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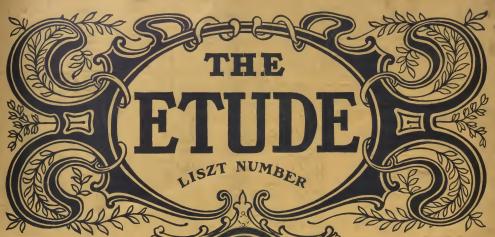
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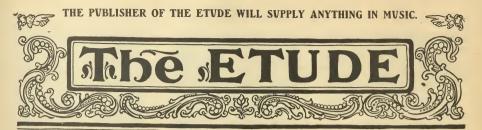
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NO. 5.

VICTORIOUS LISZT.

BY HENRY T. FINK.

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some of them no longer young-who know from known; and it was as a composer that the profeshitter experience the truth of the proverh "Hope deferred maketh the heart sick." Some of themgifted men and women-have told me their tales of woe, their disappointments as players, as singers, and especially as composers. The only thing I could do hy way of consoling them was to call attention to the fact that they were simply sharing the fate of the great masters.

STRUGGLES OF GREAT COMPOSERS FOR A HEARING.

posers, very few had the taintest conception of their transcendent genius. For Bach's works there was so little demand that the plates had to he melted and the metal sold to recover some of the expenses. His wife died a pauper, and he himself was buried no one cared where or knew until a few years ago. Three years before Mozart's death a leading Berlin critic wrote, in denouncing "Don Giovanni," that he "had never heard any one speak of Mozart as a composer of note." Schubert, in the last years of his life, sold his immortal songs for a dime a piece. He did not venture to give a concert till March, 1828,-eight months before his death,-and the critics disposed of it in half a dozen lines, while Paganini got several columns.

Concerning Chopin in Paris, Liszt wrote that "Whoever was able to read his face could see how often he felt convinced that among all these handsome, well-dressed gentlemen, among all the perfumed, elegant ladies, not one understood him." Wagner was 44 and had written all but three of his operas hefore Vienna, Munich, or Stuttgart produced a single one of them; and 56 up to that time his music had been practically ignored in Berlin.

LISZT'S EXPERIENCES.

The list might be continued indefinitely. In this article, however, I wish to dwell in particular on the instructive fate of Liszt-his trials, disappointments, and ultimate triumph some years after his death. But was not Liszt always triumphant? Was he not acknowledged, even from his hovhood, to be the most wonderful pianist the world had ever heard? Pianist, public only half a dozen times. It was as a com- they hegan to concede that no fault could be found

THERE are thousands of musicians in America- poser, not a mere interpreter, that he wished to be sional world refused to accept him for many years. Herein lay his sorrow-a sorrow so deep that when some one asked him why he did not write his autobiography, he replied that it was quite enough to have lived his life without writing it, too.

CRITICISMS OF HIS PLAYING.

Even as a pianist Liszt did not escape violent censure. He was accused of playing classical compositions with exaggerated expression, with too Of the contemporaries of Bach, Mozart, Schubert, sharp accents, and too much ruhato. In particular, Chonin, Wagner, and others of the greatest com- like Ruhinstein and Paderewski, and all the great

worthy. Finally, it remained for his sacred choral compositions to make the symphonic poem appear acceptable. There is a good real of truth in this squib. The process was, however, a slow one, and poor Liszt suffered agonies while it went on. Whatever may be true of eels, composers never get quite used to being skinned alive. Liszt used to say: "I can wait"; hut at the same time his letters to various friends contain many passages which reveal his annoyances

and sufferings. "How long this critical comedy is

to last," he wrote in 1858, whe it had only just

with his Beethoven-playing, but declared that these

new-fangled things would never do. They became

reconciled to them, however, when he began to write

original pieces for the piano. These, they protested,

were simply dreadful, and they warned him against

repeating the offense. His subsequent compositions

for the orchestra gare the critics a chance to con-

trast them unfavorably with the piano-pieces that

had preceded them and which had now become praise-

hegun, "I cannot tell. In any case I have made up my mind to pay no attention to these yells, but to proceed in my path undisturbed." After a time he got so used to these attacks that he made up his mind to write, as Bach and Schubert, did, solely for his own satisfaction and pleasure: and when friendly conductors wanted to produce one of his larger compositions he usually advised them not to, to avoid stirring up more discord.

It is useless to say that nothing aroused his wrath so much as the receipt of an invitation to play the piano at some festival concert by a "friendly" committee which tactlessly ignored the fact that he was a composer as well as a pianist. Though he was the most genial of men, I suspect that he had said to himself: "If they will not listen to my compositions, they shall not hear me play either."

LISZT'S HOUSE"AT WEIMAR

pianists that have ever lived, he was censured as being unable to play Beethoven. Schindler, who used to have the words "friend of Beethoven" printed on his visiting cards, declared that Liszt's performance of Beethoven's sonatas was "the superlative of all hefore Italy, France, and England attempted them. aberrations of taste," "a crime against the divine Tschaikowsky wrote, five years before his death, that art," and so on. At such stupidities Liszt only smiled, and one day, on meeting Schindler, he exclaimed: "My friend, you are a Philistine and a pedant."

CRITICISM OF HIS COMPOSITIONS.

But it was against his own compositions that the wrath of the unhelievers was chiefly directed. Hans von Bülow, in a sarcastic mood, once wrote an amusing squib against the critics of Liszt. At first, he said, they admitted he was a good all-round pianist, hut not a good Beethoven-player. When he pracyes. But Liszt had other amhitions. During the last tically transformed the piano into an orchestra and thirty-nine years of his life he played the piano in played on it transcriptions of symphonies and songs,

WAGNER'S PRAISE.

In the meantime he was confirmed in his belief in himself as a creator by Wagner's sincere praises of his compositions. In a letter to Wesendonck Wagner expressed his opinion of Liszt as a composer succinctly: "Liszt's 'Orpheus' made a deep impression on me. It is one of the most beautiful, finished, nay incomparable of all tone-poems. It gave me great pleasure. The public found the 'Préludes' more to its taste; so it had to be repeated. Liszt was greatly delighted with my unfeigned appreciation of his works, and gave touching expression to his joy."

POPULAR APPRECIATION.

Wagner's opinion of Liszt is the one which is now beginning to prevail generally. Within the last few years, in particular, the superh performances of his symphonic poems hy great Wagnerian conductors, like Nikisch and Weingartner, have aroused great

THE ETUDE

on the principal that "all'a well that ends well." ner, and Liszt, it does mean merit and immortality.

professionals have long since been converted. With Liszt, and has taken him so to heart that, as the the exception of Brahms and Rubinstein, all of the latest concert-hall statistics from Germany show, he great modern composers have been admirers of Liszt. now ranks third in popularity of all composers, the In the case of Tschaikowsky, Dvorák, MacDowell, only two having a larger number of performances Paderewski, I know this from their own mouths. being Beethoven and Wagner. It may be said that Saint Saëns has written some delightfully apprecia- popularity is no proof of merit. Quite true, when tive articles, and as for the Russian composers, they it comes auddenly and becomes a fad, as in the case are all under the Liszt constellation. The planists, of Mascagni. But when the popularity is a matter of course, are all among his worshipers. They have of slow and steady growth for half a century or for many years closed their programs with Liszt, more, as in the case of Bach, Schubert, Chopin, Wag-

But it was not only Wagner who

LISZT WHEN ABOUT THIRTY YEARS OLD.

of the songs of Franz, brought them to the attention

LISZT AS A MUSICAL INFLUENCE.

By LOUIS C. ELSON.

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LINET's effect upon the music of the last half of the nineteenth century la by no means to be meas. Robert Franz. owed success to the efforts of the used by his own work in composition or by his great abilities as a pianist. His power as a composer was the moment that the gentle Robert Franz published scarcely understood during his life-time, although his first set of twelve songs, the most remarkable Wagner ranked him as among the very highest in Opus I that we can recall, Liszt was his friend and this field, and his abilities as a performer were veiled advocate, and, when deafness and poverty threatfrom all but a select few by his early retirement from the concert-platform.

As a teacher, without pay of any kind. Pupils. he drew around him a host of disciples who were not only gulded in their planoplaying by him, but whose general musical taste and subsequent art-careers were strongly molded by the old master. Lisat was counselor and friend to such a number of prominent musicians that his influence is even to-day working strongly in the cause of modern music; it is the leaven in the meal, permeating the entire mass. The lessons given on masse at the residence in Weimar were not ordinary piano-drills, but full of parables and wise suggestions. More than one partleipant ln these has toki the present writer that it was only by aubsequent reflection that one gained the full good of the counsel imparted. "Look at those trees swaying in the wind. The twigs and leaves are dancing freely; the trunks are ateady; let that be your tempo rubato," "You are not driving a coach over the Weimar pavements when you are playing Chopin!" Every lesson was full of auch epigrams for further thought.

Liszt's influence in the develop Hungarian ment of national music was and is a very powerful one. He built music. largely upon the folk-aongs and dances of his native ilungary, and introduced the beauties of this repertolre to the concert-rooms of all the civilized world, a deed similar to that done for Polish musle by Chopin. To-day music is receiving a new life-blood by the introduction of folk-themes in classical works, Russia leading in ened to extinguish the best lied-composer of our time, this healthy influence; but the first composers who thoroughly inaugurated this advance were Liszt and

Liszt fought the good fight Richard Wagner. for many a composer whom the world was slow to recognize, and in this direction his influence in music can scarcely be overestimated. Of course, the chief labor of many who would not have become interested in of this aort was his work in the Wagner propaganda. Wagner would surely have perished or have been forced from his ideals, had not Liszt aided him by Orchestral pen, purse, and baton, during the gap between the success of his "Rienzi" and the coming of King Ludwig of Bayaria to his rescue.

which Liszt directed personally, the new Wagner idea was thrown down as a gauntlet to the world. and from that time to the creation of the great Trilogy, Liszt was Wagner's shield and buckler,

enthusiasm and converted even the critics. Other The public has always been favorably inclined toward impartially written it will be found that Liest led they gave a freedom to orchestral expression that was necessary at a time when the symphonic form hung like an incubus upon a race of composers unable to manage it. There is a misconception regarding these works; the word "Symphonique" in French does not mean "Symphonic" or imply the sonataform in which symphonies are written; it ought to be translated simply as "Orchestral," leaving the question of form entirely free.

We agree with Mr. H. T. Finck in believing that these poems are of greater merit than the critics have yet accorded them. Such a great aspiration as "Les Preludes" is naturally somewhat above the comprehension of the criticaster.

As an essayist the influence of Liszt must also be accounted of much importance. His "Chopin" may be of but little value as a biography (for Liszt was too impetuous to settle down to the matters of investigating dates or weighing authorities), but as noble and generous Liszt. From an essay it is of prime importance. He labored all

his days to bring criticism to a higher and more

liberal standard. His calling the musical critics "the rear-guard in the army of musical progress" was a sarcasm that was not undeserved by those who tried to measure the modern school with the Beetboven yard-stick In the domain of piano-music

Liazt's works will always stand as the chief representatives of the culmination of technic in the nineteenth century. The evolution of the technic of the instrument, which had been gradually building up through a long line of masters,-Philip Em. Bach, Clementi, Cramer, Czerny, and Moscheles may be mentioned as the chief links of this chain.finally brought forth two diverse results: Chopin, the noet of the instrument, and Liszt, its technical king. Such a work as his "Don Juan Fantasie," for example, is of itself sufficient to place Liszt at the head of the technicists of his time.

It must also be borne in mind that Liszt was as versatile as any of the great masters; be by no means confined himself to one or two branches of composition, for be has left oratorios, songs, symphony, symphonic poems, concertos, etc., etc., to attest the breadth of his musical culture.

In one other direction the Social status of influence of Liszt is to be the musician. spoken of. Europe had seldom seen a pianist or a composer

moving on terms of equality with princes, neither aggressive,-like Beethoven, nor servile. It was Liszt more than any other man who broke the fetters that kept the musician in a lower caste; it was he who most perfectly voiced the aristocracy of art in the courts of Europe. When he rebuked Princess Metternich for asking regarding

his business success on a certain concert-tour, and it was Liszt who wrote articles and essays in the boldly announced music as being something higher French and German press, explaining the glorious than "business," be did an act that won bim the songs that were being passed unheeded by the world, bomage of many a musician of that time and of and it was also Liszt who inaugurated a series of later generations. concerts for the benefit of the suffering genius. It was Liszt who, by means of brilliant transcriptions

There probably never was a musician, since the time of Orlando di Lasso, who received so much of adulation and whose personality was so winning and impressive; not only was be idolized by some of the them as vocal works. Berlioz, Saint-Saëns, Grieg, most noble ladies of Europe, but his fellow-country-Had it not been for Lists the world would not pos- and many others were championed by this generous men were to a man enthusiastically fond of him, while those who were privileged to attend his study-Liszt always hoped to be remembered as a composer rather than as filial respect. Generally such an extreme of devotion a phenomenal pianist. During his leads to a reaction, but this has not happened in any life-time this triumph was denied to appreciable degree in the case of Liszt. Even after him, for the world was too busy with the Wagnerian the great charm of bis personality is forgotten his By the performance of "choengrin" at Weimar, matter to pay very much heed to the "Graner" mass works will stand. One may not dream of ranking works will stand. One may not dream of ranking the performance of "choengrin" at Weimar, matter to pay very much heed to the "Graner" mass or to the "Holy Elizabeth," and the very school him with the great masters, but it may possibly be which the composer had assisted in preserving to that his influence will vice even with theirs, so ear that his influence will vie even with the world now overshadowed his own works. Nevernest was his devotion to art, so wisely was it exerted, theless when the history of modern orchestration is and in so many different directions.





LISZT AT THREE PERIODS OF LIFE.

LISZT. THE MUSICAL LIBERAL.

BY CONSTANTIN VON STERNBERG.

ing some one phase of a complex matter and for deeply into the mysteries of musical art. Whatever comparing kindred matters by the standard of this phase, whether it be an important or irrelevant one. It suits my present purpose to appeal to this foible; to pick out a-seemingly-irrelevant phase of Liszt's life for no other purpose than to be able to say that in this respect he was "the greatest in the world."

It may help the reader to form an estimate of one of Liszt's chief characteristics if I say that he was the most loved man in history. He was loved by more people than any man I ever heard of, and I think I have not overlooked anybody of consequence in bistory; he was loved more devotedly, more affectionately, demonstratively, and more enduringly. This statement seems sweeping, or rash, but it is made in good faitb, and with very little fear of successful contradiction. Not only was be loved by all who had the enviable privilege of his personal acquaintance, but also by those who merely formed the audience in his concerts; for there was in his playing an indescribable personal charm which needed but a short time to transform the listener's artistic admiration into outright personal affection. Everyone who beard bim play was, somehow, deluded into the belief that Liszt had played for bim in particular, had told him all about his lofty life-philosophy, his ideals, bis altruism, and had successfully coaxed bim over to share his views.

Tall, of commanding appearance, learned, wise in more ways than one, utterly fearless, be was as strong of brawn as of brain, yet simple as are all could suspect, Liszt never hesitated to employ such great men, and a past-master of tact. Over all these virtues, however, presided a large, warm, generous, all-humanity-embracing heart, a heart that could suffer and rejoice with others like that of a woman of the highest, noblest type. As to his mental and psychical attitude toward the young, poor, struggling, aspiring student, we need only say that his strangely serious, benevolent, and kind smile went right down to the student's beart and banished, as if by magic, all trepidation and embarrassment. The love-power of Liszt's heart was unparalleled among mortals, as his generous zeal in behalf of his contemporaries-Chopin, Berlioz, Wagner, and Schumann -demonstrates plainly enough. And, bowever well this love-power was held in check by his fine breeding and broad education, it would crop out in a thousand delicate ways, which disarmed and conquered even the sternest, coldest natures and compelled the response of feelings in them that may have lain dormant far, far beyond the range of mere admiration and respect, and which cannot be called but, in the

For the worship of the letter as a musical credo worshiper could find fault with them.

WE have here in America a great foible for select- Liszt had neither time nor nationes. He had delved reading and learning can disclose to a human mind, it lay before him like an ever-open reference-book; but past and beyond this stupendous store of knowledge he possessed a spiritual penetration that could have no other source but the love he felt for the writers and their works. He loved fine compositions with equal enthusiasm, whether he bad written them himself or anyone else had done so.

I suspect that his stupendous erudition in the works of the old Italian school was acquired after his fortieth year, and was brought about through bis sojourn in Rome, where he became a great favorite of Pope Pius IX and enjoyed the freedom of the vatican libraries. Rummaging among the old manuscripts of Palestrina, Altegri, Rossi, Vittoria, et al., he discovered for himself the treasures of past ages. familiarized himself with the modes and chants of Gregory and Ambrose, and learned well to understand the importance of the letter. But he also learned to penetrate beyond it; he saw clearly that thought, enduring thought, being in advance of its time, must needs also be prophetic beyond such means of graphic or instrumental demonstration as the times possess. Hence, wherever be found a composer's work suffering under the limitations of the notation or instruments of 'ts time, or, in other words, where he found that, owing to the paucity of means to express bimself, a master bad meant more than be could say, more than the average mortal additional means of expression as his own time and genius commanded, and which aided the musician to appreciate more fully the power and beauty of a master's thought. He did not hesitate, for instance, to do for Schubert what modern literature has done for Chaucer, and just as Chaucer was translated into modern English, not because his works needed any improvement, but to aid the reader's appreciation, so did Liszt give to Schubert's piano-works (Cotta edition) the benefit of the vocabulary of the modern

How well he loved Schubert's works! And how reverently be loved them! His reverence speaks out of every page! It speaks clearly enough out of the pages he left untouched, for his self-restraint is truly masterful; but it speaks still plainer in the suggestions be did make; for they are so delicate, so respectful of the essence of the work, so unmistakably confined to mere auxiliaries, to matters of little careless negligence on the author's part or appertaining to the limitations of the piano of Schubert's day, that none but a narrow-minded letter-

Yes, he worshiped the spirit of a master's work! If the letter expressed it adequately, he felt it at once and strictly adhered to that letter. Bach, for instance, he never touched with the editorial pen (and he was a profound Bach scholar), for his transcriptions of the organ-fugues cannot come under that head. But when he played Beetboven he did. here and there, resort to an occasional doubling of the bass, or to make a chord more full if the climax required it. In stormy passages of broken octaves in both hands (like in the two closes of the first Allegro in the Sonata in C, op. 2, No. 3) he always took alternating double octaves. It is more in keep ing with the modern piano and produces the palpably intended brilliant effect much better

He objected seriously to the deducing of a law or rule from such little liberties. "It must come of itself, because you feel like doing it; otherwise stick to the text!" Such was bis frequent admonition and he was especially impressive with this advice when he dealt with one of those small-caliber fellows who saw his whole greatness only in such trifling things and who would quote as a precedent what had occurred to him only at the spur of the moment, or who would charge to the teacher in him what the artist of genius had suggested.

Still, when dealing with those of whom he believed that they understood him, he went a goodly distance into the realm of freedom. Never so far as to alter the spirit, even of the smallest sentence; but he often did play things as he thought that "Beethoven would surely bave written them, had he written in our day.2

In modern music he used his freedom in the widest measure. Being beyond any possible question the prince of all piano-players of his time and surely also of all his contemporary piano-writers, be was a perfect Sherlock Holmes in detecting where, either through inexperience or oversight, an author had done injustice to his own thought; where a climax required a short prolongation to lead more satisfactorily to a grand pause, or to a great outburst; where a harmonic nicety, justified and required by kindred ones in the piece, or by the author's general style and manner had cluded his notice; where a little embroidery of the Chopin type was either too clumsy or stiff, or too flimsy for the occasion; where the author was negligently inconsistent in phrasing the derivatives of, or the allusions to, his own main

To new students he would, of course, point out such stylistic defects in the modern compositions they played; he would show plainly the esthetic necessity of "taking the due liberty of undoing the author's undue liberty"; but later on he merely suggested things, and finally left these matters to the students' own discernment, correcting them where they erred and regarding their occasional mistakes rather as errors of judgment than as artistic crimes

(Continued on page 195.)

LISZT AS PIANIST AND PIANO-COMPOSER.

BY W S B. MATHEWS.

child, and had become, under the careful manage- pianistic phrase, it illuminated a composition to its ment of his father, the family support by the time innermost recesses," etc. ("Memories," page 110.) he was fourteen or fifteen, and his mother's complete support from the death of his father when he was but about sixteen, he does not seem to have regarded himself in any more serious light than that of a clever young player with a living to make. Accordingly, his successful numbers for public appearances were, above all, Weber's "Invitation to the Dance" and the Concertatück, which were then new; and he speaks of making great success with a sonata which Cherny had written for him. Although coming from Vienna and fresh from the kiss of Beethoven, there is no record of his having brought out in his coneerts anything from that source. Most likely this was in part a consequence of his living in Paris, then, as now, anything but a satisfactory environment for a serious pianist. It is not certain that the early concert programs of the young Liszt were distinguished by even the early forms of his later so celebrated transcriptions of airs from the operas in vogue. Naturally after so long a time information on this subject is difficult to obtain with precision; but this is the net result of all that I have been able

HIS PLAYING.

From the material of his playing it seems quite certain that the early distinctions of Liszt were due to his captivating manner, which as a boy was serious, charming, and full of sensibility, and as yet without the circumanibient "atmosphere" of the successful virtuoso. Whatever effect he made must have been mainly due to a charm of touch, which possibly left him later, although upon this subject testimony is conflicting. For instance, Dr. Mason says that Liszt's touch was not sensitive and musical, but that in pursuit of the sensational he was likely to resort to any possible means of making a great noise. This may have been true of the Liszt of the Weimar period, when his concert-life was already ten years behind him, and his career as composer and conductor

Very likely those who heard him later in life brought to the hearing, not the irreverent attitude of the Bülowa, Masons, and the rest at Weimar, who saw Liszt every day upon familiar terms, and found in his playing traces of that masterful quality which certainly did distinguish it, and the experienced tricks of the old virtuoso, but something more like that of those who in proper form listen to the preaching of a celebrated bishop and always hear a good sermon. For example, one of the earliest tributes to the playing of Laszt, from any really artistic source, is that of Schumann, written in 1840. This selection, being too long for my space, is deferred to another part of THE ETUDE; it speaks of "the scenes of travel, and a variety of operatic fantasias, magical tenderness" displayed in an etude by Hiller; and made various transcriptions from Schubert, but and the wonderful virtuosity of his playing in the also, perhaps, had begun his more important works. Weber Concertstück. So also Mason says: "The especially the sonata in B-minor, which is probably difference between List's playing and that of others his most important bid for immortality as composer, was the difference between creative genius and in- Those who care to do so can find in the following

Willie Liset began his concert-career as a wonder-terpretation. His genius flashed through every

WHAT LISZT DID.

First of all, he invented a peculiar kind of cadenza, which for more than one generation remained a sealed book to all but a very few virtuosi. In 1855, when Dr. Mason returned from Weimar, he had no more than at the outside a half-dozen concert-pieces by Liszt in his repertory. He used to play the "Lucia," the "Rigoletto" occasionally, and the "Second Hungarian Rhapsody," having been the first to play it in this country. Other pianists were no richer in this respect. Even Rubinstein did not have a large list of Liszt things; perhaps, in part, from not caring very much for them. Bulow learned the incredibly difficult transcription of the overture to "Tannhauser" soon after it was finished, and played it in concert about 1853. Now, these cadenzas of Liszt were keyboard forms pure and simple, combining chromatic scales and diminished chords, played with a rush and a climax. He used to bring down the house with them. Nowadays all good pianists, even young girls, are able to do this kind of thing, and metimes do it extremely well. The surrounding of melody by running work was not Liszt's patent, but Thalberg's. Liszt did a few things in this vein to show that he could; but, from a technical standpoint, aside from his tendency to tear things up with one of these cadenzas, Liszt obtained his effects by modifications of touch. Certainly he must bave had wonderful control of power and delicacy, and it is more than likely that he did something in the line of quality, else he would hardly have done so much with his orchestral transcriptions of symphonies and overtures, which he not only wrote out for two hands, but often played them in public. For instance, at the Leipzig concert of which Schumann speaks so glowingly, Liszt opened with his own transcription of the Beethoven "Pastoral Symphony," and Schumann comments appreciatively upon the nerve displayed in doing this in the hall where the same symphony had so often been played with the best orchestra then existing. Yet he gave a distinctly new impression of the power of the pianoforte as a musical instrument. It follows, therefore, that this new impression could have been due to no other cause than the distinction of conception and a rare and peculiar power of expressing his mind through the ends of his fingers.

SUGGESTIONS FOR PROGRAMS.

Liszt's work as an intentionally original composer began about 1834, and went on seriously up to about we generally want: 1840, during which period he not only composed a great number of sketches of Swiss, Italian, and other

selections material for illustrating the state of Liszt at that time. They have been taken out very carefully as best representing the Liszt of, say, 1835.

The Chapel of William Tell. Swiss Scenes, No. 1.

The Homesickness of the Country. Swiss Scenes. No. 8. (Easy 5th Grade.)

La Pastorella dell'Alpi. Melody by Rossiui. (Easy 4th Grade.)

Nocturne. The Serenade. Melody by Rossini. (Fasy 6th Grade.) The Bells of Geneva. Swiss Scenes, No. 9, (6th

The Angelus. A Prayer. Scenes from Travel.

Third Year, No. 1. (5tb Grade.)

Consolation, No. 5. (4th Grade.) Consolation, No. 2. (4th Grade.)

The foregoing illustrate mainly the early period of Liszt. The "Chapel of William Tell" is a sort of melodramatic piece, intended to illustrate the feelings of a patriot standing in the chapel of Tell. It opens with a grave and organ-like theme, followed later by a more broken melody of a recitative effect, and later the first subject, the patriotic bymn, returns with full force of the brass. The second piece has a sad and sentimental melody for middle part. The "Shepherdess of the Alps" is a very simple little niece, a rustic dance which is carried on in an Alpine chalet. So also the "Angelus" is of a church-like character, and is available for organ as well as for

In a more brilliant line the following are very satisfactory examples:

"Ricoletto" (7th Grade.) Lucia, (The Sextet.) (8th Grade.) Concert Study in D-flat. (10th Grade.) Eclogue. Swiss Scenes. (7tb Grade.) Au Bord d'un Source. "By the Spring." (10th

These illustrate the concert style. The Concert-Study is a very interesting example of Liszt's originel work Throughout there is a curiously attract ive, yet incomplete, melody which appears in a variety of ways. Several climaxes occur. Next to this I prefer the "Spring" piece above, which is, however, very troublesome to play, requiring plenty of fingers and excellent nerve. It is full of rapid changes of hand-positions and a quick motion, so that there is hardly ever an opportunity for a player missing something to recover himself.

The most available chapter of Liszt's work for teaching is furnished by his transcriptions from Schubert, Schumann, and Franz. Of the Schubert songs there are forty-two in all, and I believe all were done prior to 1850. The Augener edition is in three volumes, and, as a rule, the one you want is in the other volume. The Peters edition has one volume containing fifteen, among which are those

"My Sweet Repose." (5th Grade.) "Hark, Hark, the Lark." (6th Grade.) The Wanderer. (6tb Grade.) To Be Sung on the Waters. (10th Grade.) Belief in Spring. (9th Grade.) (First Stanza, 5th

The Erl-King. (10th Grade.) Ave Maria, (10th Grade.)

CARICATURES OF LISZT FROM A COMIC PAPER.















THE BEST SCHOOL FOR EXPRESSION.

BY ROBERT D. BRAINE.

