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FEBRUARY
1905

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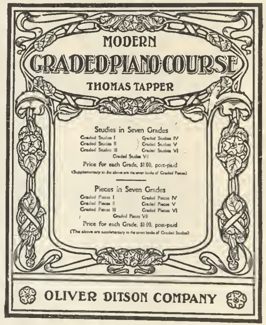

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THE ETUDE

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Mrs. Bloomfield Zeisler on Study and Repertory

By
WILLIAM
ARMSTRONG

It was at the Holland House, just after her single New York recital this season, that Mrs. Bloomfield Zeisler (she prefers the less pretentious title to Madame) talked to me for THE ETUDE on the literature of the piano and its study.

She is a charming personality, complex, perhaps contradictory, to be more exact. Thoroughly womanly, sensitive beyond the understanding of persons less finely developed, with profound love of home and all the word conveys to a devoted wife and mother. And it is just at this point that the contradictory, so to speak, in her nature is developed. Her love of her art is so absorbing that there is a continuous struggle between it and her deep womanly instincts. She leaves her roof-tree with reluctant heart to carry the battle into distant lands and after triumphant success returns in a passion of tears over the greater joys of home-coming.

In years past, when she lived just across the way from me in Chicago, I have known her to catch the first train after the final concert of an exhausting tour, and journey day and night with only one thought in mind, to be with her family, and that as quickly as the fastest express could carry her. Her art compels her to these journeys: London, Berlin, Paris, or the other end of America. All the while her heart is in her home, and she is longing passionately to get back to it.

In the midst of her first great successes in Berlin she would sit and weep over the letters that her little son wrote her, and rebel against those same successes that kept her from him. The moment that her duty to her art was over she was on her way back to America, returning in delighted tears. In such moments you would feel that she would surely never get up the courage to face separation from home ties again. But, in a few months, the art spirit impelling her, she would be on tour once more. Contradictory did I say? No, it is not contradictory. It is, after all, only an illustration of the very strong, genuine, sympathetic, and emotional qualities that charm us in her playing.

For five years I had not seen her until the other day, for when she had been professionally engaged on one side of the world I had been taking a trip with my lead pencil on the other. But there she was, the same unchanged, slender woman, with the same nervous strength that carries her farther than an iron physique would another. There was the same frank sincerity and genuineness in conversation and manner and the same changing, transparent emotion expressed in her face.

The Study of Mozart and Chopin.

"Is the study of Mozart a good prelude to the study of Chopin?" she repeated presently, turning from personalities to the practical subject of the moment. "The study of Mozart is good at any time, but not early in the pianistic life, for he is one of the most difficult of composers to play rightly. The paraphernalia of the modern pianist cannot be applied to his performance. For that very reason the Liszt player may not be able to play Mozart. The simplicity and purity required in Mozart, foreign to the decadent moderns, shows every flaw in the playing of it. To play Mozart you must not be sentimental, and you dare not be tiresome. To find the exact measure or balance is no easy matter.

MRS. BLOOMFIELD ZEISLER.

"There is just one point in which Chopin and Mozart meet in the matter of performance, and that is in the purity and delicacy demanded by both. Yet I would rather trust some Chopin things with a lesser player than I would care to risk Mozart.

"Mozart is so seldom played that if one should begin to enumerate the works of his that are not often heard one would have to enumerate almost everything. Beyond the A Minor Rondo scarcely anything of his is given nowadays. People seem to have lost that simplicity of feeling and thought necessary to his interpretation, and they have not the right kind of technic either.

Some Recommended Compositions by Mozart.

"The compositions by him that I would call to the attention of the student, now that you ask me, are: the sonata in F major; the one in A major, with the 'Turkish March,' and the beautiful C minor 'Fantaisie'; and of the concertos, the one in E-flat, and also the D minor. He has written many beautiful smaller things, too, that are a delight to the pianist.

Grieg.

"Grieg is a composer, as you know, that I play a great deal—his 'Ballade,' for instance, which I regard as his greatest work for the instrument, and I love his concerto. His 'Sonata' is very interesting, but it does not show him quite at his best. Then, too, there is his 'Holberg Suite' in pianoforte arrangement, which is very good and not too difficult.

"Grieg's fame rests on his smaller things, of which he has written so many within reach of the general player, lyric pieces, exquisite in their local color, and full of delicacy. I am fond, too, of his piano and violin sonatas. The one in F major is popular, but not so great as the C minor.

"What I admire about Grieg, the composer and the man, is his sincerity. I know that he has been criticized for his Norwegian color, but it is natural for him to have it. He is only true to himself in giving it, and he would not be the man he is if he did not. He is so honest and so sincere.

Works by Modern Composers.

"As to pieces by modern composers who are not played generally by pianists, I try to include a few in each of my recital programs. And I have generally found that the audience is with me. One cannot please everybody, and the sensitive may demand only the giants among composers. But in the olden days of Chopin and Schumann—and we know what a hard time the latter had in gaining a hearing—when they were in their beginnings, if all had been of the ultra-conservative type as far as recognition went, what encouragement would they have had to higher flights?

"I have always tried, in selecting these newer things for performance, to seek out men who have possibilities. You may find many pretty things, even if they are not great. Those same composers may develop. Somebody must give them a hearing to help in that development.

"I have found that devoting ten or fifteen minutes to their compositions is refreshing, and makes us enjoy the giant things more that follow. The menu of a dinner cannot be all soup and beefsteak. There must also be some light little things, and a musical program must have the same characteristics. They are as correct in this case as in that of the menu. Schütt, Poldini, Moszkowski, Godard, Chabrier have given us some charming examples of modern, lighter work. Poldini, for instance, a pupil in piano playing of Rosenthal, and now living in Switzerland, has written among other things little sets of four or five pieces that are very attractive.

Whenever my pupils have studied one of his compositions they have invariably gone in search of more of them. A set of etudes are among his more ambitious achievements. This season I am playing a few things by living pianists. And why should I not? If they are not as great as the Beethoven symphonies, they are written well for the piano; the public likes them, and so do I. I am not averse to paying a compliment to a colleague who deserves it.

Russian Composers.

"What have I to say of the Russian composers for the piano? They have written some beautiful things, and in mention of them we must not forget Rubinstein, for I suppose we should regard him as a Russian. Tschaikowsky's compositions I love. If his nobler examples are in orchestral forms, he has also given us one of the most beautiful piano concertos written for the instrument, and his 'Variations' are fine. I recall, too, smaller pieces: a Nocturne, a Bacarolle, and also 'Die Jahreszeiten' ('The Seasons'), among his smaller admirable compositions for the instrument. The only trouble is that life is too short, there is not time enough to play all the beautiful things.

How to Study a New Work.

"When I have studied a composition I never play it in public at once, a plan, I think, that most pianists unfailingly follow. It is wiser to put a work aside to ripen, as it were, and then to finish it up.

"Do all you can with a piece the first time of study, then put it away, forget it. Certain points that you have gotten fidgety and nervous over you will meet in a fresh, neutral state of mind when you take it up again. It sinks in and becomes a part of yourself.

Some Notes on Practice.

"Do I think it best for the student to have a fixed time for practice, and to stick to it? I do. I will tell you for what reason.

"In itself the having of a fixed hour is not so essential, but if you have no settled system other things invariably interfere, especially in a large city, where there are so many counter distractions. The morning is the best time for study, for one is then refreshed from sleep and the nerves are in better condition. As to the length of time to be devoted to practice by the serious student, I am not speaking now of the professional pianist, I should say four hours is not too much. If you are very strong and very enthusiastic, five hours, if the mind is fresh, but no more. But to get through that fifth hour the mind must be fresh. The moving of the fingers is not practicing, for in piano work the fingers accomplish one-fourth, and the brain three-fourths of the result. If the brain is tired it is worse than useless to attempt further work. One cannot figure it out mathematically, this approximate comparison of mind and brain in the right kind of piano practice, but I think the estimate about correct.

Some Notes on Teaching.

"I could not explain how I teach unless I actually taught, it is a something requiring practical application to make practical explanation. Personal contact is of so much importance in the matter that it could not be otherwise. Character, temperament, the stage of advancement are all among the factors to be considered. Do you know why so many Leschetizky pupils have each a different manner of playing? He has treated each one of them as individuals. This you may correctly term the Leschetizky method of teaching that particular one. Take, for instance, a pupil who is phlegmatic and slow; when the housecleaning, so to speak, of technical acquirement is over, he sets about the development of rhythm, life, and temperament. Again, in case of one of opposite and fly-away traits he follows with them the study of Bach, Beethoven, and Brahms. Each temperament and individuality is different, and each is treated accordingly.

"For that reason it cannot be said that a Leschetizky or any other great teacher has a method, except as far as appertains to strictly technical things. There can be no methods in any but that sense, for the term is leveling. The purely technical equipment is common to all in its application and achievement.

"That which in reality is the Leschetizky method is the development of temperament and personality in interpretation.

Overcoming.

"What is the best way to fight discouragment? The mere fact that a pupil is discouraged is no real reason that discouragement should exist. For the matter of that there is no great musician who has not had days, weeks, and months of discouragement."

INTERPRETATION: THE FINE ART OF MUSIC.

BY ORRILL V. STAPP.

Inspiration is what the composer puts into a piece; interpretation is what the player gets out of it. The interpreter only reaches the height of his art when he can get out of a composition all the composer put into it; the truly inspired composer breathes into his creation a part of the infinite soul of beauty: any part of infinity is itself infinite: so it follows that in dealing with the art of interpretation we are dealing with an art that is infinite in its possibilities.

The true musician, like the poet, is a living spectroscope. He possesses that subtle power which not only perceives the plain, white light of humanity, but absorbs it into his innermost soul, analyzes it with the most refined emotions, and mirrors it forth from the deep caves of thought, in true portrayal of joy, of sorrow, of calm, of storm, broken into a thousand distinct lines of every hue and shade and pictured on the screen of his keen perceptions. He smites the rock of hidden beauty, and a flood of song breaks forth; he touches the chords of the insenate harp and it becomes for the moment a thing of living, breathing beauty. A melody which we had deemed common becomes a song of surpassing loveliness; we sit entranced when the true artist plays the simple lyric we thought beneath our notice. This is interpretation.

Interpretation is to have lived. To have merely existed will not do. The whole life of the musical artist is crystallized in miniature in one note. How much did he get from the note in youth? He will double its meaning, its true import, in middle age. Perhaps the technic of the muscle has not grown, but how vastly have the powers of perception, of emotion, of soul, developed. The achievement of a single moment of victory represents the sum total of all the life previous.

Of this let us assure ourselves: we will never render a sonata correctly as long as it is larger than ourselves. We will never put the beauty in a single phrase which does not exist already in our lives. We will never put a meaning into a note which we have not previously created in our thoughts. Only in sculpture, painting, and to a certain extent poetry is beauty permanent and inherent. In musical creations it must be infused from without. The interpreter must re-create the inspiration of the composer.

What matters it to you that Franz Liszt has likened the second movement of the Beethoven sonata, Op. 27, No. 2, to a flower between two abysses? Have you read Alpine adventure? Do you know of bottomless pits, of black caverns and dungeons which leap from overhanging banks of dazzling snow and hold secrets of darkness and death and despair in their depths? Have you heard of the Edelweiss which grows from rocky ledges in the heights of the Alps? Or, better still, have you ever studied the flower called Life—the fragrance which hangs for a moment this side of the chasm of a past eternity, ere it is lost in the abyss beyond called Death? Can you put the mystery of the first eternity in the opening Adagio of the sonata? Can you put the despair, the grandeur, the gloom, the intertwining song of hope in the closing movement? Can you suspend the fleeting, evanescent beauty of life as with a thread between the two abysses? If so, you have passed beyond the mere technical side of your art. You have lived; you have thought. This is interpretation.

We should not practice always. It dwarfs the mind. Let us visit the machine shops and the foundries. There are mighty cranes controlled by a single human hand, and great steam hammers which answer to a touch. Let us study these things for an hour occasionally, and we will come home and to work with an exalted idea of technic. We will know what precision is. We will have a better idea of power, of repose, of the science of movement. But let us not stop here. This is only the skeleton on which we must erect the form of beauty.

There are the fields and forests, the parks and flowers, the hills, the mountains, the streams and waterfalls. Need we ask the source of inspiration? If it bores you to look at, to study, to wonder at, to admire the beautiful lily, it will bore your listeners when you play that Chopin nocturne. If you are going to interpret Grieg's "To Spring," take a half holiday to explore some forest ravine. Hear the first song of the summer birds, climb down beneath moss-covered tree-trunks and great ferns and linger by the brookside, listen to the whispering leaves, the murmuring waterfalls; photograph the rapture of it all permanently in your mind and look through it at the printed score on your music desk.

If you have not thought of death often and wondered at its meaning, you cannot interpret the funeral march. If you are not so intensely patriotic that you can understand what liberty has meant to others as well as yourself, you cannot put the intensity and passion in the "Revolutionary Etude." If you are going to listen to a grand symphony and wish to prepare yourself for a feast, do not make too deep and exclusive your study of the structure and history of its form. Get Procter's "Other Worlds than Ours"; read it with a will. Study the starry heavens every night from your window. If your mind does not expand sufficiently under this treatment to absorb the grandest symphony ever written by mortal, you are lacking in some very essential particular of esthetic feeling.

Above all, let us not be too anxious after great things. It requires more genius to get the sweetness out of a Chopin nocturne than it does to get the thunder out of a Beethoven concerto. We all of us play some of the same numbers which Paderewski plays—but—what shall I say? There is nothing beneath our notice. Doubtless it did not take as much force to make the ton of coal as it did to mold the diamond. We are all of us either creators or nobodies. Our ideas will not be listened to until we think them ourselves; our music will not be honestly applauded until we put our own interpretation into it.

A musician who can form no judgment of a musical number, or comprehend its beauties without first playing it on his instrument or hearing it played, is in as bad a state as an artist whose eyes are blind to the glories of nature until he has in attempt at least depicted them on his canvas. There can be no true inspiration under these circumstances. If a work is to command attention, during the process of its creation the real must be derived from the ideal, and not the ideal from the real. Just so far as this ideal picture which is the source of inspiration is above the actual work in hand so far will the picture painted or the composition performed excel the mediocre.

It is true, since good technic is at the foundation of all interpretation, that work along this line must not be sacrificed to too great an extent. But coincident with the teaching of technic must come the implanting of the idea that the student of music must be also a close observer of life and nature. These things can be studied and will command interest, long before a treatise on musical analysis would be appreciated. There are perhaps no compositions of any merit but are capable of being represented by word pictures. Let us then have tangible reasons for our interpretations. A child may be taught the artistic side of music in this manner as soon as the study of technic is begun. The beginning will be crude, but the proper musical idea will be planted and ideas are bound to grow.

Music, after all, is not such an indefinite language if we speak it properly and listen to it in the right manner. But these two faculties are the result of special training and special study. We must be logical to understand Bach; we must be philosophical to interpret Beethoven; we must cultivate our poetic natures properly to appreciate Chopin; in fact, we must get good out of everything in order to put good into anything.

It is this broader-minded musicianship which will bring the artistic wealth of all things into interpretation. No longer will we confine our art within the narrow limits of our own minds and wonder that it is so small; we will grow into our art and expand it with our own greatness.

ALEXANDER GLAZUNOFF.

BY EDWARD BURLINGAME HILL.

Alexander Constantinevitch Glazunoff[1] was born at St. Petersburg, August 10, 1865. His father was a prosperous bookseller, whose firm was founded by his grandfather in 1782. Being in comfortable circumstances, Glazunoff has never had to struggle for his daily bread; he has been able to devote himself wholly to the study of music. This element of material comfort plays a larger part in Glazunoff's artistic career than might be expected, it will be considered later. At the age of nine Glazunoff took the first steps in his musical education by studying the piano with Jelenkowsky, a pupil of Felix Dreyschock. To him Glazunoff was indebted not only for a fluent and precise technic, but also for the ability to read at sight, as well as for some knowledge of harmony. Meanwhile Glazunoff continued his general education at the Polytechnical Institute of St. Petersburg, from which he graduated at the age of eighteen. Before this, however, when he was between thirteen and fourteen, he had begun to compose without a knowledge of form. Somewhat later Glazunoff made the acquaintance of Balakireff, himself a composer of distinction, who may justly be called the father of the new Russian school. It was he who suggested the ideas of the "Romeo and Juliet" overture and the "Manfred" symphony to Tschaikovsky; he even sketched the character of the themes and the key relationship. Balakireff has always been a staunch friend, an able though sympathetic critic to young composers, and it was in accordance with his advice that Glazunoff went to study with Nicholas Rimsky-Korsakoff, generally considered the chief of the modern Russian school. In 1880 Glazunoff began with Rimsky-Korsakoff a thorough course of instruction in composition, which included harmony, counterpoint, fugue, the outlines of form and instrumentation which lasted for a year and a half. As a result of this systematic training Glazunoff composed a symphony during the year 1881 (part of it during a visit to Poland); it was performed in the following year on the 29th of March at a St. Petersburg Symphony Concert under Balakireff's direction. It was largely the success of this work which encouraged Glazunoff to a definite decision for a musical career. He afterward revised the instrumentation of this symphony (he subjected it to four revisions in all), and it was published as Op. 5. Among other compositions which date from this period are the string quartet, Op. 1, the piano suite, Op. 2, and two overtures on Greek themes. In connection with these overtures it may be worth mentioning that two movements of the first symphony are founded on Polish themes, thus identifying Glazunoff with the policy of the modern Russians in employing folk-song as the basis for larger musical compositions.

In 1884, Glazunoff resolved to test the advantages of foreign travel; in the course of his wanderings he came to Weimar, where his symphony was performed at the Allgemeiner Deutscher Musik-Verein under the direction of one Müller-Hartung. Franz Liszt was present, and warmly congratulated the young composer on his work and future prospects. Some years later, in June, 1889, Glazunoff went to the Paris Exposition, where he conducted performances of his second symphony in F-sharp minor, in memory of Liszt, and his symphonic poem "Stenka Rasine," composed in memory of Alexander Borodin at the concerts of Russian music generously organized at the expense of Belaieff, the well-known music publisher. In 1891, by some absurd mistake, he was suspected of being a Nihilist because a young woman left at his house a trunk which was found to contain a revolutionary proclamation. Although Glazunoff was able to establish his entire innocence of complicity with the Nihilists, he was nevertheless compelled to deposit a large sum as bail in case his presence were required. In 1893 he wrote a "Triumphal March" for the World's Fair at Chicago, where it was twice performed in the programs of Russian music under the direction of Mr. J. Hlavac.

In 1899 he became professor of instrumentation at the St. Petersburg Conservatory, a position which he retains at present. In 1900 he became associate conductor of the Symphony Concerts at St. Petersburg. Glazunoff has made two visits to England to conduct his compositions at concerts of the London Philharmonic Society, of which he is an honorary member. On July 1, 1897, he made his first appearance in England, when he conducted his fourth symphony. On January 30th of that same year Henry Wood, the well-known English conductor, gave the first performance in England of Glazunoff's Fifth Symphony. On July 11, 1903, Glazunoff appeared again as a conductor at a London Philharmonic Concert when he led his Seventh Symphony and his suite "From the Middle Ages."

In considering Glazunoff's compositions one is first of all struck by his remarkable productivity. Although only slightly over thirty-nine years of age, he has written for orchestra seven symphonies; four overtures (two on Greek themes, two entitled "Carnival" and "Solemn" respectively), four symphonic poems, "Stenka Rasine," concerning the exploits of a somewhat heroic swashbucker of that name, "The Forest," "The Sea," "The Kremlin," inspired by the magnificent cathedral at Moscow; three suites, "Characteristic," "Ballet Scenes," and "From the Middle Ages," besides an Oriental Rhapsody, a Fantasy, and many "occasional" works of varying dimensions such as two Serenades, an Elegy, a Lyric Poem, a Wedding March, a Processional, two concert waltzes, a Romantic Intermezzo, a Ballade, a March on a Russian theme, and other smaller pieces. He has written an immensely effective suite for string orchestra, five string quartets, a string quintet, beside a variety of small pieces for violin, viola, 'cello, and horn with piano or orchestral accompaniment. In the field of vocal music he has been less active, having published only fourteen songs, of which two are with orchestral accompaniment; but he has written four cantatas, one for the coronation of the Czar, one for solos, women's voices and accompaniment for two pianos and eight hands, one for solos, chorus, and orchestra and a hymn to Puschkin for women's voices with the accompanying piano *ad libitum*.

Alexander Glazunoff.

To return to the larger forms, however, Glazunoff has composed elaborate and effective music for several ballets, "Raymonda," "Love Plots," "The Seasons," and "The Temptation of Damis." These are not the flimsy ballets with which we associate the word in America, but a grand ballet, with a carefully developed plot so contrived as to employ effective entrances of pages, soldiers, slaves which serve as musical excuses for marches, characteristic chances of all sorts, as well as incidental music accompanying much of the action. After having served a long apprenticeship in classical poems, Glazunoff now professes to find more freedom and artistic elasticity in this form of art than in any other.

His piano music occupies relatively but a small space, yet it is not without considerable significance. His suite Op. 2 on the name Sascha (the Russian diminutive of Alexander) employs throughout for its themes the notes E-flat (or Es) A, E-flat, H (the German term for B-natural), A, in the great cleverness and variety of treatment. Glazunoff has published numerous sets of small pieces. Thus his Op. 22 consists of a barcarolle and novelette; Op. 23 a waltz on the name S-a-b-e-la; among his other piano pieces are prelude and two mazurkas Op. 25, three studies, Op. 31, of which one, "Night," was played frequently by the Russian pianist, Alexander Siloti, during his visit to this country in 1898; waltz Op. 36; nocturne Op. 37; a brilliant though somewhat difficult concert waltz Op. 41, three miniatures Op. 42, little waltz Op. 43, prelude, caprice-impromptu and gavotte Op. 49, of which the prelude is a particularly felicitous example of Glazunoff's writing for piano, melodious, effective, and relatively simple; two impromptus Op. 54, and a prelude and fugue Op. 62. After an interval Glazunoff has published his most mature works for the piano, Theme and Variations Op. 72, and two Sonatas, one in B-flat Op. 74, the other in E minor Op. 75. To sum up his piano music then, the most characteristic examples of his talent are the suite Op. 2, the study "Night" Op. 31, No. 3, the concert waltz Op. 41, the prelude Op. 49, No. 1, certain of the Variations Op. 72, the slow movement of the first sonata and most of the second.

Glazunoff has collaborated with other Russians in the composition of several "occasional" pieces. At Rimsky-Korsakoff's jubilee in 1890 he produced two fanfares for brass, drums, and cymbals, while Liadoff wrote the other three. Glazunoff wrote the finale of a string quartet with Rimsky-Korsakoff, Liadoff, and Borodin on B-la-f (B-flat, a, and f), the musical notes in the name of the celebrated Russian publisher, Belaieff. He wrote a movement entitled "Christmas Singers" for a "Birthday Quartet," of which Rimsky-Korsakoff and Liadoff were responsible for the other movements. There are two volumes of pieces for string quartet composed by prominent Russian composers entitled "The Friday," doubtless of some intimate social significance, to which Glazunoff contributed a prelude and fugue, a polka and a courante. He has also written variations with nine contemporaries on a Russian popular theme. Glazunoff Rimsky-Korsakoff have revised and edited Borodin's "Prince Igor" for publication. Glazunoff wrote down the missing overture from memory, and filled in some incompleted passages in the third act from Borodin's sketches.

Glazunoff's compositions are remarkable for their mastery of technical resource; his form is logical and transparent; his harmonic treatment, while not strikingly original, is adequately effective; his instrumentation is varied and sonorous without being either eloquent or novel. His early symphonic poems are romantic in feeling, but with the progress of time he seems to have become more academic, in spite of his present enthusiasm for the ballet. His music as a whole is noticeable for its fluency, its skilful treatment of themes tending to complexity. Glazunoff's facility is at once his most striking virtue and his most conspicuous fault. His ideas come with obvious ease and are often lacking in significance on that account. He has not had to struggle for professional recognition or for material support, and his music clearly indicates the fact. There is no internal evidence of a "storm and stress" period of ideas that baffled complete utterance, or conceptions beyond the possibility of realization. His music shows nevertheless many fine qualities, much that commands respect, but the feeling persists that emotion never shakes his self-possession, or that eloquence seldom chokes his voice. At the same time, Glazunoff is increasingly critical of himself; he has learned self-restraint; he has abandoned himself less to the irresistible flow of his facile technic. In spite of some inevitable shortcomings, his later symphonies are notable examples of the modern type of this classical form; in his earlier symphonic poems, especially in "Stenka Rasine," we find imagination, poetry and a high degree of picturesqueness. In conclusion I quote an estimate of Glazunoff by the French critic, Pougin: "The young musician has an extraordinary skill and ease of composition. Counterpoint has kept no secrets from him, and he controls the orchestra with prodigious assurance and ease. His music at first was a little confused, but little by little it has grown clearer and clearer. Although at first he was perhaps too much inclined to follow the paths which Balakireff and César Cui had walked, he ranked himself later, without sacrificing his essentially national temperament, with the Tschaikovsky of later years. Perhaps he still lacks plainness and simplicity; perhaps he loves too much complexity of thought, and this is why his piano music is inferior to that which he writes for the orchestra because he demands too much of the instrument.

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[1] The writer of this article uses this spelling as the best translation of the Russian spelling.—Editor.

A STUDY OF THEODORE THOMAS.

BY W. S. B. MATHEWS.

[The world of music suffered a great loss when Theodore Thomas, conductor of the Chicago Symphony Orchestra, died of pneumonia, January 4th. Below we present a study of his work as a conductor and an educator in orchestral music, by Mr. W. S. B. Mathews.

Theodore Thomas was born in Esens, Hanover, Germany, October 11, 1835. His father was a musician, and the son early showing marked talent for the violin was instructed by him. The lad made rapid progress, and when 6 years old was able to play a solo in public. In 1845 the family came to New York. For the next two years the youthful Theodore devoted himself to study. When he was about 14 he went on a tour through the Southern States, giving his concerts in hotel parlors. In 1851 he took a position as first violin in the orchestra at the opera in New York. In 1853 he gave up most of his professional engagements and set himself to serious study. In 1852 he became a member of the New York Philharmonic Orchestra. In 1855, as noted by Mr. Mathews in his sketch, he became a member of a chamber music organization.

In 1857, while Thomas was one of the violins in the opera orchestra the conductor did not come at the usual time, and he was asked to conduct, which he did so successfully that he was afterward engaged for such work. In 1861 he quit theatrical conducting except for a short season with the American Opera Company in 1885-87. In 1862 he was elected conductor of the Brooklyn Philharmonic Society. During the next five years he showed his capacity and power of organization by developing his own orchestra, the concerts he gave in all parts of the country making his a household name among the music loving public. In 1878 he went to Cincinnati, and for two years was in charge of the College of Music there. He returned to New York and remained there until 1888.

Owing to various circumstances it was not possible to maintain his orchestra and it was disbanded, Mr. Thomas, in 1891, going to live in Chicago, where he had a strong following, developed by the many successful series of concerts he had given there, dating as far back as 1852, when he was a lad of 17. In December, 1889, the Auditorium was dedicated and Mr. Thomas gave a series of concerts there which, though not financially profitable, were so highly successful from an artistic point of view that a movement was set under way to organize a symphony orchestra, which resulted in the establishment of the Chicago Orchestra with Mr. Thomas at its head. The years that have passed since then have given the Orchestra such a hold on the public of Chicago that December 15th, Orchestra Hall, a permanent home for the orchestra, was dedicated, the cost of which, $800,000, was raised by popular subscription. It is a monument that bears witness to the untiring efforts of the dead musician.—Editor.]

At the foundation the problem of an orchestral conductor is that of proving by popular support that his ideals of conducting are those which the public will pay for. It is first what he wants to conduct, then how and where. It is one thing to imagine how you would like to conduct, and it is quite another thing to find a manager who will pay you to conduct that particular thing which your ideal holds. Hence at start two different sorts of conductors: those who mean to please the public by giving it what the public will pay for, and those who will give the public nothing but what in their estimation is "good medicine" and the public ought to have. This is the complicated situation which the young Theodore Thomas confronted (he was twenty-nine years of age and had been a member of the Philharmonic Orchestra for several years and therefore knew what he meant to conduct) when he made his programs, advertised them, hired Irving Hall, and engaged his men. This was in 1864. The young conductor was well received by the press, criticised by other musicians, and let alone by the public. But he found out one thing, which was that in order to get players to do things as well as they can be done it is necessary to keep them together until they have become homogenous, of one spirit, and, above all, obedient to the baton of the conductor.

The young Theodore, solo violinist in the Jenny Lind Company, orchestral violinist and conductor now and then, had been invited, in 1855, to join William Mason, fresh from Weimar and the pervading enthusiasm of Liszt, in undertaking in New York some chamber concerts which were to be up to the standard "of those of Mr. Liszt at Weimar," as the prospectus had it. Bergmann, so long the honored head of the Philharmonic, was the co-worker with Mason in this undertaking. Thomas took hold and the second year, Bergmann having retired, we find the name as Mason-Thomas concerts. In fourteen years they traversed the whole of the best literature of chamber music, and this is where Thomas got his ideal, which was to play symphony as close to the imagination as four solo artists could play a quartet, when once they were in sympathy with the work and with each other. Thus the outward sign of the Thomas work was that it was refined, well-sounding, free from mistakes, and spirited; he liked good technic, and he always liked the work to show it. This is what it did.

He started out in 1869 to carry his orchestra to Chicago, where he played three concerts. He had about three hundred people the first night, his name and excellence being entirely unknown; about 600 the second night (the *Tribune* with Mr. Upton's beautiful article having been worth that much), and 1200 the third night, the *Tribune* sounding yet another of those beautiful appreciations which Mr. George P. Upton had at command when the work and occasion merited it. I saw Mr. Thomas upon the two last evenings, and condoled with him upon the failure of the public to rise to the occasion. He answered: "Chicago will pay for this next time," and it did. I do not know who paid that time. But it was a lesson as to the proper manner of orchestral playing. At one round of appearance he set a new pace. We had had symphony concerts here before. The late Hans Balatka had conducted them for several years, but this appearance of Thomas ended his work. The new pace was killing for him. These young players of Thomas, fresh from their studies and experiences with Bilse, the great orchestral model of technic in those days, were able to rise to occasions as no common players could do.

Theodore Thomas.

At this time Thomas was a model of a popular conductor who has ideals despite his willingness to please. The programs were quite like those we knew so well later in the summer nights concerts for eleven years here—movements of symphonies, overtures, ballets, occasionally a waltz or dance of Strauss or Gungl, an operatic selection, arrangements from all the great composers, especially from string quartets, which he played in mass by all the strings, thus getting a fine technic and beautiful unity in the work. Everything was well-sounding, the spirit was caught, and the different things followed each other through the evening in ways which gave enjoyment and did not impose a burden. Such was Thomas in 1869, and later. In this vein he traveled the country over, even the long journey to the Pacific, and in this sense he set a pace, he made the sound of a fine orchestra familiar all the country through, and he showed some of the beautiful things he thought the public ought to know. He had always some tidbit in readiness to catch the unwary, and what queer selections they were. At first the Schumann little piano piece, "Träumerei," for strings, and for trio or middle piece the little piano "Romance" in A minor. here for wood wind. They did both pieces beautifully; and when the orchestra played first in Boston the papers busied themselves with remembering how plainly the clock ticking on the gallery front stood out during the final recapitulation of the "Träumerei."

There were other unusual elements of technic in the Thomas orchestra at that time. The violins bowed together, just as Spohr first required and as Habeneck at Paris had established with the Conservatory orchestra. The violins did more than bow together. They learned to make crescendos and diminuendos together so that the quality of the combined sound would remain the same all the way through. His orchestra was small, forty-seven at first, fifty-seven later. Very soon Thomas reached a point where he would not willingly undertake a Beethoven serious symphony (the "Eroica," for instance) with less than sixty men.

He had the usual experience of self-educating men. Providence fired education at him from different quarters. Mason wrote to Liszt about him, and Liszt had some Wagner movements copied out and sent him, with codas contrived for concert use. Thus we had the "Ride of the Valkyries" as early as 1873, also the "Magic Fire Scene," a little later the "Siegfried Funeral March," and the "Waldweben."

Then followed his years of musical festivals in which he added to his orchestra the financial backing of local guarantors (a proceeding already familiar to him through his conducting the Brooklyn Philharmonic for years, a body which simply decides to have concerts, engages a conductor, and leaves the rest to him for a given sum). These experiences were of great advertising value, and the opportunities in some cases were of rare artistic value. Such extreme representatives of music as the Berlioz "*Te Deum*" and the Brahms "Requiem" were thus brought out, the Berlioz work with all its sonority of multitudinous trumpets. During all this time Mr. Thomas' ideal of orchestral playing remained that of the refined, perfect, the well-sounding, and the bounding and free, while the world-grief, as such, made but little appeal to him. He was the prophet of the well-rounded and richly colored in orchestral music; also the prophet of the great masters all along the line.

The finished regular Thomas orchestra was a wonderful accompanying machine. Naturally it did best when the solo was upon the violin with which instrument the conductor had learned to talk. But in the American opera of Mrs. Thurber he had the problem to so manage the rich orchestration as to give due prominence to voices which on the whole were rather slender and of small carrying power. He succeeded, in my opinion, very well indeed. Naturally he did not meet the views of those singers who think that rhythm has nothing to do with vocal music.

The culmination of Mr. Thomas' work as conductor was laid out for the Columbian Exposition in 1893, but only two months' concerts were given. The orchestra of 119 was perhaps the best ever collected. Thomas had been three years in bringing together certain solo performers upon difficult instruments, whose aid he needed. Mr. Thomas established a new standard of conducting. He made it necessary to have players together long enough and to rehearse enough to get results. He did secure orchestral technic of very superior quality.

As a maker of programs, Mr. Thomas became less considerate in later years. More heavy works came together, and more feeble colored works filled up an evening. Withal the standard of interpretation changed, so that it was sought more and more to bring out subordinate themes, and to give the baton some picturesque gyrations corresponding to the melody of some instrument at the moment. Mr. Thomas meant to conceal his art. He beat quietly, but with his left hand he gave a multitude of indications which his men understood and obeyed. Thus in a Thomas interpretation there was much more than the eye saw; whereas in many others I think the eye had more interpretation than you could find in the music. The best work of Mr. Thomas was in the symphonies of Mozart and Beethoven and Schubert, which he played to perfection with most delightful refinement, melody, and beauty. But he also played the new things more than well. And he educated the American people while he educated himself.

Most wonderful of all in his remarkable history was his faculty of getting business men to back up his unpaying ideals. Chicago stands for this. A million and a quarter has been invested in Thomas stock here within thirteen years to pay deficiencies and to build a hall to endow the orchestra. Thus like one of old we cry out that "a Prince and a Leader in Israel is fallen."

Talks on Piano Playing

By ISIDOR PHILIPP

II.

Sonority.

A beautiful tone is acquired only with difficulty. People often say: "With the piano the tone is already made." That is wholly wrong. Each virtuoso has his own individual tone. Besides studying the way one makes his tone, his mind, and his temperament one must take into consideration also the conformation of his hand, whether it is fleshy or thin, delicate or heavy. Tone is not already made, then; it depends on the instrument and on the qualities, natural and acquired, of the artist.

The suppleness, independence, and elasticity of hand and wrist are the powerful factors in varying tone, producing timbre. The fingers should not strike the keys; the attack should be made with the finger close upon the note, sinking deeply in; pressing with strength and energy for the forte; kneading, so to say, the keyboard with a boneless hand and velvet fingers for the piano.[1]

Articulation.[2]

The fingers must articulate firmly. There is an incontestable law of mechanics which states that what one gains in speed one loses in force, and *vice versa*; in rapid passages small movements of the fingers are best. The strongly marked articulation should be reserved for the first study of any passages, for accented notes, and for producing especially large tone.

Usefulness of Exercises.

The progress of a student depends more on the intelligence of his work than on the number of hours spent at the piano. Reflection (which should be cultivated at the outset) combined with will, will produce better results than protracted playing without good judgment.

One should work slowly, modify the speed very gradually, vary the tone (as I have already indicated), and listen constantly. The ear must become accustomed to rhythmic divisions of time, to even accenting. The weak fingers must be strengthened by well chosen technical exercises. (There are several excellent works for this purpose.) The hand and arm must be flexible, the fingers independent.

The most perfect equality, clean, firm, and exact articulation are the result of the thoughtful study that I have indicated.

Exercise of the Memory.

It is an excellent plan to cultivate the memory. Children who are made to memorize a piece they have been studying will show a perseverance that could hardly be won from them in any other way. The danger is that a child who memorizes too easily will not work enough. Such a pupil must be made to understand that before trying to use his memory he must be able to play very well with his music.

The pupil should begin to exercise his memory as soon as he begins his studies. He ought to know an exercise or a passage by heart after repeating it several times. Then he ought to compare passages, phrases, themes, find analogies and differences, seek out for himself points for comparison. Such analytical work strengthens the memory greatly.

The Pedal.

The pedal should be used for four purposes: first, to connect tones; second, to modify and increase the intensity and the timbre in its various qualities; third, for a very valuable aid to interpretation; fourth, to prolong the sound of the notes of the upper registers of the piano.

The abuse of the pedals is a fault inherent in all pupils. They should, therefore, be kept from using it as long as possible.

To obtain the best results, conscience, observation, and care must be generously exercised by both teacher and pupil. Finally I repeat that quickly and well are incompatible terms, for progress depends on work which is slow and well considered.

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[1] "Master," I said once to Rubinstein, "you ought to write a treatise on tone." "Grand Dieu, non," he exclaimed. "That would be stirring up a hornets' nest. When I was director of the St. Petersburg Conservatory the professors of piano teaching asked me one day to establish certain principles of attack, so that there might be more unity in the teaching of tone production. The gentlemen met later, and each defended his own system heroically. The result was an infinite number of Chinese rules so severe that when I gave a concert shortly afterward I was literally dying of terror at the thought of the art I had need of to satisfy each of those professors!"

[2] Articulation means the motion of lifting and lowering the fingers while the hand, the wrist, and the arm remain quiet. The important, necessary, indispensable point is that the wrist remains in a certain, unchanging level, moving neither up nor down.

PADEREWSKI ON PIANO TEACHING AND STUDY.

In a recent number of the *Triad*, a musical journal published in Australia, there is a report of an interview with Paderewski that contains some interesting statements. In reply to a query as to the method of procedure with a promising pupil, the great pianist said:—

"Well, first of all you must get Czerny's *Fingerfertigkeit*, and practice this with the utmost care, paying very great attention to tone. Pianoforte playing without tone is a mere valley of dead bones; and piano playing without emotion and intellect is as sounding brass and a tinkling cymbal. There is no royal road to pianoforte technic. The way to Parnassus is not strewn with roses. Scales of every kind—major, harmonic and melodic minor, and chromatic; scales in thirds and sixths, scales in similar and contrary motion, and arpeggios, must all be assiduously practiced. As tone is of absolutely paramount importance, these must all be played very slowly at first, and velocity must never be attained at the expense of tone quality. I do not believe very much in studies. For the advanced student there are two studies, Nos. 24 and 25 in Clementi's *Gradus ad Parnassum*, which I always recommend; but with the exception of these one can find every possible difficulty in the works of the great composers. When I was Professor of the pianoforte at Warsaw Conservatorium I took the earliest opportunity of giving my pupils the easier Beethoven sonatas in something after the following order: Op. 49, Nos. 1 and 2; Op. 14, No. 1; Op. 2, Nos. 1, 2, and 3; Op. 26, and so on through the C minor (Pathétique) up to the sonata in F minor (Appassionata).

"Then Chopin and Bach should be studied every day. Strange as it may appear, I consider Bach and Chopin kindred spirits. Chopin although upon superficial examination his compositions seem antithetical to Bach, was more influenced by the great Johann Sebastian than by any other composer. Of course Beethoven, Bach, and Chopin must be studied not only with intelligence but also with sympathy. Great attention must be paid to phrasing, which is just as important in music as it is in poetry. To the casual student Bach's 'Wohntemporirtes Clavier,' his 'Thirty-three Variations on a Theme,' and his 'Inventions' are merely mathematical. This view does Bach a very grave injustice, for he is often as truly a lyric poet of the pianoforte as Chopin himself. You must acquire the habit of listening to what you are playing; only in this way can you criticise your tone production, variety of touch, and the general artistic effect of what you are playing. You must give to the piano a soul and poetical expression.

"In studying Beethoven's sonatas you must notice that the technical figures grow out of the principal idea: they are natural and logical consequences of the leading theme, and are thus inevitably in harmony with the initiative part. This is one of the psychological reasons which make for strength and effectiveness in the Beethoven sonatas. There are practically no studies or exercises which bear directly on these works, and assist the student immediately in improving his performance of these unequaled masterpieces. Beethoven fully recognizes the efficacy of brilliant technic, but with him technic is merely an accessory to the harmony and unity of the part.

"A knowledge of harmony and counterpoint is absolutely essential to the pianist. If you do not understand sonata form, and cannot analyze these works, and understand Beethoven's polyphony, his rhythmical devices, and his design, you cannot do justice to the sonatas. In playing Bach one must aim at most perfect clearness and absolute correctness of execution. Tranquil grandeur and dignity are usually to be aimed at in playing Bach, but there is also a frequent demand for brilliancy and fire, and also for lyric expression. In Bach we meet with polyphonic treatment, not only as regards quantity, but quality also, and thus this great master is invariably strong, vital, and fresh. You must avoid exaggeration, not only in gesture but also in your playing. Be enthusiastic by all means, be poetic, be imaginative, but withal be sane.

"Chopin was a great inventor, not only in his technical treatment of the pianoforte, but in his compositions considered as such. He has new things to tell us and new ways of telling them. No pianist ever equaled him in the exquisite refinement of his diction. Study him carefully and you will find no melodic, rhythmic, or harmonic commonplaces, no vulgar melodies or halting rhythms. We could study Chopin for a lifetime, and he would then have something new and fresh and beautiful to tell us."

Asked what were the chief defects of pianoforte teaching of the day, Paderewski replied:—

"Perhaps the greatest defect is the lack of attention to tone, which is too often sacrificed almost entirely to manipulative dexterity. Another grave defect is the neglect of rhythm, and phrasing generally. Then again the ordinary pianist is often a man of narrow sympathies. The music student is not sufficiently encouraged to develop the intellectual and the poetic side of his nature. On the one hand he should study the philosophical works of the present day, and of past ages; and on the other, he should read the best of the world's poetry. Of course it will be a great advantage to him to know German and French, so that he may read the works of great German and French writers in the language in which they were written."

THE OLD TUNES.

BY H. L. TEETZEL.

It has been the fashion in certain circles to deride the old tunes and to condemn them wholesale. There is something to be said on the other side. Musically considered, such compositions as "Nearer My God To Thee," "Rock Me To Sleep, Mother," "Home, Sweet Home," and many others are mere trifles, often containing weak points in poetic construction, musical composition, and general conception. The best of them are not weak intrinsically, but are founded on some strong primary sentiment that is as old and enduring as human nature; yet allowing any faults they may have they possess a feature of strength as musical works that cannot be critically disregarded. This is the strength of association.

Ideas have gradually clustered around these old tunes until they have an emotional force that is hardly possessed by the most elaborate of modern compositions, granting a great chorus and symphony orchestra to help them out. It would hardly do to say that the little Russian folk song that has been sung at the family hearth for generations and listened to with the deepest love has no musical value, even if a phrase lacks a measure here and there or the tune be monotonous and lacking in variety. It is from the deep sentiments of reverence, love, and longing that are stirred into swelling life by the simple songs that the great musical work comes later into being. Then if we stand in admiration of the fruit, why should we despise the seed? The light marching song that has been baptized in blood on the battlefield has acquired a value of its own—the value of association, and this gives it a well deserved right to existence. The value of a musical composition depends on its intrinsic worth, its emotional and esthetic effect, and if these two latter characteristics are deeply ingrained by the power of association the composition has value and may not be lightly cast aside as worthless.

BUSINESS DETAILS IN MUSIC TEACHING.

BY CLARENCE G. HAMILTON.

THE assertion is often made that professional people are unbusinesslike. Simple, direct, and systematic methods of dealing are quite as sensible in professional work as in any other, and a professional person who neglects to employ these wastes much time and effort. We will therefore consider some of the details of the music profession in which the employment of business methods may save much unnecessary annoyance.

HOURS OF TEACHING.

Let us, in the beginning, place our work on a business footing. Desultory teaching, tucked in at odd hours, and put aside when domestic or social matters interfere, can never amount to much. If we are to teach music at all, let us make it a primary issue, which shall receive our best effort, and which no other interests shall disturb. Then let the hours for music work be carefully planned, and adhered to. If only a part of our time is to be devoted to teaching let us plan this time so that the lessons may be grouped together, and not scattered at random through the day, allowing disturbing factors to intervene. And in planning lesson appointments the teacher should rigidly reserve to himself regular hours for meals and for recreation. Pupils often insist on having their lessons at inconvenient hours, when a little care would make this unnecessary, and would in consequence save the teacher's digestion and nerves from a collapse.

SYSTEM IN THE LESSON.

Then there are business methods of conducting the lesson. Go to work immediately when the pupil is ready for it, taking up the various items involved in a straightforward manner, and ending when the time is up. The lesson hours should be so arranged as to allow of possible outside interruptions; but these should never be confounded with the legitimate business of teaching. How many lessons are conducted in this way: When the pupil sits down to the piano some topic, such as a recent concert, is introduced, and a long preliminary talk ensues, during which much of the thought and energy which should be expended upon the lesson is used up. Then other extraneous matters are introduced, stories are told, and so the lesson is prolonged far beyond its prescribed limit, while both teacher and pupil are tired and cross, and a general feeling of dissatisfaction is rampant. Stick to the topic before you, teachers; make the lesson bright, pointed, and efficient, and the pupil will depart with a sense of refreshment and inspiration for the work before him, to say nothing of the pupils who follow him, and whose time would otherwise be unduly encroached upon.

