass-covered keys, underneath which were flowers done in water-colors, so that the fingers of fair damsels really strayed among roses and pressed therefrom drops of honeyed sweetness. There, too, was the wonderful enharmonic organ to the construction of which Joseph Alley practically gave his life, quite regardless of the fact that not more than half a dozen people could ever master its intricacies. Lavignac has said: "God made man to His own Image, and now when man proposes to create an instrument for the praise of God he takes his own vocal organ for a model, and in his own image makes the organ." Acting upon this, Mr. Alley succeeded in making his organ the nearest like the human voice in its modulations of any instrument ever invented. There are five keys to each tone, so that instead of a scale of seven notes there are four sounds to each of the twelve tones given in the octave of a tempered instrument, the fifth note being a duplicate of the first, for convenience in modulating. Professor Higley, of Woburn, Mass., is said to be the only man living who can play this wonderful organ.

So one might go on to tell of the wonderful collection of brasses, of the exhibition of music-engraving, of the Ram's Horn which "blew down the walls of Jericho," of the collections of instruments used in the making of marvelous violins, and of the drums by which a system of wireless telegraphy was carried on in Africa ages back, but through it all would run the same history and the same lesson, the history of instrument-making and the lesson of the development of the art of music, the growth of the two together, the instrument growing to the art, the art adapting itself to the instrument.

TEMPERAMENT.

BY J. FRANCIS COOKE.

The definition of temperament, like that of beauty, will always be colored by individual opinion. It is likewise affected by nationality, school, age, climatic conditions, and bodily health. We realize that the soul is capable of acting, thinking, and feeling. We also admit that each individual has a way of acting, thinking, and feeling peculiar to himself and different from that of any other. This indescribable personal method of psychic action is what is generally understood to be temperament. Few words are more vaguely used or more imperfectly understood. It is not uncommon to hear musical people state that certain artists have temperament, as if temperament was not a characteristic constantly manifested by everyone. A musical temperament might justly mean a process affecting thought, action, and sensation, that in its highest form tends to develop the receptive, interpretative, and creative powers of the soul and adapt these powers to musical purposes. This is obviously the ultimate goal of every musician. But the cultivation of a musical temperament is no more than one of many phases of the intellectual, emotional, and esthetic effort necessary to bring forth a master.

We desire continually to impress upon all students the immense breadth of temperament demanded by modern musical conditions. The technical demands grow greater with each succeeding year. Accompanying this increased difficulty and necessity for close and exact thought has come a tendency to teach the student to concentrate by discarding all things not specifically musical. Although this might develop a so-called musical temperament, it is by just such means that many musicians ostracise themselves from the great living world. High Art is most valuable when it affects the largest number of human beings. If the musician would make his life-work more noble, let him make it more human.

A definition.

A writer in a recent number of *Scribner's* says: "Temperament is probably best defined as a great love for life in all its forms." Though not exact from a dictionary stand-point, this definition connotes the real essence of the temperament of a great master. Why did Beethoven wander through the fields day after day? Why did Wagner mingle with the people when an inevitable revolution could bring him naught but exile? Simply because their love of Nature in her manifold forms controlled them, and they could not rebel. With no tendency to deprecate the necessary academic preparation every musician must have, we can at least state the importance of a temperament, cast not in the square and narrow mold of four school-walls, but in the limitless Academy of the Universe.

Upon what it depends.

To what extent heredity may influence the temperament of an individual has been a question discussed for years. The many instances of musicians whose ancestors have not been pronouncedly musical seem to prove that if temperament is inherited, it is not necessarily inclined in any specific direction. Schumann, for instance, cannot be said to have inherited a musical temperament, although his temperament was later musically directed. Temperament would seem to depend very much more upon accidental conditions and environment than upon birth. The most erudite of Chinamen take great delight in listening to the drumming and tintinabulations of their semibarbaric instruments. They, too, have musical temperaments that, while not exactly latent, are undeveloped according to European standards.

A musical temperament demands the company of other musical temperaments and the means of adequately expressing musical creations. It would be difficult to imagine a musician achieving the same success in his art as did Robert Louis Stevenson in literature, upon a lone Pacific island. The musical temperament demands fine orchestras, grand choruses, and perfect instruments. It is nevertheless true that some musicians with fathomless imaginations have had but miserable substitutes for the means of ideal interpretation. The musical temperament, however, is invariably more active under propitious conditions than amid adverse surroundings. Indeed, in the great music-centers we measure the relative position of the artist by his temperament. The broader the culture and the more pronounced the temperament, the greater the artist.

The effect of music upon the temperaments of those who are not amateur or practicing musicians is being constantly recognized by sociologists as most beneficial. Broadly stated, the police-courts find that crime diminishes where public parks and public bands have been established in the slums. It is the most direct process of developing the finer natures, the musical temperaments, of the unfortunates. We could have no better illustration of the importance of a musical temperament in the creative and interpretative musician than the evidences of the effect of their creations and interpretations upon the masses. The thought itself is so evasive and so thoroughly within the realm of recognized metaphysics that its meaning cannot be denoted by definition, but must be connoted by practical experience and illustration.

Music appeals to our emotional and taxes our mental nature—exerts an influence over us as a light from heaven above. The discipline of music as a study is more far-reaching than that demanded by any other art or science. In addition, think of the mechanical and technical side of music—from the pianist's stand-point, for example. Is there anything in all arts and sciences that demands such fine sense-perceptions and nerve-responses as in piano-playing? The ears, the eyes, the mind must act with lightning-like rapidity to the digital movements. The mind must grasp and control a thousand and one things instantaneously and simultaneously. If you wish to improve yourself, therefore, make it a rule, this coming year, to do everything thoroughly.—*Herman P. Chelius.*

Musical Items

Saint-Saens is writing an opera on a Persian subject.

Dvorak is said to have changed into an opera his oratorio, "Saint Ludmilla."

A new work by Moszkowski, Grande Valse de Concert, op. 69, is announced for publication in Germany.

Kubelik, in three concerts in Chicago, drew larger receipts than Paderewski. The average was nearly $5500.

The College of Music, Cincinnati, Ohio, recently received a gift of $6000 from Mayer Fleischmann, of that city.

The Earl of Dysart, an English patron of music, has offered $50,000 toward a $2,500,000 fund to endow a national opera-house.

It is announced that Mr. Georg Henschel, composer and singer, whose wife died recently, has decided to retire from public life.

Rheinberger, the celebrated composer and organist, who died recently, left $25,000 to the city of Munich for philanthropic purposes.

Carl Reinecke, for forty-two years connected with the Leipzig Conservatorium, has resigned his position as an instructor of composition and pianoforte.

A new musical journal comes from Toronto, Can., *The Conservatory Bi-Monthly*, edited by Dr. Edward A. Fisher. It should prove an aid to musical interests in Canada.

Charpentier, whose opera "Louise" is nearing its hundredth performance in Paris, has written a new opera, the heroine of which, "Marie," is the daughter of "Louise."

The Handel and Haydn Society, of Boston, has started a building fund for a home for oratorio. This society is one of the pioneer musical organizations in this country.

Recent numbers of *Lippincott's Magazine* contain interesting articles on "The Music of Shakespeare's Time," a subject that will be found valuable to students and to program-makers.

Madame Marchesi's husband, the Chevalier Salvatore de Castrone-Marchesi, celebrated his eightieth birthday recently. He is well known as the editor of several valuable "schools" of singing.

American music lost an interesting figure in Dr. William O. Perkins, who died in Boston last January, at the age of 72. His composition for choirs, choral societies, and public-school use had a wide popularity.

The citizens of Milan voted, by a fair majority, against continuing the municipal subvention to the celebrated La Scala theater. It is in this house that many of the most famous operas were first brought out.

Mr. W. Wolstenholme, the well-known English composer and organist, has recently accepted a position in a London church. Although blind from birth, he is considered one of the foremost organists of England.

A trade-journal prints a picture representing a lot of peons in Brazil delivering a piano. Instead of the familiar little truck used by piano-movers in this country, eight men carry the piano, supporting it on their heads.

A school for instruction in church-organ playing has been opened in Boston. The instructors are Mr. George E. Whiting, Mr. H. J. Stewart, organist of Trinity Church, and Mr. George F. Brooks, a well-known concert-organist.

Some of the labor leaders in Pittsburgh have shown a disposition to protest against the appointment of Mr. Edwin H. Lemare to the position of organist at the Carnegie Institute, on the ground that it is a violation of the contract-labor laws.

According to a journal devoted to the interests of bands and band-music, some military bands in Germany are being supplied with drums made of aluminum instead of wood. The tone produced is said to be superior to that of the wooden drums.

Eugen d'Albert was born in Glasgow, educated in London schools of music, and went abroad to study afterward. Besides this, his first public appearances were in London. Yet he claims to be a German, and that everything he does is for the benefit of German art.

Among the effects of Brahms were about two thousand letters which, according to the wish of the composer, have been returned to the writers. The heirs claimed them, alleging that they had monetary value; but the courts ordered the directions of Brahms to be observed.

Emile Waldteufel, the popular waltz-writer, though an old man of 80, still composes a remarkable amount of dance-music, his compositions already amounting to over eight hundred published. He is said to have a piano in every room of his magnificent home in Paris.

Dr. A. C. Mackenzie, the celebrated English composer, has designated the young Hungarian violinist, Kocian, who was educated at the Prague Conservatory, as "the coming man." He is said to have phenomenal technic as well as a fine emotional quality in his playing.

Paderewski will give recitals in New England in the early part of February, the Middle States in March, reaching Pittsburgh and the West March 10th, and going as far west as Kansas City on the 17th, after which he will return East by way of Chicago, Detroit, and Cleveland.

Russia boasts of the world's greatest choir. It is in the Cathedral of Alexander Nevski, in St. Petersburg, and is attached to a convent erected to the patron-saint of Russia. Its members, of which there are about thirty, are all monks, chosen from the best voices in all the Russian monasteries.

A very interesting feature of the Chickering & Sons' exhibition of musical instruments, at Boston, was a mahogany piano with brass trimmings, which was the property of Lowell Mason, and which he used when he composed some of his famous tunes, to "Nearer, My God, to Thee," for example.

The Brussels Conservatoire, for thirty years past possessor of the famous musical library formed by M. Fétis, has now acquired the 9000 volumes collected by Dr. Wagener. The price paid for the Fétis books was 185,000 francs, and it is said that those purchased from the heirs of Wagener are worth at least as much.

Prof. Salomon Jadassohn, the famous teacher of harmony and composition in the Royal Conservatory at Leipzig, and a composer of eminence, died February 1st. Professor Jadassohn was born in Breslau, August 13, 1831, and was educated in the Leipzig Conservatory, and a pupil of Hauptmann and Liszt. Many prominent American musicians were in his classes.

The city of Paris has thrown open a musical competition to stimulate the rivalry of French composers. The composition may be symphonic or dramatic, but must be for soli, chorus, and orchestra. If symphonic, the accepted work will be publicly performed at the expense of the city, and the composer will receive a prize of $2000. If dramatic, the city will either produce the work without staging, and award the prize of $2000 or will hand over $5000 to the manager of a selected theater to produce the work, awarding a prize of $1000 to the composer. The award will be made on December 1, 1903.

Paderewski's opera, "*Manru*," received its first performance in New York, February 14th, and closed the opera season in Philadelphia, February 18th. The title-rôle was sung by Alexander Bandrowski, the other principals being Madame Sembrich and Mr. David Bispham. Large audiences greeted both performances, and a thorough artistic success was secured. It will take the judgment of other performances to say whether this first work in this form of the composer will hold the stage permanently. The libretto is somewhat of a handicap on the opera, as it lacks in movement and tends to prolixity.

New Publications

MUSICAL CLUB AND AMUSEMENT DIRECTORY. By Charles L. Young, 1123 Broadway, New York City. Price, $3.00.

It is not possible here to do more than indicate the contents of this large work of 1008 pages. It contains a mass of information in regard to every possible phase of the business of supplying the musical and amusement world. It contains a list of musical clubs and societies, music-halls, society people who give musicales and entertainments, managers of the prominent opera-houses and halls, summer places of amusement, winter resorts, hotels, railroads, newspapers, publishers, the leading musicians and other persons interested in music in the various cities and small towns of the United States, music-schools, lyceum courses, teachers' agencies, etc. That these features make the work one of the greatest value to all those who are seeking engagements as well as those who conduct entertainment courses is easily evident. It contains many portraits of prominent artists.

THE FIFTH STRING. By John Philip Sousa. Bowen & Merrill Company. Price, $1.00.

The "March King" has essayed a new field, that of literature, with good success. It is natural, perhaps, that in a work of fiction by Sousa the central figure should be a musician, and equally so that he should be a violinist. It is not a story of incident, but more in the nature of a character or a psychological study. Some of the uncanniness attributed to Paganini hovers around this creation of Sousa's brain, and the story of the peculiar violin with the fatal fifth string is worthy the tales of mystery associated with the great Italian and his predecessor, Tartini. Does the author wish to point a moral, or was his object simply a tale of fancy, like those of Poe and Hoffmann? We object to the book because it seems short. We could have enjoyed twice as much.

A MODERN SYSTEM OF STUDY OF ARTISTIC PIANOFORTE TECHNIC AND TOUCH. By Louis Arthur Russell. Seven parts. The Essex Publishing Company.

We are pleased to have an opportunity to call attention to this new work, which is not a course of study in piano work, but a work on the development of piano-technic upon modern economical lines. It includes work in scales, arpeggios, double thirds, sixths, etc., accompanying, rhythmic practice, simple melodic figures, and practice for the weaker fingers. It is a testimony to Mr. Russell's capacity for close, analytical detail, and clearness of exposition; the explanations, in the way of text, are very full and complete. The work can be secured from the publisher of The Etude.

Publisher's Notes

A NEW SYSTEM OF VOICE-CULTURE.

For a number of years we have had in mind the preparation of a system of instruction for the use of teachers of singing that should command the confidence of American teachers, a system that shall be in voice-culture what *"Touch and Technic,"* Dr. William Mason's monumental work, is to piano-study. We are glad to be able to announce that we have found the scheme of such a system in the course of instruction followed by Mr. Frederic W. Root, of Chicago, one of the leading teachers of singing in the United States, an educator on sound principles and successful in practice, who has trained many well-known singers and teachers.

Some time ago Mr. Root put into printed form a small work for convenience of use with his own pupils. Since then it has been thoroughly tested and certain changes in the way of improvements have been made. This work, which we have called *"Introductory Lessons in Voice-Culture,"* is now ready to be placed on the market, and will form the first book of our new, complete system for the use of teachers and pupils of singing.