IF a teacher has in his class "dull and muddy met tled" pupils who seem to be hopelessly destitute of taste, feeling, expression, and enthusiasm, he cannot do a better thing than advise them to go to the opera as much as possible. There is no form of the musical art which forms such a school of expression as the music drama. A pupil who would tire of a piano recital or orchestral concert in half an hour will sit through a three- or four- bour opera in a state of breathless delight, imbibing at once musical education, and learning the language of expression.

Music is the language of the emotions, and nowhere is the emotional side of music so powerfully shown the outer world, to be succeeded in time by the joy as in the opera. Here we have light, color, an interesting story, the wedding of words to the music of the pupil's interest in the lesson and in the practiceinstruments, scenic beauty, and marvelous stageeffects all blended together, with the music appropriate to the scene and emotion.

Instrumental music is all a more or less imperfect imitation of singing, which will always remain the basis of all music. Every great instrumental artist models his performance on dramatic singing, the highest form of expression known to man. The instrumentalist can learn from the singer and the singer from the instrumentalist. The greatest teachers of instrumental music, piano, violin, etc., in the time of Malibran, the great prima-donna, used to advise their pupils to hear her and base their playing on her singing. Malibran often advised rising singers to frequently hear her busband, the great violinist de Beriot, play the violin, as they could learn much from his matchless style. Paganini, king of violin ists, advised all violinists to take as their model the singing of a great dramatic soprano, if they would

All music is dramatic, and pictures some emotion. In no way can this emotion be so powerfully portrayed as at the opera. Here we have every means at hand to develop the full meaning of the music: dramatic artists who act as well as sing, a large chorus which gives us sublime masses of tone, an orchestra with various instruments giving us every possible shade of tone-color, and a mise en scene which powerfully 'excites the imagination and the emotions

Take the case of a pupil who is studying the "Tower Scene" from Il Trovatore, transcribed for the piano. After baving mastered the composition as he be hears the solemn Miserere sung by buman voices calm. instead of by the piano; then he bears the mournful beauty of the tenor solo of Manrico, and the despairing response of Leonora. A new light breaks in on the pupil's mind. Now be knows for the first time what the music is for, and be will play it in an entirely different manner bereafter.

Pupils, especially beginners, do not at first grasp the meaning and artistic necessity for the various elements of light and shade, the pianos and fortes, the sfz's, smorzando, ritardando, accelerando, and the countless other effects by which music is made intelligible. The average pupil if left to himself will play in dead monotone, without a ghost of expression. It is the necessity of such expression that going to the opera will teach him. He will insensibly learn to associate the increase or decrease in speed or intensity, the sudden explosive bursts of tone, the pauses, the tremendous climaxes, etc., with the emotions and feelings which call them into being, and will gradually base bis own playing on these models of expression, so true to art and nature.

be would Greek or Persian, and it is only after years of study that one ean understand a great musical creation in its fullest sense. In no way can this language of expression be so quickly acquired as at

a liberal education in music. No matter what branch of the musical art the student is studying, he will find something for him at the opera. The opera-goer hears characteristic music fitted to every possible kind of a scene or phase of emotion, and if he is a student of the least intelligence, he soon learns to recognize its meaning and to adapt it to his own instrument. If a musician knows what a composition

MUSIC AND THE SEASON.

BY MARIE BENEDICT.

As THE spring is gradually unfolding its charm in of early summer, the teacher may markedly enhance periods hy the use of pieces whose titles and contents associate them with the season; with the outdoor life and the out-goor mood. There are many such pieces available for the easier grades of musicstudy. For instance, Grieg's "To Spring," Mendelssohn's "Spring Song," Godard's "Swallows," and Mc-Dowell's "To a Wild Rose" and "To a Water-Lily," Of a somewhat higher grade of difficulty, Grieg's "Papillons," Schytte's "Forest Elves," Godard's "Pan" or "Pan's Flute," and Jensen's "Dryad" and "Murmuring Zephyrs."

THREE POINTS OF VALUE.

Music thus associated with the season may be made to influence the pupil to fuller development in several different lines. First: with a teacher who is enthusiastic, who is really in love with the subject. it may serve to quicken into action the pupil's latent interpretative faculty by its illustrative emphasis of the truth that every genuinely musical composition, no matter how simple it may be, reflects somewhat of life, as seen and felt by the composer. The picture in tone may be, as we say, purely subjective, individualists, alled only with the mood of the composer at the time of writing; but even this is very closely connected with more general life, for the composer's mood is the product of the contact, or, far more frequently, of the struggle, between his own dividuality and the world as be bas found it. It may be suggestive of the great principles and personages of the world of action, or of the fanciful, mythical, allegoric scenes and beings of song and story, or of the world of Nature, with its ever-varysupposes thoroughly, let him hear the opera. Now ing moods of storm and sunshine, of struggle and

The earlier, and the more deeply, this truth is impressed on the mind of the pupil, the sooner will his interpretative power, if he have any, be awakened and brought into action. In other words, the sooner will his playing prove to be music instead of mere notes. The crying need of the mass of pupils to-day is development in the field of expression, in the power of interpretation. Of the making of many notes there is no end; but where are the pupils who can give really satisfying renderings of the simplest piece, as judged by genuinely musical standards? It may be said that such standards are too far beyond the ordinary pupil's ability; but bave not the highest ideals always led to the greatest accomplishment? Was anything ever gained by the substitution of standards which might be attained with no very great difficulty, for one whose beight above the individual's present power of accomplishment is a constant inspiration, a continual incentive to renewed application, to more earnest endeavor?

In these little Nature pieces the connection between Music is like a language, which one must study as the music and the ideas suggested by the titles may readily be pointed out by the teacher; for each number is delightfully characteristic, of the mood influence, the individuality of its subject. All this, of course, will not be immediately grasped by the pupil; which rings the infectious merriment of the sledging the opera. Attending a good opera once a week is unless he be blest with very unusual musical gifts,

much time and patience will be required from the teacher before the interpretation will he at all satisfactory. But much of the unmusicalness of the playing of the average pupil is due to the fact that he is allowed to march gayly through piece after piece, with little, if any, thought as to the real meaning of any one of the list; or of the time requisite for the thorough study which would enable him to do represents, he will naturally give it appropriate ex- the composition, and himself as well, something like justice; and with still less thought concerning the province of music, in the true interpretation of the phrase.

> The second way in which the use of music associated with the seasons may conduce to the pupil's growth is in drawing his attention to, and stirring his interest in, the wondrous charm of the out-door world. In initiating the study of Nature, establishing the beginnings of that which may and should prove a growing intimacy with her Protean moods, phases, the teacher directs the pupil to that which may be the source of infinite enrichment of his individuality, of the broadening and deepening of his natal powers, and which shall thus prove of lasting value in his special study, as well as in his every point of contact with life.

> Thirdly, the reflection in melody and harmony, of the spirit of the heings of myth and fairy tale, of those representatives of Nature, with whom the imagination of the race in earlier days, peopled forest, and mountain, field and spring, should lead to loving familiarity with the gems of poesy and story in which they hold sway; to study of literature, which will awaken the pupil's imaginative power as the magical influences of the spring-time awaken the

Tschaikowsky's "June," "A Barcarotle," is another composition whose title is attractively suggestive of the summer-time; while its subtitle brings to mind the large class of pieces associated with the adreamy flow of the river or the persuasive call of the

I have recently noticed the announcement of a little set of pieces, entitled "Summer Pictures," among THE ETUDE'S later publications. Their names are sure to take captive the fancy of the most youthful votary of the muse, so clearly do they speak of the bappy out-door life in which the little ones always delight.

AUTUMN.

Turning to the time when the first sparkle of autumn's elixir is perceived in the air, we find Tschaikowsky's "September," "The Hunt," a number of considerably greater difficulty than its companion or June, but one which furnishes excellent practice, and which, when played and as it should be, is an effective member of the pupit's recital list. Among pieces of the later season, when the glory of October s covering field and forest, may be mentioned Mc-Dowell's "In Autumn" from "Woodland Sketches" (the same set to which belong the "Wild Rose" and "Water-Lily"), and, in the opposite, but no less characteristic, mood of the fall, Perry's "Autumn Rev-

WINTER

For the winter, the teacher will find the most fruitful field, musically speaking, among pieces conjected with in-door life; with the richness and brilliance of the court functions of long ago, as are the Polonaise and Minuet, with the warmth and glitter of the modern ball-room, as the waltz, or with the careless gavety and jolly good fellowship of the bomes of the easants, where originated the mazurka, and many another dance of strongly individual rhythmic style and interesting history.

Turning again to the great Russian, Tschaikowsky. we have in "Troika en Traineaux" a number associated with snow-covered valley and hill, through party and tinkle of the silver bells.

THE ETUDE

TECHNICAL PHASES OF PIANO PLAYING

By EMIL LIEBLING.

physical peculiarities and varieties of attacking and pausing in the descent, nor relaxing until after the presenting pianistic work will necessarily leave scope stroke. This sort of playing is comparatively modfor great diversity of opinion, for "de gustibus non ern and was prohably not used by the older virtuosi, ent disputandum," and even doctors disagree. Still who would otherwise have reduced the instruments there must be some underlying cause or principle, of their period to kindling-wood very quickly. Roso elastic in character as to change and shift readily senthal combines with this arm-movement a peculiar in its application to individual cases.

DIFFERENCES IN HANDS.

The difference in hands has considerable to do with the manner of using them, and yet it seems as if hands of all descriptions, aixes, and shapes have been made to play well provided the right man (or woman) was behind the gun. Tauaig, Pinner, and von Bülow had small handa; Godowsky, de Pachmann, and Joseffy do not wear number eight gloves; Ruhinstein's hand was large and ample, and very fleshy, and d'Albert's resemblea his in that respect. Joseffy's handa make up ln width what they lack in fingertength. The possessor of a very small hand, like Mr. Sherwood, is necessarily forced to resort to many peculiar motions in order to encompass stretches and skips, which Mr. Seeboeck, for instance, could easily reach. Madame Carreño's hands and arms are solid and heavy and in marked contrast to the technical outfit of Madame Bloomfield-Zeisler, which presents the very opposite features; one might go on ad infinitum, and vet all these artists play splendidly and have their own ways of doing it. Take Paderewski, for instance: His hands are muscular, the fingers long and slender, yet he controls the whole gamut of dynamic shadings from the force of a sledge hammer to a zephyr-like whisper.

IN THE PUBLIC EYE.

poseurs, and are driven to that expedient largely by the audience. Men like Rosenthal, who disdain the half-darkened stage, the halo of long hair, who appear on the stage and seat themselves at the piano in a quiet, business-like manner, deprive themselves greatly of the halo and glamour which a little eccentricity and skillful stage management engender; hut, after all, one is only too willing to consider the incidental chicanery and mannerisms a necessary evil and put up with it, provided the performance is satisfactory, and de Pachmann's nonsense is only tolerated, because, after all, when he settles down to his work, it is nobly done; the self-restraint which characterizes Rosenthel's appearance applies also to Godowsky; this rare to however, lacks the physical force of Rosenthal and in that way does not play to the gallery with the same effect.

There is an endless amount of entirely needless juggling with the keys in the playing of most all performers. After the key has been struck and is held down no amount of squeezing, jiggling, or moving of finger, arm, or wrist makes the slightest difference, and yet we are constantly treated to gymnastic gyrations which have no earthly bearing on the autual performance. Of course, when a grand effectives intended, we expect to see as well as hear a grand effort, and the visual sensation has everything to do with the tonal results. We hear an opera better, when using the opera glass, because the singers are brought nearer to us, and we see them sing; similarly do we receive a different perception of force, when we see the arms brought up high in the air, and then descend rapidly and land the hands on the keyboard with unerring strength and pre-

GREAT POWER FROM HARD PRACTICE.

wherefores which actuate different artists in the the entire combination like a sledge-hammer, not snapping of the wrist, something like the cracking of a whip, which, in his case, prohably serves to relax the muscular tension.

But all these tight-rope walkers of virtuosity, these Blondins of the piano, do such prodigious practice as ordinary mortals never conceive of. These Kubeliks and other comets of the concert stage saw wood at the rate of 25 hours a day and 61 minutes to the hour, and never ask: How long will it take? Nor do they propose to accomplish day hefore yesterday's task on the day after to-morrow! The endless toil goes right along, and in that way they not only ascertsin what they can do best, hut also the manner in which that specialty can most easily he mastered, and these individual peculiarities fit their own cases only, and often form dangerous precedents for others

They do not disdain to study a finale from a Liszt Rhapsody for years before presenting it to the public (Carreño), nor to retire from publicity for six or eight years after graduating with highest honors remittingly at their technical deficiencies, real or fancied, until the high and ideal standard of their own goal is reached (de Pachmann). These artists study a task for two years, which it takes fifteen minutes to perform, and consider the time well spent and themselves lucky to have accomplished so much To some extent all artists are actors as well as in so short a time; they practice rall and ticklish places in the "Don Juan Fantasia" until the element of chance is totally climinated; certain jumps as in the Chopin variations, opus 2. and the etudes, opus 25, Nos. 1 and 3, also at the end of the scherzo opus 31, and the scherzo from the sonata, opus 35, in certain Scarlstti movement the end of the first Schumann "Kreisles composure and absolute corrects

SELECTION OF TECHNIC

The exigencies of the task often suggest the only possible technical solution; where, for instance, the harmonies fsirly crawl along, as if in a fog after the second intermezzo in "Kreisleriana," No. 2, we use of the kneadin angan-touch; that all Bach is played with a high, clear, hammer-like finger-stroke goes without saying, for in no other way can that autorect polyphonic playing. Where sentiment is involved, a clinging pressure is exerted, and many motions are resorted to in order to secure variety of tonal effects; in the half-staccato chords, which hright and glassy effect is simulated by a participasuch selections as Mendelssohn's scherzo, opus 16, No. 2, are, so to speak, played entirely in the air, with the lightest possible wrist-staccato; the marvelous lightning-like rapidity of Madame Zeisler's runs is often aided by a decided raising of the wrist and the fingers seem then to be in the best possible position to accomplish the desired effect and result.

To produce just that orchestral and strident effect utilize a low position and play well into the piano, In Schumann's "Des Abends" the player should To produce just that overseasters of the wilde and produce and pay well into the plane, (as in the second theme of Liasti's etule, "Die Wilde avolding all side-motions and keeping the fingers (as in the second tunns of a rigid attitude of all almost entirely in actual touch with the keyboard,

msking up hy pressure what s lost by the lack of stroke. Chopin's nocturnes often require lengthened and curved finger-positions in quick succession, according to the required expression; light cadenzas usually involve curved fingers, arpeggio work demands as well a horizontal position as the utmost freedom in other An article which is to deal with the whys and muscles from the finger-tips to the shoulder and use motions largely depending upon the shape of the cution of such pieces as Chopin's etude, opus 25, No. l, in which many performers are obliged to poise and support the hand almost entirely on the little finger while the rest of the palm is in nearly a perpendicular position, while larger and wider hands can preserve more unity of condition. Broken-chord pas sages, such as we encounter at the beginning of the finale in Beethoven's "Moonlight" sonata, are best played with quiet and horizontal position of the hand, taking care to keep the thumb well over the keys: in all selections involving wide spreads-Liszt's "Waldesrauschen," etc .- the remarks given above in connection with the Chopin etude, opus 25, No. I, will equally apply. Continued wrist-octaves are often facilitated hy shifting periodically from a low to a comparatively high position of the wrist, and this expedient is often resorted to advantageously in Rubinstein's staccato etude, Liszt's "Erl-King," Godard's "En Route," and the middle portion of Chopin's polonaise, opus 53.

Of great importance is the upward arm-movement in pieces which commence with an unfinished measure: Schumann's "Faschings-schwank," "Grillen," and seventh novellette, and the opening of Mendelssohn's concerto, opus 25, illustrate this point well; the eye of the hearer readily perceives the movement, and if the following measure is then played with proper sefrom a Vienna conservatory in order to file away uncent, the rhythmic rapport is successfully established without which the listener is completely at sea in regard to the proper time-beat. Where sudden contrasts are required, as in the scherzo of Beethoven's sonata, opus 31, No. 3, and in the third variation from sonata, opus 26, a sudden stiffening of the muscles, coupled with an elastic arm-stroke, is in order. Often we introduce the heginning of a melody with a forearm movement effectively instead of using only the fingers, as in Neupert's etude in F, and Brassin's nocturne, opus 17; legato passages in double thirds are played with perfect quietude, the hand slightly turned in the direction toward which it is going; all unnecessary swaying motions of the body are to he avoided without, however, encouraging an ber, and the coda of the fantssie, opus 17, also m ungraceful rigor; de Pachmann invests a mazurka some older compositions by Willmers and Moscheles, or waltz with a peculiar charm by a slight sympaare attacked unhesitatingly and played with perfect thetic movement of the body, but with him it is an accepted part of the whole show, and he is so utterly

sui generis that we gladly condone the offense. Strongly to he condemned are the excesses of hrute force and unwarranted changes of rhythm which characterize the performances of many great artists; hut here again we must remember that "quod licet Jovi, non licet bovi" and that it would be as stupid the fingers accordingly, low down, with something to apply the tape-measure of conventional pedagogic requirements to a Paderewski as to imitate his offenses. It is just as well on such occasions to matic precision be obtained, which alone insures cor-back, thank Providence and our stars for giving us temporarily dispense with our critical acumen, lean this star, and mentally exclaim: "Go in, good hoy; hit 'em again." But the result is deplorable when tyros like Gahrilowitsch and Hamhourg set tradiform one of the variations in Chopin's berceuse, a and mentally unbalanced performances on us. With tion of the forearm, instead of using the wrist alone; these weaker vessels the extraordinary without movements of the hands continue incessantly without these weaker vessels the extraordinary St. Vitus-like rhyme or reason, and they disregard the fact that it is only what we do before and while we strike that affects the tone, and that, when the key is once pressed down and bottom is struck, nothing more can he done.

Strictly speaking, there is hardly a performance hy a virtuoso which is not open to condemnation on rhythmical grounds, but it really seems as if the very extravagancies which are so offensive to the trained listener form the hasis for the success with the audience at large, and after all one person's owl is anCAREFUL STUDY.

There is a disposition to underrate the difficulty of the task, and we do not place the hlame of failure where it really helongs, and often we practice a seemingly easy selection like the Boccherini menuet for a month and then wonder why we cannot accomplish it, instead of thoroughly investigating the real state of affairs right at the heginning and saving valuable time in the end thereby; there are many performers who play neither well enough nor hadly enough to interest us; they are on a level of dull, respectable commonplace mediocrity; to this category belong the people who give "functions" at fashionable hotels under patronage of society people, and whose advertisements refer more to their teachers than themselves; with them it matters hut little what and how they play; hut with earnest students the how is a matter of much concern, and I trust that the ahove desultory hints will prove of service.

When you play Schubert's "Du bist die Ruh" look the very repose which is intended, whereas Kullak's arrangement of Lützow's "Wilde Jagd," with its hugle-calls and cavalry charge, necessitates a visible staccato and violent treatment in accordance with

Variety is the spice of life and furnishes the condiment which seasons the common gruel of existence: interpretation is largely individual, and many sins are committed in the name of tradition: the means of interpreting are also unlimited and cannot be devised accurately. I have read the preceding articles in THE ETUDE on the same topic with interest: the writers gave their own experiences, which makes good reading, but is hardly convincing; when all is said and done, each performer is apt to make his own selection from the hill of fare at hand. In listening to an artist, judge him by his hest efforts only, for they furnish the correct criterion; where there are strong lights, there must be also powerful

THE MODERN PIANO. NO CUT AND DRIED METHODS OF SELECTION.

other's nightingale and "wer vieles giebt, kann jedem

etwas geben." The truest test lies in the atmos-

phere created by the artist for the listener, and in

this indispensable requirement, many fail while others

glory in imperishable fame; it is in this regard that

the strong objective players of the Rubinstein type

excel, while the followers of the analytical and sub-

jective von Bülow school suffer hy comparison; in-

tellectual pleasures may last longer than those of

sensuous emotionality, hut who would not rather

enjoy the frenetic plaudits of an enthusiastic au-

dience, wild with excitement, than the rational

re respect and deliherate attitude of the reasoning

cognoscenti; from the box-office point of view the

former success likewise yields much more satisfactory

and telling results, as evidenced by Kubelik's present

phrase, and the commencement of a new sentence, a

d liherate raising of the arm i of great assistance

and makes the division more intelligible to the

listener. There are some peculiar portamento effects

in compositions of the character of Liszt's D-flat

"Consolation" and "Cantique d'Amour" where the

same fingering is employed for continued double

thirds or melody-notes; in such instances we use the

whole forearm as a reinforcement of the hand, which

is really active while the fingers are comparatively

passive, yet firmly held. The position of the pianist

should be reasonably quiet, the face should not be

poised over the keys, nor is it good form to em-

phasize the difficulty of a passage hy an upward jerk

of the hand at its conclusion, with a corresponding

oscillation of the head in the opposite direction. We

rarely hear a perfect legato nowadays, but are usu-

ally treated to a semistaccato with ohligato pedal

and an immoderate use of the soft pedal, and it

almost seems that an artist who plays a pure legato

is relegated by the patronizing critic of the day to

the days of Hummel, Moscheles, et al., and yet this

very quality is extolled in the work of singers and

is like pronouncing the word either-you can say

eether, or ither, and whichever you use somebody

will make you wish that you had said the other;

some use a high wrist, and some the low, and most

of them ought not to attempt using theirs at all.

Some of the hest work is done hy unconscious voli-

tion; you ask the artist and he answers: "Je ne sais

quoi." He is like the darkey at the hotel who picks

out your hat from five hundred others, not because

he knows that it is yours, but hecause you gave

it to him. Call it what you will,-instinct, talent,

aptitude, or genius,-some have it, and others never

can acquire it; perhaps it is Kismet. We heard a

little 17-year-old girl here a few weeks ago who

played a tremendous program superbly and seem-

ingly had nothing more to learn, while only last

week I attended an exhibition of very poor piano-

playing hy a lady who, chronologically speaking, has

had ample time to do better, and there you are!

When I studied in Berlin many years ago Ehrlich

made the same point in regard to Anna Mehlig, who

was just heginning to attract attention, and who at

the age of 16 played with dazzling technical facility;

practice will do much, hut not everything, and we

all remember Josef Hofmann at a tender age. I

have never forgotten a masterly performance of the

Bach-Liszt "G-minor Fantasie and Fugue" by Adele

Aus der Ohe at the age of 13, and of Chopin's E-

minor concerto hy Joseffy at 16. Most of us are

apprentices until we are 50, and find it a hard

out, while others are forced out, and I pity the

many who are completely out, and do not know it,

and their name in the profession is legion.

O. D. world; some drop out, some are knocked

Where we desire to emphasize the ending of one

experience in America.

MR. ARNOLD DOLMETSCH, a noted musician and piano-expert of London, contributed an interesting It is thus evidenced that circumstances govern article to a London paper on "The Modern Piano and cases; those who claim to have rigid and cut-andthe Modern Virtuoso," from which we have reprinted dried methods for each exigency are like the doctors the following: whose patients die after a successful operation; it

"The gorgeous tone these highly trained athletes can produce entirely fills the very largest halls, and they can compete with an orchestra of a hundred performers. But the original nature of the instrument has become entirely transformed. The delicate chamber-music of Mozart and Beethoven can no longer be realized by mesns of them. The tone of stringed instruments not having increased in the same proportion, no violin or violoncello has a chance of being heard in connection with a piano-player doing full justice to his instrument. If the player he a delicate artist-there are such-the softened tone is too muffled and dull to blend with that of the violins. Besides, there is a want of equality between a violin-player for all he is worth and the niano that energe him which is fatal to concerted chamber-music. The solo nianoforte works of Beethoven are also in a great measure altered on the transformed instrument. Beethoven frequently writes full, close chords very low down the scale, which, though beautiful on the comparatively thin-toned instrument of his time, only make a confused noise on the modern ones. Then he frequently requires the una corda pedal, which has had to be sacrificed. Even the music of Chopin and Schumann can no longer be heard in anything approaching the halance of tone intended by its composer.

THE PIANO OF THE FUTURE.

"Still, with all its faults, the modern piano is a necessity, and will be regarded as such so long as the present demand for loudness before anything else will endure. Moreover, its existence is justified by the But in an ordinary room an instrument of this cali- grind of your work, and a task of your music.

ber is out of place. The average amateur has no more hope of being able to bring out its qualities than of rivaling the athletic feats of Sandow. It is true that pianos of reduced size are made for those who have not the room or the means of indulging in a full-sized one. But the reduction is made prac tically in one direction only, namely: in the length of the instrument. The hass strings are shortened, hut made thicker in proportion, which injures the quality of the tone without much reducing its volume. Besides, the shortened instrument becomes so shapeless that no outside decoration can disguise it, and its presence in a heautiful room is rendered impossible.

"No very material increase of power in pianos seems probable at present. A reaction, sooner or lster, is inevitable; and signs are not wanting that it has already begun. Some of our leading pianists know quite well that the growth of the pianoforte has not been an unmitigated good, and they are looking for progress in another direction."

A GOSPET, OF HUMOR.

BY LOUVILLE EUGENE EMERSON.

OUR Puritan ancestors were lacking, to a certain extent, in the saving grace of a sense of humor. There is a sublime ridiculousness in condemning one for not letting you think as you please, and then turning around and trying to make some others think as you please, with a penalty of death. Our forefathers were oppressed with an undue sense of right; they took life hard; and a part of our heritage is the feeling that pleasure is wrong: that unless we grind and give up all hope of enjoyment we will fail in the race.

No mistake could he greater. Even Ruskin, whose sense of humor is small, says you can get only dust hy mere grinding. If you carry your labor, either of mind or body, beyond a certain definite limit, the waste of energy is incalculable. If you use your muscles too continuously and severely they will cramp and hecome as inflexible as a bar of iron. If your brain is too severely strained it will coagulate, so to speak, and your head will feel like a hard-boiled egg. If now you force yourself you will nerhang break the machine, and a college is one of the worst things that could happen to a man.

But one may lahor, and lahor hard, if every now and then he can stop and have a good laugh: if he do not take himself too seriously, and will come down off his pedestal and look about him and see the joyousness in life. Hard work does not kill: it is worry. And to worry shows a want of due perception of relative values: in other words, a lack of a sense of

Oftentimes people think to lash up their jaded powers with some stimulant, an attempt to cheat Nature that demands a reckoning; for she always collects her dehts and with interest. What you must do is to relax. Go off and have a good time; do what pleases you most; and ahove all laugh. If you can laugh heartily, you are all right. Prohably your conscience will prick you at this waste of time, but remember that, as Mark Twain says, a conscience is of no use unless it is well under control. Your tootender conscience is a part of your Puritan heritage, and it must be modified by training.

There is needed only a word. Life is not a picnic pure and simple, and everyone has to decide for himself just how much relaxation is necessary to keep him in tone. To the thoughtless and happy-go-lucky individual life is a joke already; but to the sincere worker there is needed rather the advice to go and have a little fun once in awhile and to relax. It is not too early for the hard-working teacher of music to be looking forward to the vacation-time and to plan for a period of true relaxation, of stimulation to body and mind, hut on different lines from the work of the winter. If you need a little toning up effects which can he produced on it by great players. now, have a little "fun" in your life. Don't make a

Student Life and Work.

PRACTICAL. WORKING RULES OF LIFE.

Some time ago a magazine printed a number of rules for practical every-day life. We append a few for the benefit of our readers.

Every man should have an avocation besides his

It is better to do a thing than not to do it, all other things being equal. That is, in a lazy world, action is better than rest.

At the end of a year be able to say definitely what advance you have made in some one business in that

Do the thing you are afraid to do.

Do the duty that comes next your hand.

It is hy the little pleasures which we give to other persons that we do the most to help the world.

We do not break engagements with others as easily as we break promises to ourselves. It is a good plan, therefore, to agree to read or walk or atudy with other people.

between a large thing and a small one.