DEALINGS WITH PATRONS.

Similar straightforward methods should be applied to financial dealings. Patrons will always be pleased to have these matters clearly understood, and promptness and reliability on the teacher's part will receive much more attention at their hands than an uncertain, vacillating policy. Rules of action should be as few as possible, and, above all, should be lived up to. I have seen teachers' circulars containing a long list of rules, every one of which, I will venture to say, was repeatedly broken. Take, for instance, the problem of lost lessons. Circulars are frequently given out by teachers in which it is asserted that lost lessons will be charged, whether taken or not. How rigidly is such a rule carried out? And what a cry of indignation would sometimes be raised if the lesson were charged on an occasion of sickness, storm, or failure of railroad schedules, especially if due notice of the omission has been given! So the teacher breaks the rule in this case and in that, until it becomes a dead letter. So also in the matter of prices: a teacher who is continually giving special discounts in order to rope in pupils who might otherwise escape, will be found out in time, and forfeit the reputation for square dealing which is a necessary factor in holding the respect of patrons. As to such matters as the making up of lost lessons and the regulation of the price, each teacher, in the present state of affairs, must seek common-sense as his only guide, since there is no united action among teachers. The writer has found, in the former case, that it may be possible to carry out the provision that lost lessons may be made up only when due notice, say at least twenty-four hours, has been given. If, however, it is impossible to make a rule sufficient to meet all occasions, it is much better to say nothing on the subject, and to leave the solution to individual cases.

KEEPING ACCOUNTS.

The infinity of detail in keeping record of lessons given and music delivered offers exceptional opportunity to the careless teacher to become hopelessly befogged, and, incidentally, to lose considerable money. We certainly cannot expect pupils to rectify mistakes as to such matters which are caused by our own negligence. Make it a point, therefore, to keep track, *instanter*, of every business transaction. Keep a day book, and after each lesson jot down any charges connected with it, together with any other matter requiring reference. This is a habit taking practically no time to carry out, easily acquired, and of incalculable advantage. Then at regular periods, say weekly, make up your accounts from these records. Have a regular time for rendering bills, by the term, or monthly, and let them go out on the minute, remembering that negligence in this matter produces similar negligence on the part of patrons. For some recondite reason people seem to be of the opinion that professionals, doctors, lawyers, musicians, are never in want of money, as is the case with the marketman or grocer. Do your part toward disabusing them on this point by rendering bills promptly, and by afterward jogging their memories on the subject, if necessary, at regular intervals. The majority of music pupils I have found prompt to meet their obligations if they are treated with promptness; others should not be shown a consideration which they do not at all deserve. It is sometimes said that people who owe bills receive much better treatment than those who pay them, because the former must be cajoled into settling their accounts! Let patrons know, then, that you are meeting them on a business footing, and expect to receive corresponding consideration.

Keep, also, a cash account of all expenses and receipts connected with your work. One should know exactly how he stands financially at any moment in order to realize his possibilities and limitations. A music teacher is generally his own bookkeeper; and on this very account he should give especial thought to the matter in order that it may not be neglected for the more artistic but perhaps no more necessary side of the work.

BUSINESS EXPENDITURES.

Every business involves what are considered to be business expenditures: outlays which are investments calculated to bring in returns larger than the sum spent. A farmer, for instance, may expend several hundred dollars for a new machine; but it may in return save the hire of a number of laborers, and thus in the end save an amount of money several times as great as the original cost. Beside this, he keeps in the van of progress, and is able to compete with those who are availing themselves of the increased advantages accruing from the use of the machine. So the music teacher who expects to keep up to the mark must not neglect to purchase the up-to-date machinery to assist him. Only be sure in advance of the actual value of your acquisitions; study with teachers of proven efficiency; purchase pithy books; take only those musical journals which contain helpful and advanced thought; buy only the best editions of music. There must be an outward aspect to success, also a tasteful and well-appointed studio, a capable and well-tuned instrument are evidences of prosperity; while a makeshift studio and a disreputable piano are the insignia of retrogression. We, as teachers, would not think of studying with one whose income seemed to be constantly on the decrease; for this would be, to a certain extent, outward evidence of an inward retrogression. So an appearance of success, even although encroaching on our capital, is a necessary investment, since it plays an important part toward turning the tide of popular favor in our direction.

BUSINESS COÖPERATION.

I have spoken above of the fact that each teacher has to be his own guide in determining his business standards. In these days of Trades Unions and business combinations it seems somewhat archaic that in the business of music teaching it is so seldom that any coöperation exists. Is it that in this calling alone the true spirit of independence asserted by our forefathers exists? Or is it rather that music teachers are not alive to the immense benefits attached to a fixed policy in such details as have been mentioned, both to themselves and to their patrons? By collectively determining on such matters as the length of lessons, the making up of lost lessons, and the rendering of accounts the work of the individual teacher would be simplified greatly, and he would stand, as he ought, on his merits as a musician, and not as a competitor of others in cut rates of teaching. If we cannot at present make national regulations in regard to such details, we can at least, by forming sectional teachers' associations, establish some united principles. Try, therefore, to bring together your fellow teachers in the town or city in which your activity is located, and by a frank discussion of such problems arrive at some sensible solution which will enable all to work together in the harmony that should especially prevail in the profession of which it is the watchword.

I have not intended in this discussion to disparage the artistic side of the profession which is, or ought to be, after all, its chief consideration. But it must be evident that if we engage in any business its success will depend upon our command of business methods. If the teacher, therefore, is serious and systematic in his teaching, if he keeps his accounts accurately, and if he is judicious in business expenditures, he will inspire a confidence in his patrons and himself also. To manage the business of music teaching requires the same kind of executive ability which should be possessed by the president of a corporation; the ability to grasp an infinity of details, and to make them work together harmoniously. So the practical teacher, by spending careful thought on systematizing details, will save an amount of brain effort in the end, which he may expend where it properly belongs, along the limitless lines of his professional advancement.

PUBLICITY.

BY T. CARL WHITMER.

I THINK the day should be past when a man shuffles off this mortal coil in his garret so entirely unknown to the world that only a few debtors know his abiding place; that is, a man who has a reasonable amount of gray matter to his credit. Of course the day will always be when some great thinker will die unappreciated. But unknown—why, it is entirely his own fault. Never have the conditions been so good for a man, by the single stroke of a pen, to make himself read by hundreds of thousands of people in a single morning. If he has done never so small a "thing or think" in the smallest town in the country; if indeed he live in the middle of the forest and has thought but a single worthy thought, all he must do to become noticed is to send his thought to the paper, and the next day he will have influenced people. The world may forget, but send such thoughts often enough and absolute lack of knowledge of such a man is impossible.

All of which above written sounds enough, dear knows, like a newspaper "cub's" work. But the point is this: Here is THE ETUDE, for example, which reaches, if we allow only two readers to every copy, more than 200,000 persons every month. A music teacher has certain experiences; why not put these into writing, and sending the manuscript on, get them published abroad? If the thought is worth putting down on paper at all it is worth letting your fellow teacher know what it is. We are tired of this working in the dark. Shine out some and brighten others, incidentally illuminating yourself. Forgotten existence must soon be considered a form of suicide. It is hindering evolution, this sitting by in a corner and looking at your own goods all the time. Bring me into your thinking shop and show me around. You can help me; I can help you. Clam methods are too ancient to justify by argument.

Then, too, you have goods to sell and perhaps you are in great need of pupils. Let us know who you are, what you are, and likely we shall buy your goods or send you some minds to train.

A man always gains by being known for a single worthy thought. Some novelists are known by but one book. If that is the best book what matters? Think it, say it, do it publicly for the public good, which is your good.

Flaubert, the French novelist, worked forty years and brought out less than a half dozen works, but they are masterpieces. So you and your little thought well worked out, though it may take much time and labor, throw it at the heads of the world!

You see the world; make it see you.

"I PRAY THEE HAVE ME EXCUSED."

Some of the Reasons Pupils Give for Changing Their Instructors.

BY W. F. GATES.

THOSE gentlemen mentioned in the Holy Record who wished to be excused from the feast and who offered that notable series of lame reasons for their non-attendance have counterparts in the modern students of music. Not only this but the music student shows a versatility which is the product of the intervening ages in which mankind has been making excuses. Occasionally the excuses given for leaving a teacher is a reason; more often the assigned reasons are but excuses. And back of the whole matter is the basic egotism of the young, that egotism that proclaims itself able to judge of the methods and personality of a teacher, even though the pupil have but a few weeks' or months' experience in study or but a few years' experience in life. Remembering his student days, the teacher may call to mind the excuses made in that callow period; adding to these the large accumulation one hears as a teacher one may wonder at the versatility of the human mind.

Below are offered a few excuses or reasons that come to a mind as given by pupils for leaving different music teachers. Many a teacher will recognize old friends among them.

"The last teacher I had wanted me to work too hard. I don't care to practice more than an hour a day, whereas he was absurd enough to say I ought to practice three."

"She gave me too hard music. I just couldn't play the pieces she gave me. I tried my best, but I couldn't get them." (Often a valid reason.)

"That teacher made me nervous. As soon as I began to play he would stop me and say I played wrong. And I'd get so nervous I'd just feel like flying off the stool." (The teacher should have read Beethoven's advice to his nephew's teacher.)

"I went to Mr. X. to learn to sing songs, not to say "Oh" and "Ah" by the hour. I guess I know how to use my voice, I sang in an opera once at our town." (*Verb. sap.*)

"That teacher didn't give me enough scales. Now I know enough about music to know that a pupil ought to play a whole lot of scales. I think scales are just lovely." (*Rara avis.*)

"My teacher was too cross. I'm not used to being scolded at home and I wasn't going to stand it from that old fellow. If I can't play a piece as I want to I won't play it at all."

"I came to the conclusion that she didn't know how to handle my voice. She wanted to make it just like hers, while I think it entirely different in quality and ought to be handled differently." (Possibly true).

"I left him because he didn't seem to take interest enough in my work. He would forget from one lesson to another what he had told me to study." (Not necessarily a fault in the teacher. Perhaps too many pupils.)

"I thought he was all right for a while. He said he never studied with anyone, but that his method came to him as an inspiration, so he didn't need to study. Now my eyes are open, and I see how I've been swindled; but I didn't know any better then." (But there are people that *like* to be fooled.)

"Do you give concerts? I want to study with a teacher that gives concerts. The last teacher I had said I wasn't ready to play in public, and I know I am. I did once and my folks said I did just splendid." (*Con tres corde.*)

"That fellow was too sarcastic. I hain't goin' to be made fun of by no teacher. I guess I'm just as good as he is."

"My former teacher missed too many lessons. I would never know whether he would be at his studio at the time appointed or not. And often I had to wait for a half hour or an hour before he would come. He had too many irons in the fire, so I concluded I would go to a teacher who could be more regular." (Wise determination.)

"He persisted in singing all the lessons. He sang so loud I could hardly hear myself. I never saw a man so stuck on his own singing."

"It seems to me a teacher should listen to and correct his pupils. Mr. Blank would sit down to the piano and play to me for the whole lesson hour, and you know he is a lovely player. But that didn't teach me to play."

"Yes, Mr. Singer is a good fellow, and I had a nice time with him, but he had such a wobble in his voice that I couldn't tell what pitch he was on." (Most students love the wobble and copy it.)

"She talked me to death. Too much of the time was taken up in telling me what great success she had formerly had as a singer. It was a case of I—I—I and too little instruction."

"He did not stick to the lesson. I went to him to learn to play the piano and not to be told about the composers whose pieces I was playing. I don't care who they are and when they lived and their "style" and what they wrote and all that." (Preferred to stay an ignoramus.)

"I left that school because they were always grinding the pupils on pieces for exhibition. They kept me on a Mendelssohn concerto for four months to play it at an exhibition. When I went home I did not know any suitable pieces to play at musicales and for my friends, even though I had memorized several big things. And in trying to teach I found I couldn't give my pupils concertos. They did not care whether a pupil accumulated a practical repertoire or not, so long as he could make a splurge at one of their concerts." (Too commonly true of conservatory teaching.)

"I got tired of my other teacher's continual diet of Köhler and Cramer and Clementi. I had no pieces that were pretty, only those old-fashioned etudes, and I want to study with some one who will give me something modern and tuneful." (A diet of sawdust may be filling, but is rather discouraging.)

"My teacher was too stingy with his time. I went to a lesson once and instead of half an hour he gave me only 25 minutes." (But how many times was the lesson 40 minutes long?)

"Why, that woman actually wanted me to be counting all the time I was taking a lesson. Prof. Skookum, up in Oregon, used to give me variations on 'Home, Sweet Home' and 'Old Black Joe' and a lot of pieces like that and never asked me to count; I guess I can play about right after studying with him."

"I went to an Eastern teacher whose father was a great singer, and he had inherited some of his father's reputation. He had me stand in a corner and sing 'Ah' over and over again, occasionally throwing in a bleat himself. But he never told me how to improve the tone. I stood it for a month and quit. Now I want to try again."

"Yes, he is a good teacher, but I couldn't stand his general reputation. He took good care to collect the tuition fees and made lots of money. But he was regarded as a dead beat. His wife had to go 'round after him and pay his debts. One after another of his assistant teachers would leave because he did not pay them. His reputation in business got so bad that I did not care to be associated with him in any way." (What a pity the profession has to suffer from the presence of such rascals.)

"He told me that if I studied harmony I could learn to compose music. So I began to take lessons of him. When I found I had to study a lot of scales and signatures and write a whole lot of little notes I quit. I have talent for composition and could write beautiful music, but I never could tell just how many notes to put in a measure." (Fact.)

A MUSIC ROOM REVERIE.

BY CARL G. SCHMIDT.[1]

IT was toward the close of a bright, sunny afternoon that I opened the lid of my piano, drew up a chair and, seating myself comfortably, prepared to enjoy a quiet hour of music. The day had been a busy one, filled with the hurry and noise of a great city, and it was with a feeling of utmost satisfaction that I permitted the quieting influence of the music room to steal over my senses. I raised my hand to strike a chord when to my amazement the keys began to quiver and finally went way down as if some unseen hand was playing a melody, and then soft, wierd tones, filled with suggestions of complaint, stole from the piano. After a few moments I began to understand their import and I realized that they were addressed to me. When my surprise had subsided I gradually heard the following:—

"Oh! I wish you would listen to me for a few moments. It is not often that anyone cares to give me any time, but they come here to use me for practice or play anything upon me for amusement, even transcriptions of variety hall songs smacking of everything that is cheap and shoddy are pounded out on me in all kinds of rhythm, and I hear young people call these things fine. I suppose that I should have no serious objection to this for perhaps you will say that I was made to be played upon, but it seems to me if they only realized that I had a soul and some feeling which God had taught men to put into my body they would often treat me with much more consideration and care."

"Yes," I answered, "you certainly were constructed to be played upon, and I don't see why you need complain so bitterly." In response the keys quivered rapidly as if angry with a trill which, while soft at first, grew gradually louder until it fairly filled the room with its shrillness and then a run in octaves started up from the bass so angrily that I almost jumped from my chair in fright. When this ceased the keys again began to speak rather quickly and impatiently while the bass kept up an irregular, syncopated accompaniment.

"I thought that you at least would understand me, but you, too, seem to forget that practice does not mean constant repetition, but rather a thoughtful and discriminating going over of difficult passages. When that is done I am delighted and lend myself willingly to the accomplishment of that end, but this horrid pounding and careless work, stumbling repeatedly over the same fingering, constantly striking the same wrong notes, hitting the piano with the middle joint of the thumb, punching my beautiful ivory keys, and causing a deep, uneven cut in my felt hammers, while the poor strings twang discordantly.

I was very much surprised at this tirade, and hardly knowing what to reply I waited thinking that perhaps some other message might come to me from my strange companion. During this time my foot unconsciously rested upon the pedal. Instantly the notes again began to quiver and tremble in a most surprising manner and to speak from several places at once, "Take your foot off that pedal, please; please do." Their voices almost rose to a shriek.

"Why, that poor pedal, which when rightly used becomes my very breath and soul, is constantly pumped up and down as if to fill me with wind like some cheap cabinet organ whose reeds are never in tune and generally sound cracked. Why will players persistently keep their feet on my splendidly polished pedals when if they would but glance at their scores or, better still, listen to what they are playing they would soon learn that the pedal, of all things connected with the piano, is to be used most sparingly and at all times correctly. But they invariably keep it down for moments at a time, causing most unbearable discords, or they release it just where it would do the most good. Oh! how often I regret that my beautiful carved legs are incapable of kicking, for if they could how gladly I would chase such a person from the room. Ah! it makes me angry even to think of it," and with a low rumbling growl in the bass it subsided again into silence.

By this time I heartily sympathized with the poor piano, for it had voiced the sentiments which must often occur to every lover of the instrument, and I wondered what it would say next, for I had become greatly interested in the complaints of my musical friend. I waited for a long time, but as nothing more was said, my fingers wandered gently over the keys until, as if belonging to another person, they struck the first F in Schumann's "Nachtstück," followed by those deep-breathing, rolling chords which seem so like a beautiful prayer, and then the "Gute Nacht," now here, then there, as if all nature was echoing the soft spoken words of love and peace. Then again those chords fraught with their mysterious burden and the shadows of the night followed anon by the prayer of a contented soul filled with happiness.

The deepening twilight had covered the room with indistinct shadows, but the white keys still seemed to glow with a soft radiance. It was as if I had been listening to music played by other hands, or rather that it had been breathed through the marvellous instrument before me. The room was echoing with the gentle vibrations of the last few chords like the sound of a bell as it lingers on the perfumed air of summer, and I was not surprised to see the notes begin to quiver gently and almost noiselessly going only half way down as they whispered, "Ah, that was beautiful music, peace, rest, and Heaven. After all the day has not been so very long or the practicing as bad as I thought it was." And with a far-away "Gute Nacht," my little unknown, mysterious friend of the piano, perhaps its soul, subsided into silence. I reverently closed the lid and stole quietly from the room.

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[1] Author of the musical novel "Notturno."

I WILL SUCCEED.

BY ALBERT W. BORST.

THAT those who believe in the power of the mind as not only dominating the entire body, but in its almost illimitable sway are increasing in numbers is a fact. Figures point conclusively in the one direction to the numerous books, periodicals, and entire schools having for their object the strengthening of the human will-power. The great thesis in all these institutions is the constant dwelling on the one idea that everything is possible if only you are strong enough to will it. It is not necessary for us to agree with a Professor of "Suggestive Therapeutics" who undertakes to cure heart trouble or rheumatism merely by his will-power. But that you meet people in your every-day walks who appear to have some subtle power over the actions of others can hardly be denied.

Perhaps in no profession is the necessity of this personal magnetism greater than in that of a music teacher. When you read such advertisement as this: "A teacher wishes a few more scholars; terms, 25 cents per lesson," you may feel sorrow for the person in such straits; you may feel a natural hesitation as to whether you would get value received from such a one; you certainly must, in addition, feel that there is something wrong in the manner in which he struggles to support himself. A skilled mechanic would be better off and his income would not fluctuate.

Now let us suppose the above struggling teacher to obtain a few more pupils—what will he do with them? How many terms will he keep them? Let us suppose, further, that he really loves his work; add, in a spirit of charity, that he is moderately equipped to teach. These scholars will have to show some results; by their fruits they will assuredly be judged. The seed must not only be well planted, but constantly attended to in its growth. And here is just where the negative will-power fails. "Play the scales so many times," "count strict time," "keep your wrist loose," etc., are good directions, provided always that they are kept up. Both pupils and parents may be listless and do little to second your efforts. The position is a trying one, but is of every-day occurrence. If you get disheartened your failures will surely be deflected on other possible clients, and your one talent of silver, even though it be a tarnished one, will accumulate no interest. The man with the strong will-power would here offer this antidote: "Be firm; look your laggard fairly between the eyes; both mentally and orally tell him that he can and will accomplish such a task. The result will only be a matter of time."

Again, you may have to exhibit your abilities as a pianoforte player, a singer, an accompanist, an organist seeking a church position. If diffidence and nervousness get the upper hand your chances of pleasing will suffer immensely. Imitate the successful lover, the valiant soldier; be blind to every obstacle in the assault. There are plenty of cases where a comparatively poor executant of the pianoforte has mastered quite intricate passages by mere obstinate determination. A good model for teachers who fail through their own weakness of will-power is the case of a fine orchestral conductor. Here every individual has to do exactly what is willed by the leading mind, right or wrong. He does not say when the usual time for rehearsal to close is at hand: "Our time is up." More frequently it sounds: "We will now go over the whole movement once more." How often do we hear of a choir rehearsal where, in reply to some impatient demand of "Are we through?" the leader will obligingly reply, "Well, I suppose it will have to do!" Which is not the road to success.

Useful lessons may be learned from the lives of great men, many of whom have conquered obstacles at first sight apparently insurmountable. There is even something of practical value to be gathered from the fanciful picture of a hypnotist forcing "Trilby" to sing an impossible passage from a Chopin pianoforte solo.

Some who peruse these lines may be naturally of such a timid temperament that they may prefer walking half a mile in order to avoid some prickly fence; or they may be so good natured that they can never say "no"; or they may be so optimistic that, like Micawber, they are content to wait for things to turn up; or they may be so fearful to give offense that they pass by certain ills rather than chance upon others they know not of.

To all such we say in all earnestness "Wake up and make an effort. Write in bold characters over your desk 'I will succeed,' come what may." Solid results will surely follow if you steadily persevere. Begin by trying for a certain amount of confidence between a fractious pupil and yourself; continue to exert your will over him until you acquire an influence almost hypnotic. During lesson hours your brain must work at full tension. If the machine is out of order it will pay to give it a rest. A few poor lessons mean discontented scholars. The "I will" is part of a teacher's equipment.

TRAINING IN MUSICAL TASTE.

BY AUBERTINE WOODWARD MOORE.

THOSE who have grown up in an atmosphere of culture and refinement can find no enjoyment in what is trivial, commonplace, vapid, or vulgar. Taste is molded by environment and nurture. Carlyle defines it as "a general susceptibility to truth and nobleness." This susceptibility may be strengthened or weakened by conditions.

In an article on "Training in Taste" in a recent issue of the *Atlantic Monthly* William Howe Lownes says: "Almost everyone may acquire a certain degree of education, but as for really acquainting ourselves with the best things in the world, that is something which with the best will imaginable, will never come at the beck of mere intellect. We are so made that we cannot know the things we do not love even as we cannot love the things we do not know."

The extensive literature that has been called forth in recent times by the problems of musical education proves how freely these facts are now recognized in the field of music, as well as in that of letters, and how vital a question the training of musical taste and understanding in the young has become. It is a question whose importance increases as a more and more prominent rôle is assigned to music in modern civilization and as the growing complexity of musical forms make ever more exacting demands on all who come into contact with them, whether as creative or interpretative artists or as listeners.

A German contemporary, *Der Klavier Lehrer*, has recently printed an able article on this subject by an experienced teacher, Eugen Schmitz, entitled "Problems of Musical Pedagogy." Herr Schmitz says in substance:—

"Most essential is it that the young music pupil should have the receptive faculty cultivated, that is the faculty of listening to music with true comprehension and enjoyment, and the taste trained in the right direction. Of the utmost importance in developing the musical instincts are the materials used in the musical education of the child. As the chief medium of instruction in music is pianoforte, the remarks of the present writer will be confined to its literature.

"After the completion of elementary work a course of etudes begins, and it is customary to take up in connection with these some of the easy pieces for diversion in order that the child's love of playing may be stimulated. Two kinds of compositions are employed for this purpose: so-called salon pieces on the one hand and arrangements of opera melodies on the other. It is difficult to decide which of the two elements is the most hostile to a rational development of musical taste.

"There can be no question of the advantage gained when a child's interest is quickened through the use of simple and attractive music, but care must be exercised in the choice of this if it is to yield fruitful results. The chief objection to the operatic arrangements is that they are usually presented in miscellaneous collections, without any logical sequence in their plan, transposed in a senseless fashion in order to make them easy to play, and so thinly harmonized that all semblance of their original character is destroyed. While misleading parent and teacher with the false notion that they are broadening the pupil's horizon, they are actually serving to vitiate the taste, and it will not be through their agency that the art of Beethoven or Bach will cease to be a sealed book.

"For similar reasons a protest must be offered against the injudicious employment of salon music in the musical instruction of youth. Children must not be brought up on sweetmeats or confectionery if we would make of them sound and healthy grown people. As the physical so must the mental food be simple and nourishing. The masters have provided amply for this; keep to them." These words from Robert Schumann's "Rules for Young Musicians," may suitably be applied to the music that is chosen as a recreation from severe study, but an ennobling, refining recreation. This will certainly not be provided by the average salon pieces. Youth cannot be expected to detect the hollowness and insipidity of these "sweetmeats," and is easily corrupted by externals, not the least of which may chance to be alluring titles. The composer of trashy salon pieces is apt to stamp his rubbish with the semblance of character by giving it some such title as "Little Red Riding Hood," "The Little Postilion," "The Village Blacksmith," "A Maiden's Prayer," etc. Once the youthful mind is led by vain externals of this kind to corrupt itself with musical poison all sense of earnest music is destroyed and the way to musical salvation is forever barred. Thanks to Kullak, Scharwenka, Löschhorn, and many others there exists a rich original literature for the piano which affords musical recreation in the best sense, and which renders worthless opera arrangements and salon pieces wholly superfluous.

"In connection with these remarks there is another point that may be touched upon with advantage, although it properly belongs to a more advanced stage of musical education. Many piano pupils, at an early age, advance far enough to be able to attack Chopin's piano music, and this can no more be commended without reservation to youth than the indiscriminate reading of Tolstoi or d'Annunzio. Chopin's art, like that of Wagner in 'Tristan and Isolde' and like much that Schumann has written, is an art for those who have reached full-blown maturity.

After digesting the concluding remarks the thoughtful reader would find it not amiss to look up Huneker's comments on "The Girl That Plays Chopin."

HUMOR IN EXAMINATION PAPERS.

The *Organist and Choirmaster* of London, in a recent number gives a list of answers to questions asked in musical examinations. We reproduce some of them for the benefit of the readers of THE ETUDE.

An appoggiatura is played quickly but not jumped on, while an acciacatura is hopped on the next note.

Senza Sordini tells us that the music is to be played in a sensational manner; mutes are little thing put on the bridges of clarinets.

Some curious definitions are given for musical terms. *Non troppo*, not thumped; *con anima*, with animosity; *tempo rubato*, without any time; *sotto voce*, in a dry voice; *colla parte*, copper plates; *dal segno*, lift the left pedal; *lusingando*, altogether losing oneself. "Turn over quickly" put into Italian terms becomes *allegro tourno*.

The harpsichord could only be made to sound by pedaling; it was worked with wind, and was something between a harmonium and a piano; also a kind of keynotes without any sound (possiby confused with the so-called Clavier or dumb keyboard).

Viol da Gamba is an instrument of the 'cello sort which stood upon one wooden leg.

"The harp was improved early in the last century by adding a movable top worked by pedals, which had the effect of a swell."

Some curious information is vouchsafed about the earlier musical instruments. Mozart, we are assured, introduced the bassionett; Bach the voil de pomposo; Purcell the banjo.

Musical history underwent an extensive revision. Haydn was choirmaster at St. Paul's and composed music for the Crystal Palace Concerts; Mozart wrote "Don Quixote"; J. S. Bach was a choirboy at Christ Church, Oxford, and organist of St. George's Chapel; Purcell was organist in the band of the Duke of Saxe-Weimar; Zachau was a native of his own town; Cherubini wrote "Ali Baba" and other masses; Beethoven was a tenor in the Electrical Chapel, and wrote the great Coral Symphony; Handel wrote "Don Quioxide." When it comes to Theory we receive enlightenment on many obscure points. Preludes and fugues are very intricate compositions introduced to enforce the use of a bent hand and also of thumb and little finger; a perfect cadence consists of seven semitones; an episode is that part of a subject that is not heard; another pupil calls it an "excessory" idea. Another pupil who was fond of using abbreviations of familiar terms and not writing them plainly, for the examiner reports him as saying that the "demon" seventh rises, evidently considering it somewhat like the purists of Monteverde's time.

THE CONVERSION OF DEACON TUFTS.

BY FREDERIC S. LAW.

"WELL, deacon," said Mr. Todd to his friend and crony, Deacon Tufts, as both were leaving the Thursday night prayer-meeting one cold night last December, "what do you think of this—what do they call it?—ory—orytorio that Mr. Ransom is gettin' up for Christmas?"

"Think?" returned the deacon sharply, turning up the well-worn collar of his old beaver overcoat and pulling down the ear-lappets of an equally ancient fur cap. "Think?" he repeated with still greater sharpness. "There's only one thing to think about it—as far as I can see. I, for one, don't believe in turnin' the house o' God into a concert-room."

"But, Deacon, he says it is all from the Scripter, and just the thing for Christmas—so it seems to me that—"

"Well, I don't believe in that, either," perversely interrupted the deacon. "When I was a boy we never took any account o' Christmas. Many a time I went to school on Christmas day—it was considered Romish to pay attention to days and seasons—except Thanksgivin', of course," he hastily amended. "But now," he continued, "the young folks are so keen about Christmas," giving the word a disparaging inflection, "that I hear they're even goin' to *trim* the church for it—and it comes on the Sabbath. Think o' that, will you? *On the Sabbath!*" he repeated, stopping abruptly and eyeing his companion sharply as though suspecting him of sympathy with such latitudinarian views. "My father would have thought it rank idolatry. I don't know what we're comin' to," shaking his head and resuming his walk. "I tried to get the minister to put a stop to such goin's on, but he said he couldn't interfere—he had promised Mr. Ransom to let him have his own way in the hope that he could interest them in the church through the music."

"And so he has, Deacon—so he has," eagerly rejoined Mr. Todd. "Look how he's filled the choir gallery with them—not to speak of the people who come downstairs to hear them sing. Why, I don't believe the church has been so full since it was dedicated as it was Sunday week for that song-service they got up."

Deacon Tufts could not deny this. Neither could he help seeing that he stood almost alone in his opposition to the proposed innovations. His friend Todd evidently could not be relied upon to support him, as he had hoped. A man of strong prejudices and accustomed to have his own way in almost everything that he undertook, this knowledge did not tend to inspire with any greater conciliatory feeling toward the new order of things.

"Well," he said, grimly and with emphasis, "I'm goin' to church because it's the Sabbath—not because it's Christmas. And if they carry on too high with their—their"—searching for a word, then triumphantly—"concertizin', why, I'll just march out in the midst of it," he concluded, shutting his square jaws with a determined snap.

"Oh, Deacon, you wouldn't do that, would you?" cried the meek Mr. Todd, startled at the thought of the stir such a step would make.

"Yes, I would, too," stubbornly retorted the deacon, and cutting short his friend's expostulations with a crisp "Good night," he went his own way home in anything but a peaceful frame of mind.

The deacon, as the reader has no doubt seen, had a will of his own and possessed strong opinions on the subject of church music. He had a genuine, if crude, love of music, but his natural conservatism led him to look with suspicion on the present attempt to improve its status in the church. He had never heard an oratorio—the name suggested the opera, equally unfamiliar, but which he knew to be a thoroughly ungodly form of amusement. The selections from "The Messiah" which Mr. Ransom, the organist, proposed giving on Christmas Sunday were to his mind the thin end of the wedge that might open the way to the introduction of worldly music in the sanctuary, and he determined, if needs be, to make public protest against it in the manner so strongly deprecated by his friend Todd.

Deacon Tufts came honestly by his stubborn attitude in such matters. His grandfather had left the meeting-house because the violins, flute, and double-bass, which in his opinion constituted the only becoming means of accompanying the psalms and hymns, were discarded at the instance of the younger members of the congregation for a melodeon, at that time the newest factor in ecclesiastical music. His son, the deacon's father, accepted the melodeon and even the cabinet-organ that eventually took its place, but stoutly opposed the singing of an opening anthem—it was then called a "voluntary"—by the choir. When this was carried over his head, again by the young people of the congregation, he did not go so far as to leave the church, but simply refused to enter until the offending vocal effort was over. His ground of offense was that it brought in the element of personal entertainment, which he maintained was out of place in the house of God. He pointed his disapproval of the unwelcome innovation by remaining outside during the singing; the cold of winter, the heat of summer had no effect on his resolution; when the choir had sat down, and not before, he strode in aggressively, every squeak of his cowhide boots bearing eloquent protest against the worldliness of the singers. The deacon's view, as became the third generation, were more moderate than those of his father or grandfather; he took no exception to either organ or anthem, but watched zealously that neither should go beyond the bounds of propriety that he had marked out for both in his mind. The attempt of the organist, who was a newcomer, to introduce a higher class of music disquieted him, the more so that he could not but feel its superiority to the weak platitudes that hitherto had been dealt out to the congregation Sunday after Sunday. He, as well as his father and grandfather, was a type not uncommon among those reared in the stern creeds of early New England, a type that looks askance at any scheme of life in which pleasure plays any but a subordinate part. To such minds duty must wear a forbidding aspect; otherwise it is not duty and is therefore to be regarded with distrust, a survival, perhaps, of the old Puritan spirit which it is said led to the suppression of bull-baiting, not so much because of the cruelty to the animal as because it gave pleasure to the spectators. The deacon felt that there must be something wrong about music that drew people to church who were not led by higher motives, and made up his mind to bear testimony against it as the two older men had done. It was not an agreeable thing to do; even he felt that "other times, other manners"; characteristically, however, this but strengthened his resolution, and he strode home more determined than ever to carry out his purpose—that is, he amended, if it should be necessary; but of this he did not have much doubt.

Many changes had occurred since the secession of Grandfather Tufts from the primitive meeting-house of his day. It had been altered and enlarged from time to time, partly to meet the demands of a more exacting esthetic taste on the part of the worshippers and partly to accommodate a growing congregation. A few months, however, before our story opens it had given place to a handsome modern building, largely the gift of a former resident of the town who had become wealthy in a distant city. This benefactor also gave a fine organ, and with wisdom unusual in such donors had endowed it with a sum equal to its cost, the income of which was to be devoted to supplementing the rather meager allowance for the salary of an organist. This made it possible to secure a thoroughly qualified musician for the post. Fresh from his studies and realizing the possibilities of such a position, Mr. Ransom threw himself into his duties with an enthusiasm which inspired the young people of the choir and made them his friends and hearty supporters. Since Christmas came on Sunday he determined to observe the double occasion by giving some selections from "The Messiah" particularly appropriate to the day, and this it was that had excited the deacon's ire. Mr. Ransom's sister, who had a fine voice and taught singing in their native city, eighty miles distant, had promised to come and assist him by singing the soprano solos. He knew of the spirit of opposition to a higher class of music among a few of the older members of the church led by Deacon Tufts, but he had faith in the inherent power of the music to win over the dissatisfied ones, and made his selection with especial care to that end.

Christmas arrived—fine, clear, frosty. The streets of the formerly little village, now grown to a town of some size, were filled towards church-time with more than the ordinary number of church-goers. Deacon Tufts, leaving his house as usual in good season, noticed that a larger proportion of them than customary were going his way. He was not deceived, however, by this apparent interest in church-going; he attributed it, and rightly, to the proposed "concertizin'." It's all curiosity, he thought as he entered the already well-filled church and stalked to his pew with a "Sunday face" more than ordinarily severe—even for him. He could not avoid seeing the green festoons which, with the text that they framed "For Unto Us A Child Is Born," outlined also in green, ornamented the usually blank wall back of the pulpit; but he steadfastly refrained from looking over his shoulder at the other end of the church, where the golden pipes of the organ were wreathed in similar garlands surrounding the inscription "Glory To God In The Highest." The continuous arrivals taxed the ushers to find seats for the newcomers; there was a feeling of exhilaration, of expectancy in the air which touched the deacon in spite of his hostility to "such goin's on." Mr. Vernon, the minister, and Mr. Ransom had planned the service together and had so arranged it that it should have a cumulative effect. The choir, strengthened by practically all the available singers in the town, sang no opening anthem. After the invocation Mr. Vernon gave out the old hymn "Shout the Glad Tidings, Exultingly Sing," which was sung to the quaint, old-fashioned tune of "Addison." The deacon had a good natural voice and was fond of singing. "Addison," moreover, was one of his boyhood's favorites, it was by no means certain that Mr. Ransom had not received a hint to that effect, and he joined in it with heart and soul. The Scripture reading and prayer were followed by other familiar hymns: "While Shepherds Watched Their Flocks by Night," to "Christmas"; "Joy to the World, the Lord has Come," to time-honored "Antioch."

Under the influence of the old-time music the deacon's feelings of antagonism began to soften. The simple decorations no longer provoked unqualified disapprobation; as the service went on, indeed, they even began to seem a fitting expression of the joy that thrilled the air. Romish or not, he could not but feel that they gave this Sunday a significance lacking in the ordinary first day of the week. Without realizing it the spirit of Christmas had begun its work upon him, and when, after a brief, inspiring sermon, the choir rose to sing the first chorus in "The Messiah" "And the Glory of the Lord Shall be Revealed," no one listened more intently than he. In the comparatively small church the score and a half of singers that Mr. Ransom had brought together produced an impressive fulness and sonority. The fine lead of the altos in the opening theme, the broad sweep of plain diatonic harmonies that followed, the majestic monotone of the words "For the mouth of the Lord hath spoken it" swelling first from one then from another of the parts, all stirred an unlooked-for enthusiasm in the deacon's soul. He had never heard music like this, equally removed, as it was, from the bald simplicity of the New England church tune that had prevailed in the time of his youth and from the puerile gospel hymn that had taken its place in his latter days. He thought half-ashamed of his intention to leave if the "concertizin'" went beyond his views of propriety, and settled back in his seat, already determined to stay if nothing worse than this should offend his ears.

The chorus ended, a quaint, simple melody in thirds was heard from the organ. Over and over the soothing, lulling strains were repeated with melodious monotony until a deeper hush fell upon the listening congregation. The deacon did not know that it was the "Pastoral Symphony," but he felt its calming, quieting influence; it prepared him for what was to follow, so that he was hardly surprised when a single voice took up the story of the Divine Night: "There were shepherds abiding in the field, keeping watch over their flocks by night." In the gently waving arpeggios which came from the organ he seemed to hear the flutter of angelic wings: "And lo! the angel of the Lord came upon them, and the glory of the Lord shone round about them"—in an awed piano—"and they were sore afraid."

The deacon had often heard these words before, but it seemed to him that this time the music lent them deep and unwonted significance. It even conjured up the scene of the wondrous vision. He almost saw the hill country of old Judea, the quiet night brooding over the watching men and their sleeping flocks; he

(Continued on page 79.)

MUSIC TEACHERS OF TO-DAY.

BY VIOLA COLE.

What a "sphere" a music teacher occupies! What an influence a teacher can develop if he will! This thought applies to any teacher, from the greatest master artist to the one "unknown" in a country suburb. That good teachers, as geniuses, are born and not made is doubtless correct, and a wise saying. Teachers are neither exclusively—they are both born and made; but nevertheless they are comparatively fine masters made out of poor material.

The teacher occupies the position of a helper, a co-worker (not a fault-finding critic), but that of a member of a mutual benefit society, in which the teacher is the older member, imparting as much as receiving, in the school of experience and patience; but a member with his student of the great band of music-lovers and workers. The teacher of to-day has triple the work to accomplish of those of former times, where the old masters were abusive, fault-finding, and left you to "work out your own destiny." If you had not any, you missed it, and if you missed it you were a failure.

They interest; must make the incentive; make the desire; make the ambition; make pupils realize the "art"; must arouse enthusiasm; must act; must think; gain the pupils' love and confidence.

The spirit which trusts everyone, thinking no evil is characteristic of every child, and it is your purpose and trust to endeavor to fulfil your mission to its highest extent. Remember, if you "sow an act, you reap a habit; sow a habit, you reap a character; sow a character, you reap a destiny."

I have sought and studied more for my pupils than I would ever have done for myself. I have known some teachers who positively imbued their lazy and indifferent pupils with the love of music. "Nothing is impossible to the man who can will." This is the only law to success; to make your pupil act; to make him work. There are teachers that try, yet seem never to bring in that atmosphere that should surround an enthusiastic class! They love their art, they love to teach, but they have not knowledge of human nature. "Knowledge is power," and Helen Keller says "Knowledge is happiness." The power of knowledge is greater when combined with a strong, attractive personality.

You will hear an earnest student discuss two good established teachers. He will say: "One knows how to teach, the other, well—does not." You know both of these teachers are good masters. You know this pupil was a faithful student. The solution of the case is one studied to inspire, to help, to win your confidence and esteem; the other to teach you, instruct you, direct you in the straight and narrow path." "A penny saved is a penny earned," says the old saw, but did you ever stop to think that a pupil kept was a pupil gained and something more?

For all-around success the tactful teacher will always be in the lead. He will come in touch or contact with his pupil's temperament, his character—not only studying the various qualities of his pupil's individuality, but himself feeling the latter's peculiar needs. So that music teaching may become a veritable uplifting and strengthening influence for both student and teacher. I have heard the remark: "I am not teaching for the love of the pupils," or "I would not teach if I didn't have to." If a pupil heard such remarks would it not prejudice him against that teacher?

Of course, we teach for our living, but we want to ennoble our work. The future lies before us; the past is a sealed book. Remember that four things come not back, cannot be amended, cannot be atoned for, "the spoken word, the sped arrow, the past life, and the neglected opportunity." Do not be discouraged when pupils do not return. Always be happy in the knowledge that while that pupil was yours you never left one thing undone that you could accomplish. Some pupils will come back; some will not. That is, as it is. New pupils may not knock at the door of our *sanctum sanctorum* as soon as we expect them to, but why be worried or troubled about it? Go and look after them; the majority of our friends would never think of us unless we influenced them to do so.

"Suppose the fish don't bite at first
 What yer goin' to dew?
Throw up the sponge and kick yourself,
 An' go to feelin' blew?"

No! we are going to fish, and fish, and hustle after everyone and everybody that we know. That pupil who did not come back, we will not grieve over, but will appreciate those who appreciated our effort and took interest enough to co-operate with us again. If we have failed before we have still another opportunity and will try to improve it, so that the most difficult and most important duty will be to create so much enthusiasm that the pupil will of his own desire and volition carry out our suggestions.

I have been confronted with the question: "How can I inspire my pupils?" One way is to play over what they play and what they understand. They cannot appreciate Liszt if they are only second-grade pupils. You must work with them and work for them, and you must let them see that you are anxious only for their advancement. "He who would succeed must not only work, but educate himself as he works."—*The Presto.*

THE CRANKY PARENT.

BY J. S. VAN CLEVE.

Of the triad of cranks,—pupil, teacher, and parent,—the worst is the parent. The prevailing notion that a musician is chiefly to be known by his oddities and deflections from correct standards of life is one of those hurtful errors with which the world is filled; but, whatever foundation there may be for it among the accidental oddities of composers great and little, and artists famous and obscure, the parent of the pupil is a more perplexing problem, and plagues the patience of the art champion sometimes almost beyond endurance.

The cranky parent is of many species. One is often amazed at the varieties of fish which Nature affords us; for our markets bring constantly to our doors more than forty varieties of that standard article of food, the fish; but from the great ocean of humanity, that perplexing creature, the parent, is dragged up by our hooks and nets in astonishing varieties.

Here comes a father beaming parental pride, showing in the flashy watchseal and the gaudy necktie, the rotund girth and the oleaginous complexion, that the lines have fallen to him in pleasant places, so far as the operation of the grubbing hoe which lifts the filthy lucre is concerned. He asks your opinion about his girl's voice. You test it as to species, compass, quality, power, flexibility, and tonal accuracy. You form a horoscope, an honest conjecture, and you try to tell him approximately how great an artistic achievement is the upbuilding of a singing voice; and you think if he will supply the means, and the girl the patient industry, you can add the third strand of the rope, namely: sound musical instruction, and thus the proverbial triple cord which cannot be broken shall be constructed.

But you are interrupted at the acme of your eloquence by the good-natured remark: "Well, you see, Professor, we don't expect Mary to make anything out of this; it is not necessary; and we just want her to sing for us and our friends. Just teach her a few sweet little songs like 'Home, Sweet Home,' 'In the Gloaming,' 'Coming Thro' the Rye,' and we'll be satisfied."

How the voice master's heart sinks! He has just been asked to do, presumably in a short time, what is the hardest thing known. A simple song stands at the very beginning and the very end of vocal art. With a sympathetic voice and a correct ear a little child, without lessons, can make these little songs please a crude taste, and touch the prejudiced heart of affection. But do we not all know that "Home, Sweet Home," from Patti, in "Linda di Chamounix"; "The Last Rose of Summer," from Parepa Rosa, in "Martha"; and "Coming Thro' the Rye," from Carlotta Patti, as concert singer, were the very *ne plus ultra* of beautiful vocalization?

But here comes another cranky parent. It is a woman this time. She has a restless, fidgety, mischievous little boy to take piano lessons. She comes to the teacher and says:—

"Now, Miss Smith, we want Johnny to learn a little piano, to help keep him out of mischief. We don't want him to be a musician, because there is nothing in it. We just want him to have an accomplishment that will help him after a little to get on in society. Now, you must be just as strict with him as you can. I don't want him to practice more than an hour a day; but I want you to advance him and bring him on just as fast as you can, because his father grumbles about paying the money, and will want to hear a piece at the end of the first ten weeks, or he will stop the lessons."

