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Winton J. Baltzell

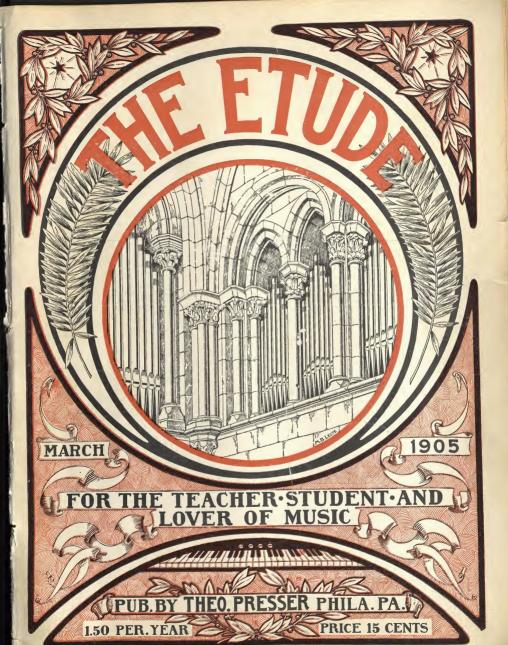
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By S. COLERIDGE-TAYLOR

IAT Brahms has done for the Hungarian folk-music. Dvorák for the Bohemian, and Grieg for the Norwegian, Mr. S. Coleridge-Taylor has done in as masterly a way for these negro melodies. Negro music is essentially spontaneous. In Africa it sprang into life at the war dance, at funerals, and at marriage festivals. Upon this African foundation the plantation songs of the South were built, which, while in some cases sounding a note of sadness, for the most part show a happy anticipation of the "year of Jubilea". That the negro is naturally musical is proven by the fact that even those melodies sung by the natives of darkest Africa who have never known the influence of civilization, while primitive in the extreme, have all the elements of the European folk song,

In treating these melodies, Mr. Coleridge-Taylor has been careful to preserve their distinctive traits and individuality, while giving them form and structure through consistent thematic development. Their depth of feeling, rich, harmonic expression, and mastery of technique entitle these compositions to a high place in piano literature. With the changes resulting from the emancipation of the American negro and the settlement of Africa by the white race, the old melodies are rapidly passing away, and it is a cause for special gratitude that one of the world's foremost musicians, a man in the zenith of his powers, should seek to chronicle and thus perpetuate them.

The volume is one of the "Musicians Library" and contains a portrait of the composer and an explanatory foreword, besides an introduction by Booker T. Washington, giving the biography of the author and a history of negro folk music.

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College of Music, London THE Royal College of Music, London, has about it the air of a hig, happy family. Almost the mo-ment you enter you feel the genial, interested fel-

Fir Hubert Parry and Royal

lowship there. To Sir Hubert Parry and his genial personality this is in good measure due, for the personnel of an art institution, more quickly than any other, reflects the spirit of its

VOL. XXIII.

Connected with the college since the beginning of things there, that is for twenty-one years, and director since 1894, those associated with him to-day seem all of one way of thinking—everybody has a human, genuine interest in everybody else. The teachers have all stepped down from their pedestals, if they ever at some remote day mounted them, and in interested comradeship students and instructors are mutually helping each other.

Instead of conflicting with discipline this frank, friendly way of going at the teaching of things appears to strengthen

Educated at Eton and Oxford, given his degree of Bachelor of Music at that university at 18; an enthusiastic football player in those days, and an equally enthusiastic yachtsman now; entitled to a high rank as a writer on musical subjects, his articles in Grove's "Dictionary of Music and Musicians" bringing him especially close to the student; a pianist. and the composer of a great number of choral and orchestral works, that is, very briefly, the sum of his able, active life aside from his long association with the

Royal College of Music. One strong aim of the school is the development of individuality through making the student think for himself. "They accuse me," said Sir Hubert Parry, "of inciting insubordination in some of my speeches, for I tell the pupils not to rely upon all the things their teachers tell them, but to think for themselves. It is the development of the individual that I want, the bringing out of all that their intelligence may mean to their art."

Of this point of comradeship that I have mentioned, the plan of the building itself is an evidence. In some respects it is more like a great cluh-house than an institution for musical education.

The men teachers have a resting room, where they may smoke, take a cup of tea, and have a half-hour's talk between times over their work. A corresponding apartment is devoted to the lady teachers. On the ground floor are separate luncheon rooms for instructors and pupils, where substantial, well cooked food is served at nominal prices.

At the head of a long table in one of these apartments Sir Hubert Parry sits with his teachers about him, Sir Charles Villiers Stanford-a man of charm-

ing personality and somewhat recalling Felix Motte-

By William

Armstrong

PHILADELPHIA, PA., MARCH, 1905.

their separate waiting and luncheon rooms. The

at his right hand. The right wing of the building is devoted to the female, and the left to the male students, each with

committees, in which they take active, practical part.
Sir Huhert Parry, by his exceptional personality and equipment, is naturally fitted to hold the interest of those in position, and of people in general. Even in his Eton and Oxford days he was recognized as a leader. Intellectually he is keenly developed. His unconventionality evidences itself in a frank fellowship that attracts and interests those ahout him. At the age of 56 he keeps alive an enthusiasm that gener-

late Queen Victoria.

Prince of Wales.

ally wanes in the twenties, and makes him seem absolutely boyish in spirit. His capacity for work is almost feverish. One minute he is at his desk planning details, and the next running upstairs to listen to a pupil rehearsing; coming back through the hall he stops to talk to one student and then another about the progress of work; he visits the class rooms and keeps in constant touch with the conduct of things. But his manner is one of interest, not interference. The impression is made that all are working to-

the "Antient Concerts," which was presented by the

From the outset the royal family has been active-

ly interested in the welfare of the institution, which

largely owes its foundation to King Edward VII,

who is now its chief patron. On his accession to the

throne he was succeeded as president by the present

The vice-presidents include the Duke of Connaught,

Prince Christian, the Archbishops of Canterbury and

of York, the Dukes of Abercom and Rosebury, Earl

Spencer, Earl Cadogan, and a long list of notables besides, whose names, with others, make up the

NO. 3

gether with single mind and aim. To go with him about the building, as I did that morning, was to get a practical lesson in what one man with executive ability, tact, and enthusiasm could do in keeping things firmly in hand, steadily going, and infused with the spirit of fel-

Had he spoken of all these points, which I am sure he would not, he could not have impressed me as strongly as did this practical illustration of his methods. Wher-ever he went he left a wake of smiles behind him. Study at the Royal College of Music seemed to be a very happy

"In teaching," said Sir Hubert Parry, referring to the course plan of the insti tution, "we get excellent results from class dictation, the setting down of things during their performance. It not only quick ens the ear and its accuracy, but the in-telligence and power of concentration. In instances as the outcome of this training, pupils readily write down a four part piece from dictation.

In ensemble playing we are strong believers, and give plenty of opportunity for it. We study a tremendous amount of the classics, but we study other things, too, for it is not our plan to be hidebound in regard to new things. They have their part in the development of music and in consequence in the development of the musician.

Grades, that is, the allotment of compositions of a certain degree of technical difficulty to those with a given amount of technic, we do not believe in. A



SIR HUBERT PARRY.

great concert hall, where orchestral and general rehearsals are held, is at the rear of the main edifice, of which it is a projecting wing. The musuem on the ground floor of the main pile contains a notable collection of antique instruments, presented by Mr. George Donaldson, and is decorated in the style of the Italian Renaisance of the sixteenth century. The classrooms are cheery and liveable, and in strong contrast to the business-office boxes so often decreed. The college library, a valuable one, includes that of

pianist, for instance, may be able to play yards of Liszt, as far as given development goes, and yet not be capable of playing a thing by Brahms. Their mentality and temperamental development may not be equal to it. Things that one may master on the interpretative side are beyond the powers of another pupil of greater mechanical equipment joined to the most intense application.

In the course of instruction two lessons weekly are devoted to the principal study, organ, violin, singing, or whatever branch it may be Foreign languages, elocution, or theoretical subjects may be taken up as second study instead of another instru-

In exceptional cases, and when pupils have passed through all the grades of harmony and counterpoint, they are permited to take up orchestration, analysis or transposition as additional study.

After the pupil has passed out of the class of rudiments, harmony is taken up, to be followed, after sufficient advancement, by higher grades of counter-

There are, of course, classes in sight and choral singing for the vocal pupils, while the instrumentalists have a corresponding arrangement in ensemble

When a pupil is sufficiently advanced to be recommended as a member of the orchestra, two hours, twice a week, are given over to that essential discipline in sound musicianship.

Organ pupils of given attainments are admitted to the classes in choir training.

Concerts, to which admission is wholly by invitation, are held fortnightly, to show the pupils' progress in study, and orchestral concerts are given both in London and provincial towns. The opera class gives an annual public performance at some one of the London theaters, and a number of works seldom heard have been presented, such as Cherubinr's "Les Deux Journies," Schumann's "Genoveva," Weber's "Euryanthe," Stanford's "Much Ado About Nothing," "The Barber of Bagdad," by Cornelius: "The Taming of the Shrew," by Goetz, and at the Purcell bi-centenary, his "Dido and Eneas,"

Two of our best vocal pupils are Americans, Miss Nannie Tout, of Salt Lake City, and Putnam Griswold, a basso, who sang the rôle of Rocco in our performance of Beethoven's "Fidelio" in fine style. Later he fulfilled operatic engagements in Germany.

Instead of entering upon the subject of what was accomplished in a general way during the year, Sir Hubert Parry handed me the secretary's report with these paragraphs bearing upon it: "The opera chosen for the annual performance in the Christmas term was Beethoven's 'Fidelia' and was one most creditable to the institution, the more so from the fact that owing to the sudden illness of the young student to whom had been entrusted the trying rôle of Leonora, her place had to be filled by another student, who, with very small opportunity for rehearsal, acquitted herself of her task in a very brilliant man-

"The usual number of orchestral concerts and thirteen chamber music concerts were given during the year, and the last of the orchestral concerts given in the Easter term was noteworthy for the performance of Beethoven's 'Choral Symphony.' Other musical events of the year were the first performance in England of the Russian composer Glazounov's 'Seventh' Symphony, and the first performance of a Symphony by a young English composer, Mr. Arthur Hinton. The reputation of the college is happily illustrated by the steady continuance of the number of appointments which its members obtain when they leave. This year another cathedral appointment has been added to the very large number already in the hands of college pupils, by the appointment of Mr. Mercer as the organist of Carlisle Cathedral. A considerable number of good appointments have been gained by female pupils, and the young singers of ability appear to obtain a full share of engagements, while some few, such as Miss Muriel Foster, Madame Kirby Lunn, and Miss Agnes Nicholas have already made good their position as singers of the first rank,"

Turning to go, my eye caught the title of George Horace Lorimer's "Letters of A Self-Made Merchant to His Son," It rested on Sir Hubert Parry's bookshelves between two deep musical works. "It's a ripping good book," he exclaimed. And here was another touch of his spirit and the spirit of the place in the ranging of those books together, the combination of the musical and the human side of things which marks the musician of high culture.

Art Music in the Middle West

THE LARGE CITIES



By W. S. B. MATHEWS

[Some months ago the editor of THE ETUDE sent letters to representative teachers in various parts of the United States, asking for replies to questions covering the conditions of professional work. The idea was to secure, at first hand, reports of the kind and amount of musical work being done in our country, what the difficulties are, what the good results, what the prospects, what advantages, if any, sections may have, where the best opportunities may be. The article that follows, by Mr. W. S. B. Mathews, of Chicago, gives a report covering the large cities in the Middle West, to be followed by similar reports from college towns and small cities next month. We shall also have reports from New England, the Middle States, the South, and the Southwest, and the Pacific Coast.—THE EDITOR.]

THE ETUDE

THE returns from the letters of inquiry sent out by THE ETUDE regarding the present state of musical progress throughout the United States have not been so full as could have been wished, nor so numerous. It has generally been choral directors or officers of teachers' associations who have made extended replies, while the leading piano teachers have generally remained silent, or have given very concise answers. For this reason the report does not do justice to this part of musical education, in which a great deal of very important and influential work is being done.

The reports received naturally fall into three categories: The large cities, where there is considerable public activity in music; the college towns, much smaller, but showing much the same state of progress; and the small towns, where very little beginning has as yet been made toward a public and official recognition of the place of music in modern culture. The present paper begins with the large cities, of which we have no less than seven, the smallest being nearly as large as Boston, and the

Cleveland.

The city directory of Cleveland shows no less thau thirty-two musical clubs, and still the names of several others are omitted, among them being that of the Ruhinstein Cluh, of about sixty ladies, led by Mr. James H., Rogers. This club gives two or more concerts every season. The Fortnightly Club is the most important musical club in the city. It promotes and undertakes three or more symphony concerts during the scason, and gives fortnightly recitals dur-ing the winter. The Cleveland Symphony Orchestra, ed by Johann Beck, Mr. Ring, and others, gives several concerts in a season, with about forty players and a good standard of performance, considering the numbers, the difficulty of securing rehearsals, and the lack of permanent support. The idea that it is worth while to hear important works repeatedly, even if not perfectly performed, seems not to be fully grasped by many of the music lovers,

The Philharmonic String Quartet, led by Mr. Mar-cosson, is the leading chamber music organization. The churches do comparatively little for music. The best paid organist, who is also director of the choir, gets perhaps \$800; after that the next salary is \$600, and from this poin they grade as low as margin permits. Singers' salaries are low.

The population of the city is close to half a million, and there are about 450 music teachers. Tuition rates range from 50 cents a lesson, or less, up to \$3; the latter perhaps running up to an hour's duration

If any preference is expressed as between conservatory and private lessons, I would say that the unthinking perhaps prefer the former and the thinking the latter. Lecture recitals and pupil recitals are often given and well attended by friends; the general public contemplates at a distance.

The musical instruction in the public schools does not seem to have any particular value toward later musical studies along the line of piano or other instrument. The director of music in the high school, Mr. J. Powell Jones, is a very competent and successful chorus director, and does excellent work.

.nemnati.

Cincinnati is justly famous for its numerous musical institutions, eminent teachers, excellent performers and music-loving public. It has fine choral societies, and in former times they led in matters musical, For the last ten years, ever since the city has had a Symphony Orchestra, under Frank van der Stucken, the singing societies have lost prestige. Whether this is to be attributed to a preference for instrumental music, or whether the public is attracted more by the celebrated foreign artists appearing in these concerts, is a difficult question to decide. The biennial May festivals are always remarkably well attended.

There are many musical clubs, and some do excelent work. Recitals by home artists are generally fairly patronized, most naturally those by outside artists prove the most attractive and are usually well supported. The musical public is very hearty in its reception of any good artist.

The richer churches pay a good deal of attention to music, but the salaries are not so high as in many other cities of the same size. Volunteer choirs are in abundance. The best music is given by churches having a paid quartet. The Episcopal and Catholic churches lead in the performance of the highest class of sacred music. Churches engaging good musicians to direct the music always have beautiful services,

The good teachers lay stress upon classical music, According to the city directory Cincinnati has about 470 music teachers. Its population is 350,000. If the cities immediately across the Ohio River could be annexed, the population would be over 500,000.

As regards prices for tuition, Cincinnati is perhapsthe most inexpensive music center in which to study. Even so, the prices for lessons vary considerably, in some instances \$1.75 or \$2 is demanded for half-hour les sons. The season starts in September and lasts until the middle of June. Some summer teaching is done

Recitals by pupils are always pretty well attended Successful teachers consider them indispensable, Some of them have founded pupils' clubs to promote music study. Lecture recitals are given occasionally. Judging by the number of teachers outside of the music schools the preference seems for private teaching.

The advertising of energetic teachers consists principally in distributing a circular in the beginning of the season, and after that in publishing the programs of their pupils' recitals and other professional notices in the daily, and especially Sunday, papers.

The average character of musical work in the public schools is very good. The aim is to impart a thorough knowledge of musical notation and to gain a fine quality of singing tone. In the high schools the study of choruses is a feature .- Carl W. Grimm.

Milwaukee.

The attitude of Milwaukee toward music is probably about the same as obtains in most of the larger cities of America. Perhaps about 15 per cent. of the population of 300,000 take active part in serious musical work. The little nucleus of real, earnest, professional musicians is talented, well educated musically and fervid in cultivating and advancing the profession in the face of constant discouragement. There are four large choral societies that present fine works each year, and bring the best artists to Milwaukee as soloists. The present technical degree of proficiency of these four societies is, owing to some very able directors, in every way the equal of any similar societies in the country. We have a Symphony Orchestra and another younger orchestra, the Aschenbroedel, which two organizations have largely the same personnel. Besides these, there are numerous amateur societies of various descriptions The chief concerts of the season are fairly well patronized by the musical circles of the city.

The churches do very little for music. It is a strug gle to get enough money to pay for good singers and organists. I know of one church which has refused longer to pay anything for the support of a choir. The leading Episcopal church of Milwaukee pays its organist, a man of the highest talent and training, and professional line would easily be worth \$5,000 to \$10,000 a year, a salary inside of \$2,000 a year. However, when church revenues fall off this must take effect of the musicians' salaries. Salaries paid for chorus choirs, etc., are uniformly low, and i lows that the music cannot be of such a high class or as well given as would be the case if desirable talent were attracted to church work by proper re-

muneration. Good teachers here, as elsewhere, use music which is calculated to help and rightly train scholars-poor teachers use flashy music in order to ho'd pupils by amnsing them without making them do much real work. Good pupils choose good teachers and cheap pupils choose anything that comes along in the teaching line, so long as it is "easy, showy and cheap."

Milwaukee has about 300,000 people. There are a dozen pages of the directory filled with the names of teachers. The size of the classes varies. One honest teacher can only serve a limited number of pupils. There are teachers who make specialties of all kinds

and in any number. All prices and lengths of lessons. Two dollars an hour is considered good pay.

Pupils' recitals are principally attended by the friends and relatives of those taking part. I don't think they are as good advertising mediums as they used to be. Lecture recitals and pupils' musical clubs are heard of from time to time. The last lec-ture recital that took place, after liberal adversing, was attended by the usual corporal's guard of those personally interested.

Both the conservatory and private teacher method of instruction obtain in Milwaukee. The gist of the matter is that a good pupil wants a good teacher, whether he is connected with a conservatory or not. Some of the most successful teachers are on a strictly private basis, and make no alliance or affiliation with any organized body.

The best advertisement that a teacher can have is

actual good work done with pupils, which becomes manifest to their friends. Any other kind of advertisement is of secondary importance, though it helps. All the usual advertising methods, sensational and otherwise, are in use here as everywhere else-printer's ink, recitals, theatricals, entertainments, etc.

The public school musical instruction is generally supervised by a chief head, and the actual working out of details is done by the separate class teachers with more or less success, according as these teachers have or have not the knowledge and ability to teach music. The system seems to be along rational lines and is productive of a fair amount of musical knowledge in the scholars .- H. L. Tectzel.

St. Paul.

St. Paul supports first-class concerts, but they must be well advertised and worked up by the local management. The attitude of the general public toward music is inclined to be that of indifference, but if high-class attractions are managed in a business-like way, they are usually successful, financially

St. Paul has a Choral Society, the St. Paul Choral Club. The present organization was started about five years ago, although there has always been some kind of a choral society in existence during the last fifteen years or more. The present society has about 150 active members, and is at present under the direction of G. H. Fairclough. The programs for this season include the standard works in oratorio form. The concerts are given in the largest church in the city, with complete orchestral and organ accompaniment.

Every season we have usually a series of musical entertainments appealing to the public for support as, for instance, the Y. M. C. A. brings this year Gadski, Bispham, and de Pachmann.

The Schubert Club of St. Paul is a very flourishing musical organization of women. They map out a course for the season and have fortnightly recitals from October 1 to May 1. They bring several artists to the city, such as Bloomfield-Ziesler, Witherspoon, and others. There is a student section, which is open to all the young lady pupils of local teachers over a certain age. The Schubert Club is a great factor in the musical life of the city.

Concerts are usually well supported. The churches support music, as a rule, liberally, that is, those churches that can afford to do so. Organists' salaries range from \$1500 down, although it may be said there are perhaps only half a dozen above \$500. Singers get from \$20 a Sunday down. The best choir in the Episcopal Church is a boy

one who being equally well equipped in any other choir, where the appropriation for music is \$2,500 a professional line would easily be worth \$5,000 to year. The best choir, otherwise, is a mixed quartet, where the soprano gets \$20 a Sunday. The principal churches outside of the Episcopal Church, have quartet choirs. The class of music used is usually of the best. In the leading Episcopal Church (St. John the Evangelist, boy choir of sixty,) the best English cathedral type of music is used-very often parts of the standard oratorios are given in special services.

The attitude of the best teachers and pupils is for classical music, and the best modern school.

The number of recognized teachers, those who have a standing and the respect of the hest people, would be about fifty. Population nearly 200,000. It is difficult to say

how many persons are studying music. Each of the fifty best teachers would have, perhaps, an average of thirty pupils.

There are some lady teachers making a specialty of children's work-about two, perhaps.

Price paid for lessons, \$4.00 an hour, down. Average price is perhaps \$2.50 an hour. Minimum price (of the fifty best teachers), perhaps \$1.00 an hour. Length of lesson, one-half hour for voice and piano; one hour for organ and piano. Length of season, September 15th to June 1st. If the teacher stays in town in summer and wishes to teach, he can usually keep busy with pupils.

Recitals by pupils are often arranged, and are well atended by the friends of the teacher and pupils. They are usually invitation affairs. Lecture recitals are held sometimes, and one teacher has a pupil's club, for study, etc.

The preference in this city is for private teaching. Very little advertising is used by teachers to se-cure publicity. One's work and results with pupils advertise the teacher.

The public school music is well looked after by Miss Elsie Shawe, the supervisor, who has been president of the Schubert Club, and is organist of a principal Roman Catholic church.

The class of work done is up to the standard of that in the public schools of other large cities.

The music in the high schools is represented by a glee club, members of which must have their voices tried to join. They give cantatas and opereftas very successfuly during the year .- G. H. Fairclough.

We have several musical societies in St. Louis. The leading one is the Choral Symphony Society, which has been in existence for a good many years-for the last ten years under Mr. Alfred Ernst, who has greatly built up both the orchestra and chorus. They give six concerts this season-four of them orchestral and two with chorus. We also have the Apollo Club, a male singing society of sixty voices under the direction of Mr. Charles Galloway. Also the Morning Choral Club, a female organization under the direction of Mr. Alfred Ernst. There are some other clubs of minor note. Concerts and recitals by home and outside talent seem to be fairly well supported.

The standing of church music in St. Louis I do not think is as good as it might be. The salaries paid for organists and singers do not average as high as what I understand is paid in other large cities.

St. Louis is perhaps a little peculiar in the matter of its population. We have a large German element here, a goodly proporition of Southerners and quite a remnant of the old French population of former days, to say nothing of the modern class. All of these represent their own styles and preferences in music, I might say that the city, as a whole, is quite musical and probably has a good average of teachers and pupils who appreciate the better class

Our population is about 650,000. I have been told by some one who claimed to know that there were about 800 teachers of music here, which would be ahout one teacher to every 800.

I do not know of any teachers making specialties of children or kindergarten.

I understand there are many teachers who give lessons as low as 25 cents. There are others who charge as high as \$3.00. Probably the 25 cent lessons would not be over thirty minutes and the \$3.00 lessons probably not over forty-five minutes. This is for piano. The average vocal lesson is a half hour. The scason is practically from the first of October to the first of June.

Recitals by pupils seem to be pretty well attended used considerably by the leading and they are

I presume there are more pupils studying with private teachers than in the conservatories; it is not easy to say which plan has the preference.

There does not seem to be very much newspaper advertising done in the city. Outside of the leading conservatories, I notice very little.

Judging from the pupils who come to me, I do not think the work in the public school is in a very satisfactory condition. I question whether the public school teachers, as a class, understand as much about this branch of their work as they should .- Horace P. Dibble.

Denver.

This city has a population of about 183,000. It has a number of musical societies. The Denver Choral Society, 120 voices, Gwilym Thomas, director, winner of third prize, large chorus section, St. Louis Exposition, 1904; Denver Select Choir, 60 voices, Henry Houseley, director, winner of first prize, "small chorus section," St. Louis Exposition, 1904; the Apollo Club, 40 male voices, Henry Houseley, director; the Tuesday Musical Club, ladies' voices, also with instrumental section, from 70 to 100 members, Miss H. L. Sinn, director; Denver Orchestral Association, orchestra of 40, monthly concerts; the Symphony Club, for study of symphonic works, meets Considerable attention is paid to church music

Organists' salaries range from \$200 to \$1200. Singors' salaries up to \$400.

Public taste is favorable to good music. Teachers try to use classical music. Popular music, as everywhere else, has due appreciation. Any number of Various "methods" advertised. toachers. The teacher's compensation ranges from 25 cents

up to \$2.00; lessons from thirty minutes up to an hour; the season is continuous, except during July and Anoust.

Pupils' recitals are well attended. We have few lecture recitals, and few clubs of students for

Private teachers are more successful than conser vatories. Advertising is mainly by catalogues, circulars and public recitals. A few teachers are reported to try to work up business by canvassing per-

sonally, which is to be deplored. The public school work in music is good, so far as time devoted to it will allow. Nothing of importance is done in the high school.

Chicago.

Public Ministrations in Music: Several choral societics, well supported; Symphony Orchestra, established by the late Theodore Thomas and his friends, largely supported; very large and active Amateur Musical Club; many study clubs; opera well supported; artists moderately so; eminent local artists well supported.

Music Teachers and the Standard of Taste: All first class and all sound teachers of the second class support classical music so far as they dare. The public taste is simply that of the individual predominantly uncultivated. Lessons paid at all sorts of prices, from an alleged rate of \$7.50 per half hour for piano, in one instance, all the way down to \$1.00 or even 75 cents per hour. No doubt many lessons are given by young lady piano teachers for 25 cents per lesson

being perhaps a very fair price for the goods. Specialties: All sorts of specialties are represented methods, etc. Success turns every time upon the ability and attractiveness of the claims and the temperament of the individual representative.

Recitals by Pupils: Well attended; no lecture re citals: few pupil clubs for study.

Conservatories or Private Teachers: No general eference; mainly a question of the attractiveness of individual teachers. If such a teacher chances to be included in the faculty of a school, it is the

Advertising: The large schools do an immense amount of advertising, by circulars, concerts, catalogues, etc., and in the daily newspapers.

Public' School Work in Music: The restriction of funds for paying music teachers reduces the music teaching in the schools to the work of grade teachers, who generally accomplish the results of ascertaining the place of "Do" in any signature, and the time balance of measure durations. Beyond this little is done, except the enjoyment of singing songs -which is of great and indispensable use. The music in the high school is more advanced, but on the

whole the music instruction in the public schools af-

fords very little aid to the specialized study of music,

music to which the question applies. Wherever music is purely decorative it should be played in strict time. It is decorative when employed for dancing, marching, and for the encouragement of conversation, as at dinners, receptions, picture exhibitions, or kindred occasions. Vacillation of time-beats in dance-music would put the dancers out of step. The same applies to marching. It also holds good at dinners, etc., for the regularity of time-heats produces that very monotony which neutralizes the auditors' interest in the music, allows them to hear without listening, and gives them liherty to interest themselves in other things. Great ritardandos on such occasions would arrest the auditors' attention and be contrary to the purpose for which the music is made.

The art of painting has a precise analogy to this in the field of wall paper. However artistic the design may he, it must be repeated with exact regularity. Whether it contain mere straight lines, little figures, spots, or go into the luxurious splendor of Walter Crane's perching peacocks, the design must recur and do so with punctilious regularity. Sculpture is subject to the same law in stucco work, consoles, and similar decorative branches.

We must be clear on the point whether art 18 eraployed to decorate or to interpret our life. In the former aim art is auxiliary; in the latter essential, and it is in the latter aspect that the question is now to be regarded.

When music addresses our imagination, the chiefest source of emotion, it must have the right to use all available means. There must be no restriction save that which the laws of causality and halance prescribe. These means are both few and many. Few, hecause-leaving out the merits of the composition itself-they can be summed up in

- 1. Charm of Tone: 2. Dynamic Shading;
- 3. Time Vacillation;

many, because each of these means admits of an infinite number of varieties and combinations.

Heretofore we were trammeled by contradictory traditions. Schumann said: "Play in time!" Chopin said: "Don't!" Between the two stood the millions of students, the hundred thousands of teachers, and were tugged bigber and thither. That, despite their contradictory words, both Schumann and Chopin meant the same was not very easy to realize. Yet such is the case; for Schumann was of an introspective disposition, and more than any writer of words-barring none-he placed upon his readers the duty of an intimate "understanding." When he wrote, as he did in bis G-minor sonata: "As fast as possible," he had no thought of mechanical possibilities. If he bad meant "mechanically possible," he could not have written "faster" after a few pages and a little later "still faster." No, he meant "as fast as—esthetically—possible."

A writer, however, who demands a particular un-

derstanding of his words, is not a very reliable authority to be quoted verbatim. Just as the one missing word, "esthetically," sheds light upon two otherwise contradictory utterances, so it seems that in his dictum "Play in time" there is also a word missing. What he meant was probably "Play in proper time!" And if one of my orthodox brethren should charge me with impiety or violence for interpolating the word "proper," I would retort that he started the fuss by implying the adjective "stiff" or "atriot"

It so happens that our physical organism makes it, under certain circumstances, impossible for use to hear in strict time. When a composer leaps from a fortissimo into a pianissimo without an intervening pause, the player must pause nevertheless, because the responsive apparatus in our ear, being set into violent vibration by the fortissimo, needs a certain time to regain such a degree of comparative re-

tions of the pianissimo. If such a pause is not made hy the player the tone picture presents itself to the

and all that happened during the time indicated here by the dotted lines is simply lost to the hearer.