It is the purpose of *"Introductory Lessons"* to guide and to aid the process of starting aright, giving the pupil a sound foundation for further work. It is the purpose of *"Introductory Lessons"* to give particulars in order that the generalities principally in vogue may be understood. "Placing the voice" is not one thing; it is a combination of many things. "Management of the breath" is not one thing; it is a choice and an alternation among many possibilities.

Ideas of voice-placing and breath-management which are most prevalent are rarely the correct and best ones to begin with. They relate to a developed stage of the process in which is harmonious action of parts; but analysis should come first. This necessary analysis is provided for in *"Introductory Lessons."* The work is introductory to all methods or collections of exercises, leading to control of the various physical actions upon which tone depends, also leading to correct elementary concepts of vocal effort. It is an analysis by which vocal method may be studied, item by item, in order to correct defects and to stimulate the normal processes of tone-production.

It consists of easy melodious lessons or studies, each one especially adapted to develop some necessary principle, each study being accompanied by several simple exercises to aid in the comprehension and mastery of the principle. There are twenty-two studies and over one hundred exercises covering all phases of the subject.

"Introductory Lessons" will be followed by other sections of the system, by Mr. Root, which will, when completed, be the clearest, most practical system of voice-building and tone-placing ever put on the market. It will form a thorough course in vocal technic, and will certainly be welcomed by all teachers, who have long felt the need of a logical, clear, simple, and *safe* text-book to be used with pupils from the beginning of their studies up to artistic singing. Every conservatory and school of music will find it a great advantage to adopt this work and to place it in the curriculum of study; and every private teacher will find it desirable to be able to begin a pupil with *safe* foundation-studies and then to carry on the work with a logically developed system.

Special Offer: For the month of March we will send a copy of *Introductory Lessons* for 30 cents, postpaid. If the charge is placed on our books by those who have open accounts, postage will be extra.

THE MUSIC IN THIS ISSUE.

The "Romance," by Mr. Fidelis Zitterbart, is a fine type of modern music, and is full of a sympathetic quality that will touch the hearer. The principal theme should be considered as a 'cello melody, and must be made as *cantabile* as possible. The two duets by Sartorio and Schubert are of unusually fine character for small pieces. They will be useful for recitals and class or club programs. The "Fantasia in D-minor," by Mozart, is one of the classics that has a fixed place in the repertoire of the thorough teacher and the finished player. It needs a careful, elegant style. In this connection note what Mr. Harold Bauer, in the article on page 87, says about playing Mozart. "Dancing Gnomes," by Horvath, and "To the Playground," by Margstein, are good examples of melodious, characteristic pieces for the easier grades of difficulty. "I Heard the Voice of Jesus Say," by Rathbun, is one of the most popular sacred songs we have published. It is always appreciated by church-singers and congregations. "Sunny Life," by Hartwell-Jones, is a fine example of the modern English ballad, and is equal in every respect to the immensely popular songs written by this composer under the *nom de plume* of Hamilton Gray. "Petite Valse de Ballet," by E. F. Marks, will attract players of medium grade pieces by its melodious character and brilliant effect considering the comparative ease of execution. It lies well for the hand.

* * *

The "Publisher's Note" in the last issue of The Etude in reference to the Petit Library has interested so many to such an extent that we will continue the offer made one month more. The offer, in brief, is to send the nine volumes of this library for only $1.50. The nine volumes are the complete biographies of the following composers: Beethoven, Mozart, Chopin, Handel, Haydn, Liszt, Mendelssohn, Wagner, and Weber. Each volume contains about one hundred and thirty (130) pages.

The size of the book is very small, and from the smallness of the volumes the name of the library is taken, but the subject-matter of the books is of the highest order and the workmanship is all of the best. The volumes are all bound in cloth, and present a very handsome appearance. This is an exceedingly liberal offer, and every teacher should have a set on the studio-table. They are one of the things that can be picked up by a pupil while waiting for a lesson.

The offer will positively be withdrawn at the end of this month. It will be remembered that the $1.50 for the set includes postage, cash accompanying the order.

* * *

In our advertising pages in this issue you will see a few Summer-School notices. Now is the time to make known the fact of where it is possible for industrious and ambitious music-students and music-teachers to study during the summer. All those who contemplate doing this sort of work would do well to give notice through our columns. During past years those who have done so have been amply repaid. We make special rates for summer-school advertising. Our forms for the April issue close between the 15th and the 2 th, so let us hear from you early.

* * *

We have a small number of beautifully bound books of music which we will dispose of at a nominal price. The work is published in Germany, but contains only instrumental pieces. The work was originally gotten up for a gift-book. It is very handsomely bound in red cloth and gilt and contains twelve pieces. Eight of these are by Lange, taken from his well-known Opus 171. There is also Nesvadba's arrangement of the "Lorelei." All of the pieces are of a medium grade and of a popular order. While the number lasts we will send them at 35 cents, postpaid. The binding alone is worth double this amount.

We will continue the offer for the "New and Easy Method for the Cabinet-Organ," by James M. Deems, through the present month. The market is by no means overstocked with good cabinet-organ instructors. We claim that Mr. Deems has produced one of the best instructors for this instrument. The number of pages in the work is one hundred and twenty-eight (128).

The Special-Offer price during the month of March will be 60 cents, post-paid. The work retails for $1.50. We recommend this work to all teachers who have any teaching at all on the cabinet-organ. It will make an agreeable change from the book that is being used at present. A change of instruction-books is always desirable.

* * *

The Etude for March will be found a specially valuable number to teachers. The article from Mr. Bauer, gives the views of one of the foremost pianists in the world, and a practical teacher as well. The other articles cover practical points in studio and practice work. The Etude for April will have special value, as it will contain an article from one of the most prominent figures in modern music, besides others on intensely practical questions especially interesting to advanced pupils. The Children's Page will further work out the scheme for organization and working of the Etude Children's Clubs. We call the attention of our readers to our liberal inducements for them to get friends to subscribe. You can get your own renewal at little expense of time to you.

* * *

Our renewal offer for the month of March will be one of not a great deal of cost, and yet of considerable value. If you will send us $1.80, we will renew your subscription to The Etude for one year and send to you the two volumes of *"Kinderfreund"* ("The Children's Friend"), a collection of little pieces for children by Louis Köhler. These collections of easy pieces include arrangements of favorite airs from the classic operas. The names of the pieces and the music itself are all of a nature to stimulate the fancy of the child. No more popular and useful works for children have been written than those by Louis Köhler. Renew during the present month and take advantage of this liberal offer.

* * *

We can recommend, for pianists, organists, and violinists, a complete hand-gymnasium, called the Gyastik. This is a small, simple, inexpensive device for exercising the hand, wrist, and forearm, by means of a number of elastic bands of various strengths. It has been used and recommended by a number of well-known musicians, among whom might be mentioned Dr. Mason, Dr. Hanchett, H. P. Chelius, E. B. Story, and many others. The apparatus retails for $2.00, from which there is a professional discount.

* * *

Numerous inquiries have come to us from time to time in regard to a pedal extender for children. There is one advertised in The Etude at the present time, which, after examination, we can recommend. It gives the child the same control of the piano as a grown person. It is strongly and simply made, and can be sent by mail or express at not a great cost. The retail price is $2.00, with a small discount to the profession. It can be obtained through this house. There is also an adjustable foot-rest manufactured by the same firm to be used in connection with the pedal, although not necessarily so.

* * *

Among our anthem and chorus collections are quite a number of books by good writers, such as Danks, Ogden, Scott, and others. We have also 24 copies of "Brainard's Chorus Gems" for mixed voices, retailing at 75 cents. We will sell the same, postpaid, for 20 cents each.

Parties with whom we have accounts may have same charged to their regular account.

Our stock of Easter music this year is complete and of great variety, consisting of solos, duets, quartets, anthems, and cantatas for the choir; carols, services, and cantatas for the Sunday school. We are ready to make careful selections for parties desiring them.

* * *

We have about 500 librettos of operas, which we will dispose of for a trifle more than the cost for mailing same. There is a choice variety, grand, standard, and comic; all are in good condition. Owing to the large variety, we have not space to print a complete list, and will therefore name just a few: "Dinorah," "Hamlet," "Martha," "Mignon," "Somnambula," "Ivanhoe," "Olivette," "Billee Taylor," "Princess Ida," etc., etc. We will make selections as desired, and will send same, postpaid, for 6 cents each, or 5 for 25cents.

In opera vocal score and vocal gems we have still on hand a limited number, which we will dispose of: vocal scores, 45 cents, postpaid; vocal gems, 10 cents, postpaid.

* * *

A certain amount of returns from "On Sale" is always being made, even during the season. The greatest amount is returned during the summer, from June to August, inclusive. During that time we make a special point in our "Publisher's Notes" of cautioning our patrons not to forget to put their names on the outside of packages of returned music; it is allowed both by the mail and express, and when omitted causes no end of confusion and trouble over accounts. There has been so much of it of late that we must draw our patrons' attention to this fact. *Do not forget to put your name and address on returned packages.*

* * *

If you make your orders through your local dealer, and you desire our publications, always insist on getting them; and, if the local dealer cannot furnish them, we would ask you to order direct from us. We give all orders, large or small, the same careful and prompt attention.

* * *

If you have special directions as regards shipping, or special editions that you want, you would be doing us a great kindness by mentioning it in your orders from time to time, and not expect us to remember from the beginning of the season all through that season; perhaps the orders will be a month apart, and while we make a great effort to attend to such requests, and make a special memorandum of it, yet sometimes we fail. It is far safer, if one express office is nearer to you than another one, or if it must come by mail and not by express, or if you positively want Peters's edition of a certain author or composition, to mention the fact with each order.

* * *

Quickness, Economy, and Accuracy.—Much has been said in the past about the quickness and accuracy with which orders are filled, but very little has been said about economy. We feel that we have been remiss in our duty to you and to ourselves in not making a stronger feature of this point. It is our claim that our terms are the most liberal obtainable, and when we consider that our retail prices have been kept at the old level instead of being shot upward upon the slightest provocation, as is the case with some houses. With many houses a piece of music that once sold for thirty cents is now fifty cents, from which the discount is taken. With us a similar piece would be marked thirty cents. It is plain from the foregoing that not only are our discounts more liberal, but the marked prices are lower.

If you have been buying in the old way, we invite you to deal with us, and you will find that you will make an enormous saving in the course of a school-year and at the same time put yourself in a position to receive numerous other benefits. Send for our rates to-day.

* * *

Distance Not to be Considered.—Our friends in remote parts of our own land, as well as all others near and far, are reminded that distance cuts no figure whatever. The mail-service of all countries is as near perfect as the ingenuity of man can make it. Merchandise as well as letters can be sent by mail at a minimum of expense and at a maximum of speed. People in distant places need not hesitate to order by mail everything needed in music from this house. These people have the very same advantages as residents of our own city, and the same care and attention is given their orders as would be given if they should present themselves at our retail counter and ask to be shown the latest and best in music. Our mail-order trade is constantly growing, but we are confident that there are many who hesitate to order by mail because, having had no experience in so doing, they have no confidence in the result.

To all such we would say: It will cost you nothing whatever to make the trial. It will be only necessary to establish your credit—that is, assure us by recommendations from some merchant who has extended credit to you that you are accustomed to settle promptly—and we will send you "On Sale" a choice and suitable selection of music suited to your needs, and will also send, if you wish, our new music monthly and will allow you to settle for all "On Sale" music as well as the monthly new music, or novelties, as they are called, at the end of the school-year in June.

We cannot say that particular attention is given to new customers, but we can say that our very best attention is given at all times to every customer; but we gladly welcome new customers and do our utmost to deserve their continued patronage.

* * *

We have revised the two volumes entitled "Two Concert-Albums," making practically a new collection of these two popular albums. The one, Volume I, is composed of classical pieces, and Volume II, of popular. The material that has been substituted is all of a more desirable character. The volumes are now practically new.

Those of our patrons who are acquainted with these volumes and have been using other material instead of them will find a return to them an advantage. The same grade is retained; the changes are only in the material. They are also published in much better style than they were: better paper, better cover, and better printing. We would recommend these two volumes to our patrons who are looking for an up-to-date volume of popular or classical music. The list-price is $1.00 each.

Special Notices

"A SIGNAL FROM MARS MARCH." E. T. PAULL, author of the celebrated "Ben-Hur Chariot Race," has just rewritten and arranged the above-named piece, which is having a tremendous sale for the short time it has been out. It is published by the E. T. Paull Music Company, of New York, and is considered by them to be one of the best marches ever placed on the market. In this issue of The Etude on another page will be found a full-column "ad." of the E. T. Paull Music Company, and we believe it will pay any of our readers to look same over carefully. Extra special inducements are offered.

WANTED—PEDAL BASS PIANO, HENRY F. Miller make preferred. Must be cheap. J. Bundy, N. Vernon, Ind.

SIX FREE SCHOLARSHIPS ARE OFFERED BY The Landon Conservatory, Dallas, Texas. Examinations are given April 23d, thus early to get the low rates of travel due to the Confederate Reunion. Circular of particulars will be sent upon application.

FOR SALE—VIRGIL PRACTICE CLAVIER, AS good as new, at half price. Hattie Groneman, 60 Duffield Street, Detroit, Mich.

TESTIMONIALS

I am a subscriber of The Etude and a hearty admirer of the same. I find it a most excellent help in teaching; verily, I could not dispense with it.—*R. Kemper.*

Will you kindly send me three copies of the "Introductory Lessons in Voice-Culture," Op. 22. They are the best studies I have ever used in my teaching, and I am delighted with the results.—*Jessie L. Hopkins.*

We like "First Steps in Pianoforte-Study" very much as an instruction-book for children.—*Agnes Carey.*

I received the Reward Cards, and am delighted with them. Send me at once two more sets.—*Mrs. Lina Row Lewis.*

I will remember the promptness and exactness of your business methods, and avail myself more of it in the future.—*Mrs. Th. Merges.*

I am more and more pleased with The Etude. Each month I find something in it that seems written especially for me.—*Mrs. A. E. Spalding.*

The collection of melodies in "The Modern Student" is superb, and will greatly aid the busy teacher. —*Anna E. McFall.*

"Introductory Lessons in Voice-Culture," by F. W. Root, just received. I consider it a great stride in the line of the best systematic methods for the art. It is admirable and just what any careful teacher will appreciate immensely.—*Eugene E. Davis.*

I am in receipt of your "First Parlor Pieces." The collection certainly is very valuable, comprising just those pieces that are so much in demand—those that are easy, interesting, and instructive.—*H. L. Teetzel.*

In perusing "Choir and Chorus Conducting" I have been surprised at the clear, succinct manner in which everything pertaining to the subject has been set forth. The book should be a great boon to any choir or chorus conductor.—*B. J. Lang* (one of Boston's most prominent musicians and conductors).