Here is a problem, indeed. It is an old proverb that you cannot make a whistle out a pig's tail; and another form of the same is: "You cannot make a purse out a sow's ear." But these zoölogical transformations would be very cheap magic by the side of the wonderworking which Miss Smith is asked to accomplish with little Johnny as a just equivalent for fifteen dollars' tuition.

But here comes a third species of parental fish. You are patiently working away some sunny morning, trying to cut a stencil of musical ideas accurately and neatly, like these wonderful modern rolls which they apply to pianos and reed organs, and so extract the elaborate works of musical art in mechanical entirety, at least; you are carefully snipping and cutting and counting and correcting and repeating; and expanding explanations, and condensing thought into epigrams; and little by little, as sugar may crystallize upon a string, the musical concepts of the young pupil are beginning to take those shapes of geometric beauty upon which all music rests. You are, it is true, yielding up the very finest essence of your nerve strength to feed this little insect of art; as the leaves yield up their soft green tissue to make food for their insect inhabitants.

This would all be in the day's work; this would be the thorn which accompanies the rose of art; but worse is coming. Toward the end of the lesson a tap comes at the door. Arrayed in all her finery, and bedizened with the latest flash fripperies of foolish fashion, the little girl's mother enters. You ask her to be seated with effusive suavity, and after a commonplace or two about the weather your patroness opens up a broadside of complaint. She says:—

"Now, I want to have a talk with you about Sallie. Do you think, Miss Brown, that you are really giving her the best music? I do my level best, goodness knows, to make her practice; I just have to take a stick to her, sometimes; but she says she just hates those ugly finger exercises. Can't you skip some of that? We don't want her to play very hard pieces. Just get her so she can make a nice tune, with an easy bass to it, and we are satisfied. Those pieces by Mozart and Heller and Mendelssohn are kind of slow. Can't you give her something that has got some life to it?"

But Number Four invades your studio some luckless morning. She operates upon your plans as a mischievous child might deal with a violin. First of all, the child would, of course, twist the pegs a bit, and the slightest touch upon the pegs throws all the strings out of tune. This lady has come in to tell you that, although she promised to pay her daughter's tuition in advance, and took advantage of your 10 per cent. discount, she has changed her mind; for she wants to buy a new hat with the money, and she will pay at the end of the term. "That won't make any difference to you, will it, Miss Jones?"

Oh, of course not. Miss Jones, with a sinking, sick suggestion of that overdue rent, smiles, and utters the most pardonable of white lies. She has made all manner of special conditions for this pupil, who happened to be the first one entered for the fall term. The long summer vacation having drained her purse, she was anxious to get a start in business; so besides offering a discount for advance payment, she promised to practice daily with this little beginner, as good measure. But the mother complained that she was not strict enough; that the child did not advance fast enough; that she was afraid her husband would get tired of supplying the money; and on top of this, she had the impudence to say that she had diverted the promised rill of tuition to brighten the flowers of her own headgear. One sometimes wonders if the average music patron thinks a teacher of this art can live upon fresh air and stale promises. Does one pupil in ten ever carry out precisely the agreement made with the music teacher?

No element in the complex and trying line of a music worker is harder to deal with than the senseless caprices and business slipperinesses of the average patron. The one thing we can do is to surround ourselves with a complete foursquare fortification, built up of sound knowledge, sterling business habits, impervious politeness, and eager alertness; all cemented with the latest improved form of artificial patience; and in this fortress live, with what courage and quietness we may, praying the Muses to make their ineffable visits.

PRIME FACTORS IN STUDENTS' PROGRESS.

BY ERNST VON MUSSELMAN.

If a child in the primary department of a school should be asked what natural endowments are most essential for the furtherance of a life's happiness and chances of success, he would probably answer, "the five senses." If a student of music should be asked that question, it would be very difficult to surmise what his answer would be. Of course it is most necessary that we have all or at least a great proportion of the five senses, but, while it may not sound very elegant, yet it would often be infinitely more to the student's advantage if he would realize that first and foremost over all other factors which aid in one's progress, the most essential is the application of good, wholesome, unbiased common sense. Some may term it intuition—call it what you will, it is the very same feeling and instinct that is born in us all and which, developing as those small bundles of flesh and bones grow, teaches and tells us what is right and what is wrong.

In music, as in no other profession, one must realize what and what not to do; so very much depends upon the mere turning of a finger. Music is exalting, purifying, and uplifting; it "hath power to soothe the savage breast"; it may bring tears to the eyes, or again it may fill us with a bright, sparkling happiness. As one's thoughts, so are his actions, and he who would hope through the aid of his music to show his heart and soul to the people must see that they are in presentable shape. Can anyone ever hope satisfactorily to portray the sweet, tender pathos of a Chopin Nocturne if his mind is absorbed in a last night's prize-fight or an approaching dance? The mind and heart are all in all to the musician, and he should see that they are thoroughly in harmony with his subject; he must believe in his art and above all he must know his soul.

After the mind has been put in this receptive state, then there comes a stage in the student's life that is even more important to him than the preparatory one; he must learn for himself just what he needs and what he does not need, accepting the former and rejecting the latter. By careful observations of people who have "gone through the mill," a student may be able to shape out his musical life infinitely better than to stagger blindly on. Every teacher knows of a "do" or a "don't" to tell his pupils, and the latter are very unwise if they do not profit by their instructor's advice; acquiring self-experience is often with sad results. And here too is where a magazine of such a standard as The Etude does its best work; filled with hope and encouragement it goes into the little cracks and crevices of the globe, and does a world of good that only a musician can fully appreciate.

As to Nationality.

It may be antagonistic to the views of many, especially those who have not investigated the matter as deeply as they should have, but it has been ably demonstrated again and again that there is absolutely no partiality shown to the musician in America nowadays simply because he was born in a foreign land; if a man is truly a musician at heart and is serious in his work, he will win recognition no matter if he hails from Germany, England, Russia, or America. At the same time there are many who strive to make the foreign artist's abilities seem overestimated—one extreme is as much wrong as the other. An artist should not be discouraged simply because he has the ambition to strive for an international reputation.

America's musical advance has been wonderful; there may have been a time when she could not have boasted, but like every other land there must be a day of infancy. When this land yet had on its "baby-clothes," musically, many European students recognized it as an opening for them and have long since identified themselves with American music. But all this was in the long, long ago; no foreigner can come to our shores now with the assertion that America is ignorant on the musical question; neither can they come to us with the same laudatory eulogies concerning the musical abilities of their especial clan and be tolerated. It is not to be denied that Germany has more of a musical atmosphere than the United States, but it is not impossible for us to look forward to a time when we can have just as musical an atmosphere; neither is it improbable for us to have at some time a national college of music. Of course it is natural for us all to have desires to go to these fountain heads of musical industry and breathe the air of the old masters' land, but the student who imagines that he is handicapped in his struggle for recognition simply because he is an American is very sadly mistaken. If he has merits he will be accepted at his full value and with all the appreciation that he can wish for. Nationality is no barrier to success.

The Ambitious Student.

It is more than likely that there has been nothing quite so injurious toward familiarizing the general public with the truly classic school of musical literature as the undertaking of its rendition by students who have more ambition than musical knowledge. There are very few observant teachers and musicians who have not at some time in their lives been more or less tortured by the performance of some overestimated student who gave the impression that the classics were "horrid, ugly things, but quite *the* thing." Of course we cannot much censure the poor, tortured public for calling the classics "horrid" and "ugly" when they are presented to them by such unformed minds; the brightest gem of musical literature would have met the same sad fate under like circumstances.

We have all heard students of this class goaded on by incompetent teachers who are seeking personal gratification at the expense of their pupils, stumbling through the hazy length of a concerto, a Liszt Rhapsody, or a Chopin Polonaise when if the truth were but known they could not even give a thoroughly musical reading of much simpler music. Neither the teachers nor the pupils in these instances seem to realize that we must all learn to walk ere we can hope to run, and musically we are not exempt from this proverb. It is no wonder that we occasionally see some of the poor, misinformed public hold up their hands in absolute horror at the mention of the classics! One should by all means "let his moderation be known" and not keep his artistic light obscured by a half-bushel measure—but still, how much greater would be the peace of many minds if some students would not think that way!

Here again must the student know just what to do and what not to do. To play a number tastefully and artistically he must have sufficient technic to "cover" it; more than that he must have studied the piece long enough to have fully absorbed it; by absorption we do not mean going over a piece and touching only the high places, each minutest note must be dwelt upon until it has given up its hidden meaning; the technical side is not all, though some people may stop at that—the student must not forget that he has a soul.

An Illustration.

I happen to know two instructors in a certain city who work side by side and both do quite a bit of recital work. One is gifted with a colossal technic and as a consequence of this condition he selects for his recitals all of the pyrotechnical numbers that are available in that category of pianistic literature; incidentally his pupils all fairly worship at the altar of technic; it is nothing but technic, technic all day long, and it is not infrequently that one can hear one of his pupils ask another: "How many minutes does it take you to play the piece?" The other gentleman is a modest, sincere little body whose technic is of only moderate proportion, but what he plays has all the stamp of true, musical worth; the scope of his technic is really small in comparison, but the pure, sweet tone that he draws from his instrument is of a kind that lulls the worries from his listeners' minds and seems to lift them into a higher, nobler sphere. The one gentleman dazzles, the other charms, and it is permissible for the student to take his choice between the two.

A student may well efford to be ambitious, but he can never ably support such a luxury as over-ambition. If his sole desire of the art is centered in the acquiring of its technic, he must ultimately realize that it will hardly be possible for him ever to astonish the world—the world has been astonished about all that it can stand; but if that is his sole desire then let him by all means go and worship at the shrine of the automatic playing devices, those instruments have one feature at least that may be envied: that of no tired, aching wrists. Be that as it may, one will be obliged to realize that he must keep his ambition down at par; he must not endeavor to play things a grade higher than he is able to treat artistically and musically; he must realize that "make haste slowly" is not only proverbial but actual.

APPRECIATION.

If the young would-be artist is solicitous for his progress, he will not dissect his music and hold it up to the public with the same cruel coldness that an analytical chemist would exhibit when viewing a promising subject. He must scrutinize sufficiently close so as to extract all hidden meanings—obscure notes are often most important—but if he values his musical life he will not paint his pictures in cold black and white. We want our musical pictures full of a warm animation and of the most beautiful colorings; that is musical life. There is a technic of the art to be learned first, and for that, pure and simple, the beginner must work; but beyond that lies a vast sea to be explored and a wide knowledge to be gained.

The musical art must have one's complete respect—nay, it demands it. No one should flatter himself that some time he will be in the fullest sense a master of his art, there will always be something new to learn; to have satisfactory success one must allow the art to master him—not he master the art. Often was the late Anton Seidl seen to brush away a tear from his eye at the conclusion of one of those masterpieces of musical pathos before he faced his audience and the act was appreciated; it showed that he had a heart and that heart was wholly in the power of his work. Likewise did the impassioned grandeur of Rubinstein impress us—all these are examples of the fidelity that an exponent may bequeath to his art. There can be no compromise, an art asks all or none. If there is anything in your heart, let it shine out dominant in all you do; lock it up and you will be a dead personality. Above all appreciate your position, be true to your profession and respect it and it will repay you with a reciprocation that will be many times a hundred fold for the better.

"THE OTHER TEACHER."

BY PHILIP DAVIESON.

Is there any individual more basely slandered than that poor creature commonly spoken of as "the other teacher?" Who is there among us music teachers who has not been accused of teachings, the very idea of which would astound us? "The other teacher" can never contradict any statement, therefore he becomes an easy scapegoat to blame for everything. But it is worth while to consider that if Johnny says, "My last teacher told me to do that this way," or Susan says, "I have never been teached that," when Johnny, Susan, and company tire of you and go to someone else they will say precisely the same about you.

Moreover, Charity suffereth a great deal. It is best for everyone to believe as little as possible of evil about the methods of others. It is far better to say to a pupil, "I know you have been shown that before by your last teacher; I hope you will profit by it this time," than to listen to anything against your predecessor. The result will be (as experience proves) a reformed pupil for the teacher, or a new pupil to fill the hour of the last who is "very sorry, but finds it impossible to continue for the present."

The pupil most fond of abusing "the other teacher" is generally most disobedient and insincere. To him every new teacher is "just splendid!" and every last teacher "no good!" John finds out that for some inexplicable reason he does not play so well as Susan, who lives next door. At once he engages Susan's teacher, and then he wonders why he does not play so well as Ralph, who "takes off of a Professor." "The Professor" is employed, but, wonderful to relate, poor Johnny learns no faster, so he thinks he'll stop for a while to find still another teacher.

Such pupils there are! Do they deserve to learn to play? Never for an instant do they blame themselves. The teacher is unfortunate who enrolls such pupils, but his duty is plain. Quiet severity and firm refusal to listen to anything of ill against others bring to a teacher respect and added dignity in the eyes of any pupil. There is no time for a conscientious instructor to listen to idle flattery or slander against those who work for the same purpose as himself.

Children's Page

[On account of lack of space we are obliged to hold the next instalment of the Story about Mozart until the March number.—Editor.]

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JUVENILE CLUBS.
CONDUCTED BY PUPILS.
Some Hints and Suggestions

Early in the new year seems to be a very favorable time for starting musical clubs for young people. The Etude, therefore, will present its new idea of assisting children and young people to form, and to conduct, if necessary, musical clubs, without the aid of their teachers, who may be too busy to assist them regularly or frequently.

First of all, a certain number of girls and boys must agree to become members. The latter should be aged anywhere from eight or ten years up to fifteen, and a club should be limited to about ten or, at most, twelve members. Too large a club is apt to be hard to manage; and it is very desirable that members of such clubs as we have in mind should be earnest, interested workers.

The club should have some suitable (or musical) name, such as: "The Young Pianists' Club"; "The Little Workers," or, to leave out the word little, "The Earnest Workers"; or the name of any celebrated musician, as: "The Mozart Club"; "The Chopin Club"; and so on. It is very desirable to meet twice a month, as the season is short at best; and boys and girls must obtain permission from their parents to have the club meet at their homes when their turn comes.

Such a club can appoint a president and other officers, or better appoint each member, in turn, to be Conductor of one meeting; to plan the work for each of the others, or to "map out" certain exercises, The Etude supplying hints and helps, and reading material. The expense of such a club as we propose is scarcely more than twenty-five cents to each member; this amount being necessary for the purchase of a scrapbook. Every number will need The Etude and should be a subscriber, but as many of them are subscribers, that need hardly be considered as part of the club expenses. The books recommended for use as scrapbooks are published by the Samuel Ward Co., Franklin Street, Boston, Mass., and intended for unmounted photos; they measure 10 by 12 inches and make ideal scrapbooks.

Next month we shall tell you why you need scrapbooks and suggest how to begin and what to do to make them all they should be; it is work every boy and girl will love. This month we can only suggest that these clubs be formed, and that they send to The Etude their club name and address as promptly as possible; such information should be received not later than *ten days* after you receive your Etudes. Address Juvenile Club Department, The Etude, etc. The one who is appointed Conductor should write to us; and we suggest that each one state the number of club members. The Etude will answer any reasonable questions and always welcome letters of any kind from the boys and girls.

This month we suggest as follows for your first two meetings: A great many musicians of renown were born in the month of February, but the two most prominent ones were Mendelssohn and Handel; it would therefore seem to be appropriate to study their lives and to learn something about them at the February meetings.

Exercises for First Meeting.

1. Organization; choice of club name and appointment of a Conductor (for this meeting) by means of voting or any other way that seems fair and right to the boys and girls.

2. The Conductor takes charge. We suggest that the members sit informally about the room, perhaps forming a semi-circle for convenience sake; the Conductor to sit behind a small table.

3. Class reading. A February musician: Felix Mendelssohn-Bartholdy. In The Etude for October you will find a sketch of Mendelssohn as a boy with an illustration and you can use this beside our present sketch: "Biographies in a nutshell."

4. After the reading of the biographical sketches, questions should be asked by the conductor reviewing what the class has just read but, first, the Conductor should collect all the Etudes, or books, and lay them aside. We also suggest that Mr. Law's article in "Memory Corner" be used for study and questioning.

5. If possible one or two members should play selections composed by Mendelssohn for the pianoforte.

6. A social chat, plans for meeting No. 2 or a game of some sort, musical game if possible. The Etude will suggest some games next month.

The exercises for second February meeting may be very similar only with a study of Handel, the other prominent February musician. Having time to arrange in advance the Conductor may request one of the members to write a brief, storylike sketch of Handel; one or two others should prepare some of his piano music. Someone else might read an anecdote of Handel's childhood, or boyhood, etc. Mr. Tapper's "First Studies in Music Biography," and the "Petit Library" are useful to study the lives of standard composers.

The Etude hopes to hear from its girls and boys regarding this idea of clubs and how it is liked by them. So far as possible The Etude will take the place of busy teachers and help all such clubs to be independent and self-conducting. The ideas presented from time to time will also be helpful to teachers who are conducting clubs.—*Robin.*

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BIOGRAPHY IN A NUTSHELL.
February Musicians.

In glancing over a list of the distinguished musicians who were born in the month of February we find a number of names, but most prominent of all are those of Handel and Mendelssohn. We, therefore, select these two for brief mention.

To Remember About Handel (1685-1759).

1. That he was a German, but when aged about twenty-seven went to England and practically became an Englishman for the rest of his life. The English people look upon Handel as one of themselves, for he resided in their midst for forty-seven years and wrote all of his grand oratorios there.

2. Remember that he was born the same year that Bach was, 1685, on February 23; that his birthplace was Halle, Germany. His father was a surgeon and opposed to his studying music. But as a little child Handel stole away to the attic and there practiced, to his heart's delight, on an old spinet that someone, in sympathy with the little fellow's talent, had ordered should be placed there for him. (It is not likely that anyone meant to assist the child in deceiving his father; but more reasonable to suppose that they thought the father overly strict, and being amazed at the child's talent, or genius, thus helped him to a little pleasure.) His father finally discovered the little fellow sitting in his nightrobe, ready for bed, but playing a little tune before retiring.

3. When only seven years old he went on a journey with his father and visited a court chapel. Some of the court musicians became interested in the wonderful boy and lifted him up to the organ seat. While he played the Duke came along and was astounded at such music from so young a boy. The Duke persuaded the father to, then and there, give up all opposition; so Handel's music education began in earnest from that moment.

4. Some of Handel's oratorios are: "The Messiah," "Sampson," "Israel in Egypt," "Solomon," "Saul," "Judas Maccabæus." "The Messiah" is considered to be his masterpiece. Handel composed and wrote it in the short space of twenty-four days. Handel's death occurred April 14, 1759, and his remains are buried in Westminster Abbey.

To Remember About Felix Mendelssohn-Bartholdy (1809-1847).

1. Felix Mendelssohn belonged to an influential, wealthy, and cultured Jewish family. His father, Abraham Mendelssohn, came of a race that originally called itself Mendel by name. There may have been a distinguished son (or *sohn*) who was spoken of as Mendel's *sohn*, until finally from this the name as it now stands grew, viz.: Mendelssohn. The mother, that is Felix Mendelssohn's mother, came of a noble and honored family of Berlin named Bartholdy—or Bartholdi—which name Mendelssohn, Senior, chose to retain after his marriage, and to add it to his own. This explains the name as it stands complete; but the composer, as you know, is spoken of universally as Mendelssohn merely, not even "Felix" being used very often.

2. From the very start Mendelssohn's life was one of ease and luxury; every thing apparently was in his favor. Not only were his parents wealthy and distinguished people of culture and refinement, but Nature also had bestowed upon him a fine, noble character and a versatility of gifts. Felix was a painter of more than ordinary ability and a poet as well as an artist-musician.

3. Mendelssohn composed for the voice, the piano, the organ, and orchestra. He was the first composer to write instrumental pieces known as "Songs Without Words."

4. His oratorios "St. Paul" and "Elijah" are probably his greatest works, although the music he wrote for Shakespeare's "Midsummer Night's Dream" is considered by many to be equally great. His "Hymn of Praise" was composed for the fourth centennial celebration of the invention of printing which was held at Leipzig in 1840.

5. Mendelssohn was a devout admirer of Bach's compositions and genius, and he was the first to unearth and present to the world the works of the great Johann Sebastian Bach. Mendelssohn felt that honors should be paid, even at that late date (nearly a hundred years after Bach's death) to the great master, so Mendelssohn caused a public celebration to be held, and was the chief cause of the erection of the Bach monument at Leipzig.

6. Mendelssohn was the founder of the celebrated Conservatory of Music at Leipzig.

7. He traveled extensively on the continent, playing upon the piano and upon the pipe organ before many celebrated people. Mendelssohn was not only a pianist of the highest rank, but also a finished organist. It is very interesting to read in his "Life and Letters" of a private and altogether informal reception extended to him by the late Queen Victoria and the Prince Consort, both of whom were musicians of high standing. Mendelssohn was an elegant and charming man; he wrote beautifully, so that the book alluded to, which introduces his letters, holds one's attention far more than many a novel or romance.

8. The affection and strong bond of friendship which existed between Mendelssohn and his sister Fanny must be mentioned and should be remembered by us all. A few of the "Songs Without Words" published as all coming from Felix were composed by Fanny. Op. 8, Nos. 2, 3, 12; Op. 9, Nos. 7, 10, and 12—these six are known to have been composed by her.

9. In March, 1835, Mendelssohn was married to Cécile Jeanrenaud, of Frankfort. Five children were born to them, and their's was a happy union.

10. Mendelssohn passed away November 4, 1847, and was sincerely mourned by the citizens of Leipzig. For several years he had overworked, and the sudden death of his favorite sister, Fanny, was so great a shock that he seemed unable to rally therefrom and in a few months he followed her.—*Robin.*

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LITTLE STORIES ABOUT GREAT SONGS.
The Star Spangled Banner.

Once on a time, nearly one hundred years ago, two great nations, the British and American, had a quarrel and made war upon each other with guns and powder, both upon the sea and the land. The battles fought by men who fired great cannon from vessels, were called naval battles.

One of these great battles was fought on Chesapeake Bay and was seen by Mr. Francis Scott Key. I suppose you think he was one of the soldiers, but no, he was a visitor to one of the British warships. Was not that a strange time and place to make a visit? Yes? Perhaps you will change your mind when I tell you more about it.

One of Mr. Key's friends had been taken prisoner by the British commander and carried on board his vessel. Of course Mr. Key wished very much to rescue his friend, and to do so went to our President, James Madison, and told him all about it—how the British officers went to his friend's house, in the city of Baltimore, and ate his food and slept in his beds without an invitation, and then—carried him off onto their ships. President Madison thought as we do, that they had been very unfair, and immediately gave orders for a vessel to take Mr. Key out to the British warship for his friend.

This little vessel carried a flag of truce which is a signal that the enemy must not harm it. Now when they reached the warship and Mr. Key asked the commander to release his friend he was told that they were just about to fire upon Fort McHenry, where away up on the flagstaff a beautiful American flag was flying, and that neither he nor his friend could leave until the battle was over. Now you can see that both Mr. Key and his friend watched with great anxiety the waving of those "Stars and Stripes," for if the British won the American flag would no longer be seen.

The battle began on the morning of September 13, 1814. The guns roared and bullets whistled through the air all day and all the dark night. Very early the next morning, while they were still watching through the smoke and darkness, Mr. Key took an old piece of paper from his pocket and on it wrote the words that you so often sing, beginning:—

Oh, say can you see by the dawn's early light,
What so proudly we hailed at the twilight's last gleaming.

"Why," you say, "that is the song of The Star Spangled Banner!" And so it is. Mr. Key wrote the other verses after the battle was over and the victory won. It was read to the soldiers, and soon they were all singing it and the bands playing it. This happened in the war of 1812. Our beautiful flag still unfurls its "broad stripes and bright stars" o'er our free land, and as we sing the song I like to remember the brave man who wrote it. He died January 11, 1843.—*Elizabeth H. Dunham.*

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THE SAD DAYS OF MR. PIANO.

One day all parts of the old piano in the music room began to talk, and each of them had had his days of hardship and sorrow. The first speaker, Mr. Ivory Keys, said: "Once I was beautiful; now look at my edges; they are all worn away. I would not mind if I had been worn as Handel wore his piano keys,—you know they were thin and worn most of all near the black keys. I have heard the teacher tell and tell the pupils, 'keep your hand near the black keys'; but no, no, just on the edge they would keep until I am thin and ragged."

"That is nothing," replied Mr. Damper Pedal, "for five long years I have had no rest. Down would come some one's foot, and there I would have to stay with that load on me. Sometimes I would think 'Now, there is a change in harmony and I will get to come up.' But no such good luck. Through change after change my lot remained the same, and now in old age the habit is so strong that when any older person tries me they remark: 'That Damper Pedal is no good; it will not come up.'"

"There may be ups and downs in life," continued Mr. Damper Pedal, "but mine have always been downs." With this Mr. Lid spoke. "You, Mr. Pedal, say you have ever had downs; well they may be hard, but they are nothing to *ups*. I have been up for years, many and many a wet night when it was my duty to come down over my friend Mr. Ivory Keys, there was no band to bring me down, and day in and out, up I have been in the world."

"That is nothing," cried Mr. Sounding Board; "think of the discords that have been put upon me,—and out into the world they went; time and time again has there come an "F" natural instead of an F-sharp. I had no power to change it, and most of my life has been spent in doing what I knew is wrong." "Wrong!" exclaimed Mr. Hammers, "what has been my life but wrong! wrong! Often is the time that I have had to come on my friend Mr. Wires, and give him a blow that would send him shaking until he was weak, and at other times a push when it should have been a stroke. Mine has been a life of doing evil unto my next door neighbor; but what was I to do? I was sent that way, and that way I had to go."

"Yes," answered Mr. Wires, "my days have been spent in vibrating to false technic and touch."

"Think," spoke Mr. Piano Top, "what a load I have had. Each new piece of cut glass, new picture, heavy book, glass of flowers has been put on me, until often it has been too much for my slender strength."

Just at this the piano teacher came in the room and with a very loving hand touched the keys. "You poor, dear, old Piano; you and I have had a hard, hard life, have we not? I am sorry you are to be sold; for I feel that you are one friend who knows just what I have to go through with, day in and day out. Some of these days I, too, will be worn out and a new one put in my place."

And the old piano saw a tear in the teacher's eye.—*Katherine Morgan.*

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LITTLE LESSONS ON LITTLE THINGS.
ORIGIN OF THE BAR-LINE.

The vertical (that is, the up-right) line used in music and which we call the Bar, first came into use about three hundred and fifty years ago, or early in the sixteenth century. Before that time music was not separated into bars, or measures, and *time* could only be observed, and kept, by the use of notes of varied values. But you can, perhaps, imagine how difficult it was, very often, to sing or play with any sort of rhythmic regularity or musical sense or meaning. Especially difficult was it to sing (for example) music written in four parts without any lines of division to follow, and the more so because such music originally was not written in score but in separate parts, the music for the different voices being printed on different sheets, not together, as in your school singing books or church hymn books.

About the twelfth century someone formulated (or invented) a system of musical measure by time by means of varying the shape of the notes used; some were diamond-shaped, others were round, etc. It is usual to credit Franco of Cologne with the invention of this system, but there being some doubt on that point I do not give you the information as fact. You will find, however, that many musical histories state as follows:—

Franco of Cologne, about the year 1200, formulated a system, etc. The notes were named *Maxima*, *Longa*, *Brevis*, and *Semibrevis*. The same person invented "rests" to be of an equal relative value, and the signs he used all those centuries ago are practically identical with those of the present day. But the bar which gives a more perfect rhythm and accent to music was, as I have said above, introduced about four centuries later and greatly simplified matters.—*Robert F. Chandler.*

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THE OPERA.
MEMORY CORNER.

The birth of the opera, a little more than three hundred years ago, rescued music from the dry-rot of contrapuntalism and stamped it with the impress of feeling and emotion. Its germ, to be sure, existed centuries earlier. Long before the Christian era the tragedies of Æschylus and Sophocles were declaimed in musical recitative and the part of the chorus was sung, accompanied by lyres and flutes.

Toward the end of the sixteenth century a group of musical enthusiasts in Florence, dissatisfied with the dryness of the prevailing style of music, determined to make an effort to revive the musical declamation of the Greeks. This first resulted in the invention of what was then called the Cantata, that is, the secular vocal solo, by Vincenzo Galileo, the father of the celebrated astronomer. Another one of the number, Giulio Caccini, composed many of such cantatas, some of which have been preserved to the present day. To a third, Jacopo Peri, belongs the honor of having composed the first opera. This was *Dafne*, performed privately in the Palazzo Corsi in 1597, the score of which is lost. In 1600 he composed a similar work, *Euridiee*, on a larger scale. This received public performance and thus became the precursor of the modern music-drama, which it resembles in more ways than one, notwithstanding its great simplicity of structure.

Peri's aim was to reproduce in his music, so far as possible, the inflections of the voice in impassioned speech; and this still remains the ideal of the most advanced dramatic composer. In *Euridice* the simple orchestra, composed of harpsichord, a viol da gamba, and two lutes, with three flutes in one scene, was concealed as in the latter-day music-drama of Richard Wagner.

The most noted of Peri's successors was Claudio Monteverde (1568-1643), the Wagner of his time. Monteverde anticipated many of what are considered purely modern effects of orchestration. He first introduced the pizzicato for stringed instruments; also the tremolo, which astonished his players so greatly that they at first refused to attempt it. His harmony, too, was bold and dissonant for the taste of the times, and was bitterly attacked by the theorists of the day.

Another noted operatic composer was Alessandro Scarlatti (1659-1725) who enlarged the province of the recitative and gave a much needed form and symmetry to the aria by the use of the *Da Capo*, or repetition of the first section. Before long the opera degenerated; it became merely a show-ground for the display of some of the most remarkable singers the world has ever known. Gluck (1714-1787), in his *Orpheus and Euridice* (1762) which still holds the stage, returned to the principles of dramatic truth as formulated by the Florentines; but in time his influence was overwhelmed by the school of bewitching melody and technical perfection of song represented by Rossini (1792-1868) and his followers. Then it was that a third innovator, Richard Wagner (1813-1883), arose, with Weber (1786-1826) as his inspiration, and placed the opera on the same broad basis of dramatic declamation and truth to nature projected by its founders three centuries before.

Thus it will be seen that the great names in opera are Peri, its originator, Monteverde, Gluck, and Wagner. It is worth remembering that, with all the complexity of means demanded by the unexampled development of music as an art, these men stand for the same essential principles. It is a far cry from Peri's *Dafne* to Wagner's *Parsifal*, but the one is the legitimate heir of the other.—*F. S. Law.*

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WRINKLE YOUR WRIST.

It was very hard for a little boy pupil, named Harold, to raise his hands gracefully or, indeed, to raise them at all. I tried by example to show him what I wished, but still the hand would not bend from the wrist. One day, when he persisted in keeping his wrist stiff and rigid, I said: "Harold, keep your arm loose and wrinkle your wrist!"

This idea amused him and he immediately tried to make the wrinkles come in his wrist and up went his hand in the most approved fashion. Now whenever he forgets I simply say, "Wrinkle your wrist," and the hand is raised in the desired way. So much for alliteration!—*Ethel H. Sparrow.*

* * *

CLUB CORRESPONDENCE.

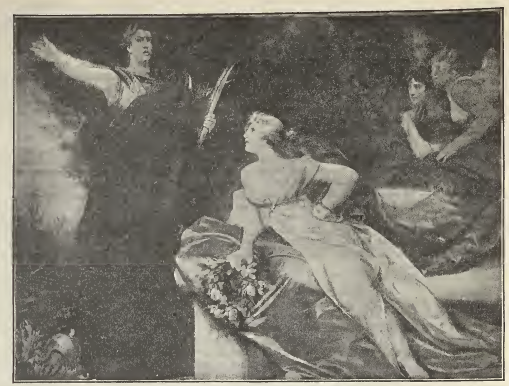
The pupils of our theory class decided to organize a club and met in Miss Grace Switzer's studio November 9th, and elected officers. We have seventeen members. The name of our club is "The Handel Musical Club," but we intend to be an Etude Club and study the lessons on the Children's Page.—*Julia Coffin, Sec.*

On January 12, 1903, a club was organized in Mayfield known as "The Etude Music Club." We have had the club meetings ever since organization. At present our membership is twelve. Our president is Miss Mary Speight; secretary, Miss Wilmoth Gillum. We meet once a month. At each meeting a well prepared musical program is rendered, consisting of piano and vocal selections and readings from The Etude.

At each meeting we sing our club chorus, and are dismissed with our club motto.

We also have class meetings once every week, at which we study biography, history of music, theory, harmony, and ear training. Our club meetings prepare us for recitals and concerts, which we give once every quarter.

We intend to celebrate our birthday next January with a program and reception. We get much inspiration and help from the columns of The Etude, particularly the Children's Page.—*Minnie M. Pryor, Directress.*



SAPPHO, HER PUPILS, AND PHAON.

SOME CELEBRATED FEMALE MUSICIANS: SAPPHO, THE LESBIAN.

BY F. C. WINGFIELD.

IN THE ETUDE for December we gave a sketch of St. Cecilia, a young woman of noble Roman birth who was "canonized" by the Christian church because of her musical gifts and beautiful life and character. This month we take up another personage, about whom legends of all sorts exist, and who was also a distinguished musician of the period in which she lived. It is about two thousand five hundred years since Sappho lived. We are apt to imagine, when we send our thoughts back two thousand years or more, that dwellers upon the earth in such remote times were plunged in darkness and led only gloomy, heathenish lives. But we need only read history carefully to find ourselves in the wrong. During the period referred to could we have looked upon the Ægean Sea we should have seen "an archipelago alive with white-sailed ships, islands hustling with the hum of traffic, harbors, marts, and luxury."

Among these prosperous isles was one named Lesbos, which was the most beautiful, the people of which most enterprising, advanced, and well-to-do. We read that its wheat was "white as snow"; that the vines were loaded with purple grapes which grew in such abundance and luxuriance that "leaving the over-burdened vine poles, they spread trailing on the ground," and little children plucked the grapes by merely extending their hands. Commerce was confined to the city Mitylene, capital of this island Lesbos; the rest of the island was given over to Nature. and was, we are told, "a very garden, abounding in beautiful landscapes and sequestered retreats." The houses were built mostly close to the sea; they had courts made of marble and surrounded by balustrades which overhung the blue water; here the people sat and watched the ships sailing by and listened to the musical waves.

In such a romantic, picturesque spot, and amid such surroundings Sappho was born and lived. We can picture her seated in one of these courts surrounded by her companions. The dress of that period was after the Greek fashions; long, white, sleeveless robes, with golden clasps at the shoulders and belts of various colors about the waist. Some of the young women wore golden frontlets in their luxuriant black hair; but a simpler and more common fashion was that of binding the hair with bands of ribbon, the hair being arranged in large coils at the back of the head.

Sappho was small of stature and exceedingly dark of complexion. She has been described by many ancient writers and historians. One account comes from Socrates himself. It was the delight of great men to speak of and to describe this wonderful woman; some of them tell us that "her smile had a fascination in it second only to that of Helen of Troy.

As musicians we are interested in her because she was the most renowned player of the lyre in Greece in her day. The lyre, as you probably know, was an instrument resembling a small harp; it was strung with seven strings and was used generally merely to accompany the voice.

Sappho was also the sweetest of singers; her voice was a rich contralto, admirably under her command; she was able to execute to perfection the frequent graces and embellishments with which Greek song was interspersed. Even in those remote times a *solfeggio* (that is, exercises for the voice by means of the syllables *to, te, ta,* etc.) had been invented and was in use. Sappho was a teacher; the ladies who thronged about her in her school were her pupils as well as her friends. Sappho, it will be remembered, was a poetess as well as the principal musician of her time; truly a most gifted woman.

Reliable historians and students of modern times are inclined to question some of the statements made by the ancient Greeks relative to her inventions and musical discoveries. They say: "Were we to believe all their statements we should have no option but to credit Sappho with the creation of at least half the entire art of music as practiced by the Greeks." But there is excellent reason for believing that she did make a few important musical discoveries. It was doubtless she who first discovered (in relation to stringed instruments) that the bridge, if placed a third of the way up the strings, dividing them into two unequal parts, these two parts would be precisely tuned in octaves to each other. Her discovery enabled players upon the seven-stringed lyre to produce fourteen instead of seven notes, and the reverberation of the octaves enriched the tone, making it stronger as well. She also invented the plectrum, a quill or piece of ivory used to twitch the strings of certain instruments. The object or use of the plectrum is to increase the brilliancy of the tone. Another invention credited to Sappho was that of a peculiar kind of scale called the Mixolydian Mode; it is softer and more tender than were the original combinations or arrangements.

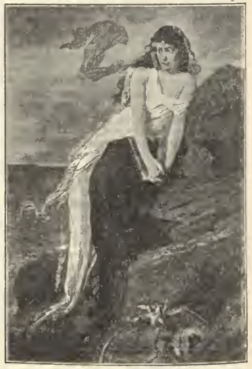
Because of her fame, parents were eager to place their daughters with her to study the arts of music and poetry. They became members, says one writer, "of as strange a coterie as ever existed in the vision of a philosopher or the dreams of a poet." It was a private circle resembling a female college, in so far as it was comprised entirely of a band of young women, everyone of the opposite sex being rigidly excluded from joining them even socially during hours of leisure. Finally Sappho established a sort of society, the rule being that the members should agree to live together and hold their properties in common. Sappho employed her time with her female disciples in extempore singing, in the composition of verses, and in the practice of music upon the harp or lyre. The affection borne Sappho on the part of these girl students and followers was intense and excessive, so much so that parents were at times offended and made strong protests against the same. But Sappho was fascinating, alike to man, woman, and child, and easily enthralled her followers.

We read of Sappho as dealing quite harshly with male admirers, but a time came when the rule of her establishment (to exclude and avoid men) was broken, and by the beautiful Sappho herself. Her weakness (?) led to the complete dispersion of her fair bevy of companions, and alas! to her own unhappy, if romantic, death. The legend (founded upon a true experience no doubt) runs something like this:—

Near Sappho's home and the place where she and her sisterhood lived was a river at which an old ferryman named Phaon was stationed; the old man made a meager living by earning a small amount for ferrying across the water the few persons who desired to pass that way. One day a very beautiful woman came, desiring the old man to row her across the river. He did so, but was told by the fair passenger that she had no money to offer him and could give only a box of precious ointment. Phaon accepted the box and applied the ointment to his face, when immediately all the wrinkles were removed from his skin and a countenance of youthful beauty took the place of his former old and careworn visage. The box of ointment was a magic box, of course, and as he found later, had been given to him by Venus herself. The old man was marvelously changed and "became the most beautiful youth," says the legend, "that ever the sun of Lesbos shone upon!"

The news of his remarkable transformation reached even the ears of the sequestered sisterhood and Sappho, in a spirit of sheer idle curiosity, decided that she must see him. She did so, and from that day forth her happiness was gone. She fell "madly in love," as the story-books say, with the transfigured youth, but he to whom the whole island began to pay court, intoxicated by the flattery bestowed upon him, held aloof and did not return the beautiful and distinguished Sappho's love. He went so far as even to refuse her a smile or kind word.

Finding all her arts in vain, she decided to avail herself of only one way in which it was said maidens, desiring success and love, could win the same. The ordeal was to spring into the sea from a certain cliff. Venus would uphold and save the one who thus tested and trusted her power, and grant their great desire. Sappho crept privately to the cliff and in her sad credulity obtained the courage finally to spring out and down into the sea, but alas! only to drown and be dashed against the rocks. She had laid down her lyre on the top of Leucate cliff, sprang over, and was never seen again by human eyes.



SAPPHO ABOUT TO THROW HERSELF FROM THE CLIFF.

OLD FOGY'S COMMENTS

Dussek Villa, on the Wissahickon,
January 25, 1905.

DEAR MR. EDITOR: This month I must really draw a draft upon your proverbial patience. I had fully intended at the conclusion of my last article to close the curtain on Chopin and his music, for I agree with the remark Deppe once made to Amy Fay about the advisability of putting Chopin on the shelf for half a century and studying Mozart in the interim. Bless the dear Germans and their thoroughness! The type of teacher to which Deppe belonged always proceeded as if a pupil, like a cat, has nine lives. Fifty years of Chopin on the shelf! There's an idea for you. At the conclusion of this half century's immurement what would the world say to the Polish composer's music! That is to say in 1955 the unknown inhabitants of the musical portion of this earth would have sprung upon them absolutely new music. The excitement would be colossal, for colossal, too, would be the advertising. And then? And then I fancy a chorus of profoundly disappointed lovers of the tone art. Remember that the world moves in fifty years. Perhaps there would be no longer our pianoforte, our keyboard. How childish, how simple would sound the timid little Chopin of the far away nineteenth century. In the turbulent times to come music will have lost its personal flavor. Instead of interpretative artists there will be gigantic machinery capable of maniacal displays of virtuosity; merely dropping a small coin in a slot will sound the most abstruse scores of Richard Strauss—then the popular and bewhistled music maker. And yet it is difficult for us, so wedded are we to that tragic delusion of earthly glory and artistic immortality, to conjure up a day when the music of Chopin shall be stale and unprofitable to the hearing. For me the idea is inconceivable. Some of his music has lost interest for us, particularly the early works modeled after Hummel. Ehlert speaks of the twilight that is beginning to steal over certain of the nocturnes, valses, and fantasias. Now Hummel is quite perfect in his way. To imitate him, as Chopin certainly did, was excellent practice for the younger man, but not conducive to originality. Chopin soon found this out, and dropped both Hummel and Field out of his scheme. Nor shall I insist on the earlier impositions being the weaker; Op. 10 contains all Chopin in its twelve studies. The truth is that this Chopin to whom has been assigned two or three or four periods and styles and manners of development sprang from the Minerva head of music a full-fledged genius. He grew. He lived. But the exquisite art was there from the first. That it had a "long foreground" I need not tell you.

What compositions, then, would our mythic citizens of 1955 prefer—can't you see them crowding around the concert grand piano listening to the old-fashioned strains as we listen to-day when some musical antiquarian gives a recital of Scarlatti, Couperin, Rameau on a clavecin! Still, as Mozart and Bach are endurable now, there is no warrant for any supposition that Chopin would not be tolerated a half century hence. Fancy those sprightly, spiritual, and very national dances, the mazurkas, not making an impression! Or at least two of the ballades! Or three of the nocturnes! Not to mention the polonaises, preludes, scherzos, and etudes. Simply from curiosity the other night—I get so tired playing checkers—I went through all my various editions of Chopin—about ten—looking for trouble. I found it when I came across five mazurkas in the key of C-sharp minor. I have arrived at the conclusion that this was a favorite tonality of the Pole. Let us see.

Two studies in Op. 10 and 25, respectively; the Fantaisie-Impromptu, Op. 66; five Mazurkas, above mentioned; one Nocturne, Op. 27, No. 1; one Polonaise, Op. 26, No. 1; one Prelude, Op. 45; one Scherzo, Op. 39; and a short second section, a *cantabile* in the E major Scherzo, Op. 54; one Valse, Op. 64, No. 2—are there any more in C-sharp minor? If there are I cannot recall them. But this is a good showing for one key, and a minor one. Little wonder Chopin was pronounced elegiac in his tendencies—C-sharp minor is a mournful key and one that soon develops a cloying, morbid quality if too much insisted upon.

The Mazurkas are worthy specimens of their creator's gift for varying not only a simple dance form, but also in juggling with a simple melodic idea so masterfully that the hearer forgets he is hearing a three part composition on a keyboard. Chopin was a magician. The first of the Mazurkas in C-sharp minor bears the early Op. 6, No. 2. By no means representative, it is nevertheless interesting and characteristic. That brief introduction with its pedal bass sounds the rhythmic life of the piece. I like it; I like the dance proper; I like the major—you see the peasant girls on the green footing away—and the ending is full of a sad charm. Op. 30, No. 4, the next in order, is bigger in conception, bigger in workmanship. It is not so cheerful, perhaps, as its predecessor in the same key; the heavy basses twanging in tenths like a contrabasso are intentionally monotone in effect. There is defiance and despair in the mood. And look at the line before the last—those consecutive fifths and sevenths were not placed there as a whim; they mean something. Here is a Mazurka that will be heard later than 1955! By the way, while you are loitering through this Op. 30 do not neglect No. 3, the stunning specimen in D-flat. It is my favorite Mazurka.

Now let us hurry on to Op. 41, No. 1. It well repays careful study. Note the grip our composer has on the theme, it bobs up in the middle voices; it comes thundering at the close in octave and chordal *unisons,* it rumbles in the bass and is persistently asserted by the soprano voice. Its scale is unusual, the atmosphere not altogether cheerful. Chopin could be depressingly pessimistic at times. Op. 50, No. 3, shows how closely the composer studied his Bach. It is by all odds the most elaborately worked out of the series, difficult to play, difficult to grasp in its rather disconnected procession of moods. To me it has a clear ring of exasperation, as if Chopin had lost interest but perversely determined to finish his idea. As played by de Pachmann we get it in all its peevish, sardonic humors, especially if the audience, or the weather, or the piano seat does not suit the fat little blackbird from Odessa. Op. 63, No. 3, ends this list of Mazurkas in C-sharp minor. In it Chopin has limbered up, his mood is freer, melancholy as it is. Louis Ehlert wrote of this: "A more perfect canon in the octave could not have been written by one who had grown gray in the learned arts." Those last few bars prove that Chopin—they once called him amateurish in his harmonies!—could do what he pleased in the contrapuntal line.