Face your perplexities.

THE STUDENT'S IIIS ART I. HUMBERTY

BEFORE undertaking the of his author. study of any art the in-

Too many make the mistake of thinking that fondness for art implies the ability to succeed in it, and, on the other hand, where there is a consciousness of the possession of genius, there is too often a feeling sciousness, and willingness to accept the teachings that this genius will supply all the needed elements that may be found in every school of art that has of success without care or labor on the part of its successfully withatood the test of time .- H. A. possessor, that it will even entitle him to look down Clarke, from his fancied superiority on the work of those who have striven hard to gain the prize. This attitude is a fatal bar to success, because it is only by THE knowing and understanding and, above all, sympathizing with the work already done that advance PUPIL. becomes possible. This is what we menut when we wrote-in a previous article-"The study of any art should be undertaken in a spirit of humility." The art of music is greater far than any one man-no matter how supereminent his centus

Even with the greatest composers-very few have reached the highest point in more than one department. This consideration may well give pause to the youthful aspirant who imagines he will march on a broad highway, with banners flying, to the top par. of Parnassus, Instead of paintuily toiling up the steep, rocky path, often torn with brambles, often stumbling in the dark, and, instead of pream of that much of the real temperament and individuality praise, but too often the mocking fleers of volces within as well as without.

The art that is based on the humble patient study of all that has achieved the suffrages of mankind is like a lofty tower based on the solld earth. That which is the result of untrained self-confident genius is like the flight of a bailoon; it soars majestically, the true bent of a pupil and measure of his talent is and men look on its flight with wonder and admiration, but it is subject to sudden collapse, not without detriment to the ambitious aëronaut.

There is nothing like widely extended study to bring the student to a realizing sense of his own insignificance when be discovers that the ideas he insignificance were use an experimental to have evolved by the has fondly imagined himself to have evolved by the minds are perfect store-houses of practical knowl-

This desire to learn from any and every source seems to have characterized all the greatest composers; Handel learned from Lully the form of the overture, which he made his own; Bach was indebted to the Suites of Couperin; Haydn, to the stringquartets of Boccherini; the list might he extended ndefinitely. This "great cloud of witnesses" ought to prove both incentive and encouragement to the earnest student to lay aside all his preconceived notions of his superiority to the natural heritage of all-work-and, adopting the saying of a wise man to his art, he should say: "It is not our business to judge or condemn, hut to understand," and understanding never comes hut through sympathy.

The foregoing remarks do not apply only to the creative, but with even more force to the interpretative musician, the interpretative ability being admittedly a lower manifestation of genius than the creative. This being so, the interpreter is hound to respect his author and, as far as in him lies, absorb the meaning of his author. It is woful to The successful man is he who knows the difference think of the number of "sins of omission and commission" that are perpetrated under the guise of "original interpretation," which generally means that the "interpreter" is displaying himself at the expense

We once heard a good pianist-ahout twenty ATTITUDE TOWARD tending student should put years old-say that Mozart's sonatas were not worth himself through a course of playing. We heard another-about sixty years oldsevere seif examination as a player for whom difficulties did not exist, say: "I to his fitness for such a don't know any music that is more difficult to play pursuit, and as to his motives for entering on it. properly than Mozart's." The difference between the two may be found in the word properly.

In a few words, the right attitude of the student toward his art is-determination, modest self-con-

TEACHERS are frequently censured for lack of success with certain pupils, when, more often than not, the fault lies largely with the pupils themselves.

It is not our purpose, at this time, to go into the various causes leading to this condition, but the root of the matter seems to lie in the varying ability of pupils to draw from the teacher the best that is in him. The differences shown by pupils in this particular are most marked. Even the most conscientious, psinstaking teacher will not succeed equally with pupils whose abilities may appear to be on a

It is in his ability to place himself en rapport with his teacher, to inspire bis interest and entbusiasm, of the pupil is shown. In order to be continually at his best the teacher is in need of a certain stimulus furnished by the interest or a pupil in, and his responsiveness to the efforts made in his bebalf.

The questioning pupil of the right sort is a pupil whom it is a pleasure to instruct. Very frequently made known to the teacher through the medium of his questionings, greatly to the advantage of both. It is by this means that the pupil best demonstrates bis receptivity, his true line of thought, and his originality, if he have any.

On the other hand, there are many teachers, whose has fondly imagines on massive force of his own genins were old before his advent edge, which a few pertinent and well-directed questions would cause to pour forth in abundance, who,

without the impetus of such questions, would probably remain silent upon those very points of which the pupil stood most in need. To the really studious and painstaking pupil questions of the greatest practical value will he constantly occurring. Such questions, tersely and succinctly put, serve as an invaluable guide to the teacher in bia work, not only with the particular pupil offering the question, but also. in a degree, with all pupils pursuing the same sub-

Of course, there are good and bad questioners, and, no doubt, the bad questioner is more or less of a nuisance. There are pupils whose trifling, often irrelevant questions, are a constant source of irritation. These must be borne with, however, since it is the province of the teacher to encourage all questions in the hope that ultimate good may come from all and in order that the decided advantages to be derived from the good questioner may not be lost.

Of all pupils, perhaps the most discouraging is the stolid, phlegmatic individual who never aska a question. One never knows to what extent the interests of such pupil bas heen aroused or in what measure

he may be really profiting by the instruction given. The nervous or backward pupil, who from timidity refrains from asking queations, is, of course, not included in this category. Pupils of this class should he encouraged and brought forward in every possible manner, since among these some of the very best student-material may often be developed .- Preston Ware Orem.

THE Roman soldiers used POWER THROUGH to exercise and drill in san REPOSE. dals to which beavy iron soles were attached. When

a forced march or any great exertion was required, these soles were removed. The consequent relief and lightness of foot enabled them to accomplish great things with but little sense of effort.

On the same principle, various gymnastic exercises have been devised for the use of piano-students. They consist largely of extensions and certain movements of the fingers involving awkward positions which seldom or never occur in practical playing. Such exercises are undeniably valuable in furthering strength and independence in a comparatively ahort space of time. Herein lies a danger for the ambitious student. He is apt to think that what does so much good in five minutes will do him twice as much good in ten minutes-that ten minutes, doubled or trehled, will advance him correspondingly. The value of repetition is great; it is the basis of all acquired power and endurance, hut it must be used with judgment. Carried to an extreme, the muscles hecome strained, and often a total lack of power reaults. Schumann's lame hand is the best-known warning as to inconsiderate mechanical practice; but every teacher knows of similar instances. Unfortunately, too, it is generally those of the brightest promise who seek auch short cuts to artistic perfect

The error is one which arises from a miaunder atanding of the actual physical effects of practice. As a fact, any physical exertion depletes the nervecells of the part employed. The beneficial influence of an exerciae is gained, not at the actual moment of exertion, but in the interval of repose which should follow it. To repair the waate of tisane which it causes, the blood is attracted in larger quantities to the working muscle. It removes effete matter and new cells of an increased energy are formed. This is only possible during an interval of repose, minute though it be

Exercises which do not tax the player's powers unduly and in which the natural position of the hand is not interfered with, for example, acales of moderate power and movement, can be practiced a comparatively long time without danger of injurious consequences. This is because the fingers have time to recover from their temporary fatigue during the passage from one to the other. Where there is a fixed position, or where there is any perceptible

muscular strain on band, wrist, or arm, care must be taken to relieve the atrain at more frequent intervals. Let the impatient student adopt as a maxim: Power through repose. He will find that this holds good physically, mentally, and psychologically .- F. S Law

OTTOTES IN WRITING ENGLISH

In the April number of Tur ETUDE Mr. Theodore Stearns made the valuable suggestion that the student of music abould train himself to write down his

impressions. This plan bas much to commend it. Writing down what one bas gathered from a certain study fixes those impressions in the mind. It also gives a starting-point for original thinking, and this is by no means ita smallest value. A train of thought started on the firm basis of a well-learned lesson often carries the student on to broader and higher fields, and stimulates bis ambition through the discovery that be can think to a good purpose.

But the aim of this writing is not to carry on Mr. Stearns' suggestion, but to indicate to those who are interested in the subject a book that will have

Some time ago Prof. Arlo Bates, of Boston, delivered a series of talks which were later published in hook form under the title "Talks on Writing English." There are two series of the "Talks," the most useful to the student, at first being, the second series. The present writer can most beartily commend this work to the readers of "STUDENT LIFE AND WORK." It gives suggestion and practical points in regard to writing auch as are not usually taught in schools, vet such as are of prime necessity to everyone who would acquire the power to express his ideas in good, clear Englisb. Of course, it will not give a vocabulary: that is outside the province of the book. But it will give wholesome and clear suggestion as to choice of material, logical arrangement, clearness of expression, simplicity of style, paragraphing, punctuation, etc.; just the points on which the young writer feels the need of belp.

The student of music wbo wishes to make bimself of the type of the best musicians of the day, a man of culture, of power of independent thinking and expression, will find much writing, guided by correct principlea and good models, a atrong educational force. I am firmly convinced that one does not know a auhiect in the best way until be bas put down in writing his knowledge, until be can impart it to others in a clear, aimple manner. It is the hope of the Editor that from the readers of this department will come the best thinkers and clearest writers who shall carry on the work of Music-Education .- W. J. Ralt-ell

THE Hebron, Ill., Glee Club A STUDENTS' bas arranged a course of atudy in fundamental music-theory, the work for each meeting being pub-

lished in advance in the local papera. The meetings are public, and include atudy of the leason, aightsinging, and reading of THE ETUDE. We cannot commend too bighly this manner of carrying on clubwork. If the Hebron Glee Club can bave a number of imitators there is every reason to look for a rise in the matter of public interest in music. A club of earnest, willing studenta is a big factor for music in a community. Mr. B. H. Scudder is the president.

HURRY may catch a train, but it will never make a musician.

ONE of the happiest effects of knowing that others have confidence in us is the tendency it has to strengthen belief in our own ahility.-Success.

THERE must be musical inhalation as well as exhalation! A good book, a fine poem, a beautiful landacape, a friendly word now and then from a good critic, and, best of all, enough atudy to keep dynamo.-E. L. Winn



THE ART OF FINGERING AS APPLIED TO THE PIANOFORTE LEGATO

"It takes the art instinct to make sufficient account of the very small things in the study

In the March ETUDE Mr. Louis Arthur Russell, in writing of the different touches used on the pianoforte, spoke of the Legato as the "fundamental touch the normal quality of piano-playing." It may he said to stand for all that is most serious in music into which the staccato enters only as the points of punctuation, the commas and colona. The legato is the wise, the deep, the thoughtful, whereas the staccato is the sparkle, the unexpected, and, even, sometimes the absurd. The legato is the pure umber, the gloomy dun, the broad and sweeping azure of music, while the staccato is the high-light, the flecks and points of concentrated hrightness. It would be as impossible to imagine music without staccato, as a language without punctuation or emphasis. Yet the staccato is generally subservient to the legato, and its fingering is not nearly so arhitrary, it being often accomplished by clever "tricks and manners." Not so of legato. The legato of the pianoforte is a comparatively modern substitution. Its growth followed the growth of the instrument, and a giance at the evolution of pianoforte legato proves that musical minds, in striving to express all that humans know of the beautiful in music, have not lost sight of the fact that this can only be done by means of the most practical aids, in the daylight of common-sense, and by the drylight of reason which hring it out of its dim and awesome obscurity and strip it of vagueness. "It may be true that music is horn of moonshine and fragment memories, yet its expression is one of the most exacting of sciences." Thus, if legato ia to express a grand mood, a noble aspiration, or a dream of things beyond, it has got to do so by a system of fingering, and a manipulation of the fingers which will bring about the desired continuity, the necessary hinding together into groups aufficiently definite to express a thought. The curved line over a phrase which we call "a alur" is much hetter named by the Italians, who call it "a ligature," a bind. We need just such a metaphysical ligature to hind brain and ears to the fingers; for without this union our physical parts can never become well enough trained to be the means of the expression of our apiritual aelvea. The forerunners of the piano,

ataccato instruments: that is, staccato. having plucked atringa, they were incapable of continued vihration, so that for these instruments any fingering would do; and musiciana applied that which was nearest, the violin; one, two, three, four, with the thumb hanging down quite idle and at ease, the drone of the finger family. Scalea and running passages were as often fingered one-two, one-two, one-two, as any other way; fingers went atraight down without ever a curve or an angle, and keyboards were as often as not quite on a level with the player's chest.

But when the clavichord came, Early legato, with its tangents close pressed against the atrings in such a way that the player could fairly feel the vibration in the fingers, making it what baa been called "the confidential instrument," then came the need for a different fingering. All five fingers were found to be none too many to bind together these delicious vibrationa; ao the thumb was brought up out of idleness one's spirit fresh-tbese make the teacher a living and called "zero." The zero, looking like a note, and so occasioning many mistakes, was changed event-

ually to a crosa; and here you have your so-called "American fingering," which really is not American at all, but the old, original violin-fingering with cross attached which came to us, as has almost everything else of the sort, by way of the English Channel.

The art of keyhoard fingering now hecame a matter of importance. Pasquali in Italy, Hasler and Schultz in Germany, were the first to write upon the subject. Othera soon followed them, and very funny, indeed, were some of the ideas expounded; but the important point is that out of it all came our modern legato-fingering, by means of which the most sublime results are obtained in the aimplest way.

So much for the past of legatofingering. At present we understand that legato is gained as

much through repose as through action. Just as the artist'a whole success with his picture lies in the preparation of his palette of colors, so does the whole eauty of your legato depend upon the preparation of your fingers for the tones you are to bring forth. And as the artist cannot prepare his paints all at once for the work he has to do, but must mix them ancw each time he sits down to his easel, just so you cannot take a course in hand-culture and say that you are ready to play the legato-touch. It must be constant preparing; every time that you lift a finger from the keyhoard you must prepare it for its next stroke: and you must do this consciously until it becomes so much of a hahit as to be matter for your subconscious brain. This is the secret of a beautiful legato, a constant preparing or bringing the fingers into proper readiness for play. You cannot let a finger lie on the key which it last struck until its turn comes to play again and have a smooth gliding from key to key. The fingers, when not playing, must be off the keys. Hand-position for legato work is not fingers on the keya; it is four fingers in the air, one finger down; and this is true for all legato scale and running work. For smooth tones, pure unmixed vibration, and continuity, the fingers must be in the air, in readiness; free of the keys when not in actual motion.

Professor Barth said to a young lady who went to Germany to study with in legato. him: "You jigger; all Americana jigger!" While it is hardly possible that the professor ever heard the very American phrase, "Well, I'll be jiggered," he nevertheless seemed to think that the term expressed very well that jar of the hand so common among us. You know if, walking in the dark, you come to a step which you think ia twelve inchea deep, and you make the impulse to send your foot down that far and it only proves to be three inches deep, you receive a jar which goes right to the top of your head. In the same way if you try to play a legato-passage with fingers down on the keva, the force of the impulse and the contact together send a jar back into the band, and you do First instruments the spinet and harpsicbord, were most certainly "jigger." The fingera must be prepared in order to be ready to perform an action: you must pull back the trigger before you can discharge the pistol, and you have got to lift your fingers in order to drop them.

Properly lifted fingers, fingers in readinesa promptly to aupplement their fellows, and carefully measured distances will enable you to draw from the piano legato passages as smooth, even, and "well continued" as those which issue from Melba's throat.

THE aim of a performer should be not to render the entire time-value of a musical thought, but to determine the differences of time between the several notes contained in the thought according to his own best judgment. Herein lies the whole art of rubato playing. On coming to the end of a musical thought thus rendered the time-value of the entire thought, of course with the corresponding tempo, should tally precisely with the time-value of such a thought played throughout rbythmically. This should be the real touchstone for an esthetical rubato performance kept within normal bounds .- Josef Hof-

PASSAGE-PRACTICE.

DERIVE V. JERVIS.

For getting control of a difficult passage I have found these methods of practice very helpful:

First, divide the run, cadenza, or what-not into groups of four notes each; If It is In triple time into groups of three or slx. Play, say, ten times, very slowly with a strong accent on the 1st note of each group; then make the same number of repetitions with the accent on the 2d. 3d. and 4th note of each group in turn.

Follow this by many repetitions of the passage, using first the extreme etastic touch at a slow tempo, then the mild staccato at a more rapid tempo.

Then practice with the indicated expression as follows: Play a group of four notes a number of times very slowly, then exactly double the speed, and after a few repetitions make a dash for extreme velocity Play the next group in the same way, then join the two groups, thus making a passage of eight notes, and keep adding another group till the whole passage is brought easily under control and can be played as a unit.

STACCATO

MADAME A. PUPIN.

I WANT to tell how easily a pupil of mine acquired a beautiful staccato, and so recommend this method to others who are seeking short roads to success.

I had given her the charming little piece called "Harleguin," by Homer Bartlett. The measures contain generally four sixteenth notes followed by two eighth notes, the eighth notes in the right hand being staccato. I told her not to lift her hand from the keys for the staccato-notes until just as she was going to play the next note, when she must raise her hand from the wrist and let it fall at once on the next note, the motion of hand to be exactly like opening and shutting a trunk lid.

This was a very patient and painstaking pupil. She made haste slowly. She began with the metronome at 100 for a sixteenth note, and played each eight measures ten times before moving the metronome to the next notch. It took her a long time to reach a speed of 100 for a quarter note. Up to this time the eighth notes did not appear to be staccato. simply an up and down movement of the hand. which effectually prevented the superfluous motion which many indulge in while playing staccato. But, as her speed increased, those eighth notes developed into a perfectly even staccuto with the loveliest

It took only about a week to secure this perfect staccato; but success will only come from beginning slowly; that is, one-fourth as fast as It is to be played in the end.

CHANGING TEACHERS.

F. S. LAW.

TEACHERS are apt to feel aggrieved when pupils leave them to study with some one else. Their amour propre is wounded; they are inclined to think that it casts a reflection upon their ability. They forget that many practical reasons may dictate such a change without any imputation of the kind, and, recitals will generally interest the parents tempofurthermore, that sometimes the best thing for both rarily; but how shall the vast majority be reached? teacher and pupil is a timely separation. A certain The musicians are generally busy or too indifferent teacher once felt that the payenous and mount of such a separation had arrived, and determined to meet are namerous little ways of sowing seed that are if he once forgets to control the habit. It frankly. The young lady had been studying sing- sure to bear generous fruit: have continued more or less indefinitely, but he realhave confirmed more or resemble and the pervited friends, or in a hall to the public, with or ized that she mas reasonable more for her by aronsing without a small admission, according to dreum-

Besides, the fact that she was studying with a view to supporting herself laid an additional responsibility on him in seeing that her course was wisely directed.

accordingly he said to her openly: "I think it is time for you to have a change of teacher. We are your faults will be at each lesson, and you know just what my corrections will be. Another teacher may say the same things, but will say them in a different way; they will have more meaning to you and you will make better progress."

The result proved his wisdom. Under his advice the surprised girl chose another teacher, bent to her study with fresh enthusiasm, and in time attained eminence as singer and teacher. She never forgot the kindly offices of her first teacher in advising her so unselfishly for her own good. The confidence she felt in his judgment led her to send him many a pupil in after years, when she was in a position to do so, and he often remarks, with a smile, that his best stroke of husiness was the loss of that particular pupil.

LOOKING OVER THE ADVANCE LESSON.

PRESTON WARE OREM.

In the assignment of new work for study and practice from lesson to lesson too much care cannot be taken thoroughly to explain in advance the purpose of the new work, its principal features and peculjarities, and the best methods of surmounting its difficulties. This is a point to which too little attention is paid.

In the few days intervening between lessons much harm may be done hy incorrect practice, and faults may be acquired which may require several lessons to undo. In this manner valuable time is frequently lost. A careful analysis of the new work, together with a practical explanation of its object, would in a great measure obviate such drawbacks

Moreover, it adds much to the zest and interest of the pupil in practice to have some understanding of these matters in advance. Many pupils, for instance. look upon physical exercises as an unnecessary bore. simply because their bearing upon the practical side logical. of piano-technic has not, at the time of assignment, been imparted to them. Without a realization of its object work of this kind usually falls flat.

In a similar manner valuable technical exercises lose much of their point. They are not interesting to listen to, and some definite inducement must be offered to secure Intelligent, painstaking practice. The practice of scales and arpeggios and passages based upon them is absolutely useless without the most minute analysis of all the points of technic involved in their correct execution. A Cramer study or a Bach invention can be made highly interesting and of much value to an intelligent pupil by a few, well-chosen words of analysis and practical advice. This principle may also be advantageously applied to the assignment of pieces, which, although they need not be minutely analyzed at the outset, should be brain. sufficiently explained to prevent incorrect practice on the part of the pupil.

HOW SHALL WE INTEREST THE PUBLIC IN MUSIC:

E. A. SMITH

SHALL we interest the public by giving recitals they don't care anything about? By giving lectures upon the lives of musicians or upon musical history and theory? Yes-no-both-all-and more. Pupils'

First: The Pupils' Recital to be given at the is to cure the evil by a lesser, viz.: to let the right homes of pupils, at the studio of the teacher to in-

Second: A Lecture Recital by some non-resident. or, if this is not favorable, a program now and then, made up of such compositions as have interesting history, or descriptive sketch, such as Rubinstein's "Kammenoi Ostrow," Liszt's "Gondoliera," Saint. Saëns' "Phaeton." Chopin's "Marche Funehre." and a host of others.

Third: An occasional song-service in the churches. hy the choirs. Stories of the familiar hymns in which the congregation may take part.

Fourth: Through the work of musical societies. musical clubs, and choruses.

Fifth: Music in the public schools.

The music-teacher should be active in everything that will create an interest in music, for indirectly it will benefit him; he should therefore be willing to identify himself with every movement that will create a musical interest in the community. A musician who has not the spirit of willingness for the enterprise indicated is very selfish, or short-sighted, or hoth. America is certain to be a country as celebrated for her art and music as she now is for her commercial progress, inventions, and general prosperity. The reasons for this are many and conclusive enough for a separate chapter. Cosmopolitanism. European travel, wealth, a desire for the best, opportunities for study, and instruction. With these, the highest development of refinement and culture is but a matter of time

LEFT-HAND ANTICIPATION.

A. W. SEDGWICK

LEFT-HAND anticipation, or, in other words, the striking of the left hand before the right, especially in chord-playing, is a subject which all teachers are familiar with, and therefore should be interested to know its real cause. As the anticipation occurs as often in the matured nunil as in the child, and in the musical as well as the unmusical person, there appeared to be a reason other than carelessness or lack of quick perception, and by digging down to the root of the evil it is found to be purely physio-

By numerous experiments it has been shown that the operations of the nervous system require a certain amount of time for their accomplishment, for between the mental decision to perform a voluntary movement and its actual execution there is a short. but real, interval of time, during which a considerable part of the whole nervous mechanism is brought into activity. There is a great difference between individuals in the length of time required for the performance of nervous action, the quickness of the senses and the promptitude of the will frequently varying to a great degree.

In any given voluntary movement there are three different processes required in its entire accomplishment. They may he quoted as follows:

First: The act of volition, taking place in the

Second: The transmission of motor impulse.

Third: The excitement of the muscular fibers to a state of contraction.

An instrument has been invented wherehy the exact time of the transmission of nerve-force can he measured, and by different observations in the two opposite sides of the body there is a difference in the rate of transmission: for the right and left side lateral halves of the spinal cord, of from one to three meters per second, always in favor of the left side; so it can be readily seen the advantage the left side will have over the right; thus every teacher should teacher one felt that the psychological moment for teacher ones felt that the psychological moment for teacher one felt that the psychological moment for teacher one felt that the psychological moment for the p have much patience and perseverance in helping his

> hand anticipate the left in alternation with hands together, and in time, with carefulness and conscientiousness, he will be able to play hands (nearly) in unison

THE ETUDE THE NECESSITY FOR BUSINESS

ADAPTABILITY. BY J. FRANCIS COOKE, M.B.

At the completion of a course of preparation cov. ering several years, during which time the student is so isolated that business of any kind is looked upon as a foreign matter, it is not surprising that some musicians are brought to the ridicule of many people by their ignorance of the very cog-wheels of commercial machinery that the majority of the world's population considers to be of paramount importance. If the student has the best interests of his art as well as his own at heart, one of the first lessons he will have to learn is that he can, in nine cases out of ten, accomplish much more good hy adapting himself to circumstances imposed by logical customs than by forcing his prejudices or eccentricities upon the public under the guise of the evidences of a strong individuality. The most individual characters of all time have shown their foresight again and again hy justly compromising upon small matters until the time for the full fruition of their ideas came due. The close student will find that even such demonstrative and intrepid men as Napoleon, Byron, Wagner, and Farragut have in times of necessity adiusted their affairs to conform with surroundings extremely uncongenial to them.

When the musician attempts to conduct himself as if helonging to a different class or caste of society licensed to violate any or all of the time tried social customs he is defeating the purposes of his art. If he must be an iconoclast, let him confine his iconoclasm to his artistic work, and keep it entirely apart from transactions with his fellow-men. Music, after speech, is the most human of all forms of expression, and the musician should, hy every rule or reason, be one of the people, in the hroad meaning of the expression. It is only hy coming in daily contact with "all sorts and conditions of men" that the creative or interpretative art-worker can ever hope to lay hare the secrets of the human soul. Ascetic music, like ascetic poetry, is often worthless. Bunvan was never alone while imprisoned. Rohert Louis Stevenson, driven by ill health to a South Pacific isle, retained his grasp upon human interest by mingling with the natives and adapting himself to their century old customs. The step from civilization was a great one, but many musicians live more apart from the world than the master-poet.

If the musician sees that wide-awake business men are making profitable use of the "card system" of indexing information recorded and then fails to apply the same system to his professional work simply be cause it has not been done extensively in the past, he is not only unprogressive, but is really retrogressive, as some more progressive man will surely avail himself of the benefits of valuable modern husiness aids and thus place his rival behind him in the race for artistic and financial success. Publishers, writers, and inventors, in introducing new musical systems, have to contend with a lack of adaptahility upon the part of the musician, parading under the colors of conservatism, and almost unknown in the other arts and professions. Many musicians are unable or unwilling to undertake the examination of any other method than the one to which they have become "addicted." The dentist who is ignorant of cataphoresis, the physician who is ignorant of the use of the fluoroscope, the astronomer who knows not of the use of the photographic telescope are usually considered "old fogies" in their respective professions. The number of hright men in all of the professions is constantly increasing, and in music no variation to this rule of increase is observable. It is easier to learn by precept than hy experience, although the latter way is far more convincing. Experience, however, will inevitably lead the unprogressive musician to realize that it is almost as impossible to make the public adapt itself to his whims, eccentricities, or prejudices as it was for King Canute to make the sea recede at his bidding.

AMERICAN automatic piano-players are winning their way in England.

THE city council of Saint-Denis has voted the sum of \$240,000 for the building of a municipal theater. THE magistracy of Munich have given a subvention of \$1500 to the well-known people's concerts hy

the Kain Orchestra. JUDGING from the number of performances, "Lohengrin" is the most popular of Wagner's operas, "Tannhäuser" coming next.

ALBIN HEINTZ, a widely known Wagner adherent and organist of St. Peter's Church in Berlin, has completed his eightieth year.

THE Paris Opéra Comique recently gave its 900th performance of "Carmen," "Faust," "Hugenots," and 'Mignon' have had over 1000 representations.

JOSEF HOFMANN has been granted a patent for an improvement on a steam-engine. This is the second patent secured by the pianist since his return to this country

KUBELIK has returned to Europe and will concertize in England. It seems to be settled that he will give a series of concerts in the United States next season.

A "PARSIFAL" manuscript by Wolfram von Eschenbach, a celebrated Minnesinger of the thirteenth century, has heen discovered in Germany. It was doing service as a hook cover.