Not once in the past year have I been disappointed in your dealings with me. Everything has been satisfactory. My bills have been small, but you have shown me the same consideration as to customers who purchase more largely. I shall look to you for all supplies.—*Jessie Jean Peterson.*

The December Etude is a gem. About twenty of my pupils take it, and we could not progress without it. In a little town like this it is a priceless boon, without which we would surely stagnate, musically. —*M. A. Turner.*

I have examined "Short Melodic Vocalises," by W. F. Gates, carefully, and it certainly is a good work for its purpose. Most teachers probably use many of the same exercises, but must be either copied or pupils must use from memory, and now this volume fills the want.—*E. C. Marshall.*

Have been looking for just such a collection as "First Parlor Pieces for Piano" in my class-work for a long time, but without success until now.—*Miss M. E. McCarter.*

The pieces in "First Parlor Pieces" are extremely interesting and satisfactory as teaching material, and immensely *"taking"* with the pupils themselves.—*Mrs. W. M. Kissam.*

"First Parlor Pieces" is just what I have been wanting, a collection not too difficult.—*Mrs. Eva R. Huntley.*

"Choir and Chorus Conducting," by F. W. Wodell, abounds in helpful suggestions to both conductor and singer alike.—*C. A. Ward.*

I find "Choir and Chorus Conducting," by F. W. Wodell, an excellent work, brimful of aid and suggestions. Am very much pleased with it.—*William h. G. Repp.*

I can, with confidence, pronounce "Wodell's Choir and Chorus Conducting" a practical and up-to-date work on the above subject.—*A. Stanley Keast.*

I deal with the four largest music-houses in America, and you fill an order sooner than any one of them.—*T. C. Whitmer.*

The Etude not only retains its previous record, but it seems to advance with each number. I find it indispensable in my daily work and study.—*Grace Carpenter.*

QUESTIONS AND ANSWERS

M. C. S.—The dominant and dominant-seventh chords are exactly the same in both major and minor keys of the same letter. The modern idea of a key is that it includes both major and minor, as the key of C includes C-major and C-minor. Chords from either variety can be used with the other.

E. J. J.—1. Sidney Lanier's book, "The Science of English Verse," $1.50, postpaid, is valuable for its suggestions as to the relations of the different forms of verse to music, and for its treatment of the subject of meter. His work on "Music and Poetry," $1.50, postpaid, is also interesting to a student of this subject. The publisher of THE ETUDE can furnish the books.

2. *The School-Music Monthly*, published at Keokuk, Iowa, makes a specialty of public-school music.

M. F.—A girl of ten years may begin vocal instruction, but we think it just as well that she should not be asked to do any severe work. She can be taught the correct principles of position of tongue, lips, etc., and about breathing, but not much at a time. Form the taste by teaching her appropriate songs.

M. C. W.—1. In Bach's "Inventions" the first voice starts in the tonic key, the second voice in the key of the dominant, the fifth higher; if the piece in question be a three-part invention, the third voice comes in again in the key of the tonic, on a higher or lower octave than the first.

2. C, E-flat, G-flat, A is the diminished-seventh chord of B-minor. To find this chord in any key, take the seventh of the scale of the key, and add to it by minor thirds up to the seventh, thus: Key of F-sharp minor. The seventh degree is E-sharp, minor third above, G-sharp, then B, then D.

H. F.—In writing out a series of intervals the best way is to have a table giving the number of steps in each; for example, minor third, one and one-half steps, augmented fourth, three steps, and so on. Harmonically there is no augmented third or the inversion of that interval, the diminished sixth.

J. C.—In the case of two or more notes written together with a trill-sign over the topmost note, the trill-sign affects only the note over which it is written. If two notes, forming, for instance, the interval of a third or a sixth, are to be trilled together, the sign should be written above the upper note and below the lower one. In all such cases there must be a separate sign for each note to be affected.

P. M. B.—1. Mason's "Touch and Technic" is an almost indispensable adjunct to modern pianoforte teaching, and may be used to good advantage in all grades.

2. For the study of harmony without a teacher, Dr. H. A. Clarke's book may be used, but it should be accompanied by the "Key," which explains the line of thought to be followed in the working out of the various exercises, and gives these exercises harmonized in full. Harmony is successfully taught by correspondence.

A. C. M.—You will find the various editions of the Beethoven sonatas differing somewhat as to marks of expression, phrasing, etc. The classic composers contented themselves with very broad and general markings, while the modern romantic composers have endeavored to give more exactitude to their interpretative indications. The additional markings to the Beethoven sonatas and other classical works have been supplied, in the main, by editors of ability and knowledge, and may well be followed by students and players.

E. G. M.—1. A pupil about completing Grade VI of Mathews' "Standard Graded Course," who reads well, but is deficient in finger technic, should be given a thorough course of Mason's "Touch and Technic," using Books I, II, and III in conjunction, and following implicitly the directions given for practice.

2. It is almost impossible to specify the length of time needed to complete the "Standard Graded Course," by W. S. B. Mathews. So many conditions

(*Continued on page 115.*)

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QUESTIONS AND ANSWERS.

(*Continued from page 114.*)

enter into the mattter. The musical ability, the technical aptitude, and the industry and previous preparation of the pupil have all to be considered.

3. A number of pieces should be given with each volume of the "Graded Course." They may be selected to advantage from the list given at the beginning of each volume.

4. Elementary harmony can hardly be begun too early, and teachers should endeavor to interest pupils in this subject as soon as they have acquired sufficient rudimentary knowledge to be able to understand its first principles.

PERPLEXED.—Following are some pipe-organ numbers of moderate difficulty suitable for the festival of Easter: "Pâques Fleuries," A. Mailly; "Easter Morning," Otto Malling; "Easter Song," Berlioz-Guilmant; "Easter March," Merkel. The music on Easter day should be bright and brilliant, even florid in style, suited to the character of the festival.

S. M. S.—Randegger's "Method of Singing" is a standard work and used by a number of teachers. It is a safe one to follow. Very few of the prominent teachers in the large cities adopt one work and follow it. Most of them prepare their own exercises.

S. H. C.—A line drawn over a note indicates a lesser form of accent; such notes are usually executed with the so-called "pressure-touch."

A. M.—1. The Tonic Sol-Fa system of reading vocal music is not in general use in this country, although it has considerable vogue in England. The "movable *do*" system has many points of similarity.

2. If you wish to study for teaching in the public schools you should enter one of the summer music-schools supported by the publisher of the system used in the schools of your city, or one that, after investigation, you think offers the best chance. Silver, Burdett & Co., and the American Book Company, New York City, both conduct summer schools devoted to an exposition of the methods used in the text-books they publish.

F. L. G.—The rule usually followed in playing a *Da Capo* is that repeats are not observed. If first and second endings occur, use the latter. Sometimes the direction *senza repetizione*, which means "without repeat," is added.

L. M. G.—For a pupil with weak hands, with a tendency to collapse when placed upon the keyboard, finger- and hand- gymnastics should be used in connection with table-work and various massage movements. Very little can be accomplished at the keyboard with such a hand until it has been "shaped" and strengthened by such exercises as those mentioned. After this has been done various five-finger exercises and Book I of Mason's "Touch and Technic" may be used to advantage. Slow practice is also recommended.

M. B. D.—It is impossible to give rules for transposition in the limited space at our disposal. Accurate transposition requires a good working knowledge of theory, to begin with, a readiness in the art being acquired only through constant practice. Faelten's system of transposition contains many good ideas on the subject, and should prove helpful for you.

N. B. G.—1. The various proper names given to hymn-tunes, usually by the composer, are intended simply to aid in distinguishing them one from the other. Many interesting facts relating to hymn-tunes and their names may be found in the various works on hymnology.

2. An answer in reference to the meter in hymns will be found elsewhere in this department.

3. Briefly speaking, "rag-time music" is music written in popular style and employing syncopated rhythms.

4. The four-, eight-, and sixteen- foot stops derive their names thus: an open pipe of about eight feet or a little less in length will sound C on the second leger-line below the bass clef; hence the series of pipes beginning with this one are called pipes of eight-foot (normal) tone. An open pipe sixteen feet in length will sound the octave below this C; and an open pipe, four feet in length, the octave above. All stops producing tones of corresponding pitch with these mentioned are denominated likewise, even though, as is frequently the case, the tones are not produced by pipes of the given length, but by stopped pipes, and by reeds.

5. The present system of pedal-marking by lines, to which you refer, is used because of its greater accuracy. The damper pedal is put down exactly at the beginning of the line and released at the end, the duration of the sustained tones being thus absolutely indicated.

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THE TEACHERS' ROUND TABLE

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* * *

TWO TONE-DEAF PUPILS.

In Mr. Lehman's department of the January ETUDE I read with interest an account of a "tone-deaf" violinist. I once made an interesting experiment with two tone-deaf vocal scholars.

Two very unprepossessing little boys were brought to me to be taught to sing; why, I don't know. I suppose it was a wild idea of their father's. The boys gave no visible signs of any intelligence whatever. They were not idiots, but they were perilously near it. On examination I discovered the interesting fact that they were practically tone-deaf. I accepted them for two reasons: First, because I enjoy jokes; secondly, because I really wanted to try an experiment on them. I wished to see what could be done in these very unpromising cases in the way of training the sense of relative pitch of musical tones. This tone-deafness might be due to the youth of the boys and the consequent immaturity of the various parts of the ear, especially the inner ear, and I think in such cases that this is generally so, rather than that there is some malformation or internal defect. Of course, this latter reason, too, will cause tone-deafness, but I doubt that this is an explanation anywhere near as often as the simple fact of underdevelopment. Where there is malformation, I doubt if much improvement in pitch-perception can be made, even by careful training; in the other cases training will almost always bring results.

These boys could hear perfectly, and they could tell that, of two tones about two octaves apart, the one was higher than the other. I first got them to appreciate this fact of *High* and *Low* perfectly. The next step was to bring gradually the two tones nearer and nearer together, still keeping the perception clear as to which was which. They were patient little boys, and their father was perfectly satisfied as long as they were "studying music"; so I had free rein.

I worked with them for three months, at the end of which time one of the boys was able to reproduce any given tone, with but little error, and the other came within about a full tone of the right note. This was as interesting a case of ear-training as I ever met, and the results were certainly very instructive.—*H. L. Teetzel.*

* * *

HOME INFLUENCE IN MUSIC STUDY.

The teacher's work may be made much easier and more satisfactory sometimes if the pupil is given the right kind of encouragement at home. Where parents show an interest in the pupil's work, and co-operate with the teacher, much better results can be had; but if the teacher is trying to develop a taste in the pupil for good music, and the parents and friends of the pupil are always asking for rag-time pieces, it is rather difficult to secure the best of results.

It often happens, too, that parents condemn a really good composition before the pupil has had a chance to learn it well. They hear the pupil practicing a brilliant piece in a very slow tempo, and at once say they do not like it, which, of course, makes the pupil

(Continued on page 120.)

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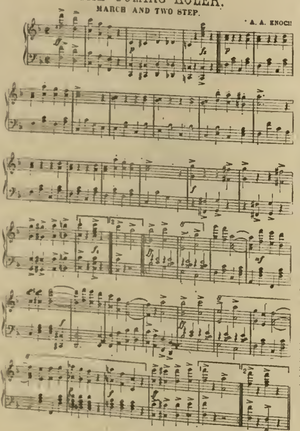

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In answer to your question regarding the Fletcher System, allow me to say that it has my strongest indorsement. Every school where a course of music is pursued should adopt this method.
Yours truly,
ALBERT A. MACK,
Music Director at St. Mary's School, Raleigh, N. C.

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TEACHERS' ROUND TABLE.

(Continued from page 116.)

less anxious to learn the piece. The pupil may have heard the teacher play the piece in the right tempo, and so knows how it will sound when learned, but the parents, not having heard the piece well played, judge it from the pupil's first attempt at it. The result is, they not only discourage the pupil, but make hard work for the teacher. If they would give the pupil a chance to learn the piece as it should be learned, the chances are "the piece that sounded so much like an exercise" at first would appeal to them in an entirely new light, and they would enjoy hearing it played.—*Frederick A. Williams.*

• • •

THE IMITATIVE FACULTY.

THE imitative faculty is usually present to a marked degree among pupils, and the teacher does well to take advantage of it. In playing over a new piece or study for the student I used to hurry the tempo in order to save time, but learned to discontinue the practice; for the pupil almost invariably started in with a speed similar to what he had just heard, and naturally came to grief. Not only does the student imitate musically, but in other ways; so that the pedagogue should do nothing but what he would have his pupil do.

I believe there is too much teaching done upon one instrument, and that it is far better for the teacher to have his own piano in addition to the pupils, so that he can demonstrate without inconvenience or loss of time.

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• • •

PUT HIM ON HIS METTLE.

WE sometimes are apt to underrate a pupil's ability rather than overestimate their capabilities. A talented pupil who is now in his third year of study wanted a piece which I thought was too difficult for him at that stage of his progress; but he pleaded so for it I consented to let him try it. He is a quick reader, and arrived at a very satisfactory result at the first analysis. He surprised me at the short time in which he mastered it.

The result showed that he worked harder than he ever had before, for he knew he must do his utmost to thoroughly learn that piece, as it was of his own choosing, and he must show me that he could learn it. And his satisfaction and renewed interest in his work, on account of being put upon his mettle, was an encouragement to both of us.—*C. W. Fullwood.*

• • •

AN OUTLINE.

THE teacher should be master of his art. He should know thoroughly what he undertakes to do, and how he is to do it wisely and well; he should have a full outline of his work ever present in his mind. This outline or ideal should be founded upon the solid rock of thorough musicianship, and be composed of several ideas arranged in progressive steps. A concise and simple presentation of these different steps will frustrate the heedless and indifferent work on the part of a pupil.