This is a physiological argument or, rather, one of a great number of arguments against strict time which are demonstrable by physiology. Acoustics, too, proves the utter impossibility of playing always in time. In order to follow this argument the reader should remember that the process of hearing consists of two functions. First, the ear perceiving air vibrations, conveys them to the brain. Then the brain translates the message into sound or tone and orders and classifies it. Now, we know that low tones have fewer vihrations than higher ones. We also know that our ear or brain does not require all the vibrations of a whole second in order to recognize a given tone, but that a small fraction of a second suffices for its classification. What is to be deduced from these observations? This, that a low tone having fewer vihrations, these are further apart from each other; being further apart, the brain must wait until it has a sufficient number of them to form a group; and since the brain needs more time to understand-I do not say perceive-a low tone than it needs for a higher one, what can be simpler than the conclusion that low tones do not admit of the same rapidity as high ones. Of course, rapid notes in the low bass may at

times aim at a mere rhythmic rumhle, as tremolos, trills, and even in scales and simple figures. I recall Beethoven's sonata, Op. 53, measure 146-155, first movement, as an illustration. Where, however, a rapid figure of melodic value appears in the treble and is subsequently repeated in the bass, the finely organized musician will decrease not only his strength it, but also his speed. And in doing so he will be borne out by the very outward appearance of the various instruments of the orchestra. The lower their range the more unwieldy they are. Not only in sound but in their actual size. Compare the piccolo to the bassoon, the cornet to the tuba or trombone, the violin to the contrahass. The reasons for the difference in their respective sizes are acoustic in nature, but we need not recount them here.

A great many proofs are to be found in the laws of Nature, all of which point in the same direction; all of which proclaim human expression free from the bane of the artificial ordinance of strict time or straight lines. To do this matter only approximate justice would require a good-sized volume or two. The scope of an article admits of no more than a few mere hints at the fact that strict time is unnatural, and, therefore, unmusical.

(Some one asked me the other day: If a sudden change from ff to pp should occur in a waltz to which people are dancing, shall the players pause there or do what you deem unnatural? And my reply was: In auxiliary art all things of a dramatic character should be absent. Not only should the time be regular, but all that could imperil this regularity should be avoided, because rhythm is the supreme requirement of auxiliary music. The same waltz played in a concert should he played with every expression its character requires.)

When we touch the realm of esthetics the evidences against strict time multiply in such an amazing degree that one feels tempted to reach for a chance straw of law or rule to save himself from being swept away from all reason. But-no danger! There, too, stand the strong guarding towers of causality and balance. Suppose an artist paints a picture on a canvas of a square foot. A square foot he has; no more, no less. What he has to say he must say on this space. If his fancy lights upon an object in the landscape that is particularly qualified to convey the sentiment in which he conceives the picture, well and good; he will give it prominence. He will put it either in the foreground, or on a higher altitude. or in a stronger light, but whichever mode of emphasis he may select he has only a square foot of deems important he must allow other, less imporpose as would enable it to perceive the finer vibratant, objects correspondingly to recede. He must —as impalpable.—Musical Standard,

select his center of attention for a good, reasonable cause, and he must produce balance by lighter treatment of the rest. Just so the player. He has, say, four minutes for his piece. Within these four minutes he is master. Beyond he must not go.

How often do we see a ritardando marked! I believe that either before or after it there must be an acceleration to balance the retard. We must either find the cause for the retard or make up for it subsequently. For, as our painter had but a foot square of canvas, so our player has only his four minutes. Moreover, supposing that a silent metronome were kept going in the next room. I believe that player and metronome would meet very frequently. They might meet at the end of every period, section, part or movement, but between these meeting points they must needs part company. Each must go his own way, the metronome adhering to its machinery, the player obeying his heart and mind. Scanning a poem is one thing, reading another.

THE PERSONAL NOTE IN MUSIC.

BY MRS. FRANZ LIEBICH.

PERSONALITY is an integral part in the interpretation of music which has always more or less to be reckoned with. It is difficult to imagine a totally impersonal performer, yet to dogmatize or define how far the personal should obtrude or be effaced is a hard task, and can only he determined by the individuality of each separate player.

An actor is said to "create a part." One has never yet heard such a sentence used with regard to an executant and a musical work-and yet the procedure of each is not altogether dissimilar. A new concerto is given by its composer to a great musical artist: he studies it; ponders it, commits it to memory, then he presents it to a public of musicians and music-lovers. As yet it has lived only in its creator's brain; on the music-paper it is lifeless as regards sound and outward being. The performer endows it with an exstence; he gives it a living soul; and thus it makes its way to the hearts and intelligences of thousands of listeners-instinct with its creator's personality; warm with the breath of his creative inspiration. But at the time of performance it possesses a kind of unequal dual existence: this double life will fluctuate more or less according to the executant who plays it. With one its Doppelgänger, or second self, will loom large in the foreground; with another it will appear only as a faint accompanying shadow; in other words the personality of the interpreter will occasionally obtrude to the detriment of the composer, or it will be held in sufficient control to allow the characteristics and individuality of the creator to be pre-eminent. The deeper and richer the nature of an interpretative artist the easier will he adjust himself to the different idiosyncracies of diverse, many-sided composers. His own broad personality will enable him to sympathize with various minds and characters: it will give him intuition and insight into the meaning of their tone-poems.

How often one hears it said that A plays Chopin and Schumann beautifully, but that his rendering of Beethoven is wanting in depth and amplitude: or that B's breadth of thoughtful treatment of Bach, Beethoven, and other classical masters is wonderfully perfect, but that his idea of Schumann or any modern composers' music is cold and expressionless. What is it, if not the personal note exemplified in both A and B? The former having an excess of the emotional temperament; the latter too much intellectuality at the expense of the warmer qualities of heart and feeling. When, however, the balance is equal, and brain and heart are proportionate to the work demanded of them; when restraint and reticence are therefore used in proper moderation; and "the purple patches of passion" are allowed to show occasionally dark and ordered gradations of color and emotion, then is the interpretation perfect of its kind. In such instances the artist's personality is used as a means for eliciting the best that is in each separate creation of a composer's fancy.

The personal note used with discretion is a necessary adjunct to fine interpretation. A great artist has it under sovereign control; his use of it defies complete analysis. As well might one try to define canvas, and if he gives prominence to that which he the fragrance of a flower, the crystal clearness of the morning dew; superlative art is just as intangible BY J. W. LERMAN.

THERE is a vast difference between these two processes. Many teachers are under the impression that the latter depends upon and is governed by the former; but they err greatly in so thinking. As a matter of fact, counting while playing, whether orally or mentally, instead of being an aid to correct time keeping, is a useless, misleading, and oumbersome element in the study of music.

Methinks I see scores of hands raised in horror, and a deafening babel of voices vigorously protesting against such heresy. "What!" they exclaim, "Would you do away with counting? Annihilate a dogma that has been lived up to for centuries? How can you get pupils to keep time without counting?"

In reply let me interrogate: How does counting insure correct time? Does the naming of beats, 1, 2, 3, 4, make certain the regularity of those heats? A child may say "1, 2, 3, 4," in proper order, hut irregularly, and if she plays as she counts she plays out of time. On the other hand, if she reads haltingly and counts as she plays the result will he equally bad. Therefore counting is not a synonym for keeping time.

What, then, is the essential requisite for correct time-keeping? This, and only this: A sense or appreciation of rhythm. In other words, one must icel the regularity of pulses or beats. So unless a child (or older person for that matter) has this sense of rhythm well defined, she may think or say "1, 2, 3, 4," hut she will not get them equi-distant, and consequently will not he a good timist.

Per contra, with this innate faculty of rhythmic regularity one will feel the pulses without naming them numerically (or otherwise) either orally or mentally. In proof of this we have all seen little tots playing "soldier," marching about singing "la, la, la, la la," in imitation of the bass drum in the band, and in perfect march time.

But some one says: "How about the relative values of the various kinds of notes, and the division of beats into notes of smaller denomination?" A thorough understanding of note values is of the greatest importance. Pupils should be rigidly drilled from the very first in relative values of halves, quarters, eighths, etc., and dotted notes. And no attempt at playing a piece or exercise should be permitted until the pupil has thoroughly analyzed the time values of the notes in every measure, showing which trehle and bass notes are played together,-whether notes come on a heat or between beats and why. The numerals 1, 2, 3, 4, etc., should, of course, be used to designate and specialize the beats in a measure while so analyzing; but that is about the limit of their usefulness. When this method of analysis is adopted pupils soon become proficient in note values. And this requirement, together with the rhythmic sense that most persons possess, will cause young players to "keep time" without audible counting. It may be as well to mention that the present writer has had a teaching experience of twenty-five years, and in all that time he has not asked pupils to count,-in fact has forbidden them to do so; but he has steadily followed the analytical method spoken of, with the result that all his pupils have been good timists, knowing why and feeling the rhythm.

self; but in our anxiety for his progress we lose sight of what might be-would be-of the greatest importance to him. Silence is necessary, so that the pupil may concentrate his mind on the explanation, i.e., after the fact has been presented. After this short pause, if he still remains in the dark, more explanation is in order. In this connection, it is a bad plan to worry the pupil by continually repeating such phrases as: "Do you understand? Don't you see? Is it clear?" etc. A teacher in earnest with his work can tell by a pupil's look whether he understands.

As I said hefore, there is more oral work in first lessons than in advanced stages, and this leads one to feel the need of another warning:

ing" and explaining along in fine style for perhaps

will inevitably be found when this style is adopted

drink in knowledge as a sponge is to suck up water.

Don't preach!

during the lesson. Keep strictly to the work in hand,

and do not wander into a lengthy discourse about

other ways of doing a thing when the method the pupil knows is sufficient for his present needs. You

will only tire yourself with the impromptu sermon.

And don't coax.

do it once? Please do!" If this is not very like

"coaxing" the pupil, what is? Any child will instinct-

ively feel in this appeal an indication of weakness

on the teacher's part. It will tend to make a child

selfish, feeling that he only confers a favor by obey-

ing. Nothing could be more detrimental to serious

work than this "coaxing" method with a beginner,

which in the end will make practice a mere matter

of caprice-a selfish pupil, and a weak instructor.

Let them at once understand that you expect a thing

to be done correctly, in virtue of your power as

teacher and master, and that if it is not done, that

will be "quite another story." Needless to say, some

discretion is here needed, for it is surely not an

Never express surprise at ignorance.

It is a bad thing for a teacher to feel so wise that

others' lack of knowledge causes him surprise and

perhaps some conceit of himself. What can be more

damaging to a student's self-respect than: "You don't

Without doubt, the teacher that is sure he has no

Make every beginner look forward to the

next lesson.

teacher's part, and be stimulated thereby. To this

originality, no doubt, but it is worth the trouble.

Again, let a beginner see you are pleased when he

answers a catchy question correctly, and by all means

help him to ask questions on what is not under-

stood. Surely this is better than dogmatic instruc-

Another thing: Let the pupil be quite sure he un-

derstands one thing, and can apply it, before you pro-

ceed to the next. Thus will a feeling of confidence

in himself and toward his teacher be created, which

is a most important and very desirable state of mind

Lastly, did you ever pause and consider all that

is implied in the word beginner? What hopes, what

struggles and difficulties, and, happily, what vic-

tories it implies; what doubts, discouragements, and

disappointments; and what confidence, in coming to

you for guidance? Thinking of all this, can we not

say that the instruction of beginners calls for a

teacher's affectionate and solicitous care, in guiding

their faltering footsteps in the smoothest paths, and

in throwing the strongest light of knowledge upon

all the obscurities and difficulties that, as beginners,

tion-mere statement of fact?

in any pupil.

edifying thing to brow-heat a pupil as some do.

"Please do this right once-only oncs. Won't you

This is the natural result of too much discussion

An enthusiastic teacher will try to successfully im-Do not talk too much in teaching beginners. part knowledge by his speech, by appealing to a Perhaps young teachers, more especially, are prone pupil's ambition, by look, by touch, and in short, by to this fault. Remember it is too much to expect every means in his power. of children to imagine that because you are "teach-

Now, to come to actual lessons, one thing young teachers especially should remember is

ONLY A BEGINNER.

RY F. H. MORTON.

WE are familiar with the fallacy "that any sort

of teacher will do in the beginning;" but it is now

generally admitted that considerable teaching ability

is necessary for successful primary lessons. For in-

stance, there are times when it seems as if the teacher

cannot get in touch with a novice at the piano, when

a happily turned phrase will unexpectedly cause the

pupil to see clearly.

tsn minutes on end, that they are therefore learning all the time, because they can't help hearing you. It Don't tru to crowd too much into a lesson! Although we may have heard this advice hefore, still, its importance justifies repetition; the pupil is in that what goes in one ear comes out the other! Never assume that a pupil's brain is as ready to

danger if this course be pursued; in danger of becoming disgusted with music, because the more he tries, the more he becomes confused. Because a pupil seems to understand three or four

new ideas at the beginning of his lesson, that is no reason to rush ahead with more "teaching." Surely, it is just like getting a fire started with one or two shovels of coal burning nicely, then shovelling on more and more until the fire is smothered. Just how much may safely be given for a pupil's consumption and assimilation in one lesson is impossible to say in general. Each pupil is a law unto himself in this matter, and no amount of coaxing or insisting will make him conform to the teacher's idea of what he should be able to learn and remember.

Now to find out just what amount can be given at a lesson, the teacher must have

Intuition or penetration, to correctly gauge mental ability. If the teacher has not this intuition, he can never properly estimate the amount of mental force (for it is force) that each beginner has. What is the consequence There is no rapport between teacher and pupil, and probably the latter is so overcrowded with work that nothing is ever learned properly, or on the other hand, has so little to do that he loses interest, or, just as bad, falls into the habit of thinking, peraps unconsciously, "O, that's nothing to do; I can do that anyhow," and he does it "anyhow!" Beginners are especially prone to this sort of work, so Insist on accuracy and carefulness in

all beginners.

know?-dear, dear! Why any dunce knows that!" This, of course, does not mean that those who are advanced do not need accuracy and carefulness, but more to learn is above instructing mere mortals, but it is a vitally important rule to observe with bealas! he is not above taking their cash. No one ginners. Most surely it will be seen, on reflection, doubts he earns it-least of all himself! that the whole future progress is built on the foundation of care and precision from the very commencement of study. If this principle be observed there The way to do this is to look forward to it youris not much chance of our students becoming eareself. You will then feel an interest in each lesson, less when more advanced. "Train the beginning stuand the pupil will soon perceive such interest on a dent in the manner he should go, and when he is advanced he will not depart from it." Another important precept to observe "in the beend use such illustrations as will appeal specially to the one under instruction. This will require some

ginning" as well as later, is Be thorough.

It is a bad plan to tell half the truth, and then leave the other half to be guessed. For instance, to say: "The first note we will name on the piano is C-that one in the middle"-and not to point out the other C's is a mistake. The little beginner will dimly wonder "what a lot of names there must be for such a lot of notes!"

Of course the teacher cannot always go to the bottom of a subject in order to be thorough, nor is it desirable he should; but the pupil's needs should be satisfied in such degree as to make him feel a glow of satisfaction that he knows "more than a hit" about it. More can be added when necessary.

Now there is always a goodly amount of talking in teaching beginners and to avoid another danger, When a fact has been enunciated, let there be a short silence.

We know that when the brain receives a new idea or impression it instantly sets to work to group other old ideas around the new impression, and by this means to understand it, if possible. Surely it is only kind to let the pupil do this in silence. A lot of unnecessary explanation would, I believe, be they will inevitably meet on that path? Can we not saved, if we attached a little more importance to say that a teacher's discreet forethought is required letting a pupil quietly think the matter out for him-

FOUR RULES FOR THE ATTAINMENT OF QUIETUDE OF MIND.

BY HENRY VAN DYKE.

1. You shall learn to desire nothing in the world so much but that you can be happy without it.

2. You shall seek that which you desire only by such means as are fair and lawful, and this will leave you without bitterness before men or shame before

3. You shall take pleasure in the time while you are seeking, even though you obtain not immediately that which you seek; for the purpose of a journey is not only to arrive at the goal, but also to find enjoyment by the way.

4. When you have attained that which you have desired, you shall think more of the kindness of your forcupe than of the greatness of your skill. This will make you more grateful and ready to share with others that which Providence hath hestowed upon you; and truly this is both reasonable and profitable. for it is but little that any of us would catch in this world were not our luck better than our deserts.

BY S. REID SPENCER,

ARPEGGIOS should be practiced slowly, when the fingers go over the thumb or the thumb goes under the fingers, two keys should be held as long as possible, The tendency to break at this point is so strong that there will be no danger of going to the other extreme in rapid tempo. A strong effort in this direction is necessary to counteract it. As in scales, the thumb should jump underneath as far and as quickly as possible when going toward the little finger. The hand should be turned inward, slightly more than necessary in scales, and kept so in order that there may be no break or jerk at the connecting point.

The correct angle may be ascertained by holding two adjoining keys with the thumb and little finger over it, and letting the wrist and arm adapt themselves. By bending the wrist sideways an awkward project tion of the elbows may be avoided. At the extremes of the keyboard, lean slightly sideways.

There is a limit of capacity with every player. A speed outside of this limit will mean bad playing and the development of bad habits. The limit of ca pacity is a speed at which everything is correct and the mental and nervous condition is reposeful. Even though the mind and nerves are calm, the speed is excessive and beyond proper bounds if the player cannot preserve the correct method in every partic-

A phrase should end with a falling inflection of tone, but if there is no depth of tone in the same, the effect will be similar to an attempt to diminish nothing

Talent is not so important as some persons think Talent simply means that a given amount of work will accomplish more with it than without it. It is worthless without application, but application can do just as much without talent as with it, except that it takes more of it.

False motions are needless motions of the fingers or any part of the body, also necessary movements when made in an indirect or roundabout way. They do enormous harm and absolutely no good. They waste physical and nervous energy, and often cause breakdowns by preventing the proper position from being taken soon enough. The slightest false motion should not be allowed. Even a slight facial contortion may divert the attention of the audience from what would otherwise be an artistic performance.

A player should be in sympathy with what he is playing before commencing the performance. No elocutionist can do justice to a pathetic recitation while in a frivolous state of mind; neither can a pianist interpret a piece correctly when he is not in sympathy with it. However able one may be to conceal his true state of mind it is only too apparent to everyone the moment he commences to play,

The following exercises are very good for developing the bands; also for starting circulation in them cold weather: Close the hands, letting the finger tips reach as far toward the wrist as possible. Open the hands, but keep the finger tips pressed down firm ly, letting them wine as much of the palm as possible before they are open wide. Repeat several times. Open the hands; this time with the fingers spread apart, almost, but not quite, as wide as possible Then force them suddenly and widely apart, keeping the forearm perfectly quiet. Then close the hand. Repeat several times. Avoid all contrivances with weights or springs to cause resistance. They may do serious, if not permanent, injury. It is motion, not resistance, that gives physical development. Resistance of any kind can do no good. Also, any wedge or other device to aid the muscles in stretching themselves is worse than useless. Schumann is by no means the only example of misguided enthusiasm along this line.

Do you aspire to good legato playing? Then pay as much attention, if not more, to the way the fingers are taken off the keys, as you do to putting them down. Practice slowly with the metronome, and see that each finger is lifted at the proper time. not only as bigh as possible but also as quickly as possible, and that it stave at its highest point, with out false motion of any kind, until time for it to drop

The position for scales and arpeggios, as previously explained, differs from that for five-finger work, chards ate in that the forearm does not form a right angle with the keyboard. When running a amount of that pettishness and inconsequential child-

scale or an arpeggio toward the little finger, the player may detect himself losing the correct angle. This is caused by the hand's moving while the forearm remains almost or quite stationary. The forearm should move in advance of the hand and drag it along. When going toward the thumb the hand should drag the arm. This will come naturally, but the other movement needs special attention.

If one attempts to unravel a piece of cloth by pulling out one thread at a time parallel and adjoining threads will be disturbed. The muscles of the fingers lie parallel to each other and in the untrained or imperfectly trained hand a movement of one muscle affects the others. It is not sufficient to possess strength and agility in the fingers when all move similarly. Each finger should be developed so that it can do anything required while the others either remain perfectly still or move in a radically different manner. The following exercises will help to accomplish this: Hold one key with the fifth finger. Raise the fourth as high as possible. Hold it in this position while the metronome beats four with the weight at about 80. At the fourth tick make a quick stroke and return with the fourth finger Repeat a dozen or more times without allowing the fifth finger to relax its pressure on the key. Do not let the finger anticipate the stroke a particle. When practicing slowly the finger should never com mence to move until the tick is heard. On first thought it will seem impossible to strike the note in time, but the finger must move quickly, as if a spring were released when the tick is heard, so that while the note may be later than the tick, it will follow it so closely that the sharpest ear cannot hear them separately. In the above exercise the finger must leave the key as quickly as nessible and return like a flash to the point of highest tension and wait there without the slightest relaxation until the tick for the next attack is heard. This exercises adjoining muscles in opposite and contrasting ways. One finger is held down as tightly as possible, while the other is held up as tightly as possible. See that the finger stroke is correct. After exercising the fourth and fifth fingers of one hand, take the same fingers on the other hand in the same way. Then change to the other hand, holding the fourth finger and striking with the third. Then the other hand and corresponding fingers in the same way. Then the third and second fingers of each hand should be held in turn, while the second and first are exercised Then repeat the entire exercise, commencing with the fifth and fourth fingers as before, but this time the fingers that held previously will be exercised, and rice versa. The change from one hand to another between each pair of fingers is to avoid unnecessary fatigue. Commence with the outside fingers instead of those inside, as they are the weakest, and practice, being more beneficial before fatigue appears, should be placed where it is most needed. This may be supplemented by trill exercises for each pair of fingers, commencing slowly and increasing the speed gradually, according to directions previously given for the rise of the metronome.

THE CRANKY TEACHER.

BY J S VAN CLEVE

THE teacher's temper needs as nice adjustment as do the works of a chronometer balance. As there, the balance wheel is cut at intervals and metals of differing degrees of expansion are so combined as to produce results uniform in all stages of the thermometer. from summer's heat to winter's cold, so the teacher of anything so delicate, so irritating, so ecstatic, as music, must be a rare and highly artificial combination of almost contradictory qualities. He must be patient, yet intense; with the power to sting like an electric shock, vet able to soothe like a zephyr; with a glowing ardor for the beautiful, vet able to endure the mechanical ugliness of a tyro's topsy-turyy technic with passivity; largely versed in the knowledge of the art, yet capable of catching and focusing his mind down to the tiny details which, though stale to him, are new and difficult to the student.

No wonder that the music teacher, especially the piano teacher, becomes a crank. On the one side, he s liable to develop into a hard, stony, pragmatic martinet, or, recoiling from that extreme, to become a capricious jumping-jack, whose hyper-sensitiveness soon degenerates into the farcical. Even a slight

ishness which we call "crankiness" is a serious detriment to a piano teacher, and while it may be tolerated and overlooked in a man of really superior powers, and possibly may be always associated with lrst-rate genius, so miserably deranges, disturbs, and depresses the work of the teacher that he should strive against it as the Christian strives against origimal sin

There are various fountainheads of a piano teacher's irritability. By irritability I mean, not the silken and golian elasticity of body and soul, without which a musician is not a musician, but a huckster; not a graceful, resonant violin, but a clumsy, hollow pumpkin; I do not mean the quick spring of mind, which is like watch-spring steel; not that darting alertness which we find in all high musical minds; but I mean pettishness, vanity, and feebleness, in a deadly mixture. There are teachers who actually seem to radiate alarm and discomfort among their students. This untoward habit of crankiness may arise from overweening vanity. Whenever a boy shows a marked predilection, his female relatives, with mistaken kindness, fall into paroxysms of admiration at every slight show of talent and completely enervate him with the idea that music is like an inherited fortune-not to be worked for, but to be scattered with reckless and prodigal hand. Heaven save us, heaven save American music and American art life from the inspired genius who thinks himself the beginning and the end of art!

Crankiness may come also from physical causes The teacher who comes to a lesson with nerves all tingling as if uncheathed and exposed because he is a sufferer from indigestion, is sure not only to suffer himself, but to inflict tenfold suffering upon the scarified spirits of his pupil. As well pour sunlight upon an inflamed eyeball and expect it to produce pleasure, as to pour musical vibrations, even well-ordered ones, through the gateway of the ear in upon a nervous system all quivering and unstrung from ill-health. I have said indigestion, because in this country, at least, nearly every one is troubled with indigestion much of the time. The physicians tell us that two-thirds of their practice comes from the fact that people have no control of their appetites for food and drink. A music teacher, then, needs to be healthy, that he may be cheerful; and cheerful, that he may be stimulating; and stimulating, that he may be effective.

Again, one may be excessive and unreasonable in emotion, that is, cranky, by reason of the thousand and one business or personal perplexities which beset every human being in our complex modern society; and to which the musician probably is peculiarly exposed because of his susceptible temperament, and the unstable position which he still holds in the recognized scheme of human occupations.

Another cause of baneful irritability and capricious. unreasonable emotion on the part of the teacher, causing excesses of unmerited blame or praise, will be found in his overworked condition. Whether it be avoidable or not, the disagreeable truth glares upon us that we are likely either to have so few pupils that we are filled with anxiety and distress, or so many that we are worn into a loose fringe and a ravelled edge. We either hook up a few minnows, scarce enough to sustain life, or, like the Apostles, take up "one hundred and fifty-three great fishes, in somuch that the nets brake." The famous Berlin plane teacher, Jedliczka, tho died recently, toward the end of his life, it is said, sometimes taught twenty-four hours consecutively. I myself know a distinguished vocal teacher who claims that she has given one hundred and twenty-four lessons per week. All such extremes of labor are unwise, for they eat into and corrode the very marrow of life, "and life's own secret joy"; and they are unfair to the student, for the teacher owes him the rich, sweet, luscious wine of his art knowledge, not the acrid, acid, scanty drip pings of an over-crushed, an actually dry, mind. Let the teacher do a reasonable amount of work more than reasonably well; let the music be deposited in the pupil's mind minutely, steadily, quietly, as the coral huilds its reef; and above all things, let the teacher demand of himself and his student that the work of learning music shall be in some very real sense a joy, a joy in learning and a joy in posses-

ALEXANDER SCRIABINE

BY EDWARD BURLINGAME HILL,

ALEXANDER SCRIABINE (accent on the a) is one of the most talented of the younger generation Russian composers, as well as a pianist of consider able repute. The details of his life are scanty and difficult of access, but as is the case with almost any composer of his age, there are comparatively few facts to record. The chief significance lies in what he has achieved in the field of composition.

Scriabine was born at Moscow, January 6, 1872. He studied at the Moscow Conservatory, where he was a pupil in piano playing of Vassili Safonov (who is also a conductor of eminence, as his two visits to this country to conduct concerts of the New York Philharmonic Society have amply demonstrated) and in composition of Sergel Taneiev, himself well known as a composer.

As early as 1895 Scriabine made a successful concert tour in Switzerland; in the following year he visited Paris, Belgium, and Holland in the capacity of traveling virtuoso. Here my record of his concert appearances must end abruptly for lack of material, though doubtless it is far from complete. Scriabine has recently been awarded two of the Glinka prizes for two of his piano sonatas. These prizes were established through provision of the will of M. P. Belaiev, the celebrated and generous Russian publisher, who was in his lifetime so warm a friend to Russian music. The endowment of these prizes amounts to 75,000 rouhles (roughly \$37,000), the income of which is to be distributed annually to the most promising of Russian composers. The judges are Rimsky-Korsakov, Liadov, and Glazounov.

As a composer, Scriabine is known chiefly through his works for piano, although he has written symphonies and a reverie for orchestra. His fertility of invention and his industry are most surprising, especially in the prelude form. Of these he has puhlished to date more than sixty, Ops. 11, 13, 15, 16, 17, 22, 27, 31, 33, 35, 37, and 39. These display great variety of form, and a distinct technical idiom of their own. Some of them are concise and almost lyrical; others are dramatic and eloquent outpourings of mood. He has also published twenty or more etudes, Ops. 8, and 42; nine impromptus, Op. 2, No 3; Ops. 7, 10, 12, 14; twenty-one mazurkas, Ops. 3, 25, and 40; four sonatas, Ops. 6, 19, 23, and 30; concerto for piano and orchestra, Op. 20; besides these there are an Allegro Appassionata, Op. 4 in Sonata form; an Allegro de Concert, Op. 18; a Polonaise, Op. 21; a Fantasie, Op. 28, and many other pieces with various titles, among them "poems," a "Tragedy and a "Satanic poem."

His works for piano are remarkable for a wide range in technical characteristics, occasionally suggesting the wide arpeggios of Chopin, and some of the traits of Schumann. Nevertheless they have a strong individuality of their own, and abound in interesting harmonic combinations and many novel rhythmic effects. His etudes form a sort of collection of his technical inventiveness, while his preludes are fairly representative of the various sides of his expressive talent. Of necessity he is uneven in the strength of his ideas, but at his best he compels attention as one of the few composers of to-day who have something new to say in the well-worn paths of piano composi

Scriabine's first symphony, Op. 26, is in six movements, including a Finale for solos, chorus, and orchestra. However, it is not as formidable a work in point of size as might be expected, since the short Lento first movement is really an introduction to the Allegro in first movement form that follows. Then after a slow movement and a Scherzo, the fifth movement is built up partly on themes from the introductory Lento and prepares for the choral Finale. His second symphony, Op. 29, is purely orebestral. This consists of five movements, but two are virtually introductory, so that the work is in three main divisions. In this symphony Scriabine shows distinct ingenuity in thematic treatment; the theme of the first movement is used in a different form in the introduction to that in the Finale. He makes a felicitous use of recurring mottos in such a way as to give the whole coherence and unity of structure. Early in 1904, a third symphony by Scriabine was performed in Moscow, but this does not appear to have been published as yet.

Like many other Russians, Scriabine has collabo-

series of variations for string quartet on a Russian nonular theme.

The extreme difficulty is obtaining many of Scriabine's works makes it impossible to comment upon his artistic qualities with anything like finality of indement: but enough is at hand to enable the critic to pronounce him a composer of unusual conmand of technic, especially in writing for the piano, of definite individuality and artistic purpose whose career, still so largely before him in spite of his already remarkable achievements, is bound to reflect great credit upon his teachers and Russian music.