Shall I continue? Shall I insist on the obvious; hammer in my truisms! It may be possible that out here on the Wissahickon—where the summer hiccoughs grow—that I do not get all the news of the musical world. Yet I vainly scan piano recital programs for such numbers as those C-sharp minor Mazurkas, for the F minor Ballade, for that beautiful and extremely original Ballade Op. 38 which begins in F and ends in A minor. Isn't there a legend to the effect that Schumann heard Chopin play his Ballade in private and that there was no stormy middle measures? I've forgotten the source, possibly one of the greater Chopinist's—or *Chopine*-sts, as they had it in Paris. What a stumbling block that A minor explosion was to audiences and students and to pianists themselves. "Too wild, too wild!" I remember hearing the old guard exclaim when Rubinstein, after miraculously prolonging the three A's with those singing fingers of his, not forgetting the pedals, smashed down the keyboard, gobbling up the sixteenth notes, not in phrases, but pages. How grandly he rolled out those bass scales, the chords in the treble transformed into a *Cantus Firmus.* Then his Calmuck features all afire, he would begin to smile gently and lo!—the tiny, little tune, as if children had unconsciously composed it at play! The last page was carnage. Port Arthur was stormed and captured in every bar. What a pianist, what an artist, what a *man!*

I suppose it is because my imagination weakens with my years—remember that I read in the daily papers the news of Chopin's death! I do long for a definite program to be appended to the F major Ballade. Why not, Mr. Editor, offer a small prize for the best program and let me be judge? I have also reached the time of life when the A-flat Ballade affects my nerves, just as Liszt was affected when a pupil brought for criticism the G minor Ballade. Preserve me from the third Ballade! It is winning, gracious, delicate, capricious, melodic, poetic, and what not, but it has gone to meet the D-flat Valse and E-flat Nocturne—as the obituaries say. The fourth, the F minor Ballade—ah, you touch me in a weak spot. Sticking for over a half century to Bach so closely I imagine that the economy of thematic material and the ingeniously spun fabric of this Ballade have made it my pet. I do not dwell upon the loveliness of the first theme in F minor, or of that melodious approach to it in the major. I am speaking now of the composition as a whole. Its themes are varied with consummate ease, and you wonder at the corners you so easily turn, bringing into view newer horizons; fresh and striking landscapes. When you are once afloat on those D-flat scales, four pages from the end nothing can stop your progress. Every bar slides nearer and nearer to the cimax, which is seemingly chaos for the moment. After that the air clears and the whole work soars skyward on mighty pinions. I quite agree with those who place in the same category the F minor Fantasie with this Ballade. And it is not much played. Nor can the mechanical instruments reproduce its *nuances,* its bewildering pathos and passion. I see the musical mob of 1955 deeply interested when the Paderewski of those days puts it on his program as a gigantic novelty!

You see, here I have been blazing away at the same old target again, though we had agreed to drop Chopin last month. I can't help it. I felt choked off in my previous article and now the *dam* has overflowed, though I hope not the Editor's! While I think of it someone wrote me asking if Chopin's first Sonata in C minor, Op. 4, was worth the study. Decidedly, though it is as dry as a Kalkbrenner Sonata for sixteen pianos and forty-five hands. The form clogged the flight of the composer. Two things are worthy of notice in many pages choked with notes: there is a Menuet, the only essay I recall of Chopin's in this graceful, artificial form; and the Larghetto is in $^5/_4$ time—also a novel rhythm, and not very grateful. How Chopin reveled when he reached the B-flat minor and B minor Sonatas and threw formal physic to the dogs! I had intended devoting a portion of my letter to the difference of old-time and modern methods in piano teaching. Alas! my unruly pen ran away with me! Next month!

OLD FOGY.

PRIZE ESSAY CONTEST: 1905.

ONE HUNDRED DOLLARS IN PRIZES.

THE ETUDE wants the best ideas of the teachers of music in the United States or elsewhere; and to stimulate interest in the writing of practical, helpful articles on topics connected with musical work offers prizes aggregating one hundred dollars for the best five essays submitted:—

First Prize	$30
Second Prize	25
Third Prize	20
Fourth Prize	15
Fifth Prize	10

Writers may choose their own subjects. We advise beforehand that topics of a general nature, such as "Beauty of Music," "Power of Music," "Music Teaching," "Practice" are not suitable. Such subjects could not be discussed exhaustively enough to be helpful in the small space we can allow for the essays.

Essays should contain from 1500 to 2000 words. Competitors may send in more than one essay.

The contest will close March 15th. Do not roll manuscripts and write on one side of the sheet only.

The writing of the best thoughts and experiences that a teacher has can be made a fine educational influence, and we trust that many of our readers will give themselves the stimulus of this contest.

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A contemporary raises the question why free popular concerts are given in the large cities in summer time and not in the winter. Is it not as advisable to give, in winter, a band or orchestra concert in a large, well-lighted, well-warmed hall as it is to give one in a public square in the summer time? Would not many a boy or girl, young man or woman, hard-working mechanic and his wife, the clerk on a modest salary, be glad to listen to music under cheerful conditions at little or no expense instead of spending fifteen to twenty-five cents to hear some cheap play or musical farce? Is it not well for him to have an opportunity to make a choice between an evening spent thus with his family around him and one in which he alone goes out to the nearby saloon or dance hall with the accompanying and lowering diversions? Charitable persons might well make the experiment of hiring a few good bands and orchestras to give a series of concerts free or at five and ten cent admission fees. Music can be made an elevating, refining influence in winter as well as in summer, although light and heat cost more.

* * *

In a recent issue of the Washington *Post* Mrs. Fannie Edgar Thomas has the following to say about general study of music:—

"Music as a subject for national direction in education has come to force itself upon the attention of the country in a manner no longer to be evaded. Steady and gradually extending immigration teems with possibilities of latent genius of highest order and of abundant supply. The natural love for the art, amounting to a necessity by our people and fostered by entertainment copied from all countries of the globe, by writing of ardent music lovers, by societies, clubs, concerts, private efforts, and public supply by the immense amounts of money aimlessly squandered at home and abroad, and the futile result consequent upon the lamentable lack of proper musical education in the country, all force this subject to an unavoidable issue with the national pride of the republic. Nowhere in the entire Union is music being cared for as it has the right, the necessity, of being.

"Even under the most favorable conditions the public schools of the country are already too overcharged with the education imperative upon material life to permit of any headway being made in the immense art of music.

"What this country needs, and must have, is a free national system for the development of the art of music, similar to that furnished our intelligence by the public schools; an institution in itself for music, in which there shall be a regularly graded course of study, protection, examination, supervision, result. A free system of musical education is a necessity of the music art of a republic. Only so may we ever have national music, national musicians, national music art. This it is which is a necessity of to-day. Meantime let us regard with attention the music work being done, and not being done, in the public schools."

* * *

The Editor of The Etude receives many requests for the recommendation of books upon certain subjects, the basis of the request usually being: "I am to prepare a paper upon such and such a topic to be read before our club." A careful reading of these topics suggests that committees frequently plan a program scheme without taking into consideration the difficulty that members may have in securing helps in preparing their papers. It is not troublesome to get together material for a biographical sketch, since that means a consultation of some good dictionary of music or the reading through of a biographical work; it is not difficult to secure material for a paper on the symphony, the orchestra, and similar topics. But when a topic is selected which involves the exercise of the critical faculties, and a thorough knowledge of a subject, the assignment to any but a well-equipped professional is unjust. Recently we were asked to assist in the preparation of a paper upon a topic which would call for the study of the lighter works of the leading modern composers and their careful analysis to note what differences in the form are apparent as compared with the works of older composers. This is a study that can only be made successfully by one who has a thorough understanding of form and its application in the works of the leading classical and modern composers.

We take this opportunity of advising program committees to be careful in formulating and assigning topics for club work, else they will defeat the very ends for which they have been appointed.

* * *

A distinguished educator recently said in an address to the students under his charge that too many of them played a passive rather than an active part in their college life; that they acted as if it was the duty of the college to educate them, and contented themselves with merely drifting, satisfied if they simply escaped censure instead of winning praise for diligence and application in positive study.

This attitude of the would-be learner is not confined to college. The passive student is also the bane of the musical profession. His inaction is generally not so much the expression of an avowed or tacit antagonism to teacher or study—as is apt to be the case in school or college life; it is rather the indication of an ingrained slothfulness of mind or body which inevitably negates all attempt at advancement. In fancy such a pupil often sees himself singing or playing divinely, earning plaudits for his exertions from the multitude. Ah, well, he thinks, my teacher will see to all that—and comfortably settles down a dead weight on his master's hands. It is precisely such pupils who menace their teachers' professional name. It is they who complain most bitterly of not making progress; the unthinking, unknowing public takes them at their own valuation, and whose can the fault be but that of the one who has them in charge?

* * *

A writer says: "In my experience the association between books and music is intimate and ever recurring. I never hear a certain piece of Haydn's without seeing on the instant the massive ranges of the Scottish Highlands as they rise into the still heavens in the pages of Walter Scott's 'Waverly'; and there is another simple melody which carries me back to the shipwreck in the 'Eneid.' Some books seem to have found a more subtle rendering at the hands of Chopin, and there are others which recall movements in Beethoven's symphonies. For this reason it is a great delight to read with a soft accompaniment of music in another room; there always remains an echo of melody hidden in the heart of thoughts that have come to one under such circumstances, and which gives back its unheard note when they are read again elsewhere."

Music has, we all know, been in all ages "the sweet companion of labor." Who has not heard the boatman's rude chant as it floats upon the water, or the shepherd's song upon the hillside? The milkmaid, too, in her dairy, the ploughman at the plough,—every occupation, every act and scene of life has had its own especial music. The bride has gone to her marriage, the laborer to his work, mankind to the last long rest, each with appropriate music. Some writer has described music as "the mother of sympathy and the handmaid of religion."

Our life at the present time is considered by many persons to be peculiarly prosaic and mercenary. Perhaps this is true, but if so our need for music is the more imperative.

Many of us know this association between books and music, also the "sweet companionship" of labor and music, and have thus proven the close relationship between life and music.

* * *

A report which the secretary of the State Board of Education of Massachusetts made some time since shows that music is receiving some consideration in the schools of that State. It is taught in all but a few very small schools, in the greater number by a special teacher, at least one hour a week being devoted to singing. In most of the high schools the work consists solely of chorus singing. In the English High School in Cambridge there is instruction in harmony, counterpoint, and melody construction; in the Springfield High School there are two special teachers in singing and in theory of music. In this latter school two periods a week for one year are given to a course in harmony and two per week for a year to musical analysis. The secretary suggests that a course such as this might well be adopted in all of the larger cities of the State.

As to the latter recommendation we think conservative school authorities will be disposed to wait to see the outcome of the work at Springfield. So far it is not altogether certain that music teaching in the public schools has been a great factor in raising the standard of appreciation by the public. We think the great increase in the study of piano playing and singing in conservatories and with private teachers has had more to do with it. But very movement counts. We hope more schools will try the plan adopted by the Springfield School.

* * *

Writers and lecturers upon musical topics make frequent use of the terms "progress of music," "advance in musical art," "development of music," usually employing them in such a way as to convey the impression that the music of to-day, "modern music," as we proudly call it, is in advance, even better, higher than that of previous centuries.

The thoughtful reader may be pardoned if he will ask time to decide his attitude on this subject. Is the music of Richard Strauss and other ultra-modern composers an advance upon Beethoven, is it better than that of Haydn and Mozart, even than that of Bach, Handel, and Palestrina, to mention composers who constructed their works on a polyphonic basis? Of course changes have taken place in the last 150 and 200 years, changes in form, in melodic construction, in harmonic resources, in effects due to contrasting tone color as in the orchestra, in rhythmic combinations, all phases of a change in the creative side of composition; there have been changes, we call them improvement in technical equipment, in the instruments, a conservatory pupil may have a far better instrument in his studio than Beethoven had, a conservatory graduate has had technical training superior in breadth and freedom to that Mozart enjoyed; yet when we convey the impression that the music of modern writers represents an "advance" upon that of previous generations, we are possibly at fault. What has taken place has been an extension of the means of producing musical effects and an increase in the subjects accounted available for musical treatment.

We see no reason to take the ground that the art of to-day is better, finer than that of years agone; does the painter, the sculptor, and the architect of to-day consider that the particular branch of art work which is his is on a higher level than that of Michael Angelo, Raphael, Praxiteles, and others?

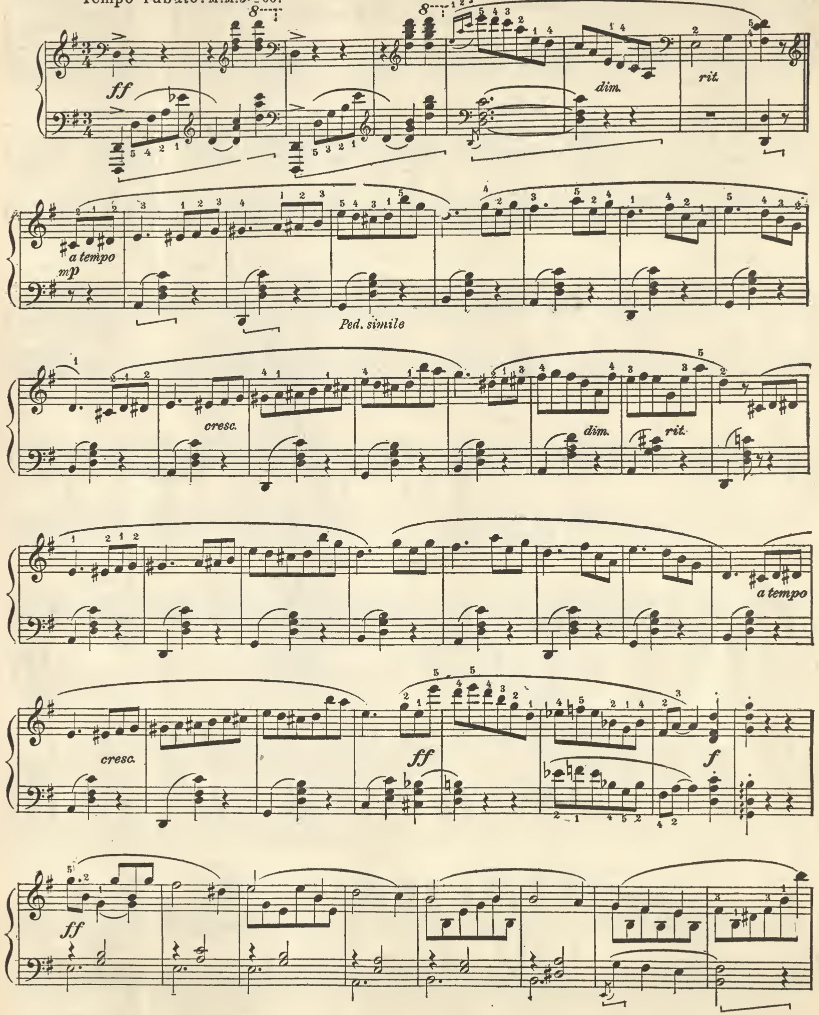
Let us value the art of each generation for its own sake and not force it to a comparison with an earlier or later manifestation of art work. Beethoven is not exalted when Haydn is condemned; Wagner is not raised up high when Meyerbeer is attacked for meretriciousness. In our reading let us seek to gain the impartial view of the historian who seeks the good in every age and brings that out, without trying to institute comparisons at every stage. There were "good old times," it is true, but you will be obliged to go back, step by step, if you will find them. There are also good days, not of necessity better days, so far as the quality of art work is concerned.

Nº 4330

2nd VALSE CAPRICE

FRANK L. EYER, Op. 33.

Tempo rubato. M.M. 𝅗𝅥. = 66.



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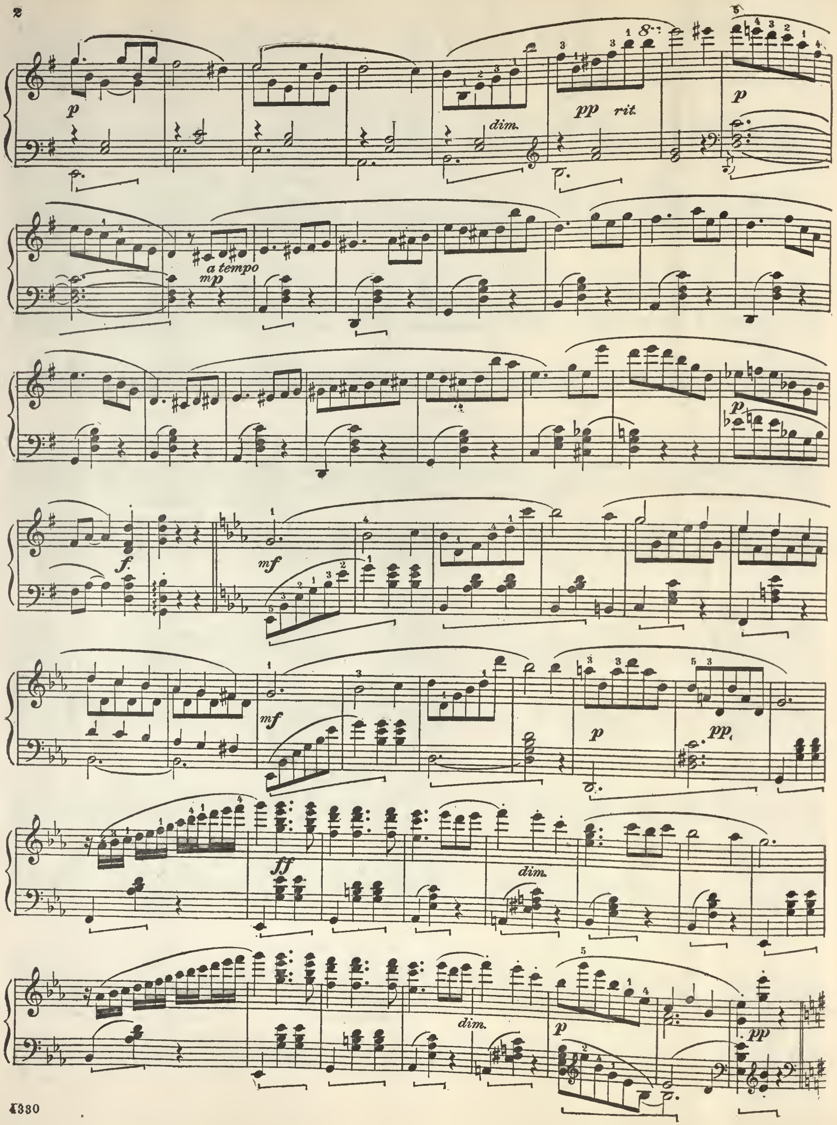
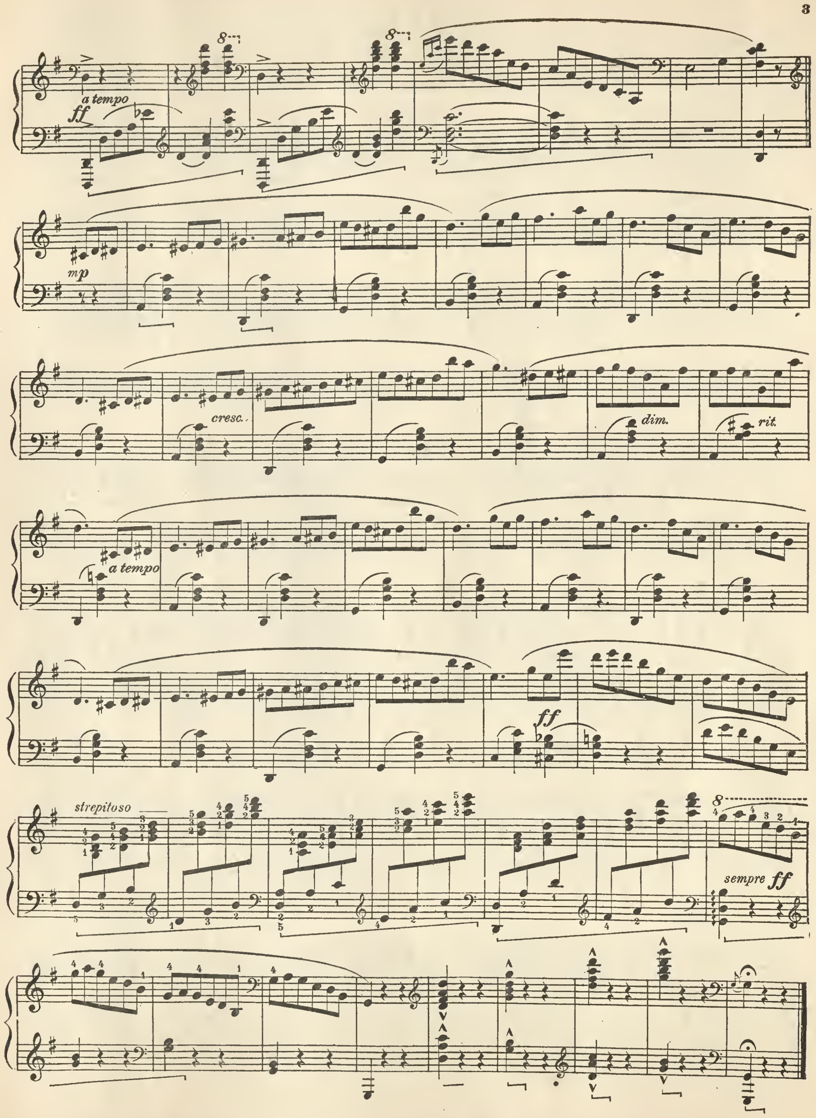

p
dim.
pp
rit.
p
a tempo
mp
f
mf
mf
p
pp
ff
dim.
dim.
p
pp


a tempo
ff
mp
cresc.
dim.
rit.
a tempo
ff
strepitoso
sempre ff

Nº 4757

SEXTETTE

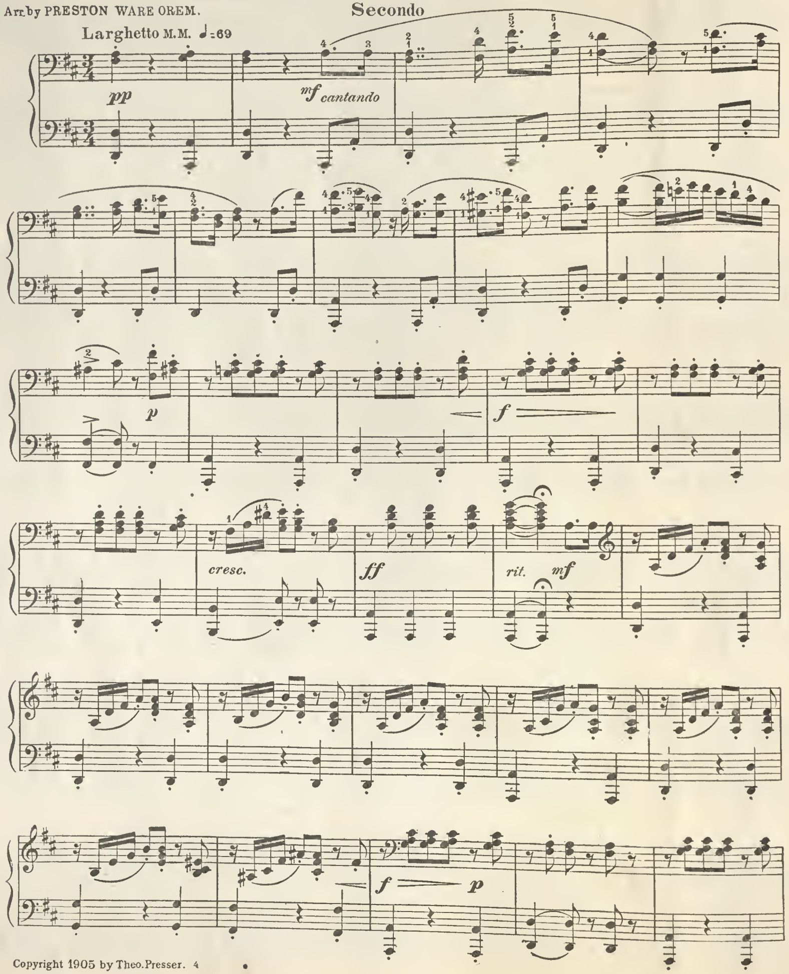
from "Lucia di Lammermoor"

G. DONIZETTI.

Arr. by PRESTON WARE OREM.

Secondo

Larghetto M.M. ♩=69


pp
mf cantando
p
f
cresc.
ff
rit.
mf
f
p

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Nº 4757

SEXTETTE

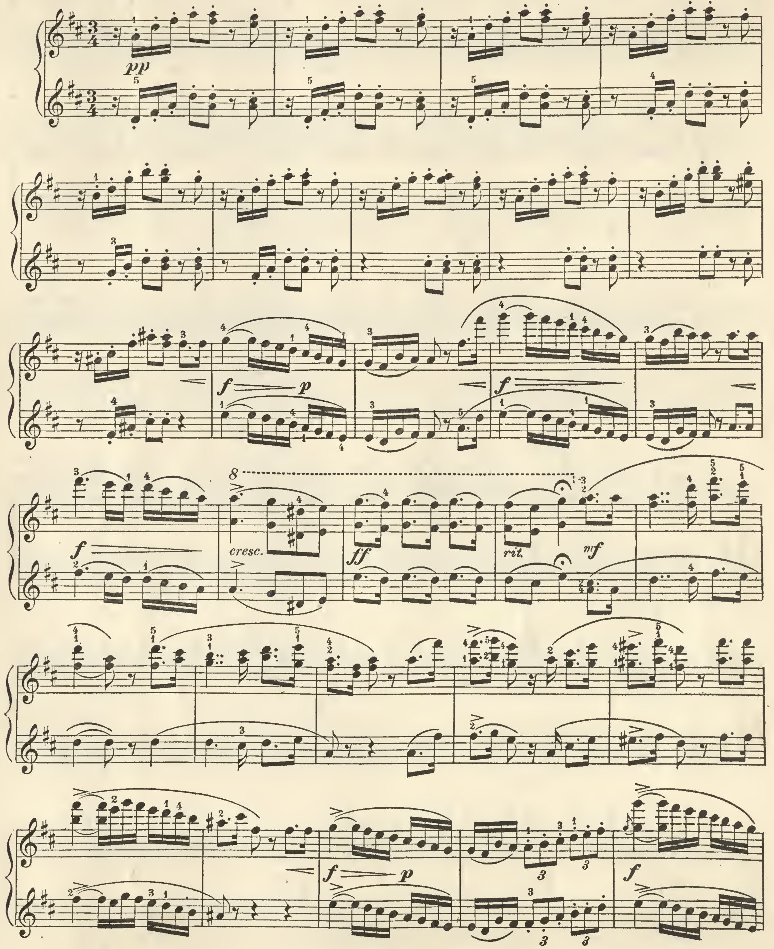
from "Lucia di Lammermoor"

G. DONIZETTI.

Arr. by PRESTON WARE OREM.

Primo

Larghetto M.M. ♩=69


pp
f
p
f
f
cresc.
ff
rit.
mf
f
p
f

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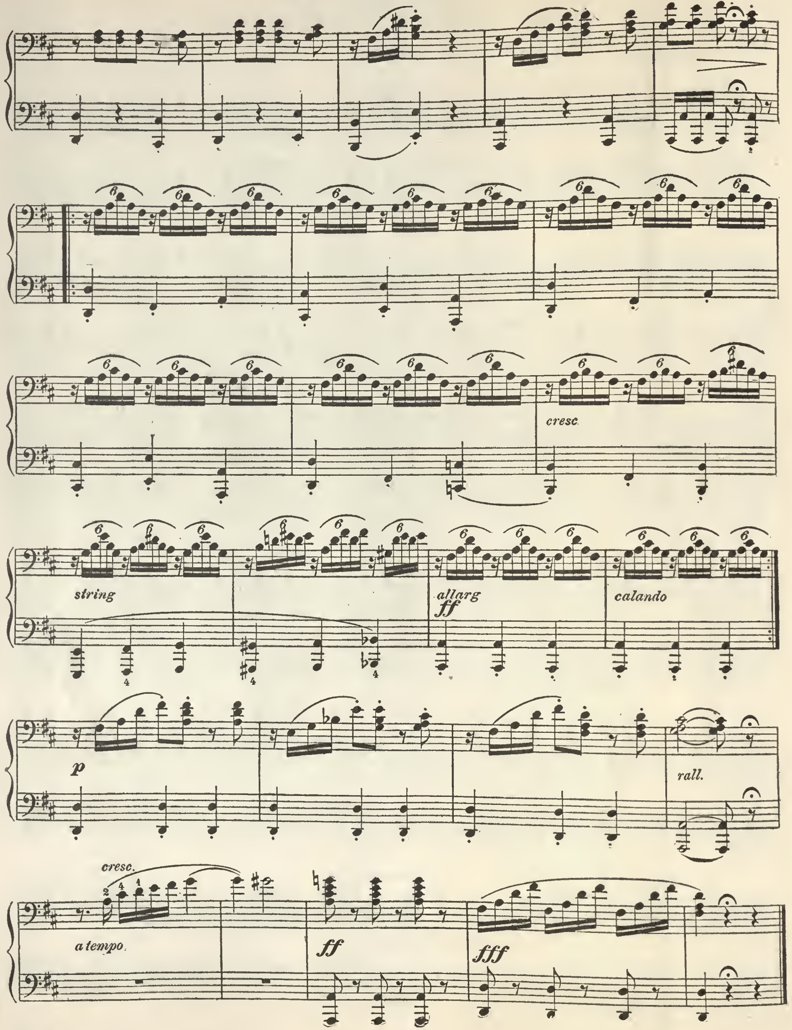
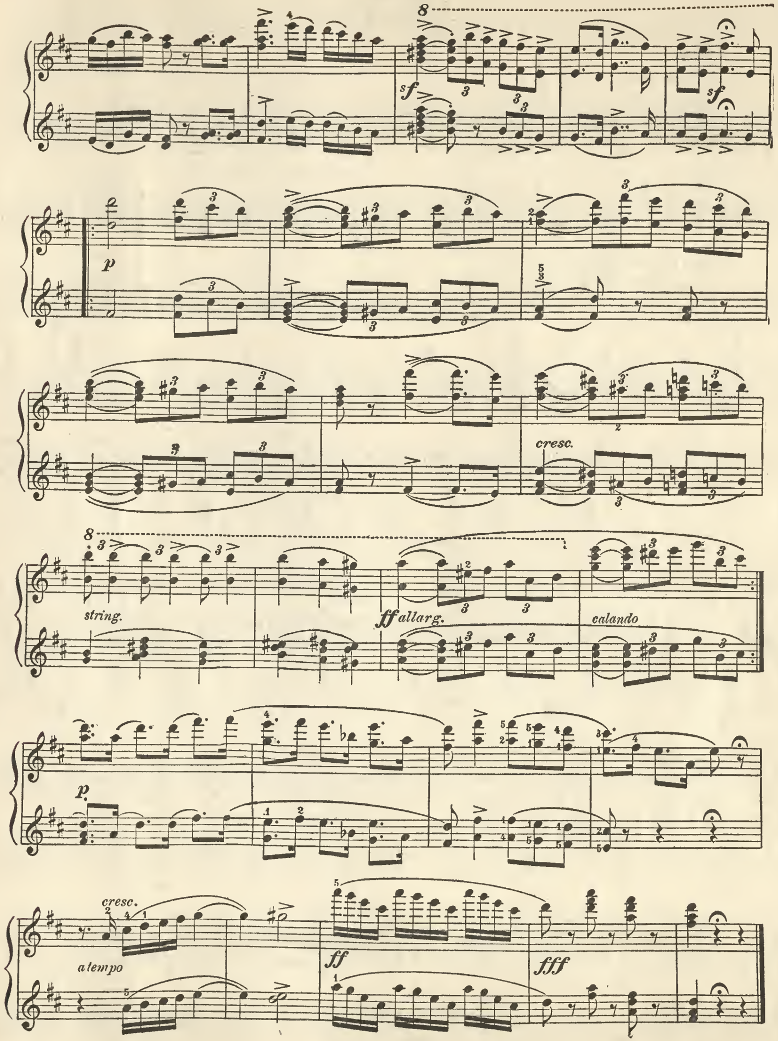
Secondo


cresc.
string
allarg
ff
calando
p
rall.
cresc.
a tempo
ff
fff

Primo


8
sf
sf
p
cresc.
8
string.
ff allarg.
calando
p
cresc.
a tempo
ff
fff

Nº 4807

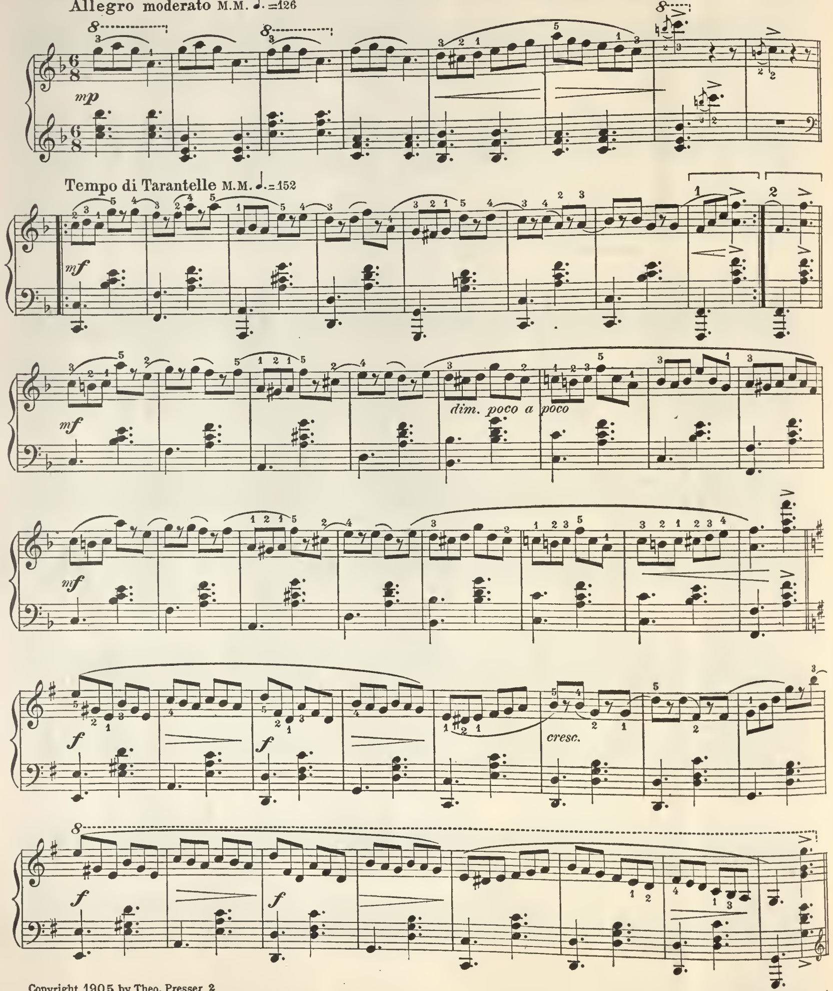
IN ITALY

A LA TARANTELLE

Intro.

CHAS. J. WILSON, Op. 786

Allegro moderato M.M. ♩. = 126


mp
Tempo di Tarantelle M.M. ♩. = 152
mf
dim. poco a poco
f
cresc.

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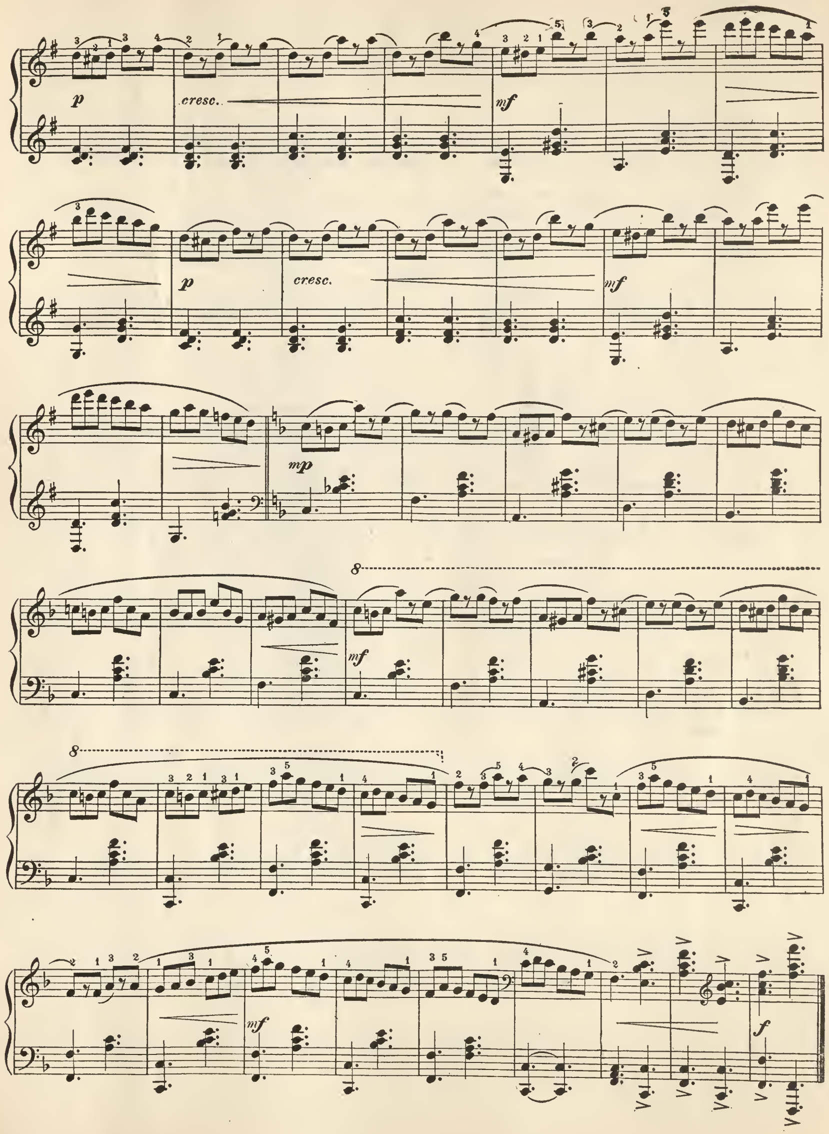

p
cresc.
mf
p
cresc.
mf
mp
mf
mf
f

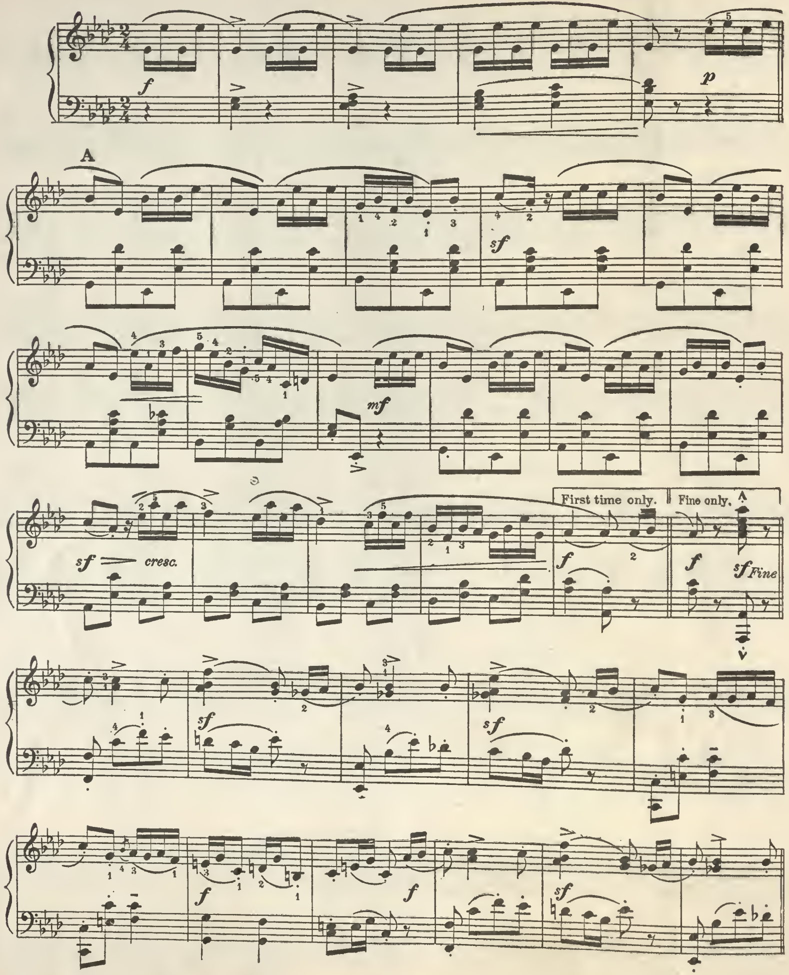
Nº 4247

SANS SOUCI

CAPRICE POLKA

G. BACHMANN.

Tempo di Polka. M.M. ♩= 116.


f
p
A
sf
mf
cresc.
First time only.
Fine only.
Fine
sf
f

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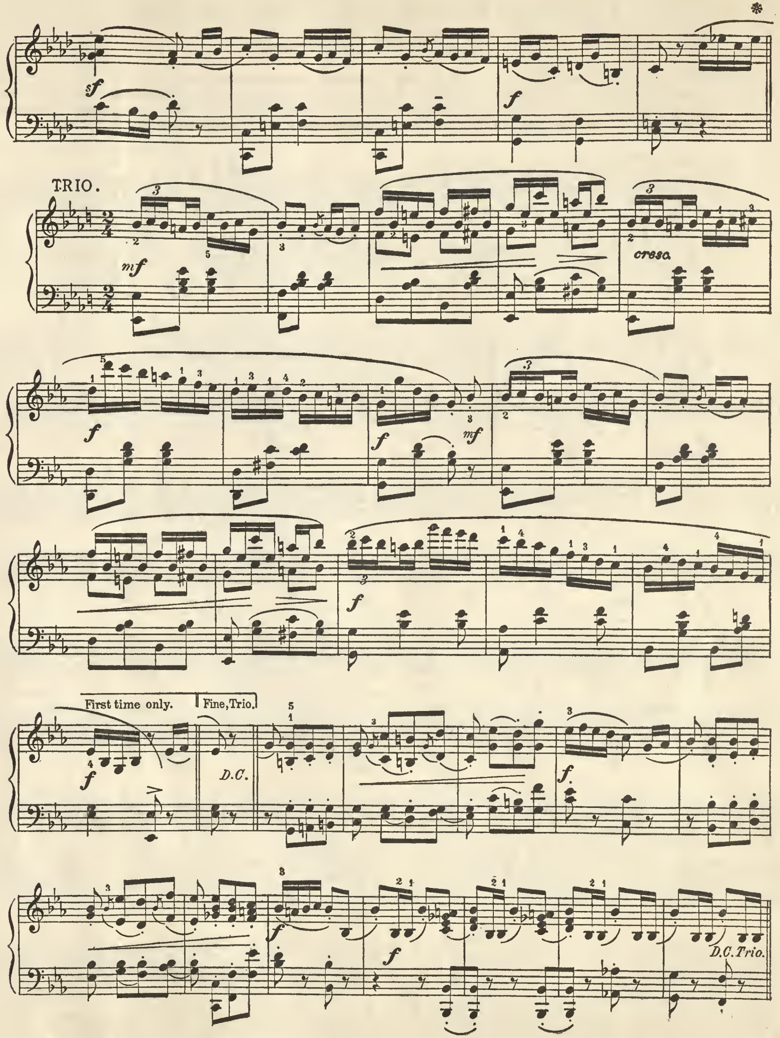

❋
sf
f
TRIO.
mf
cresc.
f
mf
First time only.
Fine, Trio.
D.C.
f
D.C. Trio.

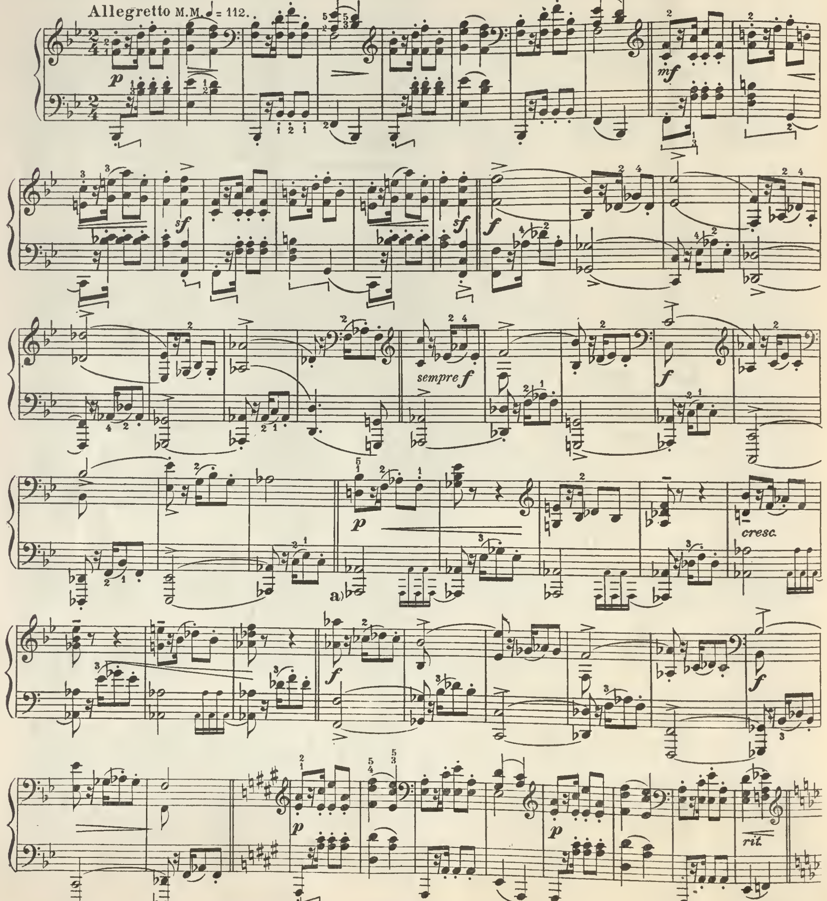
❋ From here, go to A and play to Fine; then go to Trio.