One of the elements or forces of a human mind is the "love to conquer." Especially is this true of children. They love to do things, and, better still, they love to do them well. Have you ever noticed how proud a child is when he has performed some simple service, and how he insists upon everyone's knowing that *he* did it? Now music-teachers can utilize this spirit by preparing the first steps within easy range of a child's mind and allowing him to see when he has conquered it and passed to the next one above. Thus an interest can be aroused, a love to conquer each successive step, which is really nothing more nor less than a regular course of music arranged into some definite plan.—*Charles W. Froh.*

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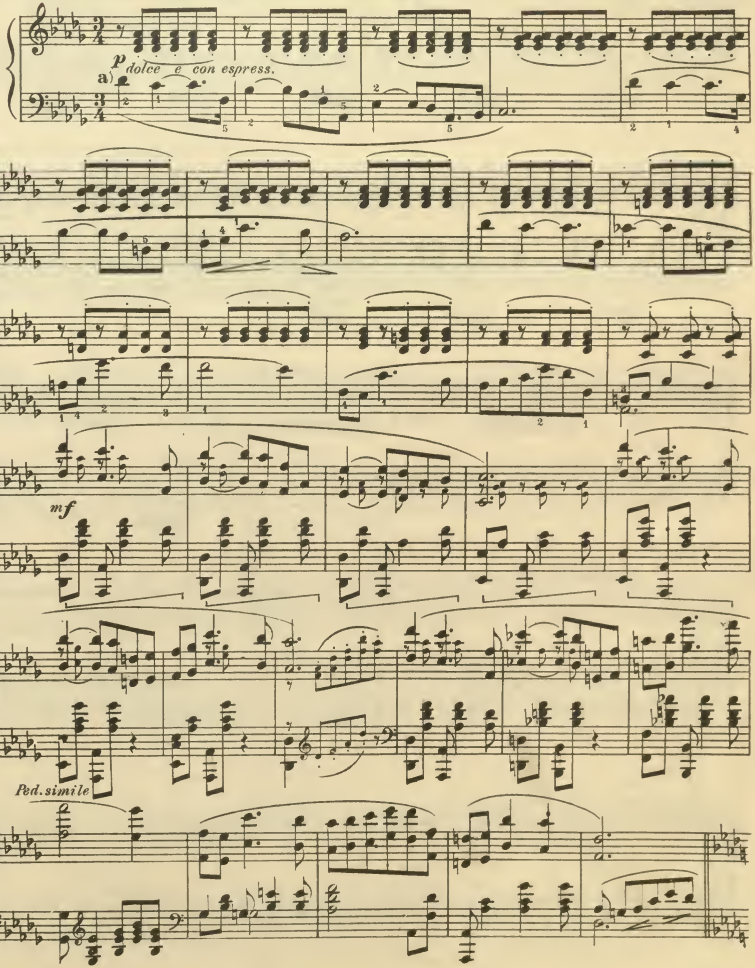
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a) This melody should be delivered in the broad and sonorous style of a 'cello

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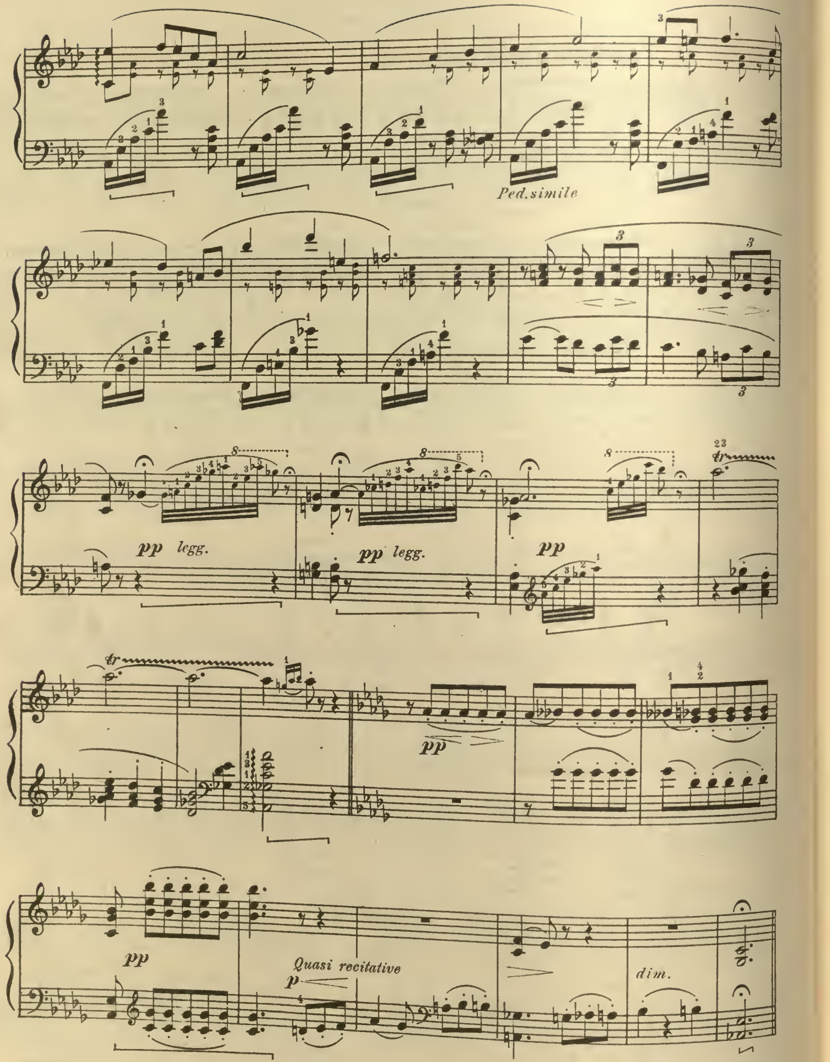
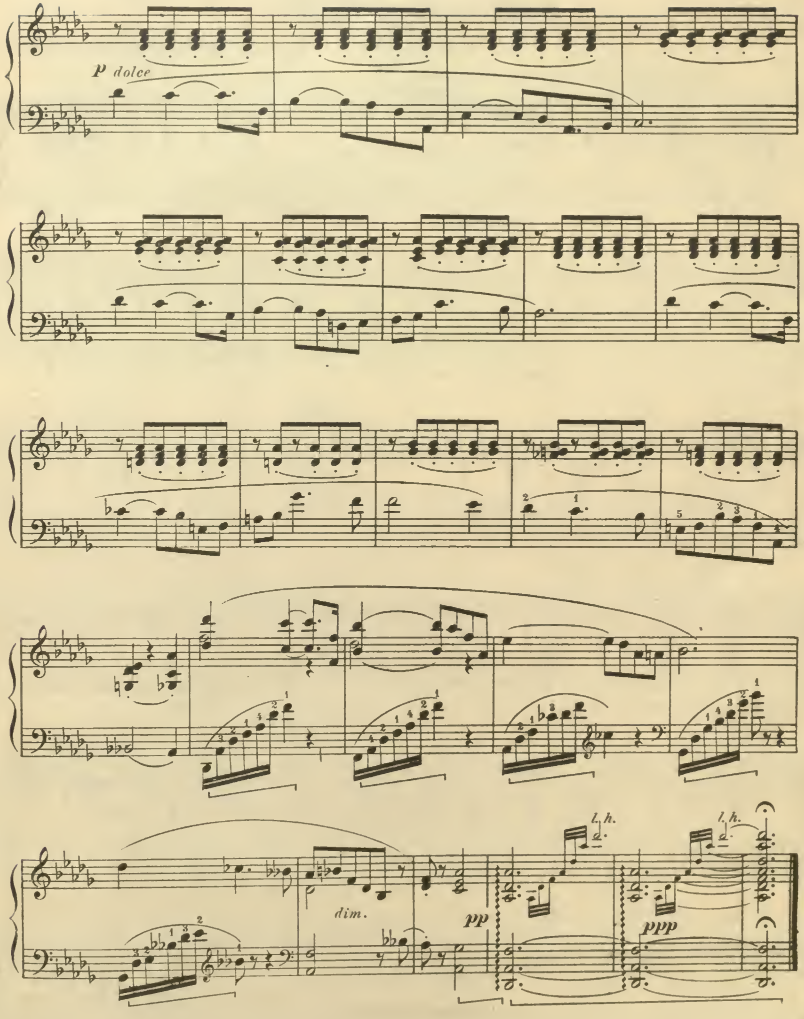

Ped.simile
pp legg.
pp legg.
pp
tr
pp
pp
Quasi recitative
p
dim.

Tempo I.


p dolce
dim.
pp
l.h.
ppp
l.h.

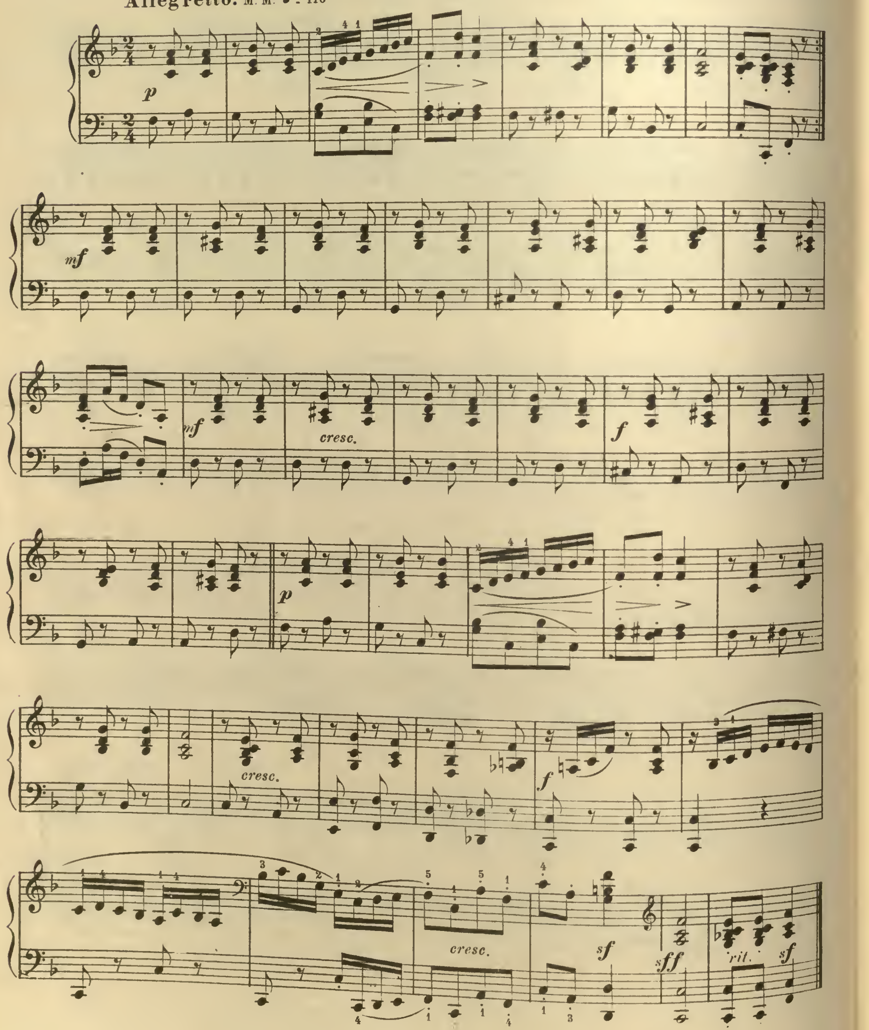
Picnic in the Woods.

Picknick im Walde.

SECONDO.

A. Sartorio, Op. 406, No

Allegretto. M.M. ♩= 116


p
mf
mf
cresc.
f
p
cresc.
f
cresc.
sf
sff
rit.
sf

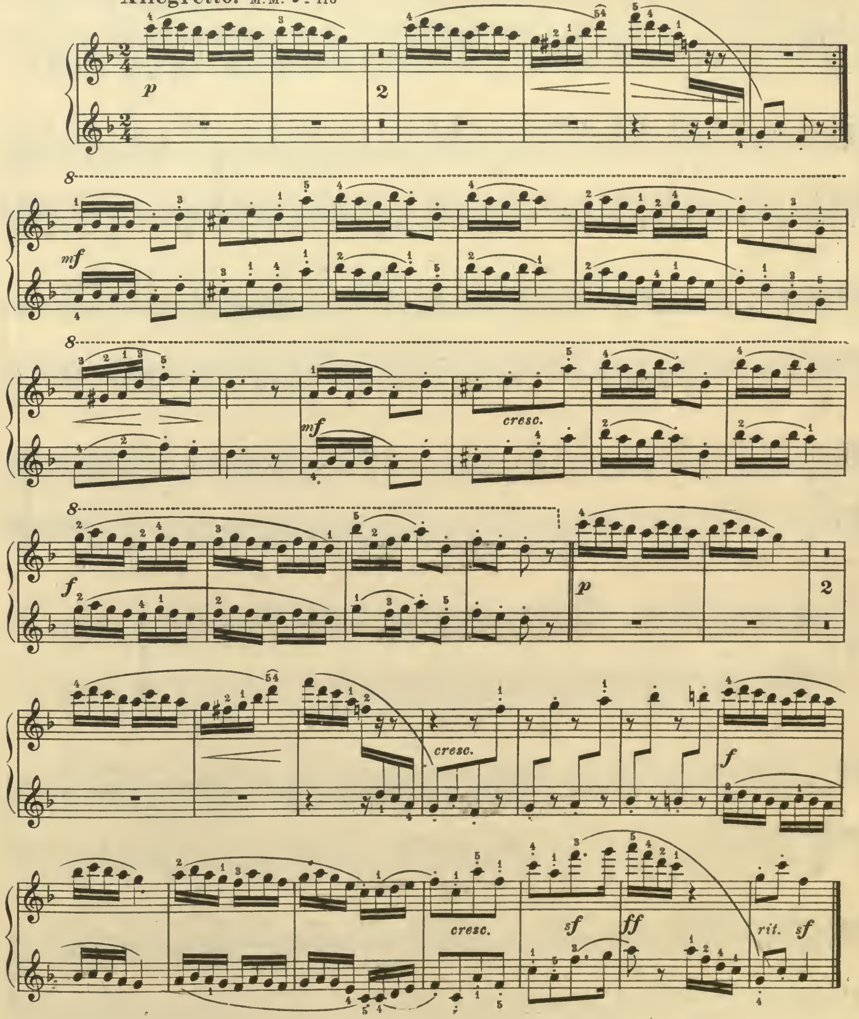
Picnic in the Woods.

Picknick im Walde.

PRIMO.