THE POWER OF CONCENTRATED ATTEN-TION

BY PRESIDENT CHARLES W. ELIOT, LL.D.

EDUCATION for efficiency should attend to the imparting of the habit of quick and concentrated atten-Without this habit there can be no true economy of time. A prolonged attention is not natural to children, and should not be demanded of them; but quick and concentrated attention may be reasonably expected for brief intervals from every child, and as the age increases the possible period of close attention will grow longer and longer. The difference between adults in mental efficiency is chiefly a difference in this very power of concentrated attention. The man who has this power will grasp quickly new subjects presented to him, gratify people who have business with him by giving them prompt and effective attention, seize eagerly upon the contents of books or papers which relate to the affair in hand, and despatch his daily work, whatever its naturemechanical, commercial, scholarly, or administrative. He will do in one minute the work for which an inferior man will need five minutes or five hours. His thoughts will not be a rope of sand, but a chain of welded links. To rouse, awake, inculcate, and train this power in the child and the youth should be a principal object in education for efficiency. We say of the child in whom this power does not seem to exist that he cannot apply himself, that he cannot be made to study, or that he does not set his mind at work. For every such child the main problem is to discover the means of interesting him in a mental occupation enough to induce him to concentrate his attention. Skill in discovering the means of interesting the childish mind enough to compel attention is characteristic of the good teacher .- Address.

LIMITATION THE BASIS OF ART.

BY FREDERIC S. LAW.

WHISTLER, when once asked to define art, said sententiously: "Art is choice."

His meaning was that since it is manifestly impossible to reproduce the multiplicity of detail in which Nature abounds, the artist must choose that which most appeals to him, that which best expresses the impression made upon him or the mood into which he is thrown by the scene or object he wishes to portray. The unthinking are apt to regard pictorial art solely from the standpoint of resemblance. Resemblance there must be, but if that were all a photograph would take precedence of the finest picture. Art is something more than the mere reproduction of Nature; when it does not suggest a mood, a thought, some aspiration of the soul, it ceases to be art and becomes imitation. Every artist betrays himself in his picture; his personality, his temperament, his culture and artistic stature are revealed as much by what he omits or slights as by what he empha izes and brings out.

The same is true of the musician, who paints his picture in tones instead of colors. But my object is not so much to consider the finished product of the musical artist as to make a study of the material which he usese to embody his ideal. Choice, in other words limitation, is also the foundation of music as an art. This becomes plain when we consider that its artistic possibilities can be realized only on the basis of a definite scale, and that this is formed by a process of mathematical elimination, in the course of which much more is rejected than used.

Take, for instance, middle C as the starting point of a scale and assume its pitch as 256 vibrations per second. This, by the way, is known as the scientific rated with Rimsky-Korsakov, Liadov, Glazounov, pitch, because formed by starting with a theoretical ment in this; so can the student of music

Blumenfeld, and other less well-known names in a tone of one vibration and doubling for each successive octave, every tone having precisely double the num-ber of vibrations of its octave below and half the number of its octave above. This closely approximates the generally accepted French pitch of the A above at 435 vibrations and is particularly adapted for scientific calculation. A scale on C therefore has a range of 256 vihrations, the difference between 256 and 512. Discarding fractional divisions, it is evident that a scale of 256 tones is theoretically possible within the limit of the octave. If such a scale were practicable it would resemble the wail of the wind as heard in Nature; it is, in fact, practicable on the siren, but has no application to the intervals used in music. It is the raw material from which we form our scales of eight (diatonic) and thirteen (chromatic) tones. These scales are the outcome of centuries of groping after a series of tones which should serve as foundation for an art. This was a long and. tedious process of selection, in which the searchers were guided only by instinctive feeling, though science now shows that their selection was founded on natural (i. c. mathematical) laws of vibration. From the beginning of time the harmony which has been characteristic of music but a comparatively brief period has been present in every musical tone in the shape of its overtones. These, though not consciously apprehended by the ear, undoubtedly guided the seekers in their quest and led to the scale as we now have it. So much for pitch relations.

In relations of length, choice or limitation plays an equally important part, though slight deviation from the established standard are occasionally allowed, as in the case of accellerando, ritardando, etc., for the sake of individual expression or interpretation; but even in these the pattern, though somewhat obscured, must always be visible. The general movement of a composition may be fast or slow-just as its pitch may be high or low, but the relative proportions of the time divisions (notes) must he kept strictly on the basis of an arithmetical ratio, a constant doubling and halving, like the pitch divisions into octaves. Minute variations in length are possible just as they are possible in pitch, but with the exception noted above they must be kept to their exact fractional values, otherwise rythm, the living pulse of music, could not exist.

This rigidity of pitch and measure is softened and endowed with the breath of life by the freedom of dynamics, the most subtle and spiritual of the three elements which make up what we call music. Here there is no restriction, no limitation imposed by conditions of form; the artist can use freely all grades of power at his command; from the tenderest pianissimo to the most thundering fortissimo, all are bis, and through any desired gradiations. Pitch is inexorable; measure nearly so, but power is individual; it is the means by which the artist, more than by any other, reveals the life of the soul, allures and attracts, lends grace and poetry to the uncompromising outlines of rythmic and melodic structure. No more fascinating artistic achievement can be imagined than a slightly wavering rythm-of course, only when appropriate-combined with an infinite variety of tone force,

Thus it will be seen that music, apparently the freest and most intangible of the arts, is in its essence the most rigid of all, hedged about as it is by strict mathematical laws as to what of its material may or may not be used.

THE modern idea of education lays stress on the principle of the pupil's own work. It is not what facts the pupil learns or memorizes but what he is able to do with them; what sharpening and strength he can give to his various faculties in acquiring the knowledge he is made to seek. Wendell Phillips

"What is education? Of course it is not book learning. Book learning does not make 5 per cent. of that mass of common sense that runs the world, transacts its business, secures its progress, trehles its power over nature, works out in the long run a rough average justice, wears away the world's re-straints, and lifts off its burdens." Back of these things was the personal force of the men who have done great things. A school-bred man may do much for the good of others, one trained outside the schools, self-trained or self-stimulated may do much. The true educator is the one that makes for efficiency, that teaches a man how to conquer weak human nature. The music teacher can see the argu-

PUBLIC SCHOOL EDUCATION IN MUSIC.

BY HORATIO W. PARKER, MUS. D.,

[At a meeting of the Connecticut State Teachers' Association, at New Haven, October, 1904, Professor Parker, Dean of the Department of Music of Yale University, made an address on the subject of "Public School Education in Music," and its relation to musical culture in general, from which we quote. The full text of the address may be had in the School Music Monthly, published at Keokuk, Iowa, issue for January, 1905.—EDITOR.]

Some appreciation of music is the commonest of all artistic gifts. We all know this now, for it was clearly shown as long ago as the time of Lowell Mason, who also showed that the beginnings of training music are easy in childhood, but difficult later in Of course time can be wasted in the study of music as in the pursuit of every other accomplishment or form of activity, but this is no reason for neglecting it. Time can be wasted at Latin or algebra just as easily. I believe, however, that there is a less easily or orderly recognized line of demarcation between the useful and the needless in music than is the case with most other studies.

There are two sides to music, and they are not always clearly defined in people's minds. These two sides are the emotional and the intellectual, and public prejudice shricks for the former and dreads the latter. "Emotional music is the kind that has soul," they say, "intellectual music is a mere matter of dry figures and calculations." Far be it from me to undervalue emotional expression in music or to over value intellectual problems, but I must tell you the truth. The intellectual side of music is a proper object of study. I believe that the emotional in music is the result of that which is intellectual, and that the emotional side can usually take care of itself. The intellectual side comprises all that is definite in the theory and practice, and the emotional side, beautiful and indispensable as it is, comprises all that is vague, elusive, abstruse, and indefinite, and I am not sure that this emotional side is a proper study among. young people at all. As is the case with literature, I am doubtful if general discussion of subtleties conduces to a greater enjoyment of them.

To be told in reading Poe's "Raven" that one par ticular spot is the place to have cold shivers run up and down your back may be to spoil all spontaneous enjoyment of it. If children know the words and have them properly presented, the shivers will take care of themselves. Now, the emotional side of music corresponds to these thrills in literature, and I believe it should be casual and incidental. No sane person is going to explore the field of music or of literature for the sake of shivers to be found there. They are there, and are unavoidable, and we should accept them thankfully when they come, but they are not the whole thing by any means. Furthermore, and to show that they are not the proper things to study, it is quite conceivable that one might read a highly emotional poem every day for a month or two with enjoyment of its beauties, grace, and subtleties, but one would surely be unable to dilate with exactly the same emotion at the same point every day indefinitely. There is something better in the study of art than this seeking to have our feelings worked upon, and that is the study of workmanship and power of expression, to which, as I have said, the emotional side is purely incidental.

There are three functions which are called into action in the making of all music; first that of the composer, then that of the performer, then that of the listener. Now, I believe that the first steps for young people to take toward all three kinds of musical activity are absolutely identical, and that the performer goes the same road which the intelligent listener must travel and the composer the road of the performer, only that the performer goes farther than the mere listener, and the composer farther than the mere performer. I should, therefore, in the beginning of training teach every child exactly as it its object was to become a composer. Of course not one in one hundred thousand will prove a composer, but ten in every dozen will arrive at a more rational understanding and appreciation of the art.

Now as to the first steps. A comparison between methods of teaching English and methods of teaching music, I think, ought to be enlightening. How do you begin to teach your children English? Isn't it through the eyes and brain rather than doing as well as it can be done.

THE ETUDE

through the mouth? You teach them to read and write and you don't trouble them about elocution except in the most incidental fashion until they can read and write. In music this process is frequently reversed. You teach them elocution, or rather singing, which corresponds to it, and frequently leave reading and writing to be gained later in life. But in music the course of training to be more than superficial ought to be exactly the same as in English. Children must learn to read and write. That done, they may go on as far as they can; some, most of them, to be intelligent listeners; others, far fewer, to be good singers or performers, and a few, I hope, to be composers. But the direction of the first steps must be identical in all cases.

The serious study of singing, I think, may well begin in the high school. This is the age at which it is necessary that children should pay attention to the interpretation or performance of music, and they can do it intelligently only after the preliminaries of reading and writing have been mastered. The high school age is also the time at which they begin to arrive at conclusions as well as to use proc esses. It is the formative stage for their taste, and every care should be taken to give them nothing but the best. At no time of life will a crusade in the interest of good taste bear such abundant fruit as exactly at this high school age. It is a long and rather thankless task to educate the taste of grown people, but this is certainly not so of children. Their minds are so open, and their appetites so keen that they will take anything and enjoy it. It is the very time to give them the best, and they will enjoy it as though it was the worst. I don't mean by the best necessarily the dryest of music. Heaven forbid that I should undervalue folk-music, or popular things which are beautiful. Some music is not for young people; let it be saved for later study. There enough, however, which is suitable for young people to use, and it is the proper preparation for reliable taste in later life.

I cannot help thinking that the high school time is the age at which children should begin the study of harmony and the principles of construction in music. Harmony is an elementary study, and I regard it as unfortunate that under the present circumstances it must be taught in our universities, which surely should devote their forces to the consideration of more advanced branches of study. Owing to the lack of this teaching in the secondary schools any boy who wishes or ought to become a musician must either do his work in music outside of his general educational work or suffer a hiatus of four years. after which it is always too late in life to begin this elementary study. Harvard accepts harmony and counterpoint as subjects which may be offered for entrance to the college, giving a certain number of

This step, a new one, is intended to encourage the teaching of harmony and counterpoint in secondary schools in order that the university may confine itself to its proper function, which is the teaching of advanced and not elementary branches of study. I look forward to the time when good preparatory work in music shall be recognized by all our universities and not merely by Harvard. Harmony in the high school is the proper study to succeed the grammar school training which we have been considering, and is a proper and necessary complement to the studies in singing and the cultivation of musical taste which every one here will agree ought to be pursued at just this time. I believe that harmony should not be made obligatory on every one, merely available for those who wish to study music seriously because the time after high school is too late.

There was a time in this country when the profession of the musician was regarded as a sort of refuge for the incompetent and otherwise feeble, but times have changed. Some incapable ones are to be found in very walk of life, but we want our musicians now to see as well as hear, and to write as well as read. There will be hundreds of useful and eminent positions to be filled in the near future by men of broad culture and knowledge, with sane, sound ideas on general topics, who have studied music more than anything else. Already the supply is far short of the demand, as I know because I have received many applications for men to fill important positions which I have found myself quite unable to satisfy. We must supply these trained men, and their training must be begun and carried on in the public schools. We all know that the work is worth

THE POTENCY OF ACCENT.

BY MARIE BENEDICT.

In all the wide range of ways and means which go to the making of technic, and to the interpretation of music, there is, perhaps, no one thing which offers to the student more varied and effective resources than accent. In rhythmic, in interpretative effects, the variety, the illuminative power of its influence are but little short of magical; but it is not of that side of its effectiveness that we are just now talking, but of its importance, when rightly used, as a means for clearing up the scale which, perhaps through too much rapid practice, has become muddy and uneven; of untangling the cadence, whose tones persist in rushing into hopeless confusion, instead of forming a succession of individual tonal crystals as in right, and in theory, it should do.

Do the fingers in scale practice persist in bringing forth a jerky jumble of tones, instead of the clear, even flow which should always be the scale characteristic? Then, at least two things are evident. You have been practicing at too rapid tempo, and you need not only to return to very slow prac tice, but you need also to change the accent; to accustom the fingers to a variety of accents, in order to cultivate independence of finger action, and thus to develop the ability to make the scale tones evenbalanced and perfectly clear. In this case, the first thing to be done is to bring your rate of getting over the keyboard down to a pace at which you can make the scale progress with smoothness.

With the pace brought down to a walk, and there maintained, if your former habit of scale progress has been in the rhythm of two, with the accent on the first of each pair of tones, reverse the accent, bringing the emphasis upon the second of each tona pair. Then practice in rhythms of three, placing the accent first upon the initial note of the triplet, later, upon the second, later still, upon the third; as il-Instrated by the accent in the words Florida, Ohio, Monterey; to quote from the "Synthetic Meth-Later still, practice in rhythms of four, changing the accent from the first to the second, to the third and to the fourth tones of each group. This variety of accent in technical practice, if thoroughly used, if faithfully adhered to, will yield surprising results in clearness and evenness of tone; because, through the shifting of the place for tonal emphasis, opportunity for strength development, for growth of independent action, is given alike to all the fingers engaged in the task in hand, because fingers and tones are given no chance to fall into the habit of cramped action and grouping.

Is the special trouble with that cadenza in triplets, which you had thought fairly well mastered, but which, on a sudden, has manifested a determination to get itself and your fingers in a most exasperating tangle? It is of little use to try to remedy the difficulty by continued practice of the provoking thing in triplets; to that treatment it will not yield but if you change both rhythm and accent, using the rhythm of two, and accenting the first of the pair through your accustomed number of repetitions of the cadenza, then, the second of each pair, through a goodly number of further repetitions of the passage, the difficulty will vanish, the cadenza will be as clear and sparkling as a shower of crystal drops. But mind, I do not say that this result will be derived from one day's practice, consisting of two or three repetitions in each accent. I say only, that in this change of rhythm and of emphasis lies one of the secerts of overcoming a difficulty which, without it, will make no end of trouble for the student. After a certain amount of practice of a cadenza in triplets there always comes a time when unless the working rhythm and accent are changed the fingers will run away with themselves and the notes, and the result will be a discouraging conglomeration of tone. But a comparatively small amount of practice in the changed rhythm and accent will clear up the difficulty, and bring fingers and notes to a proper sense of their duty. Reversal of the rule will apply to technical work written in rhythm of two or of four; if the runs have become cloudy and irregular, change the rhythm to that of the triplet order, shifting the accents as suggested above from the first to the second and third tones of each group, and the run will soon return to its wonted evenness, or, more correctly, it will be characterized by a brilliance and clearness which before it had not known.

HELPS FOR NEW TEACHERS.

THE VERY FIRST LESSON.

To INTEREST a child one must know him individually and possess also a general knowledge and understanding of child-nature. If the first teacher is the child's mother, or near relative, she will be likely to know the best way of reaching him mentally and spiritually. But should she be an "outsider," just a "regular teacher" a little time may be needed, or needed the more, in which to study the child and become acquainted with his little personality and character. This column will not offer kindergarten ideas or methods: the remarks are intended, and will continue to be, for children eight, nine, and ten years, or for grades one to five or six, inclusive, or, might say, for children and all beginners who are beyond the kindergarten stage. The latter has its specialists and is doing its own introductory or preparatory work. This department begins with primary or elementary training, grade one: Practical work at the instrument.

To speak first of children or juvenile beginners: The first music lesson is an event in a child's or young person's life. It is something they have been anticipating with keen pleasure. Only a few days ago I was impressed, indeed "touched," as I noted the sparkling eye and elastic steps of a bright, interesting girl of 16 as she passed from my studio, having just had her first piano lesson. All her young life she had wished to learn, but her people were not in circumstances to admit of their paying for lessons; her keen interest and her joy were, in themselves, (on this occasion) all the pay a teacher need ask Little children of eight, nine, and ten, are both pleased and proud that the time has come for them to actually begin to learn how to "play the piano properly." Everything, I might almost say, depends then upon giving the right impression of music at this very first lesson. You will find it not difficult to establish a feeling of true friendship between teacher and pupil; this does not mean foolish familiarity or saying silly (babyish) flattering things. Children rather like dignity in their teachers. But a tender, loving heart is, by a sort of Free-Masonry, always recognized by children. Having made a child feel that you are his friend, proceed to lead him kindly and gently, and patiently; never drive or force him. I think I can offer one little bit of testimony that is quite remarkable, viz.: in about fifteen years of teaching, which has brought dozens of different children; types of various sorts. I have never had any difficulty with regard to their practice. One of our "chats" will be devoted to this matter of willing vs. forced practice. If children are forced to practice, it means certain dislike of music, that is, of lessons and practice, and this must be prevented. The difficulty was easily overcome in my own experience, therefore, others must be given my "receipe."

At the first lesson you wish, of course, to speak of a good position at the instrument, of hand position, and several other matters of this kind, but leave all that for incidental mention, and for the latter part of the lesson. A very good starting point, I think, is tone. Speak of tone and illustrate, at the piano, exactly what you mean. Play a variety of tones loud, soft, high, low, legato, staccato, with pedal and without pedal, etc. Speak of the differences; let them take the forefinger of their right hand and try several tones themselves; ask them to play loud, to play soft; to make a quick or short tone, then a long, full, swinging tone, etc. They thus have a first lesson in listening to their own tone-making. Next show them, or help them to realize, that each tone is the result of a different sort of touch; here is the first lesson in touch and tone. One of the very first things a teacher desires to ascertain is: What is the natural ability of the child. The greatest qualification being a musical ear, there must be a few eartests at this lesson number one. A very good way is to ask the child to stand by your side while you play the C-major scale slowly; each tone a full lone one; and you invite the child to sing this scale with you. It would, in many cases, be an ordeal to a child to sing a scale alone, to a stranger, as the teacher is; but the teacher singing with the child, or young person, gives the pupil confidence, and the teacher can easily suppress her own voice sufficiently to hear the pupil's quite clearly. If this scale can be sung quite well (that is, if the tones are true) next try

then by fourths, etc. These "skips" are excellent. Sing also, using sharps and flats, the half tone F, F-sharp; C, C-sharp; then from C to E-flat; and so on. If a child's singing is not true, endeavor to find just how defective it is, and cultivate it accordingly; just a little at a time. Sing C, D, E; again C, D, E; very long tones, and very slow, of course, if long; just say La, La, La, over and over, but not long enough to weary. Say Ah, Ah, Ah, or any syllable; for my use I found La worked about the best. Keep to the plain scale until the child can detect any discord. Then practice using sharps. C, C-sharp; D, D-sharp; full and slow tones. Once in awhile we find a child who can play a little melody "by ear," and perhaps can add the right accompanying mony; such a one, we know at once, possesses talent. Teachers are urged to cultivate the sense of hearing faithfully and thoroughly, because it is so very important. If you cannot, as time goes on, invent your own ear-training exercises you can buy helpful books and adapt the exercises to varying needs, but it is better to originate for yourselves, if possible, since the needs of each child are so different. One of the best books is Jean Parkman Brown's "Intervals, Chords, and Ear Training," price, \$1.00. Even this little book is unsuitable for the first several lessons. When a child understands this much of tones, etc., speak of printed notes and explain that they represent tones; they are the printed signs which mean tones. Before teaching the seven kinds of notes and their values, use the instrument for a little actual melody playing by the child. Thus: His fingers, you will tell him, are 1, 2, 3, 4, 5; the thumb being number one. Let him try each hand alone on CDEFG for right hand; CDEFG for left; 5 4 3 2 1 1 2 3 4 5

repeat this until the fingers become in some degree manageable. Next to this arrange several simple little melodies, using the numbers only. Here are a few to show you just what is meant: Say to them that large figures mean long tones:-

1 2 3 4 2 1. This is: e d E f d C. 3 5 4 2 5 1. This is: e g F d g C. Each hand alone several times and then together;-Right hand: 1 2 3 4 2 1.

Left hand: 5 4 3 2 4 1, etc. These three exercises (the C D E F G, or 1 2 3 4 5; 5 4 3 2 1, etc. four times, cach hand alone; then hands together, and the two little melodies) will be enough for the first lesson and home practice, it being so difficult to use the fingers correctly, or at all near that.

TIME'S REVERSAL OF THINGS.

BY ARTHUR PEARSON.

In perusing the biographies of famous composers one cannot fail to be struck with the fact that not a few works of real genius-which musicians of today are wont to refer to as masterpiec's of their class and order-were received with but scant favor at the time of their earlier production.

Every musical student knows of the complete failure of Handel's "Messiah" when first given in London on March 23, 1743. The immortal oratorio was then aid aside for two years; and after another unsuccessful trial it was not again heard by the London public for half a decade-until April 11, 1750. Time, however, has reversed the judgment passed upon this sublime work.

Following upon the triumphs of "Figaro" and "Don Giovanni" it seems strange to read, in connection with Mozart's all too brief career, "He returned to Vienna, finished his 'Zauberflöte' and directed its first performance on September 30, 1701, when it was indifferently received."

Another operatic masterpiece which failed on its initial production was Rossini's "Il Barbiere." Yet this very same opera, after being hopelessly condemned on the first night is now-nearly a century later-perhaps the most popular of the entire Ros-

Beethoven's great classic of the lyrical stage, "Fidelio," when produced at Vienna in November, 1805, fell flat; for the audience "neither understood the libretto nor cared for the music." A like fate befell more than one of the giant master's now universally admired symphonies, notably the first, the third "Eroica" and the sixth "Pastoral." Sir George Grove mentions an early performance of the last

intervals: Sing C, then E; D, then F (that is, thirds); ciety at which "large omissions were made in order to make it go down; and yet, notwithstanding this, the ancient members of the profession and most of the critics condemned it." Alas, for the old time critics and their adverse verdict! Beethoven's magnificent tontal picture—that "immense product of Nature," to quote Grove, still remains with us, giving unalloved pleasure to music lovers everywhere.

Gluck's "Alceste" was received with derision by the Viennese, while the master's later opera "Iphigénie" met with a similar fate at the hands of the Parisians. Yet both these works are numbered among those on which rests the immortality of Gluck.

Weber was another representative composer who did not escape the condemnation of his contempo raries. His second grand opera, "Euryanthe," produced at Vienna on October 25, 1823, met with little success in spite of the really beautiful music with which it teems. Albeit, the present day concert goer would be loath to part with the exquisite "Euryanthe" overture, not to name other favorite numbers constituting the opera. An average man would be discomfited such reverses; the man of genius, however, is equal to the test and (like the winged Pegasus) rises again to heights hitherto unscaled.

The works of Schubert—perhaps the most naturally gifted of all the German tone poets-were unknown to the general public of his day; and during the composer's lifetime publishers refused to have anything to do with his music. Schott rejected the now universally admired "Impromptus," another eminent firm "failed to find any merit in the songs."

Writing of Berlioz, Gounod, his admiring countryman, truly and lucidly puts it: "Berlioz died from the prograstination of popularity." "Le Damnation de Faust" was almost utterly neglected in the lifetime of its composer; to-day it is the best known of Berlioz's works.

Coming still nearer to our own time, the reader will hardly need to be reminded of the ill fortune of Wagner—how in the discharge of his mission he was reduced to the verge of starvation. In 1861 "Tannhäuser" was hissed off the stage at the Grand Onera. Paris.

The same story of rebuff and disappointment is recounted in the lives of Brahms, Dvorak, Gounod, Tchaikovsky, and other modern masters, while even the lesser walks of creative activity cannot be said to be free from the ugly marks and impressions left by the traces of mistaken and narrow minded criticism. It was only the other day, for instance, that Mr. F. G. Edwards, through the medium of The Mu sical Times, laid bare the amazing truth that Weslev's glorious anthem "The Wilderness," when performed on September 8, 1852, at the Birmingham Musical Festival, "failed to gain the favor of London musical critics "

Thus might one continue to show what an important and all commanding area in the realm of creative musical art is covered and embraced by the simple, yet suggestive, title, "Time's Reversal of Things,"-Musical Opinion.

NEGRO MELODIES VS. COON SONGS.

WHEN Mr. Coleridge-Taylor, the eminent English composer who visited the United States a month or two ago, was asked his opinion of coon songs, he

"The worst sort of rot. In the first place there is no melody, and in the second place there is no real negro character or sentiment in these 'coon songs.' However, I will not object to the term 'coon songs.' They may be that; but they are not negro melodies. Few real negro melodies have ever been heard in this country, or in England, for that matter. Of all the alleged negro songs with which you Americans are so familiar, I doubt if any have not been adulterated as it were. Something has been added or something forgotten. A prominent French musician recently made a tour through that portion of Africa where the original negro lives and flourishes. He visited many districts where no white man had ever been and he collected songs and melodies which I think are charming. At least they have the advantage of being absolutely new, none of them over having been heard in either England or America. I am now at work on a volume which will include these, and also the few from this country which I believe to be pure. I am also at work on what may be termed symphonic planoforte selections, based on nenamed symphony by the London Philharmonic So- gro melodies of both America and Africa."

BY JOHN M. BARNES.

"A STACCATO note should be held just half its value; a staccato-legato or portamento one just threefourths its value." This important fundamental rule was first brought to my notice by von Bülow, who, especially when such notes occur in thermatic work, was most exacting and insisted that staccato values be made distinctly audible. The tone quantity, as well as its quality, is changed and should he exactly changed by the staccato attack.

Previously, during five years' study at Leipzig, at the Conservatory, and in private, I had not heard it mentioned, nor have I since then in my experience as a teacher met with an instance among pupils who have enjoyed various instruction before coming to me, where it had been either brought to their notice or included in their technical equipment. These two facts lead me to surmise that it is one of the many valuable aids to artistic piano playing that are overlooked or forgotten. How important it is, and what a vast difference its application makes to the clearness of line and charm of contrast in those compositions where it is used by a master, the realization of it in one's own technic quickly shows. In looking through several works on piano study an explanation is at once found for the carelessness and dilletantism which prevails and which, as in other points of piano playing, have permitted that instrument to fall an easy prey to the many mechanical devices now overrunning the country.

Plaidy, whose Piano Technic" appeared in the sixties, makes the following brilliant remark on the playing of staccato: "The hand should he raised a little from the wrist and then be thrown with a light movement on the keyhoard. Immediately after striking the same the hand is lifted to its former position.' later work by Bruno Zwintscher is quite as inadequate. He says:

"Staccato touch should be carried out with a quiet condition of fluger and arm, and a light falling and elastic return of the hand. One must pay attention particularly to the equality of the tones, so that a short pause is produced between each stroke." Thus Plaidy wishes the hand to return immediately from the keyboard, whether the note be a half, a quarter, or of shorter duration, and Zwintscher is just as indefinite in demanding a short pause between each

In the "piano school" of the Russian, Villoing, a pupil of the Irishman, John Field, who spent the greater part of his life in Russia teaching and is the true father of the Russian school of piano playing, there is a correct explanation for the playing of staccato half notes, but he fails to warn the students to carry the same exactness into the execution of the other note values. In a "piano school" hook pub lished in this country the text makes no attempt at

Germer, in his "Technics of Pianoforte Playing," says: "The older pianoforte schools gave the following rules for executing the staccato signs: 'If a dot is over the note, the latter has half its value: but if a stroke, the note has but a quarter of its value." In other words, he neglects in this case to call attention to the change in tone-quality which should take place. In the first instance the brilliant, clear staccato, in the second, a hard, hroken tone; the one produced by the falling and elastic return of the hand from the key, the other by throwing the hand onto and drawing it down quickly off the keyboard toward the body, an attack which Reisenauer especially affects and decidedly illustrates for his au-

I found nothing material to the question in Phil. Em. Bach's great book, but in Turk's "Kurze Anweisung zum Klavierspiel," published in Liepzig in 1792, we have a book that puts to shame the modern men of that town. It contains the following rule for staccato. Two phrases are given in the text, one marked with dots, the other with strokes, and he says of them:

"The two signs, dots and strokes, have the same meaning, although some give a shorter duration to the notes marked with a stroke than to those marked with a dot. One raises the finger from the key when about half the duration of the note is passed, and

pauses during the remainder of the time." In another part of the same work, speaking of the different characteristics of Italian, French, and German national music, he explains the above indefinite phase "about half" by distinguishing between exact sharp staccatos and those that sound a bit delayed and

their esthetic values.

Adolph Kullak, in his "Æsthetics of Piano Playing," is of course correct and says: "Staccatos should be held half their value;" but in Breslaur's voluminous work the most detailed and exact definition is found, in which he requires that "quarter notes shall he held as eighths, eighths as sixteenths, and sixteenths as thirty-seconds"

The lack of exactness in staccato playing has invariably shown itself thus far in my experience in the following manner: The pupil plays the easier tones. halves and quarters, as though they are quarters and eighths; in other words, shortens them; and the more difficult ones, eighths and sixteenths, as though they are quarters and eighths, or lengthens them. What an upsetting of tone values thus takes place is quickly and fully realized by a correct readjustment.