Dr. HENRY EDMUND FORD recently celebrated the sixtieth year of his service as organist to Carlisle, England, cathedral, a record almost, if not wholly, unparalleled in musical history.

MR. HENRY PONTET PICCOLOMINI, who wrote under his middle name as well as his surname, a number of songs which won considerable popularity, died a short time since in an asylum in England.

MISS MAUD POWELL has become successor to Lady Hallé as leader of a string quartet in London, in which relation she has won as warm praises from the critics and the public as for her solo playing.

A GERMAN paper says that three hitherto unknown compositions of Chopin are to he published, consisting of two waltzes and a mazurka, which bear unmistakably the stamp of the composers unequaled

THE Communal Council of Antwerp has voted a suhvention of \$100,000 toward the cost of a theater for Flemish opera. In the United States private enterprise is depended upon for progress in this direc-

KANSAS CITY will have a May Festival, beginning the evening of May 6th, to continue two days and three nights. Carl Busch will he the director. Liberal prizes have been offered for competing choral organizations.

THE latest reports are that Mascagni is working on a new opera of which Marie Antoinette is to be the heroine. She will first be seen at the court of Austria, and later in France. The opera will consist

A YOUNG woman, student of the Paris Conservatoire, having carried off all the prizes for which she was eligible, has declared that she will enter the contest for the famous "Prix de Rome," for which, hitherto, none but men have competed.

MR. ARTHUR HARTMANN, the young Hungarian violinist, who received his musical training in Boston, has won great success in Berlin, Leipzig, Vienna, and Budapest. He will be heard in the leading English

cities during the remainder of the season and next

MR. HORATIO W. PARKER, Professor of Music in Yale University, will receive the degree of Doctor of Music at the commencement exercises of Cambridge University, England, in June. Professor Parker is at present in Europe on a year's leave of absence. He will take up his duties at Yale next fall.

MR. J. H. HAHN, of Detroit, Mich., a well-known American pianist, composer, and teacher, was drowned, March 23d. He was horn in Philadelphia in 1847. Mr. Constantin von Sternberg, of Philadelphia, will exercise direction over the conscrvatory at Detroit, until further arrangements are made.

A SUCCESSOR to Sarasate is promised in a boyviolinist of Spain, who is now in his thirteenth year. His repertoire includes several of Mozart's sonatas Wieniawski's "Legende," Handel's Sonata in D, Grieg's Sonata in F, Bach's Sonata in E, Sinding's "Romance," and the Beethoven Concerto: quite a catholic selection, surely.

A "SCHUBERT ROOM" is shortly to be opened in the Historical Museum at Vienna. It will contain Schubert's piano, several paintings in which he is the central figure, husts, portraits of members of his family and friends of his youth, pictures of houses in which he was horn and lived, personal relics, such as his spectacles, lock of hair, and many original manuscripts.

Some German papers say that their country's fame as a center for music-teaching is in danger of being lost through inferior systems of training used in certain so-called conservatories. The American may not have the artistic temperament, as European critics maintain, but he is the best teacher for Americans, and there is less of the charlatan in him than in many foreigners who come to this country.

HANDEL left his manuscripts to a friend, who willed them to the private library of the King of England, thus keeping them out of the trade in autographs. Mendelssohn was very exact with his papers, so also was Cheruhini, and their manuscripts went in very perfect form to the library of Berlin, those of the former being given by his family, those of the latter heing purchased after the French government refused to buy them for several hundred dollars.

ENGLISH music publishers and composers are having a hard time with irresponsible printers who get out a "pirated" edition of a song as soon as made popular. The copyright laws of England offer no adequate remedy for this condition, since the printers can rarely be found. One firm seized 80,000 copies of a pirated edition of a well-known popular song; 180,000 copies of another popular song have been sold to the great loss of both publisher and com-

Mr. Homer Moore, of St. Louis, Mo., is working up a movement for the building of a new auditorium to contain a seating capacity of upward of 3000, a recital hall of 800, and studios and class-rooms for a conservatory of music with which shall he incorporated a school for opera. A resident opera company is one of the points in the scheme. Those who are promoting the work have in view the making of St. Louis the musical and educational center of the

Some very old and rare musical instruments have recently been added to the National Museum. According to the Washington Post, some notable instruments are an old English hornpipe made of a section of a cow's horn, the bell being of the same substance, with a single reed and seven finger-holes; a recorder, a kind of instrument frequently mentioned by Shakespeare, of the nature of a flute; a flute-a-bec, a sort of precursor to the modern flageolet; a tabor-pipe, which is also mentioned in Shakespeare. This latter instrument is made of wood, and was played with the fingers of the left hand, the right being left free to heat a small drum.

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In another month a number of young men and women will be graduated from the scores of schools and conservatories of musle of this country. It is not possible to say what proportion of these gradunter will take up the profession of music-teaching, but probably quite a number. The query may well be raised as to how far the course of study now almost finished has prepared these young persons for the profession of teaching. We doubt if anyone will maintain that the usual course of piano-study is in itself sufficient to prepare to teach. We all recognue that something more is necessary. Yet in spite of this opinion, now generally accepted, but few institutions have remodeled the course of study adopted perhaps a number of years ago. The school that offers a "Teacher's Certificate" ought to give a course of study to fit the pupil for teaching. The school that will be on a par with modern ideas and methods should not lag behind in this respect. If a graduate is conscious that he has not had special instruction in teaching, he should secure it at one of the summer music schools that are being carried on in different parts of the country. Don't begin to teach without some special training.

Some time ago Mr. Robert C. Ogden, managing partner of the Wanamaker New York store, gave a talk on advertising in which he said, among other things: In the competitive race to-day you must: First, have something that people want; second, let the people know that you have it.

well as to a man in business. The musical season is drawing to a close and teachers can begin to go junction with colleges, the particular aim being to over the work they have accomplished, and consider what they shall do in the short time remaining and during the vacation to increase their business in the next season. The first principle suggests the thought that if the present location does not offer a largeenough field a teacher should seek a new community where he has reason to believe a large-enough number of persons are interested in music to give him support. Do not offer fine musical advantages to a

But aside from that, suppose your location be

than yourself to be waiting for pupils to come to you. Then go over the ground with the second thought: Let people know you have what they want. You may have used some means; there are others that are legitimate. You are known to the people of your community, become better known, socially as well as in a business way; it may not hurt you even to show definite interest in municipal affairs. You may have found your pupils' recitals as well as your own a good means to advance your interests. Study their weak points and strengthen them. You may have membership in a literary or club circle; show your best points there so far as your profession is concerned. Keep in the public eye by honorable and legitimate means; do not refuse to play when called upon, publicly or privately, unless too much time is demanded. Let all your statements be accurate and temperate, and make no claims that you cannot substantiate; so that the public learns to know that what you say can be relied upon. There ive and in keeping with his profession as those that not bring about mental discipline. the business man uses to draw custom.

A PROMINENT singer, in an interview recently, said: "Yes, I was a pupil of ---, but I had much to learn after I left the studio, and much of my success has come from my own work since my student-days. My teacher did not do for me what I expected." This kind of spirit, in a vocalist or instrumentalist, is very unjust. The teacher rarely expects to turn out a finished artist. That would discount the value of maturity and place the student of twenty on a par with the one thirty years of age. The real work is that of self-development, when the student begins to build for himself on the broad, solid foundation laid by the experienced teacher. How can individuality be developed except the pupil contribute a share? If the teacher is to do most of the work, independence cannot be developed in the pupil. The whole scheme of a careful, practical musical aducation is to the end that after the student-days are over the artist begins to show himself worked out by his own efforts. Therefore it is essentially unjust for a musician to deprecate the work of his teachers because later he found it necessary to supplement that work. His development was not due to his own efforts only, it was in good part owing to a carefully started growth.

AT the convention of the Southern Music-Teachers' Association last year a committee was appointed to communicate with the presidents of the Southern colleges in regard to several questions, among which we particularly note "the advisability of establishing a regular circuit of concerts which shall enable the music-students to hear good artists and the college to secure such artists at a very reasonable figure."

Theatrical managers have found it advisable to form combinations, and music-schools may well do so. The institutions in a certain section of the country will find it very profitable to work together, thus forming a compact circuit, reducing railroad fares to the artists, and giving them successive en-These principles apply to the teacher of music as gagements. A circuit of this kind can also be arsecure the best artists at the lowest figure.

In addition to the advantages cited the organizations connected with such a circuit will have a fine able one, but is clouded and vague in the telling. means of increasing the interest of the local public in good music. They will form closer social and professional relations, and while a legitimate competition will always exist, there will be less antagonism than before.

alert to take advantage of every means to increase the attractiveness of the work of their institutions. But asing from the state of the satisfactory, save time to the same a "waiting list" of pupils closely as the man of affairs studies his business.

A suggestion has been made by one who has had considerable experience in the teaching of theory and history of music in schools. It is that the work be placed on the same basis as the other work in the schools. For example, pupils in American or English History are given close drill in the subject, are asked to make abstracts, to carry on independent investigation, and additional reading for a thesis or essay, thorough "quizzes" are conducted, etc. The History of Music is worth just as careful and broad study, and the most successful class, in point of interest on the part of the pupils and in respect of permanent results is the class that is up to date and works on the line of the most approved methods

In Theory of Music also the work should be such as to make the pupils independent; much use of the backboard, continuing the work of another pupil, never omitting to give the reasons for writing a certain chord in a certain position. Theoretical work to be of the best value must develop and promote is no reason why an intelligent musician cannot de- the habit of thinking, and especially independent vise ways to advertise bimself that will be as effect- thinking. We cannot give value to study that does

> SPRING, the beginning of the physical year, marks the closing period of the teaching year. The renewal of the manifold activities of Nature should act as an incentive to both teacher and pupil to approach the close of the season with unflagging zeal and enthusiasm. It is, perhaps, but natural that all should at this time experience some sense of fatigue and consequent diminution of energies; nevertheless, all this may be overcome by some slight use of the will and by renewed application to one's duties; and in this the physical season sets us an admirable ex-

> Both teacher and pupil should strive to close the season with a flourish and to make, if possible, this portion of the teaching year the most successful in effort and fruitful in result.

> This is also the time for rounding up and polishing off, as it were, the season's work. Both teacher and pupil should take account of stock in review of the past and in preparation for the future.

> The effort of the teacher should be directed toward finishing effectually the work already accomplished and clinching its results. The teacher should carefully review his own work, seeking for possible shortcomings or omissions which may yet be supplied, and sedulously working over the ground in preparation for the work of the coming season. In all this the teacher should seek the earnest co-operation of the pupil, since it is to the advantage of both.

At this time also the best of fellowship should be cultivated between teacher and pupil, each mutually striving toward the desired end, each looking forward to the work still to come with pleasurable

Let there be no anticlimax, and let the final term of the year be its pleasantest and most profitable.

A word of suggestion, based on a quotation from Winston Churchill's novel, "The Crisis," has value at ranged by musical clubs either separately or in conand singers-are taking up the pen to address themselves to a larger circle than the class-room and the studio can furnish. Oftentimes the message is a valu-

> "The importance of plain talk cannot be overestimated. Any thought, however abstruse, can be put in speech that a boy or negro can grasp."

In addition to this we would say that, the more We commend this effort to those of our readers the writer or speaker may have, the easier it is for support. Do not chee under the with little. There are who many be in position to follow suit. The directors him to express his thoughts in clear, simple of schools of wants and approximately support to the words. of schools of music and conservatories should be alert to take advantage of severy many and also Africa and Africa and also alert to take advantage of severy many and also al preferable to Latin and Greek derivatives. After an article has been written it is a good practice to see to what extent one may replace words from Latin by others from Anglo-Saxon roots.

Wocal Department H.W.GREENE

OUTLETS FOR VOCALISTS.

sing; if I cannot, I certainly can teach."

The professions seem to parallel in this particular: failure to succeed in the struggle to get into the front rank drives them into side-issues and too frequently into quackery. There is much to be said do a few special vocal tricks, find engagements. in defense of those who study the voice to sing, with the "if" as a hopeful contingency; they most assuredly must do fundamental work, and do it well It is to be noted that grand-opera ranks are more are at all commensurate with the im-

portance of the subject they can hardly avoid arriving at something worth while as singers or teachers.

While there are a few most notable

exceptions, it is only justice to the pupil to expect him to prefer a teacher who has trophies to recommend him. On the other hand, real artists, great artists, rarely find the proverbial rainy day confronting them, for success as a singer means a fortune. To reason the question to its logical conclusions we might urge that the singer who was so improvident as to disregard the inevitable future, when his own voice would be of no further value as a source of income, could hardly be trusted with the responsibilities confronting others with voices. The history of individual attainment would also be a factor. Those who were acquainted with Campanini's brilliant and meteoric emergence from. and return to, obscurity would har ly place confidence in him as a teacher regardless of the heights he reached; while if Nordica, with her record of patient effort and ultimate success, should open a studio, she would have the confidence of pupils at the outset.

Contact with the vocal art to any professional extent is eminently calculated to equip its votaries with some qualities that are not necessarily inherent, such as Confidence, Self-reliance, if not Boldness, all of which might be comprehended by the one word Assurance; and it is this quality that must be estimated upon when people lay claim to a right to pose as teachers. While failures are not promising material to

upon failures, and since the failures of singers cannot usually be held to be so much their own fault as that of their teachers, it is perhaps only fair to allow them to use themselves as the horrible example, with the claim that the experience renders them all the more able to steer their pupils clear of the rocks that proved their own destruction.

We have as an outlet for vocalists the church, the stage, and the studio. The first is, because of the rapidly increasing popularity of vocal study, becoming a question of close competition; only the best equipment and inheritance being accepted by the churches who are willing to pay enough for the support of the singers. It was not long ago that singers who were not sufficiently well qualified to aspire to the stage were content to accept the emolupass the rigid test for church-work console them- for much or most of the atrocious vocal work that

church-choir; superficial study to the light opera.

painful subject. Too many men in opera companies, light and otherwise. There is and women say to themselves: altogether a different complexion to the operatic "I'll study the voice. I may outlook than that which obtained when many of the present teachers were pupils. The number of companies who give musical creations under the caption of light opera is at present great and increasing, and those who are not good sight-readers, but who can

This is, in some respects, a selves by accepting more or less desirable positions

Serious study more often leads at first to the

to give the question a fair test, and if their efforts frequently supplemented from the choir-gallery than readers of the VOCAL DEPARTMENT, and we welcome

SIGNOR SBRIGLIA a number of years associated

with the Batavia State School for the Blind as musical director, has just concluded a year of study in Paris with that veteran macstro G. Sbriglia. Perhaps there is no teacher living at present more prominent in the public eve than this Italian-Frenchman, who has such unique, if not extreme, views on tone-production. As I knew him in my student-days, he represented the very antithesis of the modern popular ideas on vocal technic, and my desire to ascertain the master's present attitude to the subject prompted me to ask Mr. Skiff for a short article. Mr. Skiff is not a stranger to the

is so greatly to be deplored. Whatever outlet you

seek for your talent, let sincerity of purpose and a

well-developed conscience stand as a mentor over

your actions. This is, indeed, most important if you

[Mr. J. Edmond Skiff, for

elect to deal with other people's voices.

the following response to my request .--VOCAL EDITOR.]

In an unpretentious, though very comfortable, apartment in the Rue de Provence. Paris, lives Signor Shriglia, one of the world's famous vocal teachers, whose renown has been largely gained through his work with Mr. Jean de Reszke, the great Wagnerian tenor.

Sbriglia is a student or the Naples Conservatoire, from thence making his début in the opera "Brasseur de Preston." by Braci. After some time in Naples he toured Europe, singing in all the grandopera houses, and in 1866 went to America, singing with the Italian and English Opera Company in the United States and

About twenty-five years ago he settled in Paris, devoting himself entirely to teaching. His first pupil he brought out in Paris was Otello Nonvelli, an Italian who made his debut in the tenor role in 'Martha," at the Italian Opera, which is now extinct, with Edouard de Reszke. His success was so great that Jean de Reszke, who was at that time singing baritone parts without success, being, in fact, so despondent that be contemplated leaving the stage, went to Sbriglia requesting lessons. Sbriglia assured him that his voice was of the true tenor quality, and that he should give up baritone work. His study with the maestro covered about six years, and all the world can now testify to the accuracy of Sbriglia's diagnosis.

Shortly after, Josephine de Reszke, a sister of Jean and Edouard, came to him. She it was who created the principal rôle in Massenet's opera, "Le

Paris she went to Spain, where she had immense success. She left the stage to be married to Baron de Kronenberg; unfortunately she died in Poland a few years after her marriage, leaving two little

Among his other celebrated pupils have been Lillian Nordica, Sibyl Sanderson, Fanchon Thompson; Miss Phebe Strakosch, soprano, daughter of the impresario, Ferdinand Strakosch, and cousin of Adelina Patti, singing in Spain, Italy, London; Mr. Plancon; d'Aubigne; M. Castleman, now first tenor in the Opera at Algiers; and Madame Aduing, who sang at the Grand Opera, Paris, for five years, and also in Italy and London. After singing all the lyric operas. she devoted herself to Wagner. She enjoyed much favor as the soloist at the Colonne and Lamoureux concerts. Among his present pupils is a Miss Markham, who has recently gone to Bayreuth to study



make successes of, many successes have been built from light-opera singers. There is food for reflection Roi de Lahore," at the Grand Opera in Paris. From in this; it points clearly to the truth that the training necessary at present for successful church-work is identical with that for good operatic work. Of course, only as far as it goes; the added features relating peculiarly to operatic work being readily acquired if the fundamental work necessary to good church-singing has been accomplished.

After the church and the stage, we have the studio: it is here that we find a higher plane of attainment than can possibly be demanded by the other outlets, which explains why there are so many pronounced failures. If all who would teach can look back upon careful preparation for a career and identify it with thoughtful experience in the work of teaching, they belong in the studio and will succeed there. It is the ephemeral success used as a magnet ments of the choir-loft; to-day, those who cannot to attract impressionable people that is answerable

THE ETUDE

of a magnificent busso contants voice; Mr. Whitsfield descent of the diaphragm, must he simultaneous with Martin, of New York, a tenor of much promise, who the opening of the mouth. As the capacity of the has given up a fine clientele of pupils to devote his

man, with a very full chest, dark halr, and eyebrows, to equalize the pressures within and without the looking his nationality. In his teaching he sits at chest. There is only one proper way to accomplish an upright piano with a large mirror on the wall this, viz.: to expand the body freely, easily, and natback of him, while the pupil stands back of the nrally throughout. Then the lungs will be filled inpiano, where he can complacently view himself in the mirror and also watch at the same time the varlous expressions of the maestro's face. He says very little during the lesson; his three great points being are inadequate; for it is evident that hy such conthe extreme high chest, the voice placed entirely in the mask of the face, and the protruding of the lips. mal, one portion being enlarged at the expense of He places great stress on the very high, fully-developed chest, and the pupil's first lesson will in most cases consist partially in an admonition to at once procure a pair of dumb-bells, and an oft-repeated expression is: "Beaucoup de dumb-bells."

When asked how he teaches his pupils to breathe, be replied: "I don't breathe; I build up the chest." He points with pride to some portraits of bis pupils taken "before and after," showing great development, and their names are famillar ones to the opera-goer. If one wishes to know thoroughly all the resources of the master, one must be content to stay with him a long while, for he imparts his information very alowly, and even the pupil must gain it more by Intuition than by word of mouth. He is not a musician, but he does make his pupils sing as far Symmetrical decrease in size of the chest-form canas the mechanism of the voice is concerned; for interpretation and the higher art, he is quite willing groups of inspiratory muscles maintaining the abnorthe pupil should go to some of his "confrères."

No article would be complete without a mention of Madame Shriglia, who, by the way, is an American, for she is a very important part of the studio. She the air escape prodigally through the larynx. It is who arranges all the pupils' lesson-hours, attends to the financial part, and plays all the accompani- side of the chest must be practically equal; and to ments except for the exercises at the beginning of anger. Madame takes great Interest in all the pupils, many cases smoothes out the wrinkles that come chest. from the master's presence. She is a busy woman, for ahe must be on call, as it were, during the entire teaching-hours, which, however, are not so long as in former years, as he now refuses to teach more than five hours each daily. These hours being from 9 to 11.30 and 3 to 5.30, and the pupil who has not engaged lessons early in the season must be willing to take a lesson when some regular pupil is unable to come, and there are always plenty of pupils waiting to fill in a vacancy .- J. Edmond Skiff.

MANY find the art of NATURAL VOCALISM. Voice-Production a subtle matter beyond their comprehension; yet there is none so facile, and that

for a very excellent reason, viz.: the mechanism of the instrument is perfect. Given health, and an intelligent study of the simple laws of pressure and resistance, the correct use of the voice is bound to follow. The beauty of the voice is another matter. A good quality as a foundation upon which to raise, by its enhancement and development, a beautiful superstructure, is a sine que non for the singer who aspires to stand on the plane of artistic eminence.

AUTOMATIC BREATH CONTROL.

The secret of correct vocalization lies in automatic hreath-control, with all unnatural obstructions above the larynx eliminated. All that is necessary for natural inspiration is correct position, followed by harmonious action of all the muscles concerned in enlarging the capacity of the chest-cavity. If the movements of the chest are aluggish, they must be stimulated by exercises; but care must be taken that the raising of the chest-walls be uniform and in correspondence with the descent of the diapbragm, all the inspiratory muscles contracting in harmony

William Hughes, of Washington, D. C., a possessor chest-cavity. The raising of the chest-walls, and the Interior is enlarged, there will be a diminution in pressure of the air in the lungs, and a new supply Personally S. Sbriglia is very agreeable, a short will enter through the mouth, larynx, and trachea, stantaneously. Raising the shoulders, assuming the "active chest," relaxing the abdominal muscles, or combinations and modifications of these movements strained effort the form of the chest will he ahnoranother; the descent of the diaphragm will he seriously hampered, and the expansion of the lungs be disproportionate and circumscribed. Moreover, the attention being directed to the institution and maintenance of an unnatural form of the chest, the mouth will be improperly opened, and the tone started before a quantity of air sufficient for an inflation of the lungs commensurate with the prescribed chestform has entered; and the result will be an internal pressure apprecially below the external. The laws of atmospheric pressure will demand that the capacity of the chest-cavity be immediately diminished ternal to the chest; and, on attempting to ntilize the inspired air in song, a speedy collapse will result. not occur; too great a strain will be put upon the mal position; physical distress will he followed hy unnatural conditions of the throat; control will be Impossible; outraged Nature will assert itself, and

The atmospheric pressure on the inside and outprolong and utilize the singing-breath there must viz.; the density of the air, and consequent pressure

BALANCE OF MUSCULAR ACTION

the action of the muscles of expiration, which produce a diminution in size of the chest and lungs, muscles, that the process may be as gradual as possible, and equilibrium maintained. Such resistance is necessary, not only for controlling the action of the expiratory muscles, hut also because the tendency of the chest-walls is to relax rapidly by virtue of their elasticity, as in our ordinary respiration. As the abdominal muscles are the strongest agents in expiration, costal resistance is not sufficient for their control. The upward pressure they exert upon the floor of the chest-cavity must be governed as well as their depression of the anterior chest-wall. This is accomplished by the diaphragm's being kept in a state of contraction after its inspiratory function is properly ended, and giving way only gradually before their upward pressure. Thus, by having the expiratory pressure harmonionsly distributed to all points of the lung-substance, while the air is commensurately exhausted, perfect equilibrium is secured, and at the vital point of resistance—the larynx - absolute hreath-control. This resistance does not indicate voluntary effort, but only requires that the muscles be allowed to act as Nature dictates; and the singer experiences no more exhaustion than during the ordinary respiration of life. Instead, he is filled with a buoyancy, an indefinable sense of power which exalts his inner being; the song blooms on his lips; his soul exults in self-expression.

ELEVATION OF CHEST-WALLS.

Without symmetrical, initial elevation of the chestwalls there can be no subsequent effective elevations

Wagner roles with M. Sem, a Swedlsh tenor; Mr. to produce a symmetrical increase in capacity of the during the course of an expiration; and witbout such Aside from the variations in power demanded by musical expression, there is a constant necessity for variation in expiratory force, with changes in pitch; for the reason that, in ascending pitch, the tension of the vocal cords gradually increases, and more power is required to make them vibrate. While all elevations of the chest-walls must be harmonious, their anatomy imposes various restrictions upon the degree of movement at different points. According to the freedom of movement will a corresponding impression he established in the mind. Hence the practical consideration of the normal movements of the chest-walls becomes more or less localized. The rihs are fixed posteriorly to the vertebræ. Anteriorly, the superior seven are attached to the sternum (hreastbone), but the inferior five become more and more deficient at their anterior ends, from above downward; the first three being attached to the costal cartilages, and the last two (floating ribs) having free anterior extremities. Obviously the greatest mobility of the chest-walls is limited to their lower, anterior portion, viz.: the anterior extremities of the five inferior or false ribs; and provides for the control of the abdominal muscles. These muscles, having their superior attachments to the rihs, ordinarily contribute to a sudden depression of the anterior chest-wall, driving upward of the floor of in order to equalize the pressures internal and ex-In singing, to obviate this extreme action, an ele vation and setting of the lower ribs is necessary whenever additional expiratory force is desired. By this elevation and setting of the lower chest-wall its depression is minimized, but not at the expense of expiratory power, which, in reality, is made more effective by reason of the fact that the setting of the lower ribs holds the superior ends of the ahdominal muscles practically stationary, giving them a purchase, as it were, approximating that of their fixed, inferior attachments, and their contraction is thereby made more spontaneous and subject to the lesson, which he industriously playa (?) with one be a condition of repose within the diminishing lungs, control; and, moreover, what expiratory power is lost by the minimization of the depression of the is always ready to help in any way possible, and in within must correspond with that external to the lower chest-wall is counterbalanced by the bulk of the force exerted by the abdominal muscles, heing transferred to the floor of the chest-cavity. Furthermore, any elevation of the lower chest-wall, To utilize the singing-breath freely and entirely, during the course of an expiration, must have a tendency correspondingly to elevate the diaphragm which is attached to it; hut the diaphragm, being must be continuously resisted by their opposing in a state of contraction to assist in controlling the abdominal pressure, is stimulated to greater contraction and descent, to counteract this effect. The result of these two movements is clearly an increase in the capacity of the chest-cavity; for the raising of the lower chest-wall increases its antero-posterior and lateral diameters, and the involuntary augmentation of the diaphragm's contraction and descent lengthens its vertical diameter. As an increase in the capacity of the chest-cavity involves a diminution of atmospheric pressure within its confines, an immediate decrease in its capacity will be demanded by the laws of atmospheric pressure, in order to equalize the pressures within and without the chest. This will be accomplished by the subsequent contraction of the abdominal muscles, which, aided hy the preponderating pressure of the external atmosphere upon the body, will occur with surprising vigor. The force so exerted will be in the nature of a sudden blow, yet limited and under perfect control. All three of these movements-the raising of the lower chest-wall, the secondary descent of the diaphragm, and the contraction of the abdominal muscles-takes place instantaneously

DEGREE OF ELEVATION.

The degree of elevation of the lower chest-wall varies with the expiratory force required, heing slight for a slight increase in tone-int n.ity, and sudden and ample for great display of vocal power. These movements are natural; and, after being understood, occur without the singer's giving them a thought-

Their object is to gain increased expiratory force, said were incorrect, but accepted. Garcia's theory is another should always be made a couple of tones with the minimum of diminution in chest-capacity; and, when correctly applied, all demands for increased expiratory power are met, and control still maintained. While sensation perceives them as local, they are really symmetrical enlargements or the entire chestcavity, or harmonious inspiratory efforts occurring during an expiration. It is simply a case of equilibrium's being momentarily destroyed by a sudden overcoming of the expiratory by the inspiratory muscles: but immediately regained by virtue of a secondary increase in contraction of the expiratory muscles, causing such a diminution in size of the chest-cavity and expulsion of air as shall again equalize the internal and external atmospheric pressures.