A. Sartorio, Op. 406, No. 5.

Allegretto. M.M. ♩= 116

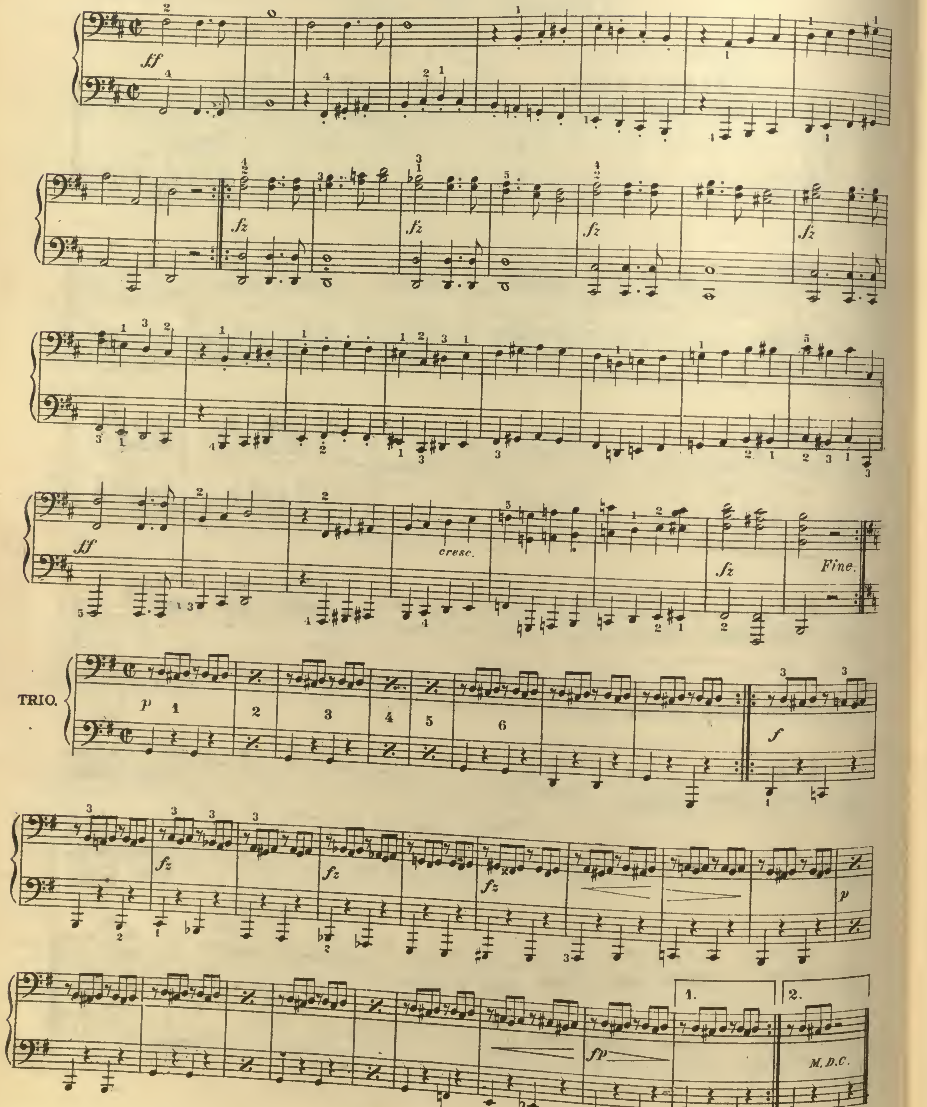

p
2
mf
mf
cresc.
f
p
2
cresc.
f
cresc.
sf
ff
rit.
sf

Marche Héroique.

Allegro moderato.

SECONDO.

Fr. Schubert, Op. 27. No. 1.


ff
fz
fz
fz
fz
ff
cresc.
fz
Fine.
TRIO.
p
f
fz
fz
fz
p
fp
1.
2.
M. D. C.

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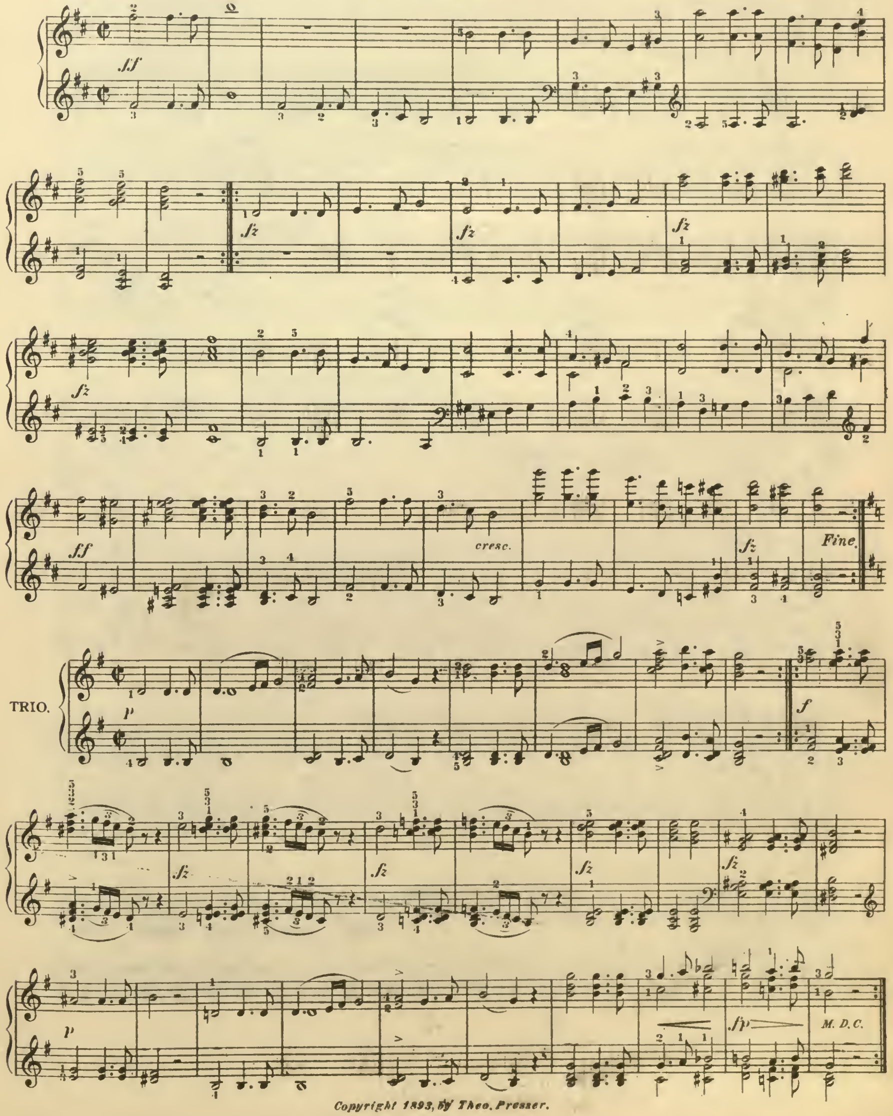
Marche Héroique.

Allegro moderato.

PRIMO.

Fr. Schubert, Op. 27. No. 1.


ff
fz
fz
fz
fz
ff
cresc.
fz
Fine.
TRIO.
p
f
fz
fz
fz
fz
p
fp
M. D. C.

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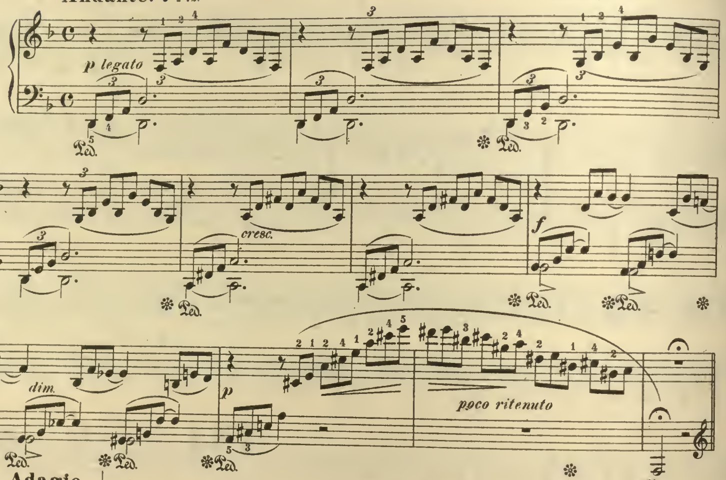
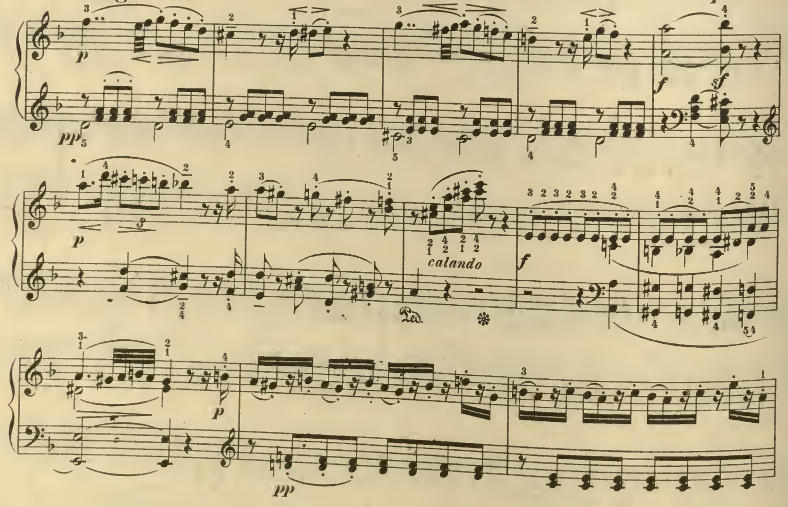
FANTASIA.

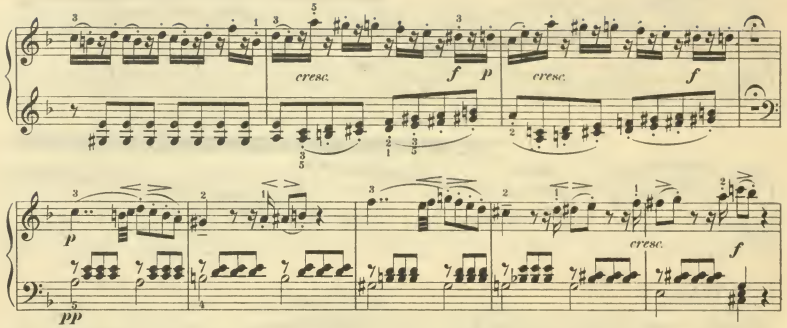
W. A. Mozart.
Pianoforte Compositions. No XXIII.
revised by S. Lebert.

Andante. ♩ = 72.

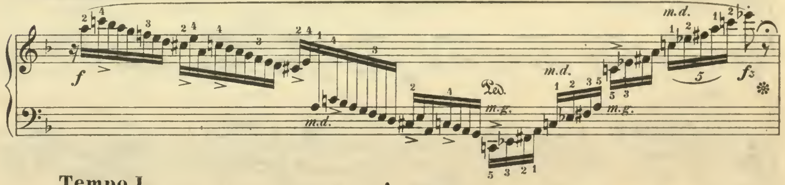

p legato
cresc.
f
dim.
p
poco ritenuto
p

Adagio. ♩ = 54.

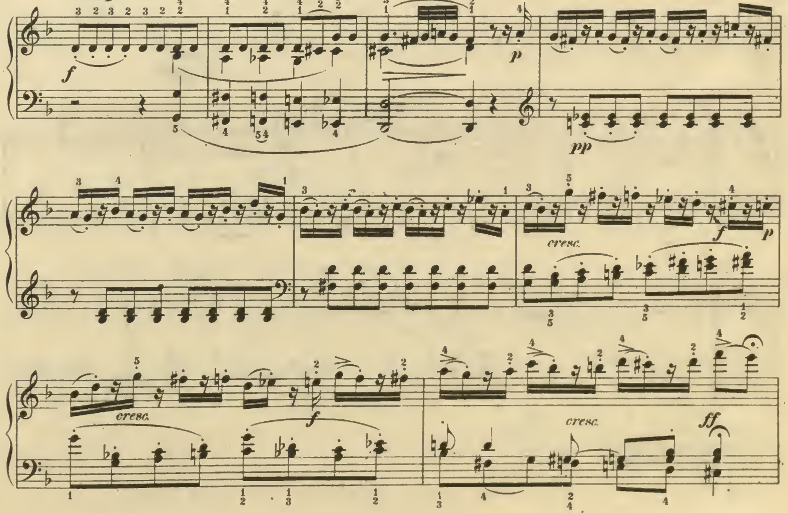

p
pp
f
sf
calando
f
p
pp

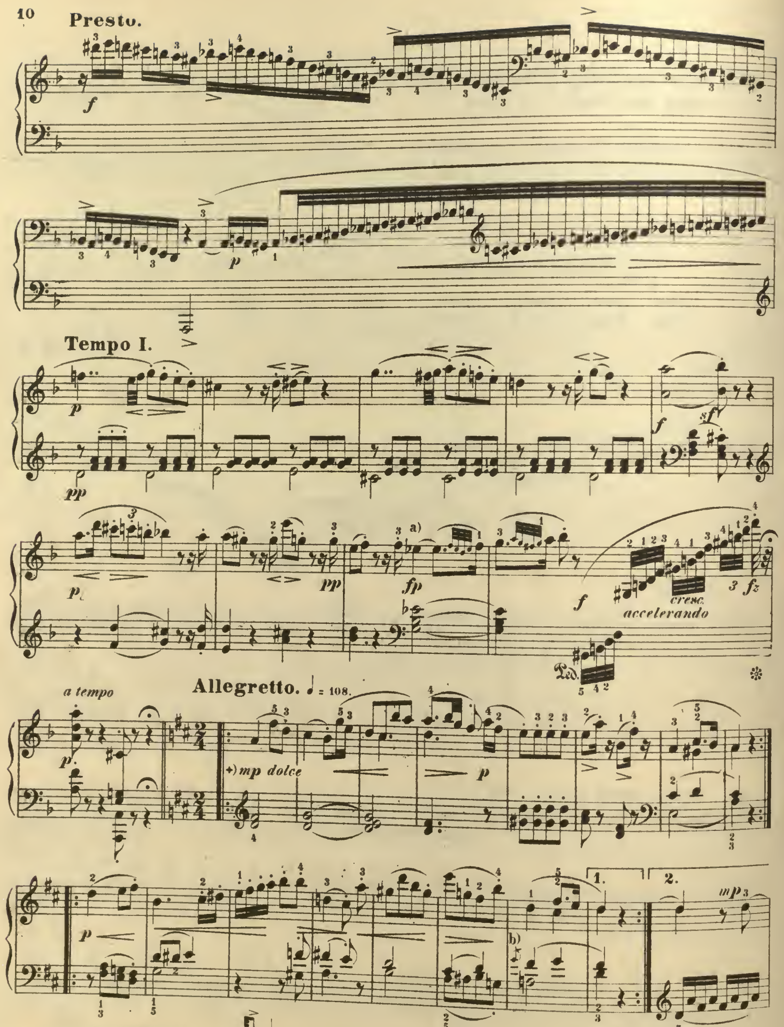

cresc.
f
p
cresc.
f
p
pp
cresc.
f

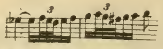
Presto.