The correct technical conditions, however, which make correct staccato simple and always possible can only he acquired by careful training. It is better to begin with the wrist staccato as this may, and should taken up into the study of sustained finger legato; and I have found that finger staccato is not advisable, except with heavy hands, until the legato training has made the fingers exact and quite perfact. Thus the first work is better mastered by the whole hand, with children in sixths, with adults, the octave. Döring, in his school of "Staccato Octaves," gives an excellent preliminary exercise which hrings, if continued in long enough, a perfect condition of the forearm, and that is the playing of sustained half notes. In order to avoid the tendency to take white keys far out from the black, an invariable practice and one that produces great irregularity of tone, I have this work done at first in the keys of D-flat and E-flat, then E and B, thus accustoming the hand to take the octave well in on the keyboard

With many pupils there is a condition fatal to lightness and to exactness of tone exerted by the elbow and upper arm, hecause of their being so near the keyboard that the arms become strained and crowded. It should be possible for the elbows to pass lightly in front of the body. Before beginning let the arms hang loosely by the side, then in raising the forearm and placing the arms in position, see that no stiffness occurs in the upper arm or shoulder; should it be there it will show itself in a tendency of the body to follow the arms; this should he immediately corrected. At the instant of the hand's attack of the key all force should be expended; when this is not the case stiffness will show itself in the wrist, usually by throwing it upward slightly. This kills the elasticity, and prevents a quick return of the hand to its position for the next attack. In going through exercises for staccato they should he practiced as half, quarter, eighth, and sixteenth notes with detailed and exact counting, later on adding groups in sextoles and quintoles. Here, as in all technical work, the ear must incessantly guide and guard

One of the greatest detriments to the piano student is the difficulty to hear oneself. The student of the violin is forced to listen, and it is true also of the vocal student; but how rarely does the piano student do so, with the tones all "made to order," as it were. They play with their eyes all too often.

It is surprising the valuable results that an exact study of staccato values has upon legato playing. One might say that without staccato true legato is impossible. I have found that stubborn cases of stiffening of the wrist in staccato will pass away upon the student's lowering the seat. The tendency always is to sit much too high. In fact, it relieves the hand of all arm weight. As soon as a proper attack is acquired the teacher should see that the principles are always carefully applied, and select work with a special view to that end.

A pupil so trained will, for instance, find especial delight in Haydn, who, to a marked degree, demands these conditions for anything like an adequate interpretation. Mendelssohn has given us numerous examples of staccato, and Schumann contrasts it with the portamento. In Beethoven we find frequently inand at times, a theme in eighths, then quarters, power,

parallel lines of short values in one hand, longer ones in the other. In fact, for the pupil who has been carefully trained along these lines the repertoire is enormously widened, almost doubled, while the artistic exactness attained permits of a correct reading of those numbers when the staccato attack is only used sparingly. After we are able to play correctly we may be permitted to play interestingly, and to some it is given to play beautifully. But without the first two conditions beauty will always evade us.

ILLUSTRATION AND IMAGINATION.

BY WAY SIMMONS DAVIS.

THE teachers of little children will find their work simplified during this year's teaching if they will endeavor to cultivate the young imagination step by step with the other essentials. Any illustration which arouses interest and acts against indifference is allowable in a teacher's work. She must study each child's temperament separately, that the right kind of illustration may be given to each one according to the different degrees of responsive appreciation. In illustrating, however, a teacher must be very careful to think to the end of an idea before presenting it, that the imagination may he cultivated along legitimate and beautiful lines.

Every little exercise in the hooks of etudes by Lemoine, Czerny, and Berens, and other composers will be found more interesting when called hy an attractive name. In one of Loeschhorn's books of etudes which is arranged from compositions by different composers, a little pupil of mine played Le Couppey's "Sunshine and Shadow" as though it was a funeral march until I requested him to render the "Sunshine" music just as he would play it to a little hlind boy who had never known what a wonderful thing God's sunshine is, and could only imagine it through this music. Then the little fellow played it very hrightly, and the sunbeams coming through my studio window and falling upon him seemed to aid him in his effort to shed joy into another's life. Then I had him play the "Shadow" music, just as he thought the little blind child, who had never known anything but shadows, would play it to him, and the boy's playing grew remarkably touching and

Another pupil once struggled with a little composition called "Angels' Whispers," but his rendering was the contrary of angelic! A small picture of St. Cc. cilia was found and shown to him. Gazing intently at the lovely face he burst out, "I just wish those angels would fly around and whisper to me while I We carefully separated the "Whispers" from the melody, and when he again came for a les son the angels seemed indeed to murmur under his soft touch, and the melody was prominently separate and clear. Thorne's "Fairy Tales" and Nevin's "Venetian Scenes" and also all musically written nocturnes prove very creative of ideas and poetical con-

It is helpful to pupils to know that composers endeavor to express colors on different parts of the keyhoard. As the tones are deepest and richest in the centre, hy them can deep, rich coloring he portrayed. High tones hest express pale colors, and the low ones, dark colors. An excellent illustration of this treatment can be found in MacDowell's "To a Water Lily" in his "Woodland Sketches." The highest harmonies represent the lily, and the low intervals signify its shadow in the water.

At a public school exhibition last year one of my pupils desired to play Chopin's "Prelude in D-flat." I carefully wrote to her the well-known little story connected with it, and hefore rendering it that day she read it aloud to the school. All the children present were intensely interested in the sketch, and during the performance they listened intelligently to the first melody, then to the pattering of the rain as the storm approached and broke, and when at last the first sweet melody entered again the whole story had heen clearly described and understood. I have since learned that this was the first piano solo which had ever heen thoroughly enjoyed by the whole school. Such appreciation creates enthusiasm, and enthusiasm makes everything heautiful. The glory of this age is the glory of enthusiasm and the world's glorious tentional contrast of different note values in staccato, achievements are hut the results of this mighty

TEACHING.

BY LOUVILLE EUGENE EMERSON

In our writing about the music teacher, his work, and the conditions attending it, insufficient attention has been paid to the very real dangers and consequent failures of such a lifework. In my own efforts I have realized how nearly impossible it is to work for the highest ideals when surrounded by sordidness. No one is more willing than I to grant exalted motives even where every external evidence seems to show inferior ideals. I have known music teachers actually to deny themselves that which they very much desired in order to be able to help some struggling student. Not many business men would do that. I have known music teachers to give unbounded confidence and almost unlimited credit to students not able at the time to pay for their lessons. Store credit is good for but a month, generally. But while much has been written as to the bright side, less consideration has been given to the darker side of the music teacher's ideals. And I think that a frank consideration of some of the drawbacks the teacher of music has to encounter will be, in the meeting successfully of those dangers, a help. The teacher is dependent, generally, on the number of his pupils for the size of his income; indirectly thus depending on each pupil for his pay. Here is a striking danger-point. It is hard to tell a pupil you do not think he ought to follow music any further, as your pupil, if his stopping means a diminishing of your income. Very likely the teacher whose pupil pays hut fifty cents a week is living nearer the edge of things than the one who gets, on an average, several dollars from each pupil, but in either case sophistical reasoning is perilously easy, if it is paid for. One may easily say to himself: "My pupil, to be sure, does not show much musical ability, but then he nceds what only I can give in the way of general intellectual training." And the income does not fall Another drawback to the matter of teacher's in-

come lies in the growing capacity to teach, of the pupil himself. The teacher hesitates perhaps to advise prospective pupils who come to him to go to his pupil. It is very easy, and perfectly natural, to conceive your pupil not yet far enough advanced to be trusted to do as well as you can in his teaching; especially if he gets the pay and not you. And how easy it is to confuse the worth of your time to yourself with the worth of your time to the individual pupil! The genius and talent that enable a man to make valuable use of his own time, self-directed, is not at all a guarantee that his time is, to the pupil, really of much worth. In other words, the pupil has to pay for what he is incapable of getting.

Many an idealist starts out in his teaching career fired with the thought that he will do his utmost to hold the standard high, and immovable in his determination not to descend a step. He may hold such lofty ideas that they are utterly invisible to the very ones he would help! He finds he must come down from his high perch, and, once started downward, does not stop until he is wallowing in the mire. There seems nothing more nearly fatal to high ideals than to compromise, and that is something in which the music teacher must be an adept. Johnny wants to play "Bedelia" and Fanny "Hiawatha," hut no! they must peg away at two-voiced inventions. There is but one voice here, and if Mr. Music Master could hear it he would probably wither under its blasting condemnation; or, in some way deciding he must take the lower level, finds his content there and "forgets he was born a god."

Much musical instruction consists of a series of emotional experiences for the pupil. The pupil is pleased at his deep feeling and goes home determined to do that too. What "that" is he has no idea whatever. How, when, or why he is going to do "that' has never been told him. Music itself is in its nature responsible for a part of this. It does not teach one to think in terms that can be communicated but by tones. That is why a man can write such nonsense as this: "The music of Richard Strauss presents 'the ethics of Spinoza ravished by the rhetoric of Nietzsche." The danger the music teacher runs here is in thinking he has something valuable to teach whereas really he has had merely an incommunicable feeling. He cannot teach feelings; feelings are individual

SOME OF THE DRAWBACKS OF MUSIC and not to be taught; his failure lies in not recognizing this and iu not knowing definitely just what can and cannot be told to another. In other words, instead of really showing his pupil how to do something, he merely gives the pupil a pleasaut (or unpleasant) time, and sends him home pleased (or displeased) with his entertainment. I studied for a year with the pupil of a famous teacher in Boston, and I did not learn a single thing I did not know before. Yet I had a delightful time, and used to enjoy my "lessons" very much. This was before my eyes were opened. I thought I was learning something. Music is so mysterious anyway. But the real question is did my teacher really think something of value was being taught?

Another obstacle in the music-teacher's field lies in the temptation uot to give due regard to the individuality of the pupil and, in a way a result of that disregard, to keep him studying too long. Implicit obedience to directions, which at first is very uecessary, may be too long insisted upon. As a result, the pupil becomes but a cheaper edition of the teacher, a mere copy; no longer is he an individual worker with ideals of his own; he is but an interpreter. The teacher through his position and possibly through his greater mental energy may weaken and even kill the very thing that is of greatest value to the student: mental initiative. And then for the second part, having made his pupil dependent, he may easily persuade himself that his pupil needs him; that the pupil's only hope is one of utter dependence. Of course merely to state the trouble is enough to bring it condemnation.

My cure for these evils is the college form of instruction. In the college the professor does not divectly depend for his salary on the number of pupils in his classes or of those to whom he gives individual instruction. To be sure if he is incapable of drawing and holding students his effectiveness is curtailed, resulting in his withdrawal to other fields of activity. But he is much freer to give unbiased personal advice inasmuch as his income does not drop with the disappearing of the students who are inefficient. In the college, too, the pupil has greater chance of being helped along in his career by his teachers hecause, not being able to take advantage of opportunities that arise, themselves, they are the freer to recommend him.

The publicity of college instruction is besides a great safeguard. If the quality of much private instruction were publicly known it would be a very efficient way of eliminating the poor teachers and gently coercing them to take up occupations for which they are better fitted. But no panacea is possible. I offer these thoughts for consideration, being convinced that where one cannot succeed in showing the only and absolutely right path, the many in their final judgment, are pretty apt to be right.

CORRECT VALUATION OF TECHNIC.

BY ALBERT BLANCHARD.

An able musician once said, in an address to students: "Master technic, but keep it in its place." One of my best teachers used to say frequently: "First learn technie and then forget it." What did he mean? Why, simply this: "Let your technic become an automatic thing; make it perfectly unostentatious; never seek to astonish anyone with a display of your wonderful dexterity; for this is not music.'

It has been my experience that conservatory music students are especially given to exaggerated opinions concerning technic and overvaluation of its worth to the musician. However many reasons there may be for this, I shall mention what I believe are two: First, it is perhaps more common to find this worship of technic among conservatory students because of the rivalry that is apt to exist in such institutions (healthy, allowable rivalry, often times), and because students who are interested in the same art and are living under the same roof meeting in class etc. naturally become interested in the same things. This very amhition of rivalry is one thing that makes conservatory life desirable for music students. There is a stimulation to ambition and incentive to work that is good for all and especially beneficial to lazy, indifferent, young persons who, for some reason or other, wish to study music.

Such influence is a needed thing in student life. It is perhaps only a natural thing for students under these circumstances to come to an overvaluation of technic and to end, many times, by thinking it the grand end in itself. Music students advance to the point where they observe (and appreciate) what their teacher's technic enables him to do; they attend concerts and hear renowned artists; are astonished at the marvelous dexterity of these players and resolve to devote their whole energy and ability to acquiring a masterly technic. Each student therefore tries to outdo the other, and we find this one explanation of the fact that so many conservatory students overvalue technic. The other (and second) reason is: piano teachers,

whether in or out of conservatories, do not preach the art of music with sufficient eloquence. So able a writer as W. J. Henderson, of New York, deplores what he calls "that hrilliant falsehood of Liszt's," viz.: that three things were necessary to make a great pianist-"first, technic; second, technic; and third, technic." Mr. Henderson is right when he affirms that this one saying has done untold harm among students. I have, at many concerts, been surrounded by piano students, and, at times, I must admit, their pronounced judgments and criticisms upon the performing artist (some pianist of renown) have seemed to me unworthy of serious, intelligent music students. I have heard them ex press surprise at the "rapid tempo" or the "tre-mendous tone," etc., but have listened in vain for any comments that would show appreciation of what had been perhaps an exceptional musical reading. It would not have surprised me had those about me been just the general public; we do not expect the latter to perceive the different grades of excellence among pianists of high professional rank-but zousic students! we do expect them to know the possibilities that exist in the great master-works. There is, indeed, no excuse for the music student (of certain advanced grades) who has not well formed ideas upon the subject of interpretation and art. It is crude to allow oneself to be carried along on the surface of great piano-playing, to miss the really important thing, the really great thing in art, and to merely sit breathless with astonishment at technical achievements. Students who follow such a course do themselves and the artist an injustice. Now suppose we consider how rightly to value

technic. We all grant that to he a good musician includes technical proficiency; but of what value is a brilliant technic if it lead to nothing hut nimbleness of finger and astonishing gymnastic feats? What is it that is required of the player who would interpret, for example, a Beethoven sonata? We want Beethoven, do we not? We want the soul of the composition, not a display of muscular difficulties overcome hy the player.

The great thing, then, in music, is interpretation. I am aware that great care must be observed when we come to the matter of temperament and feeling. Thoughtful instructors realize that this opens up a delicate and difficult branch of their work. Young pianists must not he allowed to trust to such unertain guides as their own temperaments and feelings; yet these must be appealed to and properly

What is technic for? Take music's sister-art painting. In the picture that inspires us it is not the way the paint is laid on, or the manner in which the painter wielded his hrush to produce the work, that inspires us; it is the results obtained the picture itself, that affects us. Just so in music the technic of a player does not inspire us or affect our artistic nature, but the sympathetic touch, the full, round tone, the soul of the composition when brought out hy the performer, this it is which appeals to and satisfies us, and all this we can get (and very often prefer to do so) with eyes closed shutting out every distracting or diverting thing Is music a thing to see or is it something to hear and feel in one's inner being Let this be your test. If you think you have been overvaluing technic tru this listening with closed eyes.

The true, and the only, value of technic is just so far as it gives a performer control over fingers, etc., and enables him to execute with skill and hring forth better tone,-to produce better results, than would he possible without it. We must remember always that music study is to see to it that we never separate the technical from the artistic-or spiritual. "A word to the wise is sufficient." I ask all earnest students to consider this matter.

SECOND THOUGHTS ON MUSIC IN THE COL. LEGE AND UNIVERSITY.

BY HAMILTON C. MRCDOUGALL.

In an article, some months ago, in THE ETUDE, 1 endeavored to show the practice of the colleges and universities of the United States in reward to the study of music. According to the latest statistics there are six hundred and forty-eight colleges and universities in our country. Of these, the annual catalogues of one hundred and forty only were available but these were examined and the results tabu lated. Briefly speaking, they were as follows:-

The word music, of course, may be interpreted as meaning several things. It may mean instruction in practical music; in other words, music as taught in the ordinary conservatory. This sort of music is taught in a large number of the colleges of the country. It is to be noted, however, that in these institutions this music study, usually, does not count to ward the B.A. degree.

There is another large class of institutions having a conservatory attached, that recommends the student to add a certain amount of academic training to his music training. In this case, however, the avademic training is looked upon as incidental rather than as essential.

Another large class has no conservatory connected but does lay a certain amount of emphasis on musical theory. This is given credit toward the B.A. degree, and is regarded as a valuable part of a "liberal edu cation," Incidentally, the learning to play an instrument or to sing is provided for and slightly encouraged though not regarded as essential, and not credited toward the B.A. degree. To this class belong colleges like Smith, Vassar, Yale, Columbia, Wellesley, University of Michigan, Oberlin, University of Wisconsin, North-Western University, University of Nebraska, and many others. In some of these in stitutions, it is true, practical music is counted toward the B.A. degree, but only when of an advanced

Another class of institutions carries musical theory and practical music along hand in hand, both counting under certain restrictions toward the B.A. de gree. Conspicuous among such colleges are Smith, Mount Holyoke and Oherlin.

The most conspicuous of the colleges and universities giving credit toward the Bachelor's degree for study in musical theory (waiving all considerations for the moment as to whether practical music is credited or not) are Amherst, Tufts, Boston Univer sity, Harvard, Radeliffe, Smith, Mount Holyoke, Wellesley, Vassar, Yale, Dartmouth, Columbia, Barnard. University of Pennsylvania, Oberlin, University of Michigan, University of Nebraska, and University of Kansas, Conspicuous exceptions are Bryn Mawr, University of Chicago, and Simmons College

Since the article referred to was written, Mr. E. A. McDowell has resigned his position as Professor of Music at Columbia University on account of the lack of sympathy and recognition accorded his work in that institution. He accused the authorities of Co lumbia of the commercial spirit. It is to be noted also that at the same time, Professor Woodherry, of the Department of English Literature, resigned for the same reason. One cannot say, of course, whether the strictures of these gentlemen on the policy of the university were just. One can only regret that Commbia was unable to retain their services on a basis at once agreeable to them and profitable to the university. What we wish to note in this incident is that there seems to have been a difference of opinion between the two professors and the university as to the way in which the two departments were to be carried on. It may he well to look into this matter a little with a view to determining, if possible, what principles are worthy of adoption in carrying on the music study in the college and uni-

I think it will be generally acknowledged that musicians have their own way of educating people in music. I think it is equally evident that, as music is learned in the same way as other studies, that is, by the mind the study of music is subject to the laws of the mind. In other words, if the study of music is not carried on according to the best methods of teaching, it is carried on badly. There is also another

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music. Owing to the general diffusion of intelligence, there has arisen a large class of persons that demands for its own satisfaction a knowledge of music which shall enable it to appreciate musical performance and musical compositions. This class is by no means disposed to study the technic of the intrument or of the composer. It is not interested in the slightest in these subjects. It does, however, most earnestly desire to learn something about music; to "understand music," as the phrase goes. What has the musician to say to this class-large, influential, and clamorous He offers courses in piano, violin, or voice technic, in composition, and orchestration. These are the courses which he gives his professional pupils. They are the courses he took himself, when he prepared himself for his life work. It is natural, therefore, that he should give such training to all seekers after musical knowl-

At the risk of vain repetition, I must say again what I said in my former article, that the essence of a large part of our present music study is the search for technic. The general educator objects very strongly to this study of music. That is to say, h does not object to it for the persou who is to make music his vocation, but he does object to it as a fit subject of study for the average man who wishes to learn to appreciate music. Musicians too often have a contempt for the opinions of the man who knows nothing about music. The educator is not such a fool as the musician thinks him. The broad principles of education are as applicable to music as to logic. There are certain avenues of approach to the intelligence, and on these avenues only may the teacher march toward the pupil's mind. It is very important, then, that musicians should consider no only the demands of this large and constantly growing class of music-lovers, but also the demands of the

When one thinks of the world of music, one is apt to think only of the professional musician. If, however, we seriously ask who compose the world of music, we must, in answering that question, discover that music lovers themselves form the overwhelming majority. In discussions of music education, the music lover-the average man, the average woman, the average boy and girl who is studying music or listening to music-is often ignored. The composer and his problems, the executant and his problems-these too often monopolize the attention t is folly to omit from any consideration of the problems of musical education the vast number of music lovers. How important is the music lover We may summarize his importance in various ways for example, the composer needs to live: the music lover buys his compositions. The executant needs to the music lover goes to his concerts, or pays him for his music lessons. The music lover, Colone Higginson, for example, stands back of orchestral and choral societies, guaranteeing deficits. The music lover in the person of the wealthy man of business often contributes to the support of musical societies brass bands, or choral societies formed from his em ployées. These are commonplaces of everyday life and yet are ignored too often by those who write of

The question then is, what will any given scheme of music education do for the average music lover What can we do for him to benefit him directly What can we do for him that will not only benefit him directly, but also, and at the same time, benefit

the community at large? When we are asked to answer any large question like the above, our thoughts naturally turn to our great educational institutions. Can the college do anything for us, in answer to this question? Has the university anything to say pertinent to the matter? The college seems to stand for liberal culture and not for technical training. The university on the other hand, does stand for technical training. We may say then, with considerable confidence that in the college the average music lover will gain in his music study that which will make him more intelligent, more sympathetic, and more appreciative After leaving the college, if he wishes technical train. ing in music, he must go to the university. The sort of music study which I am now considering is not the kind of study which produces a Pach mann-study which must begin with the earliest years and be carried on unceasingly and absorbingly to mature manhood-but rather the music study which fits a man to be a general practitioner and not point too often overlooked in discussing education in a specialist. Perhaps the characterization, "general

practitioner," is misleading, for that implies profes practitioner, sionalism, whereas the average music lover has n desire to conform to professional standards.

Here we are met with the objection that what this ideal of music education for the average music lover is interesting or even high, still it is unpract tical. To this we reply that any new idea seems us practical when first broached. The only thing to de practical when the idea by experience. Further, when the plan is outlined in some detail, it will be seen that it is perfectly feasible, in fact, it has already beer tried and found to work.

SLOW PRACTICE: A WARNING AND A REMEDY.

BY CARL HOFFMAN.

THANKS to the "precept upon precept" of writers teachers, and artists, the slow practice idea has struck deep and abiding root in the soil of pianefort pedagogics. Nor is this to be wondered at. We know that technical mastery in the best sense is hardly at tainable without it, to say nothing of the insight into musical relationships furthered by it.

But in the usual practice of it there is an element of danger. It may be so used as to work ill with its good, to become one of the little foxes which spail the grapes. The Shibboleth of slow practice is of itself not enough to conjure with. Like the work of the famous painter who mixed his tints "with brains," the slow practice must have in its safe use plentiful admixture of gray matter.

Often there is associated with this practice the idea of tension exclusively. A strong, full tone suggests force and strong, set muscles. This puts all the playing members on the rack of incesssant tension, the result of which is a rigid habit with its hard, unsympathetic touch.

A sonorous and yet expressive tone can be attained only by a combination of efforts in which tension pays a relatively small part. The realdue of efforts in this combination must receive unceasing applied tion to counteract an unconscious tendency toward a stiff, unmusical habit.

The preliminary step is to establish the idea of relaxation as the fundamental element of slow practice. Consider tension as only momentary departures from, or insertions into this flexible foundation like pins in a cushion. Just as in response to such tension, the hammer strikes the string and rebounds with lightninglike speed, so quickly must tension re act into relaxation, which prevails until the precise moment that tension is needed again. The condition is constantly that which may be described as alert looseness. While loose the hand (and finger) is alert to maintain unwavering key pressure, good position, and preparedness for tension for next key attack. The reaction from tense to lax condition or the reverse must be and can be plainly felt. This sensation of swift reaction from a tense (key striking) to flexed (key holding) condition is the crux of this whole question of slow practice. It comstitutes the key to all its benefits.

For a concrete example, suppose one gives four moderately quick counts to each note of a slow exercise. At count one sharply strike the required key and mark the tension of hand which accompanies it This will make the following reaction more vivid At count two feel that this tension has suddenly yielded to the loose, alert state as needed simply to sustain the key. This latter condition holds through counts two, three, and four, changing again to tension at the succeeding count one. The reaction proves tense to loose or loose to tense is intensive simply; there is no motion of the hand involved,no letting up of the key (for legato). It will be seen that three-fourths of each tone value is here associated with a flexible hand. Let it be again emphasized that the reaction from the one state to the other be sudden in order to insure a vivid lmpression of the change.

The intelligent mastery of the point here stated becomes an interesting key to the unlocking of many doors of difficulty incidental to piano playing The principle involved is of prime importance, the consistent application of which yields remarkable results. It has both negative and positive value. It is at once a safeguard against rigid delivery on the one hand and an open sesame to artistic performance PLD FOGY'S OMMENTS

So tone, not technic alone, is our shibboleth. How

ing. All the rest is piauola-istic!

Greater Simplicity.

Singularly enough with the shifting of technical

standards, more simplicity reigns in methods of teach-

ing at this very moment. The reason is that so

much more is expected in variety of technic; therefore,

no unnecessary time can be spared. If a modern

pianist has not at fifteen mastered all the tricks of

finger, wrist, fore-arm and upper-arm he should

study bookkeeping or the noble art of football.

Immense are the demands made upon the memory

Whole volumes of fugues, sonatas of Chopin, Liszt.

Schumann and the new men are memmorized, as a

matter of course. Better wrong notes in the estima-

tion of the more superficial musical public than play-

ing with the music on the piano desk. And then to

top all these terrible things you must have the

physique of a sailor, the nerves of a woman, the

an innocent child. Is it any wonder that para-

doxical as it may sound, there are fewer great

pianists today in public than there were fifty years

The big saving, then, in the pianistic curriculum

is the dropping of studies, finger and otherwise. To

give him his due Von Bülow—as a pianist strangely

inimical to my taste-was among the first to hoil

down the number of etudes. He did this in his

famous preface to the Cramer Studies. Nevertheless,

his list is too long by half. Who plays Moscheles

Who cares for more than four or six of the Cle-

menti, for a half dozen of the Cramer? I remember

the consternation among certain teachers when Deppe

and Raif, with his dumb thumb and blind fingers, abol

ished all the classic piano studies. Teachers like Con-

stantine von Sternberg do the same at this very

hour, finding in the various technical figures of com-

positions all the technic necessary. This method is

infinitely more trying to the teacher than the old-

fashioned, easy-going ways. "Play me No. 22 for

next time!" was the order, and in a soporific man-

ner the pupil waded through all the studies of all

the Technikers. Now the teacher must invent a new

study for every new piece-with Bach on the side.

Always Bach! Please remember that. B-a-c-h-

play Mozart in public-except Joseffy. I was struck

recently by something Fannie Bloomfield Zeisler said

in this matter of Mozart. Yes, Mozart is more diffi-

cult than Chopin, though not so difficult as Bach.

Mozart is so naked and unafraid! You must touch

the right key or forever afterward be condemned by

your own blundering. (Let me add here that I heard

Fannic Bloomfield play the little sonata, wrongfully

called facile, when she was a tiny, ox-eyed girl of six

or seven. It was in Chicago in the seventies. In-

stead of asking for candy afterwards she begged me

Van dany bread, my children! We no longer

ago, yet ten times as many pianists!

apudence of a prize-fighter, and the humility of

Dussek Villa on the Wissahiekon, Echrunry 25 1905.

DEAR MR. EDITOR: How to listen to a teacher! How to profit by his precepts! Better still-How to practice after he has left the house! There are three titles for essays, pedagogic and otherwise, which might be supplemented by a fourth: How to pay promptly the music master's bills, But I do propose indulging in any such generalities this beautiful day in late winter. First, let me rid the minds of my readers of a delusion. I am no longer a piano teacher nor do I give lessons by mail. am a very old fellow, fond of chatting, fond of reminiscences; with the latter I bore my listeners, I am sure. Nevertheless, I am not old in spirit, and I feel the liveliest curiosity in matters pianistic, matters musical. Hence, this month I will make a hasty comparison between new and old fashions in teaching the pianoforte. If you have patience with me you may hear something of importance; otherwise, if there is skating down your way don't miss itfresh air is always healthier than estbetic gahhling.

Modern Teacher Better than the Old.

Do they teach the piano better in the twentieth century than in the nineteenth? Yes, absolutely yes. When a young man survived the "old fogy" methods of the fifties, sixties and seventies of the past century he was, it cannot be gainsayed, an excellent artist. But he was, as a rule, the survival of the fittest. For one of him successful there were one thousand failures. Strong hands, untiring patience and a deeply musical temperament were needed to with stand the absurd soulless drilling of the fingers. Unduly prolonged, the immense amount of dry studies the antique disregard of fore-arm and upper-arm and the comparatively restricted repertory-well, it was a stout hody and a robust musical temperament that rose superior to such cramping pedagogy. And then, too, the ideals of the planist were quite different. It is only in recent years that tone has become an important factor in the scheme-thanks to Chopin, Thalberg and Liszt. In the early sixties we be lieved in velocity and clearness and brilliancy. Kalkbrenner, Herz, Dreyschock, Döhler Thalherg-those were the lively boys who patrolled the keyhoard like the north wind-brisk but chilly. I must add that the most luscious and melting tone I ever heard on the piano was produced by Thalberg and after him Henselt. Today Paderewski is the best exponent of their school; of course, modified by modern ideas and a Slavic temperament.

But now technic no longer counts. Be ye as fleet as Rosenthal and as pure as de Pachmann-in a tonal sense-ye will not escape comparison with the mechanical pianist. It was their astounding accuracy that extorted from Eugen d'Albert a confession made to a friend of mine just before he sailed to this country last month:

"A great pianist should no longer bother himself about his technic. Any machine can heat him at the game. What he must excel in is-interpretation and tone."