The singer should always be conscious of the mobility of the lower chest-wall; but, as regards the upper chest-wall, its movements, in comparison with the lower under symmetrical enlargement of the chest-cavity, are of such small extent that he should have the sensation of constantly holding it up, and he unconscious of its depression. The depression of the chest-walls should be an imperceptible movement which will take care of itself.

HOW EQUILIBRIUM IS MAINTAINED.

To understand properly how equilibrium is maintained, it should be remembered that we breathe with hut a portion of the lungs, and the tidal air, or amount constantly changed in respiration, represents but a fraction of the residual air which is renewed hy diffusion only. After the most forcible expiration, the lungs are still filled with the residual air, at the normal pressure; and the discomfort is explained by reason of the fact that the diminution of the chest has passed comparatively far beyond the normal station. Such a condition is never properly reached during the natural act of singing. The lungs, under all healthy conditions, remain in contact with the floor and walls of the chest; and any expansion or diminution of the chest means a corresponding expansion or diminution of the lungs. So, at the end of inspiration, and from the commencement to the close of expiration, the density of the air, and consequent pressure, within and without the chest, are practically identical, and equilibrium maintained.

To sum up: In the training of the voice the paramount consideration is automatic breath-control. It is the gift of the Creator to every healthy being. Why not use it, or-if impaired by ignorance, the restrictions of modern abuse, or neglect-seek to regain it? It is the perfection of simplicity, and when understood the development of the voice becomes a revelation .- Walter B. Sample.

> (Continued in THE ETUDE for June.) . . .

FOLLOWING a similar line of REGISTERS thought to that expressed in the article in THE ETUDE for Feb-

ruary, it has led me to the consideration of another phase of voice cultivation in which there is a wide divergence of opinion among writers. The subject of registers has probably been the cause of more real anxiety to teachers and singers than any other one topic connected with the cultivation of the singing voice. Nay, it has been the bone of contention among singing teachers ever since the art of singing has been taught, and the rock upon which many a good intention has been wrecked.

The testimony I shall present will scarcely help a thorities quoted, and yet the wise teacher may find an anchor in it for his belief or an indorsement for his method.

Garcia, in "Observations Physiologiques sur la voix humaine," 1861, divided the voice into three registers: Chest, Falsetto, and Head, according to Holbrook Curtis, and these were common to hoth sexes. He also divided the chest and head into upper and lower, making, in all, five distinct mechanisms.

But in 1894 Garcia acknowledged three distinct registers: Chest, Medium, and Head. These terms he this: "In the mezzosoprano the chest-register begins on G or A (below the staff); in soprano voices ahout from C up to D-flat (4th line), and the head begins contralto voice changes to the medium and head at the same points as the soprano.

In the male voice the same registers exist as in the female, but the chest is the chief one, "the other two being hut a remnant of the boy's voice," and "the tenor has a greater facility in using the falsetto- and head- registers !

Madame Seiler has been one of the most careful investigators into the mechanism of the voice that we have any record of, and her experiments with the laryngoscope mark her an authority wbo ranks with the best. Not satisfied with the investigations of Garcia, she pursued the subject under advice of Professor Helmholz at Heidelberg, and, although she has quoted freely from Garcia and adopted his theories of the registers, she admits that his observations do not lead to a satisfactory conclusion as to the functions of the vocal organ.

Madame Seiler's investigations disclosed to her that the tones of the normal voice are produced by the edges of the glottis, and that the upper chords (false) produce the falsetto voice (the medium), and settled in her mind these facts, viz.: that the Chest-voice ends at F, F-sbarp, where the Falsetto begins, ending, in its turn, at C, C-sharp, in the female, and E-flat, E in the male voice; that the Head-register hegins at F-sharp, and, owing to the fact that the cuneiform cartilages were rarely formed in the male larynx, that only a few male voices can produce the head-tones. The hass voice used the chest only in two scries (first and second), while the tenor uses the same as the hass and and two tones of the first series of falsetto in addition

The difference between the tenor and bass voices she claims, lies in the greater or less ease with which the tones of the higher or lower registers are sung, and in the greater volume and heauty always connected therewith: that is: in the timbre of the voice. not, as is commonly thought, in the difference of the transitions of the registers.

Madame Seiler deprecates the tendency on the part of teachers to raise (force) the lower register as far as possible toward the higher, and remarks that many years ago tenors were expected to sing high A, with free chest-tone," but that, owing to the lower musical pitch, it was only equal to singing F-sharp at the present day; moreover, she says that it is the fault of the higher pitch and consequent extension of the limits of the registers that is the chief reason why voices fail so quickly now.

Nava, in "Elements of Vocalization," deals only with the female voice, and describes the limits of Chest-, Falsetto-, and Head- registers as follows: In contraltos chest-register is used up to B (3d line), and head from C upward. In sopranos the sounds C, D, E are sung in chest-register, and from F up to C in the middle, while from C up is sung in the head-

Nava advises that, inasmuch as the highest sopranos very often have no chest-register, which is caused by the narrowness of the glottis, it is better not to force the larynx to ohtain it; but to gain them (the chest-notes) apply the same means which render possible the emission of the middle notes; that is: the so-called falsetto, or closed, sounds. However, doubting mind except as to one's preference for au- though the sounds thus obtained may be extremely ohscure, they can be rendered full and expressive with

> Brown and Behnke, in "Voice, Song, and Speech," describe five registers, viz.: Lower Thick, Upper Thick, Lower Thin, Upper Thin, and Small, which are found in the vast majority of voices. They also acknowledge, "broadly speaking, three registers, namely: Thick, Thin, and Small." This means, of course, that they divide the thick and thin into two parts, thus giving practically five registers.

They advise that the change from one register to

below the extreme limit; so that there will be, at the juncture of every two registers, a few optional B-flat (below the staff); the medium register ranges toncs which it is possible to take with hoth mechanisms. They deplore the mistake which some teachers on one of the notes from C-sharp to E-natural." The make in developing and exaggerating registers instead of smoothing them over and equalizing them, and warn all singers against the danger of carrying the mechanism of a register beyond its proper limit.

Kofler characterizes the three-register system as voice-ruining, and declares it to be in direct contradiction to the principles of the old Italian masters. he writes: "The fundamental theory of the old school was: all the tones of a voice must be even," and "the modern Italian school aims at the greatest possible unevenness by establishing a distinct line for three vocal registers." Kofler claims that Garcia and Madame Seiler have done harm to the art of singing by promulgating a wrong theory of three registers: that the laryngeal muscle-action which they observed was in production of a wrong, instead of a right, tone; and further declares that the cultivation of the male soprano and alto voices in the early part of the eighteenth century corrupted the pure system of the first masters, and gave use to the so-called threeregister system in the female voice.

In his own teaching Mr. Kofler uses a system essentially that described by Emil Behnke, of which he says: "He (Behnke) draws distinct lines on four different points on a diagram; drops them, however, in producing the voice." Further, Mr. Kofler believes that Behnke draws the lines only to explain the really existing, different muscle-actions of the larynx, and to show their gradual transition from one register to the other, which causes the tones to follow each other in one unbroken chain of smooth sounds without any break and unevenness. This he claims is the identical tone-production of the old Italian masters.

Of the registers of the mase voice he speaks of the Chest and the Falsetto, and of the necessity for developing the latter, combining and hlending it with the chest. "In short, producing and cultivating the high notes through and hy means of the falsetto." He does not helieve in developing the voice from the low notes up, but from the center up and down. He says there are two natural registers, that there is no line where one is dropped and the other begins, and that the changes are effected by a gradual transition from one into the other.

Shakespeare refers to the registers' having heen given their names from the Ideas held that the chestvoice was caused by the chest, and the highest notes proceeded from the head. He recognizes Chest, Medium or mixed, and Head. Regarding the chest, he says: "This register and likewise the medium voice can be forced up, but never heyond a certain point without requiring a breath-pressure that places the voice beyond control of the singer." On reaching the point of change from one register to another he says that "with rightly controlled breath and open throat we compel the mechanism of the larynx to change; the vocal chords adjust themselves somewhat differently, and another register is said to have been brought into action."

In women's voices E-flat or E (first line) is the first note of any force in the medium. He claims that the head-voice can be used hy women as low as A (second space), hut it will be feeble, being effective in soft passages at E (fourth space). He advises every soprano or mezzosoprano to study daily head-tones down to A (second space) or B-flat (third line), and he also advises male singers to practice daily the low tones of the head-register. This, he says, will not only compel a right breath-control, but will prevent or cure any inclination or habit of singing the upper or medium tones in a rigid, throaty, or frontal man ner. He also recommends carrying down the registers rather than up .- Albert J. Wilkins.

(To be Concluded.)

A MAN can do easily, under the stress of an overpowering conviction, what before would have seemed like a miracle to him .- Success

STUDIES (STENE) (STENE) (STENE) (STENE) Organ and Choir.

Edited by EVERETT E. TRUETTE.

THE INFLUENCE who was a skilled harpsi-OF FRESCOBALDI. chord-player, was horn in Ferrara, a small Italian city

about twenty-eight miles north of Bologna, In 1587. When but a boy he possessed a remarkable voice, and frequently wandered from town to town singing, on which occasions he was followed by crowds of admirers. History tells us very little of his life, but at the age of twenty he had acquired considerable notoriety as a talented organist. He studied with Francois Milleville till be journeyed to Belgium to become familiar with the Netherlandlah doctrines with which he was greatly in sympathy. In 1608 he returned to the sunny South and took up his residence in Milan. About this time his compositions were being published and were receiving very favorable notices. In 1614 or 1615 he went to Rome to



GIROLANO PRESCOBALDI.

fill the position of organist at St. Peter's. His reputation had become so great and the love for organmusic was so predominant with the Italian people of that age that thirty thousand people flocked to the cathedral to hear his first recital.

His life In Rome, as far as can be learned, was uneventful; he devoted most of his time to composition. He was one of the inventors of the fugue, or rather the first to apply it to organ-music in Italy, and revived the double counterpoint of the old French school, which had fallen into disuse, except in the hands of Orlando di Lasso, who still employed it in his writings. No other Italian organist exerted so much influence on organ-music as did Frescobaldi, and undoubtedly he prepared the way for Lotti and Scarlatti, and later for Bach and Handel. Sir John hawkins has this to say, in his "History of the Science and Practice of Music," concerning the influence of Frescobaldi:

"Of many musicians it has been said that they were the fathers of a particular style; as that Pale trina was the father of the church style, Monteverde of the dramatic, and Carissimi of the chamber style; of Frescobaldi it may as truly be said that he was the father of that organ style which has prevailed not less in England than in other countries for more than a hundred years past, and which consists in a most turbulent stops so that the service for the subject in a quicker succession of notes than is re-

GIROLAMO FRESCOBALDI, Exercises of this kind on the organ are usually called toccatas, from the Italian word signifying 'to touch'; and, for want of a better word to express them, they are here in England called voluntaries In the Romish service they occur at frequent intervals, particularly at the elevation, first communions, and during the offerings; and in that of our church in the morning prayer, after the psalms, and after the henediction, or, in other words, hetween the first and second services; and in the evening service after the

Musicians who wish to study thoroughly the development of piano and organ music always go back to the fifteenth century, and even earlier; hut in Frescobaldi we always find the firm foundation-stone of the wonderful structure reared by Bach and Handel, as seen in the following little chart:

Frescobaldi, 1644. Tunder, 1667. Froberger, 1667. Kerl Drechsel Pachelhel. J. P. Krieger. J. Krieger J. C. & J. S.

Frescobaldi died in 1644. The next name of importance was that of his pupil, Johann Jakob Froberger, horn at Halle, who died in 1667, and who specially devoted himself to clavier music. Now, Johann Philipp Krieger, the elder of the two hrothers, studied under Drechsel, a pupil of Froherger, a distinguished Nuremberg organist. Johann P. Krieger taught and greatly influenced his younger brother, Johann.

Now, Johann Christoph Bach, elder brother of J. S. Bach, was a pupil for three years of Pachelbel, who was co-organist at St. Stephen's, Vienna, with Johann Casper Kerl; and both were in a thoroughly Froberger atmosphere, for Froberger had heen organist there for many years, and had only been dead for seven years when they took office in 1774.

Then Johann Christoph, elder brother of Johann Sebastian Bach, studied with Pachelbel, and he taught his brother J. S. Bach, and specially introduced Pachelbel's music to him. We thus see how close a connection there was hetween Krieger and the great Bach. It may also he mentioned that Pachelbel, like the two Kriegers, was a native of

Handel was influenced by composers of North Germany, especially Buxtehude, who was successor at St. Mary's, Lubeck, and also son-in-law of Franz Tunder, who studied with Frescobaldi about 1640. Thus we can trace the influence of Frescohaldi, both on Handel and on Bach.

A CORRESPONDENT asks for TUNING REEDS. information on the above subject, saying: "Owing to the severe cold to which some of our organs are subject, where churches are not heated during the week, when the reeds are always more or less out of tune, it would certainly be a most useful thing for organists. to be able at least temporarily to tune a few of the day could be rendered at least fairly well."

The reeds are the most sensitive and delicate part quired in the accompaniment of chorale harmony. of the speaking section of an organ, and one should

think twice hefore touching them unless one has a thorough knowledge of their properties. However, sometimes a little attention from a delicate hand will greatly improve the tone of a pipe or cause a silent reed to speak and he of some use.

If a reed is silent it may be due to several causes. the principal of which are: dirt on the tongue, or the tuning-wire is driven down too far, or the tongue is out of place. On removing the pipe take off the hoot and see if any dirt is visible; in which case a thin piece of clean paper passed gently over the tongue and hetween the tongue and the reed will oftentimes correct the trouble

If this is of no avail, place the pipe in its position and with a screw-driver or some other long and somewhat weighty tool slightly strike the tuningwire from below, thus driving it up till the pipe speaks; then tune it by driving it back again, striking it, always gently, on top of the tuning-wire. When the pipe is in tune try it in comparison with the pipes ahove and below for power, as the tuningwire not only tunes the reed, but regulates the power or the tone. Sometimes the reed will become silent. as the tongue is driven down hefore the pipe is quite in tune; in such cases if the tone is not too loud the pipe can he tuned by raising or lowering the bell on top of the pipe, or if there is no bell by raising or lowering the tuning-slit at the top of the pipe.

If the reed is very refractory and does not respond to this treatment the hoot should be removed, and hy holding the reed up on a level with the eyes see if the tongue is square in its position, and if the tongue curls up a little and evenly as it should. To remove the tongue draw the tuning-wire down off the tongue and remove the little wooden peg which holds it in place with a knife. The tongue can then he thoroughly cleaned with a piece of clean tissuepaper and replaced. One should be careful that the tongue is replaced squarely over the slit in the reed and fastened in tightly.

All the above operations are dangerous unless one is very careful and particular not to do too much, and many reeds have heen spoiled by careless tinkering of thoughtless operators. With care and judgment one can many times bring a refractory reed into line, while a little rough handling will completely spoil it for all time .- E. E. T.

EDUCATION in musical color THE ORGANIST is left generally to the hap-AS A COLORIST. hazard process of unconscious

tuition. So far as the general public is concerned the brass hand, the theater orchestra, and the pipe-organ offer the usual means hy which the people absorb some notion of the difference in the quality of tones. In comparison with the others, the organ has one advantage in being able to present four-part harmony in one homogeneous

For example, one can play the tune "Hursley" with a uniform flute quality on the organ. How could it be done in the band or orchestra? For almost all practical needs the different individual stops "run through," and so have a much larger range than the corresponding orchestral instruments. And this point is emphasized when we consider the different colors of tone produced by the same instrument; for example, the tones of the violin G and E strings. Compare any string stop-take the Geigen Principal-and the greater homogeneity will be apparent at once.

In making such comparison there is no thought of claiming that the violin stop is an exact imitation of the color of the orchestral violin. Every string stop of the organ has its own tint or hue, just as each string of the violin has.

THE ORGAN HAS ITS OWN COLOR.

And a combination of all the string stops of the average three-manual organ gives a rich color-scheme sui generis. The small scale and winding of the pipes hring out those upper partial notes that give the tones their thin and incisive quality. And if we take a broad sostenuto 'cello passage and play it on of combination pedals or pistons to operate different suddenly of apoplexy, March 9th. Mr. Warren was

With the means at his command, there is no reason why the organist should strive to imitate orchestral colors except in transcriptions from orchestral scores. The different hues of string, reed, flute, and organcolors should furnish him material enough to make endless color-schemes. And the modern tendency toward making the whole organ a swell organ adds to the possibilities of giving expression to the voices of each manual in solo or harmony passages. The swell pedal already permits us to make a fairly good accent, no doubt it will be further improved, to hecome more immediately responsive to sudden dynamic changes.

REGISTRATION FOR COLOR.

Every student is forewarned that there is a great temptation for the church organist to fall into a rut in the matter of registration. The demands of the usual church-service soon show him that there is a certain combination that serves as a normal one for the majority of nurnoses, and which will nermit him to make changes without too much manipulation of mechanical accessories. Furthermore, the services of the non-liturgical churches will easily confirm him in this habit. For ordinarily the prelude is played under untoward circumstances, the people coming into church, removing garments, getting their hooks ready for the service, etc.; and this indifferent atmosphere reacts upon the organist. As the most natural consequence, he soon slips into a habit of choosing preludes that do not demand too many changes in registration. This is true of the postlude, too. And the hymns, as sung by the average congregation, leave little opportunity for much change in color. In fact, the organist of such a church finds his most encouraging moment in accompanying the choir in responses and anthems. It happens also that the ence is in the proper attitude of quiet and attention is being played. to take in the color-effects. An organ-solo during the collection gives the same chance.

Happily, there is a growing appreciation of fuller liturgical services among all denominations. And the different responses, versicles, and even amens give the organist a fine occasion to use various colormasses. The great danger is that he may he content to play his accompaniments in the same brown color throughout, especially if the congregation attempts to join in the singing. Unfortunately, too many fall into this "cathedral" habit and rely upon the combination pedals to vary the volume of sound, without giving much heed to the difference in color. The fatal facility of the great crescendo pedal simply aggravates this tendency to magnify the dynamics of the organ as over against its color-possibilities.

MECHANICAL AIDS TO COLOR.

Another hahit that helps to neutralize the distinctively color contrasts is that of coupling the manuals too much. The organist feels that it is only by coupling with manuals having a swell pedal that he can produce any crescendo and diminuendo. And the more expressively he wishes to play, the more likely he is to rebel against the solid dynamic level of tone of the manuals unconnected with a swell mcchanism. Here it becomes a question whether he shall registrate for greater expressional possibilities or for greater color-variations.

In saying these things we are not forgetting that the use of the great croscendo pedal and of the couplers does affect the coloring, but we wish to accentuate the point that their effects are not perceived as color-effects, but rather as variations in intensity.

The trend toward adding to the organ more varieties of string and flute registers makes it more possible for the organist to present the most agreeable contrasts in color by keeping the manuals uncoupled and giving each a color-mass of its own. It might be practicable for us to suggest to the modern organhuilder that the organist would be grateful for a set reeds on separate accessories .- William Benbow.

· J. C. W .-- 1. Mascagni was born in Leghorn, December 7, AND ANSWERS. 1863.

2. Wagner is pronounced as if spelled Vahg'ner, with the accent on the first syllahle.

3. The pronunciation of Haendel is difficult to indicate with letters. If you pronounce the word "hen," then insert an "r," making it "hern," being careful not to pronounce it like the possessive pronoun "her," you will have approximately the German pronunciation of the first syllable. The last syllable is, of course, like the English word "handle." Many writers use the spelling "Handel" and pronounce like the English word, "handle."

One should always modulate from the Prelude to the Doxology unless the key is the same or closely related.

4. "Speaking stops" are those which connect a set of pipes with the keys so that the keys "speak" when pressed down, in opposition to "mechanical stops," as couplers and the tremulant, which are silent unless some "speaking stop" is drawn with them.

5. "Stopped pipes" are those which have their upper ends stopped with either a metal cap or a wooden torpion, thus making the pitch an octave lower and making the tone quicker and somewhat

6. No copy of the composition mentioned being at hand, it is impossible to advise.

7. The only way to subdue the accompaniment when melody and accompaniment are on the same manual (reed-organ) is to use two stops for that half of the manual where the solo is located and anthem is the one point of the service when the audi- only one for the other half where the accompaniment

> Mr. L. T. Downs, who has been an active organist for sixty-two years, retired from his late position as organist of the Church of Epiphany, Providence, R. I., last February. Mr. Downs was born in Waterbury, Conn., in 1824, and in March, 1849, he began his career as organist of St. John's Church in that city. Later he went to Hartford, and after returning to Waterbury he moved to Providence, where he remained till he retired.

Just before his departure from England for this country Mr. Edwin H. Lemare was interviewed by a writer of the London Musical Standard. When asked for his opinion of the American pipe-organs he replied: "In mechanism they are ahead of English organs; electric action is used throughout, and most of them have movable consoles. Not that I like the movable consoles," he added, "for when placed far from the organ the organist is in much the same position as a conductor who had to direct the Queen's Hall Orchestra from the grand circle. The fault with the American organs is that they are too much the development of the reed-organ. There is a deal of the harmonium about them, and all are on too low a wind-pressure. The lighter work-the flutes and so on-is good; hut, in general, the instruments have not the power and richness of tone of our best English organs." He was very complimentary of the treatment which he had received from the organists of this country, saying that "one and all were geniality itself."

He disapproved of the "cock and hen" choirs which are so general in this country, though he admitted that a quartet of gifted and finely trained soloists might be of much use in conjunction with an ordinary

ganist of St. Thomas' Church, New York, died very from one central blowing-plant.

the organ with the combined eight-foot string stops, color-masses, just as large organs now have their horn in Albany, August 27, 1828. After filling positions in Albany and New York he became organist and choirmaster of Holy Trinity, Brooklyn. In 1870 he went to St. Thomas' Church, and remained till 1900, when he was made organist emeritus of the

> Mr. William C. Carl recently celebrated his tenth anniversary as organist of the First Preshyterian Church, New York, giving a special program of organ-music much of which has been dedicated to

> The following description of an organ-recital is taken from a local paper of one of the cities of Ireland: The curfew was tolling "the knell of parting day"

> from the old tower where it has rung out its music for nearly a century, now softened like an old violin by long use and the touch of time. At eight o'clock P.M. the bell ceased, and the tone of an organ playing an Introit induced us to go in. A large crowd had assembled in the hody of the church. After some preliminary prayers by the rector and curate, the recital began. We took a seat pretty high up, in order to get a view of the organ, and began repeating in our own minds Milton's celebrated description of church music in his "Il Penseroso." There is no mistake but the recital was well planned. What with the glamor of the twilight through the tinted glass of Gothic windows, the gathering darkness, and "dim religious light" from candles on the communion table and reading desk and organ-loft, the hush, the silence, and the sacred solemnity of the surroundings. all conspired to heighten the effect and give one the idea of heing in an ancient cathedral in the twelfth century. Anon the seats begin to shake, though we hardly hear a sound yet, but are conscious of a deep vihration like an earth-tremor. Then the double diapason and 16-foot pipes play a caper or two, while the stopped-diapason with wood and metal flutes steal gently in a cantabile movement; then the glorious fugue begins, movement chasing movement, melody pursuing melody, as if in play with the deeptoned cornopean, now and then expostulating with them not to break the bounds of classic decency. No wonder all eyes were turned toward the organloft, as if something supernatural were up there Again, and there is a graceful dancing run, a veritable polka, or pas de catch up the scale and down again; a chromatic chase over the keys, as if the right hand were running away, and the left, being out of hreath, trying to catch it, turned hack and began to cry, while the right, having reached the summit of the keyhoard, was reveling on flute and piccolo. Then the bass and trehle come back again, shake hands, fondle, and again fall out, and then another musical storm, till our heads reeled, and the senses, intoxicated by such display, began to anticipate a general hlow up of pipes, bellows, and all, when the storm gently subsided, and a sweet melody supervening reassures us that there is not the slightest danger. We sit back in our seats, cross our legs, and give a sigh of relief. Then there is a pause, a hymn during the offertory ("Giver of all") being sung; but to our mind "Lead, kindly Light" would have been more appropriate "amid the encircling gloom."

A three-manual organ to cost about \$16,000 is being huilt hy the Hutchings-Votey Company for the new building of the New England Conservatory of Music, and will be the gift of Mr. Eben D. Jordan to the institution. It will he placed in the fine new hall which is to be a part of the new building. An other three-manual organ and ten small two-manual organs as practice-organs are also heing built for the institution. The conservatory will thus have the largest equipment of organs of any similar institu-Mr. George William Warren, for thirty years or- tion in the world. These organs will all be blown



CONDUCTED BY GEORGE LEHMANN.

not realize that many of their THE HARIT difficultles are chiefly and di-OF CORRECTING. rectly the result of their own

negligence. However persistent the conscientious teacher may be in his efforts to impress this truth upon his pupils, his reward is rarely commensurate with his efforts and his patience. It is quite natural that very young pupils, or beginners, should rely upon the teacher to discover their innumerable blunders; and it is equally natural that an inexperienced player is incapable of recognizing and correcting the majority of his technical mistakes. But it is not the ignorant and comparatively helpless beginner that we have in mind. We assude to all those players who have not only mastered the rudiments of violin-playing, but who are sufficiently far advanced in the art to think and act with some degree of intelligence and independence. It is these players who make the teachers' work unnecessarily difficult, ladening themselves, at the same time, with many avoldable burdens.

Most pupils even the gifted ones easily contract the habit of disregarding technical errors. It is a habit of rapid growth, and invariably proves one of the most stubborn enemies to progress The intelligent player knows, as a rule, his blunders and inefficiencies, but he foolishly imagines that immediate correction or improvement is not imperative. He postpones, for a more "convenient" time, work of vital importance, or even persuades himself into believing that his short-comings are mere accidents that will not again occur. He does not appreciate the importance of immediately correcting his mistakes, nor does he realize that negligence is a habit of alarming growth and yet more alarming results.

The habit of correcting is easily formed, and its advantages are incalculable. The pupil who looks to himself, not to his teacher, to discover and correct his technical blunders has grasped one of the most important principles of music-study.

IF long-time allegiance THE RODE STUDIES. to a man or his works counts for anything in

this world, the universal tribute paid to Rode must be regarded as the strongest attestation of that violinist's exceptional worth. A century of violinists, of every nationality, have utilized Rode's Caprices in their pedagogical work, and have recognized, in these famous etudes, the seeds of their own instrumental achievements. Tested for a hundred years or more by all "schools" of violinists, these twenty-four studies remain, to-day, firmly imbedded in the affections of all earnest players of the violin. In musical, as well as technical, design they have not yet been outrivaled. Conceived with great piety of purpose, and executed with masterly skill, they will long continue to remain a monument to Rode's genius before which all artists will stand with uncovered heads.

Strange to say, however, few pupils have more than a feeble appreciation of the instrumental worth and musical beauties of these great etudes. And, what is yet more regrettable, an incredibly small proportion of our younger players make a serious effort to master the technical problems which Rode has so skilfully woven into musical designs. More often they regard Rode as one of the necessary evils of technical development, and, at best, they take up and general character of the introduction. The stacthe study of the etudes with a sigh of resignation.

For this impious attitude the teacher is surely

THE majority of pupils do responsible. Nearly all serious students respect their teacher's opinions; and if a teacher's ideas are frequently and forcibly expressed, the pupil's deference alone will ultimately result in respect or admiration for those things which he is taught are admirable.