Nº 4829

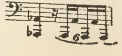
SCHERZINO
from the Faschingschwank aus Wien
("Carnival Pranks in Vienna")

The "Carnival Pranks," composed in 1839 and mainly written during the festival season, offers a picture of the bustle, life and jocundity of the carnival masquerade. It is one of the most characteristic and peculiarly attractive of Schumann's works. The "Scherzino" is perhaps the most jovial and fantastic of the five movements, representing the composer in humorous vein, and suggesting the antics and badinage of the maskers. It demands a spirited, somewhat capricious rendition.

R. SCHUMANN, Op. 26, No 3.


Allegretto M.M. ♩= 112.
p
mf
sf
f
sempre f
p
cresc.
a)
f
p
p
rit.

a) Imitating a drum-beat, executed thus:



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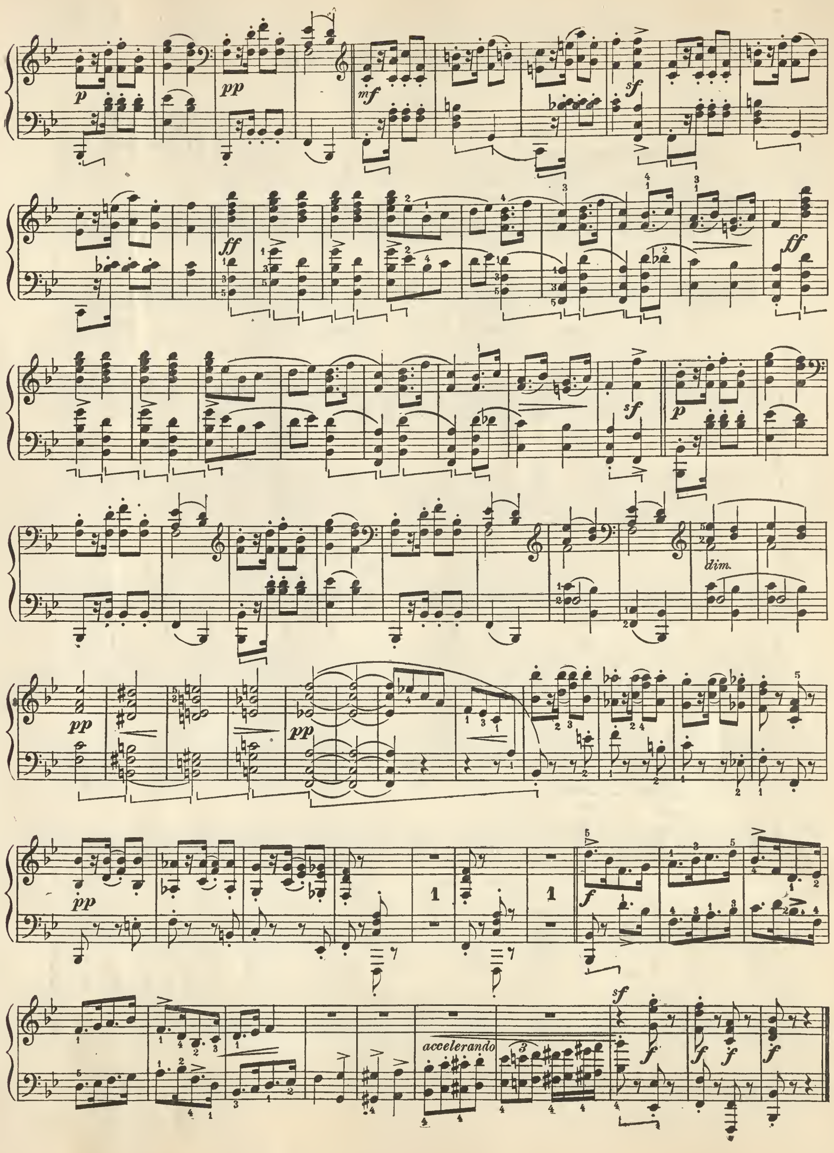

p
pp
mf
sf
ff
ff
sf
p
dim.
pp
pp
pp
f
accelerando
sf
f
f
f
f

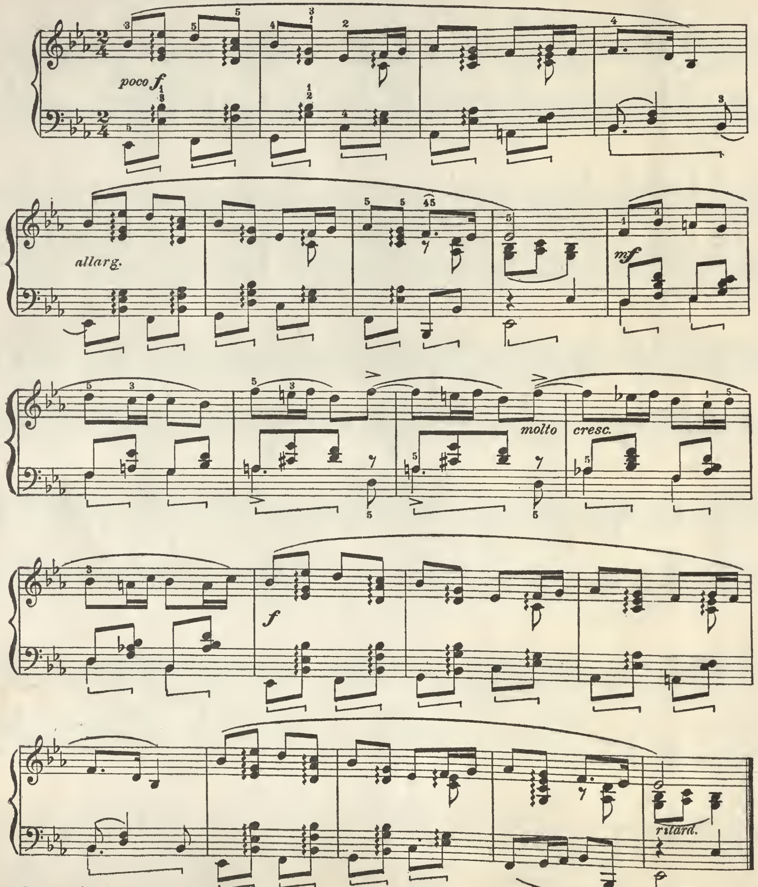
Nº 4672

EASTER SONG

Osterlied

R. FUCHS, Op. 32, No. 3

Larghetto con espressione M.M. ♩= 56


poco f
allarg.
mf
molto
cresc.
f
ritard.

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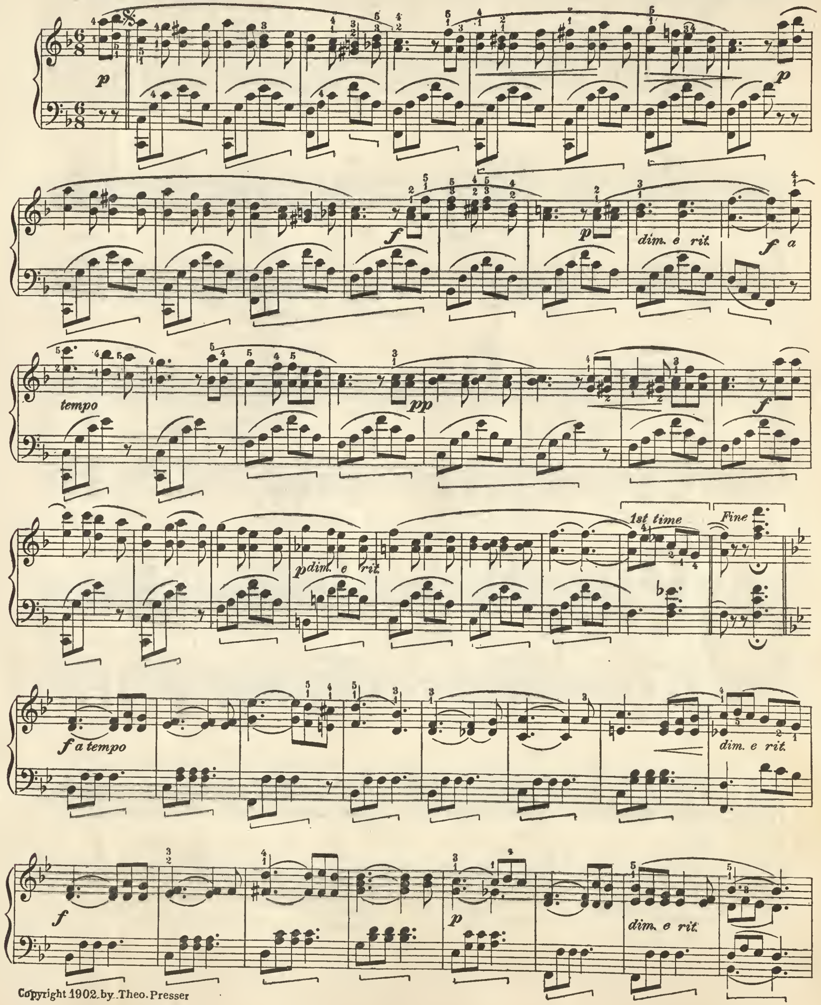
Nº 3662

"How Sweet the Moonlight Sleeps."

"Merchant of Venice"–Shakespeare.

E. J. DECEVEE

Andante M.M. ♩.=69


p
f
p
dim. e rit.
f a
tempo
pp
f
p dim. e rit.
1st time
Fine
f a tempo
dim. e rit.
f
p
dim. e rit.

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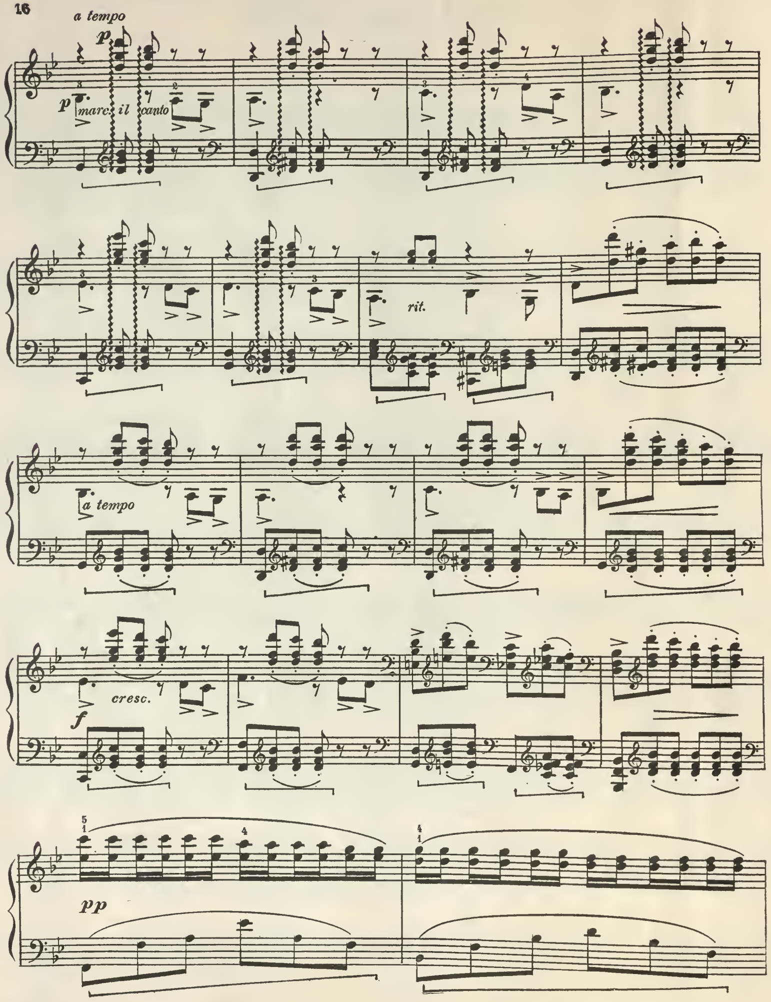
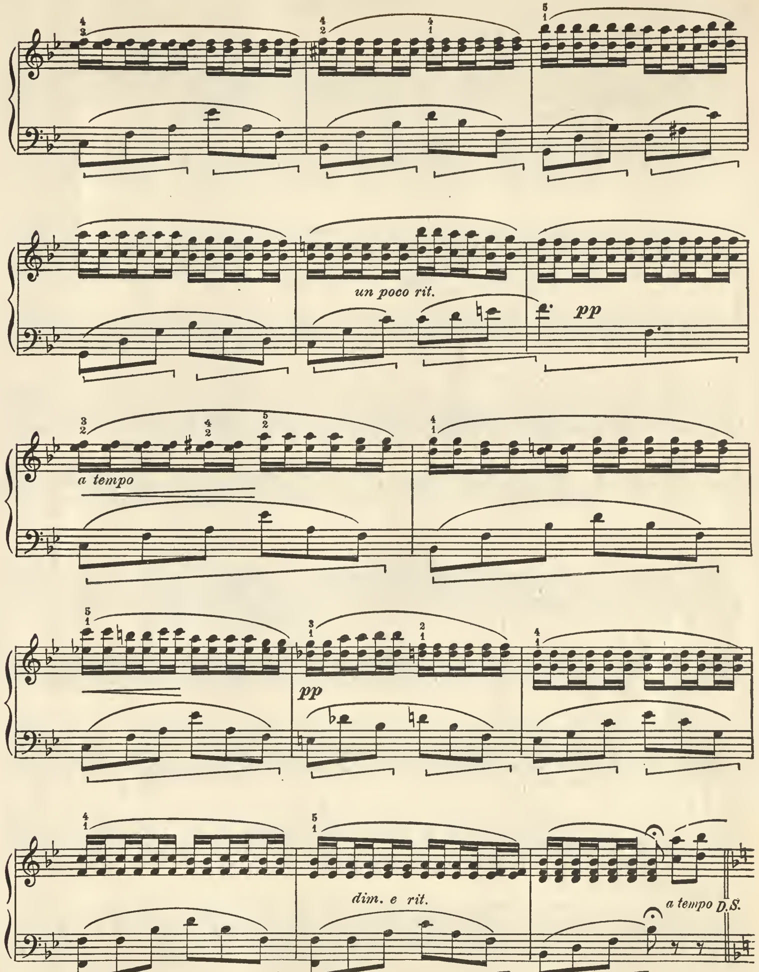

a tempo
p
p
marc. il canto
rit.
a tempo
cresc.
f
pp

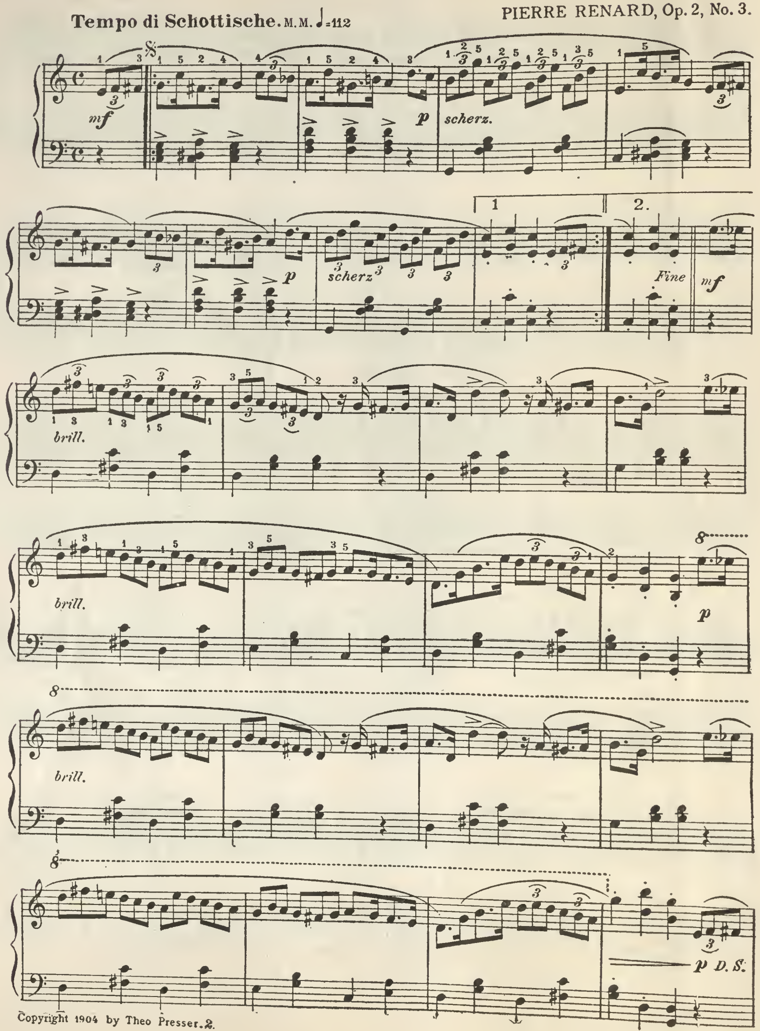

un poco rit.
pp
a tempo
pp
dim. e rit.
a tempo
D.S.

№ 4559.

QUEEN OF THE NIGHT.

SCHOTTISCHE.

PIERRE RENARD, Op. 2, No. 3.


Tempo di Schottische. M.M. ♩=112
mf
p
scherz.
1
2.
Fine
mf
brill.
p
brill.
brill.
p D.S.

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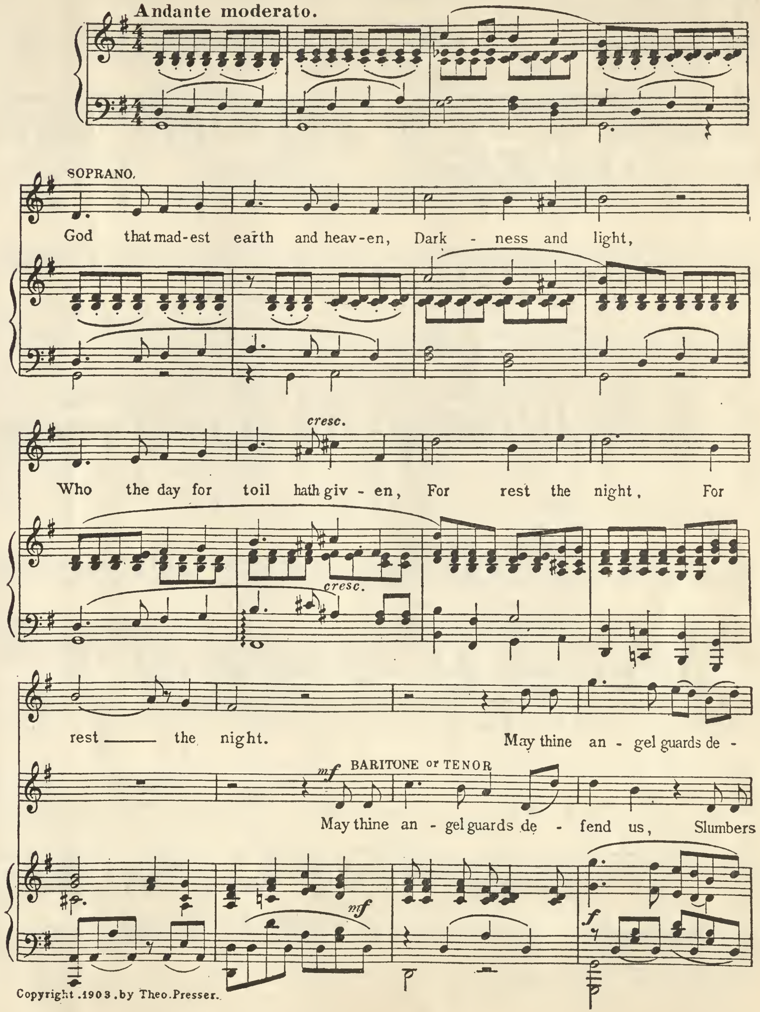
№ 4451

God that Madest Earth and Heaven.

Duet for Soprano and Baritone or Tenor.

F. G. RATHBUN.


Andante moderato.
SOPRANO.
God that mad-est earth and heav-en, Dark - ness and light,
cresc.
Who the day for toil hath giv - en, For rest the night, For
cresc.
rest ___ the night. May thine an - gel guards de -
mf BARITONE or TENOR
May thine an - gel guards de - fend us, Slumbers
mf
f

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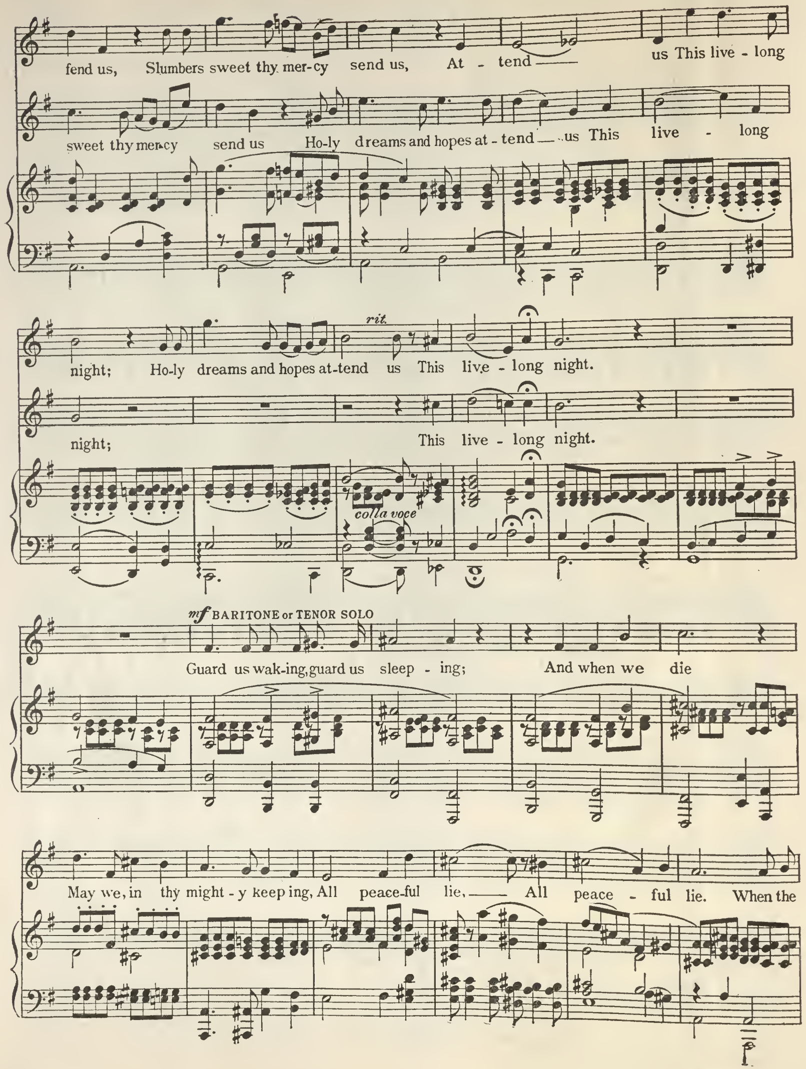
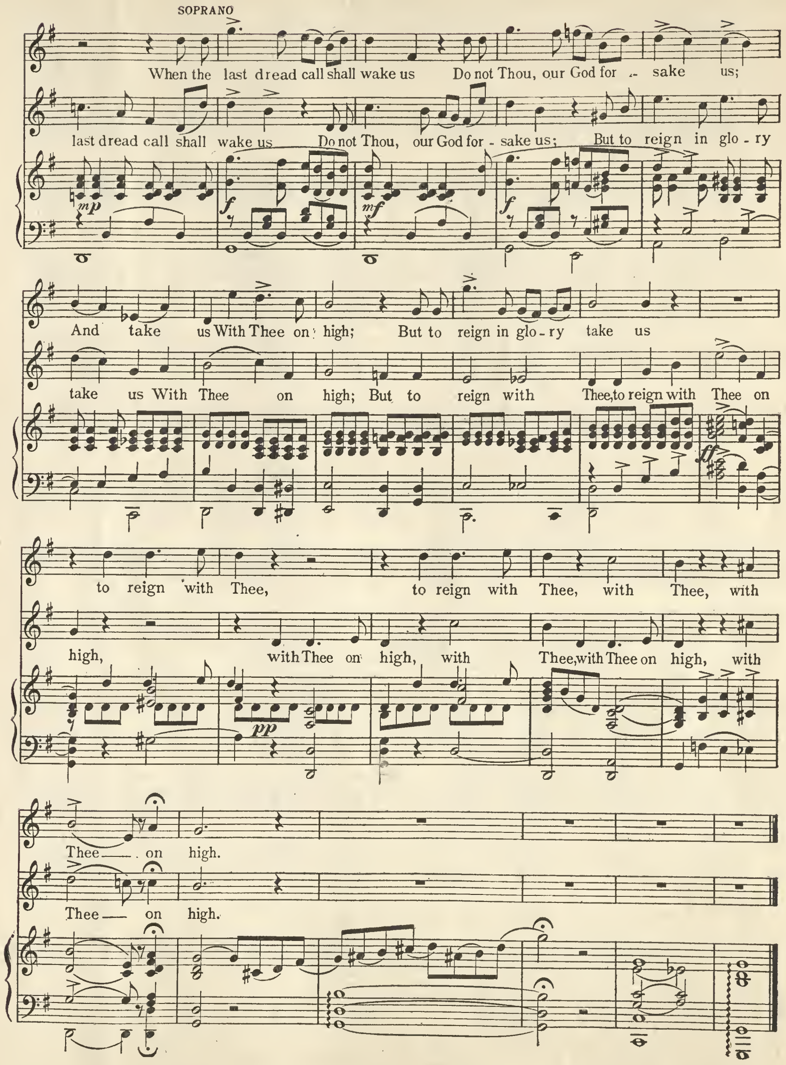

fend us, Slumbers sweet thy mer-cy send us, At - tend — us This live - long
sweet thy mer-cy send us Ho-ly dreams and hopes at - tend — us This live - long
rit.
night; Ho-ly dreams and hopes at-tend us This live - long night.
night; This live - long night.
colla voce
mf BARITONE or TENOR SOLO
Guard us wak-ing, guard us sleep - ing; And when we die
May we, in thy might - y keep ing, All peace-ful lie, — All peace - ful lie. When the

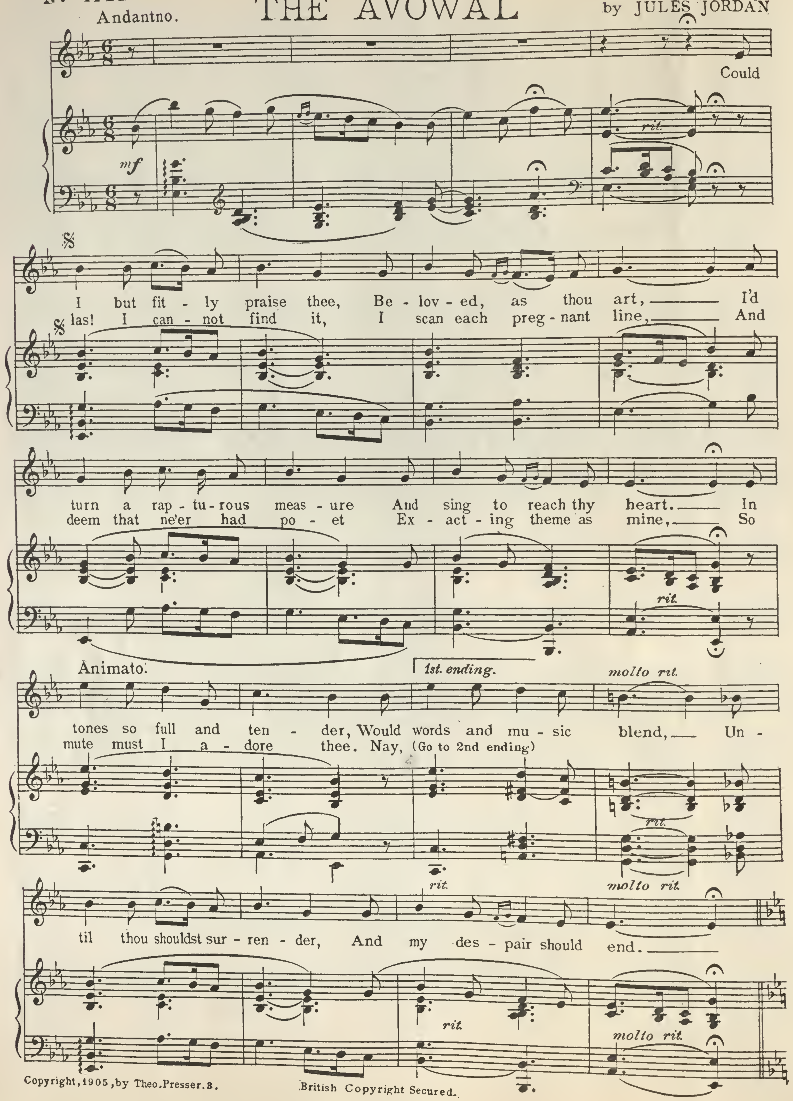

SOPRANO
When the last dread call shall wake us Do not Thou, our God for - sake us;
last dread call shall wake us Do not Thou, our God for - sake us; But to reign in glo - ry
mp
f
mf
f
And take us With Thee on high; But to reign in glo - ry take us
take us With Thee on high; But to reign with Thee, to reign with Thee on
ff
to reign with Thee, to reign with Thee, with Thee, with
high, with Thee on high, with Thee, with Thee on high, with
pp
Thee — on high.
Thee — on high.

To Geo. W. Dover, Providence.

Nº 4714

THE AVOWAL

Words and music
by JULES JORDAN


Andantno.
Could
mf
rit.
I but fit - ly praise thee, Be - lov - ed, as thou art, I'd
las! I can - not find it, I scan each preg - nant line, And
turn a rap - tu - rous meas - ure And sing to reach thy heart. In
deem that ne'er had po - et Ex - act - ing theme as mine, So
rit.
Animato.
1st. ending.
molto rit.
tones so full and ten - der, Would words and mu - sic blend, Un -
mute must I a - dore thee. Nay, (Go to 2nd ending)
rit.
rit.
molto rit.
til thou shouldst sur - ren - der, And my des - pair should end.
rit.
molto rit.

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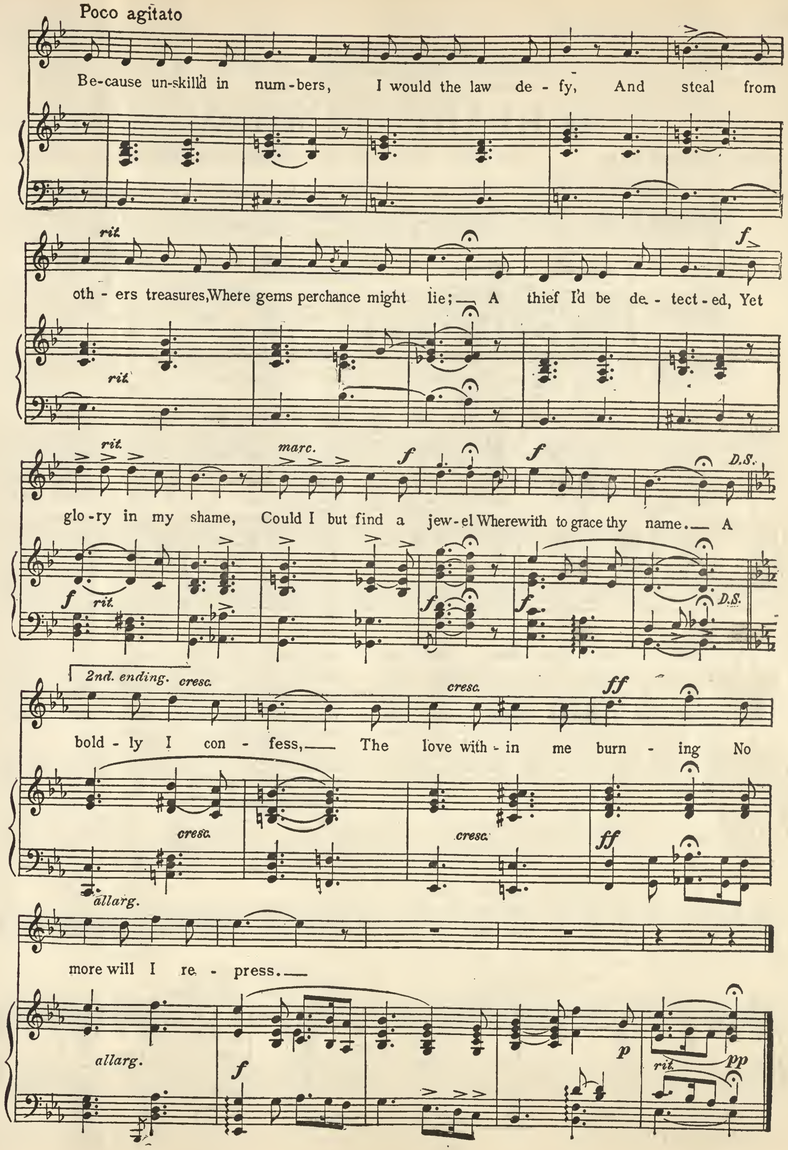

Poco agitato
Be - cause un - skill'd in num - bers, I would the law de - fy, And steal from
rit.
f
oth - ers treasures, Where gems perchance might lie; A thief I'd be de - tect - ed, Yet
rit.
rit.
marc.
f
f
D.S.
glo - ry in my shame, Could I but find a jew - el Wherewith to grace thy name. A
f
rit.
f
f
D.S.
2nd. ending.
cresc.
cresc.
ff
bold - ly I con - fess, The love with - in me burn - ing No
cresc.
cresc.
ff
allarg.
more will I re - press.
allarg.
f
p
rit.
pp

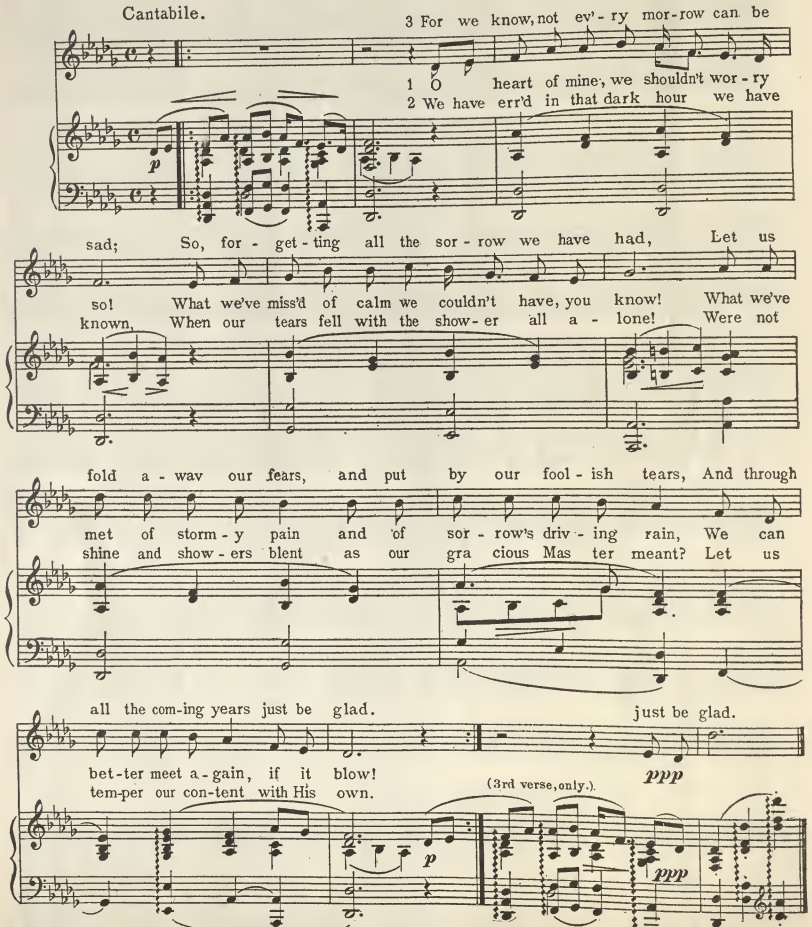
Nº 4716

To
James Whitcomb Riley
"Happy who in his verse can gently steer
From grave to light, from pleasant to severe."

O HEART OF MINE

JAMES WHITCOMB RILEY.

TOD B. GALLOWAY, Op. 46, No. 1.


Cantabile.
3 For we know, not ev'-ry mor-row can be
1 O heart of mine, we shouldn't wor-ry
2 We have err'd in that dark hour we have
p
sad; So, for-get-ting all the sor-row we have had, Let us
so! What we've miss'd of calm we couldn't have, you know! What we've
known, When our tears fell with the show-er all a-lone! Were not
fold a-wav our fears, and put by our fool-ish tears, And through
met of storm-y pain and of sor-row's driv-ing rain, We can
shine and show-ers blent as our gra cious Mas ter meant? Let us
all the com-ing years just be glad. just be glad.
ppp
bet-ter meet a-gain, if it blow!
tem-per our con-tent with His own.
(3rd verse, only.)
p
ppp

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VOCAL DEPARTMENT

Conducted by H·W·Greene

Editor's Note.—The Singing Masters' Guild is taking a brief vacation, but will probably reassemble for further discussion in either the March or April numbers.

AN EXPERIMENT.

After hearing an eminent singer give a lesson to a young lady in December, 1903, the question was immediately asked, "What shall I do with her"? Of course the conversation did not take place until after the pupil had retired, which explains my willingness to give my friends, the teachers, the opportunity to share the conclusion arrived at. The lesson was marked by but one unusual feature, which was that, in whatever work was attempted scales, sustained tones, or melodies, the pupil was rarely true to pitch. Her voice was quite above the ordinary, it had resonance and brilliancy, which together with a certain warmth would compel one to pause and admire it. Its quality was its one redeeming feature. In answer to the question, "What shall I do with her?" one would only be expected to say:—

"Tell her to give up singing."

"But she will not give it up."

"Why?"

"Because she is a plucky girl and very proud, and is unwilling to acknowledge defeat."

"How did she find you?"

"It seems she heard me one night in 'Elijah' and was very favorably impressed; indeed she was affected with that ungovernable fascination for the singer that is often met with in young and impressionable minds and unfortunately shortly after a doting relative heard her trying to imitate my singing of 'Hear ye, Israel' and admiring the quality of her voice, filled her mind with absurd notions that if she should study she would conquer the world. She also offered to defray all expenses to that end, and naturally the girl would not think of studying with anyone else. So here I am. I told her she was false in intonation, which was practically an insuperable obstacle to success. She asked me if anyone had ever conquered the defect. I said yes, I thought so, but the effort was so great and the result so uncertain that it was hardly worth the struggle. She said: 'I shall try, and you must teach me.'

"After hearing her to-day do you wonder I asked you to my studio? Now I repeat my question: What shall I do with her?"

"Is she conscious of being out of tune?"

"O yes; she seems to have improved greatly in that respect. When she first came she would sing B to my C with evident gusto. But now she will often stop and correct herself before I speak of it."

"How long has she been with you?"

"This is her twenty-fifth lesson. She has had one quarter, at the end of which I urged her to give it up, and now I am half in doubt myself because these last five lessons seemed to show marked improvement.

"How old do you think she is?"

"She is nearly twenty."

"Does she play?"

"No, but has been asking me if I would advise her to take up the piano to improve her musicianship."

"How much time have you allowed her to practice?"

"About an hour and a half a day."

"What exercises have you employed apart from her method work, the direct object of which is to correct her intonation?"

"Not any solely with that object, but have been extremely particular to insist upon as true a pitch as possible in her method work."

"She looks like a rugged, healthy girl."

"She is."

"Then I shall advise you to keep her. Give her a year of special work, the object of which shall be to sharpen her ear perceptions. I would set everything else aside as of secondary importance, and concentrate upon her greatest need. If her ear responds there will be ample time to attend to other things. The first thing to decide is, how much her tone emission has to do with her intonation. I notice that her method is not perfection; that on the notes that are most pronouncedly false in pitch there is much extrinsic muscular influence. Upon this I base my advice to allow her to continue. Once the vocal muscles, unaided, are responsible for her tones you will find yourself at the beginning of your real work. The next thing for you to do is to find a conscientious violin teacher, explain your motive and have her take three violin lessons a week in your own studio, occupying a half of each lesson by singing with the violin the melodies of her simple vocalises and the few songs you wish her to have. Have her take one sight-singing lesson per week and two lessons a week from yourself. Then she would have a lesson every day. Let her confine her practice periods to the violin and sight singing. In this way she will have the most substantial work possible and she will be under your personal control during all of her vocal work. It is not so much what she does as the care with which she does it. I would like a report at the end of the half year."

The following letter received from the teacher of the young lady just before leaving the country for her summer vacation will be of interest.

"My dear Mr. Greene:—

"I am writing very hurriedly to report upon the progress of Miss Blank. I followed your instructions carefully, deviating therefrom only when circumstances seem to temporarily require it. We are both more than delighted with her progress. In her middle register she is absolutely true to the pitch, while her voice is becoming truly a grand instrument. She is even singing to her friends in her own drawing-room, giving genuine pleasure. From F up she is not yet sure, but I am confident that it is weakness rather than tone deafness that causes her to sing untrue to the pitch. I will make another and a fuller report in the fall after she has settled into her steady practice again. Her violin teacher is quite enthusiastic over her possibilities as a violinist.

"I think your plan was just what she needed, and you cannot imagine how glad I am that I continued with her.

"Wishing you a pleasant vacation, I am

"Sincerely yours,

"———."

SIGNOR CARUSO.

In the *London Magazine* for October, 1904, there appeared an interesting interview with the eminent tenor from which we make some extracts.

He made his debut at the Teatro Nuovo, Naples, in 1895, with only partial success. He was not discouraged, but kept at his study, and in 1898, when he sang the rôle of Marcello in "La Bohême," in Milan, he made a great success.

So many students with fine voices imagine that thereby they are all but completely equipped for a successful career upon which they are impatient to launch themselves, that it is well to read that Signor Caruso insists upon the necessity for a robust constitution and a copious capacity for hard work and incessant study, without which advancement is impossible; even a temporary idleness or lapse from study puts one back.

In the course of the interview Signor Caruso says:—

"My teacher was Signor Guglielmo Vergine, and to him and Nature are attributable much of my success. But to show you how mistaken even a good master may be as to the suitability of certain parts to the singer who has been his pupil, I may mention the fact that when Signor Sonzogno gave me my engagement for the Teatro Lirico, Milan, for the autumn season of 1898 he sent me three operas to study, as he wished me to appear in them; these were 'L'Arlesin,' by Cilea, 'Il Voto' or 'La Mala Vita,' by Giordano, and 'La Bohême,' by Leoncavallo, the last a new work which was looked forward to with great interest, as Puccini had written a successful opera on the same subject—which is the work that recently has become so popular at Covent Garden. When my master went through the part of Marcello with me he told me I could make nothing of it, as the music was not suited to my voice, so accordingly I returned it to Signor Sonzogno, informing him at the same time that I would not sing it, as I feared I could make nothing of it. When I arrived in Milan, Signor Sonzogno amiably insisted on my studying it, as he was satisfied that it not only suited me, but that I would make a success in it, and that I should work the part up with all possible despatch, with the special 'coach' or *répititore* of his theater, going over it afterwards with Signor Leoncavallo. I learned the music of Marcello accordingly, sang it on the first night, and made, to my amazement, such a hit with it that I pleased the composer, Signor Leoncavallo, the public, and the critics, and made for myself, I am happy to say, a reputation that has been increasing ever since. So much for my master's judgment. It is true that I tried the part in Genoa before I risked singing it in critical Milan, and as the result at the Carlo Felice, there, was satisfactory to all interested in the success of the opera, I sang the music in Milan with full confidence that it was suited to me in every way—a belief which no doubt helped me to sing on that memorable first night with all the art and voice I could command. This was the night which was the turning point in my career, but I have not relaxed in any way my desire to attain that perfection which to the artist always seems, and is, unattainable. Still I work, work, work, with the hope and belief that I will be better artistically when I return to Covent Garden next year."

In that "work, work, work" is concentrated all the advice which music students need, but as will be seen later on in the interview, it is work "with brains."

In the same interview Signor Caruso expresses the opinion that the operatic singer needs four things if he would attain to eminence: the art of *bel canto*, dramatic temperament, thorough conscientiousness, and nervous susceptibility. As regards *bel canto*, he points out that while it is absolutely necessary for the rendering of all the masterpices of the Italian school, those who possess it make the best Wagnerian singers, notwithstanding the mistaken ideas of those who consider that the German master's works do not require it. Without constant practice of scales and exercises, which are the grammar of this fine art, the voice can never acquire agility and certainty. Once possessed of this skill in vocalization everything else comes easy.

The dramatic temperament is, of course, mainly a gift of Nature. Tuition may present its semblance, but about the most perfect counterfeit there is always an insincerity which is immediately detected by those of artistic discernment. The public betrays itself into believing that some lyric artists are great when they are only in the equivocal rank between high mediocrity and true greatness.

As to nervous susceptibility, Signor Caruso says:—

"A man or woman of high nervous temperament alone can succeed as a lyrico-dramatic artist. In the great operas a severe strain is put upon the principal singers; for while they are portraying love, hate, or revenge—the two latter sometimes in a whirlwind, so to speak, of orchestral music and song—they have the whole time to watch the conductor, keep time and rhythm, and fail not at the same time in reproducing with perfect accuracy the composer's music. The nervous tension, therefore, it is obvious, must be far greater on the operatic artist than it is on the actor, who only has to think of his action and his words, while the actor-singer has to think of action, words, and music. In the proper exposition of these lies that which contributes to success."