Rosenthal, angry that a mere contrivance manipu lated by a salesman could beat his speed, has taken the slopes of Parnassus by storm. He can play the Liszt "Don Juan" paraphrase faster than any machine in existence. (I refer to the drinking song naturally.) But how few of us have attained such transcendental technic? None except Rosenthal, for I really believe if Karl Tausig would return to earth he would be dazzled by Rosenthal's performances-say, for example, of the Brahms-Paganini Studies, and Liszt, in his palmy days, never had such a technic as Tausig's; while the latter was far more musical and intellectual than Rosenthal. Other days, other ways!

to read her some poetry of Shelley or something by Schopenhauer! Veritably a fahulous child!)

Let me add three points to the foregoing state ments. First, Joseffy has always been rather skeptical of too few piano studies. His argument is that endurance is also a prime factor of technic, and you cannot compass endurance without you endure prolouged finger drills. But as he has since composedliterally composed-the most extraordinary time-say ing book of technical studies ("School of Advanced Piano Playing") I suspect the great virtuoso has dropped from his list all the Heller, Hiller, Czerny, Haherbier, Cramer, Clementi and Moscheles. Ccr tainly his Exercises-as he meekly christens themare multum in parvo. They are my daily recreation. many teachers realize this? How many still com-

When to Work.

mit the sin of transforming their pupils into machines, developing muscle at the expense of music! The next point I would have you remember is this: To be sure some of the old teachers considered the sec-The morning hours are golden. Never waste them, the first thing never waste your sleep-freshened brain on ond F minor sonata of Beethoven the highest peak of execution and confined themselves to teaching Mozart mechanical finger exercise. Take up Bach, if you must and Field, Cramer and Mendelssohn, with an occa unlimber your fingers and your wits. But even Bach sional fantasia by Thalberg-the latter to please the should be kept for afternoon and evening. I shall never proud papa after dessert. Schumann was not unforget Moriz Rosenthal's amused visage when I, in derstood; Chopin was misunderstood; and Liszt was the innocence of my eighteenth century soul, put this question to him: "When is the best time to anathema. Yet we often heard a sweet, singing tone, even if the mechanism was not above the study etudes?" "If you must study them at all, normal I am sure those who had the pleasure of do so after your day's work is done. By your day's listening to William Mason will recall the exquisite work I mean the mastery of the sonata or piece you purity of his tone, the limpidity of his scales, the are working at. When your brain is clear you can neat finish of his phrasing. Old style, I hear you compass technical difficulties much better in the mornsay! Yes, old and ever new, because approaching ing than the evening. Don't throw away those hours. more nearly perfection than the splashing, flounder Any time will do for gymnastics." Now there is ing, fly-by-night, hysterical, smash-the-ivorics school something for stubborn teachers to put in their pipes of these latter days. Music, not noise-that's what and smoke. we are after in piano playing, the higher piano play-Sit Low.

My last injunction is purely a mechanical one. All the pianists I have heard with a beautiful tone-Thalberg, Henselt, Liszt, Tausig, Heller-yes, Stephen of the pretty studies-Rubinstein, Joseffy, Paderewski, de Pachmann and Essipoff, sat low before the keyboard. When you sit high and the wrists dip downward your tone will be dry, brittle, hard. Doubtless a few pianists with abnormal muscles have escaped this, for there was a time when octaves were played with stiff wrists and rapid tempo. Both things are an ahomination and the exception here does not prove the rule. Pianists like Rosenhtal, Busonl, Friedheim, d'Albert, Von Bülow, all the great Germans (Germans are not born, but are made piano players), Carreno, Aus der Ohe, Krehs, Mehlig are or were artists with a hard tone. As for the muchvannted Leschetizky method I can only say that I have heard but two of his pupils whose tone was not hard and too brilliant. Paderewski was one of these. Paderewski confessed to me that he learne how to play billiards from Leschetizky, not piano; though, of course, he will deny this, as he is very loyal. The truth is that he learned more from Essi poff than from her then husband the much married Theodor Leschetizky.

De Pachmann, once at a Dôhnányi recital in New York, called out in his accustomed frank fashion: "Er sitz zu hoch!" ("He sits too high.") It was true. Dôhnányi's touch is as hard as steel. He sat over the keyboard and played down on the keys, thus striking them heavily, instead of pressing and monlding the tone. De Pachmann's playing is a notable example of plastic beauty. He seems to dip his hands into musical liquid instead of touching inanimate ivory, and bone, wood, and wire. Remember this when you begin your day's work: Sit so that your hand is on a level with, never below, the keyhoard: and don't waste your morning freshness on dull finger gymnastics! Have I talked you hoarse Our Foor

THE better the instrument the more it will aid the pupil's progress. If his means be scanty, as is often the case with musicians, he would better endeavor to save in some other way than use a bad instrument for the sake of economy.-Plaidy.

MERE diversity of expression does not suffice to render an interpretation beautiful. The most manifold variety in the distinctions of tone, power, and novement must bear a fitting relation to the unity of meaning of the individual composition. It is the latter which must first be recognized and understood starting from this only, as the poetic essence, should the player calculate the proportions in which the multifarious shades are to be laid on .- Kullak,

THE LITTLE ENCHANTER: present another in- Jean Nepomucene! A STORY OF MOZART.

stalment of the little story translated for THE ETUDE from the French of Mme. Eugenie Foa, by Lucia Berrien Starnes,-Editor.

III. THE PROMISE OF THE MESSENGER,

WHEN their home was reached, a woman, still young, pretty, and neat in her dress, came out to meet them, saying sadly:

"What is the matter, dear children? Neither of you have eaten your hread."

"We were not hungry, mamma," Frederika made haste to reply. "What, then, have you done with your appetites?"

"Only think, mamma," cried Wolfgang, "we have seen the messenger of the great Nepomucene, whose history papa has so often told to us."

"Then let us have it now, Master Wolfgang," said another person, entering the room. His face was full of good-nature, and the children ran to meet him. calling him "dear papa," and little Wolfgang poured forth his tale.

"Just imagine, papa, a tall, handsome man with a fine figure and the air of a king," he concluded.

"And he said he was the messenger of the great Nepomucene?"

"That is what he said." "And what proofs did he offer?"

"What proofs? Why, to you, he promised to send a coat, a dress for mamma, anything she chose for

sister, and a good dinner for us all." Leopold Mozart could not help laughing at the extreme simplicity of his little son. "And who do you think he was, dear child?"

"He said he was the friend of St. Jean Nepomucene,

"He was making fun of you, my boy."

"Making fun of me, papa? But why? If you had seen his face-it was so good and kind. Did he not say that in place of this poor little house we should have a palace? Oh, after all he said I do not like this dark, ugly room!" As he spoke little Mozart looked around him disdainfully. The room in which they were served as dining-room, kitchen, and parlor, On one side was a large fireplace with shining saucepans hanging by the hearth; on the other stood a piano, by which could be seen a violin hanging on the wall and sheets of music scattered around. In the middle of the room stood a wooden table, and around it were some cane-bottomed chairs.

"Ah! but we shall have a palace soon," said the father, laughing.

"Yes, papa, a palace with plenty of servants to do the work so that mamma will not be so tired You would like that, would you not, mamma?" asked the child of his mother, who was attending to the dinner.

"But while I am waiting for the servants I prepare the dinner myself," she said, smiling.

"The dinner!" cried Wolfgang, "when I tell you he will bring it himself!" The parents burst out laughing .- when there came a knock at the door.

IV. THE SONATA.

Looking out of the window they saw a covered wagon, and getting out of it a cook with all the materials for a good dinner. "It is from the person who saw Wolfgang Mozart in the forest," he said on entering. He place don the table, as fast as his assistants could bring them from the wagon, plates all prepared, bottles of delicious wine, everything essential to make a delicious repast.

"My friend, what is the name of the person who sent all this?"

"I cannot tell you, sir," said the man, respectfully. Mozart insisted, and finally the man said: "Your son knows who sent it, sir."

"Yes," cried Wolfgang and Frederika together, "it means the playing of several instruments together as

is from the friend and messenger of the great St. IThis month we

"Do me the favor of explaining this mystery," said Mozart.

"Sir, I can tell you only this," replied the eook: "the dinner is paid for and you may eat without fear. If you would know more ask your son to go to the piano and improvise a sonata; then the giver will appear. Do not ask me any more questions, for I cannot answer them." The dinner being served, the cook jumped in his wagon with his assistants and drove away, leaving the whole family stupefied. Little Wolfgang was the first to break the silence.

"Now, then!" he exclaimed, "what did I tell you?" "I thought he was making fun of us," said Frederika, "but now I am sure he is the messenger of the Saint of Bohemia."

"My dear little ones," said the father, smiling, "we may as well talk at the table. Do you really believe that the generous man who sent us this dinner is the representative of some saint? Well, let it be-we will drink to his health. We do not know his name, but the memory of his kindness will ever remain in our hearts. And now let us enjoy our dinner while it is hot." You can imagine how gay their repast was; it was a long time since the Mozart family had dined so splendidly. As for the children, they had never seen such a luxurious feast.
Suddenly the bell of the neighboring convent chimed

two, and Wolfgang jumped down from his chair. "What are you going to do now?" asked his

mother. "I must compose the sonata, so that the giver of the feast will appear." He placed before the piano a little stool, upon which he seated himself; he was so little that his elbows were scarcely high enough to reach above the keys to play.

He ran at first a few scales with great self-possession and an extraordinary precision for a child so young and giddy; gradually growing animated, the scales passed into chords: then he began to improvise a theme so soft and sweet that Mozart and his wife were silent from astonishment. Abandoning himself to all the righness of a childish and capricious imagination, his fingers flew up and down the piano, scarcely seeming to touch the keys. One moment, struck by a master hand, the keys vibrated with force-the next, liquid and caressing, they were so full of expression that tears stood in the eyes of Mozart and his wife. Moved, softened beyond all expression by the ravishing sounds which Wolfgang brought from the piano, they had entirely forgotten the coming of the stranger, who was to have appeared on the improvising of the sonata.

"Let me embrace you, Master Wolfgang Mozart," cried the elder Mozart with all the enthusiasm of the father and the musician. "With the help of God, Our Lady of Sorrow, and the great St. Jean Nepomucene, you will one day be a great musician-a great composer-a great man. But who will help you in the world, poor, unknown child? Are you doomed to go down into misery, or to plunge into obscurity? Who will protect you in-

"I will." said a voice, and the stranger walked in. On seeing him, little Wolfgang ran to him, and tak ing his hand, exclaimed eargerly, "Here is the friend of the great St. Jean Nepomucene, papa." But scarcely had Leopold Mozart seen him, when he rose.

with all the signs of profound respect, and bowing low, he said "It is Your Majesty, the Emperor of Austria-Francis the First."

LITTLE LESSONS ABOUT LITTLE THINGS: ENSEMBLE PLAYING

How many of our young readers, we wonder, know what "ensemble playing" is? The word "ensemble" French and means to-

gether; ensemble playing

in a trio, a quartet, a quintet, etc. The piano, the organ, and the violin; a flute, a violin, and the piano-these (for example) sound well in trios; while for quartets stringed instruments only may be used, such as first and second violins with the viola and the 'cello to make up the four.

Some of the most beautiful music ever composed was written in trio, and much music written only for large orchestras has been rearranged and made possible for a few amateur (home) players to learn the same and enjoy the great pleasure of being in company with a few congenial musical friends, while all are becoming acquainted with the very best in music. Piano students should look forward eagerly to the time when they shall take part in ensemble

To each one we say: just as soon as you are sufficiently advanced gather about you a little eircle of musical friends and try to have, among the number, at least one who plays the violin and one who plays the 'cello. Possibly one of your little circle may be studying the organ (church or pipe-organ, we mean, but an ordinary reed organ, if in tune, harmonizes and goes excellently with a piano and violin). These three instruments played in unison are exceedingly pleasing. The organ and piano require to stand as near each other as possible, and, of course, each must he in tune, one with the other. Unless you have heard this combination of instruments (piano, organ, and violin) played together you can form no idea of the heauty of tone that may be produced. Hay ing formed your little circle, next choose good music and practice regularly. Haydn, Mozart, Beethoven, Spohr, Mendelssohn, Schumann, Schubert, and others have composed beautiful trios, quartets, and quintets that can be used by young players, arranged for four, six, and eight hands or for two pianos. Students will find ensemble playing a wonderful drill-master for a poor timist. Each one must count and time must be strictly observed .- Robert F. Chandler.

JUVENILE CLUBS CONDUCTED BY THE MEMBERS.

You will remember that we suggested that each clubmember should have a scrapbook, and we recommended the twenty-five cent book sold

the Samuel Ward Co., Boston, for unmounted photos. We gave size, etc., last month, and suggest now that any club ordering these books by the dozen will be likely to get a discount.

Every one interested in music needs a scrap-book in which to preserve pictures and scraps for future (ready) reference. Such books are not only interesting, but valuable as time goes on. It is not easy or possible, at times, to search for a picture or for some item through a year or two of magazines, whereas one can turn,, in a moment, to a scrap-book. One's friends, too, very often take great pleasure in looking over such books.

The very first thing to be done, in starting a musical serap-book, is to cut out and collect pictures and items. It is a good plan to have three or four large envelopes in which to keep these cuttings. Say on one: "Pictures of famous musicians"; on another, "Miscellaneous pictures"; and, in the latter, place everything you can find such as: pictures of famous opera-houses in the world; peculiar musical instruments; houses in which famous musicians were born, etc. In another place cuttings about the piano only (or put various instruments together and do your sorting later on). But envelopes or boxessomething is necessary in which to keep your cut-

Do not be in a hurry to begin pasting in your book, Time and thought are required to place your pictures and items in the most approved order. We advise each club to get a Perry Picture Catalogue; one may he had for the asking by writing your request on a postal card to Perry Picture Co., Malden, Mass. Then "look up" the musicians' pictures, which are only one cent each, and are the very thing for your scrap books. The great musicians should be placed in their proper order (according to time of their hirth), thus: (1) Bach, (2) Handel, (3) Haydn, (4) Mozart, (5) Beethoven, and so on. Besides the musicians named you can get, in these one cent pictures, Schubert, Mendelssohn, Schumann, Gounod, Chopin, Liszt, and other pictures that will interest you. These pictures should be pasted in your books with space left, alongside each one, for a little biographical sketch, and you must be on the watch for brief arti-

same musician though differing in style; in such case it is nice to have a Liszt page, or a Beethoven page (whoever the musician may be), arranging all the pictures and cuttings you can find about him on one page. Perhaps I shall some time tell you of my own set of scrap-books. I have a large number, and they are not only valuable to me, but are frequently a source of interest and entertainment to my friends. I have a Beethoven book; a Chopin book; a Wagner book, and so on.

THE ETUDE presented you last month, with suggestions and "helps" for two February meetings. You now have March before you. I think you cannot do better than to use the biographical remarks which are printed in this department this month-"Biography in a Nutshell." Take Haydn and Chopin and impress upon your minds that they lived when Washington and Lincoln were with us, and make your biography lesson an unusually good one. Then, suppose the conductor of your first March meeting allots to one of the members the duty of looking up, for the second meeting, a distinguished female musician who was a great singer and who, also, was born in this month of March. I refer to Malihran, who was born March 24, 1808, and who died, in a tragical manner, in 1836, aged only twenty-eight years. To another your conductor might give Sarasate, a renowned violinist born in 1844 and still living. To our piano students we would say always bear in mind that you should know all ahout great singers, and about players upon many instruments beside the piano; do not narrow down to devoting all your thought to one instrument.

The club members having the subjects of Malibran and Sarasate to prepare should gather all the facts they can and then tell them to the club. Introduce some music at each club meeting; have playing and singing whenever possible. After a short musical program, one meeting may close with conundrums; each member asking two or three, or the game of Musical Authors may be used; this game cannot be used too frequently, for it is a pleasant way in which to become familiar with musicians and their masterworks. The members of the club should pay in a small fee each meeting, the proceeds to be used in purchasing a good dictionary like Riemann's and other works of a biographical character,

Some of our clubs we think may find it profitable and enjoyable to use the Sappho article in THE ETUDE for February as a Class Reading, to be read aloud by each member in turn, part of the article at each meeting, the conductor asking questions, to review the whole at the second meeting .- Robin.

RIOGRAPHY IN A NUTSHELL.

IT is worth noticing that upon the very first and the very last days of this month (March) a great musician was born: Chopin, March 1, 1809; and Haydn, March 31,

1732. As Haydn was born seventy-seven years before Chopin perhaps we would better consider him first.

I think you all have heard a very great deal about both of these musicians, and the January ETUDE was a Chopin number, devoted to the life and works of this wonderful genius. So all I shall have to say about Haydn and Chopin is this: What was going on

when these men were living?

Have you ever tried connecting the birthday and month, or the lifetime of a musician with contemporaneous events? If not, you have no idea how greatly it assists one to remember such details. Haydn (Franz Joseph Haydn) was born a few days after the birth of George Washington. Our great Washington and the world's great Haydn were children, boys, youths, and men at the same period in the world's history. Haydn outlived Washington by ten years. When our Declaration of Independence was made July 1776. Haydn and Washington were men, just in the prime of life,-forty-four or fortyfive years. In the world at large, brilliant advances in arts, literature, and science stand recorded at the same period. There was, too, the "coming to the fore" of Napoleon!

Then Chopin. Our great and beloved Lincoln was born in the same month and year as Chopin. Surely this should enable us to always "place" the lifetime of Chopin, who died when only thirty-nine. He also had experienced sad, troublesome times in his native land, Poland. Frederic François Chopin, born March 1, 1810, was always frail and delicate and, as already

Some of you may collect several pictures all of the stated, died young. But he lived in great times in the world's history, and a great many distinguished men lived when he did. Our poet Longfellow, and England's poet, Tennyson, were born in the same year as Chopin. Others born before and after him, but all living while he did, were: Mendelssohn and Schumann in music life; and Darwin, Holmes, and others in general life. But I think we shall be able, in the future, to remember that Haydn and Washington, and Chopin and Lincoln, were contemporaries. Robin

> For several years CLUB CORRESPONDENCE. I have conducted a musical cluh com posed of my pupils. Much of my inspiratiou and help in sustaining the club has come from the CHIL-

DREN'S PAGE of THE ETUDE. We meet monthly. At some of our meetings we study some com poser's life and works, each member responding with one fact concerning the composer. One member reads a biography and others give a program of the

works of the composer under study. At other meetings we have different programs, for example a "Flower Program," at which each member gave the name and composer of a flower piece, and the selections played had flower titles.

Our club is known as the "Treble Clef of Centro ville." Our colors are blue and white, and our flower the violet. The club pin is a blue and white flag with the letters T. C.

At our meeting in January the following officers were elected: Olive Askins, president; Fannie Lee lowers and Mattie Walker, vice presidents; Dott Butler, secretary; and Elizabeth Colley, treasurer .-Mrs. Forrest Nixon.

On November 1st we formed a club which we call the "Amateur Music Club." We have only four members at present, but hope to have more soon. We meet every two weeks at the home of our leader, and are following the outlines given in THE ETUDE. A membership fee of ten cents is charged, and five cents monthly dues. Also a fine of five cents for absence, unless sick or out of the city, is imposed; the money will be used to buy books, games, and pic-

With a view to creating more interest in their work, the music pupils of the West Alabama Agricultural School, under the supervision of Mrs. L. J. Me-Gee, the instructor in charge, met in the music room, January 14th, and effected an organization, to be designated "The Progressive Musical Club." Officers were elected as follows: Pres., Willie Mims; Vicepres.; Susie Green; Sec., Claudia Smith; Treas., Dona Harris. Seven members enrolled. Others are expected to join. We will meet the second Saturday in each month. No program had been previously arranged for this meeting, but miscellaneous selections were given by the pupils. We expect to follow the course of study indicated by THE ETUDE .-Claudia Smith.

I find THE ETUDE'S CHILDREN'S PAGE a great aid in my teaching. Last year our class organized a club and every Saturday we meet for study. We have questions in history of music, and a review of our primer and harmony work for the week. Then I read to the class a musical story. Next class day each girl hrings an essay on what she remembers of the story; these are read aloud, after which we have some music by members. Parents frequently visit in the world, and especially in our own country, our meetings and seem to appreciate our efforts thoroughly.-Josephine Ashford.

WE have previously printed PUZZLE CORNER, little stories in which musical characters have been used, requiring translation into words. We now offer a little story to the readers of the CHILDREN'S PAGE which reverses the process. Members of clubs will find pleasure in representing the words italicized by appropriate musical characters.

It was the night before Christmas. Major Brown sat in a large arm-chair before the fire. He was an old man and during Lincoln's administration was a member of the Governor's staff. He was sadly thinking of the time he sent his only son, then but a minor, from him in anger, and, as was natural, was now wishing him back again,

Ten years had passed since then, and not a line had he received from him. As he sat musing he heard a sharp click of the gate and, turning to the window, saw a man enter. Going to the door to greet the stranger, he recognized his long-lost son. "My son, my son," he cried in a high, treble voice, and his son replied in a deep bass tone, "Yes, father,

He drew him inside the little flat-roofed house, and in a short space of time they were eagerly discussing the past.

"Yes, my son," said the father, "I have long since repented the stern measure I took in driving you from home. I realize now that the mistake on your part was purely accidental, and I do not wish to bar you from the house any longer." He seized pen and ink to change his will, but after writing a few lines and affixing his signature he fell forward and breathed his last .- Lydia L. Burton.

BUDGED COMPOSERS.

1. A small boy, who heard, for the first time, a very quick piece played on the violin said with a "Oh, Robert, how fatht you can play." (Two violinists.)

2. Have you heard Dolly play on her zither? She is very talented. (Composer of technical works.)

3. A poor old man stood at the corner and called to the passersby: "Fruit; ripe, ripe fruit! Please buy my fruit!" (An early Italian composer.) . The doctor has sent for you to come at once

(An early German composer.) 5 My mother gave me a pearl crescent in ivory

case. (A famous Italian singer.)-Bertie Sturmy.

MUSICAL TERMS AND ABBREVIATIONS.

My 1-14 very softly. My 16-6-20 slower.

My 7 the natural scale. My 4-2-8-13 louder.

My 9-17 medium loud. My 3-2-6-10 a song form

My 16-15-19 a musical declamation. My 13-5-10-17-17 music lines and spaces.

My 18 mediant in C scale. My 11-12 initials of first movement of a mass.

My whole of 20 letters is a musical proverh which all students of music should observe and remember.-C. W. Best.

THE picture puzzle at the end of this page contains thirty letters of the alphabet which can be arranged to form the name of five great composers. Two musical instruments are also represented in this picture, and a portrait of a great pianist. Club members will find it interesting to seek the letters and form the names.



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WE call the attention of our readers to the articl by Mr. W. S. B. Mathews, on another page of this issue, in which will be found most valuable and interesting information regarding musical conditions in several of the large cities in the Middle West. This is the first of a series of articles designed to give a clear idea of the essential facts in connection with musical work in the United States. The investigations are by no means confined to the large cities and towns, but have been extended into small towns and rural districts. It is needless to say that we regret that the reports are not more encouraging and more uniformly Yet they are, in the main, quite satisfying, and when we stop to compare what our correspondents tell us with what the older teachers have told us of conditions of musical work in these localities twenty and thirty years ago, we have every reason to be hopeful of the future.

The recent death of Theodore Thomas has brought forth a flood of recollections of his strenuous mission ary labors in various sections of the country. The contrast between the musical atmosphere of his earlier concerts and the series of 1903-1904 indicated. quite fairly, the progress that has been made all along the line. Symphony concerts are no longer restricted to a few large cities, but may be enjoyed, and are, by a number of the smaller cities and college towns. And this is not the result alone of an effort to educate the public to the enjoyment of music of this grade, but of the steady, persistent, and consistent labors and teachings of devoted men and women in hundreds of towns and cities, and in the great mafority of schools and other institutions of learning.

While we have this matter under consideration we urge a careful reading of part of Mr. Corey's TEACH-ERS' ROUND TABLE for this month, in which he warns young musicians against the prevailing tendency to rush to the already over-crowded cities to begin professional work. It is true that musicians in the large centers man have unusual advantages in a musical way, but they do not, by any means, avail themselves of these opportunities. Besides, they too often follow the lead of others, and content themselves with passive enjoyment, whereas their brethren in the smaller towns must show initiative and be up and doing, play and sing in public, give recitals, conduct festivals etc., in order to stir up and sustain musical life. The field, nowadays, is not the cities, but the smaller towns and the rural districts. A general uplift there means the introduction of a finer, truer art in music to many more persons. We ask our readers to give their most thoughtful

and thorough consideration to the points brought out by these reports. There is many a kernel of truth and practical suggestion for the teacher who is anxious to know what is best to do to raise the standard of musical appreciation in his community. What is of musical appreciation in its community.

successful in one place can be used or adapted with to stick to a list of pieces that are thoroughly known range of dynamic changes,

profit in some other locality. Notice that the work of teaching is beginning to specialize in a number of places by the introduction of kindergarten methods, attention to elementary teaching, special work with children, clubs of pupils and of musical persons, every item one of value to progressive work in music. We trust a few years from now we may find hundreds of teachers, in all sections of the United States, availing themselves of every good means suggested by these reports. We shall be pleased to hear from our readers along the lines of this series of articles, although we cannot promise to publish every letter that may be sent to us.

A pessimistic critic tells us that the piano has exnausted its means of artistic expression; that hardly anything remains but an attempt on the part of players to surprise one another in overcoming techcal difficulties. The piano, however, cannot be said to have exhausted its means of expression until music itself has reached that lamentable condition. It may be that all the technical resources of the instrument have been exploited; in that respect there does not secm to have been any material advance beyond the high-water mark left by Liszt and his school-but as the whole is greater than any one of its parts, so is music more than the means by which it is revealed. So long as the art continues to advance-and of this we have no doubt-so long must its manifestation continue to show progress; not necessarily in its technical aspect, but in the higher mission of picturing and voicing the emotions of the soul, which bears the same relation to technic that the soul bears

Such gloomy pronunciamentos have a familiar, not to say ancient, sound to the student of history. In 1722, nearly two hundred years ago, did not Rameau, the first theoretician of his day, declare that music had exhausted all possible combinations and that it would henceforth consist only of repetitions? Yet, practically the whole of modern music is a creation since that time: Bach, Handel (in their greatest works), Haydn, Mozart, Beethoven, Schubert, etc., with the whole galaxy of latter-day immortals. It is true that in one respect the field of artistic invention has become somewhat circumscribed: it is not so easy now as it was a century or two ago to write melodies which shall not be reminiscent; many turns of musical phraseology, once fresh and charming, have become trite and commonplace by reason of frequent hearing—but, on the other hand, what new combinations of rhythm, of harmony, of tone-color have been developed. The simple melody which enchanted our forefathers has been enriched and reinforced by these resources until it has become a re-creation.

To be sure there are, and always have been, those who protest against this enlargement of the bound aries of art, but it is inevitable; by the law of progress the complexity of one generation is the simplicity of the next. Joseph II said to Dittersdorf: "In his operas Mozart has only one fault, of which the singers complain bitterly-he overpowers the voices with his heavy accompaniment."

IN THE ETUDE for February, Madam Bloomfield-Zeisler stated the obligation upon concert artists to endeavor to find novelties worthy a place upon a program, an obligation by no means accepted by some players and singers. Something may be said on both sides of the question, yet it seems to be a fact that concert programs are too frequently limited to a comparatively few standard works. Acceptable novelties seldom appear. The inference seems to be that artists cannot find suitable works that are not already well known; that they do not care to take the trouble, or that they are loth to stake their reputations upon new works. Whatever be the cause we feel that concert programs may well show some variations. It is rather humiliating that our modern composers do not seem to turn out pieces that can win wide recognition from executive artists. We trust the real facts is that their works have not been closely enough studied. Concert goers complain of the lack of variety in programs, yet, in order to hear first-class playing or singing they must listen to numbers that they have heard many times before. The singer or player who establishes a reputation for introducing attractive novelties is far more likely to draw the professional musician than is the artist who offers much the same program year after year.

This thought can be applied to teachers. It is easy

instead of trying to find something new and suited to one's needs. The old familiar pieces require no preparation, often receive no brushing up. This is an easy way of working, but it is not the best way. Seek new, useful pieces, even four or five a year are very helpful in varying the repertoire. It was never so easy to get the best new music to look over, and there is no excuse for the teacher who does each year find something new for his pupils. . . .

MEMBERS of the musical profession are prone to express their opinions of other musicians and their doings in no uncertain terms. Decided opinions are not lacking as to compositions and performances, and doubtless it is well to measure up other people and their work for one's own satisfaction and in provement. But musical humanity is as prone to error as other divisions, and caution becomes a valuable asset in the expression of criticism.

To illustrate this, notice in musical biography the remarks credited to certain of the great musicians concerning others of their craft Read Mendelssohn's opinion of Wagner, Wagner's judgment of Meyer-beer, Tchaikovsky's dictum as to Brahms. And there was the recently deceased critic, Hanslick, of Vienna, a man who because of his brilliant literary abilities was regarded as the greatest power in the critical world for decades; in looking over his measurments of the musicians who were active in his day. it will be found the Brahms was about the only notable instance in which he awarded laurels of praise. He saw little to be commended in the works of Liszt, Rubinstein, Tchaikovsky, Grieg, Saint-Saëns, and numerous others. His influence would have been withering and blasting had the recipients of his sarcasm paid attention to his diatribes.