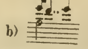

f
m.d.
m.g.
m.d.
m.g.
fz

Tempo I.

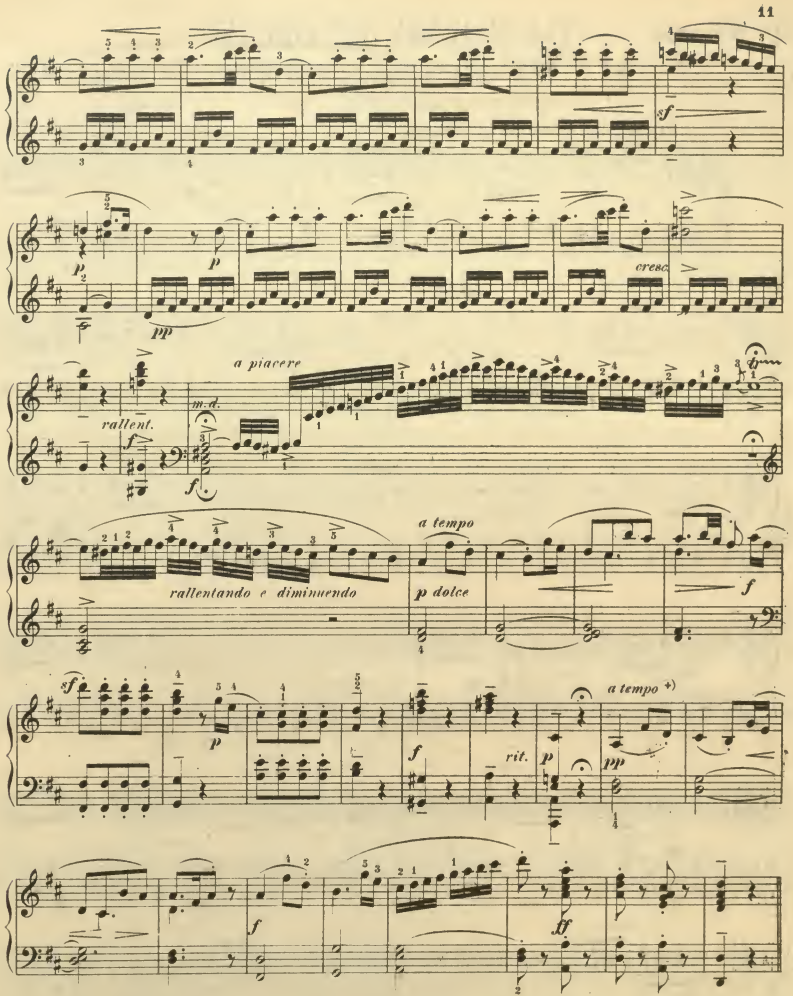

f
p
pp
cresc.
f
p
cresc.
f
cresc.
ff


Presto.
f
p
Tempo I.
p
pp
sf
f
a)
fp
pp
cresc.
accelerando
fz
a tempo
Allegretto. ♩= 108.
+) mp dolce
p
1.
2.
b)
mp

a) 

b) 

+) *mp* *mezzo piano*, somewhat soft signifies a degree of shading which stands between *p* and *mf*.


sf
p
pp
cresc.
rallent.
a piacere
m.d.
tr
f
rallentando e diminuendo
a tempo
p dolce
rit.
a tempo +)
ff

+) These 4 measures *pp* may be played somewhat more quietly than the previous Allegretto Tempo requires, but with the following *f* the regular Tempo will take its place again. Still care must be taken that this slight deviation from strict time is not carried to excess, for under no circumstances should it form a contrast between dragging and hurrying.

Nº 3619

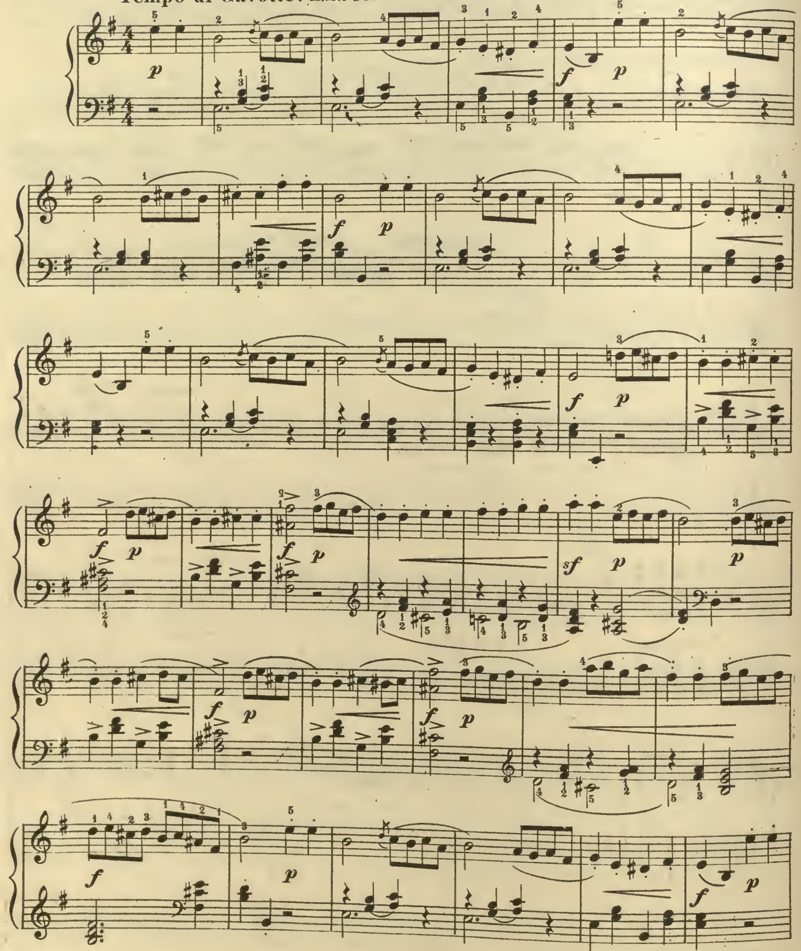
DANCING GNOMES.

TANZENDE GNOMEN.

GAVOTTE.

Géza Horváth, Op. 46, No. 4.

Tempo di Gavotte. M.M.♩= 144.



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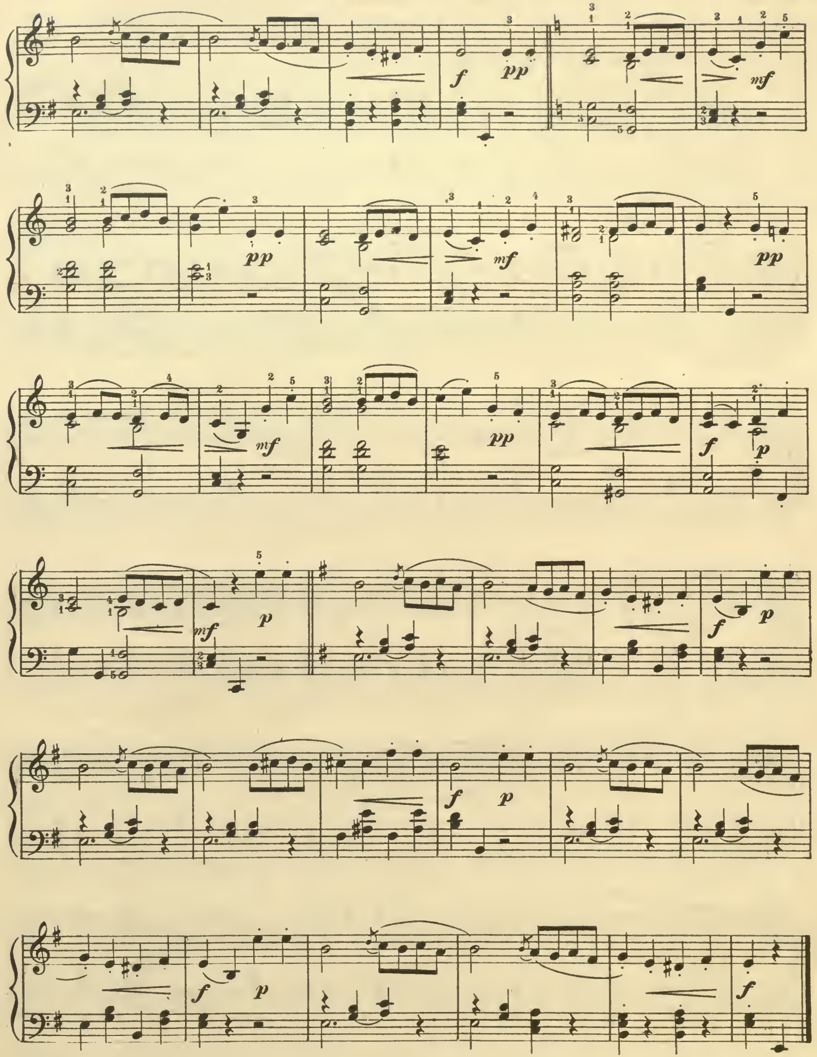


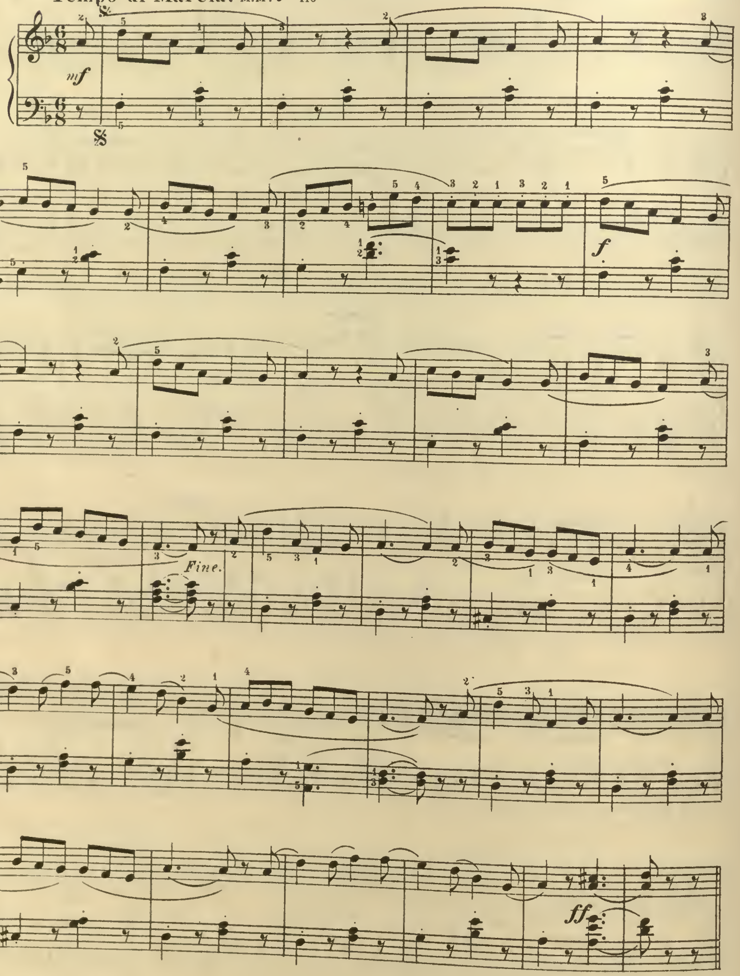
Nº 3796

TO THE PLAYGROUND.

MARCH.

J. MARGSTEIN.

Tempo di Marcia. M.M. ♩.=116



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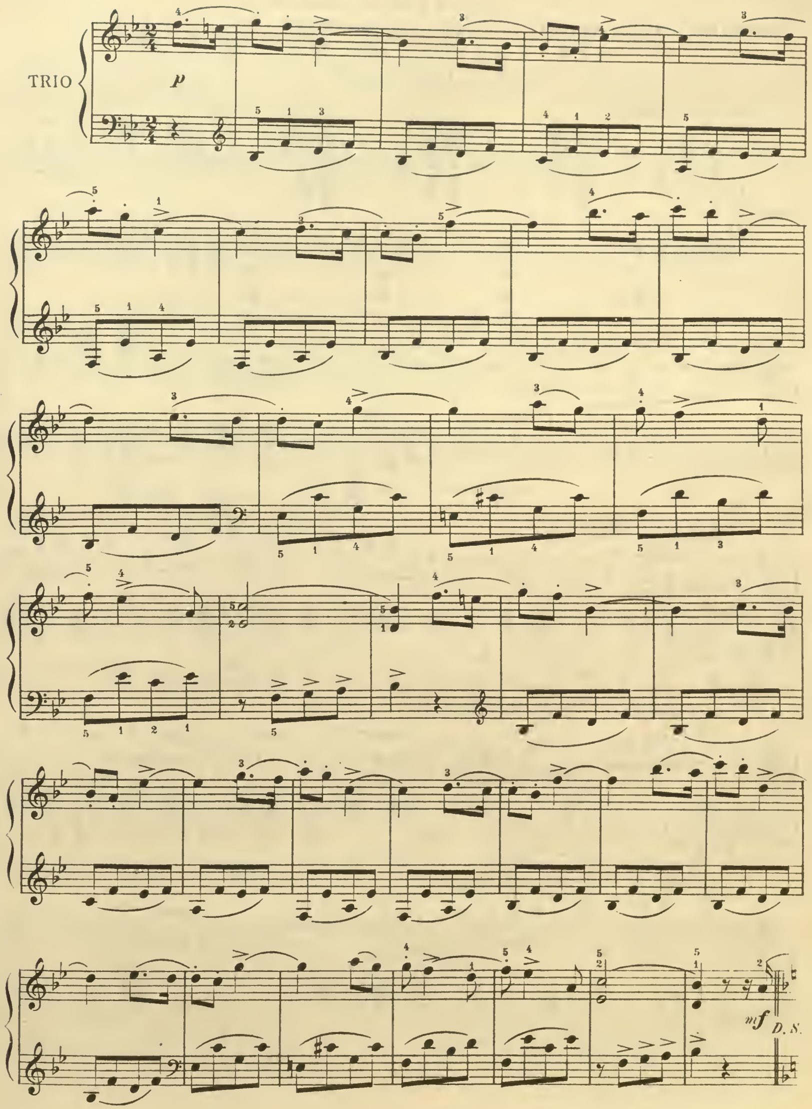