With this estimate of the "forces that go to make the successful" opera-singer most will agree, and in many ways it will apply as much to those who, without dreaming of a career on the stage, propose to appear on the concert platform. It is also satisfactory to find Signor Caruso insisting upon the necessity for clear enunciation. If a singer cannot make his hearers understand what he is singing about he has mistaken his vocation; he ought to be a railway porter.

HOW TO JUDGE A SINGER.

BY MRS. MAME BARBERO PARRY.

II.

"Large" Tones, Breath Pressure, and Physical Effort.

We learned that when a singer is a true artist he is able so to use his voice that he rarely makes an unmusical tone. When is one so much of an artist that we forget there is some one singing? When we are conscious only of the picture the song conveys, the delightful sensation of musical sounds all about us, when the tone seems to float on the air with a silvery ringing sound until it dies away, like the sounds of a bell when it has stopped ringing; when the louder tones seem to be all about us, as though the sound enveloped us, and the room seems to pulsate with vibrations; when the softest tones have a carrying quality that enables one to hear them everywhere in the room. These are the tests of the true musical tone.

It is strange that by the act of making great physical exertion the singer many times conveys the idea to his audience that he is making big tones. Without pausing to think, we often get the idea of a "great voice" when in reality it is only a "great effort." Think of the singers you have heard. Are many of those whose voices are considered fine the ones who make the hardest work of their singing? Think of those who inflate themselves with each breath, whose faces grow red and whose neck muscles stand out. Was all this fuss necessary to make the tone easily audible? or was the physical effort so great that the audience expected a tremendous tone as a natural consequence? When a singer has so wrought upon us with his struggles, we forget to calmly measure the tone, and remember only what hard work it was.

Sometimes the effect of largeness of tones comes from the tones' having a harshness in their quality. When harsh tones reach the ear they have the effect on the eardrum of being too loud for comfort. Singers often get the reputation of singing beautifully in a very large hall who would not be tolerated in a parlor; for the larger space sometimes mitigates the horrors of harshness.

It matters little how great a voice a singer may possess, if he has properly developed his control and tone quality he can be as much enjoyed in a small as in a large room. An artist should make no more apparent physical effort for his largest tone than for his smallest. This means that in a perfectly developed voice no physical effort is required for any tone, large or small, high or low, and none should be tolerated; the tone quality should be equally beautiful in every tone, and, until it is, the singer is lacking in the true requisites of an artist. If the artist sings in a large room and the voice fills it with pure musical tone, so that everyone in the audience hears the tones and the words, you can rest assured the voice is a large one; and the more ease and pleasure the singer seems to get out of his own singing, the more true enjoyment can be gained by the audience. When we can say "Why the tone seemed to just flow along of itself, how naturally he sings," etc., these are the effects of art in singing.

Phrasing.

This is a subject in singing of which many, especially young singers, fail to recognize the importance. The trouble is that they only see in the importance of phrasing the fact that there are certain places where it is best to "take their breath." The teacher usually marks these places in the songs, without a word of explanation as to why he does so, and the pupil sings the songs as marked by the teacher in a parrotlike manner, and the outcome is the senseless, machinelike way in which we generally hear songs given. We have a feeling that we can only expect the matured artist to give meaning to the songs he sings, and that a lifetime of development is necessary before it can be expected of one.

The basis of phrasing in singing is interpretation—the full understanding of the meaning or central thought—of the text. Each phrase should be long enough to give forth clearly the thought therein. When breath is taken before the phrase is finished, even the slight pause it necessitates is enough to interrupt the smooth flow of tone, and thus mar the clearness with which the thought is presented.

Poor phrasing can be traced to two causes: lack of perfect breath-control and lack of careful study of the thought embodied in the text of the song. How many teachers of singing first give the song to the pupil with instructions to learn the words—commit them to memory—before the music is made a study? When the pupil comes with such preparation, he can look deeply into the thought conveyed by the words and gradually arrive at the true "interpretation" of the song. This will make him independent, and he can, after a while, take a new song and give it the ring of true understanding without his teacher.

The great mistake is in the class of songs often given to young singers for study—songs without thought in them—songs with trashy words and often inferior music. One cannot expect to develop the art of interpretation without adequate material. One should select texts written by the best poets, and set to music by the best composers, for, unless a song is an artistic creation to begin with, one only wastes time in his efforts to make it effective. The quickest way to awaken a love for the best in music in young minds is to give only the best songs from the beginning, songs in which the thought is consistently expressed both in words and music. It is astonishing how quickly young minds can grasp the idea of the true in music when they are rightly guided. There is little excuse for the vocal teacher who gives other than the best songs for his pupils to study. Much depends on a wise selection. When good songs are studied it takes little time to show which phrasing is best, for the thought is there to work with, and it is not difficult to make it clear.

Breath Control.

What can we do without perfect breath control? We may know the clearest way to sing the phrase, but what if we get out of breath before we have finished? That takes us back to the thought that upon perfect breath control rests the whole structure of artistic singing. To be sure it does! We see it at every step. It pays to lay the right foundation. When a singer knows there is always plenty and to spare of that precious commodity, "breath," that alone lends poise and confidence to the singer?

Notice, for instance, the first phrase of that sermon in song from the "Messiah": "I know that my Redeemer Liveth." What conception can an audience get of the grandeur of the thought when the soprano takes her breath as follows: "I know" (breath) "that my" (breath) "Redeemer liveth," etc. What effect would an orator expect to have upon his audience with his first telling sentence so slashed up with struggles for the breath of life? Only the singer can reach the hearts of her audience who in beautiful tones and perfect breath control sings with art and confidence in her powers: "I know that my Redeemer liveth!" Such a delivery will carry with it truth and conviction. When phrased as it should be, it can do more to win souls than half the sermons that are preached. Singers must not mutilate that which is true and beautiful. An uncultured audience which listens to a song properly phrased and interpreted unconsciously compares it with less finished performances and prefers the best—even though not able to explain the preference.

SINGERS' FOIBLES.

BY DR. ANNIE PATTERSON.

The musical mind is a peculiarly sensitive one, and is apt to exaggerate its own defects as well as its individual qualifications. Where a distinct gift exists, the onlooker (who sees most of the game) cannot but perceive that tendencies of a diametrically opposite nature are apparent in the gifted one accordingly as his or her temperament inclines to be diffident or self-assertive. Thus the more retiring disposition inclines to doubt its abilities, and often spoils its best endeavors by yielding to a nervousness as unreasoning as it is hurtful to the reputation. On the other hand, the too easily confident assumes an assurance (or rather nonchalance in performance, which jars upon sympathetic listeners. Among artists—especially young and inexperienced ones—it is seldom that we find that the middle course, that is, tranquil self-possession, is taken upon the concert platform or even in the ordinary social intercourse of the musician's circle. Without prejudice to a great many notable exceptions, the foibles of the singer are specially observable in these respects.

More Influence for the Singer.

In making this remark, the present writer does so in the interest of the singing student; and particularly because her own experience when studying vocalism—as well as her professional duties for many years in connection with choirs, choral societies, and solo singers—have led to certain conclusions. That, with more control over the foibles to which he is prone, there is a still wider sphere of influence for the vocal artist there can be little doubt. The trouble is to bring the truth home without offense to those highly favored by Nature; or at least to obtain that vocalists (students and exponents), seeing themselves as others see them, may, by conquering very excusable tendencies, reach a still loftier pinnacle of respect, to say nothing of power.

The Average Singing Student.

Compare, to begin with, the average singing student with his companion, the budding instrumentalist. If the young singer is approaching his subject for the first time as an earnest study, he is full of the precepts of that teacher under whose guidance it may be his lot to be placed. It is less the voice than this or that method of breathing, or this or that theory of production that exercises the embryo vocalist's mind. The music of a song is with him generally only a secondary consideration. Professor So-an-So recommends a certain set of exercises or vocal selection of a particular type; these, then, alone are worthy the attention of the pupil. To study other departments or to get acquainted with other methods would be as detrimental as it might be wasteful of precious time. It is true that life—or the period of youthful tuition, at all events—is too short to explore even one mine of knowledge in all directions. The instrumental student appears, however, to gain a wider acquaintance with the length as well as the breadth of his chosen branch than his fellow the vocalist. Even as the scale playing of the pianist is of necessity of a wider and more diversified range than that which vocalization calls for or permits, so the variety of pianoforte music with which the average player comes in touch is usually greater than the extent of the singer's familiarity with what has been penned for the voice in song, opera, and oratorio. The writer is not oblivious of the fact that, while the instrumentalist can practice for hours at a stretch, the vocalist may not overstrain the vocal cords beyond a limited number of minutes at a time. But there is such a thing as silent musical study, which can be advantageously pursued by both players and singers. It is possible to gather much useful information and experience in listening to, as well as in accompanying, other vocalists. Earnest students of the vocal art have also confessed to reaping benefit from the playing over or the hearing performances of important or new choral works. These aids to the singer should by no means be omitted.

A Change of Teacher.

The student who has gone from one teacher of vocalism to another has often a lamentable story to tell. No matter how hard he may have worked, no matter what amount of studies and songs he has prepared, each successive preceptor nearly always informs him that hitherto he has been placing his voice wrongly, and that preliminary preparation has to be all gone over again. Now, while it may be quite true that a pupil, after changing one master for another, may still be far from grasping the principles of effective and accurate vocalism, yet it is invariably disconcerting to hear that a great amount of labor and practice (undertaken and fulfilled in all earnestness and thoroughness) has been in vain. The best physicians discreetly hold their tongues about errors of skill on the part of their fellows, and instead they set at once about their own methods of cure. Why cannot the voice doctor do likewise? Doctors differ, it is true; let it be allowed to them, in all fairness, to differ; the least said about it to the public, the better. The more chance have different constitutions, as different musical temperaments, of the treatment that suits them best.

Singers' Attitudes Toward Each Other.

When it comes to a consideration of the way in which singers (especially of the same kind) view each other, we have some curious revelations. The writer was lately at an "At Home" at which three sopranos each sang solos and obtained in turn the approving plaudits of the listeners. Their styles were, no doubt, different; but, as all three sang in tune and showed evidence of culture, it was somewhat surprising afterward to hear each (in confidence, of course) criticise the other's manner of performance with no small severity. The impression was far from pleasing, and detracted greatly from the enjoyable effect of the vocalism that preceded. One could not help thinking the pity of it! Instrumentalists, as a rule, differ from singers in this respect. A conscientious pianist or violinist will listen with genuine pleasure to a performer on an equality or better than himself. Even in the case of inferiority of another player, he seldom makes comment save by practically showing execution of a superior nature. It is not notably on record, either, that players are hypersensitive as to the positions that they occupy on programs or posters. The feuds, alas, between great *prime donne* and famous tenors are historic. Perhaps it will always be so as long as it is the custom to star *cantatrice* and while it is possible to say that the tenor is rather a disease than a voice. Mezzos, contraltos, baritones, and basses have the reputation of being more complacent in these matters. Doubtless they know that, even if they come in for a "place beneath the first," it is none the less a warm place in the affections of the musician and the composer.

Students the Teachers of the Future.

The vocal student who will be the professor or the public singer of the future will do well to avoid such pitfalls of narrowness and intolerance which, in many cases unforunately, rob much honor and respect from the otherwise supreme triumph of the vocalist.—*Musical Opinion.*

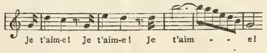
THE MIXED VOICE: A HINT TO MEN STUDENTS.

[Dedicated to M. Journet.]

BY GEORGE CECIL.

"With an open throat and a long column of air," says Mr. Hodson Woodcock (who is one of the few London teachers of voice-production from whom an American student can derive instruction), "the baritone and tenor need not entirely rely on the mixed voice for his upper notes." This is true enough and Mr. Woodcock's pupils serve as an instance of his successful teaching, but there are so many basses, baritones, and tenors who would produce their upper notes more easily if they knew of the possibilities of the mixed voice that an article on the subject is, perhaps, advisable.

Many male singers emit their higher notes in such a manner as to make them sound hard, tired, and strained towards the end of the performance. In a little while the middle part of the voice partakes of this unpleasant characteristic, and by degrees the whole compass deteriorates in quality. Pressure on the vocal chords has caused the mischief; had the unfortunate singer aimed at placing his voice in the region which lies behind the nose—about midway between the nostrils and the eyes—when using the upper register, the abused organ would have been saved much wear and tear. To take a practical illustration, let the tenor who aspires to singing the rôle of Faust experiment with the following phrases which occur after Marguerite's first exit:



He may sing the first three bars with the ordinary open chest production and the B natural also, if he can. But should he find that to do so entails effort, he would be well advised to take the note with the mixed voice, from thence bringing it into the chest voice, or continuing to sing it with *la voix mixte* as the French, and *la voce mista* as the Italians have it. The B-flat with which every Enzo loves to embellish the gorgeous "Cielo e mar" ("La Gioconda"), the C in the beautiful "Salut! Demeure," and even the A-sharp in the air from the "Persian Garden" Cycle, "Ah! Moon of my Delight," would be better sung in this way than yelled by tenors who cannot maintain the "open throat and the long column of air" which Mr. Woodcock so rightly advocates. So many distinguished singers have availed themselves of the *fosse nasale* with the happiest results, whilst no less an authority than Jean de Reszkê has asserted that singing is partly a *question du nez*. Indeed, had the great Polish artist not recognized its uses, he might to this day have been singing Alfonso, Don Giovanni, and other baritone solos. Instead of this he has enchanted us with his Faust, Romêo, Raoul, Lohengrin, and Walther.

But the mixed voice is not for tenors alone; baritones, and even basses, would do well to study its possibilities. The Conte di Luna who finds the G in that exacting ditty, "Il Balen," too much for him, and the Ramphis who cannot give the F which occurs in the address to Radamès in the temple scene should take the earliest opportunity of learning to produce the note in the manner suggested above. The phrases in "Dio Possente" which lie too high for some baritones (so high that many a Valentine bewails Gounod's thoughtlessness in specially writing music for Santley's unique upper register) would prove comparatively easy to the student who is content to give his vocal chords a rest. The baritone who is unable to undertake "Eri tu," "Sei Vendicata," "Qui donc command" and other exacting airs in the original key may, by using this indispensable stepping stone, be spared the humiliation of having to sing them in a transposed key.

Some authorities advocate bringing the mixed voice down into the middle register, the idea being that the edging (and consequent carrying-power) which results from utilizing the *fosse nasale* should form a component part of each note in the singer's compass. Certainly, the idea is an excellent one, but, at the same time, the pupil must not lose sight of the fact that on no account should the character of the middle and lower register be altered. By all means, edge each of these notes with a *soupçon* of the mixed voice, since it adds to their beauty and resonance, but remember that a carrying, round tone is always preferable to a thin one. Briefly, the voice should be *dans le masque;* every resonating cavity must be utilized. Let the bass, baritone, and tenor remember that the particular part of the mouth which is mainly responsible for the mixed voice corresponds to the "finishing" side of a razor-strop. It is to be used as sparingly—abuse it, and the tone is imperfect.

But one actual illustration is worth pages of mere talk. At the conclusion of the New York opera season the company will visit the principal cities—students are thus afforded an opportunity to hear Journet, Nordica, Plançon, Caruso, Eames, and other distinguished artists whose production is an object lesson to the intelligent listener.

Those young men who have made such progress that they can discriminate between the chest and the mixed voice are justified in spending a portion of the money they have set aside to meet the singing master's fees on seats for the opera. For at a certain stage of his study an advanced pupil will, perhaps, learn more by hearing the artists named than by sitting at the feet of an expensive "voice producer."

QUESTIONS AND ANSWERS.

The editor of the Vocal Department regrets that the "Question and Answer Column" has been so long neglected, but as turning over new leaves seems to be peculiar to the month of January it is his purpose to improve in this respect. All communications containing questions or asking advice should be addressed to H. W. Greene, care of The Etude.

Mrs. C. G. B.—Personally I am not able to give you any suggestions as to kindergarten method for teaching vocal music. If, however, you will address Miss Clothilda Ware, 76 East Eighty-first Street, New York City, using my name, she will be able to give you the information you seek.

D. W. W.—The difficulty you are experiencing, judging from the way you describe it, must be the result of faulty tone emission. Unless you have a radically defective ear, which is one of the rarest things in the world, a correct method of singing should cause the difficulty to disappear. I would refer you to the first article in this issue which touches upon that subject.

G. W.—1. Madame Nordica can be reached by addressing her care of Metropolitan Opera House, New York City. A letter addressed to G. Shriglia, 60 Rue de Provence, Paris, will reach him. I have lost track of Madame Decca, and I am not able to learn of Madame Garcia's address. Madame Marchesi's address is 88 Rue Jouffroy, Paris, France.

2. A pupil should not begin the study of songs until the moment arrives when the voice is sufficiently well placed for such an experience or when a well selected song will serve to hasten that most desirable end.

Mrs. A. A. H.—It is quite impossible for me, and neither would it accord with our policy of impartiality, to venture an opinion as to which is the best among public school systems. I would send for a descriptive circular of each and decide for myself.

E. H. M.—If a friend should ask your advice about studying with a person of whom you had never heard, would you be justified in expressing an opinion? How then can you expect me to advise you wisely about teachers of whom I have never heard?

Mrs. R. C. A.—I advise you to get Behnke & Pearce's first book and sing in a perfectly natural manner the first ten or twelve pages precisely as they are printed. The result of those exercises will answer your question better than I can at this distance.

M. P. E.—1. Theo. Presser, Wm. A. Pond, Ditson & Co., and a number of other publishers furnish, on application, catalogues which give not only the grade but compass of songs. From these sources you could gain a much better list than I could give you off hand. They will also send you an invoice for selection.

2. I think Oscar Guttman's book was originally published in English. Theoretically it is good reading. Practically it depends upon your needs.

3. Allow your tongue to lie in a relaxed condition in the bottom of your mouth, the tip just touching your under teeth and the furrow will take care of itself. Remember it *must* be relaxed.

Mrs. R. L. V.—In my opinion the gentleman to whom you refer has a dangerous tremolo in his voice, and should be avoided. A gentle, undulating vibration or wave in the tone is not dangerous. But your letter hardly describes that condition.

S. A.—1. Light, half-voice staccato practice will correct the defect if anything will.

2. I cannot send you exercises to correct the trembling in your voice without seeing you and becoming familiar with its cause.

Subscriber.—1. You can tell better than I can by using a mirror what happens to your soft palate in low, medium, and high tones.

2. I cannot imagine why it is best to teach pupils anything concerning the soft palate. Remember that all vocal phenomena must be the result of a correctly taken tone—never the cause of it.

3. Broad quality and two octaves of range.

G. A. P.—Why do you not write to the different conservatories and get a direct answer to your question. They are better qualified to tell than I could possibly be.

E. M. F.—Do not do much studying until you are quietly located and settled. Under those conditions you will accomplish more than by desultory efforts. When your travels bring you into the vicinity of New York or Philadelphia let me know, and I will hear your voice and advise you.

A. B.—Your question as to the difference between Italian, French, and German methods require too voluminous an answer for this column. Meanwhile Sembrich, Melha, and Gadski are excellent examples of those methods in the order above named.

M. L. B.—1. The ability to sustain in a perfect legato briefly describes the *bel canto.*

2. Alternate the speaking and singing of short phrases, employing the spoken phrases as models for the singing phrases. If the model is copied the tightness will disappear.

3. A free tone is one that is made without effort, precisely as one speaks.

H. J. F.—If you sing correctly and the palate touches the back part of the throat have the tip cut off. It is too long. I fail to see how it would make your voice break.

J. E. L.—We occasionally meet with pupils who have very long tongues. Perhaps yours is one of that kind. Otherwise a close study of the principles of relaxation will in time make it yield, and of its own accord assume the right position. Breath control is not gained as an aid to sustaining long tones, except by practice in doing just that thing.

E. M. G.—1. The word "wind" is not always pronounced with a long *i*, for example, when it should rhyme with a short *i*.

2. A tremolo is wrong under any and all circumstances. The vibrato or wavy vibration of the tone is correct. But one should not aim to produce it; if the voice is free it will make itself known without effort.

A. G.—I refer you in answer to your question to the answer to a similar question to be found in this column under the initials M. P. E.

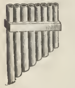
ORGAN AND CHOIR

EDITED BY EVERETT E. TRUETTE.

THE EVOLUTION OF THE ORGAN.

I.

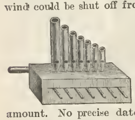
THE actual origin of the organ, notwithstanding laborious research, is enveloped in obscurity; although it is generally conceded that the "Pandean Pipes," which consisted of seven or eight reeds, culled from some brook, fastened together in a straight line by wax, and played by means of the breath being forced into them, was the first kind of organ building. The honor of inventing this first principle of the organ—pipes placed in a row and sounded by wind—has been ascribed to Pan, the mythical god, but the simple pipe (a single reed) was, according to the Scriptures, invented by Jubal, the son of Lamech.



The reeds of the "Pandean Pipes" (known also as "Pan's-pipe," "Syrinx," or "Mouth-organ") were gathered from the meadows and cut off just below the knot. This knot prevented the wind escaping at that end, causing it to return to the end at which it entered (in reality a stopped pipe). The length of the reed from the knot to the end which was placed in the mouth regulated the pitch. These reeds were fastened together, so that the open ends made a straight line with the longest reed at the left, and the closed ends formed an oblique line below.

The mode of playing this primitive instrument was exceedingly tiresome, as either the mouth was kept in constant motion to and fro over the tubes, or the tubes had to be incessantly shifted to the right or left under the mouth, and the tone, while passably agreeable at a distance, sounded coarse and braying when near. Centuries passed before any other method of sounding the pipes than directly from the mouth was devised, but at length an air-tight box came into use, into which the ends of the pipes were inserted through small holes which were cut for that purpose. A small tube at one end of the box was placed in the mouth, and the box was filled with wind which caused the pipes to sound. As all the pipes sounded at once it was necessary to place the fingers over the openings of those pipes which the player wished to be silent.

When the number of pipes increased to such an extent that the fingers could not control their speech a small slider, attached to a lever, was placed in the box under the opening for each pipe, whereby the wind could be shut off from the pipes at pleasure.

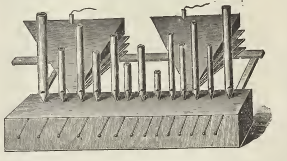


To increase the power a second row of pipes of the same pitch was added, and a rude form of bellows was invented to supply the wind, as human lungs were no longer capable of furnishing the necessary amount. No precise date can be ascribed to these inventions, but it can be stated with certainty that they date from a period before the birth of Christ.

The next step in the evolution of the organ was the so-called "Hydraulic" or "Water-Organ," supposed to have been invented by the celebrated mechanic, Ctesibius, of Alexandria, twenty years before Christ. In order to produce an equal flow of wind for all the pipes, this man used several vessels which were connected with each other and filled with water. The lids closely fitted in the openings of the vessels, and could be pressed down by the foot, thus forcing the water from one vessel to another. By this pressure upon the water, and by the corresponding counter pressure an equal supply of wind was produced which was conducted to the pipes.

The hydraulic organ proved to be a costly and defective instrument and a return was made to the pneumatic organ, in which the wind was supplied directly from the bellows, which were worked by manual labor. The bellows were enlarged and two of them so connected that in pressing one down the other simultaneously rose, giving a suggestion of the feeders of to-day. This important invention dates from the seventh century.

The introduction of the organ in the churches occurred some time between the fourth and seventh centuries. Platina tells us that Pope Vitalian I, A.D. 666, first employed the organ for religious worship, but a Spanish bishop named Julianus gives an account of their use in the churches of Spain at least two hundred years earlier. Constantine VI, by a special deputation, presented to the church of Saint Cornelius, at Compiègne, a "huge organ of lead pipes" in 755 or 756, and Charles the Great caused an organ to be built in Aix la Chapelle in 812. This last organ is said to have been the first which acted without water, and Walafrid Strabo, in one of his works, wrote that its softness (?) of tone caused the death of a female.



Organs came into use in English churches about the same time and were constructed by English builders, with pipes of copper fixed in gilt frames. Saint Dunstan, in the reign of Edgar, erected an organ with brass pipes. Count Elwin presented an organ to the convent of Ramsey on which it is said "the Earl devoted thirty pounds to make copper pipes of organs, which, resting with their openings in thick order on the spiral winding in the inside, and being struck feast days with a strong blast of bellows, emit a sweet melody and a far-resounding peal."

At the end of the tenth century many churches in Germany possessed organs, notably the Paulina Church at Erfurt, Saint James Church at Magdeburg, and the Cathedral at Halberstadt, and nearly all the churches were striving to possess the instrument which was so conspicuous in attracting a congregation.—*Everett E. Truette.*

(To be continued.)

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THE ORGAN RECITALS AT THE WORLD'S FAIR.

A REMARKABLE series of organ recitals was given in Festival Hall, St. Louis, during the World's Fair, recently closed. From June 9th to December 1st, a period of less than six months, 196 recitals were given by 80 organists. Nearly all the larger cities of this country were represented by one or more organists, most of whom gave two recitals each. Several gave only one recital and a few gave three, four, or five recitals. Mons. Alex Guilmant, of Paris, gave 40 recitals, and Mr. Charles Galloway, the Official Organist of the Fair, gave 9 recitals. The full list of organists is as follows:—

Messrs. Charles Galloway, St. Louis; Henry M. Dunham, Boston; John J. Bishop, Springfield, Mass.; Mrs. Mary Chappell Fisher, Rochester, N. Y.; Messrs. R. Huntington Woodman, Brooklyn; Gaston M. Dethier, New York; Horatio Parker, New Haven; George W. Andrews, Oberlin; Edward M. Bowman, New York; Wilhelm Middleschulte, Chicago; F. W. Riesberg, Brooklyn; N. J. Corey, Detroit; Clarence Eddy, New York; George E. Whiting, Boston; W. K. Steiner, Pittsburgh; Gerrit Smith, New York; Franklin P. Fisk, Kansas City; William J. Gomph, Buffalo; J. Warren Andrews, New York; John A. O'Shea, Boston; G. H. Fairclough, St. Paul; W. S. Sterling, Cincinnati; Smith N. Penfield, New York; Harry G. Thunder, Philadelphia; A. I. Epstein, St. Louis; Arthur M. Raymond, Boston; Gustave Frese, Louisville; Henry Housley, Denver; Clarence O. S. Howe, New York; S. Archer Gibson, New York; Herve D. Wilkins, Rochester; Hamlin Hunt, Minneapolis; Louis Falk, Chicago; Arthur Ingham, St. Louis; Isaac V. Flagler, Auburn, N. Y.; S. A. Baldwin, New York; Arthur J. H. Barbour, Cincinnati; Harry J. Zehm, Charlotte, N. C.; Frank L. Sealy, New York; C. E. Clemens, Cleveland; Minor C. Baldwin, New York; William C. Carl, New York; Mons. Alex Guilmant, Paris; Walter C. Gale, New York; J. Lewis Browne, Atlanta; Wilhelm Kaffenberger, Buffalo; F. L. York, Detroit; W. C. Macfarlane, New York; Russell K. Miller, Philadelphia; Everett E. Truette, Boston; Frank J. Benedict, New York; J. A. Pennington, Scranton; W. A. Sabin, San Francisco; H. E. von Tobel, Henderson, Ky.; William H. Donley, Indianapolis; Clarence Dickinson, Chicago; J. Fred Wolle, Bethlehem, Pa.; Mason Slade, Des Moines; Lucien E. Becker, St. Louis; George R. Saylor, St. Louis; Miss Gertrude Sans Souci, Minneapolis; Arthur Dunham, Chicago; R. H. Peters, Spartanburg, S. C.; W. D. Armstrong, Alton, Ill.; Edwin H. Lemare, London, Eng.; G. M. Chadwick, Chicago; Edward Kreiser, Kansas City; James T. Quarles, St. Louis; Charles L. Heath, Jr., Houston, Tex.; Arthur Scott-Brooke, Los Angeles; Summer Salter, New York; Harrison M. Wild, Chicago; J. J. McClellan, Salt Lake City; Ernest R. Kroeger, St. Louis; Frank W. Chace, Albion, Mich.; Oscar P. Condon, St. Louis; and Miss Carolyn A. Allen, St. Louis.

An admission fee ranging from ten cents to twenty-five cents was charged for all organ recitals. The number of people in attendance at each recital varied from 1200 to 3400. Allowing an average of 1800, which is conservative, it is evident that over 350,000 people attended the recitals during the Fair. On many days two recitals were given, and on a few days at the close of Mons. Guilmant's engagement three recitals (at 11.30, 4, and 7.30) were given, with a total attendance for the day of about 7000 people.

An examination of the entire set of programs is interesting. The favorite composers, as was to be expected, were Guilmant and Bach, the former name appearing 154 times, not counting the improvisations which this organist included on his programs, and the latter 132 times. Of the other composers we find Dubois 56, Wagner 51, Lemare 39, Mendelssohn and Widor 37 each, Handel 33, Hollins 32, Buck 28, Wolsteinholme 27, Kroeger 24, Rheinberger 23, Lemmens 22, Saint-Säens 21, Gounod 20, Thiele and Batiste 18 each, Bossi 17, Schumann, Liszt, Foote, Rousseau, and D'Evry 15 each, Parker 14, Franck and Brewer 13 each, Merkel, Elgar, Boellmann, Salomé, and Lemaigre 12 each, Dethier, Whiting, Wely, and Rossini 11 each, Gigout, Miller, Callaerts, and Faulkes 10 each, Best, Spinney, and Borowski 9 each, Tombelle, Smart, Mailly, and Dunham 8 each, Buxtehude, Schubert, Shelley, and Bartlett 7 each, Silas, Weber, Fumagalli, Woodman, Marling, Chauvet, Meyerbeer, Reger, Krebs, and West 6 each, and so on, 175 names appearing from one to five times each.

Of the individual compositions the Toccata and Fugue in D minor of Bach was played 18 times; the "Fugue in D" of Bach, "In Paradisum" of Dubois, and "Marche Pittoresque" of Kroeger were each played 12 times; "Die Antwort" of Wolstenholme 11; "Largo" of Handel, "First Andantino" in D-flat of Lemare, "Cradle Song" of Guilmant, "Overture" in C, and "Intermezzo" in D-flat of Hollins were each played 10 times; Wagner's "Tannhäuser" appeared 21 times, but the number was divided between the "Overture," "March," "Pilgrims' Chorus," and "Evening Star." "The Fugue in G minor" (greater) of Bach was played 9 times; the "Toccata in G" of Dubois, "Chromatic Fantasia and Fugue" and "Theme, and Variations" of Thiele were each played 8 times. The "Fugue in E-flat" of Bach 7 times, "Toccata in F" of Bach 6 times. Guilmant's "First Sonata" complete was played 4 times, and parts of the Sonata were also played 4 times. Guilmant's "Fourth" and "Seventh Sonatas" were each played 4 times. Mendelssohn's "First Sonata" was played 6 times, "Prelude and Fugue on B-A-C-H" of Liszt 7 times, "Storm Fantasia" of Lemmens 5 times, "Fifth Symphony" of Widor complete once, parts 9 times, "Gothic Suite" of Boellmann, "Springtime Sketch" of Brewer, and "Andante in G" of Batiste 7 times each. "Toccata in E" of Bartlett, "Gavotte Moderne" of Lemare, "Pastorale" of Foote, and "Overture to William Tell" of Rossini 6 times each.

Of 1602 compositions played only 433 were "arrangements."—*Everett E. Truette.*

A SMALL ORGAN SPECIFICATION.

WE have under construction a small two-manual organ, of which, as it varies in several points from the most usual specifications, we send description, and invite expressions of opinion from THE ETUDE and its readers.

The organ has 11 speaking stops and 561 pipes, as follows:—

GREAT ORGAN.	FEET
Open Diapason	8
Dulciana	8
Stopped Diapason	8
Gemshorn	4

PEDAL ORGAN.	
Bourdon	16
Dolce Bass	16

SWELL ORGAN.	FEET
Bourdon	16
Gamba	8
Flöte	8
Violina	4
Flute d'Amour	4

The very light wind pressure, $2^3/_4$ inches, is a point of interest. The organ is intended for use in a church of moderate size. The Open Diapason is of large scale and extra heavy spotted metal. We anticipate, with judicious voicing, a full, rich, and beautiful quality of tone.

We read that the "Old English Diapasons" were voiced to a very light wind—sometimes not more than 2 or $2^1/_2$ inches; that the tone was not powerful, but often, when they were of large scale, "very lovely"; that the increase of wind pressure followed as a result of the necessity for a stronger Diapason tone upon the introduction of heavy pedal basses; and that there are many English organists who lament the disappearance of the old Diapason tone. Whatever may have been the necessities in the case of these organs, many of which were heard in large cathedrals, we advocate in organs without powerful reeds and pedal Open Diapasons for use in many of our modern parlorlike churches, a decrease rather than an increase of present average wind pressure, with lager scales for foundation stops. To attempt to "fill the church" by "voicing" up small or medium scaled Diapasons to a heavy wind we believe to be as great an error as the employment of many ranks of mixtures to obtain brilliancy of tone is now acknowledged to be.

With this principle in view, sometime ago we built a small one manual organ for use in a small church. The Open Diapason was of moderate scale and the wind but $2^1/_4$ inches. Had the church been larger we would have increased the scales and wind-pressure proportionately. This little organ has been generally commended for its beautiful musical quality of tone, while the volume is full, rich, and fully satisfying.

We believe also that the "filling" and enrichening effects of the "Flute" voices in combination with the Open Diapason tone is but just beginning to be fully appreciated. In this connection our present specification presents a radical departure from the most usual American specification, and more closely follows English models. The Stopped Diapason is placed in the Great Organ, while its usual place in the Swell is taken by the Flöte. This is an open flute (with stopped bass) of medium scale and clear flutelike quality; more penetrating and more effective in the swell box than the usual small scaled Stopped Diapason. The Great Organ Stopped Diapason is of extra large scale and full voice; blending more beautifully with the Open Diapason than does the usual Melodia, while its "filling" effect is even better.

Space will not permit of our complete argument in this connection, nor with reference to other features of the specification; the substitution of the 4 feet Violina for a third 8 feet stop in the Swell; the earlier introduction than usual in organs of its size of the mellow, "dignity-importing" manual Bourdon; and the exclusion, in favor of other stops, of the Oboe. While the Diapasons and Flute foundations are of larger scales than usual, the most delicate stops, as the Dulciana and Violina are smaller than average scales. Our object has been to design an organ of the greatest possible value, considering its size, for the requirements of ordinary church service.

The two 16 feet pedal stops are an unusual and useful feature of the small organ. The Bourdon is of large scale and sufficient as a fine foundation for the full organ bass. The Dolce Bass is very soft and suitable for use with the most delicate manual stops. By simple mechanical arrangement the pedal basses are augmented: the Bourdon from the large scaled Stopped Diapason, the Dolce Bass from the wood stopped bass of the Dulciana, so the two pedal stops are obtained with little increase of cost or space over the usual single pedal Bourdon.

The action is tracker. The couplers, however, of which there are five, are operated by a simple but efficient form of pneumatic motor, and governed by tilting tablets over the manuals. There are two composition pedals, one for each manual. Only the speaking stops are represented by stop knobs, and these are duplicated by on and off pistons over the manual by means of which the organist may set combinations upon either pedal. The device for setting the composition is electro pneumatic and operated by a small dry battery.—*A. E. L.*

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THE DECADENCE OF THE ART OF IMPROVISATION.

THE question is not for to seek, as to the decadence of the art of improvisation, for the reason that only a master of musical form would presume to perpetrate his efforts on the public.

We find that among the great masters, all were more or less gifted with this talent. In the first place every attempt in this direction is either the development of a new idea or the repetition of an old one. Who among us would put on paper every vagrant thought that comes while idly improvising at the keyboard? On the other hand, not infrequently our best ideas come in this manner. The genus composer is not quite understood by the great mass. They inquire: "Does he see it in his mind and then write it, or does he go to the instrument and then work out the different melodies and themes?" Those who have read musical biography know the various and unique methods employed by famous writers.

Dietrich Buxtehude is the first organist of note who improvised, and in testimony of his greatness in this respect Johann Sebastian Bach walked fifty miles to hear his wonderful performances. Bach also improved marvelously at Silbermann's piano rooms and upon the organs at Potsdam. Both Handel and Mozart astonished their auditors, so history tells us, while Beethoven is accredited with improvising the so-called "Moonlight Sonata" in its entirety before it was written and given to the world. Improvisation has always had a conspicuous place and nearly every performer has at one time or another tried his hand at it. The concert pianist and organist are still with us who request someone in the audience to give them a theme—no matter how they feel temperamentally or the condition of the instruments. They will give you (the uninitiated) a remarkable work, and it is a strange, yet perhaps fortunate circumstance, that you never see them in print. Can one, by some mysterious art, summon the Muse at any moment and do his best? Are we always in the mood to compose or improvise either a fugue, symphony, or sonata? Of course, reference is not made to those who have ons set form, and grind every theme through the same process.

It might be said that an analogy exists between improvisation and after-dinner speechmaking. How often we are disappointed and sometimes equally surprised. In the field of piano playing we do not come so frequently across this article, except in short interludes or modulations. But our organist is constantly wandering from key to key, and from piece to piece, and now finally he will give you something of his own, be it an offertory or postlude. I should like very much to hear Grieg, on a quiet moonlight night, letting his fingers run over the keys, bringing forth those delightful Norwegian melodies, and I should also like to hear Mons. Widor in his grand, vaulted Cathedral developing those wonderful symphonies on the organ. These men are among our composers who have character, so have their music. In decided contrast to this is the aimless modulating through different tonalities, with here and there scattered fragments of the old fugue and canonic forms interwoven with the most modern harmonic styles. No wonder we wish that the performer would confine himself to the printed page. One can readily see that it takes a thorough mastery of all there is in music to improvise acceptably. The conditions will be no better until there is a deeper understanding of music in all its scientific and technical aspects. To become proficient, one should constantly make a practice of studying thematic development, keeping always in mind that the form must be clear and the contents not trite, but decidedly interesting from both musical and artistic standpoints.—*W. D. Armstrong.*

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MIXTURES.

THERE is one point which should be insisted upon whenever the general subject of organ building is mentioned, and that is the overlooked importance of the part which the church builders hold in the matter of making organs effective. In churches of moderate size, especially such as are apt to require three thousand dollar organs, there is a great misunderstanding of how much room an organ takes, and how it needs to be placed in order to be heard. If a church were to have a three thousand dollar window, the building committee would spend hours and weeks in discussing its placement and possible effect from different parts of the room; but less attention is paid to the placing of an organ than would be given to the location of a furnace or a sink. The result is that when the time comes to install the organ it has to be chucked off into some three-cornered cubbyhole, where it can neither be built properly nor heard properly; yet the church committee wonders why it does not have the same thrilling effect as the organs situated in the old-fashioned way across the end of the church.—*Henry W. Matlack, in Music Trades.*

At a Diocesan Conference, held in England the latter part of the year just ended, a Church Music Committee, composed of thirty-one members, including organists and choirmasters as well as clergy and laymen, reported to the conference among other things: Organs should not be stifled in organ chambers. The organist should have more opportunities for the display of his art, and should also enjoy more "leave of absence" than is at present accorded him. Blind organists should be helped to appointments. Young organists should not compose Magnificats and settings of the Nunc Dimittis to the obvious neglect of their pedal practice. Voluntaries should be more devotional, and there should be considerably less of "extemporary strumming." The introductory voluntary should not be interfered with by the church bell or by the vestry devotions. Voluntaries are sometimes stopped in order that a congregation may be indulged with the theatrical effect of hearing a distant "Amen" to the prayer in the vestry.

Mr. William C. Hammond, assisted by the College Choir, gave a Christmas Recital in Mary Lyon Chapel, Mount Holyoke College, December 16th. Several organ compositions, various old carols, and the cantata "The New Born King" of N. H. Allen were given.

Mr. John Hermann Loud gave his 135th recital in Harvard Church, Brookline, Mass., December 26th. Among other compositions he performed his new Sonata in F minor (Ms).

THE QUARTET.

VIOLIN DEPARTMENT

CONDUCTED BY GEORGE LEHMANN.

AS IT IS WRITTEN.

The heading under which the following words are written was not, it is needless to say, suggested by the stirring tale which introduced to the reading public, some years ago, a new and clever author. Henry Harland's "As it was Written" (Mr. Harland wrote in those days under the *nom de plume* of Sydney Luska) is the story of a violinist and a crime which he unconsciously committed; but as we remember it the story was based on the theory of the transmigration of souls, whereas our few remarks deal with the average amateur who zealously reads all the books devoted to the art of violin-making, and solemnly believes every word that he reads.

It is a common occurrence to meet an enthusiastic amateur who seems burdened with intelligence on such subjects as model, varnish, etc. To the unsuspecting students it really seems as though this earnest amateur possesses the most profound knowledge of the mysteries of violin-making; and it is only after similar experiences with other "fiddle-mad" men that the innocent student discovers that what first passed for knowledge and keen observation was nothing better than a reliable memory fed by popular books.

That these books do more harm than good is unquestionable. Some, it is true, are logically reasoned and contain important facts; but the majority are merely uninteresting echos of what other men have written, and many of their statements are absurd; others wholly misleading.

It is quite useless to enter into a discussion of the merits and demerits of our literature on the old masters' art. We simply wish to advise all who are interested in the old Italian instruments *not* to believe everything written on the subject. The very descriptions of varnish and workmanship, "characteristic details," etc., found in most books are either as a rule wholly uninstructive or misleading; for even the more accurate of these descriptions either fail to give the reader a true idea of the instrument described or they create such false notions in the mind of the reader that he utterly fails to recognize an old master's characteristics when he sees them, and imagines he discovers them in a thousand-and-one imitations that come under his observation.

True knowledge of the old violins can be attained only with wide experience. One must have studied the character of the wood, the varnish, and the workmanship of many old masters before the attainment of any real knowledge on the subject is possible. Without practical experience, covering a wide range of the old Italian instruments, the amateurs' quest of knowledge is a hopeless one.

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AN OLD PROGRAM, OR "PRINCE OF THE 'CELLO."

An old program, faded and crumpled as an autumn leaf or a withered rose, the treasure-trove of happier days; yet rich in memories of that vanished past when youth was in its flower and promise, and future yet to be won.

I came upon it by chance that wild wintry day, as I sat in my fire-lighted study, reading at random, or listening to the soft swish of snow at the casement, the voice of the wind that shrieked eerily about the house. It slipped from the leaves of my Shakespeare, where between Juliet's passion and Hamlet's woe, it had rested for many long years, and companioned my solitude with its warm living presence. It dated back to the earlier days of the Symphony concerts, when, under the baton of the genial Henschel, music received such an impetus in Boston, and the foundation was laid to an institution which has since given delight to thousands, and grown beyond the hopes of the most sanguine music-lover.

I was a student then, among many others, with dreams and ambitions of my own; and Christine, in her bright youth and enthusiasm, with her exquisite voice and rare musical temperament, what did she not believe of that unknown future which rose before her dreaming vision, like radiant shapes from cloud-land faintly looming? Christine Campbell! How the name thrills me even now; recalls the brave spirit, the buoyancy, the pure aspirations, the indefinable charm of that girlish presence which once made my happiness, gave to me hope, courage, and inspiration, when most I needed them. We were students together in the old days, comrades in art at the same conservatory; careless, happy-hearted, aspiring, with mutual hopes and ambitions, ceaseless work and competition, childlike trust and confidence in the coming years.

We did not mind the "unending round of unrequited labor," the mental strain of study, the weary hours of practice in the great conservatory, for in youth all things seemed possible, the future was painted with the roseate hues of romance. One kindly word from the Sphinxlike professor, who rarely spoke in praise to the students, elevated us to the highest pinnacle of happiness; to win success at the monthly concerts seemed almost as the laurel crown to the victor of some world's contest; we were so young.

The symphony concerts within reach of us all in those earlier days opened to us a vista of unexplored delight; a liberal education in music before unknown, a closer acquaintance with the varied power and possibilities of orchestral instruments, an intimate knowledge of the masters of the mighty past.

Beethoven, Schubert, Mendelssohn, Wagner, Raff, and Liszt, were no longer mere names, or known to us alone through their lesser and lighter works; the mysteries of orchestral splendor were revealed to us under the charmed baton of Henschel, a new world outspread before our wondering eyes in the dim old hall.

Thither the students thronged in great numbers to the weekly concerts, a merry, light-hearted crowd, gathered from the four quarters of the Union; laughing blonde and grave brunette, embryo pianist, composer, violinist, singer, what you will, one and all inspired by a kindred purpose and ambition.

How we laughed, lunched, gossiped, sketched, and studied during the hour that preceded the concert; what silence profound reigned throughout the numbers; what wise criticism and boundless enthusiasm greeted the several artists from those heights of Bohemia; how we set the seal of success on some fair and trembling débutante, ruled the encores by vociferous applause, gave the meed of homage to world-renowned virtuosi.

I have wondered if ever the concerts have since known such sincere enthusiasm, profound appreciation, and unalloyed delight as emanated from that happy band of students under the eaves of the time-honored old hall. Those were charmed hours when Christine and I, inseparable in our pleasure as our pursuits, sat side by side in some shadowy corner listening to the pulsations of some moving melody, the subtle, unfolding harmonies, the grand echoing chords of some wondrous symphony, while the snows of winter drove and drifted about the building, and the winged moments flew apace.

What a companion she was, dear girl; how sympathetic her silences, infectious her enthusiasm, sensitive her soul to each change in the music, like the vibrating strings of some rare Cremona to the master hand. My enjoyment was increased a thousand fold by that slight girlish presence, the touch of that little hand on my arm, the color that came and went in her soft cheek, the tears that rose to her blue eyes when the music was too deep for speech.