Various other instances might be mentioned of critics and artists and composers being proved weak in their judgments. How much more fallible, then, is the man of lesser caliber and education. The wise course is to be mild in censure and ready with praise for all that is good, thus escaping the ridicule of wiser people and of later times,

THE remarkable devolopment of the art of piano playing during the first half of the last century exercised no less influence on the progress of music in general than on this one especial phase of it. Indeed, the musical art of the nineteenth century may almost be said to have the piano for its basis. Apart from the essentially orchestral attribute of tone-color, the piano has been the medium by which radical changes have been prefigured and popularized; all great composers, with Berlioz and Wagner as sole exceptions, have been pianists of far more than ordinary ability. When one considers the unbroken chain of pianist mposers beginning with Bach and Handel, continuing through Beethoven, Clementi and Hummel, down to Chopin and Liszt, one can realize the powerful effect their art has had in directing the musical currents of their time. As the piano increased in volume and sonority, so did the orchestra increase in power; the method of writing for the plane has always af fected the method of writing for other instruments, either singly or collectively. For instance, the archaic embellishments characteristic of eighteenth-century music were the result of an attempt to gain the effect of accent in the lightly strung keyed instruments of the period, which were incapable of gradations of force. When such gradations were made possible by

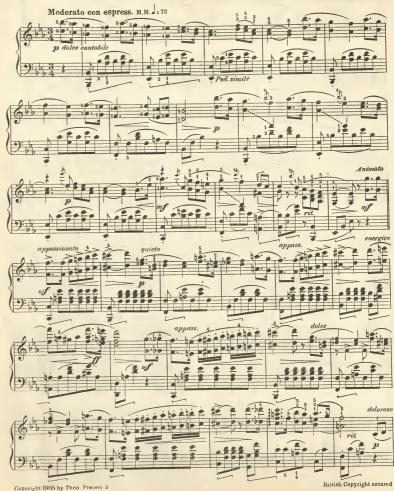
the invention of the modern piano, at first called forte-piano, afterward piano-forte, in recognition of this power of modulating tone by force of strokethese ornaments dropped not only from the music written for piano, but from that designed for all other instruments, as well as that for the voice,

Thus it will be seen that the piano, even technically considered, is by no means without significance to the general student of music. It is on this account that all the great conservatories of Europe require all pupils, no matter what particular branch they have chosen, to study the piano up to a certain grade of advancement fixed by the authorities as a minimum, One looks in vain for the record of such an influence exerted by any other instrument; the nearest approach to it is that of the violin in the eighteenth century. This influence shows no signs of waning; the piano still remains the one instrument favored by composer and the artist as holding within itself all melodic and harmonic resources, combined with unrestricted compass and a practically unlimited Nº 4833

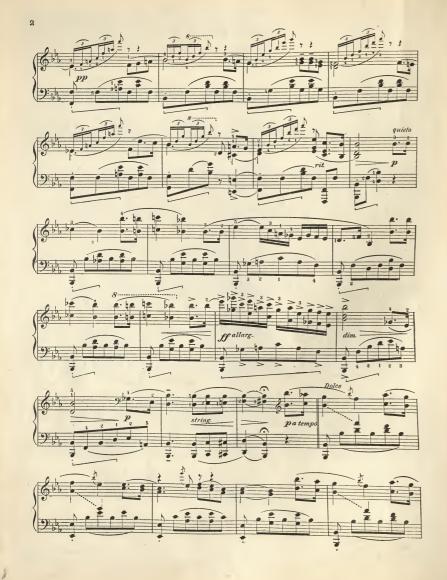
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H. ENGELMANN



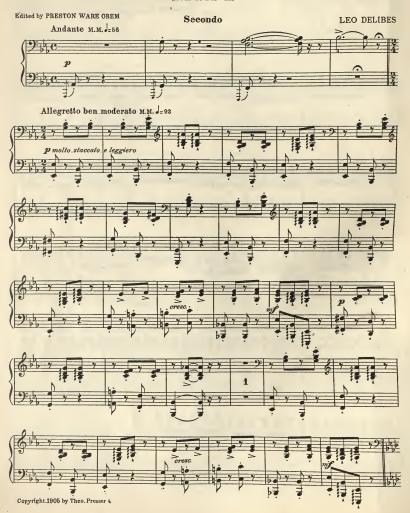






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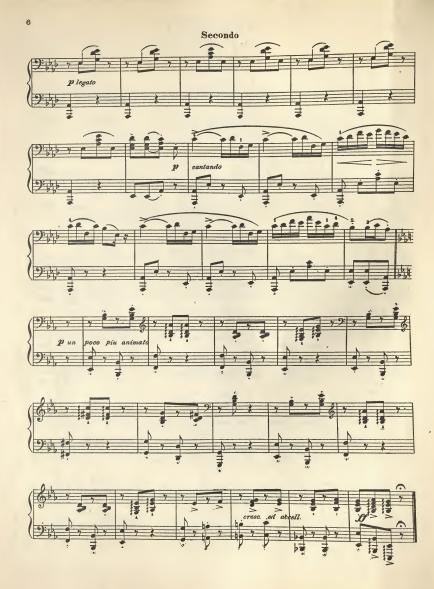
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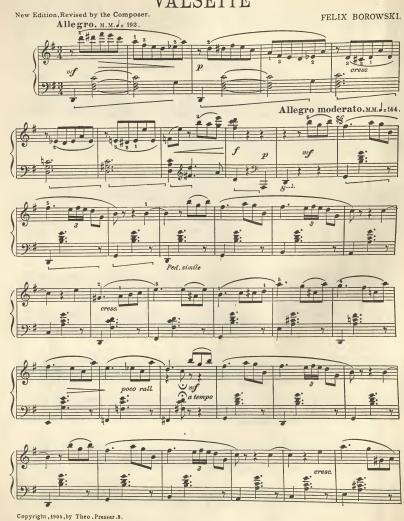




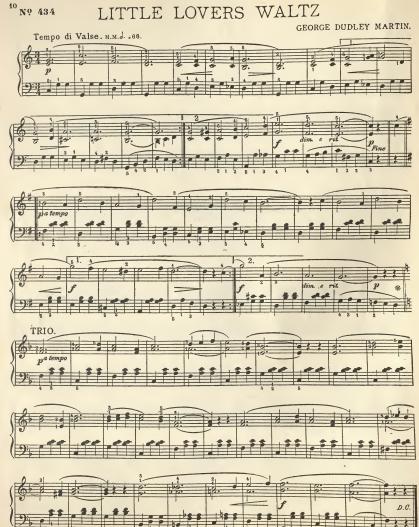


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A Mme. Grant.
VALSETTE



Fine. a tempo T rall.

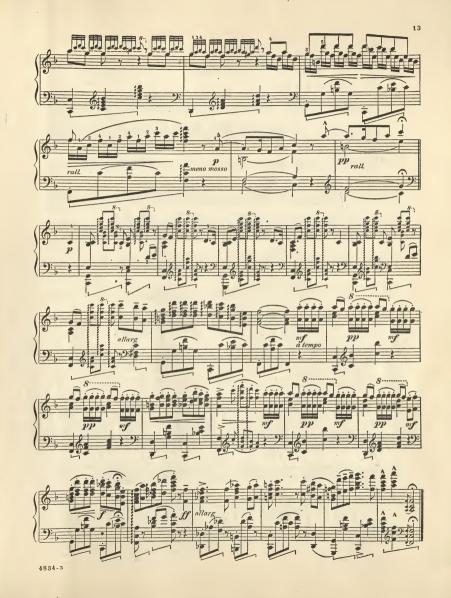


* From here, go to the beginning and play to Fine; then play Trio. Copyright, 1904.by Theo. Presser.

CARL WILHELM KERN, Op. 200 Moderato delicato British Copyright secured Copyright 1905 by Theo. Presser 3

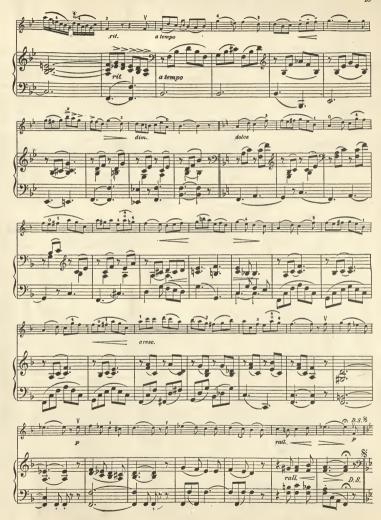
FANTASIA





REVERIE

VIOLIN AND PIANO J. F. ZIMMERMANN. Andantino_M. M. J.=76 Piano Omit 1st time; for Fine only 3 Also published for Piano Solo Copyright 1903 by Theo Presser



In the Rose-Garden

Im Rosengarten

Hugo Reinhold, Op. 53, No. 3

Revised by C.v. Sternberg.

ner of rendition it requires; gentleness, sweetness, and repose must predominate, and even the final climax,

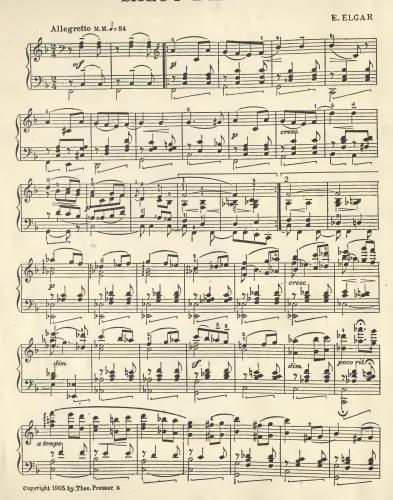
This very aptly named piece conveys in its title the man- | (from measure 34 to 36) should not be too dramatic. The utmost legato should prevail.

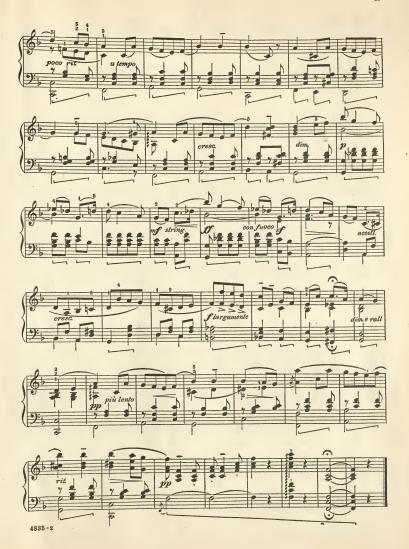




18

SALUT D'AMOUR





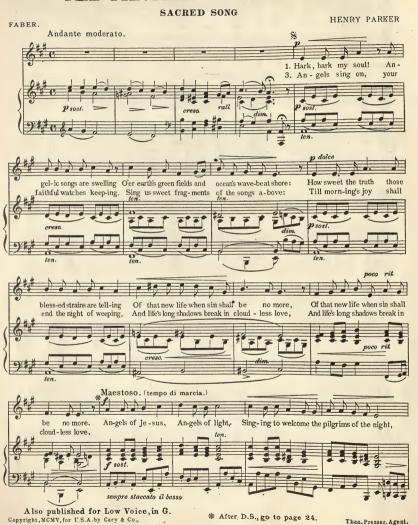
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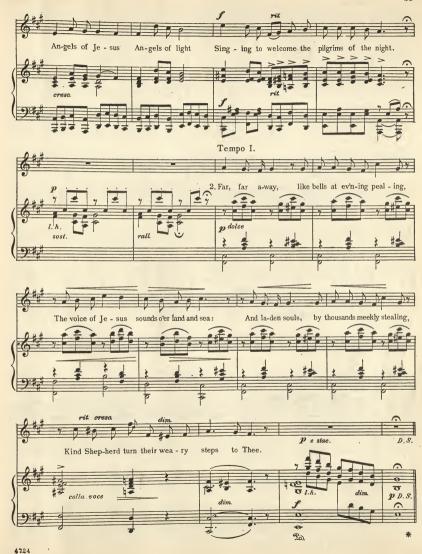
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NO 4724 THE PILGRIMS OF THE NIGHT





THE SINGING MASTERS' GUILD.

(Continued from January.)

Mm. Horacus P. Dirinle addresses the meeting— "Mr. Chairman: The fact that we have been invited here this evening to discuss such an important and interesting step as the organization of a society such as you propose is very encouraging, and I, for one, am heartly in favor of it. Everything that you have said in relation to the advisability of such a step is only too true, and there can be no doubt of its being of great value to every singing teacher who can be induced to foil it.

"The difficulties with anything of this kind is to make it a permanent success. New associations are pt to have a transient success. New associations are pt to have a transient success at first. The first few meetings permanent success at first. The first few meetings with the success at first, and the success first pairs and the tenders who are pairs and the summers who are pairs at the property of the success first pairs and the repair, and the absentees that they have missed a treat. Then, a little later, a reaction sets in and those who at first pushed it to a success find, as soon as they attempt to have others step in and do their share of the work, that they are not inclined to do it. "One erreat difficulties would be to find some one

night for meeting which would suit everyone. "While there is great need for a society of this kind in our profession, I believe that the result of organization would be to include many at first; but gradually a goodly proportion would drop out until the society finally narrowed to those who were willing to sacrifice themselves for the good of others, getting good for themselves in so doing."

In addition to the above there has heen quits an accumulation of material in reference to the subject. A number of teachers who may justly be classed as friends of progress have written concerning the possibilities of the formation of such an organization, some of them tentatively endorsing the plan. They agree, however, in declining to express their views in print if such expression needs must be followed by their signatures. If a good organizer could be found to trim the thing into shape they would ride with the Guild and approve of themselves. But if it was not a success they would a ready with an "I told you so," and probably still more loudly approve of themselves.

Such we are forced to gather is the attitude of the profession at large to a community of vocal interests. It points to the futility of attempting to stir the vocal holy through its own conscience, and for some time to come it must dance to the sting of the lash of a fertill public. The man with sufficient power to inaugurate vocal reforms by quickening the professional conscience is probably yet to be horn. There are many self-appointed prophets who succeed mightily in stirring up the water each in his own particular pool, but what does it avail, except to reveal its preconderance of sediment?

One of the writers says that if a Singing Masters' until could limit the output of teachers and increase that could income it would be worth talking about, the country of the country of

Another witter speaks with less assurance. He is a doubter. He thinks the needs of the profession are ripe for betterment. In part he says: "In passing the studio of a prominent teacher the other day I heard noises that appalled me. The pupil, a somerno, with a throaty voice, was singing away and

beyond its natural stress on a sustained melody, varying from the upper Eduat to the A-diat beyond. And with her the teacher, a high barrious, was shouting the same melody with an even uson, was voice as loud, I am eure, as it was possible. Now if a Singing Mastera Cushi can eventually no Approximately hring about conditions that shall stop this shaughter of the imnocessly, than for not provided in the control of the control of the provided in the control of the cont

Another writer says: "Your chairman will never successfully organize a Singing Masters' Guild for the reason that the units of the profession are conglomerate rather than typical. They spring from innumsrahle conditions, but few of which are regu-

lar. They pronounce upon their own qualifications, ignoring the fact that a standard of excellence dignoring the fact that a standard of excellence dignifies all professions but theirs. They have at the pupils and crawl to the public. They are so suspicious of fellow-teachers that they could not be whipped into organising. The only thing that out clean up and clean out the vocal profession would clean up and clean out the vocal profession would he a society such as your relations advocates, based on academic standard. How can he expect teachers to identify themselves with a body the first official cof which would be to proclaim standards that would make their right to membership questionable?

"Mr. Chairman, while I am not a little skeptical about your meeting with adequate encouragement in your Guild plans, I can see quite a number of ways the singing teacher could be benefited by it, for example: if the Guild became strong in numbers it could dictate in matters in which we are now belp-less. Publishers could be made to do better work in hinding, in quality of paper and clearness of engraving. Some of the most glating defects in translation could be diminated. Prices could be controlled, but, as intimated, the Guild die strength in numbers would twent the main purpose, which is to usep its membership within the limits of moral and artistic excellences."

"HOW TO LISTEN TO SINGING."1

The subject of "How to Listen to Singing" may be considered from several standpoints: that of the student who listens to learn; the critic who listens to obtain material upon which to pass his reviews, and the public who listen to enjoy.

If a student is truly musical the way in which he listens to music plays a very important part in his education and in the final outcome of his artistic career.

He should listen, first, from a purely technical standpoint. The same general laws for purity of tone and technic apply, whether it be in the study of the violin, 'cello, piano, or in the singing voice.

The earnest student who would derive the greatest benefit from bearing good music must learn to analyze in others that for which he himself is striving.

Concentrate the mind thoroughly upon the which the how, and the why of the divine principles which underlie the use of the singing voice. Oherve carrculpt the general position of the singer, the poise of the head, shoulders, chest, and the facial expression. Notice how the breath is taken and controlled. Listen closely to the attack of the tones. Is it all mitant the single single single single single single single that, desirable blance and center to poise. Try to sense the bodily and mental freedom which prevades the work, always listening critically to the quality of

² Extracts from a talk given in Los Angeles, Cal., by Mme, Etta Edwards before the Soutbern California Teachers' Association.

tone. After a student has acquired, in a degree, the conditions which allow good tons, and a certain fluency in practice, then listen for helpful points in

the study of diction.

Notice specially the delivery of the consonants.

Are they distinct, \$et concise and delieste, by reason
or right placement and independent action of the
tongue, for upon this—when the disphragmatic conditions are secured—depends the shiflity to retain
the roundness, firmness, and freedom of the vowel
soundst The act of applying the word to the tone

is as great as that of vocalization.

I trust that the time will soon come when the singing teachers of America will prove to our public and foreigners as well that it is possible for our "mother tongue" to be sung not only with distinction, but with that grace, delicacy, and finesse which should characterize the work of the tone artisk.

The third standpoint from which a student of voice should listen is that of interpretation, and here the field begins to broaden.

If one is lacking in emotion, try to he moved and stirred by unaso.—by every phase of color portrayed, for the emotional temperament controlled is the motor power of the real artist. The soul must speak through perfect technic, or the highest form of expression can never he realized. If one is deficient, in rhythm, or lacking in ability to obtain a broad/grasp on the work, it is very helpful, especially during the first hearing of an important work, to follow the score. Take such works as Elgur's "Dream of Gerontias," "Caracteaus," or an opera such as Pucchila' T-ia Bokleme;" it is almost impossible to comprehend their fullest heauty without the eye to follow the intrincess of the orders and the server perpendicular of the orders and the server per-

How many of us give special beed to the construction of a work like "The Messiah"—the recitatives, arias, and choruses following one another, with the orebestral parts so significantly interwoven to form the masterpiece.

It is by establishing a closely sympathetic and harmonious atmosphere that the soul is free to express what it feels.

And so, like that of the perfectly attuned wireless telegraphic instrument in use at the present time, the messages between singer and audience are sent and received in rapid succession—Musical Leader.

THE ARTIFICIAL TONE.

BY J. HARRY WHEELER.

OF all musical instruments, the human voice is the most delicate and the most abused. It is capable of expressing joy, sorrow, and the other emotions to a degree far greater than any musical instrument made hy man.

In the larvnx are four vocal cords, the two lower of which produce the tones of the voice. These vocal bands, or cords, are not independent of the surrounding parts, hut are contiguous with them. They are thin cartilaginous lines at the top of the trachea. or wind pipe, covered by a delicate mucous membrane. After singing a long time, or after violent coughing or sneezing, the membrane becomes dry, causing noarseness. In the ventricles, or little cavities in the larynx or vocal box, are about sixty mucous glands, which lubricate the membrane covering the vocal cords. Violent action upon the throat causes these glands to become dry, depriving the membrane of lubrication: hence, boarseness ensues. After the cossetion of this violent action the clands become active again, lubricating the membrane covering the cords, the voice thus regaining its normal quality.

The thickness of the vocal cords indicates the different kinds of voice, as soprano, contralto, tenor, or bass, etc.

The pitch of the voice is controlled by certain muscles of the larynx; the resonance of tone by the pharynx and other vibratory parts above and helow the cords.

It has been asserted by a few writers that the tones of the human voice are not produced by the vocal cords. The statement is absurd in the extreme, as can be abundantly proven by actual demonstration upon the living and the dead. It has been found that when an incision from a wound, or otherwise, is made below the vocal cords, sound cannot be pro-

'For a full explanation of the muscles of larynx and their action, see "Vocal Physiology" by J. Harry Wheeler, published by Messrs. Luckbardt and Belder, New York dueed, the air escaping before reaching the vocal cords; while in cases where the incision is made ahove the cords, sound can be produced, the air not passing out until it has come in contact with the cords, setting them into vibration. Dr. Cutter, of Boston, reports the case of a school teacher who had lost her voice. He made an incision in the center of the thyroid cartilage (Adam's apple), exposing the vocal cords to view. He found warts (known in surgery as nodes) upon them, which he removed. The woman immediately regained her voice. Dr. Knight, of Harvard College, tells of a case of an actor in the Boston Theater who had lost his voice. By means of laryngoscopic illumination Dr. Knight gained a view of the cords and saw warts upon them. By means of the same illumination he inserted a knife through the throat and removed the warts. The gentleman at once regained his natural voice. This was a most delicate and skilful operation. Any particle touching the vocal cords, be it mucous or otherwise, immediately destroys the tone.

Several years ago the writer was invited to visit the laboratory of Dr. Bowditch, at Harvard College, to make experiments with a larynx, which a few hours before had been dissected from a human body. It was placed in clamps, and by hydraulic pressure of air through the trachea against the vocal cords sound was produced. By manipulating the thyroid cartilage (Adam's apple) the tones of the scale were produced, also several tunes. By imitating the action of certain laryngeal muscles it was possible to make the larynx produce very high and very low notes.

The ahove instances, as well as many more, might be cited to prove conclusively that the human voice is the result of air vihration against the cartilages at the top of the trachea, termed the vocal cords, and that certain muscles of the larynx control the pitch of the voice.

The human voice, being produced by means of delicate cords, requires extraordinary care. If, by bad usage, it is once lost, it is irretrievable. Other musical instruments if ruined may be replaced, but not the human voice. The voice once gone is gone forever.

There is a certain precarious mode of using the throat in singing which unfailingly proves sadly detrimental, often causing total loss of the voice, impaired health and sometimes resulting in consumption.

Students seldom realize how much is involved when they enter the field of vocal culture. It is by exaggeration of the registers and quality of tone which causes such direful consequences. No register should be sung as high as possible, or the tones he made as full as possible. The course of procedure in this harmful mode of tone placement is to force the chin downward and back, rounding the lips as though pronouncing "aw," directing the hreath far back into the pharynx. The larynx is thus lowered to an unnatural extent. Under such conditions, singing causes great fatigue and inflammation of the mucous membrane lining the pharynx and throat, often passing to the bronchial tubes and affecting the lungs. The result of singing under such faulty throat combinations is total loss of the upper tones, and the once beautiful soprano voice is compelled to sing within the compass of a mezzo soprano or alto voice.

The manner of tone production alluded to gives to the voice fulness, which generally fascinates the soprano singer, but she soon learns that excessive fulness of tone is ruinous. Each voice should be given only the fulness it can receive safely. It should he the aim to develop the voice one possesses-not endeavor to make it something else, as, for example, attempting to give to the lyric soprano the quality of a mezzo, or to the tenor the quality of a baritone.

A lady had heen giving unnatural fulness to her voice, the result of which was hemorrhage of the bronchial tubes. Had she continued singing in this manner, it would have caused complete loss of voice.

A singer who was having her voice examined inquired if it was contralto. She was informed that it was not, and that the apparently full tones were unnatural. She then stated that she had been singing the leading soprano rôles in grand opera, but that a voice teacher, from whom she had recently taken lessons, had changed the quality of her voice, giving to it great fulness, and it had become almost useless. While pursuing this course she had lost twenty-five pounds. It was found that her voice was naturally of a beautiful soprano timbre.

The father of one of the most prominent prima donnas now with the Metropolitan Opera Company, New York, stated that another daughter died as a result of incorrect vocal instruction.

A final example of this fallacious, excessively somber quality of tone and exaggeration of the registers was a young lady who stated that six months ago she had discontinued lessons with a teacher whose method of tone placement had caused almost complete loss of voice and had made her physically a wreck of her former self. The pernicious mode of voice training she had received had resulted in extensive inflammation of the bronchial tuhes, the inflammation passing to the lungs. After a few weeks of study she was informed that her condition was such that it would be hetter for her to discontinue lessons and try to huild up her health. Soon after she died from consumption-a terrible example of this peculiarly haneful mode of voice treatment.

It is thus seen that there are two sides to vocal instruction-one huilds up, the other tears down. The safest and only correct method, the method that has produced the greatest artists of the past and present, is the Italian. With this method the registers and quality are never exaggerated. Consequently until old age the voice retains its compass and purity of tone.

The study of voice culture is a serious matter. Nothing proves more healthful than its study, based upon a correct method. It invigorates the whole nervous system, quickens the vibrations of the blood and strengthens the lungs. Everyone should study the culture of the voice for its remarkable benefits, mentally and physically. All cannot become artists, but nearly every person can sing sufficiently well to give themselves and their friends great happiness.

HINDRANCES IN VOICE CULTURE: TEM-PERAMENT.

BY FRANK J. BENEDICT. MANY are the weeds which grow in the would-be singer's garden, and the arch patriarch of them all the singer's sine qua non, temperament. Far be t from the present writer to undervalue this thing which we call temperament. Without it all art would indeed he an empty form. Yet this glorious gift is frequently the undoing of many a promising young singer. In order to make clear this seeming anomaly let us draw a lesson from the instrumentalists. The pianist does not expect to give an exhibition of temperament or feeling in his playing until a long period careful playing has made his touch and technic safe and reliable along traditional lines. It is recognized that too early an indulgence in the emotional element of his art will render the young player liable to the dropping of many "notes" and the substitution therefor of non-assimilating "foreigners."

This habit, if persisted in, will cause his playing become habitually inaccurate and eventually ruin his career. Probably a comparatively small number are ruined in this way, as it is widely recognized that a careful training in technic, etudes, and classics is to be insisted upon from the start. Indeed, the tendency is rather to grind out all feeling by a too severe and long continued technical preparation. Feeling must give place to technic at first. Later on it may he increasingly indulged until the union hecomes perfect. Even then it is well at times to lav aside all temperamental indulgence and devote the entire strength to clarifying the mind by minute detail work.

All this is considered axiomatic among instrumentalists. How is it among vocalists? Is the principle correct here and is it generally recognized? To be sure, the singer's technic is different from that of the instrumentalist. Facility of execution is the singer's birthright, an advantage more than counterbalanced by the fact that he must make, in a sense, as well as play on his instrument. Theoretically the principle of vocal action is natural and spontaneous, but this implies a certain attitude of mind and perfection of physical condition. To learn the moods and tenses of this very much "alive" machine is the problem of a lifetime. Given a flexible action of diaphragm, lips, and jaw, however, a healthy person will be able under expert guidance to sing correctly very soon if only simple exercises are attempted. Where bad hahits have been established it is more than likely that anxiety to render a song with "feeling"-that is, temperament-has contributed largely to the undesirable result. At first sight this may ook like a paradox, hut it is very easy of proof. Let such a singer stick to "exercises" for a time or until perfect tone emission is a hahit. His very first at-

of every old fault he ever possessed. This may be due to the mere technical difficulty of reading the notes, but in the vast majority of cases the poetic quality of the song appeals so strongly to his "temperament" that he unconsciously nerves himself as for a beroic feat. This destroys the flexibility of the apparatus and everything goes wrong. His efforts at "expression" are simply and painfully amusing, for the voice will not endure this kind of interference. The singer is thus tied up and helpless by reason of too much temperamental indulgence. A strange and cruel result is that precisely this condition convinces his audience that he is "cold" as to temperament. The public does not feel sympathetically disposed to an "artist" who attracts their attention by a jerky diaphraghm, stiff jaws, lips contracted into a ghastly smile, perked up eyebrows, and corrugated forehead.

On the other hand the singer who just sings straight ahead without feeling very much of anything will pour forth a luscious tone which at once thrills the hearer with its sensuous beauty. Then as he progresses the thought of the song will possess him more and more, although perhaps quite unconsciously, and this at once appears in the voice. This singer gets the credit for "temperament," while the other, who has infinitely more of artistic feeling, is voted a hore.

Now, to he practical, what is such a person to do? Shall he pin his faith to an exclusive practice of ex-ercises for a long period? There is much to be said in favor of such a course, but some day he will find himself confronted with a song again, and the same old tendency will be present. Before condemning the pupil to this bread and water diet for an indefinite period the present writer would suggest the follow-

Suggest to the pupil that all feeling be dispensed with for the time. Sing the song in the most matter of fact way conceivable. Relax the face until it looks as stupid and sleepy as possible. Let the whole manner indicate listlessness. Let the voice simply "go" in any way it wants to. Never mind how badly sounds. The result will quite possibly he a heautiful and sympathetic tone quality which will react on the mind and the feeling of self-consciousness will disappear. On this basis of perfect ease and beauty of tone-production whatever of artistic impulse is possible will soon be realized. Of course this may not all happen at the first attempt, but if persisted in such a result may confidently be looked for, provided the previous work of tone placement in exercise work was correctly established.

Don't be too anxious to air your "temperament." It is like murder, in that it "will out." The connection between the vocal mechanism and the mind (or soul, if you prefer) is so subtle that even without conscious thought, feeling will color the tone and compel a sympathetic attitude on the part of your audience. Of course this may not all he present in the highest degree at the start, but as in all other things vocal it will grow and grow, if only we are working with Nature.

SPEECH AND SONG.

FROM THE GERMAN OF WEBER-BELL, BY F. S. LAW.

It is not a litle singular that sound in the form of music should suggest emotion, while the action of the other senses in discerning tastes, smells, and colors has no such power. Aristotle seeks to explain this when he says that rhythm and melody are movements; in other words, actions, and that actions are the tokens of feelings. Darwin gives the same explanation of speech; he defines it as a movement originating in the need of an outward expression of inner feeling.

The union of the two in song is doubly significant as a revelation of physical states; the words give a clear idea of the cause of the feeling, the music indicates its nature; the one is intellectual, the other emotional. Music cannot inform us of definite events; it can only tell us whether they affect us with joy, sorrow, and the like. Speech is conditioned by move ments of the articulatory organs. These are the reflex of psychical excitation, which is also often accompanied by the action of certain groups of muscles, for example, in laughing and weeping, gestures, varying expressions of the face, etc.

The simplest form of physical expression is the gesture; the simplest definition of speech is gesture in tone. It is thought that the original speech of tempt at a song, particularly if it is one requiring man was composed of inarticulate sounds or tones, strong feeling, will probably result in a recrudescence these being the readiest means of communicating

general and ill-defined feelings-as may he seen in the case of very young children. Primitive man was but an infant compared to his later descendants. The growth of articulate speech can be explained by his need for an intercourse which should he able to express with precision all that presented itself to his consciousness.