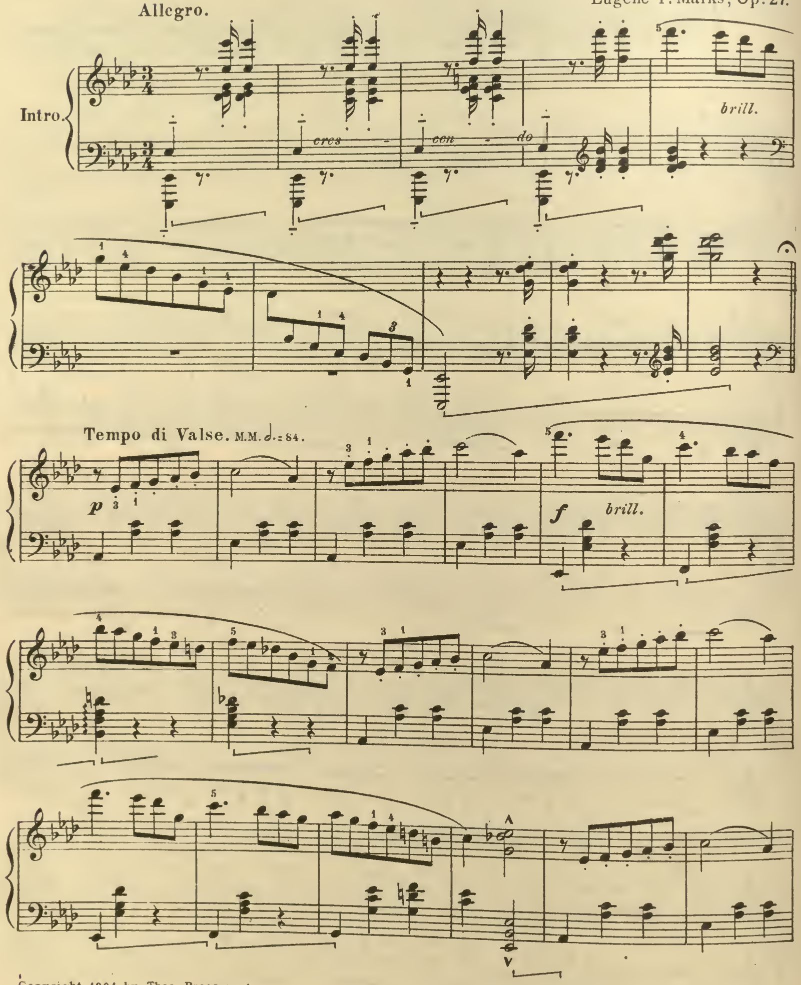
To Mrs N. L. Willett, Augusta, Ga.

Nº 3426

PETITE VALSE DE BALLET.

ENTR' ACTE.

Eugene F. Marks, Op. 27.


Allegro.
Intro.
cres
con
do
brill.
Tempo di Valse. M.M. ♩.=84.
p
f
brill.

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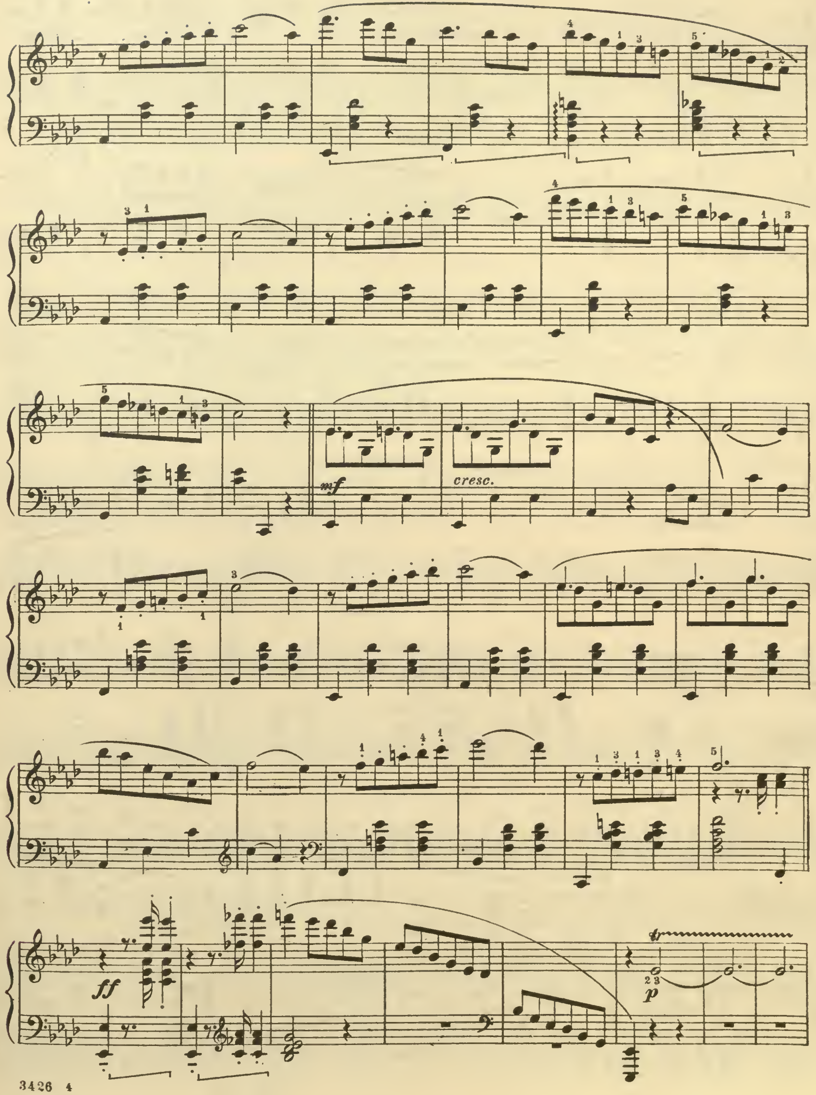
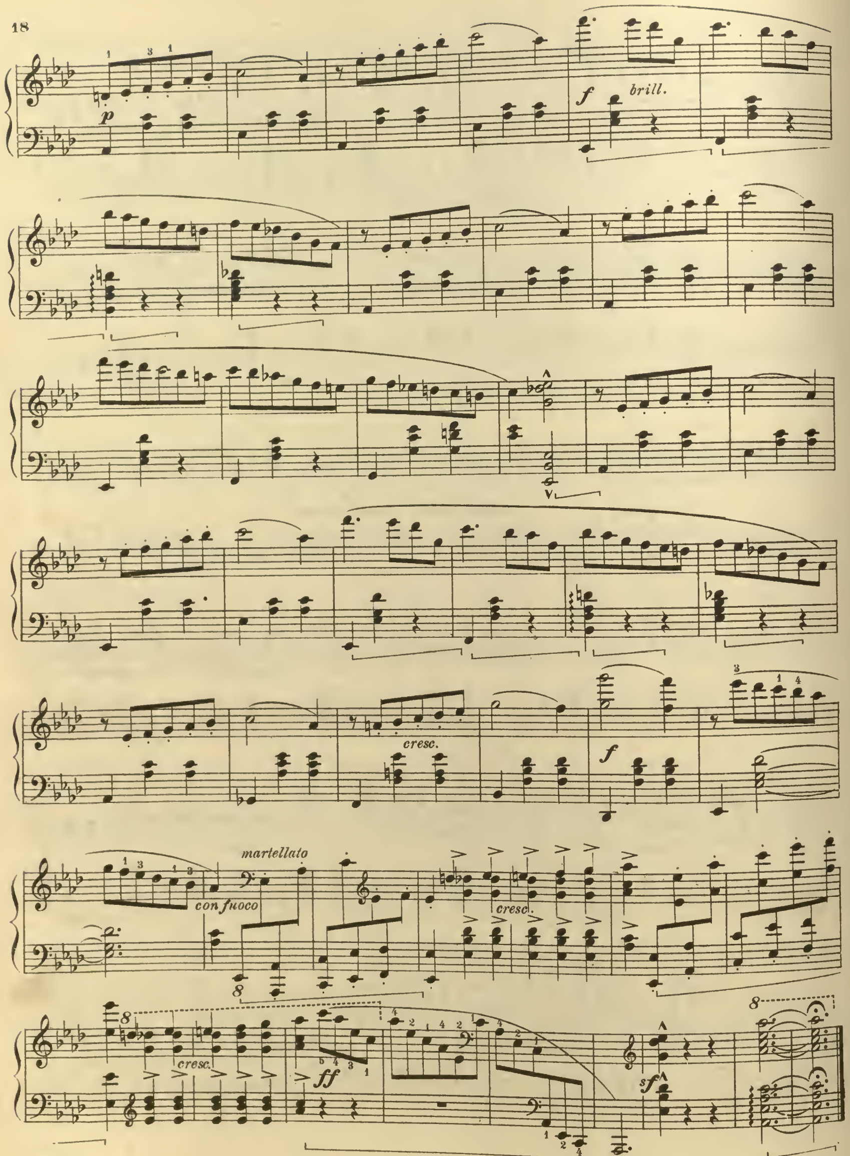

mf
cresc.
ff
p
tr


p
brill.
f
cresc.
f
martellato
con fuoco
cresc.
8
cresc.
ff
sf

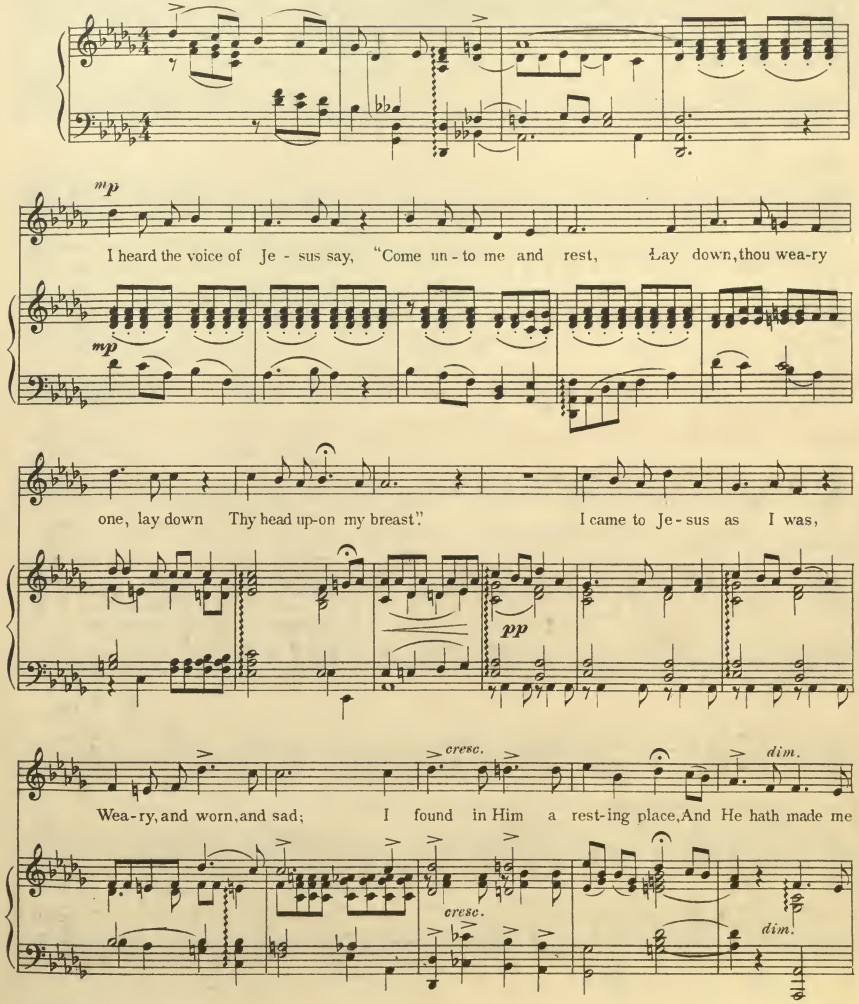
To Miss Laura F. Dobbins.

Nº 3276

I Heard The Voice Of Jesus Say.

F. G. RATHBUN.

Andante moderato.


mp
mp
I heard the voice of Je - sus say, "Come un - to me and rest, Lay down, thou wea - ry
one, lay down Thy head up - on my breast."
I came to Je - sus as I was,
pp
Wea - ry, and worn, and sad; I found in Him a rest - ing place, And He hath made me
cresc.
dim.
cresc.
dim.