How well I recalled that night in the winter of 1884, the third and last year of Henschel's reign, the occasion of Fritz Giese's début at the Symphonies, which was destined to be memorable to all present, a triumph that would go into history.

For some reason we missed the rehearsal that day, but secured seats for the concert near our old rendezvous overlooking the stage. I remember that Christine wore pale blue that night under her fur-trimmed wrap, which brought out the warmth and delicacy of her coloring, while an airy bonnet with a single rose rested on the waves of her Titian-tinted hair; she was radiant, on tiptoe with anticipation, as we walked to the hall under the starlit winter skies.

There was something electrical in the atmosphere, musical Boston was clearly stirred to its depths; echoes from the rehearsal reached our ears as we passed to our seats, murmurs of a sensation which ran like wildfire through the crowd. The house was packed from pit to dome, the audience both large and distinguished. Those who had been present in the afternoon returned again to have their enjoyment renewed, their first impressions confirmed; ladies and gentlemen stood five feet deep on the floor throughout the evening—a rare occurrence.

I fear slight attention was given to the overture that opened the concert; all awaited in silence the coming of the soloist, the rising of this new star, of whose luster and magnitude so much had been said. The entrance of the stalwart young Hollander, with his frank, handsome face, princely bearing, and winning charm of manner, was the signal for an outburst of applause, then silence reigned throughout the hall, the silence of profound and breathless attention.

He came, he saw, he conquered; it was an experience oft-repeated in the somewhat phenomenal career of this unique artist, who already rejoiced in the sobriquet of the "Prince of the 'Cello." For his opening number he gave the familiar Volkmann Concerto, yet who among us had ever heard it before realized its unfolding beauties and wondrous charm? As interpreted by this stranger in our midst, this master of the 'cello, divinely gifted, touched with the sacred fire of genius, the music seemed re-created, fresh and spontaneous as though it sprang that moment from the brain of the player.

What richness and depth of tone, warmth of coloring and expression, perfection of technic, freedom and breadth of style, splendid fire and abandon, did it not reveal to us?

It beggared all speech, outran enthusiasm, was a distinct revelation to the oldest musician present, with his jealous recollections of bygone times, and artists now but a name. Verily a musical giant was in our midst to enthrall all lovers of true art, confound the most captious of critics, reveal as by a lightning flash the divine possibilities of this grandest of all instruments, the soul of the orchestra.

> "The instrument on which he played
> Was in Cremona's workshop made."

A superb Stradivarius, worthy such a master, richly brown in coloring, sonorous in tone as an organ, tenderly expressive as a human voice. This noble "Strad" had a history of its own, it was said; had seen honorable service, known a brilliant and varied career in former generations and older countries, and at last passed down from sire to son, had fallen into hands that loved and could coax from its responsive strings its choicest hidden secrets.

How the house rose to him at the close of the concerto. It was a veritable sensation, such as seldom came to symphony audiences; the coolest and least susceptible could not but be infected by the general enthusiasm, the bravos that resounded from the student element, as the young 'cellist came forward again and again to bow his acknowledgments.

Who could resist him in that hour, in the pride of his youth, the glory of his great powers? As flushed and exhilarated he received the spontaneous homage of the excited multitude and the welcome applause rang like music in his ears. He looked like some old-world conqueror newly crowned, some young toreador aflame with the triumphs of the arena. I turned to my companion. Her eyes shone with a starry light; her swift color came and went; under cover of the balcony rail she caught my hand in a pressure that spoke volumes.

I grieve to state that the beautiful Pastoral Symphony which followed the concerto was only half heeded that night; still under the spell of a master hand, profoundly stirred by strange and unwonted emotion, the audience could not at once fall into that calmer mood the music demanded for a proper appreciation of its melodious flowing beauty.

Two more solos were yet to come, a Chopin Nocturne, Op. 9, No. 2, and Popper's dainty "Papillon," salon music which would reveal the artist in a lighter, more versatile vein, and impatient of his coming they could not give the orchestra their full meed of interest and approval. On this occasion even the majestic Beethoven must make way for this tall young Hollander from over the seas, with his splendid brow and laughing eyes, his thrilling message to the world, his magnetic hold upon the hearts of his hearers.

Charlotte Cushman once said to a dramatic aspirant that it was "not so much talent and hard work, or artistic achievement, that won success as the hold one had over his audience"; and that Fritz Giese had this quality to a pre-eminent degree may be truly said by all who heard him in the many years of his sojourn among us, when his name was as a household word in the home of every musician.

When next he stepped lightly forth he was greeted by such a storm of affectionate enthusiasm as gave convincing proof of the sentiment of the house; he was no longer a stranger under the fiery ordeal of criticism, seeking favor and recognition, but the hero of the hour, who played in an atmosphere of such warm sympathy and flattering expectancy, it could not but stimulate his highest art.

What caressing tenderness, exalted sentiment, and poignant pathos spoke in the melting cadences, the slow, dreamy movement of Chopin's exquisite Nocturne, need not be said; it was a confession of love, a romance, breathed from the soul of the 'cello upon the hushed house. Following this came the airy grace, the gossamer lightness of the fitful, fascinating "Papillon"; a summer zephyr, a flight of painted butterflies drifting from flower to flower. Who shall describe it? What could be more elusive, ethereal, than this fairy fragment in the hands of Giese?

Herr Henschel, who accompanied him on the piano in his own inimitable way, joined in the general furore which followed, like the musical enthusiast he was, his generous appreciation of a fellow artist passing all bounds of conventional decorum. Later they said he carried Giese away to his own home to make his closer acquaintance, and do him further honor; they were kindred spirits.

The concert closed with a brilliant rendering of Godard's "Danse des Bohemiens," and then the crowd slowly dispersed, lingering in the gusty corridors to discuss the latest sensation, the crowning event of the musical season.

Christine and I walked home under the stars, still haunted by the pleading tones of the 'cello, the sad melody of the Nocturne, which clung to the memory like the subtle sweetness of spring violets. How well I recall even now the slight swaying movement of her slender figure, the light in her large eyes, the touch of that little hand on my arm.

> "Alas, for the hope, the gladness,
> The dream of a tale that is told."

That was many years ago; I have drifted far from the dreams of my youth, and though music is still my joy and solace, the companion of my solitude, I have learned to content myself with lesser ambitions than I then knew, to accept the lessons of experience with a certain philosophy.

Christine, guardian angel of my earlier days, what fate has come to her with the changing years, since last we parted as students in this city of music, and went our several ways? Have her happy hopes and high ideals been realized, her rare promise fulfilled, or has time stolen from her, too, the bright illusions that made her youth so fair a thing to see? I know not; all trace of her has been lost to me for many years now.

And Fritz Giese, that "great-hearted son of genius," who flashed across the musical firmament like a fiery meteor in its flight—we shall not look upon his like again.

The wild snows of winter beat in fitful rhythm against my window pane, the fire glows and reddens in the grate, or flickers fantastically across the study, the white keys of the open piano, the lovely speaking canvases, the booklined walls; visions of the past like shadows come and go, the tears rise unbidden to my eyes, as I lay aside the old program with a lingering touch of regretful tenderness.—*Julia M. Knight.*

* * *

A SLUMBER SONG.

We are in receipt of a Slumber Song, by S. Eppinger, which commends itself to students and amateurs. It is melodious, contains no technical difficulties whatsoever, and can if necessary be played entirely in the first position. Though written for the violin with piano accompaniment, it can also be obtained in arrangements for the following instruments: 'cello and piano; mandolin and piano; violin, 'cello, and piano.

This little Slumber Song can be obtained we believe from all the leading music firms.

* * *

FACTS ABOUT VIOLINS AND VIOLIN-MAKING.

A little pamphlet entitled "Facts about Violins and Violin-Making," written and published by Hans Tietgen, of New York, deserves more than passing notice. While we are by no means convinced that Mr. Tietgen's booklet will, as he hopes, change or even influence the attitude of the public toward modern violin-making, there are many good reasons why we should consider with seriousness some of Mr. Tietgen's statements.

In the first place, it must be admitted that the pamphlet under discussion is comparatively free from the absurdities which characterize similar efforts of modern violin-makers. It reveals to us, it is true, absolutely nothing new or hitherto unsuspected; but it possesses at least the uncommon virtue of stating many facts without attempting to belittle the Old Masters' Art. Indeed, Mr. Tietgen's effort, as a whole, is so much more modest and rational than similar attempts that come to our notice that we can readily forgive him for what is obviously the real object of his little publication.

Among various statements which we cannot pass in silence is Mr. Tietgen's denunciatory one of Vuillaume. He says:—

"There is not a violin of Vuillaume's make to-day that can lay any claim to beauty of tone, for the baked wood, soft and elastic at the time when he made or had made under his supervision the violins bearing his name, has to-day become rotten and brittle, which explains the hard, shrill tone of these instruments. Vuillaume was in a way a better business man than artist, for he knew how to use his influence with the credulous violinists."

Now this is clearly a misstatement; and we cannot understand how Mr. Tietgen, or anyone familiar with the history of violin-making, could possibly err to such a degree. We can thoroughly appreciate the indignation which "baked wood" arouses in the breast of any honest maker of violins, but we cannot imagine why Mr. Tietgen should accuse Vuillaume of always having deceived the public. It is a long-established fact that Vuillaume was a shrewd business man, and that in the earlier years of his career he baked his wood and succeeded for a time in deceiving the professional world as well as the general public. But it is also a fact that the clever Frenchman discontinued this shameful practice after he had gained recognition as a maker, and was no longer a sufferer from poverty. There are in existence to-day so many excellent unbaked specimens of Vuillaume's art that it seems hardly necessary to defend Vuillaume against Mr. Tietgen's sweeping and unjust accusation.

On the subject of repairing, too, Mr. Tietgen makes a remarkable statement. He declares that "every day in this country violins of great value are taken apart and thereby forever ruined." Surely if Mr. Tietgen literally means that the mere taking apart of an old violin is sufficient to ruin it, his intelligent readers must arrive at the conclusion that he is lacking in ordinary judgment as well as in all real knowledge of violins. It is common knowledge that many fine violins have been ruined by unskilled repairers, but it is ridiculous to declare that the mere act of opening a violin ruins it. Mr. Tietgen probably does not mean what he says; but many of his inexperienced readers, unfortunately, will take his statement literally.

Speaking of the pedigrees of old violins, and the supposedly genuine documents which too often induce ignorant amateurs to buy the instruments which these documents describe, Mr. Tietgen tells us that he has absolutely no confidence in such evidence. Says he: "I place no confidence in *old documents*. They have been offered to me in Europe at ridiculously low prices, and many an owner of a supposedly old violin is in possession of such documentary proof, which is as much a forgery as his instrument is a fake."

The part taken by teachers in many fiddle transactions Mr. Tietgen condemns in unmistakable language. That there is much truth in what he says on this score we sorrowfully admit; but we fail to see how inexperienced purchasers will fare any better by following Mr. Tietgen's advice. In his opinion "the sale of violins ought to be left to those who really understand that business." In other words, as we understand it, Mr. Tietgen would have us believe that the public at large would fare better if they consulted only the dealer, and relied wholly on his representations uninfluenced by the opinions of players and teachers. We do not disagree with the statement that many players are peculiarly ignorant of the true value of an instrument. On the other hand, however, experience has amply demonstrated the untrustworthiness of the average dealer. Among the violin dealers of to-day there are doubtless some few honest men; but the difficulty of finding these few is so great that we are convinced that were Diogenes living to-day he would advise the use of a powerful searchlight instead of the proverbial lantern.

When we reach the subject of varnish in Mr. Tietgen's *brochure* we immediately realize that he has arrived at what he considers the vital question in the art of violin-making. "With the development of the violin trade," says he, "and the demand for good instruments, many violin-makers attempted to build instruments after the Stradivarius method. But to this day the attempt has been fruitless. Even if some violin-makers have tried to hypnotize themselves into the belief that they could make equally good violins, the public has doubted their statements, and has been justified in doing so. If a genuine Stradivarius is compared with an ever so skilful imitation it cannot be denied that something is lacking, and this something is the *varnish*."

Such a confession hardly prepares the reader for Mr. Tietgen's later statements; and one is naturally startled to read later on that after all the tone of a violin depends on its varnish and that the secret of this varnish has been discovered by the author after many years of patient study and experiment. In a word, Mr. Tietgen ends his *brochure* with the positive statement that he is now able to make violins that are fully as good as the best creations of Stradivarius and Guarnerius. His complete statement is as follows:—

On coming to America, which seemed to offer a favorable field for my enterprise, I settled in New York and was not spared the usual discouragements and disappointments, but it was here that I came to the nearest realization of my professional ambition.

"During a journey in Italy made for the purpose of purchasing some old violins, many years ago, an old violin-maker first suggested to me the idea of trying to discover the secret of the Stradivarius varnish. On my return to New York I began to experiment. The results were at first very doubtful, yet I became persuaded that it was the only way to produce perfect violins. During my experiments I made more than four hundred violins, many of which were rendered absolutely useless.

"Now that eighteen years have passed, I can say that I am absolutely certain of having found the right method, and consider it proper to make known my achievement. I willingly offer any of my new violins on trial to compare with the best Stradivarius and Guarnerius violins, simply to obtain opinions of my work."

For the best of reasons we do not care to enter into a discussion of the merits of Mr. Tietgen's violins. We firmly believe that varnish is an important factor in the tone of the old instruments, and we are all but convinced that it is possible to duplicate the varnish which we see on the best Italian instruments. But whether Mr. Tietgen has actually discovered this long-time secret and, above all things, whether he is capable of making violins whose tone equals that of the greatest of the Old Masters' instruments, are questions which we prefer to leave to the decision of others.

In teaching the young to think hard any subject will answer. The problem is to get them to weigh evidence, draw accurate inferences, make fair comparisons, invent solutions, and form judgments; and this is the serious problem in all education for efficiency.—*President Eliot.*

It was long ago conceded that music could depict the broader emotions. It has generally been denied that it could go into details or explain to the hearer the causes of the feelings which it expressed. Yet by the judicious use of titles and the establishment of a connection between a composition and some well-known drama or poem the imagination of the hearer is stimulated to conceive the meaning of many details otherwise incomprehensible. Richard Strauss goes the furthest in the elaboration of detail.—*Henderson.*

THE ETUDE MUSIC STUDY CLUBS

LESSONS IN THE HISTORY OF MUSIC.

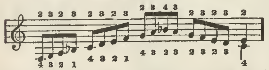
BY W. J. BALTZELL.

JUST as in the beginning the making of the earlier forms of the piano was in the hands of the organ builders, so the organists were the first piano players, and in this connection we must particularly notice Willaert and his pupils in Venice. One thing that aided in creating a demand for piano playing was the growing practice of accompanying songs with a ground bass. This applied particularly to concerted vocal music, since solo singing was a development of a later period than that of Willaert. Another influence was the spread of music among the circles of dilettanti, especially among the young women, which circumstance led to the application of the name "Virginal" to the early form of the instrument. This was a favorite instrument, so history informs us, of Queen Elizabeth. In the sixteenth century it was the custom of wealthy parents to send their daughters to convents to be educated; in the course of study in these institutions singing and piano playing were included. A letter dated A.D. 1529, addressed by a learned scholar named Bembo to his daughter, who was attending one of these convent schools, shows that instruction in piano playing was viewed with some mistrust. Part of the letter read thus:

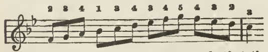
"In regard to your request to be allowed to learn to play the monochord I would say that you are too young to know that such playing is suited only to vain and frivolous women. I want you to be the worthiest and purest maiden on earth. If you play poorly it will be no credit to you; to learn to play well you must spend ten to twelve years in practice without being able to do much else. Consider whether that will suit you. If your friends wish you to learn to play that you may afford them pleasure and entertainment tell them that you do not care to make yourself ridiculous, and content yourself with the sciences and handicrafts."

The method of playing was at first quite awkward and so remained nearly until the time of J. S. Bach. We are accustomed to play with curved fingers so that the thumb comes in line with the fingers and forms the middle point in the succession of the fingers. Up to the time of Bach playing was done with outstretched fingers, and the thumb, being too short, was not used, or at best only in exceptional cases. In his work on piano playing Philipp Emanuel Bach says: "My sainted father told me that in his youth he had heard great musicians play without using the thumb except when a very wide stretch was necessary."

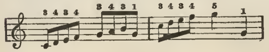
We give some examples of fingerings suggested by various writers. Ammerbach (1571),



In his work "The Art of Playing the Clavichord" (Paris, 1717) Couperin gives the following:—



J. S. Bach laid down the fundamental rule that the thumb of the right hand was to be used in ascending passages after each semitone of the scale; in descending *before*, without, however, wholly renouncing the earlier fingerings. In his "Klavierbüchlein," written for his son Friedemann in 1720, he gives the following:—



In his "Generalbassschule" (1735), Mattheson suggests the following:—

	C	D	E	F	G	A	B	C
R. H.	3	4	5	4	3	4	3	4
L. H.	3	2	1	2	1	2	1	2

The Couperin family, in France, did great service in developing the art of clavichord playing. Notable were the three brothers, Louis, François, and Charles. A son of the latter, François Couperin (1668-1733), the most distinguished member of the family, was an organist at Paris and clavecinist to the King. He was famous for his pleasant and expressive style of playing, and his compositions were highly valued by J. S. Bach. Many of his pieces were practically only in two parts, the melody being elaborate with embellishments. Two other famous players were Rameau and Marchand, the latter being the player matched against Sebastian Bach in the musical contest arranged in Dresden. The French contributed much to music for the clavichord, in particular paying great attention to rhythm, a point which the Italians somewhat slighted, aiming more to polish and refine their melodies. As players in Germany the most famous were Froberger, Muffat, Handel, and Sebastian Bach.

The compositions of this period were, for the most part, preludes, fugues, and suites. The latter consisted of a collection of dances in a somewhat idealized form, commencing usually with the "Allemande"; the others following in succession were usually the Courante, Sarabande, and Gigue. Between the last two numbers a Gavotte, a Menuett, a Passepied, a Bourrée was sometimes inserted and called an Intermezzo.

The Allemande, written in 4/4 measure and played in moderate tempo was called by Mattheson "the picture of a contented and satisfied disposition"; the Courante, in triple measure, has a livelier character, and according also to Mattheson expresses "hope"; both movements belong together, like the Introduction and Allegro of a sonata or a symphony; the Sarabande has the same place in the Suite as the Adagio in the Sonata, its movement being stately and dignified like the court dance of the Spanish grandees; the concluding movement, the Gigue, corresponds to the Finale of the Sonata, and gives a fresh, genial picture; in Bach's hands it is fugal in character with an inversion of the theme in the second section. If the Suite did not consist entirely of dances it was called a "*Partita*" or "*Partie*" and also, to distinguish it from the church Sonata (*Sonata da Chiesa*), "*Sonata di Balleti*."

The term "Sonata" comes from the Italian *sonare*, to sound, and was applied to an instrumental composition to distinguish it from a vocal work, which was called a Cantata, from *cantare*, to sing. In 1681 sonatas for the violin were published by Heinrich von Biber, and in 1683 Corelli published some for violin, bass, and clavichord. The next name of importance is Johann Kuhnau, who wrote compositions of this character for the clavichord alone. He published in 1696: "Fresh Clavichord Fruits or Seven Sonatas of Good Invention and Style to be Played on the Clavichord." They are fresh and graceful in character and consist partly of five, partly of four movements of a quiet or animated nature. The polyphonic element predominates. He also published in 1700 six sonatas of a program character, intended to illustrate Biblical incidents, the duel between David and Goliath, David curing Saul by means of music, Jacob's wedding, Gideon, the savior of Israel, Jacob's death and burial, and Hezekiah's illness and recovery. In 1713 Mattheson published a sonata dedicated to "whomsoever will play it best." The most productive of all the early composers who cultivated this form was Domenico Scarlatti (1683-1757), son of the celebrated Alessandro Scarlatti. He wrote upwards of 400 pieces for organ and clavichord, among them over 100 sonatas. (Scarlatti and Handel had a most interesting musical duel in which the victory was undecided.) Scarlatti's sonatas are without depth, but delightful and clever. They have but one movement, which is generally in two-part harmony. Scarlatti had a great fondness for figures which demand crossing or interlocking of the hands. Many of his pieces can be put on concert programs with good results, as the demands they make on the technic of the player are considerable. A composer who wrote about the same period and in a style similar to that of Scarlatti was Francesco Durante.

For the present we will discontinue the study of piano music and piano playing, to take it up again later, beginning then with Carl Philipp Emanuel Bach and continuing the study of the Sonata.

HARMONY TOPICS OF THE DAY.

BY CARL W. GRIMM.

I. What Shall it be—Thoroughbass or Harmony Teaching?

THOROUGHBASS was a sort of musical shorthand or a species of chordwriting which arose in Italy over three hundred years ago. It did not take long to come into general use, and consisted of figures written above and below the notes of a bass part. The thoroughbass had formerly the same meaning as the pianoforte score has to-day.

In order that the accompanist might not have the trouble of seeking out from the score of an elaborate vocal composition the chords required to assist the chorus at rehearsals, or at performance, figures were written over the lowest part. The figures were always reckoned from the bass note and answered to the degrees, according to the signature of the key, on which the required notes would be found. At a later period a special bass part, called *Basso Continuo*, accompanied the other parts from beginning to end. Piano scores similar to those of the present were not then in use.

The English word Thorough (*i.e.*, Through) Bass, is a sufficiently correct translation of the Italian *Basso Continuo*. Playing from a figured bass was an art which required a perfect knowledge of musical composition, because the chords were not taken literally, as indicated by the figures; these only indicated the notes, but not the octave position. The chords were connected according to the rules; but a skilful player knew how to embellish his part with runs, trills, appoggiaturas, etc. When composers began to be more particular as to what was to be played in their accompaniments and consequently wrote them out, the thoroughbass figuring fell into disuse. The writing of a figured bass in a composition is no longer demanded. Beethoven, Schubert, and Wagner did not employ it. Consequently playing from the figured bass is no longer practiced. The figured basses in the works of the masters (Bach, Handel, etc.) have, for the greater part, been transcribed by skilful hands (Robert Franz and others) into a good organ or pianoforte accompaniment. The thoroughbass only exists now as a means in common use for teaching harmony. The exercises in the current text-books on harmony are generally given with figured bass. Yet the thoroughbass figuring is nothing but a mere catalogue of chords, and does not display the relationship of the chords whatsoever.

One of the greatest faults of the exclusive use of the thoroughbass figuring is that it never leads the harmony pupil to attempt and learn how to write a good bass part. The playing of a figured bass was undoubtedly a good mental discipline, but, since it is no longer required from any accompanist, the study of it has now only an antiquarian value. For simple harmonies the thoroughbass figuring would serve very well, but when it was desired to represent more complex music, then the figuring became so cumbersome that it seemed unwarranted to dispense with the notes.

There is no reason to cling to the traditional mode of teaching harmony and to close our eyes to progress, when all must admit that modern music does not conform to the theory books in common use. What is the good of them, if they do not reveal to the student the great beauties contained in the music of Schubert, Liszt, and Wagner? Of course, it is an extremely difficult task to combat notions and practices which have become sanctified by old age, but if they prove to be stumbling blocks to progress they must be removed. Any system which does not fit Wagner, the greatest harmonist the world has ever seen, carries its own condemnation on its face. The thoroughbass figuring is based upon the scale. Now, the building-up of the chords upon the scale does not exhibit the relationship of chords to one another; no more than the alphabetical arrangement of names in a city directory points out the family relationships of its citizens. The scale itself is but a chord with passing tones, and too variable a thing itself, as the minor scales so plainly show, to form the basis of a harmony system. Besides the attempt to introduce arbitrary chromatic changes of the degrees of the scale to accommodate the so-called "chromatic chords" clearly shows its inadequacy as a firm foundation for a modern harmony system.

It is Harmony, then, and not Thoroughbass, that we ought to teach. The tendency of all new text-books on Harmony is to dispense with the thoroughbass, and to develop a system of classification of chords based upon the relationship they bear to the principal (ruling) chord, called the Tonic; this represents the chord of rest. All the other chords are elements of unrest. Yet all chords of a key converge toward one chord, the Tonic. This tendency will develop a chord notation which not only displays the tonal functions of the chords, but can be worked out in all keys.

A text-book ought not only to teach the student to harmonize bass melodies, but also those for soprano, alto, or tenor. In short, horizontal as well as vertical harmony ought to be taught.

New Publications

A COMPLETE AND PRACTICAL METHOD OF THE SOLESMES PLAIN CHANT. From the German of REV. P. SUITBERTIS BIRKLE, O.S.B. Adapted and edited by A. LEMAISTRE. J. F. Wagner, New York. Price $1.00, net.

This is the first authoritative work in the English language since the Pope's recent order concerning Church music. We mention a few of the chapter headings: The Elements of Plain Chant, The Melodies of Plain Chant, Elements Constituting the Musical Form of Chant, The Laws of Plain Chant Forms, Practical Application of the Fundamental Laws. The preface says:—

"The end kept in view while compiling this 'Method of Plain Chant' was to put into the hands of clergymen, organists, and choirmasters a book of practical instructions on plain chant in as concise a form as consistent with clearness and completeness. The history of plain chant is omitted, as well as rubrical precepts which may be learned from the official liturgical books, as Missale, Vesperale, etc. On the other hand, we have striven to unveil the art and beauty of Gregorian melodies, convinced that the love and employment of these venerable and magnificent chants will only return with their proper comprehension. Apart from its manner of treating the subject, this method has nothing new to offer. It is based upon well known plain chant hand books by authorities such as Dom Pothier, Kienle, Timel, Wagner, Haberl, etc. The aim of this plain chant method is to enable the student to execute well and correctly a plain chant melody."

MODERN COMPOSERS OF EUROPE. By ARTHUR ELSON. L. C. Page & Co. $1.75, postpaid.

The aim of the author in this work is to give an account of the most recent musical progress in the various European nations, with some notes on their history, and critical and biographical sketches of the contemporary musical leaders in each country. There is great demand by students of musical history, by members of musical clubs, by musical readers, concert givers, for definite and trustworthy biographical and critical notes about the composers whose works are being played to-day. The dictionaries like Grove's and Riemann's contain, if any, only meager sketches of men whose compositions are being studied in every school and conservatory. We are certainly indebted to author and publisher for this most useful and valuable work.

The Delineator **is publishing a series of articles on famous hymns that are of great interest to musical persons.**

Teachers' Round Table

CONDUCTED BY N. J. COREY.

Needed: Longer Days.

MANY of the problems that confront teachers are largely due to the limitations of time. There is so much to be done and so little time to do it in. The realm of music is a large and constantly growing one. Not only this, but the demands for musicianship are being increased day by day. A person whose attainments were considered sufficient to entitle him to be looked upon as a finished musician twenty-five years ago, is now ranked hardly more than a beginner. I remember that when I was a child in school my pet aversion was the study of history, and that I used to wonder how, when the world grew to be ten thousand years older, and therefore so much more history to learn, one could possibly remember it all. Although this kind of sympathy in advance is usually misdirected, yet the goal of perfect attainment in every department of music is constantly receding and becoming more hopelessly out of reach for the average worker. Von Bülow said that he considered the art of playing the piano so extremely difficult to learn that he marveled that anyone ever persevered long enough to conquer it even moderately well. And yet there are hosts of good players to-day, to say nothing about those who succeed in approaching so near to virtuosity.

But whatever the ultimate standard of attainment may be for those with virtuosic aspirations, it is also true that this can never supersede the pleasure that is afforded in hundreds of thousands of homes by the players of average ability who are able to play a good class of music and play it well. The sum total of musical enjoyment does not lie entirely in music of extreme difficulty, no matter how great the pleasure in listening to some great virtuoso adequately interpret it. Players whose abilities are confined to music of the third grade of difficulty can find plenty of music that will afford a high degree of pleasure in their homes. And for this reason the constantly rising standard of attainment in musical performance does not need to discourage those who only aim to give pleasure in the home circle. And this is by no means a low desire—to be able to do this much well. A collection of photographs is not despised by those whose means do not permit a collection of paintings by the world's great artists. To reach the highest summits in music requires years and years of the most concentrated and persistent effort. But there is pleasure in the lowlands as well, and that of a fine order. It is for this that we must encourage the majority of our pupils.

Among the letters which I have before me for this month's ROUND TABLE is the following:—

"Last year I decided to make a specialty of children's piano works. My pupils range from eight to fifteen years of age. Do you not think it would be advisable to establish a four years' course, and as soon as the work in that course is completed to then turn the pupils over to another teacher, thus saving them from getting into a rut?

"Will you kindly suggest a plan or course of studies for me? I have been starting most of my children with 'First Steps in Pianoforte Playing,' by Presser, followed by Mathews' 'Standard Graded Course,' Grade II. Most of my pupils can only take one lesson a week.

"When should theory be first introduced to children, and to what extent in a four years' course should it be taught?

"Do you think it possible to do sight reading with children, to give them the amount of technical work they seem to need, and at the same time keep up their interest in the main part of their lessons? I find that my young pupils do not read music as rapidly as lots of other children I know, although they play in a much superior manner to them. Could you suggest a way for me to teach them to read more quickly without infringing upon the regular lesson time?"—*A Reader.*

A course of study in piano playing is in many cases chiefly valuable as a point of divergence. Even in the public schools the teachers find it difficult to bring all the pupils up to the prescribed amount of work in order to finish a certain grade. Individual ability is such a variable quantity, some doing with ease what others find to be almost impossible. Of course where there are many in a class, as in schools and colleges, some graded standard of attainment is essential. A certain prescribed course must be laid down which must be completed by a certain time. Some do the work badly, some do it well. Then they pass on to the next study on the list. If they have been poor in geography they may prove to be excellent in history. The varied nature of school courses provides for the diverse talents of the students.

But a prescribed course along any single technical line is denied this advantage. If a pupil finishes (if I may use that word for what is not really finished) the first grade badly, the second will be done much worse, and a time will come when the pupil will find himself completely blocked. One cannot teach music long without being impressed by the infinite variability of the natural adaptation of pupils for the work. Another important factor is the time given to practice. Some can practice but one hour daily, others practice four hours. What would be a four years' course for those practicing one hour a day could perhaps be done by those practicing four hours in one year. I think, then, that you will readily agree with me that the prescribing of a certain four years' course of study in piano playing is quite an impossibility so far as ordinary conditions are concerned. At the end of four years one pupil will be playing Clementi's Sonatinas, while another who made the same start will be playing Liszt's Hungarian Rhapsodies. You can abide by no time limit in pianoforte instruction.

There is a good substitute for it, however, in the universally adopted system of grading. The various degrees of difficulty from one to seven, or as others have adopted, from one to ten, can be laid out with a reasonable degree of exactness, accurate enough for all practical purposes. Then if you do not care to conduct your pupils beyond a certain degree of difficulty, whether it be for practical or sentimental reasons, when they have finished that grade you can turn them over to another teacher if you see fit. For the general run of pupils, especially children of the ages you mention, there is nothing superior to the "Standard Graded Course." You could not better the start you have suggested. Continue along the same lines. You will find in each grade suggestions for supplementary music. Scales and arpeggios should be dictated to the pupil. For this purpose procure Mason's "Touch and Technique," in four volumes, and follow out your technical work on the lines therein suggested. There are certain studies in the Standard Course. None of the works should with, and selections from which you should use with your pupils in addition to the work they are doing in the Standard Course. None of the works should be used complete, but you should as a teacher make yourself familiar with every study, and then on studying the needs and peculiar talents of your several pupils, select such studies as they seem to need most.

In grade second, Heller, Op. 47: in grade third, Heller, Op. 46; in grade fourth, Heller, Op. 45, Bach, Two Part Inventions. In grade fifth, Cramer-Bülow. Selected Studies, Bach, Three Part Inventions. In grade sixth, Clementi's Gradus ad Parnassum. This on the ten grade scheme of the Standard Course.

Not much theory can be taught in the limited time you mention. However, beginning from the very start you can give them orally the rudimentary facts. These are often omitted or slighted, but they should be carefully looked after. Get the "Rudiments of Music" by W. H. Cummings (published by Presser) and select one item or fact for each lesson, and repeat at successive lessons until the pupil thoroughly understands. The principle of one at a time should be strictly adhered to in such work with young children. Above all, be careful not to introduce anything beyond their comprehension. In regard to the question of sight reading you will find pertinent suggestions in the letter of our next correspondent.

"I wish to tell my fellow teachers of a plan which I have tried and found to work very successfully. It is the playing of duets with my piano pupils—not four hand pieces, but violin and piano duets. I play the violin and have my piano pupils accompany me. For advanced pupils I use the more pretentious duos. For the younger players I use very easy pieces, and sometimes easy popular arrangements for mandolin and piano, playing the mandolin part on my violin. I think this superior in many respects to four hand pieces for piano because: first, it gives the pupil an idea that he is gaining proficiency in orchestral playing; second, the pupil has the entire piano to himself as in solos; third, he does not have to play all the time with both hands in either the bass or treble clef as is usually the case in four hand pieces.

"One who has never tried this plan can hardly imagine the good a pupil will glean from it. Of course it is not available to all teachers, for not all can play the violin. Possibly it might repay every teacher of piano to gain enough proficiency upon the violin to play easy music at least. I conceived this idea after I had been accompanist for over a year in a local orchestra, and had noted the vast improvement in my own sense of time, sight reading, observance of expression marks, etc. The success I have had with the experiment confirms its value to me.

"Of course it is not a new idea. It has had the approval of most of the world's great masters. Read number 30 of Schumann's Rules for Young Musicians. A writer in THE ETUDE has said that a pianist should always play as if playing with somebody. Why not help pupils to play in this way by playing with them part of the time? It quickens their technic and their sight-reading capacity by keeping them constantly on the alert."—*G. Artemus Higgs.*

Mr. Higgs' suggestion is an excellent one, but as he himself admits, is not possible to the majority of piano teachers, as they are not able to play other instruments. The suggestion can be carried farther, however, for it would be equally applicable to any other instrument or even the voice. In almost every community there are teachers of the orchestral instruments. Why would it not be a good plan for these various teachers to pool their interests, as the phrase goes, in the business world? It would be equally to the advantage of the student of the violin or flute or other instrument to have especially appointed times when he could practice with a pianist. They need the practice of playing with accompaniment as much as the piano pupil needs the reverse. By making such mutually advantageous arrangements teachers could without doubt stimulate interest in their own work in many directions. Opportunities of this sort are one of the advantages held out by the Conservatories of Music. They are listed in the catalogues as Concert Training Classes, Sight Reading Classes, etc., and they afford most excellent practice in concerted playing. Private teachers cannot conduct such classes with their own pupils alone, but it would be comparatively easy to effect some sort of arrangement with the teachers of other instruments and the voice that would be of great assistance in the progress of all the pupils.

Sight reading is generally accounted for as a special gift, but such is not the case except perhaps in a very few instances. It is very often, however, the result of what might be termed spontaneous acquirement. That is, it comes from a natural interest in music, musical curiosity, if you please. The pupil being endowed with a natural love for music, has a desire to try every piece of music that comes to hand in order to find out how it sounds. The average pupil has to be urged to practice, but the one with the natural curiosity will run to the piano with every new piece that comes into the house, no matter what its nature, or how many are anxious to play it. The average pupil will look with listless indifference upon everything that has not been definitely assigned for a lesson. They have to be constantly stimulated in order to get them to do even necessary practicing. Teachers have to be constantly devising schemes to awaken the interest of the average pupil in music, strange as it may seem. Those with a strong natural love for music do not need any urging. They generally desire to do too much; to learn more than they can do well. They like to make themselves familiar with everything in the nature of music, and it is in doing this that they learn to read readily at sight.

Pupils not gifted with this natural curiosity to a sufficient degree to lead them to desire to play everything they can find will of course have to be stimulated by their teachers. If they wish to learn to read at sight they will have to do special work. In addition to the work that has been outlined in the foregoing, and to playing four hand pieces with the teacher, it is an excellent plan to let those pupils who are far enough advanced play duets together. See to it, however, that their music be much simpler than they would be able to play if given time to practice it. Pupils should not practice sight reading on music that taxes their ability to play the notes. It should be music that they have developed ample technic to perform without practice, the only aim being in its use to train the eye to grasp the musical phrases quickly and reproduce them without stumbling. Students that play together in this way should alternate between the bass and treble parts. No one pupil should be confined entirely to primo or secondo playing. Systematic playing in this manner will accomplish a great deal for the ready musicianship of players.

This suggests a common question that is in the minds of people who neither sing nor play. Why should not players and singers be able to read? Of what practical use to them is their music if they cannot read it? How would it be with people if they could not read a book without puzzling over it for hours? Would they not be sadly handicapped for any of the duties of life? People read readily in proportion to the amount of education they have received. Highly educated people read literature with many large words and perhaps many technical terms, and read at a glance. People of average education read average literature in the same manner. Musicians should be able to do the same, with the same relative proportion to the amount of education they have received in their art. Otherwise they can only be considered as half prepared for the work they have elected to do.

Miss Grace Richter sends in an excellent suggestion for helping to give pupils a correct sense of rhythm.

"I have had a new experience lately, which I would like to tell you of, for it might help some other teachers in similar difficulties. So far I have not seen a suggestion for a similar remedy in THE ETUDE. I often find that pupils have a hard time in learning to play their pieces and studies in strict time, even though they know the values of the individual notes and count aloud. I have also noticed that when they listen to my counting they seem puzzled. Now you will say that this is because they do not feel the rhythm correctly. Very true, and in order to teach them this more thoroughly I have tried the following experiment with them, and with success. I let the pupils exchange places with me, I playing and they listening, and at the same time counting aloud. At first they will slip at many places and let the count fit the variations in the rhythm of the melody. Pupils have a way at first of letting the counts conform to the way in which they play, instead of making their playing conform to the time strictly counted. But gradually they learn to distinguish their mistakes and correct them. After some considerable practice in this manner they will sit down and play their music with a different and more confident feeling, and all time mistakes will gradually vanish. I hope this will help other teachers as much as some of their suggestions in THE ETUDE have helped me."

A Help for Other Teachers.

Not long ago one of my little pupils came to me with a very good lesson, and one of her studies exceptionally well learned. I gave her due praise, but the thought came to me that praise must grow somewhat tiresome, and that if something visible could be added to it, it would make the work more interesting to the younger students. I thought of the little gold stars that are used in school work to indicate degrees of perfection, and began to use them in my music teaching. In order to gain one of the stars, the piece must be played as follows: Every note correct, perfect time, and the right fingering. This being done, one of the stars is placed by the title of the piece or study. The result has been splendid, and it has seemed to give them added inspiration to work the harder.—*L. S.*

HELPS FOR NEW TEACHERS.

BY F. C. R.

THE ETUDE realizes the many small difficulties that present themselves to a student when he or she begins the real, practical work of teaching. It has been one thing to obtain a musical training and information, but very different when one first attempts to train another and to impart information. To train beginners is perhaps especially difficult; one must so simplify matters and possess the gift of apt illustration. After a year or two of experience many know just what to do; but realizing that many need help for that period which comes to teachers before experience assists them, THE ETUDE proposes to offer real practical aid in a series of short articles. These "Helps for New Teachers" will refer more particularly to primary work; to teaching beginners. Everything in a musical career depends upon *right foundational training.* The demand to-day is for *elementary specialists.*

The work of the elementary specialist is the most interesting of all the grades in music teaching, and this is said after experience (fifteen years or more) of both elementary and advanced work. Now the idea, or object, in saying all this is to encourage ambitious young (or new) teachers to rest assured that it is not drudgery and that the most important of all the grades are the first three or four; if an illustration is required we need only refer to the foundation of a building; every one knows the structure will stand or fall, according to the perfection or imperfection of that upon which it stands. There is, then, no place for superficiality in the elementary specialist's work. He who teaches only the elementary must himself know all the grades, and realize all that music study means (that it should include instruction in music literature and all knowledge of this noble art). Having then, I trust, encouraged some to take up this work of teaching beginners by assuring them that it is not drudgery, but intensely interesting to one who knows how, and having shown the great importance of the work, the next step will be to offer hints and suggestions regarding *what to do* and *what not to do* at the lesson. It may be that mothers who are thinking of starting their own little ones will find this column helpful to them. Letters frequently come from mothers telling of the hope or intention of teaching their children, and we wish to help all such. Our readers, therefore, are invited to write to the conductor of this column, care of THE ETUDE, and ask any questions they may wish. (Address: F. C. R., care of THE ETUDE, etc.)

Perhaps it is not going too far to say that the future of music in this country depends upon the thoroughness of primary teaching. We, therefore, beg our readers to do everything in their power to fit themselves for doing the work ably and perfectly. A love for the work is bound to come to anyone who interests himself in these early grades, and who works with a will, with an energy, and with ambition. In later issues suggestions will be made, as said above, for use at the lesson.

To offer a hint now, let me say, since it is music that you as primary teachers are going to teach, be careful never to allow it to seem otherwise. Do not permit any separating (ever) of mechanical training and musical feeling. Do not rest content to merely state facts, these stated facts to be duly memorized. Shun that old-time way of teaching. Is my meaning clear? Let me explain: Do not show children a whole note and state the fact, "this is a whole note"; "it is worth four counts"; "these are half notes"; "these are rests"; "this is a sharp"; and so on. Facts poured into a child's ear in this fashion can never teach music. How frequently I think of the dear little eight-year-old I once heard exclaiming (after just such an experience): "Is this music! I thought I should learn to play a little tune!"

The saying "first interest, then instruct" cannot be too often repeated, and it is the secret of the whole matter. See to it that even the very first lesson is a true pleasure to the beginner, whether child or adult.

PUBLISHERS NOTES

ALTHOUGH Easter comes a little later than usual this year, it is none too soon to begin to look up music suitable for the occasion. We have an unusually large assortment of Easter solos, anthems for church service, and special exercises for Sunday Schools, any of which we will be pleased to send on examination on our usual terms.

* * *

AT this season of the year teachers are looking forward to exhibition and commencement programs, and this is the best time to select music for that purpose. We have a complete line of arrangements for four hands, six hands, two pianos four hands, and two pianos eight hands, and will be pleased to send a selection of any or all of these to teachers for examination.

* * *

SEVERAL months ago we published the "Majestic Collection" for two mandolins, banjo, guitar, and piano containing several of our choicest issues arranged for the above named instruments and playable in practically any combination of the same. Although our publishing business is more particularly identified with piano and vocal music, customers who are interested in mandolin music need not look elsewhere for supplies in this line. The "Majestic Collection" is a folio containing music admirably adapted to the use of players of moderate ability, and is a useful addition to the library of any one interested in this class of music. Among other pieces, it contains Engelmann's celebrated "Melody of Love," Rathbun's "May Day," and the well known "Willow Grove March." The price of the five books is $1.00 for the set, or, separately, 25 cents each, less a discount to teachers. We will send copies for examination if desired. We are about to issue another volume similar to the "Majestic Collection." Particulars next month.

* * *

FOR several months we have been unable to get metronomes fast enough to meet the demand, and for that reason have not advertised them at all, but, having succeeded in making arrangements with two leading metronome manufacturers by which we shall now be able to secure an almost unlimited supply of these, we are in a position to meet demands promptly, and again solicit the trade of teachers and schools on the above. All metronomes sold by us are fully guaranteed for a term of one year. We would be pleased to correspond with any one regarding prices, and will also quote quantity discounts on application.

* * *

THE ETUDE has received a number of letters from readers commenting on the very valuable and interesting holiday numbers, December, 1904, and January, 1905. We consider these letters as the strongest sort of encouragement to persevere in the lines laid down in the first volume of the Etude, twenty-three years ago, namely, to appear the most useful, practical, and stimulating journal for teachers, students, and lovers of music, that it is possible to put together. Each number is aimed to have special excellence of some kind, and particularly do we see to it that we do not shoot over our readers' heads. THE ETUDE is a journal for the average music teacher and the average music student. The interests of these large classes are paramount with us. During 1905 we want to be closer than ever to our readers. The Editor is always glad to receive letters from readers and his ear is ever open to suggestion; he is at all times willing to help with advice the puzzled music lover. What has been offered to the readers in the issues for January and February is but an earnest of what we shall do in the months to come. It is greatly to the credit of the musicians of the United States that a purely class journal is able to secure so large a circulation as THE ETUDE has, yet there are many persons who are not readers of any musical journal. We ask our friends to make the effort to interest at least one friend to become a regular patron of THE ETUDE. It is but a small matter to you, but it is a benefit to your friends. We receive letters from teachers who say: "I cannot do without the help of THE ETUDE in my work." Another person will say: "My teacher recommended THE ETUDE to me. I cannot say how greatly pleased I am with it. Long life to THE ETUDE." We will help you in your efforts to interest friends. Write to the Subscription Department for information.

* * *

WE have in press a new work for singers, by Frederic W. Root. It is entitled "Scales and Various Exercises for the Voice," and forms Op. 27 of his "Technic and Art of Singing," of which Op. 22 to 26 have already been published. We can indicate the scope of the work by saying that it is on the line of Bonoldi's famous studies, improved and modernized. The exercises consist of scales, major, minor, and chromatic; arpeggios, and broken chords; passage work; ascending and descending passages based on various rhythmic figures; combinations of all these forms; attack, legato, staccato, martellato, portamento, accent, and shading are all provided for. The accompaniment is so simple as to be easily transposible to other keys than C to accommodate an unusually low or high voice, and in several cases the formula for transposition is given by the author. Taken as a whole this new work will provide teachers with a splendid school for foundation drill in technic of the kind developed by the old Italian singing masters. We continue the special offer plan, and during the month of February will accept orders for Op. 27 at 20 cents, postage paid. If the price is to be charged on our books, postage is extra. The work will be out of press shortly, so that all teachers and singers who want an unusually valuable technical work in singing should send in their orders at once.