The poet in his verses uses words to reveal the mood which inspired him to write them. They arouse a similar mood in the tone-poet; he translates it into music; the result is a picture whose colors are tones. It remains for the singer to seize the mood which the poem excited in the soul of the musician and by his art bring it with the force of reality to the consciousness of the hearer. Song is language raised to its highest power, developed by well-defined laws to serve as speech for art; it is material in action, but ideal in effect. Spoken speech is conditioned by everyday necessities, by traditional and individual hahit; content is more important than manner; that is, the "what" takes precedence of the "how." In song the reverse is the case; art is ruled by the laws of form-the "how" is more significant than the "what"

Tone is moulded from air, a substance distinguished by elasticity and lack of form; that is, it is without limitation so far as human sense is concerned. Tone, however, is dependent upon form: this is gained by vihration-in other words, by a mathematical limitation (form of vibration) of the air. When the vocal tone is further limited by the consonant and the word is produced it possesses what we call "body." This so-called body fills a space of definite limits; hence it is defined in the terms of that space, which are its shape and size, Only by means of such a vihrating mass of air kept within precise boundaries can tonal forms of the timbre, force, and fulness requisite for artistic song be secured.

If song is to fill an honored place among the esthetic arts the singer must be satisfied with nothing less than the study of all the forms and laws of thought through which a discerning judgment can be brought to hear upon the problems involved. He will learn that all the arts are subject to forms controlled by exact laws. Thus if he find that the prevailing rhythms and cadences of a noem require char acteristic expression when it is recited, it is clear that this must be the case to a much greater degree when it is sung. The reading of a poem has to do with arbitrary tone relations on a single plane; music, however, deals with fixed relations (the scale), hesides which other special factors of great importance, such as power and a vastly increased range of tone must also be considered.

Song is in its essence a union of the psychical and the physical; it is the speech of the soul, uttered by physical means. These in their turn are governed by immutable laws upon which all heauty of form depends. The clearer the apprehension of these eternal principles by the singer the deeper and more convincing his art.

DISTINCT ENUNCIATION IN SINGING.

BY DONALD PERNLEY.

Among the disappointments which young singers meet when they appear in public, hoping to win places of honor and remuneration, there is no other unconscious fault that is such a barrier to their success as the almost universal custom of singing so indistinctly that the audience cannot even guess what they are singing about.

It is especially noticeable in singers of sacred music. On the stage one does not hear such defective articulation. Actors sing to tell something, and they are trained to tell it distinctly as well as musically. The distinctness of utterance is the winning quality of their work. The finest voice is unwelcome to trained listeners when the words of the song cannot be understood. On the other hand, a singer with a voice not so musical is welcomed and warmly appreciated when the words are uttered with distinctness,

One of the famous musicians of our countryfamous as a composer and also as an instructor-made the following announcement to his chorus: "Remember that when you sing you are telling something to your audience. Do not impose upon them an exercise in an unknown tongue. If you cannot utter your words distinctly it would be far more enjoyable to those who are listening if you would use a horn or other musical instrument."

enunciation, even upon high tones, and it can be done. Any singer can he trained to enunciate distinctly. It is the most difficult accomplishment in vocal music, and it is also the most profitable. The want of it has caused more surprise and hitter humiliation than any other defect. Diplomas count for little among intelligent people, and to a keen observer it is evident that whether it he a Nilson or a Sankey, distinct utterance is the large factor in a popular singer's popularity.

A young woman possessing a fine voice was unable to graduate at a musical conservatory after a finan-cial struggle and through much self-denial by her family. She was invited to a prominent city church as the leading choir singer, but did not hold her position but a short time, and was obliged to accept a place in another choir, where the remuneration was small. She had qualities of voice, combined with a magnetic presence which would have made her welcome in the leading church choirs had she but mastered the fine art of distinct enunciation. In her solos a listener could not understand one-fourth of her words.

Is not this neglect on the part of musical structors inexcusable? How rarely do we hear good singing? The defect is usually because of indistinct utterance, even with those singers who have had excellent training. One who does not pronounce distinetly may easily overcome the defect in the following manner:-

Repeat the words of the song very distinctly and emphatically in a whisper. Then hegin to sing, using the softest possible tones, until every syllable is being sung with perfect distinctness. Then, in singing, think of the persons farthest away in the audience, and mentally resolve that you will sing so distinctly that these people shall easily understand every word without any listening effort. It matters little what quality of voice you have, if it is not unmusical you will feel the appreciation if you sing distinctly. A frequent repetition of the first principles in elocution, printed in school readers, including every letter and diphthong will promote distinct enunciation for both song and speaking.

ON CHOOSING A SINGING TEACHER.

CHOOSE the best. You will have no difficulty in doing this, for they are all the best, and will tell you so without urging.

You may wish to go a step further and secure an 'only." In this case pick out a man who rushes up and down the room, tearing his hair and denouncing all other teachers as fakirs. This is proof positive that he is the one person living fit to have charge of your voice.

If your prospective master advances from denunciation of the fakirs to picking operatic stars from their orbits and thence into minute particles, you may judge that you have fallen upon a mighty trainer, indeed, and an "only" of the first water. pauses in his hurried walk, points a rigid forefinger in the direction of your nose, fixes you with a gimlet eve and demands:-

"Where does Carrousel place his voice? Can you tell me where?" Naturally you hesitate. His nostrils dilate in triumph.

"I should think not," he hissed, "Place his voice, indeed! But what of Calve?" Nothing apparently of Calvé.

"Pitiful," he sighs, "Ah-" About this time you sneak of terms.

"Terms—' This is a shock to him. He has nothing to do with such things. He indicates his secretary, a neat young lady with a small book and a typewriter on a table. She inquires if you would like to make an appointment. With trembling eagerness you ask if there is any hope. She studies the hook. It seems full of names, dates, and erasures. You despair. You may have to give up your career. A thought strikes you. "Perhaps Signor Bill-a-Mounti in the studio op-

nosite-' "That extertionate charlatan! Ah-" and at this instant a little space is found. Next Monday morning at 10 o'clock. Very promptly, there will be others. You turn to go, humble and grateful. The sec-

retary is at your side. "It is \$15" she says.

"What is \$15?" "For saving the time," and as nohody goes about New York with less than this sum upon his person, of the performer.-Rubinstein,

It is of the direct importance to master distinct you hand it out at once, thanking her profusely for the privilege.

By this trifling action you have sealed your fate. As the door closes behind you, you run across more disinterested friends than you ever knew you had. They are in the corridors, in the elevator, in the street, in the rapid transit vehicles, and much to your surprise their one dea seems to be vocal music. They differ in every conceivable particular; but they all unite in disparagement of that genu of the first water, the master you have just left. He is still the "only" -hut now the only one who knows nothing of art, the only one who ever ruined a voice, the only one who demands extortionate fees, the only one who has failed on the operatic stage.

They give you no time for a reply. They let you know that they, too, are fitting for a career, and they tell you about their method, their singing teacher. They open to your view strange, new vistas of life. They tell you about abdominal breathing, about the diaphragm, rib expansion, locking the tone, the upper lungs, governing the tone, tone color, nasal reinforce ment, the stroke of the glottis, posing the tone, whirling currents. Reason totters and would fall; but something holds you firm. It is the \$15.

Monday morning sharp at 10 o'clock you tap at the master's door. The still, small secretary greets you. "Did you have an appointment?" "Certainly, at 10 o'clock." She consults the book and admits that you are right. But you will have to

come again. The master is singing at Colorado And when may you come?

"When?" She consults the book with an air of disconnection mingled with fain surprise, "Why-why-Wednesday-no, not Wednesday. He sings in Mon treal Wednesday. Friday. No. Friday is the opening of the festival at New Orleans." Overcome by geography and the distance, a mist gathers before you eyes, you falter your regrets and murmur that perhaps Signor Bill-a-Mounti- She has been scanning the book and discovers that a week from Tuesday, between 6 and 7 P.M.-your customary dinuer hour-is free. Tuesday P.M. at 6.45 enhancing your importance by

one minute, you once more tap at the door, and are ushered into the great one's presence. He is stretched in an easy chair and has forgotten your existence. The secretary whispers in his ear. He nods at you and launches into anecdotes of his first and second wives, indicating their photographs hy a wave of the hand toward the wall, their voices, and the method by which he trained them.

You discover that driving tandem and steering an automobile down Broadway are as nothing compared with bringing the master to the act of trying your voice. Anecdotes, experiences, and continual praise of his unrivaled method have to be surmounted, but at last you stand before him and sing the song you have been practicing some weeks with a view to this occasion. That is, you sing one line of it. He then interrupts you with a shudder.

"What do think you are singing?"

"Why, "The Prize-" "No! a thousand noes! What part?"

"Tenor, of course." You pride yourself on your

"Ab your voice is not tenor Von have a heautiful lyric-hasso-cantante-hut you have never known it. Wait wait till you have studied with me Von shall be Edouard de Deszké, Van Rooy, hetter than

You are now enrolled permanently in the little book. Later you will surpass the distinguished but mistaken artists named. This, however, will not happen at once, for you will have a period of not less than ten years nor more than a lifetime and a sum of not less than anything but rather more to pass be tween you and the small secretary, hefore the tenor melts away and the lyric-base-cantante becomes an established fact

This, however, is a matter of the future The present remains, and you have chosen your singing teacher .- New York Sun.

INSTRUMENTAL music is my only standard; and there I find that music is a language, of course of a hieroglyphic kind. He who can decipher hieroglyphics can easily understand what the composer meant to say; and then all that is needed is a suggestion here and there. To furnish that is the task



EDITED BY EVERETT E. TRUETTE.

OF THE ORGAN.

ONE of the most important THE EVOLUTION steps in the advancement of the organ was the invention of the keyboard, which occurred near the close of the eleventh

century. The Cathedral of Magdehurg had the honor of receiving the first organ with a keyboard, which was erected about this time. The

keys were between two and three feet long, three inches wide and about an inch and a half deep, shaped as shown in the cut, and the keyboard consisted of sixteen keys. The mechanism, or "action," was about as cumbersome as could be imagined. Ropes and strings connected the keys with the sliders (pallets, of course, had not been invented), and the player, who was called "organ

beater," had to pound the keys down nearly a foot with his fists Most of the organs contained only from nine to eleven keys, necessarily limiting the compass of the old hymn tunes which were used, while harmony was impossible, as the player could beat down but one key at a time, producing only a melody of the

The bellows which supplied the wind in these early organs were equally imperfect and clumsy. They were still made of the

"household pattern," with sides or folds of "white horses' hides," and were constantly giving out, necessi tating a large outlay of money to keep them in repair. As each in dividual bellows was capable of supplying hut a small quantity of wind, it was necessary to have twenty or thirty Organ of the XII Century, From a Manuscript in Cambridge, they could be de-

crudest character.

dinary-sized organ. Prætorius writes of an organ in Manchester, England, which had twenty-six bellows and required seventy strong men to manage them. These blowers placed their feet in wooden shoes which were on the top of the bellows, and, by holding on to a transverse bar which was placed above, worked the bellows up and down.

It is ohvious that the pressure of wind was unsteady, being controlled only hy the strength of the "hlowers," and naturally the tone was sometimes strong and frequently weak, while the organ could not in tune.

In the twelfth century, after increasing the number of keys, two or three pipes were added to each key.

These pipes were usually tuned to fifths and octaves, though occasionally to the third and tenth, and, as the pipes had not yet heen classified and separated into registers all the pipes helonging to a key sounded at once, making the whole organ a mixture.

The Regal, also called Portative, was a small organ (as PORTATIVE ORGAN OF shown in the cut), which, it is THE XV CENTURY. pipes belonging to a key sound-sions and in Catholic churches,

but antiquarians do not agree in the description of this instrument, nor its usage, The Positive (Positif), in contradistinction to the

Portative was a larger instrument, with a keyhoard of the full compass of that period. Both the Portative and Positive could be transported from place to to the truth of the above assertion.

place, but the former could be blown with one hand and played with the other, while the latter had to be set down (positive from the Latin word ponere, "to set down") on a table or beach, and required the services of a second person to work the bellows.

For many years the Positive was utilized to accompany the singers or choir, and was placed beside the larger organ in the church. When ultimately the "Great" Organ and the Positive were connected the keyboard of the latter being placed below the keyhoard of the "Great" Organ, the Positive was placed back of the organist he sitting between the two organs. The Positive was still used to accompany the choir and is said to be the origin of our "Choir Organ."

In many French cathedrals the Choir Organ is still placed behind the organist. It must not be supposed that the expression "pair of organs," which is frequently met in old manuscripts referred to two organs connected in this manner, for the expression has been frequently used to signify a single Regal-Inasmuob as an organ is a collective instrument, consisting of two or more sets of pipes, each of which is complete in itself, the word "pair" undoubtedly signified the whole instrument in the same manner as "a pair of stairs" signifies a flight of stairs and not two stairs

In the thirteenth century the use of the organ in

the Greek and Letin churches was prohibited, as being "scandalous and profane," and even to-day the instrument is rarely tolerated in the Greek church.

The size of the keys was gradually reduced by the monks, to whom we are indebted for preserv. lng and improving the organ during the dark ages unti

pressed by the fingers, and the compass was extended upward and downward until it reached three octaves. The semitones were added, and a priest named Nicholas Faber, in 1360 or 1361, constructed an organ which contained all the semitones. The invention of the pedal is generally attributed to a German named Bernhard, between 1470 and 1480 though there are reasons for believing that pedals were in use at an earlier date. In 1818, when an old organ in Beeskow, near Frankfort, was being taken down, the year 1418 was found engraved on the partitions of two of the principal pedal pipes. Undoubtedly Bernhard made extensive improvements in the pedal-hoard, and brought it into general usage, which probably caused his name to be associated with its invention.

(To be continued.)

An unimportant part of the THE PLAYING musical service, thinks many an OF HYMNS. organist, and so he and his confreres hestow little thought and

less interpretation upon the rendition thereof, a fact known not only to themselves, but to their auditors also. True, this part of the work does not demand much time at the hands of the organist, but, unless it receives the little which is rightfully its own, the general effect is often marred, and many a fine influence lost. Lack of phrasing, lack of legato, cutting of the time at the ends of lines where they are tied notes or rests, undue haste in the tempo caused by carelessness or nervousness, lack of light and shade, all these things now and again bear witness

The announcement of every hymn should be regarded as a solo, in which the mood and spirit of the words should be interpreted with as much truth, with as warm individual feeling, as would be the mood and spirit of any exclusively instrumental composition. There is no hit of music, no matter how mall, that is worth executing at all, that is not worth, nay, that does not rightfully demand the fullest, most sympathetic, interpretation within the power of the executant to give. The music of many a hymn thus interpreted in the organist's announcement of its lines, throws a vividly illuminating light upon its stanzas; a light which may reveal to many a listener a depth and intensity of meaning which he would otherwise have missed. The familiar effect of the use of a solo stop, as the oboe, for the theme in announcement of hymns, is one which lends much charm and affords happy variety of treatment; a found their way into this part of all church serv

Make each phrase of the hymn flow with that per fect smoothness which is characteristic of the strings of the orchestra.

Mark each plurase distinctly, usually following the verhal phrases, punctuating the music where occur the principal punctuations of the stanzas.

Never shorten the time claimed by tied or long notes, or rests at the ends of the lines, unless it is your desire to completely ruin the symmetry of efect in your rendition.

Do not rush through the announcement of the hymn as though your one aim were to have it over; but give some thought to the meaning and mood of words and melody, and set the tempo in accordance therewith. Do not signal the choir to begin the hymn, or any

stanza thereof, by sounding a single note, the initial note of the theme, immediately before the commencement of the hymn or stanza. I know that this is a custom quite general in some sections, but that fact does not prove its desirability. Its insertion says plainly to the audience, "This is to tell the chair when it is time to hegin, without it they would not come in on time," and its painful ahruptness, its uncompromising distinctness do much to disturb the mood of the music, to spoil the unity of effect which should characterize the whole. No soloist requires such a warning note, why should the choir be trained to the idea that it is necessary to them. The sense of time and rhythm, the habit of close attention which are the requisites for each individual member, if successful entrance is to be made without any sig nal, are not so difficult to acquire, and should be ac quired by every musician, of no matter how small accomplishment he may be.

But if some signal seems to be demanded because of the lack of these requisites in members of the choir, banish this obtrusive single note of warning and substitute for it a full, rolled chord, a chord which hegins with the deep bass of the pedal and sweeps to its close on the soprano, the initial note of the melody. The pedal tone, unohtrusive in its individuality, especially as it forms a part of the full rolled chord, warns the choir to be in readiness, and all parts enter with the chord's closing tone. In this way there is no breaking of mood or of unity of effect, for there is no awkward renetition of the first note of the theme, and an effective feature is added in the noble sweep of the chord, which is often of glowing harmonic color.

In order to overcome the hackward pull of a large congregation some organists find it desirable now and then to drop the customary legato, and to slightly detach the chords of the hymn. In this way the onward movement of the music is made more assertive, and the laggards among the congregation pulled into line.-Marie Benedict.

Elegie, Processional, G NEW ORGAN MUSIC. Ad Lorenz (Schmidt). Two compositions of medium difficulty, the first of which will he very useful for an organ prelude or offertory, being tuneful and easily adapted to almost any organ. Both compositions are contrapuntal, but not of the severest school.

Prélude Romanesque, Melodie du Soir, Communion in E-flat, Harry Rowe Shelley (Schirmer). The first, a short prelude mostly for the diapasons; the second (eight pages), a melody alternating hetween the Clarinet and Doppel Flöte; the last a short and interesting number mostly for the Voix Celeste.

Grand Chœur in A, Two Sketches (Matins, Even

Song), Capriccio, William Faulkes (Schirmer). The their own of dealing with these useful little instrufirst number makes a very good postlude, beginning with solid chords a flowing and melodious middle part and a return to the chord passage; the "Two Sketches" are well contrasted, the former, which is more florid than the latter, is registered for an oboe solo, with dulciana accompaniment; the latter is a sbort and simple song for the string toned stops.

Schmidt's Standard Organ Collection (Sebmidt). A volume of thirty-three melodious compositions by various modern composers, none of which is more difficult. than the third grade, with registration carefully indicated, which will be of special value to amateur organists who need many preludes, postludes, and offer-

who need many preludes, postludes, and offertories. The Octavo Organ Book, Gustav Merkel (Vincent. Music Co.). A small octavo volume of nine voluntaries, each of two or three octavo pages in length, none of which is at all difficult.

Technical Studies in Pedal Playing, by L. Nilson, translated from the Swedish by J. E. Barkworth (Schirmer). An elaborate series of pedal exercises, most of which are for the fifth and sixth grades, Part I of this valuable work consists of illustrations. by means of diagrams, of the movements of the foot in playing various intervals. Part II opens with toe and heel exercises for each foot separately and combined. A large part of the work is devoted to double pedaling, octaves, sixths, and thirds. The exercises in octaves are difficult hut of great value; those in sixths and thirds seem of doubtful value as such passages never occur in compositions. All the major and minor scales are treated carefully. and many miscellaneous exercises of more or less elaboration are given. The book is one of the most elaborate and valuable of the limited number of collections of pedal exercises.

A GENERAL meeting of the American MIXTURES, Guild of Organists was held in New York, January 2d, for the discussion

of various points relative to uniformity in the arrangements of the console. Besides the members there were present representatives of various organ firms. After considerable discussion the following points were voted: That the pedal board be placed in a central vosition. That the surface of the white keys of the lowest manual should be 291/- inches from the surface of the white keys of the pedal board. That a plumh line dropped from the front edge of the white keys of the lowest manual should fall in front of the front edge of the middle sharp keys of the pedal board at a distance not less than 81/2 inches nor more than 101/2 inches. That organ benches should be made of adjustable height. That the swell pedal be placed opposite the space between E-flat and F-sharp (above middle C of the pedal board), the choir pedal to the left of the swell pedal, the solo pedal to the right and slightly elevated, and the Grand Crescendo pedal to the right of the solo pedal and separated by a suitable partition. It was recommended that the above pedals be oblong and flat with a slight depression for the heel, and covered with carpet or hard rubber, though final ac tion was postponed on this point. At the close of the meeting a luncheon was served.

Dvôrak, the composer, wrote that he found great difficulty in composing for a choir and the organ combined. He considered the organ a perfect instrument for preludes, interludes, and postludes, but a poor instrument on which to accompany singers.

According to Dr. Cuyler the four greatest hymns are: "Rock of Ages," "Jesus, Lover of My Soul," "My Faith Looks up to Thee," and "Just As I Am."

At the Union Chapel, Islington, England, the con gregation meet every week to rehearse hymns and anthems, directed by a competent leader. The church has no choir or even precentor, but the hymns and anthems are sung by the whole congregation, and the effect is said to be remarkably good.

A three manual organ, with Echo Organ, which will cost about \$15,000, is being erected by the Lyon & Healy Co., in the German-American Hall, Akron, Ohio. The organ will have electric action and a movable console

A transatlantic writer, who has been looking into the history of early New England psalmody, unearthed some amusing particulars. The old Puritans who led the music of the churches could not get along without pitch pipes; but they had a way of

ments. They were brought into the singers' gallery and the pitch was given sneakingly and shamefacedly to the choristers. Some of the first pitch pipes were comical little applewood instruments that ooked like mouse traps, and great pains were taken to conceal them as they were passed surreptitiously from hand to hand in the choir. One writer testifies to having seen one which was carefully concealed in a box that had a leather binding like a book and which was ostentatiously labeled "Holy Bible." From these pitch pipes the steps were gradual; but they led, as the Puritan divines foresaw, to the genera introduction of musical instruments into the meeting. Bass viols were almost the first musical instruments that were allowed in the New England churches; they were called "Lord's fiddles," Violins were widely op posed; they smacked too much of low tavern dance music. After much consultation a satisfactory compromise was agreed upon by which violins were allowed in many meetings if the performers "would play the fiddle wrong end up," Thus did the Puritans cajole and persuade temselves that an inverted fiddle was not a fiddle at all but a small bass viol!-Musical Opinion

Mr. William C. Carl gave an inaugural récital or the new Estey organ in St. Paul's Church, Newburgh, N. Y., January 16th.

A program of composition and transcriptions by Nathan H. Allen was given at Mount Holyoke College, South Hadley, Mass., of which Mr. Allen is member of the musical faculty, on January 11th The organ compositions were played by Mr. William C. Hammond, head of the faculty.

Mr. Charles Galloway gave an opening organ re cital on the new organ huilt by George Kilgen & Son, in the First M. E. Church, Texarkana, Ark., Decem-

The new Presbyterian church at Micbigan City, Ind., was presented with a very fine organ by Mr. and Mrs. W. B. Hutchinson, of that place, and the opening recital was given on the evening of Decem ber 16th hy Mr. William E. Zeuch, of Chicago. Mr Zeuch has but recently returned from France, where he has heen studying organ work for some time, be ing a pupil of Alex, Guilmant, and he certainly will rank very high among our many good organists. The organ is placed in a specially designed alcove back of the pulpit platform, with a side arch on the left opening on the choir loft, the console being placed in the choir loft. In this orwan the Clarinet is placed in the Great Organ instead of the usual Trumpet and it is a very satisfactory change, giving plenty o the reed effect to full organ and making a fine sole stop as well, avoiding the harshness of Trumpet. In the pedals are a soft 16 feet and a loud 16 feet, but no 8 feet stops, as the manual connection gives plenty of 8 feet stops, and it proves to be as finely balanced organ in all respects as can be found in any organ of its size. The Hinners Organ Co. have been warmly congratulated by many musicians on the voicing of the different registers, while lovers of art consider the case design and grouping of the pipes and coloring of them as very highly artistic and corresponding with the church decorations perfeetly, the woodwork of church and organ heing finished in flemish oak .- W. U. Martin.

Just before going to press we have received a copy "Scene Orientale," Op. 37, No. 2, for organ, by E . Kroeger, a short and very effective tone picture which will he useful to every organist. While regis trated for three manual organs it is easily adapted to two manual organs and is even effective on a one manual organ with a few soft stops.

A monument to the memory of César Franck, the French organist (born in Belgium, December 10, 1822, died in Paris, November 9, 1890), was dedicated in Paris October 22d. The monument is erected in the Square of St. Clotilde, and represents the composer seated on an organ bench before a console, in an attitude of deep thought, with his hands crossed on his hreast, while an angel with wings spread hovers over him protecting and comforting him. The monument is of white stone on a base of white granite,

The choir master who introduces variety in his work is the one who will hold his singers' attention and also make his work effective with the congregation. Occasionally sing a response after praver very short, or even a single page piece, with or with out accompaniment. Before the service proper begins

there may be a short opening piece; after the sermon, a sbort anthem or prayer or praise can often be used to good advantage. The point is to have material of various kinds to use in unconventional ways. A hymn may be sung first by one voice, then another verse as a duet, and so on up to full chorus. Unaccompanied singing, when voices are well blended is extremely effective; in some hymns, particularly those of a strong praise character, let the organ supply the harmony while voices sing in unison the melody. A bymn like "Nearer, My God, to Thee" may, for example, be sung the first part as a solo or duet, the full choir joining in the last four lines. It pays to give careful study to the subject of hymn-tune singing, and the choirmaster who is willing to go into the subject thoroughly will find great benefit from his efforts. The most inspiring sermon, the most beautiful church is hampered by lifeless music, delivered Sabbath after Sabbath in the same way.-Scl.

THE despondent player should never forget that by perseverance he will overcome many difficulties that seemed unconquerable, and that unless totally deficient in talent he will be able by incessant exertion if not to attain to the highest point of perfection yet to succeed so far as to occupy a high position and contribute something to the cause of art -Plaidy

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CONDUCTED BY GEORGE LEHMAN

THE EFFECTS of the Italian makers (Stevens & Son, London), the author, George OF AGE.

Frv. has the following interesting things to say regarding the effects of age on vio-

A general impression appears to prevail that the tone of instruments of the violin family improves with age. The facts on which this opinion is based are not evident. The deterioration of the tone of some instruments by use and age seems to have been satisfactorily demonstrated, but evidence of the converse is wanting. It is admitted that the tone of many old instruments, especially those of Italian origin, is generally superior to that of modern instruments, but there appears to be no sufficient reason for supposing that with age the latter will become equal to or approach the quality of the former. It would appear that during the lifetime of Stradivari the superiority of his instruments was acknowledged and appreciated. There is no evidence that the artists and amateurs who lived at that time, and who were quite capable of forming a correct judgment on the question, preferred the older instruments of Brescia and Cremona to those which came direct from his hands (especially between 1700 and 1725).

Until real evidence is produced to the contrary it would be more safe to assume that the old Italian instruments, which are so much esteemed to-day, owe their superiority to qualities which they have always possessed since they left the hands of their makers or which they acquired within a year or two from the date of their completion.

"THE manufacture of STRING-MAKING AT strings," says Felix Herr-MARK-NEUKIRCHEN. mann, in an article published in the Strad, "has

made more progress than any of all the other branches of business in that town (Mark-Neukirchen) within measurable time.

"More than 600 persons are engaged solely in this branch, and it is estimated that 22,000,000 to 25,000,-000 strings are manufactured at Mark-Neukirchen in the course of a year. These tremendous quantities seem almost incredible when one considers the equally enormous quantities of sheepgut that are required for the production thereof. Sheepgut is the only material used, and it has always been a great problem how to meet the unparalleled demand. About a hundred years or so ago the string manufacturers overwhelmed the Government of Saxony with petitions to compel the butchers in their domain to sell the sheepeut in Saxony only, but nowadays, after searching nearly every country on the Continent, they are imported from Denmark, Holland, England, and Russia (the Asiatic part included), and even from far away Australia. Russia in particular has been the most productive source, probably for the reason that several Mark-Neukirchen people emigrated to that country years ago to supervise the cleaning and drying operations in person-a most important process in the preparation of the material for this purpose. The gut is then sent in a dry condition to Mark-Neukirchen, and wetted again in working it up for strings. The whole industry is so remarkably interesting that it is impossible to give a detailed description after a hasty inspection of one manufacturing establishment; more complete information is required, such as might perhaps be obtained at a suhsequent occasion. Machines-in the proper sense of the word-I did not see, the manufacture being carried on entirely by hand.

"Among the countries named above for obtaining the gut, the reader will find excluded Italy and France. Both these countries have their own extensive string industries, and keep their sheepgut for their own use. I cannot say with certainty whether there is any truth in the report that Mark-Neu-

In a new work on the varnishes kirchen is supplying strings to Italy to be placed on the market from there as Italian products. The advantages of an Italian string cannot mislead a good player. To the wood that grows there, as well as to the vegetation, and thus to the food of the sheep, the mild and sunny climate of that beautiful country may very likely impart certain qualities which are unobtainable in any northern country, thus giving a special character to the wood as well as to the sheepgut. The word 'catgut,' so often heard, and leading to a supposition that the intestines of a cat are used also for some sort of strings, is absolutely wrong-anyhow, nothing is known of it in Mark

Neukirchen: and so far as I could find out, an ex-

planation for it in this country is an expression hav-

ing been used by Shakespeare in connection with the

strings for a 'kit-violin.

"An auxiliary trade to this branch is the manufacture of covered strings, for the violin G's; for the tenor and 'cello G's and C's; for the guitar and double bass. It is a wire especially prepared for the purpose in Nuremberg, and Fürth, in Bavaria, which is sonn over an underlay of gut. For the finest G violin strings, pure silver wire is used; for the others, copper and gun-metal. The underlaying guts are the usual violin E strings, made of four threads, for violin G's; A violin strings, with six threads, for tenor C's; 'cello A, with eight threads, for 'cello G's; and 'cello D, with twelve to fourteen threads, for 'cello C's. This string spinning is mostly done by women, many of them becoming so skilful as to turu out as many as twenty-five to forty dozen per day. It is most important that the underlaying gut should be thoroughly stretched out before the covering is done, or the wire will soon separate from the gut, making the string useless."

A CORRESPONDENT from Indiana asks us the following OTTESTIONS AND ANSWERS questions:-

Please give general rules for staccatoing notes on the violin. Some one has said stop the bow at the expiration of the proper value of the notes, not letting it leave the strings; whereas others say that the bow is used in somewhat of a springing style in the playing of them.