It has long been a cherished plan of mine to preseut an analysis of Rode's Caprices to students of the violin. Having always been of the opinion that pupils are not wholly to hlame for their thoughtless disregard of Rode's masterpieces, and heing convinced that the majority of violin-students require special help to enable them greatly to profit hy the ideas set forth in these etudes, I shall pegin, in the present issue of THE ETUDE, such an exposition of Rode's musical and technical ideas as will, I hope, meet the needs of many of my readers.

A few introductory words, however, bearing on the general design and practical side of my proposed work, seem desirable, if not really imperative.

I propose, in general, to take each one of the twenty-four Caprices and minutely investigate Rode's musical and technical intentions. But this does not mean that I shall enter into, and enlarge upon, every possible detail. It is reasonable to take for granted that all players who are capable of grappling with such etudes have an intimate knowledge of the fundamental principles of violin-playing. My chief effort will be in the direction of elucidating questions in connection with advanced violin-playing, and calling the student's attention to such things as he is likely either to neglect or misconceive.

Also it is necessary that the reader should thoroughly understand that there are many questions related to violin-playing which only actual illustration can make adequately clear, and that all written effort to instruct the musical mind is necessarily less successful than that which the proficient player is capable of making with his instrument.

The main objects of the first Caprice are the development of the trill and the détaché stroke. It ahounds in difficulties which few pupils have the tenacity to master; hut the persistent player will be astonished and delighted with the results of patient

The hrief introduction is a lesson in tone rather than in technic; but it must not be inferred from this that its technical difficulties are insignificant. To insure rhythmical accuracy, the pupil should count eighths rather than quarters. A fine, singing tone is requisite throughout these fifteen measures, and the utmost care should be bestowed on the indicated dynamics, etc. In the latter connection, it is well to mention right here that the pupil must strictly observe all marks of expression. It will he found that nearly every one of the Caprices ahounds in accents of peculiar musical significance, which, properly observed, materially increase the technical

Many pupils experience considerable difficulty in playing the second measure with rhythmical accuracy. The simplest and surest means of overcoming such a difficulty is to count the sixteenths instead of the eighths.

In the third measure, the group of grace-notes, as also the three staccato notes, require special attention. The former are generally played with such nervous rapidity as to destroy repose and symmetry; and the latter are too sharply detached for the tempo easily mislead the average player. As a rule, it is

heedlessly employed, and the player should therefore he guided entirely hy the tempo and the character of the composition

The first Caprice proper (marked Moderato) is an invaluable lesson in the actaché stroke. All the triplet figures must be played with a supple wrist, strongly detached at the point of the bow. No attempt should he made, in the heginning, to play this extremely difficult etude in the correct tempo. The necessary speed should he acquired gradually and with the utmost caution in order to develop the necessary strength and flexibility of the wrist. Then, too, the up-stroke will require special effort, inasmuch as this etude is designed to develop equality of strength in all detached down- and up- strokes.

The trill should he exceedingly hrilliant, but not of the customary length. In fact, Rode does not demand a trill proper.

The pupil will do well, however, to play an actual trill while studying this Caprice in a slow tempo. Later, when control and flexibility of the wrist have heen acquired, and when the requisite quantity and energy of tone have heen developed, a prolonged trill is unnecessary. It is even impossible if the Caprice is played in the tempo indicated by Vieuxtemps: a morter note equals 120.

There yet remains something to he said in connection with the interpretation of this Caprice. It contains, of course, fewer opportunities for the display of fine musical feeling than do many of the others, but here and there the player can adequately lemonstrate the possession of musical judgment. The twenty-fifth measure, for instance, is characterized hy a modulation to A-flat major, and a corresponding modulation in character of tone greatly ennances the musical effect. Beginning with the twenty-ninth measure the stroke should gradually acquire more vigor till the thirty-first measure is reached, when the howing should resume the torceful and energetic character which marks the rest of the

In all of Rode's Caprices the pupil will find opportunities for the display of individuality and musical judgment. It is not enough faithfully to reproduce the ideas set down hy Rode or his various editors. Nor is it always possible for the composer accurately to indicate every dynamic and change of musical idea which he may have in mind. An additional something is always required or desired; and that something is the exposition of individual thought and feeling

(To be continued.)

ATTENTION is again called to OF GENERAL the questions which, heginning with the April issue of THE INTEREST ETUDE, will be discussed under the above caption. Again it may he advisable to emphasize the fact that the majority of players are wholly uninformed on numerous questions appertaining to the violin and to violin-playing. The average pupil does not concern himself with questions that have not a direct hearing on the work in hand. Nor does the average teacher make any effort to arouse in his pupil the desire to he well informed. As a natural consequence, the typical student of the violin imagines that he is faithfully performing his musical duties when he attends all lessons regularly and devotes a certain number of hours each day to purely instrumental work. He imagines, indeed, that he is an earnest and painstaking student; and he never suspects, even for a moment, that there are many interesting things deserving his attention that are

never discussed in the class-room. It is earnestly hoped that this new column will appeal to all readers of THE ETUDE who are interested in the violin. And it is also hoped that these readers will make a special effort to acquire some knowledge in connection with the various questions touched upon in each issue, and that they will not cato-dot is one of numerous arhitrary signs which the information which they will find in these colremain uninterested and inactive, calmly awaiting

The answers to the six questions asked last month are as follows:

1. The thicker the string, the fewer will he its vibrations. A string that vibrates rapidly (necessarily a thin string) produces a high tone, whereas a thick string is capable of tewer vibrations, and produces, in consequence, a lower tone. An uncovered string, of the requisite thickness to produce the tone G, would be entirely too thick for all practical purposes; so, in order to avoid the use of an exceedingly thick string, a thin one (generally, or always, an A string) is increased in weight by means of a metal covering, and this additional weight diminishes the number of the string's vihrations.

2. The design of the modern hridge is not the result of accident. Stradivari's predecessors experimented unsuccessfully with various designs; hut it was left to Stradivari's genius to determine the ultimate form of the hridge. This the great Cremonese master succeeded in accomplishing with such scientific precision that it has been found impossible to make even the slightest improvement upon his

3. "The f shape of the sound-hole," says Mr. Allen. "is rendered necessary by the arching of the helly. They influence the entire system of vibrations of the belly, and thus govern the vibrations of the whole instrument. This has been proved by the following experiment: if the ff-holes were cut in the hack of the fiddle, it would he immediately muted, for the helly would not have sufficient elasticity without them to vihrate and communicate its vihrations to the rest of the instrument. . The ff-holes influence to a powerful degree the sound of the mass of air contained within the hody of the instrument. If they are too small, or if one he covered up, the sound of the contained air becomes lower; if they are cut too large, it rises. The ffholes must, therefore, he regulated by the size of the adjusted that the contained mass of air renders the requisite 512 vihrations. If they be too large, or set too near to each other, the tone of the violin becomes harsh and shrill, and when too small, or set too far apart, they make it more wooly or viola-

imperfect adjustment of some of the delicate parts of the instrument. It is a tone of imperfect vihration, exceedingly annoying and disagreeable. It is usually found on the G string, often on either f-sharp or g-sharp. A "wolf" tone frequently mars the heauty of a fine old instrument, and fiddle-makers are not always successful in removing the cause.

5. This question has already heen answered in the

remarks on the G string. 6. By a "baked" fiddle is meant an instrument whose wood has undergone a haking or preparation process. By such a process, an instrument, when absolutely new, resembles in mellowness one that has been played upon for many years. The celehrated French maker, Vuillaume, practiced this deception for many years, and ruined many of his instruments

THE greatest practical adepts in any art are not, by any means, always the hest teachers of it, not merely from lack of necessary patience, hut from want of power in imparting knowledge. The hone, which, although it cannot cut, can sharpen the razor; the finger-post that shows the way which itself can never go, are emhlems of the teacher. It is only hy a fortunate coincidence that the capacity for teaching, which is an art sui generis, and practical excel-

THAT which we feel we know, but are not so certain of that which we see.

CERTAIN men, in history, appear destined to work in their sphere, the point above which no man can go. Such was Phidias in sculture and Molière in comedy. Mozart was one of these men .- Gounod.

PLEASANTRIES OF LESSON-HOUR.

C. W. FILLWOOD

THERE are many amusing, instructive incidents in STUDIO EXPERIENCES. I have a little girl pupil, who is hright, talented, and full of life. When she finishes a particularly good lesson or successfully conquers a difficult passage she whistles. It does not sound anyways rude or incongruous, for she whistles out of very joyousness, like a hird.

Another, a hoy, when taking his first lesson, worked painfully through a finger-exercise, and then said, with great explosive expression: "Gee!" The exclamation came out so unconsciously and purely thoughtlessly, and his evident impression of the difficult future of technical drill was so forcible and withal so comical, that I smile vet whenever I think of it. But that same little fellow now has settled down to work with a determination to do his best.

CONFUSION OF TERMS

EUGENE E MARKS

LITTLE CATHERINE was about five years of age and had appeared in a pupils' recital and listened attentively to the remarks of the persons near her. If hearing had heen all, it would have heen very well, hut she allowed such comments as "Isn't she too fiddle, and the proportion of the ff-holes must be so cute," "She is just too sweet for anything," and others of a similar character to turn her little head completely; so in her way she thought that she had the entire world at her feet, and that she had nothing further to learn in the music-line.

I observed this spirit of egotism growing day by day and taking possession of her better judgment. 4. A "wolf" tone is generally the result of an and thought of the fate of the toad that had endeavored to swell until he should reach the magnitude of the ox, and wondered what would finally hecome of little Catherine if I did not curb this great uprising of her pride.

I was well enough acquainted with her disposition to know that to have a simple talk with her would he a mere waste of time and words, as her character was too self-poised, and of that caliber which requires an ohstacle of her own manufacture to restrain her wilfulness. So I waited patiently, knowing that an opportune moment would arrive. This momentous time occurred at the next meeting of the sight-reading class. (If there is anything suitable to test one's mettle and knock ego out, it is sight-reading of music.)

Catherine began her assigned duty and did well until she came to a tie in the piece, and then she repeated the second note.

"Wrong. You played that note when it should have heen held down" I said, pointing to the particu-

"Why should you not have played that second note?" I questioned, looking at her.

"Because," she faltered, and then removed her hands nervously from the keys and placed them in her lap; "Because"; she again hesitated and hung her head in shame for a moment: then slowly raising lence of execution, are found in the same individual. it she cautiously murmured "Because, because it is a knot."

"It is not a knot, it is only a beautiful tie such as you would wear on a holiday" I replied, endeavoring at the same time to cover my amusement. I knew that the chagrin she had experienced was enough to one of her temperament to teach the lesson I so much desired without adding the sting of laughter.

ABOUT BOYS.

F. C. ROBINSON

AT my regular class-meetings hoys and girls hoth attend, hut I also have occasional special talks with the hove alone. At such times I endeavor to draw them out -- to get them to talk to me and ask me questions: if I succeed. I am thus enabled to observe what it is, in music, which seems to them particularly attractive or interesting. I do not know that my experiences will be of interest to other teachers. hut I enjoy them very much, and, possibly, they are, some of them, worth repeating. Recently a little fellow of nine years brought me a little melody he had "made up." and had written, but when he played it to me he added what he called "the alto part." saving he had discovered "how beautifully the 'two voices' sounded on the piano." This little fellow has a natural ear for harmony, and will no doubt excel in the study of the same. Another fanciful, delicate, little fellow experimented in tone thus: He played several scales, using crescendo and diminuendo, to suit himself, saying to me: "It sounds like bells when the wind is blowing, sometimes far away and then nearer and nearer still." Another little fellow gave quite a good imitation on the piano of the clanging of our fire-alarm.

I have two hoy pupils who were exceedingly reluctant to study music, hut their parents were so anxious they should that they agreed, as they told me, "to give it a try." They were intimate little friends, these hovs: so I invited them to come together and see me in my studio. They did so, and in course of conversation I found they were greatly interested in "the military": so I played to them. after a little while, selecting a good stirring march and a hunting fanfare. Both were simple pieces,compositions that they could follow and understand. After the first they had quite a little to say ahout the tramp of the soldiers, etc., and after the second I pictured a hunting scene until they showed intense interest. When they said good-hve to me one of them added: "I guess learning music is more fun than I thought."

All hoys like martial music, and love to hear about hand instruments, how they are constructed, etc. We are collecting pictures of all such instruments for our class scrap-hook.

A NEW KIND OF PIANO.

ONE of my little pupils is an interesting little girl aged ahout ten years. Her parents are dead and she resides with an uncle. The other day she was chutting with me about her playing and practice,-and music in general,-when she added her regret that she had allowed her mother's piano to be sold. I said: "I think I should not regret that, Gracie, for hy the time you are a young lady your mother's piano would prohably be very old fashioned, and I think you told me awhile ago that your uncle intends to make you a present of a fine new one when you are eighteen, if you are a good little student now." "Oh, ves," she answered; "he is going to give me one, and it will he a nice, new, upright one; and, of course, mamma's was only a downright piano."

ART is only wise when it is unselfish. Musical art becomes wise and unselfish when it ceases to be a mere means of idle amusement, and hecomes a source of character-huilding, soul-development, and pure enjoyment for the many .- Aubertine Woodward Moore.

CATOMAN'S CHUSIG

Edited by EMILIE FRANCES BAUER.

months months that would run TALKS TO CHILDREN into years, that there is no clubwork so valuable or so fascinating as talks to children, and the programs which

should accompany those talks.

If, on the other hand, the clubs do not feel this within their province, there is the opportunity for critics. a bright young girl to use her music to a financial advantage other than by teaching. Prepare a series men, a novelty is a song-cycle by Liza Lehmann, of talks npon musical composers, get at the points called "Cameos." This consists of five Greek loveinteresting to a child, tell them in simple language, songs translated into English by Jane Minot Sedgand arrange the program in the most attractive well done. Never be guilty of the thought that any- Serenade." thing is good enough for a child. It is harder to entertain a child than to interest anyone else, and the work requires no small amount of ingenuity and FOR WHAT originality. At a later date I shall publish a program ARE WE and plan of action; meanwhile the probability is that, if one is able to cope with this work, she is able to draw up her own plan of action.

BIRTHDAY

FEBRUARY 10th the great ADELINA PATTI'S diva celebrated her sixtieth birthday in Rome, although this seems impossible to those who know how wonderfully her freshness is preserved. Patti is much devoted

to Rome, which is the home of her ancestors. The story of her birth is that Caterina Chiesa was drawing water from a well and singing at her work when Barili, a poor ringing master, was entranced by her beauty and her voice. He married her, trained her voice, and put her on the operatic stage. At his death Barili left two sons. His wife kept to the stage, and in 1837, while in Sicily, married Patti, the tenor of the company. From this marriage Adelina was born. Patti made her formal début in New York in 1859, but it is said that before this she made a trial in Italy under the name of "The Little Flo-

GUY D'HARDELOT has written ABOUT a new song entitled "Three Green SOME WOMEN. Bonnets." It is only fair to say that it refers to the life story of

three little girls: Daisy, Dulcie, and Dorothy. A new song by Liza Lehmann is "I Have a Garden of My Own." Her mother, Mrs. Rudolf Lehmann, who writes under the name of A. L., has also just finished a song under the title of "Love Me Little, Love Me Long," npon words composed in 1570. "Tell it Not," is another of her gems with French and English words. Chaminade's latest song is "Flower of Morn," which has both color and character. A composer less known is Aileen Marriott, who wrote words and music of "In Heather-Time" and "Where Nightingales Sing." She has also made a graceful setting of Tennyson's "O Swallow, Swallow." Another composer who is strange to us is Marie Boileau, who has written a song entitled "Roses," upon a poem by Thekla Lingen. Boileau also made the English translation. Lena Guilbert wrote the words of a song called "Awakening," for which Guy d'Hardelot, the very talented woman, wrote the music. Marie Schroeder-Hanfstaengl, a well-known opera-singer and vocal teacher, whose labors have been principally

I HAVE contended for many apparatus for use in the teaching of music and singing. Now we will have some more mechanical players and singers when already the world is so full of them. Maud Powell, our most distinguished violinist and country-woman, led a string quartet at a concert of chamber-music given at St. James' Hall, London, last month. She won much praise from the

> If your club ever has the assistance of the gentlewiek. The songs are all for tenor voice. A beau-

MANY of us are working very hard, and we feel that we are doing the right thing because we are putting into our labors a great deal of vitality and energy. There

is great bustle and flurry; so naturally we must be working in the right direction. But if some one with an analytical mind looks into our labors, he sees that thought, strength, time, money, and everything else are going to waste, because the base of operation is wrong, or there is no foundation at all. All this is but a pitiful waste of ammunition, and, when the time comes that it is needed, it is gone and there are no results.

It is better to keep out of musical club-work altogether than to go into it and to work without earnest purpose or methodical lines. There are social clubs for amusement, and social visits; there are hundreds of opportunities for entertainments of all sorts; but for serious work, which at the same time there are comparatively few means.

Still we should all be broad enough to look at it from another side, and to realize that things which benefit us are not in all cases sources of pleasure. The child who is forced to study does not always find it a delight, but that does not alter the fact that it is necessary; it is in after-life that reward is reaped. So it is with the formation and management of a musical club. It should have a definite purpose, a system of carrying out its plans, and the bravery to refuse members who join it in any other spirit except with the determination to give serious thought and labor in its behalf. A club cannot exist and accomplish the best without funds, and the financial end is usually the hardest to keep up. Here is where the judgment should be exercised to the fullest extent, and two things become apparent: If the club draws its sustenance from its members, it must be attractive, educational, and valuable enough to the members that they feel themselves benefited to the amount of the dues; in this event they are not considered hardships. One dollar a month is nothing in the face of actual be efits, but it is a great deal if a club runs on a desultory, monotonous basis. No educational value can be expected at no outlay, and, if it is worth while to be instructed, the instruction is worth paying for.

feel that there is no one with whom they can contests in spening the names of the Contests in Spening the Name of the Contests in Spening the Contests in Speni tinue the study of music which may have been purand vocal teacher, whose above and the state of the state

for such, the work of the serious musical club is of greatest importance; but it must be entered in the right spirit. You all know what an atrocity the woman is who has been "to Boston" or "to New York," where she got just enough to make her feel that she can use what little she got as a cow uses its cud: insomuch as having heard all that she claims to have heard, she goes over and over with that, showing absolute indifference to everything that offers itself in the city where she now finds herself. We all know that Denver, Kansas City, Portland. Ore., have not the advantages that New York. Boston, and Philadelphia have; but every city in America has enough good sensible musicians to form a nucleus around which to do the right sort of work by which the whole town and surrounding country can be benefited.

If a club draw its sustenance from the people, it must, of necessity, give them that which is worth the money. A mediocre entertainment, whether by the club itself or engaged by the club, should never under any circumstances be offered for sale to the people who may be trapped once but not again. A musical club which stands responsible for a poor entertainment deserves to lose its prestige, for not only does it stand in a chean light, but it interforce with really meritorious artists who cannot manner possible; but whatever is done see that it is tiful baritone song by Lehmann is "A Tuscan draw attention because of interference by the club. which has done double harm in keeping out good music and fostering that which is bad.

So we are back at the beginning-if not to accomplish the very best that it is possible to accomplish, wherefore consume time, energy, and money? For what are we working?

SOME ADMIRABLE CLUB-WORK

[The following letter speaks for itself. No one can read it without feeling that the members are working nobly in the right direction. In the large cities it is small won-

der if people make headway; but in cities of 2500 inhabitants it is not an easy matter to accomplish great things. It cannot be denied, however, that our friends in Fairfield are doing so. Out of 2500 people to have a musical club membership of 40 active people is an achievement worth recording. The scheme of work is most attractive, instructive, and original. -E. F. B.1

OUR plan for club-work has been more than ordinarily successful, and may be suggestive to other must be pleasurable enough to hold its members, towns where the musical people are confined to their own efforts. We have a Mendelssohn Club of over forty active and as many more associate members. This club gives each season a series of twelve programs, which are outlined by a committee for the entire year, and each member is informed of his work for that season. Independent of this society we have an organization of seven ladies called "The Philharmonics," who meet once a month for the purpose of reviewing the current musical magazines. In this way they are informed of the musical news of the month and keep in touch with the doings of prominent musicians. Once a month a paper is read by one of the members of "The Philharmonics" before the Mendelssohn Club, giving them the benefit of the month's reading.

We have also a children's club called "The Amateur Club." It has a dimited membership of thirty-five, and the plan is to study not only music, but art and poetry. Each little member represents its author for one year. For instance, one has chosen Beethoven. She wears a badge with Beethoven printed upon it and is known in the club as "Beethoven." She has a small blank book in which she has a portrait of Beethoven, a biography written by herself, and any pictures or clippings of interest regarding him. At each meeting she is given one minute to In many of the smaller cities there are those who Contests in spelling the names of the thirty-five massued ander very advantageous conditions elsewhere.

To stor all musical work in musical stories, a chapter by a uncertainty of this cach time, and short programs are features of this

hildren's Page THOMAS TAPPER

MUSICIANS BORN IN MAY.

May 7. Johannes Brahms. May 8, L. M. Gottschalk.

May 9. Giovanni Paisiello. May 10. Claude Joseph Rouget de l'Isle.

May 12. Jules Massenet May 13. Sir Arthur Sullivan

May 15. Stephen Heller. May 18, Carl Goldmark,

May 22. Richard Wagner. May 23. Joseph Wieniawski

May 27. J. F. Halèvy. May 30. Ignaz Moscheles.

Music is the outflow of a MEMORY GEMS. beautiful mind .- Robert Schu-

mann. Perfection should be the aim of every true artist. -L. ran Reethoven

Always play as if the eye of a master were upon

vou.-Robert Schumann Learn all there is to learn, then choose you own

path,-George Frederick Handel.

SEVERAL ETUDE Clubs have been formed; some correspondence from secretaries is given here which is self-explanatory. Though it is late

in the season to inaugurate a year's series of meetings, it is by no means too late to institute a club and put it in excellent running order for another season; or, better still, for carrying out a line of study that will bring the termination into the summer; or, best of all, for taking up the lessons which form a part of this department every month.

Those who contemplate founding a Club will find in the letters that follow many hints and suggestions. Even a few pupils or others interested in music may profitably work together. It may as truly be said of music as of any department of thought that, when two or three are gathered together in its name, the richer spirit is there. That is wherein association with others is valuable beyond the inspiration of studying alone. The inspiration of the quiet hours of private study will be found to give a valuable, as well as a stimulating, atmosphere to the meetings.

THE FIRST CLUB.

Editor Children's Page.

Dear Sir: I write to tell of the formation of my junior pupils into a Club for the further study of music which we organized January 25, 1902, with thirteen members. By a vote of those present the name of "Mozart" was chosen as the Club name, and a meeting arranged for every four weeks, on Saturday afternoons.

The officers are: President, Howard Scarff; Secretary and Treasurer, Maude Humbert.

The children range in age from seven to fourteen years. A committee was chosen at the first meeting to draft Constitution and By-Laws, which were adopted at the February meeting. A program committee was appointed with the teacher as chairman.

We sent for eighteen copies of the December ETUDE (Mozart number), and provided each child several of his compositions played, using those in we may gain help and interest from your suggestions element in Biography that attracts. Names and

THE ETUDE. We have adopted as a badge-a button -which has a very clear and beautiful likeness of Mozart's face-which we are all very proud to wear.

At our last meeting (March 22d) we voted to join THE ETUDE Children's Club and follow the outline of study which the Children's Page purposes to give. All are anxiously awaiting the April number; also certificate of membership. Very truly, L. H. T.

FORMED MARCH 1ST

Mr. Tapper: I have formed an "ETUDE Children's Club" among my pupils, and we call ourselves the Mozart Club. We were organized March 1st, and meet the last Saturday of each month. There are twelve members, and all are under fourteen.

The officers are as follows: President, Helen Stackhouse; First Vice-President, Margaret Langstroth; Second Vice-President, Helen Warren; Secretary, Mary Giere: Treasurer, Deborah Reed.

Each member will own a copy of your "First Studies in Music Biography," and we expect to follow the course of study laid out by you .- (Mrs.) A. M. S.

The following was formed March 10th:

To the Editor of the CHILDREN'S PAGE.

Dear Sir: My pupils, five in number, have formed a music Club, to be known as the "Cecilia," and wish to follow the programs, etc., to be given in THE ETUDE. The Club organized on March 10th, with the following officers: President, Elizabeth C. Hender son; Vice-President, Vivian L. Irwin: Secretary and Treasurer, Katherine Bartlett. The members are: Elizabeth C. Henderson, Vivian L. Irwin, Katherine Bartlett, Mabel Rivers, and Amy F. Towne.

I am to be "advisory committee." We will meet once a month at least, on Mondays. On the first Monday of the month, if possible.

All winter my pupils have had monthly recitals, short sketches of the composers' lives being read; but the ideas outlined in THE ETHDE seem so attractive that we hope to realize more enthusiasm from following the programs given. With best wishes,

The following Club was formed March 13th:

Dear Sir: I am a subscriber to THE ETUDE, and I have started a Club and wish you to send us a certificate. The date of formation was March 13,

There are eight members. The name of the club is the "Young Ladies' Carol Club." We shall meet every Wednesday night.

The names of our officers are: Elizabeth Hurlbut, Elsie Manchester, Jane Walsh, and Ida Adams. We are trying to make music our principal study. We are very much interested in THE ETUDE and like the music which comes in it .- Elizabeth Hurlbut (Presi-

A certificate of membership in The ETUDE Club will be forwarded to every Club. It will record the name of the Club, its date of foundation, name of its President, of its Secretary, and of any other impor-

A correspondent, who writes from a large city,

I note with interest that you have something of value in The Etude as to Children's Clubs. We hope to get a large circulation of THE ETUDE here. with one, assigning different parts given about Mo- I send you a notice of the club we have organized, zart's life and works to the children. The opening and do not know if I understand the conditions under program proved very interesting and helpful, as each which we may enter your Children's Page. But I member told something about Mozart, and we had hope you may favorably consider our application; so manner. Keep close to the man's life. This is the

and be a Club of interested readers of THE ETUDE

The Club referred to was formed January 29th, with eighteen members, and more expected. The name is the Chopin Musical Club. It meets every Wednesday afternoon, from 4 to 5.30. Its officers are: President, Ernestine Chose; Secretary, Lela Chilton; Treasurer, Georgia Patten; Critic, Everett

Our purpose is to have the first Wednesday as Composer's day, when we study the life and pieces of one or two composers; then give the children the opportunity to listen to selections from the works of these composers. This month we study Chopin, Mendelssohn, and Schumann. At other meetings we have blackboard work, on the scales, keys, and harmony. The children play selections from memory. The last Wednesday we give a recital, with printed program, and invite our friends. We will thank you for your help and suggestions.

The conditions of entrance are simple. Form your club, base your study-work on the lessons given on this page, expanding or lessening its suggestion at your pleasure. Send the Editor a notification of your Club organization, giving Club-name, date of founding, motto (if one be chosen), list of officers, and whatever other information you deem essential.

Certificates of membership will be ready to send

Correspondence is frequently delayed a month. It takes many days to prepare copy, set type, and print a magazine like THE ETUDE.

All queries arising from the lessons will be cheerfully answered.

SAID BY BACH .- No one should A LESSON play who cannot think in music. ON BACH

I am what I am because I was industrious. Whoever is equally industrious will succeed as well. My idea is that music ought to move the heart

with sweet emotion, which a pianist will never effect by mere scrambling, thundering, and arpeggios-at least not from me.

TEXT-BOOK.-Mr. Tapper's "First Studies in Music Biography," pp. 11 to 43.

PLAN.-Clubs meeting weekly should divide the lessons as follows:

First Lesson to Part IV (p. 19). Second Lesson to Part VIII (p. 34). Third Lesson to Part IX (p. 40).