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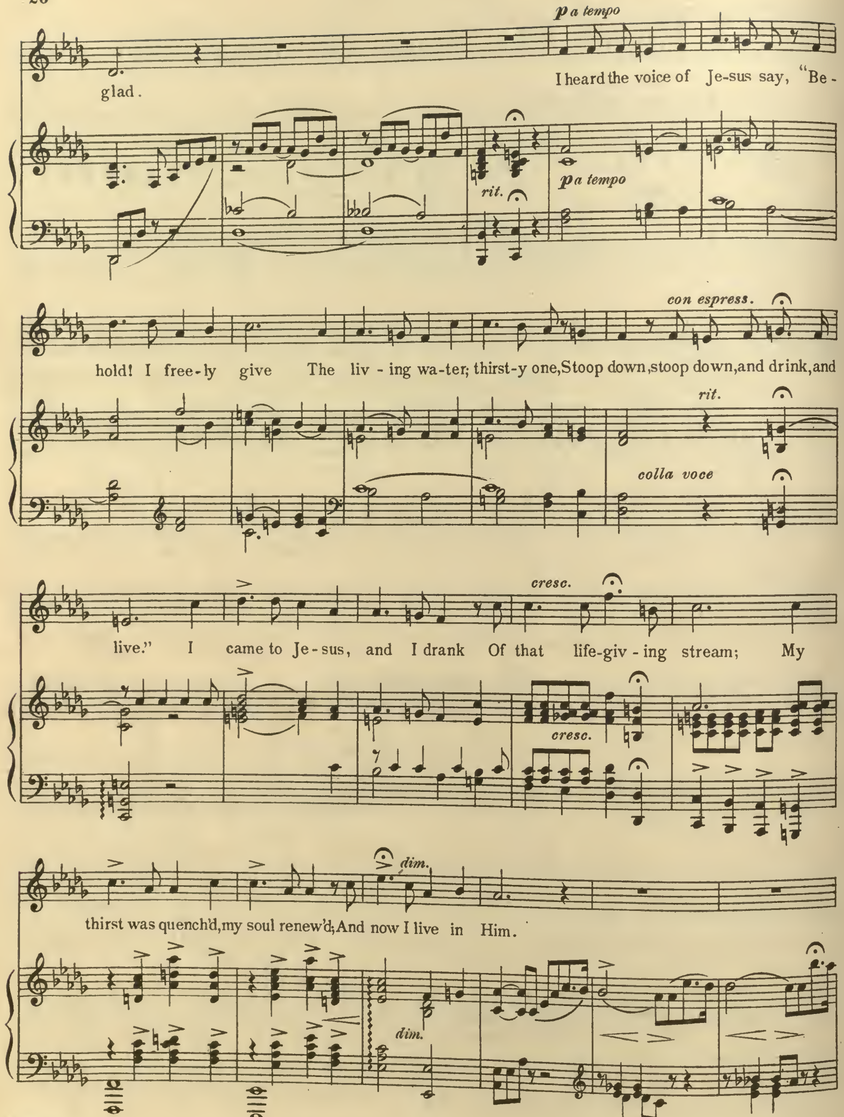
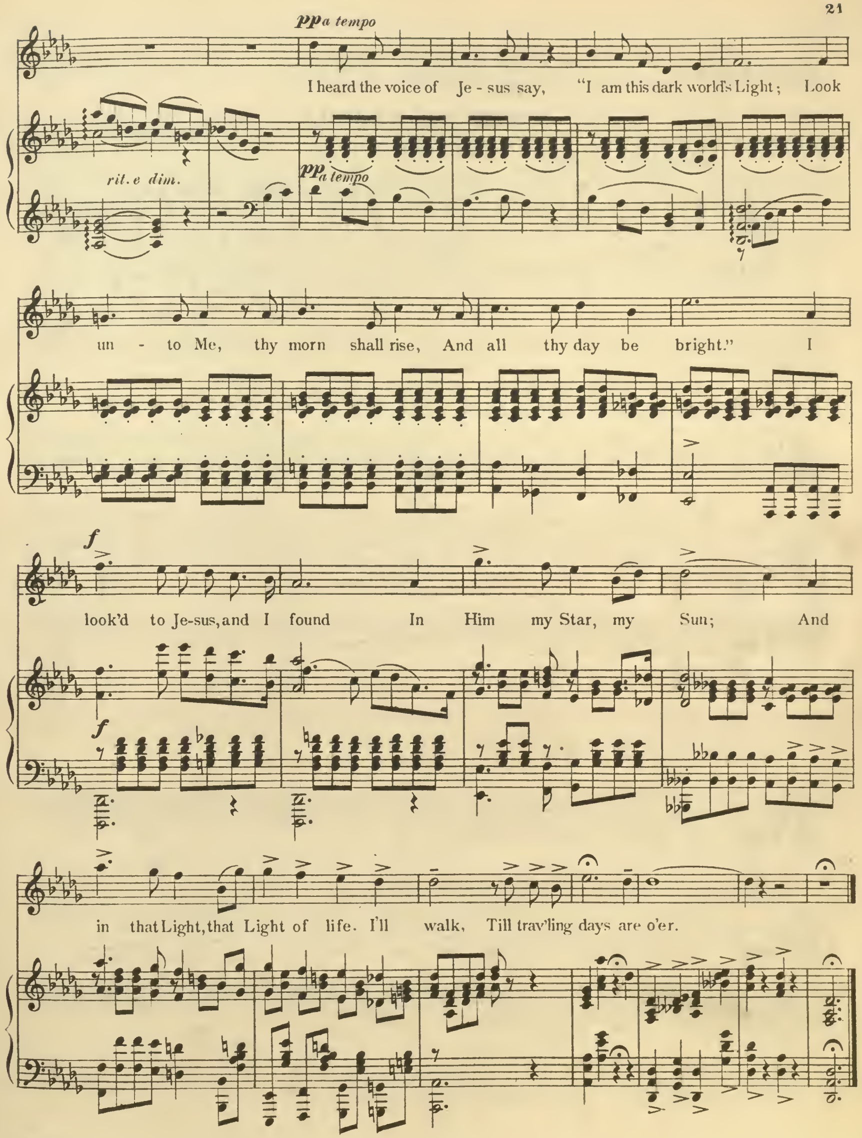

p a tempo
glad.
I heard the voice of Je-sus say, "Be-
rit.
p a tempo
con espress.
hold! I free-ly give The liv-ing wa-ter; thirst-y one, Stoop down, stoop down, and drink, and
rit.
colla voce
cresc.
live." I came to Je-sus, and I drank Of that life-giv-ing stream; My
cresc.
dim.
thirst was quench'd, my soul renew'd; And now I live in Him.
dim.


pp a tempo
I heard the voice of Je-sus say, "I am this dark world's Light; Look
rit. e dim.
pp a tempo
un-to Me, thy morn shall rise, And all thy day be bright." I
f
look'd to Je-sus, and I found In Him my Star, my Sun; And
f
in that Light, that Light of life. I'll walk, Till trav'ling days are o'er.

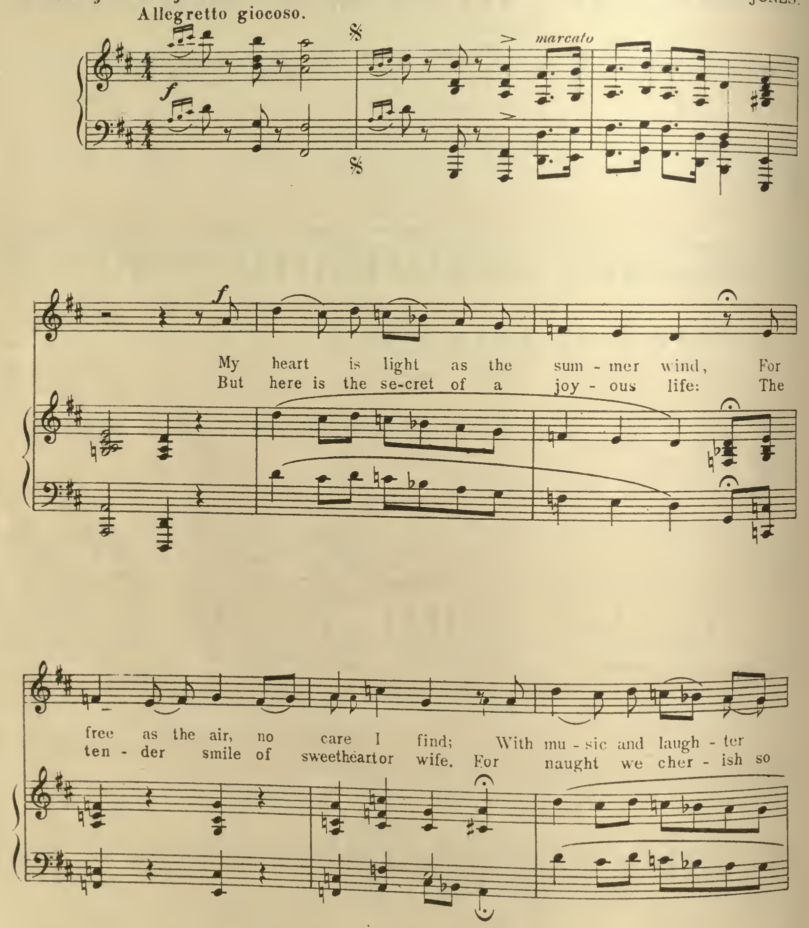
No. 3728

A SUNNY LIFE.

A SONG OF MIRTH.

Words by Claude Lyttleton.

HARTWELL-JONES.


Allegretto giocoso.
f
marcato
f
My heart is light as the sum - mer wind, For
But here is the se-cret of a joy - ous life: The
free as the air, no care I find; With mu - sic and laugh - ter
ten - der smile of sweetheart or wife. For naught we cher - ish so

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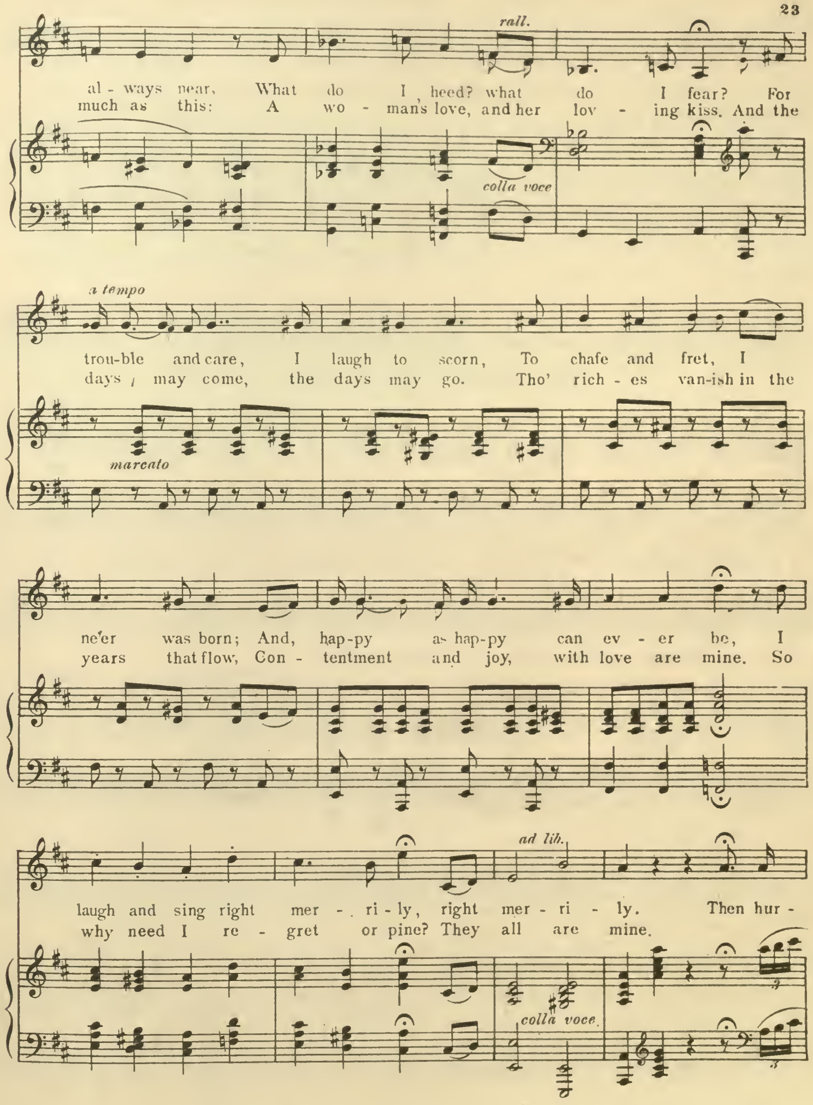
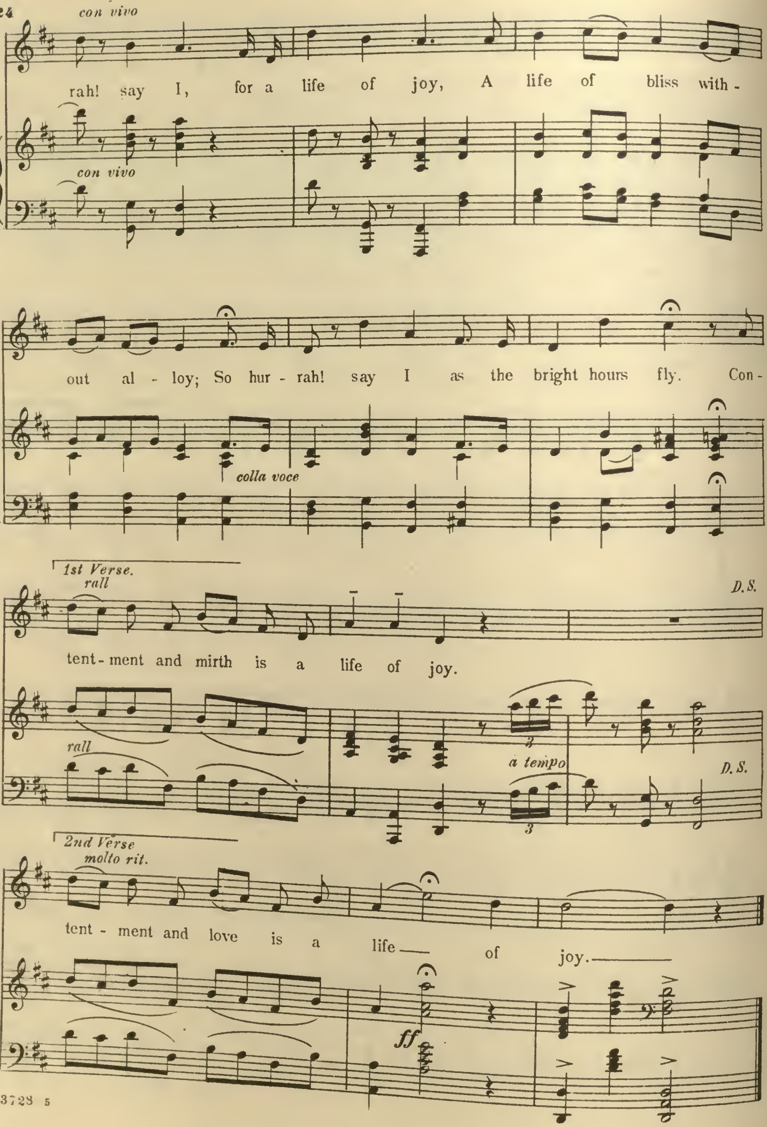

rall.
al - ways near, What do I heed? what do I fear? For
much as this: A wo - man's love, and her lov - ing kiss. And the
colla voce
a tempo
trou-ble and care, I laugh to scorn, To chafe and fret, I
days may come, the days may go. Tho' rich - es van-ish in the
marcato
ne'er was born; And, hap-py as hap-py can ev - er be, I
years that flow, Con - tentment and joy, with love are mine. So
ad lib.
laugh and sing right mer - ri - ly, right mer - ri - ly. Then hur -
why need I re - gret or pine? They all are mine.
colla voce.


con vivo
rah! say I, for a life of joy, A life of bliss with -
con vivo
out al - loy; So hur - rah! say I as the bright hours fly. Con -
colla voce
1st Verse.
rall
D.S.
tent - ment and mirth is a life of joy.
rall
a tempo
D.S.
2nd Verse
molto rit.
tent - ment and love is a life — of joy. —
ff