* * *

THE "Franz Liszt Album" is now in the binder's hands. It is a collection of celebrated original pieces and transcriptions, similar in size and make-up to our popular volume entitled "Master Pieces." The various numbers included in this new volume have been selected with great care and discrimination, the object being to make a compilation of the most popular original compositions of the master, together with his best-known song, operatic and other transcriptions. All of the pieces have been carefully revised and edited, a number of them especially for this volume. It is a great convenience to have so many valuable pieces by Liszt under one cover. Such a book is a decided addition to the musical library of any student, player, or teacher. No pains have been spared to render this volume superior in every way. It is in itself a complete Liszt repertoire. The special introductory price during the current month will be 40 cents, if cash accompanies the order. If the book is to be charged, postage will be additional. As the special offer will be withdrawn after this month, all those who are interested will do well to send in orders early.

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THE music in this issue comprises eleven pieces, contrasting in style and character, and of various degrees of difficulty. Pierre Renard's "Queen of the Night" Schottische is a very easy piece, one of a set entitled, "The Fancy Dress Ball." It is a model teaching piece, melodious and with attractive rhythmic swing. Next in point of difficulty comes "In Italy," by Charles J. Wilson. It is a tarantella movement, well carried out, full of spirit, and very even in its technical demands. Bachmann's "Sans Souce" is a typical drawing-room piece of the third grade. The composer is well and favorably known, and this dainty "caprice polka" is one of his happiest efforts. Decevee's "How Sweet the Moonlight Sleeps" is another drawing-room piece of totally different character. It is a nocturne, full of sentiment and melodic charm, and valuable as a teaching piece. Eyer's "Second Valse Caprice" is a brilliant recital piece, but it lies so evenly under the hands that, although of but moderate difficulty, it has all the effect of a much larger work. The "Easter Song," by R. Fuchs, is a "modern classic" of much beauty and interest, rather easy to play, but affording fine practice in the singing style and demanding an expressive rendition. The "Scherzino," from Schumann's "Carnival Pranks," is a veritable gem, a highly artistic handling of one of the shorter forms, full of romantic interest. This number should be known by every pianist of sufficient advancement. Duet players will welcome the new and effective four-hand arrangement of the well-known "Sextet," from Donizetti's "Lucia." Jules Jordan's new song, "The Avowal," is in the old English style, very cleverly handled. Tod B. Galloway's "O Heart of Mine" is a setting of James Whitcomb Riley's text by the composer of the popular "Memory Songs." Church singers cannot fail to be pleased with Rathbun's fine sacred duet, "God That Madest Earth and Heaven."

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"ANTHEM REPERTOIRE" is the title of our new collection of anthems shortly to be issued. This work may be regarded as a continuation or second volume of our popular "Model Anthems." It will be similar in size and general make-up.

We anticipate a popularity for the "Anthem Repertoire" far surpassing that of "Model Anthems." The material has been selected with the utmost care and painstaking. There will be about twenty numbers, and the greater proportion of these have never appeared in any previous collection. A number of the pieces have been specially composed and arranged for this volume.

All the anthems are well within the range of the average quartet or chorus choir. They are of medium difficulty and moderate in length. A few of the original numbers are: MacDougall's "Onward, Christian Soldiers," Geibel's "Sun of Righteousness," Barrell's "I Could not Do Without Thee," De Reef's "Abide With Me." Some of the pieces specially arranged are: "Saviour Again" and "Come, said Jesus' Sacred Voice," by F. H. Brackett; "He Leadeth Me," by N. H. Allen. Other composers represented are Ambrose, Gaul, Marks, J. W. North, Simper, Minshall.

In advance of publication we are offering sample copies of this work at the unusually low price of 15 cents apiece, postage paid.

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THIS house has published during the past holiday season a most attractive Children's book which, in our opinion and in the opinion of those who have examined it, is the best that is at present on the market. It is "Merry Songs for Little Folks," a collection of 20 songs, easy in grade, catchy and melodious, words particularly suited for the purpose. The book is illustrated and printed in colors. Every page is a full-page illustration. It is a very attractive work for the purpose from every point of view.

The music is by Louis F. Gottschalk and the words by William H. Gardner, both of these men, by nature and genius, well suited for writing such songs. The illustrations are by an artist of renown, Jerome P. Uhl.

The book will make a most suitable present for a child on any occasion, birthday, Easter, etc. It has been carefully prepared with the idea of kindergarten use. Every song has suitable actions printed in connection with it. Every song has a tableau with or without costume. We have received many flattering testimonials with regard to it.

The book is no longer on "Special Offer." We will gladly send it to any of our patrons who want to look at it at our regular professional discount. The book speaks for itself. We know it will not be returned.

* * *

OUR circulation for January was 118,000 copies. We like to keep our subscribers posted as to what we are doing, and the success of our work. The wide influence enjoyed by THE ETUDE, as we have said many times before, is as much due to our subscribers' efforts to widen that influence as to our own efforts to supply a paper of general value to all music lovers.

To any of our subscribers who will send even one other subscription besides his own we give valuable premiums. We will gladly send our complete premium list to anyone. The greater part of it, however, will be found printed on page 88 of this issue. We are constantly adding appropriate articles to this list.

There are few whose studios or living rooms could not be improved with a new piano stool or, to be more in style, a piano bench or chair. By excellent arrangements with one of the largest manufacturers of this sort of goods, we offer you the following:—

A Hard Wood Stool of the latest pattern with fancy metal feet, with or without glass balls, for 5 subscriptions.

The same style with a cushion seat for 8 subscriptions.

The same style with a tufted velour or tapestry seat for 9 subscriptions.

The same style with back and polished seat, called a piano chair, for 9 subscriptions.

A Piano Bench, style of the XVI Century, for 10 subscriptions.

A Colonial Bench for 14 subscriptions.

A Piano Bench, style of Louis XVI, for 15 subscriptions.

All of the above styles can be obtained in mahogany, walnut, or oak finish, the stool in ebony finish. By the addition of a small amount of cash any of the above can be obtained in the solid woods.

* * *

Why is it that the publications of the house of Theodore Presser are more used than those of any other? Why is it that almost every book that we publish is paralleled by at least one and in many cases more of the other publishing houses in our line of business? And likewise, why is it that on our ledgers will be found a large majority of the schools and teachers of music?

These are pertinent questions. We will answer the first two by saying: Because our publications are works of practical use to the teacher and student. They are the product of the highest and the best reputed men in their respective lines, and they are brought out under the supervision of those who have been practical teachers for many years; under the supervision of those who created the idea, knowing the exact need of this work for certain purposes. Our patrons perhaps do not realize the extreme care which is given to the minutest detail in the publication of our books and music. We are open and waiting for suggestions and corrections.

Our dealing with the schools and teachers has grown to the immense proportions that it has because we try to give every order, large or small, the attention that it should have. Our force of clerks is large enough to attend to every order the day it is received. The attention which an order receives is not entirely dependent on promptness any more than it is on the stock from which it draws. The compositions which you desire must be in our stock in order that you receive them promptly. We can only answer this by saying that our stock is one of the three largest in the country. We think it is the largest and best-selected of them all. We know of no stock which is so carefully added to and so carefully weeded out. It contains the additions made in the last few years of the stock of Martens Bros., Wm. A. Pond & Co., Chicago Music Co., and, last of all, the H. B. Stevens Co.

We want every teacher who reads this to give us at least one trial order. We should like to send every teacher in the country our complete line of catalogues, enclosing our special circular explaining the "On Sale Plan," one original with this house. We know that our discounts and that our service is the best that can be obtained. Send for our catalogues, and if you have any trouble in obtaining teaching material, let us send you some of our books and music "On Sale." We will gladly do this, even though your regular orders go to your local dealer.

* * *

The Etude is beginning to be recognized among the magazines and magazine agencies of the country in the manner which it deserves. This has not always been the case, because The Etude is what is termed a class journal. It is owing to this fact that such favorable terms have been made during the present subscription season with other magazines, so that it is possible for us to present to you on another page of this issue a list of clubbing offers, which cannot be obtained at any less price from any other paper, nor from any agency in existence. If you desire an estimate on a certain list of periodicals, let us give it to you. There is no profit in it for us, but we desire to favor our subscribers in every way possible, and we certainly most earnestly desire the renewal of every person on our list. We make every effort toward that end, giving more value, if that is possible, every month. We spare no effort in making the music pages of each issue as suitable and as useful for every class of our readers as is possible, and we spare no expense to make our reading columns attractive and valuable.

* * *

We are about to publish a popular cantata entitled "The Coming of Ruth," by Wm. T. Noss. The work can be taken up by amateurs and gotten ready for performance in about a month or so. It is replete with solos, duets, and chorus work. The music is attractive and dramatic. It has been given publicly by the author with most satisfactory results. We heartily recommend this work to amateur singing societies or young peoples' choruses of the church. It can be given either in costume and stage effect or as an oratorio. The properties that are needed are very simple and the costumes need not be expensive. We consider it an ideal work of its kind, and predict for it a popular future.

We shall be pleased to send a sample copy of the book for 25 cents, postpaid. An examination will, of course, be the best way of deciding whether the cantata will suit your particular purpose. Full information can be had regarding the production and everything relating to the cantata by addressing the author, care of the publisher.

* * *

We receive a great many letters in reference to printing music. We are asked the price of printing 500 copies or more of a piece, and at times are asked simply to market a composition allowing the composer to bear the expense of publication. These questions come up in various forms from ambitious composers throughout the country.

In the first place we wish to state that a manuscript must be submitted to us before we can do anything with it in any shape or form. We cannot tell what a manuscript is worth or whether we can publish it or do anything with it until after we have had a chance to examine it. In about nine cases out of ten the inquirer would like to know what we will pay for a manuscript; this cannot be determined in the absence of the manuscript.

Composers throughout the country do not seem to understand the matter of submitting manuscripts to a publisher. The process is very simple. All that is necessary to do is to wrap the manuscript up, placing your name and address on it and send it to the publisher with a letter stating that you submit the following manuscript, giving the title, at his usual terms. The publisher will then examine the manuscript, and if found suitable for his catalogue, he will notify and make terms with the composer; if not found suitable for his catalogue, the manuscript will be returned.

It must be understood that we are not printers, but publishers. There is a distinction between the two. A printer will simply make an estimate of the price at which he will print a number of copies and charge the composer accordingly, and will deliver them at the stated price, and there his responsibility ends. A publisher will print the composition at his own expense, but the composer must relinquish his right in the manuscript and it becomes the property of the publisher to do with as he chooses.

Royalty is paid at times to composers of national reputation, but as a usual thing the manuscript is published at the market price.

It might also be of interest to our readers to know that not one manuscript in twenty that are sent to us is available for our purpose; and out of the nineteen returned possibly only one-fourth are worthy to be published at all. The other three-fourths are the first efforts, or are reminiscent, or characterless, or crude efforts. A great many, however, are good enough compositions but not suitable for our line of publication. It is highly important in sending manuscripts to a publisher that they be sent to one whose line of trade they will suit.

We are always glad to examine manuscripts and give everything that is sent to us a very thorough examination. All manuscripts not used are returned to the composers. Be careful to put your name and address on the manuscript.

* * *

Summer Schools are becoming a great factor in musical education. They not only enable teachers to refresh their knowledge and prepare themselves for the fall season, but they are of great assistance to students in preparing them to enter upon their studies in the fall.

Those Schools of Music and teachers who contemplate holding a session during the coming summer should advertise that fact now to the people who are most interested. There are several Summer School advertisements in this issue. A strong notice in The Etude for the next four issues will greatly benefit any Summer School of Music. We offer special low rates for this class of advertising which we should be pleased to quote to any teacher, college, or conservatory upon application.

SPECIAL NOTICES

Special Notices are inserted at a cost of five cents per word, cash with order. Do not have replies directed to this office.

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TESTIMONIALS

I have received the "Modern Dance Album" and find it just what I wanted in that style of book. The music is easy and bright.—*Heloise Renouf.*

I have received "Seven Memory Songs," and like them very much. I am using them a good deal in recitals, especially "Gypsy Trail" and "I Arise from Dreams of Thee," which are so well suited to a low voice.—*Virginia Spencer.*

I have received "Childhood Days" and consider the book very fine for beginners, to help in time work. Every piece is pleasing as well as helpful.—*Mrs. George F. Faber.*

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I have received "Modern Dance Album," which more than fills the want for "classic-popular" music.—*Marguerite Marquart.*

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I will say that the results from advertising in your paper have been quite satisfactory.—*Arthur Bellinger.*

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You are my best friend in music, and you never disappoint me in anything.—*Mrs. I. D. Johnson.*

The December number of The Etude is excellent: the cover is a work of art; the selections are good, and, as always, The Etude is an inspiration.—*Mrs. C. Brinkman.*

You find in me an old patron, and one who thoroughly enjoys the promptness and never-failing courtesy of your house.—*Mrs. O. P. Fox.*

I have received "The Organ Player," and wish to express my entire satisfaction with the selection of pieces.—*G. A. Raffensberger.*

I have received a copy of the "Modern Dance Album," and am much pleased with it—a case of "love at first sight." Please send me two more copies.—*Mrs. O. L. Martin.*

Your magazine is just the kind of paper I have been looking for. I think it is one of the finest I have ever subscribed to. I took a course of lessons in voice last season, and I must say that I learned to breathe more correctly after I read your paper than before I had it.—*William Edwards.*

Your method of selling "On Sale" is unsurpassed for convenience and satisfaction.—*Mrs. E. E. Bullock.*

THE CONVERSION OF DEACON TUFTS.

(Continued from page 59.)

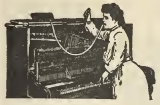
could imagine, as never before, the sudden outburst of glory from above, the terror of the simple shepherds at the sight of their celestial visitant, their amazement at the announcement: "For unto you is born this day, in the city of David, a Saviour, which is Christ, the Lord." Again the undulating figure from the organ; this time fuller in harmony, as though heralding the approach of a winged throng. Above it soared the voice, ringing and triumphant: "And suddenly there was with the angel a multitude of the heavenly host, praising God, and saying"—an instant's pause; then fell, clear and triumphant, the angels' chorus: "Glory to God, Glory to God in the highest"—in a whisper full of happiness—"and peace on earth"; followed by a gentle throbbing of organ tones like the beating of the great heart of humanity, tranquil and assured in the heavenly benediction. Then, as though the rejoicing angels could not restrain their eagerness to proclaim the glad tidings, they tossed the words from one to the other in joyful confusion, one part beginning before the other had ended: "Good will towards men, Good will towards men."

The deacon glanced furtively at his friend Todd. He was apparently absorbed in the music; evidently he was not looking for a fulfillment of the threat which had so startled him a few days ago. As the deacon fell back in his place with the dawning conviction that he was worsted, the sympathetic tones of a contralto voice caught his ear. The singer was Miss Denton, Mr. Ransom's most gifted pupil, whom he had trained with especial care in the exquisite pastoral melody to which were set the words: "He shall feed his flock like a shepherd; and he shall gather the lambs with his arm, and carry them in his bosom." This touched the deacon deeply, and when the soprano took up the same melody in a higher key and sang the gracious invitation: "Come unto him all ye that labor; Come unto him ye that are heavy laden, and he will give you rest," he owned himself defeated. He listened entranced to the voice as it floated softly and tenderly over the spellbound congregation: "Take his yoke upon you and learn of him. For he is meek and lowly of heart, and ye shall find rest unto your souls."

But listen—the organ was now thundering forth a jubilant strain; there was a general stir. Mr. Vernon had stepped forward, and in obedience to his gesture all had risen to their feet as the singers pealed out triumphantly: "Hallelujah! Hallelujah! For the Lord God omnipotent reigneth! Hallelujah! Hallelujah!" With a sudden piano: "The kingdom of this world is become"—then forte—"The kingdom of our Lord and of his Christ; and he shall reign for ever and ever, King of Kings! and Lord of Lords!" Again and again the exulting voices called one to the other; again and again the same echoing phrases crossed and re-crossed—"King of Kings! and Lord of Lords! for ever and ever! Hallelujah! Hallelujah!"

The deacon was so excited by this tumultuous antiphon that he hardly knew where he was; he almost forgot to breathe as he stood holding tightly with both hands to the back of the pew in front of him. When, just before the final "Hallelujah!" came the inspired silence which the master throws athwart the surging masses of tone, he turned, startled, not knowing what to make of the abrupt cessation of sound, and for the first time looked up at the choir. At the same moment, as the mighty cadencing "Hallelujah!" burst forth with redoubled power, Mr. Ransom happened to glance into the little mirror that hung before him to reflect the pulpit end of the church, and caught the deacon's eye. A smile of complete understanding passed between the two men.

Deacon Tufts was converted—converted to a softer, gentler scheme of living. The morning's experience had given him a glimpse of the hitherto unsuspected truth, that prayer and praise, to be of saving grace, need not necessarily manifest themselves in crude, bare, inartistic forms; that both can rise to their highest powers on the wings of an art which more than any other soothes, comforts, and elevates humanity.



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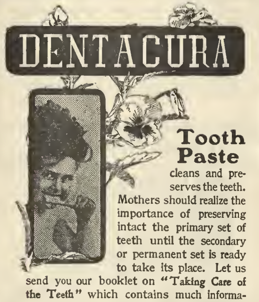

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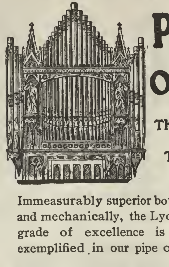

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MUSICAL ITEMS

Leonoavallo's next opera is to bear the title of "*Roses de Noël*" (Christmas Roses).

According to a music trade report from Chicago that city had an output of 40,000 pianos during 1904.

Puccini is occupied with a new opera, "Esmeralda," the text of which is founded on Hugo's "Notre Dame de Paris."

Frederick Stock, assistant conductor of the Chicago Orchestra, will conduct the remaining concerts of this season.

"Carmen" has had its 1000th performance in Paris. The first representation was on March 3, 1875, and it ran for only fifty nights.

Mozart's opera "Titus" was recently given in Bremen after being neglected for many years, and was most warmly received.

The last direct descendant of Mozart, the composer, Josefine von Berchthold, died in the poorhouse at Salzburg, Germany, last month.

Students of the Royal College of Music, London, gave a representation of Gluck's "Alcestis" December 2d. Sir Charles Stanford directed.

Ffrangcon Davies, the Welsh baritone, is to issue a treatise on singing shortly. He will set forth a new theory that will provoke controversy.

Mme. Belle Cole, contralto, died in London, January 5th. She was American by birth, but had lived in England since 1888. She was a popular singer at English festivals.

J. Pierpont Morgan has offered $6000 for what is said to be the first piano ever constructed. The instrument was exhibited at the St. Louis Fair, and is owned by an Italian collector.

The lately deceased Russian publisher, Belaleff, in his will established a fund of nearly $40,000, the interest to be applied as yearly prizes for the best works produced by Russian composers.

The library of the late Percy Betts, London, musical critic, was sold in November. A number of interesting autograph letters from Mme. Patti, Sims Reeves, and other musical celebrities were included.

A glance at the report of the opera season in Germany shows that while the standard operas of the older period still hold a place the works of modern composers are receiving a fair share of success.

A new picture of Mendelssohn has recently been published by the Berlin *Photographischen Gesellschaft*. It was painted in oil in 1831, in Rome, by Horace Vernet, when the composer was twenty-three years old.

A new music hall is to be built at Buda Pesth. It will contain two large concert halls and the lecture hall of the Royal Hungarian Music Academy. A monument to Liszt will be a part of the scheme for the front of the hall.

The Society of the Friends of Music in Vienna has offered a prize of $400 for the best composition in the form of an opera, an oratorio, a concerto, a cantata, a symphony, or a sonata. This contest is open until September 15th.

The Company of Musicians, London, has founded two scholarships at the Guildhall School of Music, entitling holders to free tuition for three years. The fund to support these scholarships was supplied by Mr. Andrew Carnegie.

Clara Virginia Pfeiffer, at one time known as composer and pianist, died in Paris a short time since. She was a pupil of Kalkbrenner and Chopin, and was the teacher of her son, Georges Pfeiffer, pianist, composer, and teacher, of Paris.

Cologne is to have an operatic festival this summer, beginning in June. "Fidelio," "Die Meistersinger," "Tristan und Isolde," and the "Marriage of Figaro" will be given; conductors engaged are Steinbach, Fischer, Richter, and Weingartner.

According to an "instruction" sent by the Pope to the Archbishop of Westminater, England, no instrument but the organ is to be used in Catholic churches, save by special license, which will not be granted except for some very rare occasion.

According to a French paper France has 394 theaters, Italy 389, Germany 264, England 205, Spain 190, Austria 188, Russia 99, Belgium 59, Sweden and Norway 46, Holland 42, Switzerland 35, Portugal 16, Denmark 13, Turkey 9, Greece 8, Roumania 7, Servia 6.

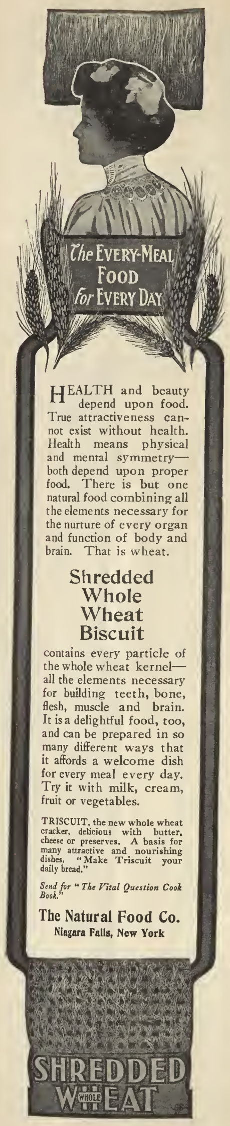
Mr. Samuel Arthur Chappell, of London, died December last. He held a prominent position in the music trade, but was best known by his directing of the well-known "Popular Concerts" from 1859 to a short time ago, when they were given up.

According to Theodore Thomas' will his valuable musical library is to be presented to the city of Chicago. His financial arrangement with the Orchestra included a $50,000 paid-up life insurance policy, and $50,000 capital stock in the Orchestra Association.

The next meeting of the New York State Music Teachers' Association will be at Rochester, June 27th to 29th. The officers are Jaroslaw de Zielinski, Pres.; Frank H. Shepard, Sec.; Carl G. Schmidt, John R. Beall, and Charles A. Farnsworth, Program Committee.

An International Congress for Gregorian Song is to be held in Strasshurg, Germany, August 16th to 19th. The program includes scientific addresses, practical instruction, and performances, the idea being to advance the Pope's wish for the use of the ancient plain chant.

Felix Weingartner will conduct two concerts for the New York Philharmonic Society, February 10th and 11th; he will also conduct two festival concerts for the Society February 14th and 15th, at which Beethoven's "Ninth Symphony" and Berlioz's "Harold" will be given.



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It was claimed that $9000, the price paid to Richard Strauss for his "Sinfonia Domestica," is the highest price paid in Germany for a musical composition. This statement is now contradicted, and it is said that Simrock, the Berlin publisher, paid Brahms $10,000 for his Fourth Symphony.

The score of Richard Strauss' new work "Sinfonia Domestica" calls for an *oboe d'amour*, which occupies a place between the oboe proper and the alto oboe, generally known as the *cor anglais*. The tone of the oboe d'amour is singular charming, and the instrument was a great favorite with the composers of the time of Sebastian Bach.

A traveler, writing of the people of Finland, says that they are very fond of singing. The acknowledged finest singing society in Europe, according to this writer, is the Helsingfors Male Chorus. In the largest church—the Finns are mainly Lutherans—the choir consists of about 100 men, among them some of the finest examples of the deep Russian basses. These choirs sing without instrumental support.

An English exchange announces that Ricordi & Co. have under consideration the question of making an offer of a prize of $2500 for the best opera in English by an English composer. We trust that this enterprising and liberal minded firm will so arrange details as to allow American composers a chance to compete. Jules Massenet is to be one of the judges.

The organ in the Royal Albert Hall, London, still retains the high pitch in use a number of years ago by bands and orchestras, a circumstance which makes it impossible for the Royal Choral Society to give Beethoven's "Choral Symphony" unless the organ is dispensed with throughout the program. To change the pitch will involve an expenditure of $6000, which the commissioners are unwilling to order.

Russian customs officials are not familiar with pipe organs, which are not used in their churches. The British and American Church in St. Petersburg purchased a new organ in London. It was shipped in 40 cases on two ships. When they were landed at Cronstadt the customs inspector said that there were pipes enough for six organs and put in a claim for duty to that extent. What would he have thought of the great World's Fair Organ?

Many concertgoers have an idea that the modern virtuosi is a specialist pure and simple. The contrary is the case, however. To mention a few cases only: Harold Bauer first started as a violinist; Fritz Kreisler is an admirable pianist; Joseph Suk, violinist and conductor, has appeared as concert pianist; so has Emil Paur, the conductor of the Pittsburgh Orchestra; Joseph Hofmann is passionately fond of mechanical contrivances.

Wassili Safonoff, the noted Russian conductor, who directed several of the concerts of the New York Philharmonic Society this season, advocates dispensing with the baton. He claims that since Lully introduced the baton the length of the stick has become gradually shorter, and that a conductor can convey his ideas to an orchestra without a baton. When he conducted Tschaikovsky's Pathetic Symphony last year he used the baton but little.

A report on the teaching of music in the public schools of Massachusetts states that there are 150 teachers who are regularly employed and that there are few schools in which music is not taught in some form. The secretary has great confidence in the value of music as a means of intellectual training. The reading of music at sight requires concentration of the mind, one of the most important acquisitions of an education. It is as good mental training as mathematics.

Competition for prizes seems to be popular in Europe. The Institute for the Advancement of Music, Naples, recently concluded a contest in which the opera "Anna Karenina," by Salvatore Sassano, received the prize; Roman Statkowski was awarded a prize of 5000 rubles by a wealthy art patron in Warsaw for his opera, "Philenis." In the competition conducted by the Milan publisher Sonzogno, the judges will be Boito, composer; Galli, music critic, and d'Annunzio, poet and author.

The Incorporated Society of Musicians of England held its annual conference at Manchester, January 2d to 7th. Papers were read on the following subjects: "A Weak Point in Our Musical Education," "Progress of Music in the Nineteenth Century," "Safeguarding Entrance into the Musical Profession," "Some Blots Upon English Music," "Municipalities and Music." There will be an exhibition in the Town Hall of some interesting and valuable specimens of books and instruments.

The music critic of the London *Morning Post* says that to musical interests in the English metropolis more orchestras, more choral societies, and eventually the establishment in London of an English Opera House is more important than the delivery of lectures about musical matters. There is truth in the assertion, and it can apply to American cities as well. Every large music center would be benefited by a greater amount of music making and less talking about music. Both are good, but it is better to do than to talk if but one line is possible.

At a sale of stringed instruments, etc., in London, a number of violins by well-known makers were disposed of. Stainer violins brought $150, $95, $75, and $70; one by Klotz, $80; one by Nicolaus Gagliano, $350; one by Joseph Gagliano, $200; one by Gagliano (no Christian name given), $150; one by Sanctus Seraphin, $600; one by Vuillaume, $100; a Ruggeri, $150; a Carlo Testore, $200; Amati instruments, $330, $300, $150; a 'cello, $650; a Vincenzo Panormo, $150; another, $100; a Joseph Guarnerius, $200; a Carlo Bergonzi, $200. Voirin bows sold for $26 and $16; Tourte violin and 'cello bows for $25 and $20.

An English music lover, Mr. Richard Peyton, has given to the Birmingham University $50,000 to establish a professorship of music, with the condition that Sir Edward Elgar shall be the first occupant of the chair. It is announced that the composer has accepted the position. A further announcement is made that a friend of the university has promised $5000 toward a fund for providing musical instruction supplemental to the chair. Regularly established professorships in music are: Oxford, Sir C. H. Hubert Parry; Cambridge, Sir Charles Villiers Stanford; London, Sir J. Frederick Bridge; Edinburgh, Frederic Niecks; Dublin, Ebenezer Prout.

HOME NOTES.

Maunder's cantata, "Penitence, Pardon, and Peace," was given at Warehouse Point, Conn., December 11th by the choir of St. John's Episcopal Church.

Mr. Hubert Patton has been placed in charge of the violin department recently added to Association Institute of the Detroit Y. M. C. A.

The Faculty of the Music Department of the Montana Agricultural College gave a recital December 2d. Miss Josephine Cook, soprano; Miss Mildred Landon, pianist; Mr. A. H. Currier, baritone, and Mr. F. A. Oliver, pianist, took part.

The second annual music festival of the Sioux Falls Choral Society, 100 voices, was given December 15th and 16th. Three performances, Haydn's "Creation," a Matinee Concert, and "The Messiah," made up the festival. Mr. William W. Norton conducted and the Minneapolis Symphony Orchestra furnished the accompaniments.

A Christmas Festival was given by the Normal Choral Club, Potsdam, N. Y., December 19th and 20th. The program consisted of a concert by Blaisdell's String Quartet, and "The Messiah," conducted by Miss Julia E. Crane.

A vocal recital was given in the Presser Recital Hall, December 28th, by pupils of Mr. J. Henry Kowalski, formerly of Chicago. Mr. Kowalski will open a studio in Philadelphia, making that city his home.

The first concert of the present season by the Chicago Madrigal Club, Mr. D. A. Clippinger, conductor, was given December 13th in the Music Hall of the Fine Arts Building. Among the assisting artists was Mr. Emil Liebling.

Mr. F. J. Strahm, of Nashville, Tenn., gave a recital at Soule College, Murfreesboro, December 15th.

Dr. Henry G. Hanchett gave his interesting lecture recital, "A Life Story in Tones," Shakespeare's "Seven Ages of Man," translated into music, at the Drexel Institute, Philadelphia, January 12th.

A recital, one of a series of "Students' Occasionals," was given at the residence studio of J. Warren Andrews, New York City, December 29th. Miss Louise F. Thayer, daughter of Eugene Thayer, the noted organist, now deceased, rendered the program. She also read a number of reminiscences from Dr. Thayer's diary.

The Brockton, Mass., Choral Society, gave the "Messiah," December 20th, under the direction of Mr. Emil Mollenhauer.

Mr. Herve D. Wilkins gave an organ recital in the First Baptist Church, Rochester, N. Y., December 19th. The program was made up from works by modern organ composers.

A new organ built by George Kilgen & Sons, St. Louis, Mo., for the First Methodist Episcopal Church (South), Texarkana, Ark., was installed by Mr. Charles Galloway, of St. Louis, December 29th.

The second annual "Messiah" concert by the Choral Society of Our Saviour's Lutheran Church, Minneapolis, Mr. J. L. Hjort, director, was given January 11th. The choir numbers 92 voices.

The Municipality of Porza, Switzerland, unanimously made Louis Lombard, of New York, the former director of the Utica Conservatory of Music, an honorary citizen, an honor rarely conferred by a Swiss municipality upon a foreigner.

The Second Bapist Church Choir, Chicago, Mr. Milon R. Harris, of Kimball Hall, director, gave "The Wreck of the Hesperus," by Anderton, December last, and will give "The Daughter of Jairus," by Stainer, as a "Praise Service" in February. The choir is composed of 60 voices, most of whom have been under Mr. Harris for seven years in choral class and choir.

Madame A. Pupin gave a concert in New York City January 11th. The first part, consisting of music by Bach, Mozart, and Paradisi, was played on a pianoforte made 110 years ago, the second, works by modern composers, on a piano with 22 octaves. The proceeds of the concert are to be devoted to Mme. Pupin's plan to aid talented girls, without means, to secure a musical education.

Mr. Walter Spry will give a piano recital, February 7th, in Music Hall, Chicago, presenting works by Beethoven, Schumann, Chopin, and novelties by Edward Schuett, Walter Spry, and Josef Hofmann.

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QUESTIONS AND ANSWERS

I. J. T.—1. Slow and methodical practice is the best prescription for a careless pupil, one of the hit and miss kind. Such pupils must be made to play very slowly and with extreme accuracy until each passage is satisfactorily mastered.

2. A stiff wrist must be remedied by physical work done away from the piano. Exercises for relaxation of the arm will prove of greatest benefit. After proper arm control has been acquired the "stiff wrist" will be a thing of the past.

A. E. C.—1. In the alternation of the clinging legato and elastic touches in the two-finger exercises, you are correct in thinking that the second key is released by an up motion of the forearm rather than by a finger staccato. It may be done by a finger staccato, but such is not the general custom at present.

2. In the chord of five notes in the Chopin A major Prelude the thumb of the right hand is laid across the A-sharp and the C-sharp, striking both keys and enabling the notes of the chord to be taken simultaneously.

3. Although makers differ as to the covering of the pin-block of a piano with a metal plate, we fail to see how it can have any effect upon the tone of the instrument.

X. R.—Josef Hofmann is Russian by birth, but his present home is in Berlin. He began to study as a child, and appeared in public as a prodigy pianist at ten years of age. He was born at Warsaw, June 20, 1877.

RECITAL PROGRAMS.

Pupils of the Ames School of Music.
Parade (4 hds.), Kölling; Hungarian Melody, Bohm; Sunday Morning, Bechter; Thousand and One Nights, Reinecke; For Sadie, Stayner; Jolly Players' Waltz (4 hds.), Maylath; Little Wanderer, Gurlitt; Two Marionettes (vocal), Cooke; Busy Little Bee, Nürnberg; Galop Burlesque, Gurlitt; Summer, Lichner; Mazurka (violin), Papini; Sonatine, Op. 36, No. 5, Clementi; A Winter Lullaby (vocal), De Koven; Last Hope, Gottschalk; Berceuse (violin), Schytté; Gipsy Melody (violin), Köhler; Valse Arabesque, Lack; Wedding March (8 hds.), Mendelssohn.

Pupils of Mr. T. L. Rickaby—Beethoven Program.
Allegro, Sixth Symphony (6 hds.); Turkish March; "The Wild Rose" (vocal); Variations "Nel Cor Piu"; "Knowst Thou the Land" (vocal); Sonata, Op. 27, No. 2; Symphony, No. 1, last movement (4 hds.); Sonata, Op. 26, variations; Sonata, Op. 13 (Pathetique); "Adelaide" (vocal); Concerto, No. 1; Symphony, No. 5 (4 hds.); essays and papers on Beethoven, his life, and works.

Pupils of the Kroeger School of Music.
Valse, "a la bien aimée," Schütt; Melodie in G-flat, Op. 10, No. 1, Valse Brillante, Moszkowski; Torchlight Dance, Rubinstein; Egeria, Op. 35, Kroeger; Consolation, No. 3, Liszt; Menuet from sonata, Op. 17, Nicodé; Slumber Song, Von Weber-Liszt; The Rivulet, Op. 3, Kroeger; Loreley, Op. 3, Seeling; To the Springtime, Op. 45, No. 6, Grieg; Margaret at the Spinning Wheel, Klein; Variations Serieuses, Op. 54, Mendelssohn; Nocturne in C minor, Op. 48, No. 1, Chopin; Scherzo, Op. 45, Kroeger.

Pupils of Mrs. Seth Lockwood.
Prelude in F minor, Leschetizky; Haste Thee, Winter, Etude in G, Landon; reading sketch of Paderewski's life; Melody in D (4 hds.), Paderewski; Evening, Read; Bewitching Fairy, Keller; The Revellers, Cadman; Sizilietta (4 hds.), Franz von Blon.

Music Lecture-Recital by Mr. and Mrs. Frank Lynes. Subject: American Composers.
The Mill, Op. 26, No. 7, Paine; Love Me if I Live, Op. 26, No. 2, The Night has a Thousand Eyes, Op. 26, No. 3, Foote; Scotch Poem, Op. 39, Shadow Dance, Op. 31, Macdowell; Dear Love, When in Thine Arms, Thou art so like a Flower, Chadwick; Meditation, Op. 26, Lang; Scottish Legend, The Year's at the Spring, Op. 44, No. 1, Mrs. Beach; Nocturne in A, Op. 37, No. 1, Apparitions, Op. 43, No. 1, Sweetheart, Sweetheart, Sigh no More, Op. 19, No. 4, Lynes.

An Afternoon with Modern Composers, by Ruth Trotter.
Every number of this program appeared in THE ETUDE.
Minuet, Paderewski; Valse, Op. 69, No. 1, Chopin; Serenade, Moszkowski; Barcarolle in F minor, Op. 30, No. 1, Rubinstein; Mazovia, Op. 233, Lack; Russian Dance, Michiels; Tanz-Vergnügen, Op. 68, Scharwenka; Russian Mazurka (4 hds.), Baitzell; June, Barcarolle, Op. 37, No. 6, Tschaikowsky; Serenade, Op. 191, No. 4, Strelezki; Mi Teresita, Petite Valse, Carreño; Polish Dance, Op. 37, No. 1, Scharwenka.

Pupils of the Northwestern Conservatory of Music.
A la Minuetto from Op. 7, Grieg; Au Soir (At Evening), Paderewski; A Winter Lullaby (vocal), De Koven; Mazurka, Leschetizky; Goodnight, Nevin; Minuetto, Schubert; Bourrée, Bach; Spring Song, Mendelssohn; Husbeen (vocal), Needham; Open Now Thy Blue Eyes (vocal), Massenet; Moderato from Sonata in A minor, Op. 42, Schubert; La Fileuse, Raff.

Pupils of Wirtz Piano School.
Solfegietto, P. E. Bach; In the Woodland, Döring; Murmuring Brooklet, Sartorio; Gavotte, Neustedt; Arachne Spinning, W. G. Smith; Tarantelle, Lynes; Butterflies, Grieg; Scherzo, Voss; Etude, Ravina; Tarantelle, Lack; Spring Song, Merkel; Reverie, Atherton; Mazurka, Echeverria; Valse Lente, Schütt; Guirlandes, Godard.

Pupils of Miss Ruth E. Hoppin.
Ride of the Hunters, Lynes; Barcarolla (4 hds.), Mrs. Crosby Adams; Hush-a-bye Baby (4 hds.), Dance of the Marionettes, Adams; Jumping the Rope, Seeboeck; The Hunters (4 hds.), Gurlitt; Polka (6 hds.), Bollmann; Tyrolienne, Beaumont; Rustling Leaves, Kölling; Two Juveniles, Burty; Echoes of the Ball, Gillet; The Keepsake (4 hds.), Petrie; Etude, Ravina; La Cinquantaine, Gabriel Marie; March Militaire (4 hds.), Schubert; Gypsy Rondo, Haydn; Spring Song, Mendelssohn.

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Pupils of Noble Street School of Musical Art, Brooklyn.
Overture, Husarenritt (2 pianos and violins), Spindler; Rondo Mignon, Baumfelder; Aria, "Der Freischütz" (vocal), Weber; Chanson Des Alpes, Op. 51, Ryder; Schottische, Op. 550, Engelmann; Mazurka Caprice, Op. 22, Ellenberg; Polka Rondo, No. 3, Thorne; Overture Semiramis (2 pianos and violins), Rossini; Sunbeam Waltz, Read; Caprice Brillante, Lawrence; Poeme d'Amour, Davis; As the Dawn (vocal), Cantor; Careless Elegance, Wood; Salut á Pesth, Kowalski.

Pupils of Grant Connell.
Charge of the Hussars, Spindler; Novellette in F, Op. 21, Schumann; Impromptu Mazurka, Op. 120, Lack; Narcissus, Op. 13, Nevin; Les Sylphes, Bachmann; Au Matin, Op. 83, Godard; Barcarolle, Le Hache; The Sky Lark, Tschaikowsky; Dance of the Demons, Holst; Second Mazurka, Op. 54, Godard; On the Race Course (4 hds.), Blake.

Pupils of J. Hillary Taylor.
Song of Leisure (4 hds.), Sturner; Gypsy Love Song, Herbert; Mazurka, F. R. Webb; Soldiers' March, Schumann; First Daffodil (4 hds.), Orth; A Dream (vocal), Bartlett; In May, Behr; In the Garden, Gurlitt; Parade (4 hds.), Kölling; Tone Blossoms, Sartorio; Yuletide Bells (4 hds.), Goerdeler; Staccato Polka, R. Mulder; Dancing on the Green, Bordman; Theme and Variations, Haydn; Melody of Love, Engelmann; Intermezzo (4 hds.), Mascagni.

Pupils of Mrs. Petersen.
Honeysuckle Polka (4 hds.), Rosewig; A Dance on the Lawn, Biehl; Dainty Miss Daisy, Engelmann; Peri Waltzes, d'Albert; Fairy Polka, Spindler; Wind and Tide March (4 hds.), Hewitt; A Rustic Dance, Howell; Strains from the Rocky Mountains, Meyer; The Chapel by the Sea, Wilson; Flag Drill and Song, Gaynor; Songs of the Birds, Smith; The Troubadour, Rohde; By the Starlit Sea, F. Weber; Kölling; Tone Blossoms, Sartorio; Yuletide Bells (4 hds.), Bohm; Butterfly, By the Frog Pond, Seeboeck; Monastery Bells, Wely; Weber's Last Idea.

Pupils of the Hartford Conservatory of Music.
Petite Mazurka, Sapellnikoff; Dost Thou Know that Sweet Land, Thomas; Nocturne in F, Schumann; La Ruisseau, Wollenhaupt; Serenade, Neidlinger; The Quest, Eleanor Smith; Waltz in A-flat, Chopin; Lethe, F. Boot; Spring Flowers, Reinecke; Snow Flakes, Cowen; Lute Song, De Koven; Etude in F minor, Chopin; Shadow Dance, Macdowell; Andante and Scherzo, David; Were My Songs with Wings Provided, Hahn; Lockruf, Rückauf; Tannhäuser Fantasie, Raff; Dreams, Strelezki.

Pupils of Limestone College.
Rose Fay, Heins; The Little Wanderer, Gurlitt; The Merry Mill, Hitz; The Fairy Bark, Smallwood; Snowflakes (vocal), Cowen; Valse, Streabbog; Twilight, Bohm; Playing Tag, Margstein; Melodie, Paderewski; The Violet (vocal), Mozart; On the Heath, Lange; Valse, Durand; Coasting, Hiller; In Twilight, Gänschals; Pink, Lichner; When Spring Comes Laughing (vocal), Galloway; Coral Polonaise, Baumfelder; Home Again, Lichner; An Autumn Reverie, Ashford; Valse, Tschaikowsky; Song Without Words, Gurlitt; Polka Humoresque, Waddington.

HUMORESQUES

By ALFRED H HAUSRATH

Kind old lady: "Don't you find your occupation somewhat irksome?"

Organ grinder: "Ah, yes; this music business is a constant grind."

Mr. Flat: "Jones professes to be an accomplished singer."

Mr. Sharp: "Jones's professions are already overcrowded, and now he adds another to the list. It must be admitted, however, he has a powerful imagination."

Askum: "What is a one manual organ?"
Tellum: "An organ of manifold impossibilities."

Mrs. Latelyrich: "Grand, professor, grand! How long before my daughter can play like that?"
Professor: "Oh, in the course of a century, I presume."
Mrs. Latelyrich: "In the course of a century!"
Professor: "Well, it has taken me twenty years to do it."

Proud mother: "That is a very difficult piece Susie is playing."
Grumpy Father: "Umph, I wish it were impossible."

First student: "When is a tonic *not* a medicine?"
Second student: "I give it up."
First student: "When it's a supertonic."

IN THE MUSIC STORE.—"Please give me the well-known song, 'On the Weser.'"
"High or low?"
"The tide is immaterial to me."—*Translation.*

LITTLE HELEN TO TEACHER.—"I like that piece. Hasn't it got a lovely title-page!"

Mrs. Countrilife (reading an old newspaper): "I see that now the doctors claim to cure nervous diseases with music. Isn't that great?"

Mr. Countrilife: "Not at all; it's a case of poison kill poison. And, by the way, I wonder if some nervous diseases wouldn't cure music."

Mrs. Countrilife: "Land sakes! how you do go on about Mandy's practicing."

ECHOES FROM G-SHARP MINOR.

While wandering through a well-sharped key
My young friend, undismayed,
In error and obliviously
Full many a strange note played.

Methought as I beside her sat,
In agonizing pain,
Had I a tin-lined ear like that
I'd never more complain.

But there was I in duty bound
To listen and forbear,
Until she'd finished then expound
The whyfore and the where.

Ah, yes, the teacher is a saint
Who quells his vi'lent thought;
Who keeps his temper in restraint,
And suffers as he ought.

HIS RULE.—"Have you gotten so that you can distinguish classical music?" asked Mrs. Cumrox.

"Yes," answered her husband. "When a piece threatens every minute to be a tune and always disappoints you it's classical."—*Washington Star.*

HOW HE DOES IT.—Praisum (to his friend, the song writer): "How do you write your songs, whistle them over to some musical hack and have him compose them?"

Dazum: "No. I write them out, let the public whistle, gather in their money, and then compose myself."

Praisum: "That's an original idea."

Dazum: "Yes, I let the public whistle for originality."

ACCOMPANIMENTS.—Young Lady: "You are a wonderful master of the piano, I hear."
Prof. von Spieler (hired for the occasion): "I blay aggompaniments sometimes."
Young Lady: "Accompaniments to singing?"
Prof. von Spieler: "Aggompaniments to gonversations."—*New York Weekly.*

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Coffee is such a secret worker that it is not suspected as the cause of sickness or disease, but there is a very sure way to find out the truth.

A lady in Memphis gives an interesting experience her husband had with coffee. It seems that he had been using it for some time and was an invalid.

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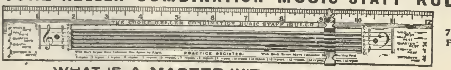
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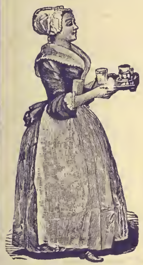

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