Fourth Lesson to end, including a general review. Suggestions .- (a) Have an older pupil develop from the School History of the United States the suggestion contained in paragraphs on America.

(b) Some of the little Preludes and Fugues by Bach offer easy and typical compositions for performance.

(c) Have the members bring in all photographs they may own concerning Bach, his times, and works. There are to be had (1) portraits, (2) pictures of his birthplace, (3) of Esenach in general, (4) of various places made famous by his residence, (5) fac-similes of his writing, and (6) not the least interesting. pictures of contemporaneous American men and buildings.

We will use "First Studies in Music Biography" until all ten composers have been studied. The teacher or the one who guides the Club should read carefully the Directions on pp. 3, 4, and 5. This will contribute decidedly to the simpler handling of the volume. It has a distinct purpose, and, if that purpose be adhered to, the gain to the student is con

It is hoped that students old enough to use a copy of this text-book will study the lessons individually. For younger pupils the teacher may make an ab stract, reading or relating it to them in attractive

THE ETUDE

deeds of some kind.

The Bach biography may be used "expansively"; that is, it may cover the time of several meetings. This permits more thorough work, but presupposes some knowledge on the part of the students. This plan is not recommended for first study.

For study-suggestions, aside from the biography, take the following:

1. The Story of the Mastersingers. 2. The development of the instruments mentioned

3. Nature and extent of Bach's works for various instruments.

This will demand research-work, a training invaluable to the student.

An examination or test paper is not necessary here, because of the list of questions on pages 45 to 48. Do not place too great stress on the habit of answering these parrot-like. It is more important to be able to give an Intelligent reply in his own words.

AT the recent Victor Hugo celebration in Paris children participated to no small ex-VICTOR HUGO tent. What was declared to be CELEBRATION. the prettiest item in the exer-

cises occurred when twelve hundred school-children marched past the statue two by two, the little ones leading, boys and girls in alternating couples. The hove carried palm branches and the girls flowers, which they threw at the foot of the monument, soon forming a mass of bloom and verdure, out of the center of which rose the statue of the poet. Last in the procession came girls representing the muses of Paris; a young Parisian working girl, chosen by her comrades as the muse of Labor, depositing a simple bunch of flowers on the pedestal of the statue, and bands meanwhile playing "The March of the ('rowning of the Muse," composed by Charpentier, the author of the opera of "Louise."

WHAT TO LEARN IN THE BIOGRAPHY

1. The main facts of his life. 2. The conditions about him. 3. The names of his greatest OF A COMPOSER. 4. The positions he filled.

5. What these positions in-

6. The usual and unusual about the man. (Adapted from THE ETUDE for February, 1901.)

Teachers will find it advantageous to read in THE ETUDE for February and March, 1901, the chapters on "Music Biography" in the department entitled "Student Life and Work."

RULE: When the upper of the AN INTERVAL two tones is in the Major Scale tract a child. of the lower, the interval is Major or Perfect: Major if Its number be 2, 3, 6, 7, or 9: Perfect if its

number be 1, 4, 5, or 8, First review the method of finding the number-

RULE: To find the number-name count the letters from the lower (as first) to the upper. Thus: From C to A is how many letters? Six. Then C to A is a sixth. It matters not, as to the number name, how C or A may appear. Thus: C-sharp to A. C-flat to A. C-sharp to A-sharp, C-flat to A-flat, C to A-sharp, C to A-flat, etc., are sixths; the number-name of each is six. Whether they are major sixths or some other kind has to be determined by another rule.

LESSON.

Find the number-name of each of the following: C to D, E-flat to G, F to B, D to E, A-flat to Dflat, F-sharp to C-sharp, C to B, B to C-sharp.

dates have little interest unless they are attached to do? Simply ask if A (the upper tone) is in the Major Scale of C. Is it? Yes. Then C to A is a major sixth.

Try C to E. The number-name is what? C, D, E, 1, 2, 3, a third. Is E the upper tone in the Major Scale of C? It is. Then C to E is a Major third.

State the number-name of each of the following and tell which are Major and which are not Major: F to G. C to E-flat, G to E, B-flat to D, C to B, G to F. F to B-flat.

MUSICAL CHILDHOOD.

FROM THE GERMAN.

BY WALDEMAR MALMENE.

As a solid foundation is of the utmost importance to a building without which the superstructure would be a failure, so are also the first years of musical instruction to children of tender years. The choice of suitable compositions requires much care; not only should they correspond with the pupil's grade of proficiency, but they must also be attractive from a musical standpoint.

The purely technical, or external, part of instruction should not form the chief consideration, for that is merely mechanical, and can be acquired by almost anyone who has sufficient perseverance. An expresslve tasteful style of playing, no matter how simple the composition may be, should receive the utmost attention and be insisted upon. That so many printed methods are deficient in this respect is easily accounted for: they are compiled to meet the requircments of the generality of learners, while the peculiarities of character, mind, conception, and emotion of each pupil must be taken in consideration next to musical talent.

when they are in the hands of teachers whose indiversity of pupils may be.

It behooves the teacher to take the following the lesson-hour. points in consideration, viz.;

First.-Select such compositions and pieces as are not too long, and in which an easy, natural, flowing melody, commonly called singable, predominates.

Second .- Harmony and rhythm should not be too complicated and intricate, even if arranged in a simplified form; they are not suited to the musical taste of a child, and will not further his progress.

Third .- Pieces in which dissonances preponderate, and in which the melodies are manufactured according to the dry rules of counterpoint, can never at-

Fourth.-Compositions of a so-called pathetic character are likewise not congenial to a child's taste. nor could it be expected that he could interpret them with the necessary taste and feeling.

Hence it follows that for a child the music should be cheerful, lively, and graceful; these conditions are in harmony with a child's natural temperament, and by it the best results will be obtained as regards progress and cultivation of taste.

A careful observer must have noticed that children like best short and interesting stories to read, in which words of not more than two syllables are used and the meaning of which is within their capacity to understand. Such a course should a so be adopted in music. A composition that fascinates will be cheerfully practiced; the progress will be in proportion and the flexibility of fingers will naturally follow. Mistakes in the selection are often the cause of dislike for music.

Musical childhood which has been nourished by healthy musical food will in after-years be the Do you know the Scale of C-major? If you try inusical public whose patronage is of equal imto find what kind of interval is C to A, what do you portance to both art and artist,

THE LESSON OF THE PANSIES.

BY MAY CRAWFORD.

To nex Mannie same with a frown so hig that it seemed to cover her whole face; there was even danger of its spreading to mine. Her first words

"Do I have to take a lesson to-day?"

"Certainly," I answered. "It is your day and hour,

"Yes; but it is my birthday, too, and some girls are coming to play with me. I know they are there by this time." And her voice trails off dismally,

She is told to come to the piano, to think only of her lesson, that no time may be wasted, and she will be allowed to go as soon as is possible.

The metronome is started for scale-work, but the piano is silent; for Minnie's hands are in her lap, while tears are running down her cheeks; as the tears come faster and faster, the hands are needed to hold a handkerchief to her eyes. What is to be done? To sympathize with this Niohe means more weeping; scolding produces a state of "won't-do-any-

Glancing around the room for inspiration a bowl of pansies seem to offer themselves as mediator. Although it is the first day of November, they have braved the weather and are much larger than usual -great, velvety beauties. Getting a handful, I lay them on the keys, one by one, speaking of their size, of the different colors and quaint faces. The handkerchief comes away from the eyes and Minnie begins to touch the pansies; perhaps their bright faces reproach her, for she manages to choke out: "They are beautiful"; then, picking up a grand-motherlylooking one with a frilled cap, she regards it intently a long, long time, and, smiling through her tears, says: "Isn't she funny?"

The day is won! Pansies are gathered up and the whole lesson played carefully-without a suspicion of restless hurry. While putting on her wraps Minnie Piano-instruction books in general are injurious talks of school-work and school-mates in the happiest manner. When she goes home it is with a hright eapacity forces them to follow blindly the course face and surely feeling better for having put aside dictated by the book no matter how great the mental the ugly thoughts, thereby making a successful lesson possible. Bless the precious pansies! They saved

READING NOTICES.

DR. HENRY G. HANCHETT will conduct a six weeks' course of music-study at Point Chautauqua, N. Y., opposite the Chautauqua Assembly. There will be classes in musical analysis and interpretation and private instruction in piano-playing, as well as a series of analytical recitals. New York address: 136 Fifth Avenue.

TEACHERS interested in musical kindergarten work will he interested in the summer school of the Church Parsons Kindergarten Method of Music-Study, which begins in Chicago, July 15th. Early enrollment is

THE H. W. Greene Summer School at Brookfield Center, Conn., will be the eastern headquarters for the Mason Touch and Technic System. Dr. Mason's

first assistant will be in charge. THE Landon Conservatory, Dallas, Texas, offers a Condensed Course for teachers in Mason's Touch AND TECHNIC; chord, octave, and melody-touches, etc., and a Special Course in Musical Kindergarten.

THE Faelten Pianoforte School, Boston, Mass., announces that all teachers who register for the summer course this season may begin as early as June mer course this season may begin as early as Junierst, and, in addition to the regular lessons of the course, may attend the lectures, interpretation lessons, and the playing tests, which will take place between the above date and the 21st of June, without extra charge.

Mr. Perlee V. Jervis, Steinway Hall, New York Wilton Lake, Me.

MR. LYNN B. DANA, of Dana's Musical Institute, Warren, O., will conduct a music school at the Silver Lake Assembly in New York.

MR. LOUIS G. HEINZE has arranged for a summer term at his School of Music, 1625 North Tenth Street, Philadelphia. Special rates for teachers.
(See summer-school notices in advertising columns.)

THE ETUDE

WE have a premium offer to make this month a little out of the ordinary. We desire to give our subscribers the benefit of the special offer which has been made us on the Rand-McNally Atlas of the World. In addition to colored maps of all the states, territories, and countries, it contains the census of 1900; complete information with regard to population, history, education, politics, laws, topography, railways, agriculture, etc., etc. In addition to the larger maps, it contains state maps.

Our offer is this: To anyone who will send us \$2.00 we will send a year's subscription to THE ETUDE and the atlas. The subscription can be either a renewal or a new subscriber, and, in addition, a new subscriber can be used for the obtaining of other premiums, according to our revised and enlarged Premium-List, which we shall also be glad to send anyone, free of charge.

THE notice which we made a few months ago of hlackboards has been very well received; so much so that we desire to again draw attention to this very necessary article of every class-room. A hanging blackboard, flexible, 3 feet x 4 feet. The price is \$2.00. Transportation is additional, but, as the hoard rolls up and is very light in weight, it is usually the minimum express charge to any point.

OUR Renewal Offer for the month of May is as follows: To anyone who will send us \$1.75, whether their subscription expires with the present month or any other, merely that they renew during this month, sending us \$1.75, we will send, in addition to the subscription to The Etude, a copy of "First Parlor Pieces," one of the most popular collections for the piano on our catalogue. It contains thirty-four selections from twenty-five composers; easy, melodious compositions of the first and second grades of difficulty, all with a technical purpose in view. It is one of the most attractive hooks in appearance that the mail should be put in a paste-hoard tube. we have issued.

THE new volume announced in last issue, entitled "First Recital Pieces," will be ready some time during the present month. The Special Offer will, therefore, be continued through the present month, after which time it will be withdrawn. The Special Price for this month will he 40 cents, including postage. This volume is a continuation of the series entitled "First Parlor Pieces." The pieces have all been tested in actual work and are among the most popular for exhibition purposes. There are ahout a hundred pages in the book and no less than thirty pieces, making the price of each piece about 1 cent. Remember that this offer is positively withdrawn during the present month

We have issued in octavo form an appropriate piece for Decoration Day, entitled "Lay Him Low." We have editions of this work for male voices and also for mixed voices. Anyone desiring an appropriate piece for Decoration Day or for funeral purposes will find in this piece one of the best selections. The retail price of the piece is 10 cents.

. . .

For the last eight years we have had in preparation a work which we are now ready to announce. This volume contains selections taken from the reading matter of THE ETUDE, which we have selected from month to month and laid aside until the present time. We are now ready to announce the appearance of this volume. The hook will be quite large, and will be, perhaps, the most valuable set as it contains only the very hest that have appeared to send copies of "Introductory Lessons in Voice in THE ETUDE in the past eight years.

The nature of the work will he readily known to all our subscribers, so that there is no risk whatever in ordering an advance copy. The work will be entitled "Musical Essays in Art, Culture, and Educa-

Our advance price will be 75 cents: a very low price, considering the importance of the work.

WE have just published a "Vespers" Service for Solo, Quartet, and Chorus, with Organ Accompaniment, by Chevalier Paolo Giorza. This "Vesners" is Number III of this popular composer. Catholic churches throughout the country will be very glad to know of this new work.

We had occasion to examine a large number of programs of Easter Services in Catholic Churches, and were surprised to find that Paolo Giorza's name was on almost every program. The "Vespers" that we have published is of medium difficulty, and is a very attractive work throughout. It is published in book form, fifty pages. The retail price is \$1.00. Sample copies of this work will be sent on inspection. . . .

WE have a number of eopies of a bound volume containing Stephen Adams's compositions. There are one hundred and thirty (130) pages in the book and ahout thirty (30) songs. While they last we will send these volumes postpaid for 25 cents each. Each volume will require about 10 cents postage; so that it will make the price of the book 15 cents. We also have a small supply of a similar volume containing Leyhaeh's compositions at the same price. We will not undertake to fill orders after our supply is exhausted, which is quite limited.

QUITE frequently we have music returned which is absolutely worthless on account of being damaged through transportation. It is never safe to send a single piece of music through the mail in the ordinary way. The single pieces that are returned to us are always so hadly damaged that they are thrown away after credit is given. It is much better to retain the music and write to us or wait until there are more pieces to he returned. All single copies sent through

WE have a number of copies of a volume contain. ing "Negro Lullaby Songs." The volume is artistically gotten up, each song being illustrated. The music, hy Gertrude Manly Jones, is thoroughly original and of a higher order than the average negro melodies, approaching the character of the hest songwriters. The songs all heing illustrated, would make them suitable for tahleaux production. We can most heartily recommend this work, as it gave us great pleasure to examine it, and we know that others will feel likewise. There are only a limited number of these volumes on hand, and, while they last, we will sell them for 50 cents each, postpaid. This is barely the cost of production. No one will be allowed to order more than one copy.

column in The ETUDE for April, the special low price offered on Root's "Introductory Lessons in Voice. Culture" is now withdrawn and the book will be placed on the market at the regular list price of \$1.00. Many of our patrons took advantage of our little poem. This greatly aids young pupils in catchoffer to see the first book of the complete system of work in "THE TECHNIC AND ART OF SINGING," which little pastorale, "On the Hill-side," is one of a set. we have arranged to puhlish. Other parts of the system will be ready shortly, and due notice will be given. This work is one of the most important ever undertaken in the vocal field in this or any other country, and we can confidently say that every upto-date, progressive teacher or student of singing melodious and beautifully harmonized that they will will find it greatly to his advantage to keep in touch interest pupils in the extreme. The "Litany," by of essays on music that have ever heen published, with the various parts as issued. We shall be pleased Schuhert, is an effective arrangement of one of the

Culture" for examination.

WE have arranged to begin mailing THE ETUDE to our subscribers several days earlier than heretofore, so that a large proportion of our readers will receive their papers on or about the first of each month. Any news that is specially suited to a particular number, any queries, etc., should be sent in before the middle of the month preceding date of issue. This month we give several special articles bearing on the life and works of Liszt, and include with the issue a handsome supplement, a portrait of Liszt standing by his piano, in a size and style that will be found very suitable for framing. It will add much to the decoration of the studio or music-room. THE ETUDE is recognized by the members of the music profession throughout this country and Canada as the most progressive journal for teachers and students of music, and we promise that the rest of the year shall have a still richer store of good things, both instructive and entertaining. THE ETUDE is a help to the work of the teachers in a community, and it will be to the advantage of the amhitious teacher either personally or by means of an energetic pupil to make a canvass of every home in his town in which a piano or organ is found to induce the members to subscribe for THE ETUDE. Write to us for our special inducements in the way of premiums and to cluhs. We can make it an object for every teacher to enroll his pupils as subscribers to THE ETUDE.

At the time of going to press we were unable to reach a decision in regard to the Prize-Essay Contest, which closed April 15th. The June number of THE ETUDE will contain the three essays to which prizes may be awarded. We take this opportunity to thank our friends for their generous response to our offer.

This number of THE ETUDE MUSIC IN being, in a measure devoted to THIS ISSUE Liszt and his works, we have included in the music pages several

compositions by that composer. Liszt's transcription of Schubert's song "The Serenade"-the most beautiful vocal melody ever written-is presented in a unique form, a simplified as well as a difficult arrangement, thus providing for the wants of the advanced as well as the moderately skilled player. The duet presents, in an arrangement specially made for THE ETUDE, one of the most striking themes in the popular Hungarian Rhapsody, No. 2. The "Children's Song," a transcription of one of David's most beautiful violin melodies, will please young players, who like an easy piece by a great composer. The song "Du Bist Wie Eine Blume," German and English text, is one of the most popular settings of Heine's poem. It should be in the repertoire of every teacher and every singer. Vincent's "Sound the Trumpets" is a stirring march, thoroughly military in character. "Purity," by Engelmann, is a fine example of easy salon music, full of a tender melody It will suit the home-folks. Ferber's "Polish Dance" has the rhythm of the mazurka with the peculiar harmonic and melodic progressions that are characteristics According to the announcement made in this teristic of Polish music as interpreted by modern composers, such as the Scharwenkas and Moszkowski. Bertha Metzler's little piece, "Twinkle, Twinkle, Little Star," is a pleasing example of a popular style of piece, one in which the rhythm fits a familiar ing the spirit of a piece. Mr. Schnecker's charming of ten pieces for players in the lower grades that will be a distinct boon to teachers who are looking for attractive teaching pieces. Each one embodies certain technical and rhythmic qualities that are useful in advancing pupils, and in addition they are so very

WE find we are in possession of the following orchestrations: "Wedding Murch" from "Lohengrin," orchestral parts to Concerto No. 20 in A-minor, Mozart (Breitkopf and Hartel), and a humorous transcription of "l'Kommt ein Vogel gestogen," by Siegfried Ochs. These are the original foreign editions, and we offer them to our patrons at cost prices, viz .: \$1.85, \$1.00, and \$1.25, respectively. Order quickly if y u wish to secure one or more.

MUSIC FOR CHILDREN'S DAY FLOWER SUNDAY

WE have a complete line of Services, Anthems, and Solos appropriate for the above service, which we will be pleased to send On Seleclection to parties wishing same, returnable within Thirty Days.

COMPLETE Vocal Scores in Foreign

Language, with Piano accompaniment. OPERAS We publish herewith a partial list of operas which we will dispose of at the very low rate E. T. PAULL MUSIC COMPANY'S SPECIAL OFFER of %, off from usual selling price, post-paid. VOCAL SCORES WITH FRENCH TEXT.

Armide, de Luily, \$6.00 (less 1/4), \$1.50. Fatinitza, Suppe, \$4.80, \$1.20. Francesca de Remini, Thomas, \$8 00, \$2.00. tillette, Audran, \$4.80, \$1.20. Grand Duchesse, Offenbach, \$1.00, \$0.25. Jean d'Arc, Gounod, \$4.80, \$1.20. Jeanette et Janotte, Lacome, \$4.80, \$1.20. Janot, le Cocq, \$7.00, \$1.75. Lucia di Lammermoor, Donizetti, \$4.80, \$1.20. Lyre et Harp, Saint-Saëns, \$3.20, \$0.80. L'Ombra, Flotow, \$6.00, \$1.50. Paul and Virginia, Massé, \$3.00, \$1.00. Pieco-

We have only a limited number of these operas, and, at the remarkable low prices quoted, the stock will not last long; we therefore advise you to order at once. Parties with whom we have secounts may have same charged to their regular account, in which case transportation is extra.

linl, Guiraud, \$6.00, \$1.50. Tribute de Zamora,

Gounod, \$8.00, \$2.00. Zampa, Herold, \$1.00, \$0.25.

WE receive enthusiastic testimonials from many music-teachers and schools all over the country. All unite in praising our methods, our accuracy and promptness in filling orders, our liberal terms, and our generous treatment of all matters. We always give the customer the benefit of the doubt. Teachers who have heretofore been content to buy supplies in the usual way have heard of us and have sent a trial order which convinced them that l'hiladelphia is the place to send orders for music. In spite of our increased business, we are better equipped than ever to handle it. Preparations were made last year for the luminess of to-day, and now active work is in progress for the coming season.

If you are not numbered among our patrons a cordial invitation is extended to give us a trial order. It will cost you nothing to try. At any rate, send for our terms and catalogue and don't forget all our publications are educational. That is never lost sight of, and explains why our editions are so popular with all interested in true progress.



FOR SALE. AN OLD VIOLIN MADE IN 1592, IN good condition. An offer will oblige. Address: Box 22, Foutanet, Vigo County, Ind.

FOR SALE. FINE VIOLONCELLO OVER ONE hundred years old. Beautiful tone and in good repair. Price reasonable. W. H. Mershon, School

CHOIRMASTER - ORGANIST OF AMERICAN

CHORMASTER — ORGANIST OF AMERICAN Charch, Rome [4] and the L. S. A., while mutually work, preferably a church position, with one harmony. Age, 33. Would recommend to the charch property of the charch position of the charch position of the charcon of the charcon

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MR. W. MARKS. DEAR SIR: I HEARTILY AP-

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THE ETUDE gets better all the time; in fact it is decidedly the most instructive musical journal published in this country.—R. V. Young.

I consider "Choir and Chorus Conducting" a thorough treatise on the subject. I would not be without it.—M. J. Woodford.

have been a subscriber to THE ETUDE for ten

I get valuable vocal hints in many numbers of The Stude.—Catherine C. Clerk.

Introductory Lessons in Voice Culture, by F. W. Root, received. I indorse it fully, and am greatly pleased with it. I shall use it in my voice work.

First Steps in Pianoforte-Study is the most interesting and progressive book for beginners I bave ever seen.—Lizzie E. Richardson.

manuals.-S. C. Williams.

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First Steps in Pianoforte-Study has reached me, and I find it very helpful in making the little ones understand what good music means.—E. E. Bullock. what is known as the Bureau of University Travel, located at Ithaca, N. Y. I wish to express my appreciation of your promptness and efforts to fill my orders. It is a comfort.

Mrs. D. S. Tullar. I have received "Counterpoint," by Dr. H. A. Clarke,

I find Mathews's "Standard Graded Course of Studies" most excellent. My young pupils who have commenced with this method are able to make very

THE ETUDE has been to me a most valuable help and I know of no musical magazine so useful to all classes and ages.—L. L. Howe.

rapid progress .- L. J. O. Fontaine.

and find it to be the clearest and most comprehensive treatise on the subject that I have ever seen. It is truly a counterpoint of counterpoint.—Peter R. Melin. As a subscriber and reader of THE ETUDE, let me say that, as a musical guide for both teacher and student, its instructions are invaluable. During my

student, its instructions are invaluance. During my course of study at the Chicago Musical College many occasions presented themselves where the knowledge obtained from THE ETUDE proved to be of practical use and advantage.—Amanda Closius.

HOME NOTES.

THE advanced pupils' recitals of the Sherwood Music School, Chicago, show a large proportion of young players capable of doing artistic work. A branch of the school has been established in Mil-

MISS KATE VANNAH'S song, "My Bairnie," published by Theodore Presser, is heing sung by Lillian Blauvelt in her song-recitals this season, with much

DR. MINOR C. BALDWIN, concert-organist, gave recitals last month in Springfield, Vt.; Kingston, Can.; Waterville, Me.; Whitehall, N. Y.; Mechanic's Falls, Me. (2); Springfield, Mo. (2).

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THE first faculty concert of the Calumet, Mich., School of Music, was held in the school-ball April 3d. THE second annual May Music Festival of the Limestone College School of Music (S. C.) will be held May 14th to 16th. Mr. George Pratt Maxim is director.

MR. ERNEST LACHMUND, of Duluth, Minn., has won recognition in Germany with some of his recent compositions for orchestra.

THE programs of the recitals at Pomona College School of Music (Cal.), under the direction of Mr. William Irving Andrus, show a fine quality of work. The high standard of the late J. C. Fillmore is being kept up by the new director.

MR. EDWARD BAXTER PERRY gave two lecture recitals at the McFerrin School, Mortin, Tenn, recently. Mr. Perry's recitals are very popular in the

THE Seventh Annual Festival Concert of the Baptist Temple Choir and Temple Orchestra, Brooklyn, N. Y., Mr. E. M. Bowman, conductor, was held March 27th. Sir J. F. Bridge's Cantata, "Forging of the Anchor," was sung for the first time in America. With regard to THE ETUDE, I find those who read it become better pupils. It is certainly the best musical journal published.—Fannie Sternbergen. I am very much pleased with "Choir and Cborus Conducting," and find it just what I have wanted for a long time.—Mrs. F. H. Sciss.

AT one of the late concerts of the Musical Art Society, of New York City, Mr. Frank Damrosch, director, Brahms' "Gypay Songs" were played by an orchestra. A "Hungarian Cymbal," played by Mr. Miska Horvath, was a novelty in the orchestra.

"Choir and Chorus Conducting" is superior to anything I have ever used. I think every up-to-date conductor should have in his possession one of these A CONCERN of a noveley in the order of the nineteenth century was given at Ward Seminary, Nashville, Tenn, by pupils of Mr. Starr.

Mr. WILLIAM A. WOLF, of Lancaster, Pa., bas non convenient of the new forms of the new forms of the new forms. I think you have the best music journal that is on the market.—Foster Shumaker.

been giving a series of educational recitals for the benefit of his class of pupils.

THE Washington, Pa., Oratorio Society, one hundred and seventy-five voices, under the direction of Dr. J. M. Bloor, assisted by the Washington Orchestra, gave Gaul's "Holy City" in March. "The Creation" by Haydn is now being rehearsed, and a modest festival is planned for in May.

M. PENESS U. Crassing of the property of the propert I have been a susseriour to this better for tell years, and I consider it the best musical journal published, both for teacher and pupil. Neither can afford to be without it if they wish to keep up with the times.—Mrs. J. W. Williams.

Mr. Ernest H. Cosby gave an organ-recital in All Saints' Church, Richmond, Va., April 5th.

Mr. Maurits Leerson, of the Leefson-Hille Conservatory, Philadelphia, gave a recital of chamber-music April 15th, assisted by Mr. Cornelius Franke, violinist of the Philadelphia Orchestra.

THE pupils' recitals at the Broad Street Conserva-tory, Philadelphia, draw large audiences. Director Combs and his able faculty are doing splendid work.

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F. S .- 1. Emil Sauer is in charge of the classes in artistic piano-playing in the Vienna Conservatory.
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K. D .- An accidental in one staff has no effect on a note of the same letter in another staff. Properly speaking it has value only in the measure and octave n which it occurs. If a note chromatically altered be the last in one measure and tied over to the first note in the next measure the chromatic sign need not be repeated.

A. B.—In simple song-accompaniments the chords most commonly used are the tonic; dominant, with or without seventh; suhdominant, supertonic, tonic, and dominant of relative minor. These chords are used in inversions also.

A. S .- 1. "I Heard the Voice of Jesus Say," by Rathbun, is published only in the key of D-flat.

2. A diagonal line across a staff with a dot on each side indicates that the preceding group or measure is to be repeated. If a figure be written over it, repeat that number of times.

J. R. W.—If you wish to look into the matter of so-called national schools of composition consult the article on that subject in Grove's Dictionary.

M. E. F.—The signature of a piece will not tell you whether the composition he in the major key as you whether the composition he in the najor key indicated by the signature or in the relative minor. The first chord is usually either the tonic or dominant, but the last chord should be the tonic. For example: Signature, one sharp; last chord, E, G, B; the key is E-minor. If the last chord be G, B, D. the key is G-major.

I. C .- The horizontal lines underneath the staff, 1. C.—The horizontal lines underneath the stan, as found in the music-pages of THE ETUDE, are to indicate the use of the pedal. The short perpendicular line shows when the pedal is to be pressed down, the horizontal line the duration of bolding down the pedal, and the short line at the end when the pedal

E. H.—The Mazurka, Op. 7, No. 5, by Chopin, comes to an end only at the pleasure of the performer. This is indicated by the words "dal segno senza fine," which mean that the player is to go back to the sign and repeat without definite ending. This mazurka is in imitation of one of the old folk-dances, in which the same old malody is played over and over in which the same old melody is played over and over again, ceasing only when the dancers are tired out.

H. P. H.—In the Andante by Handel on page 49 of "First Steps" the combined dots and slurs indicate that the non-legato touch is to he used. Quarter notes so marked are to be executed as though written in dotted eighths, followed by sixteenth rests, and played with a "pressure" touch.

C. H. E .-- 1. The French term "bien rythme" means

2. In the case of the same note's being written out twice and connected with a tie, a staccato mark over the second note does not mean that this note is to be struck again, but merely that it loses some-

A. C.—1. Nowadays beginners before approaching the keyboard are hy a majority of teachers trained in physical exercises and table-work, in order that a proper could the proper way way to be a considered to the contract of proper condition of the various muscles used in piano-playing may be induced and the hand may he correctly shaped. Conjointly with this work the elenents of music are taught and preparatory exercises

inents of music are taught and preparatory exercises in rhythm and ear-training given.

2. Tone-color, or "timbre," as it is called in French, refers to the difference in quality of the sounds produced by the various instruments and voices.

3. A cadence is the end of a phrass or any portion.

of a piece, or of the piece itself. The principal cadences are: the perfect cadence, dominant to tonic; the half, or imperfect cadence, tonic to dominant; the decerptive cadence, dominant to subdominant or submediant; the plagal cadence, subdominant to

(Continued on page 195.)

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(Continued from page 198)

4. A canon is the imitation of a theme, given out by a leading voice, by any succeeding voice. This imitation may occur in various intervals, and at varying distances, or may be begun at any point of

5. Counterpoint is the art of combining two or more independent voice parts, each seeming to have a design of its own.

C. J. B .- Reckoning by ten grades, which is now the generally accepted method of classification, the duet, "La Sonnambula," by Sydney Smith, would be about Grade IV for the primo player, Grade III for

C. B.—Flexibility of the hands may be cultivated to great advantage away from the keyboard by the use of the various physical exercises now in general use, by table-work, and by massage.

L. F.—1. Such signs of expression, phrasing, and dynamics as are supplied by the composer should be scrupulously observed by the performer. Beyond this, however, there is a certain freedom in experssion and interpretation demanded from the individual

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2. Whether or not the hands should be dropped to the lap during rests depends entirely upon the length of the rests. In such matters as this the performer must depend upon his own judgment very largely, as there is no strict rule.

S. H. G.—I. It frequently happens that young children who display musical aptitude can be induced to practice systematically, with difficulty. In dealing with such cases patience and perseverance are prime factors. The main idea is to awaken the interest of the child and to stimulate the imagination. You should not be discouraged by such cases as you describe, but rather be spurred on to renewed effort. Try using some first and second grade pieces of melodic and rhythmic interest. Make your lessons bright and cheerful, and above all things do not

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Some time ago I argued on the point of Liszt's liberal views with a rather well-known musician. Reluctantly at first, but with gradually growing conviction, he admitted the justice of Liszt's views until he declared himself conquered and converted on every point; but so strong was the force of pedagogic habits in him that he could not help saying at the end: "Well, yes, I admit that Liszt is right (in his Schubert edition), point for point, but, my dear sir, these things you may do-but they must not be written down black on white!" And when I reminded him that Art is free and granted no patents and mortgages upon ideas, when I argued that a conviction strong enough to be expressed in public playing must be strong enough to bear the test of public print, he struggled just for a moment, and stretching out his hand to me, said: "You are right! I guess I was getting old ---."

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A HIGHLY-IMPORTANT subject of much practical interest which suggests itself as suitable for discussion in this department is that of the "Music-Teacher's Book-keeping." The work of the teacher of music calls for some special methods in book-keeping and affords scope for much originality in treatment, since there are several sides to it.

In the matter of a record of lessons given there is much diversity among teachers and room for considerable ingenuity in book-keeping devices. On this subject alone much might be written and many valuable and interesting suggestions offered. Of equal importance and perhaps greater interest would be a record of the teaching material (exercises, studies, pieces, etc.) used in the case of each pupil. Apparently not so much attention is given to this matter as might be. Such a record, if well kept and convenient of access, is of great assistance. In this connection it might be well to query to what extent the "card catalogue" system, now in use in many institutions and business houses, has been used by teachers or to what extent it might be made available. It seems to us that in this department at least of the teacher's book-keeping the card catalogue might be employed to great advantage.

In some systematic manner a roster of past, pres ent, and prospective pupils should be kept, always available for instant reference. Such a roster is indispensable to the proper conduct of the business side of the teaching profession. Can any of our readers offer suggestions in this matter?

Most teachers conduct more or less of a business in sheet music, books, etc. This department seems to offer abundant opportunity for the invention of book-keeping devices covering the business relations of the teacher with his publisher and dealer as well as with his pupils.

The subject of the teacher's book-keeping seems to open a wide field, and we hope our readers will give their earnest attention. We will welcome sugges tions covering any and all departments of this subject, trusting that their discussion may prove valuable and of much general interest.

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TEACHERS' ROUND TABLE.

well, and will find his talent later,-the teacher is not expected to an everything; he does his part; plenty of time for the pupil to compose when he is in foreign schools. 'loo late! Too late! The richness of rhythm within his young breast will not respond after years of hardship and endurance. Look iato your pupil with mental eyes. How discover his ability? The playing by ear is a sure mark, the ability to combine sounds, the reproducing of selections from once hearing, without having seen a copy, more often without knowing a note. According to the correctness with which a piece is reproduced ean the ability be gauged. First it will be a popular air, or a song of the day, the child has "picked It out" without a lesson. Later ne attends concerts and operas, comes home and plays the prominent airs, inserting many chords and harmonies that are his own. Trying to reproduce them he improves upon the original. He is henceforth in demand, can play anything he hears, can express anything he feels, and this came not from study, but from native ability. But he must be made to see that he must atudy all the more.

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LAMING THE NOTES.

DURING my earlier teaching I had an experience with a pupil which I think will perhaps benefit other teachers if they should meet with similar cases.

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Any one can readily see that by such a leagthy path to reach a note she was necessarily compelled to read slowly, but the method of pronouacing the name concentrated her attention directly to the point, and with a few drillings on this line I had no further trouble with the pupil who had once appeared stupid in reading music at sight. After this experience I have always remained true to the old method, taught me by my mother, of knowing the notes by name, notwithstanding some of the "up-to-date" teachers advocate the plan of learning the position only .-Eugene F Marks

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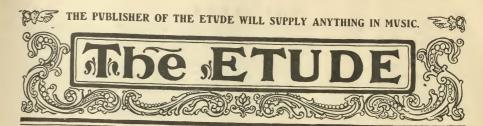
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VOL. XX.

PHILADELPHIA, PA., JUNE, 1902.

NO. 6.

FIRST PRIZE ESSAY

A Study of American Conditions.

By EDITH LYNWOOD WINN.

AMERICANITIS

It was first discovered abroad. It had its peculiar side. It was marked by undue haste and a wild desire to accomplish things without the long, thorough work to which German students suhmit as a matter of course. The result of it all is that a host of students returned to America with disappointed ideals, sad memories, faculties henumbed hy overwork, and with health practically ruined. What the American student needs is a broader mental horizon and more common-sense. Fix the hest habits of study and thought in America with the best teachers. Go ahroad merely as to a supplementary school, where one may gain experience and broader culture.

A PREMIUM ON EXPERIENCE

Too many students who are working with a view to teaching give themselves no time to assimilate. With all their rich accumulation of material and technic they are absolutely at sea when they attempt to teach. However fine their training, some sensible teacher of long experience, who has had fewer advantages than the young musician fresh from the best study in America, will hold his class and not be at all afraid of the clever young rival. The older teacher knows how to teach, knows the needs of each pupil, takes each pupil into his heart and life, and makes his personality telt.

One of my teachers abroad was a man of whom students said: "He could make a stone play." He had wonderful personal magnetism; his playing was inspiring and full of temperament; his sympathies were alert and keen; his whole attitude toward his profession was earnest and toward his pupils personal and thoroughly kind.

OVERWORK.

What the young American teacher needs to strive most earnestly for is self-poise. We see many artists who have at some time in their lives heen victims of hysteria. They knew that they were constantly "unstrung" from overwork. Sensationalism leads to hysteria, and it is that class of artists who depend on the emotional who seem sometimes to win and really to keep for a time the favor of the publicthe vacillating public. The first duty of every gifted man and woman is to govern life so as to prolong

I knew students ahroad who were physical and almost mental wrecks because of overstudy in the twenties. They were so afraid that they would be too old to be considered remarkable when they returned to America!

All of our opera-singers take a year of rest occa-

they return to us. In some of our American colleges professors receive every seven years a leave of absence for a year with salaries paid. What a blessing it would he if our musicians could afford to rest and recuperate oftener!

GENIUSES IN AMERICA.

I was talking with a German University professor about the abilities of American students. "Your



Miss EDITE LTSWOON WINN,

Miss EDITE LTSWOON WINN was born in Foxbore, Miss.
After graduating from the High School she entered the Frannighum Keate. Formal School. See The Part in Rev. Part Miss.
In the Miss of the Part of the Part

history and environment are opposed to artistic development," he said. "Are we not studious?" I asked. sionally and note how much better they sing when quick intuitions; you are musical and you have very players."

fine voices over here, but you lack the dramatic ability of great artists and your imagination is hopelessly deficient.

"If you come from the South you are temperamental, poetic, and refined; hut you lack the concentration necessary to produce great results. You are too easy-going.

"If you come from the West you are breezy, earnest, free, and healthy; but you are business-like, unpoetic, and in great haste to get the money value of all your investments, musical and otherwise.

"If you are a Yankee you are hopeless, indeed, for you have inherited two hundred years of self-suppression, Puritan iconoclasm, and stiff-necked conservatism. You are never permitted to feel, because it is either ill bred or unhecoming in a descendant of those people who made blue laws and hung people as witches hecause they got a little more excited than the majority of staid Puritans."

I must mention that the professor was a German hy birtn, hut had spent many years in this country. Much that he said was true. We have little in our history, heredity, and environment which would fire the soul of genius. But give us time. Let us take a hopeful view of the situation. Admit that we have few, if any, geniuses. Most geniuses are one-ideaed, eccentric, and one-sided.

The school or individual ranking high must meet the necessities of a great number of individuals. The best teachers are, as a rule, honest, hard-working, well-trained, average men who have gotten the best out of life and know how to give it to others. I cannot imagine a genius teaching a pupil who is ohtuse and decidedly unmusical; hut I can imagine the average good American teacher getting the best out of such a pupil, and making his life useful and more happy. It draws upon the vitality of the American teacher to make something out of the material presented to him; but he can do it if anyone can, and he understands American needs hetter than anyone else in the world.

WHAT SHALL WE DO WITH OUR GIRLS?

There is too much business in the way many parents look at music-lessons. "Is it worth while?" "Is she going to do anything at it?" "Has she talent enough to earn her living by it?" and many more questions are constantly being thrust at the teacher by uneducated and worldly parents.

No teacher can tell in the first music-lessons just what some pupils can do. Some develop late; others digest their music along with their hooks; others have to he awakened by hearing fine music, hy the refining influences of study and, in many cases, hy the adversities and sorrows of life

Among the wealthy there is a certain well-bred formula established. The daughters of such families are not permitted to "play in concerts" because it is "not elegant." Last year I had with me in Boston several Southern girls. We found much pleasure and profit in ensemble music, hut whenever those students assisted me in any concert they were full "Oh, ves," he replied; "you are studious; you have of dread lest anyone should think they were "paid

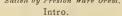
SOUND THE TRUMPETS!

SONNEZ! TROMPETTES.

Edited by Preston Ware Orem.

MARCH.

A.VINCENT.



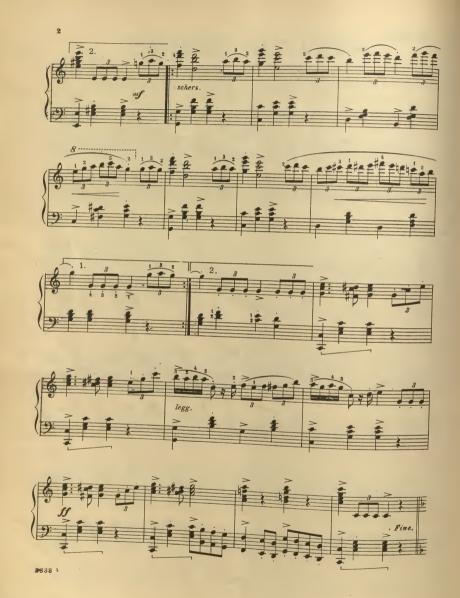
Vivace.







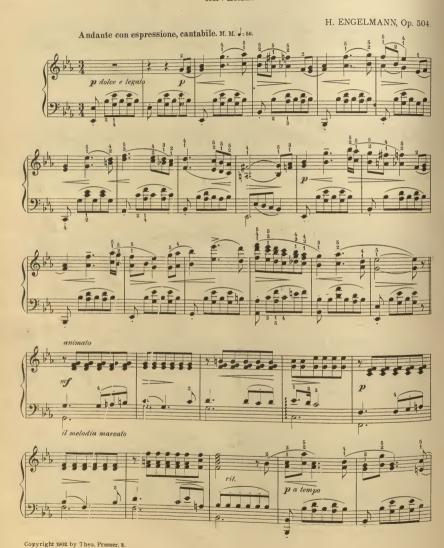


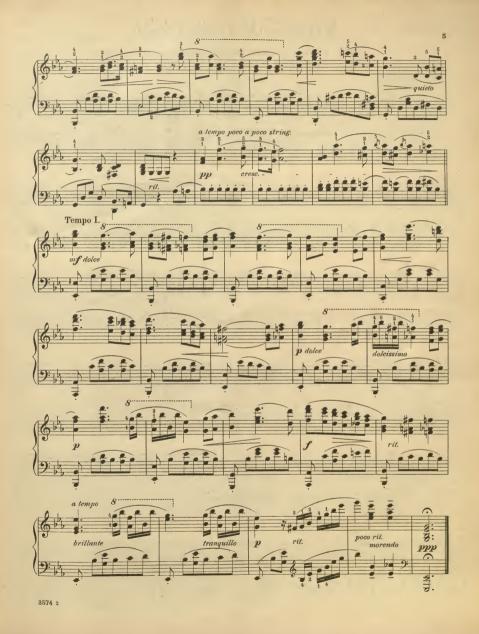




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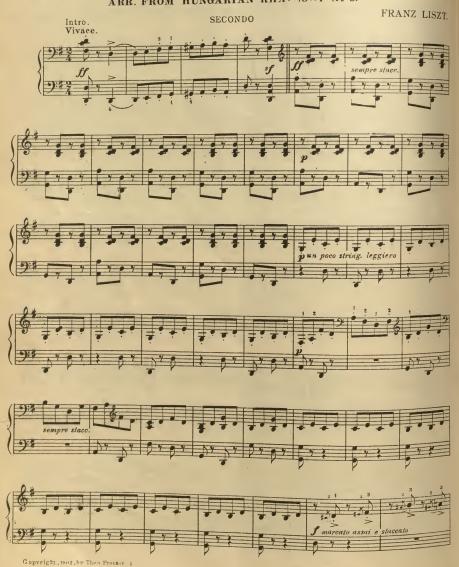
PURITY.





RHAPSODY MARCH.

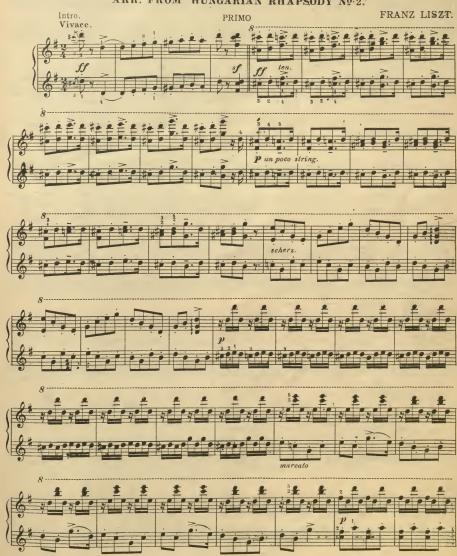
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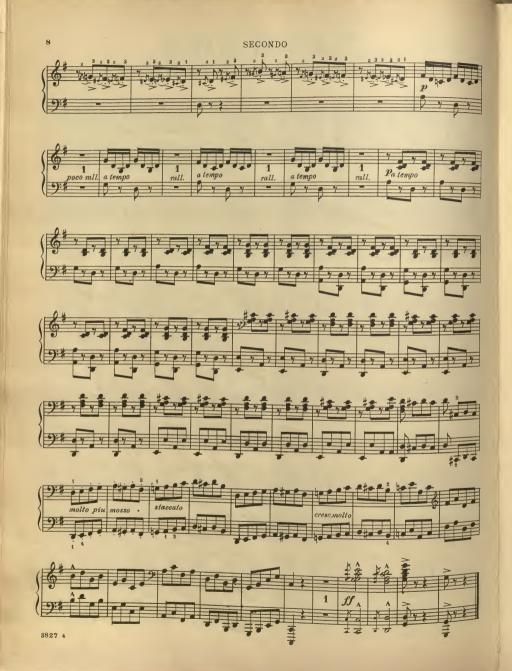


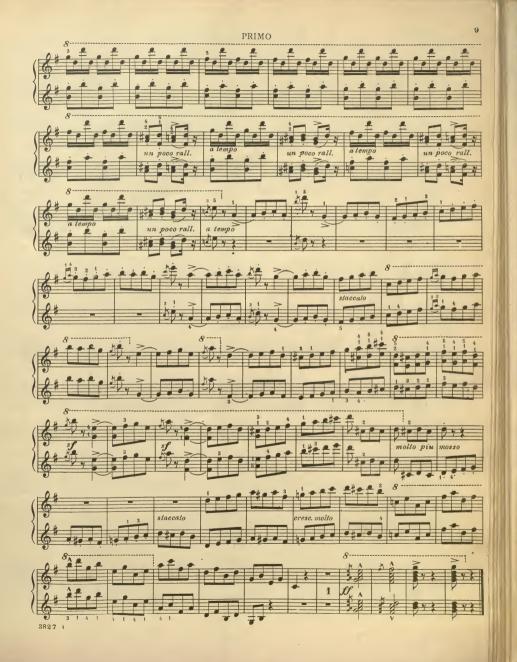
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RHAPSODY MARCH.

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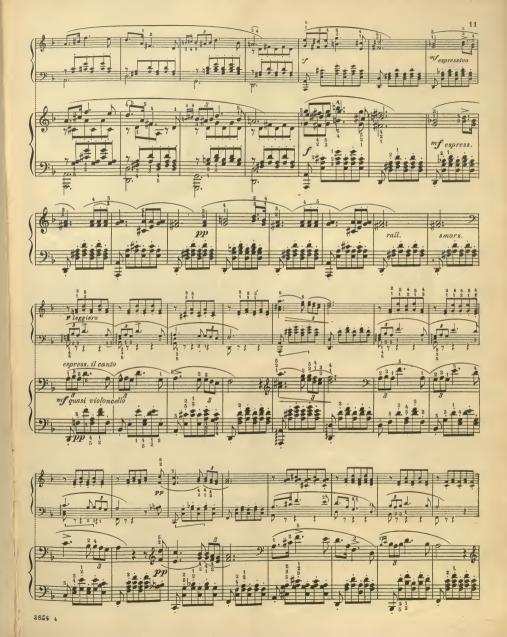


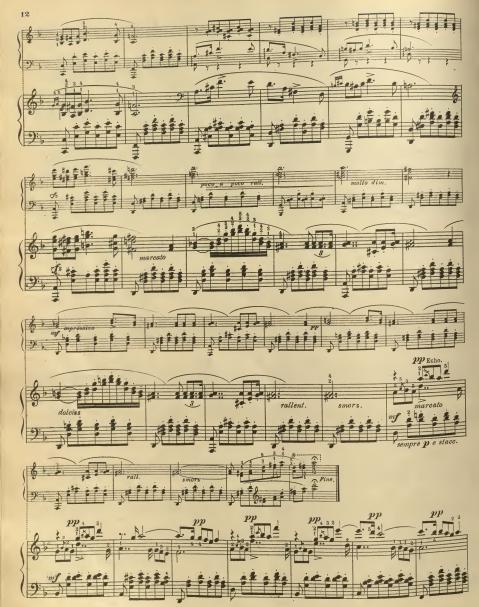


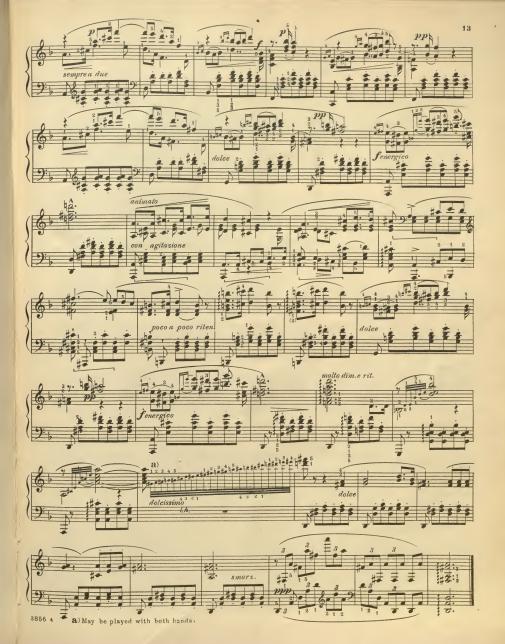
LA SÉRENADE. STÄNDCHEN.



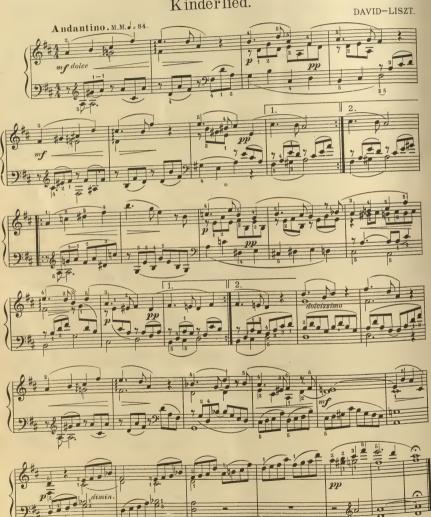
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Kinderlied.



LITANY. FRANZ SCHUBERT. Lento.

a) The melody should be brought out with a singing tone, and the accompaniment subordinated throughout. Copyright, 1902, by Theo. Presser

POLISH DANCE.

RICHARD FERBER.

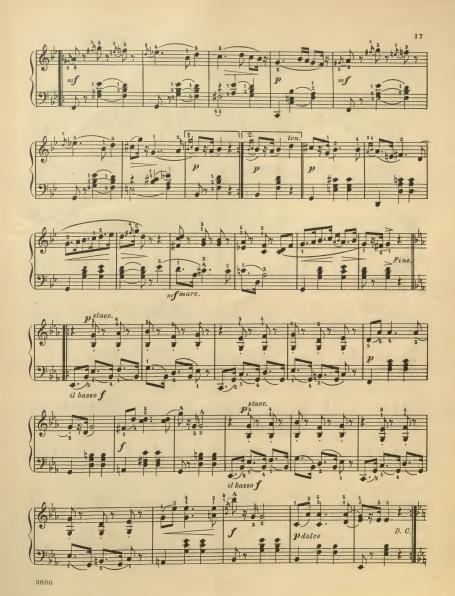


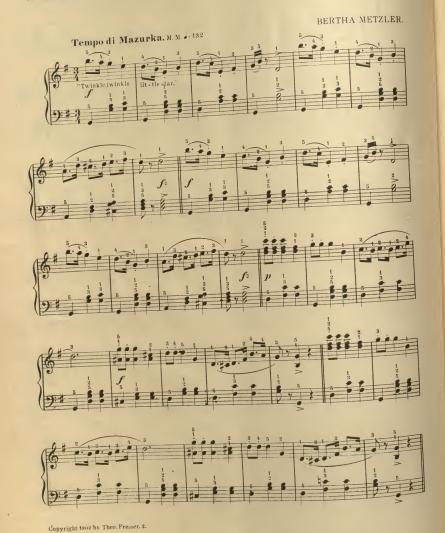




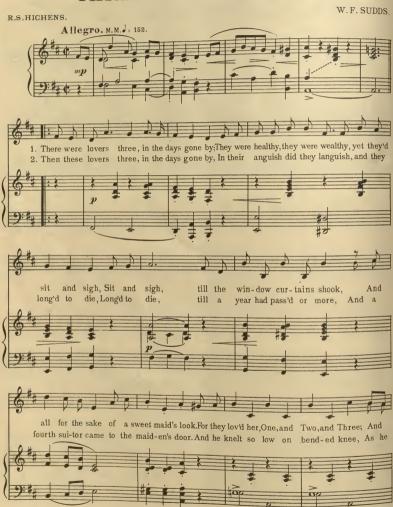


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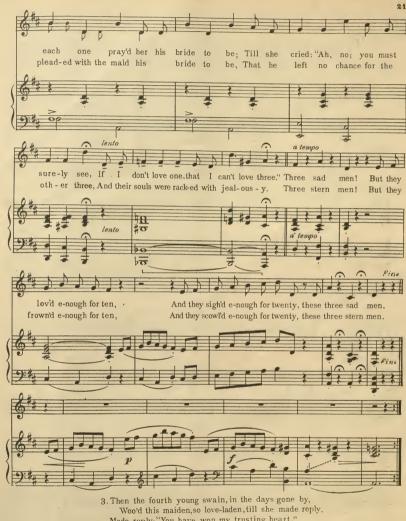




TRIO.

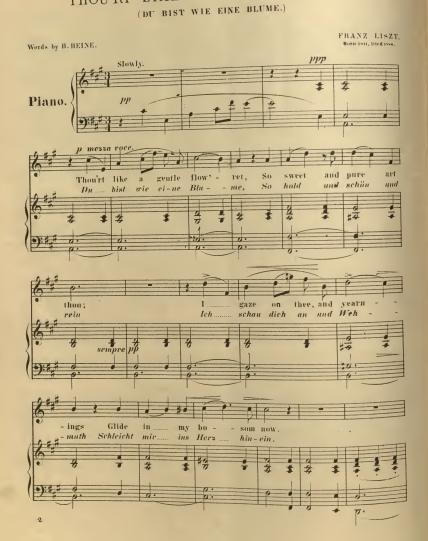


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3. Then the fourth young swain, in the days gone by,
Woo'd this maiden, so love-laden, till she made reply.
Made reply: "You have won my trusting heart."
And, at church, they soon vow'd nevermore to part.
But they quarrell'd so, after they were wed,
That the three young men, in chorus, said:
"How lucky it is that he 'cut out' me,
For his wife's a shrew, it is plain to see."
Three wise men! But they smil'd enough for ten,
And they laugh'd enough for twenty, these three wise men.

Nº 3738 THOU'RT LIKE A GENTLE FLOW'RET.





ON THE HILLSIDE. Pastorale.