Should a succession of staccato tones be bowed with the same bow or alternately? Also please give some general rules for producing harmonics on the

If the giving of "general rules" for the acquirement of the staccato stroke were as simple a matter as our correspondent obviously believes it to be, thousands of players might be made inexpressibly happy. The staccato, that is, the true, brilliant ato of a Wienistwski, has always been, and prohably always will be, the despair of violinists. Wieniawski himself, as our readers probably know, played staccato passages only indifferently and with considerable effort; and it was only after long experiment and arduous toil that he succeeded in producing a staccato which was the admiration of all who

Most players have their own individual methods of acquiring this peculiar stroke. That is, the staccato is acquired, as a rule, only after patient and varied experiments; and as every player necessarily encounters obstacles peculiar to his own physical conditions the attempts which he makes to overcome these obstacles probably differ in some respects from others' efforts in the same direction. Heavy accentuation on the first note of each quarter-as Kreutzer indicates it-is unquestionably a helpful method of acquiring a good staccato; but that this is not an infallible means is quite certain, else the majority of players would have their labors rewarded with a fine staccato stroke.

Whoever has said (according to our correspondent) "stop the bow at the expiration of the proper value

of the notes" has fallen into a strange error, for to do this and still produce a crisp staccato effect is obviously impossible. The staccato character being naturally sharp and incisive, every note so played necessarily loses some of its actual time-value. In other words, there is always, in staccato bowing, a gap between notes. In rapid tempo this gap is not always appreciable, but no one can fail to recognize this fact if the tempo be a slow one. The bow remains firmly pressed against the string in all staccate work.

The staccato stroke proper is a succession of stac cato notes in one bow. Notes of a staccato character, played with alternating up- and down- bows. belong to the character of stroke known as the Aldanhi

Harmonics are either natural or "artificial"-the former when only one finger is required in their production; the latter when two fingers are employed. The "artificial" harmonic is produced by the pressure of one finger on the string while the other finger, usually the fourth, touches the string with feathery lightness. Success in playing harmonics depends largely upon acurate bowing.

As we cannot here enter into the technical details necessary for a fuller understanding of the playing of harmonics, we recommend to our correspondent Mosel's work on this subject.

IN the February issue of THE THE TIETGEN ETUDE we published some statements made to the public by Hans Tietgen, violin-maker, and briefly

reviewed his brochure, "Facts About Violin-making." Having acquainted our readers with Mr. Tietgen's views and convictions and placed before them, to the best of our ability, his seemingly modest and logical argument in favor of his own violins, we naturally considered it our duty to acquaint ourselves with Mr. Tietgen's latest work, so that, in all fairness to our readers, we could give them our candid and unbiased opinion of the instruments which the New York maker asks the public to "compare with the hest creations of Stradivarius and Guarnerius." We accordingly requested Mr. Tietgen to place in our hands for a few hours one of his best and most recently made violins, and we are now in a position to intelligently discuss Mr. Tietgen's claims and the merits of his instruments.

After many years of experience and careful study of the old masterpieces, we, too, have arrived at the conclusion that the making of great violins is not the impossibility it has seemed to be for more than a century. We, too, are firmly convinced that the great "mystery" will be solved when well-trained makers select their wood with the same care and judgment as did Stradivarius, and combine, with such material, the varnish whose ingredients are in reality not lost to the world, but actually obtainable to-day And this we do not believe simply on general principles, or because hope is father to the thought. We have become convinced that this is so through a eareful study of the old masters' instruments them selves, and because startling evidence has been offered to us several times during the past few years that the old varnish is, after all, no mystery and that it s possible to duplicate it to-day. Mr. Tietgen's puhlished statements were therefore of special interest to us, and we believed it quite possible that the claims he made for his own instruments were based on solid achievement.

When we took Mr. Tietgen's violin from its case the anticipated thrill of pleasure resolved itself into disappointment. Where was the Cremona varnish discoursed upon so rationally in Mr. Tietgen's pamphlet? Where were the physical proofs of a close study of Stradivarius's art? Between this specimen of Mr. Tietgen's work and a Stradivarius violin there was no more resemblance than is traceable between thousands of other efforts and the instruments which Stradivarius made. The red varnish of Mr. Tietgen's violin was very dissimilar to any red that the Italian master ever dreamt of; and making all possible allowance for the changes effected by time and usage, the New York maker's effort could at best be regarded, so far as a comparison with Stradivarius's work, only as an absolute failure.

As to the workmanship of this instrument, we regret being compelled to record the fact that it does not show the skill of the most technically efficient makers. Vnillaume, at least-against whom Mr. Tietgen cannot say enough in his pamphlet-was a

skilled workman; a cunning imitator; and whatever his sins as an artist may have been, more especially the sin of baking his wood before he achieved a reputation, his instruments furnish us with conclusive proof that in everything of a purely technical nature his mastery of the art of violin-making will always remain undisputed.

As to the tone of Mr. Tietgen's violin, we must say that the critic would fail to discover in it qualities to justify comparison with the tone of a Stradivarius.

We must reiterate that Mr. Tietgen's pamphlet is responsible for our investigation and our criticism of his recent work. It can give no earnest critic pleasure to speak adversely of any man's work. It would surely, however, give every intelligent musician immeasurable delight to say "here, truly, is an artist who has discovered Stradivarius's secret: whose toil and genius will prove a blessing to future generations."

THE publishing house of Ar-SIX NEW PIECES thur P. Schmidt (Boston, Leip-BY REHEELD. zig, New York) has recently issued six little pieces by Fabian Rehfeld, which we gladly recommend to

tonehore students and amateurs These pieces are published separately, and appear on the title page in the following order:-

No. 1. Præludium.

No. 2. Andante religioso. No. 3. Walzerreigen.

No. 4. Abendlied. No. 5. Pastorale.

No. 6. Capriccio.

Mr. Rehfeld is a well known violinist in Germany, having been many years Concertmaster of the Opera House Orchestra at Berlin. That he appreciates the needs of the average teacher and student is amply demonstrated in at least several of the above mentioned pieces. All are of medium difficulty and well wrought, but Nos. 1, 4, and 6 are specially to be recommended for their agreeable qualities and their helpfulness. The "Præludium" and "Capriccio" will materially assist the pupil in forearm work and the development of the detaché stroke; the "Abendlied" is melodious, simple in its technical construction, and obviously intended to assist the pupil in the acquirement of a good tone.

EUROPEAN critics will

FRANZ VON VECSEY. probably read with amazement the criticisms that have appeared in the leading New York newspapers of the playing of the wonder-child, Franz von Veesey. More than probably they have taken for granted that the critics on this side of the Atlantic would heartily agree with all that their European brethren have said and written of this remarkable hoy; and the disappointment and dissatisfaction expressed by our most prominent critics may excite the indignation of an army of European "authorities" who, for the past two years, have been rapturously informing the musical world that little Franz von Vecsey is the musical miracle of the age. Indeed, such resentment may be justified, for many harsh and unquestionably unjust things have been written of the boy's playing since his arrival in New York. One fact, however, is clearly proven by the attitude of our critics, viz.: that they are opposed, on general principles, to the public performances of children, Their antagonism to von Vecsey makes it perfectly clear that they are determined to oppose all encoun

agement of public work by prodigies; and it is equally clear that in some instances, at least, this opposition is so strong that true merit is either underestimated or unrecognized, and that deficiences are so magnified that they assume the proportions of unpardonable musical crimes. Whether or not our opinion of von Vecsey's abilities agrees with that of critics who have mercilessly

condemned the boy, we, too, cannot resist the temptation of raising our voice protestingly against the exploitation of such young children. No good can come of it. The artistic growth and future of such a boy are necessarily imperilled by unwholesome adulation; and the overtaxed body and brain of a boy of twelve not only enlist our sympathy for him, but also excite our indignation against those who are responsible for such conditions. We say overtaxed, because in despite of all that has been written about young you Vecsey's mental and bodily vigor,

we cannot be deceived into believing that so young a child can undertake long journeys, keep late hours, lead a more or less irregular life, and do the fatiguing work of an artist without being affected by it all both mentally and physically. In this case, indeed, there seems to be no excuse whatever for this abuse of a child's strength and the jeopardizing of his health, his happiness, and his future possibility. At the age of fifteen such a gifted boy is sufficiently young easily to arouse universal admiration; and at that age the risk of overtaxation would be greatly reduced if not eliminated. It must be remembered that Franz von Vecsey has been traveling in European countries since his tenth year!

As to the boy's uncommon gifts and technical achievements, there can be no question. His mastery of purely instrumental difficulties cannot fail to astonish all who are familiar with violin technics Serious minded people, however, cannot help asking themselves: Shall we hear of Franz von Vecsey, the great artist, ten or fifteen years hence? Should we hear no more of this wonderful boy we shall know that he has gone the way of the majority of wonderchildren. For his own sake as well as that of his glorious art, we hope that he will soon be withdrawn from the public eye, not to emerge again from private life till manhood and years of serious study ave fully ripened his powers.



We give above a portrait of Mr. Louis V. Saar, an American composer who has written excellent works for the violin. THE ETUDE for December, 1904, contained a description of a new sonata by

THOUGHTS FOR TEACHERS AND STUDENTS.

BY GEORGE HAHN.

TEACH and learn.

Stamina wins. Life is short and the keyboard blinks defiance. An elaborate program does not signify an en-

ovable one. When a foreign tongue cannot be correctly spoken t can be sung. (?)

Hard, earnest work will surmount any problem. Determination to succeed is a rock foundation. When an artist resorts to mere trickery he is out of his element.

Music, like many other things worth living for, begins in the heart. Those mothers who sing with their children do

more for music than any other singers in existence. Nothing is so easy but it must be learned; nothing is so difficult but it can be mastered. A foreign name ought to count for very little in

our enlightened day. Music was given with the same lavish freedom as the fields, flowers and trees. Like them its beauty never fades.

There are many desirable impossibilities in music. Dyorak proved that a lack of teachers is not the greatest of calamities; but Nature plants these men

very sparsely. is not necessary to clothe great thoughts in difficult garb, but sublime music is seldom unalaborate

Playing the piano without a knowledge of harmony and form is like attempting to study the stars without the aid of astronomy.

To scale the wall of prejudice requires overwhelming merit

If one result of a musical education is to become conceited when contemplating the knowledge pos-

sessed, then that education is a rank failure. It is possible for beauty in music to lie above unpretentious harmony-which is equal to a pretty face clothed in rags. Interesting harmony never spoiled a good melody; the opposite is often the case.

If it ever becomes possible to accumulate a million or more through music there will be more young men students at our conservatories; the marts of commerce, offering greater inducements for financial success, has captured the hearts of our boys. They seem to be perfectly willing to let some one's sister play for them.

What constitutes the summit of success may vary with different persons, but the truth remains-to reach it requires hard work.

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:-

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| Fourth Prize | | | | | | | | | | | | | 15 |
| Fifth Prize . | | ٠. | | | | | | | | | | | 10 |
| | | | | | | | | | | | | | |

Writers may choose their own subjects. We advise heforehand 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 April 1st. 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.

Legato and Staccato Studies FOR THE UIOLIN

By BASIL ALTHAUS Op. 65. Price \$1.00.

"This book of studies, comprising forty-two in all, is worthy of special notice, covering, as it does, an immense area of violin difficulties in the shape of every variety of legato and staccato bowings, progressively arranged. Most of the exercises have short, but explicit directions in three languages, i. e., German, French and English. One of the features is the preparatory exercises, being a series of single bar studies for the easier acquirement of the staccato, sautille, icochet, etc., also the legato and staccato arpeggio. The studies throughout are bright and tuneful. In conclusion, w ecommend this work to all violinists as a most useful addition to their library."-The Strad. London.

"The Legato and Staccato Studies for the Violin, by Althaus, are excellent, and should be in the hands of teachers and students."-Violin World.

ARTHUR P. SCHMIDT

Boston 120 Boylston Street

New York 136 Fifth Avenue

THE ETUDE Music Study Clubs

LESSONS IN THE HISTORY OF MUSIC.

BY W. J. BALTZELL.

THE chronological succession of these lessons was interrupted for some months by a study of the musical instruments in use in the seventeenth century, their development, and of the great masters making and playing them. Our study of composers ended with Alessandro Scarlatti, 1659-1725. His influence on music was pointed out as most significant and important and attention called to the fact that he fixed the da capo as an essential principle in the opera aria, one that was followed for many years with but little alteration. So important an epoch making was his work in many directions that it seems quite natural for him to be called "the Italian Bach." His position as director of a school for musicians at Naples made his influence felt on a number of pupils who rose to eminence and carried his principles far and wide. These men were, for the most part, prductive and musically inspired writers, and because of their fame were in demand and not only filled the most important places in connection with the opera in Italy, but also in Germany and England, and bore a prominent part in France in the struggle between the adherents of French and Italian

Among the most prominent pupils of Scarlatti we mention Francesco Durante, 1684-1755, who turned his attention principally to church and chamber music and united the Scarlatti and Palestrina styles quite successfully. A Magnificat and a Mass in the Palestrina style are in use in some Italian cathedrals at the present time. He numbered in his classes such composers as Vinci, Jomelli, Piccini, Sacchini, Guglielmi, and Paisiello. Another Scarlatti pupil was Leonardo Leo, 1694-1746, one of the chief representatives of the school which sought beauty of melody at the expense of considerations which older composers had allowed to limit them. He was a highly gifted composer, who produced successful operas, characterized by fine instrumentation as well as attractive melody, sacred compositions, the more famous a "Miserere" for eight voices, and concertos for the 'cello. Still another celebrated pupil of Scarlatti was Nicolo Porpora, 1686-1767, whose fertility in composition was enormous. Although his works are but little known to-day, he exerted a great influence as a singing master, giving to the world the great singers Farinelli and Caffarelli. It was from him that Haydn gained valuable principles of composition, for he was thoroughly grounded in the intricacies of contrapuntal science, as well as in the plainer melodic style used in Italian opera compo-

We must mention several other names associated with the history of the opera in the eighteenth century: Nicolo Logroscino, 1700-1763, who gave attention to Opera Buffa, developing the principle later elaborated into the Finale, when all the cast is brought on to the stage at the conclusion of an act; Giovanni Battista Pergolese, 1710-1736, also produced a successful work in this style, "La Serva Padrona," while his "Stabat Mater" for women's voices is still sung: mention here ought to be made of Emanuele d'Astorga, 1681-1736, who is also famous for a "Stabat Mater:" Nicolo Piccini, 1728-1800, a pupil of Durante, who represented the Italian school in Paris during the period of strife between French and Italian principles; Nicolo Jomelli, 1714-1774, who spent a number of years in Germany; Antonio Sacchini, 1734-1786, won fame in Italy, spent some years in German cities, went to London, where he was successful, and later to Paris, where he spent the remainder of his life; Giovanni Paisiello, 1741-1816, who wrote many operas, and was famous not only in Italy, but also in Germany and Russia, where opportunity to bid for public favor.

he was under the protection of the Empress Cath-

The opera in Germany owes its existence to Heinnich Schütz, who composed music to a libretto in German, founded on the Italian version of "Daphne' by Rinuccini, which was given for the first time in 1627. Other German composers whose work is of importance to the history of the opera are Johann Joseph Fux, 1660-1741, best known to-day by his famous work on counterpoint called "Gradus ad Parnassum," although he wrote oratorios, masses, and operas; Johann Adolph Hasse, 1699-1783, pupil of Scarlatti, chapel master at Dresden, husband of the famous singer, Faustina Bordoni-Hasse, who wrote over 100 brilliant operas in the Neapolitan style, the principal parts being taken by his wife; Carl Heinrich Graun, 1701-1759, best known to-day by his oratorio, which is occasionally sung in Germany at the present day, "Der Tod Jesu," It is to be noted that Hasse and Graun were contemporaries of Bach and Handel. Strange as it may seem to us, they were more highly esteemed than were the two whom we call great masters.

ian opera, although the typical forms of the two schools exhibit considerable divergence. In 1570 Charles IX granted to two musicians, one a Frenchman, the other an Italian, the privilege of founding a school of music which taught according to Italian principles. In 1582 a ballet was given by an Italian musician, who went to Paris in the train of Catherine di Medici: this work consisted of dance tunes, musicat dialogues, and choruses. In later years, toward the middle of the seventeenth century, Cardinal Mazarin gave his patronage to certain Italian musicians. It seems evident that these Italians did not understand the national temperament and the French language, for there was not a marked success attendant upon these efforts. A writer of the period calls the opera "a queer work of poetry and of music, in which poet and musician, each a hindrance to the other, take great pains to accomplish a poor performance."

French opera is, in effect, derived from the Ital-

The first efforts toward a style approaching a national effect were those of the Abbé Perrin, a clever poet and rhymester, and Robert Cambert, a musician, who gave in 1659 the first French comedy in music called "Pastorale." In 1669 the King gave to Perrin and Cambert permission to establish in Paris an academy for the presentation and singing in public of operas and representations in music in the French language. This patent was to continue for twelve In 1671 these musical purveyors gave the pastorale "Pomone," of which Perrin furnished the text and Cambert the music. Success was immediate and the work was given frequently for many months. It was in reality only a potpourri of airs, musical dialogues, and ballets, and Cambert's music, although not without some merit, cannot stand comparison with the work of the Italian masters of the same

Perrin and Cambert's monopoly did not last long. Court favor always counted most and in these musical matters it proved true also. A young Italian by the name of Giovanni Battista Lully, whose name is often given in French form Jean Baptiste Lully, born at Florence in 1633, was brought to France by the Duke of Guise, and taken into the service of the celebrated Madame de Montpensier as a kitchen boy. Nevertheless he found time to play his violin and to work at musical theory. This led to his being made a member of his mistress' hand and afterward of that of the King, whose favor he won, for he was a born courtier. In 1672 the King gave Lully the privilege of providing operatic representations, and thus began what a writer has called "a veritable artistic tyranny," which lasted until Lully's death in 1688. He brooked no rivals; during his power no other composers were afforded an

Lully had the true artistic spirit, however, and most diligently studied to increase his skill and knowledge and to improve his style. With the aid of Quinault, a genius in the opera libretto genre, he established the true lyric tragedy—the works of Corneille and Racine offered the principle-giving it a form which lasted up to the nineteenth century. The first true French opera was called "Cadmus and Hermione," and was given in April, 1673. From this time on there were at the Opera two distinct kinds of pieces: the ballet, based on the old court ballet, generally taken from some of the mythical allegories. and the opera, properly called, or lyric tragedy which was, so to speak, a musical translation of the classic tragedy. Lully wrote twenty operas, in which he showed great powers of expression, with grace and variety. His greatest works are "Alceste" (1674), and "Armide" (1686). His endeavor was to follow the text faithfuly and to heighten its dramatic possibilities. For the plain recitative of the Italians he substituted an accompanied form, and scrupulously conformed to French prosody, thus setting the principles of diction, which are so important in singing in that language; as he made little or no use of the aria form so dear to the Italians, his music has a rhetorical, declamatory character that leads to monotony. He thoroughly understood the stage, introduced his choruses with skill and had a strong feeling for the picturesque.

His instrumentation is not effective, as it follows the voice step by step; his harmonies are simple and his counterpoint unsatisfactory. He enlarged the form of the overture, differing from that used by Scarlatti: the latter commences and finishes with an Allegro, having a Grave movement between, while Lully makes the Allegro follow the Grave, usually in Fugato style; each is repeated, and the Grave again

Jean Philippe Rameau, born October 25, 1683, is the greatest successor to Lully. He had been intended for the legal profession, but the attractions of music proved too strong, and he gave himself up to that profession. He spent some years in Italy, coming thus in contact with the works of the great composers of that country. When he returned to France he located in Paris, but left there to fill the place of organist at Clermont. This retirement proved congenial to him, and he devoted his attention to composition of sacred works, instrumental pieces and to a profound study of harmony. His instrumental pieces were very popular with the best players of his day.

He was about 50 years old when he first tried his hand at dramatic composition. In 1733 his first opera, "Hippolyte et Aricie," was given, the first of a series of great works, covering the last thirty of a long life of eighty years.

We must add a few words as to Rameau's contribution to the science of harmony. The dominance of the contrapuntal principles was waning. Musicians were beginning to appreciate the effects of simultaneous sounds and to perceive that there might be such a thing as a chain of harmonies. Rameau's contribution was toward the recognition of our modern tonality, that is, the relation of every tone in the scale to a tonic, whereas the old tonalties were wavering and undecided: a melody might begin or end on any note of the scale. Rameau did not, how ever, apply his system to the minor chord. His career can be summed as: Organist, clavecinist, dramatic composer, theorist, the great French musician of the eighteenth century, whose name covers the period from Lully to Gluck

HARMONY TOPICS OF THE DAY.

BY CARL W. GRIMM.

THE SIGNIFICANCE OF PUBLIC SCHOOL MUSIC INSTRUCTION UPON EAR-TRAINING.

JUDGING by the number of books published on the subject of Ear-Training, it seems that attention s directed to a very important branch of music instruction, and one which is worthy of serious consideration in harmony teaching. Prominent among the authors are: Dr. F. L. Ritter, Lavignac, Riemann, Jadassohn, Brown, and Heacox. Ear-training ought to be begun early in the child's life, precede even the instruction upon any instrument, when consequently only the voice ought to be used. Because it is primarily of an elementary nature, requiring neverthe

less a long time for its gradual development, it is in this very branch where the public school music in struction can be made of the utmost importance and service. Instrumental music is studied nowadays at the expense of the vocal. This one-sidedness shows its influence upon composition. Some claim that it ac counts for the reason why so many composers of to day do not know how to write for the voice. To be a truly musical nation we must be a singing nation.

Then begin at the root of things by teaching music in all the schools, and train properly the musical ears of our youth. It is certainly not the intention to make musicians out of them, but to develop their faculties harmoniously, so that they become susceptible to the beauties in the tone-art, and get th most out of life. There ought to be more of singing in the schools, there ought to be more choirs in the churches, more singing societies in the villages and cities. It is a serious mistake of educators to lav stress merely upon the intellectual development of the young. Teach the youth to enjoy the beauties of Nature and the great achievements of the human mind in the arts. But the first requisites are a correct perception of tones' and colors. Let us have good music instruction in all schools, let us have teachers fully prepared for the positions, and we will soon notice a marked improvement in affairs musical. Do not let us forget that we must not only train musicians, but also audiences capable of perceiving the enraptured melodies and gorgeous harmonies produced by the master minds.

MUSIC STUDENTS.

BY W. D. ARMSTRONG.

NOAH WEBSTER says that a student is "one en gaged in study, one who examines, a scholar, one devoted to books." Many instructors, no doubt, wish that every pupil coming to them for lessons had some slight conception of what is expected in order that they might become in the true sense of the term music students. In the first place, there can never be too much literary, mathematical, or linguistic trainings. These are all necessary features in the making of an artist. Playing the plane six or eight hours each day is excellent for the acquisition of technic, but there must be something back of all this; exact knowledge which can only be obtained from books, historical and instructive.

The pupil who plays a Bach fugue, and does not know about the life and biography of the masterwho is entirely ignorant of the fugue's contrapuntal construction-would interpret it in the same manner as the ordinary exercise or etude. There would be no appreciation of its esthetic and mechanical beauty. In many colleges it is required that certain studies are necesary to secure a music degree; in music we are glad to notice, on the other hand, that musical theory will be accepted along with other work, and medit given for the same. With the academic and collegiate schooling comes the faculty of thinkingwhose highest achievement is analysis. When our pupils are qualified to do this, growth begins and

HOME STUDY.

BY EDITH L. WINN.

AFTER reading the Letters of Liszt to Borodin, a pupil said: "There, I have learned that a great artist advised another to study by himself and develop an original talent. Is it then possible for one to study alone?" I will quote Madame Hopekirk, who says that the details of piano playing, the essentials,-so to speak,-must be acquired in the legitimate way by study with competent teachers.

Of course, geniuses grasp principles at a bound, while ordinary mortals are working hard for results. The genius, however, is not wholly self-taught. Joseph Hoffmann is a hard worker, Harold Bauer is a hard worker. Both are gifted. Both have worked out the principles of piano playing to some extent alone, but both have had the musical direction of teachers. It is absurd to claim that either is selftaught. No virtuoso is self-taught who has heard the finest music in the world. It is not necessary for the gifted to sit at the piano with the teacher at his side; for, while he needs that kind of teaching, he "drinks in" music wherever and whenever he We give above themes of standard compositions, no two hy the same composer. It will

test the knowledge of the student thoroughly to be able to place accurately each theme and tell from what work it is taken and by whom written. To be able to answer them will imply considerable familiarity with musical works. We will publish in THE ETUDE for May the names of those who send in correct answers. This list is due to the courtesy of Mr. Frederic W. Root, of

because he has eyes and ears, and he seldom plays himself into music, so much is he dependent upon others for inspiration, conscious or unconscious. Granted that we never know when we are playing music according to our own individual ideas, not safe to assume that much that we play is influenced by artists whom we have heard?

Not all present day great musicians have been products of schools. Edward Elgar may be cited as one who has accomplished a wonderful amount of the technic of musical expression without study in schools. We may argue that Beethoven studied scores and that other men worked out certain principles by themselves, but we must acknowledge that they had models to work with, and that their theoretic knowledge was acquired by long and arduous work under teachers. To be sure, talent ought eventually to be allowed to work itself out in its own way, but discipline comes first, and no man in the world is capable of being entirely his own critic in the formative period of his musical life. When Mozart was a boy his father permitted him to use consecutive fifths three times in succession lest the public might doubt the originality of a child of

Home study is, indeed, possible. I believe in it sincerely, but I do not believe that one should be without the criticism of competent teachers. "I go abroad something with harmony and theory by mail,

hears it. No musician of to-day can be self-taught to brush up every two years," says a Boston teacher. One must study to keep pace with the times. Another says: "I cannot afford to study regularly, so I go to a 'coach' occasionally for criticism." That is a prevailing custom among concert singers. Another says: "I always go to concerts when I can because it is not sufficient for me that I know how I play certain works. I am astonished sometimes at some artistic touch which other artists give to a passage. No, I do not believe in home study unless one is an acknowledged artist who has gone so far as to be able to work things out by himself."

Home study is possible to the average student un der certain limited conditions. Let me define them: First, let the pupil or teacher who cannot study for a time make a study of ensemble work with another teacher. Again, a review of old, the memorizing of new works within one's capacity, and the daily practice of technic. There are certain things which a violinist may do daily which are a material aid to his study; it is quite as true of the plano. Home study of voice is not advisable before the voice is properly built. The voice pupil needs constant study. Outside of practice one can learn theories and principles from magazines. The ideas of educators are helpful to the home student.

It is possible to study musical history and esthetics by mail. It is also possible for the student to do

Teachers' Round Table

CONDUCTED BY N. J. COREY.

The Drift to the Cities.

Who can blame the young for their aspirations? Have they not been enjoined hy sages in all ages to fix their eyes upon higher things and places, and to resolutely turn their steps towards the attainment. of these? And still there is that other cry that is kent before the attention of humanity with equal diligence, "Be content!" But if we were to regulate our conduct by the advice of sages, or shape it so as to conform with popular maxims, we should be in a constant and confused conflict between two onposite poles. There is almost no situation in life, no matter what its nature, that cannot find its complement in a popular "wise saw," hoth pro and con. The contented, inactive man can find plenty of maxims extolling his superior wisdom. The ambitious, aggressive man can also fill his pocket with those urging him never to rest content as well as many of an exceedingly uncomplimentary nature to the "other

This train of thought is suggested by a certain class of letters that are being contantly received, some of them through the office of TRE ETUDE, and others being received personally, sometimes from acquaintances and sometimes from strangers. It is needless to print any of them verbatins. The general tenor of them all is: How can I make an opening for myself in one of the large cities! I have no money—will it be possible for me to find enough pumpla to pay my expenses while pursuing my studies! The same idea is thus presented in all its varying phases—discontent with the narrow life of the small towns and the desire to get to the cities with all their numerous attractions.

It is impossible not to feel a great deal of sympatry for all who are trying to better their condition. While fully appreciating the pladd beauty of cornt, yet it is necessary also to recopire the fact that it is due to the more rugged heatty of discontinuted the control of the state of the total that the same is progress from harbarism to civilization. And yet, in spite of all this whenever I review one of these letters, my general inclination is—and 'I think the same is true with other musicians—to answers don't ome to the city unless you have the means to carry on your study, and then with the purpose of returning to your own town to carry on your profession after you have either completed veur study or spent all your more.

Some Drawbacks.

There is a certain amount of danger in sending any active young person to the city to study. It is almost sure to make him discontented with his early surroundings. The keynote of the city is constant excitement. It is impossible to walk through its business center without feeling the stimulating effect of its universal hustle and stir. To see everybody else hurrying cannot fail to imbue one with the same desire to get somewhere or accomplish something. And the more one stays in it the more one dislikes to get out of it. And then unless one's nature is pretty strong and well-halanced, one is almost sure to end by overestimating the importance of this excitement and its effect upon one's work. As a matter of fact its influence is not in reality necessary. Great things are being constantly accomplished by those who never come in contact with it. In order to do good creative work, one must get away from it and find a snot that is quiet and retired.

There is no doubt but that the country population shows too great a tendency to drift into the cities. Those who may have read a little book by Josiah Strong, entitled "Our Country," will remember in what glowing words he points out the dangers of this. It is as if sentinels were standing at the gates of the cities waving back those who are hastening toward it; but still on they come, a struggling, hurrying crowd, and nothing that can be said or done will serve to keep them back. The popula-

tion of the cities is increasing daily, and the struggle for existence is getting daily harder. The first necessity for human support is production, and a large share of those living in the cities produce nothing, and the increase in the city population increases the numbers in this class. They may work hard, perhaps many of them harder than those who are producers evertheless the increase of this class of the population complicates the problem of existence. All professional people belong in this class. But there is a limit to the number of people that can earn a respectable subsistence in any profession. It is commonly said that farmers do not need to four starys. tion, for they can at least find bodily nourishment in what they raise. The same cannot be said of the musician, or the follower of any other profession, to say nothing of clerks and innumerable other nonprofessional workers. When there are more music teachers than there are pupils to support them, it naturally follows that somebody has got to be squeezed out. It may be because they are musically incapable, or hecause they have not the business ability to make their talents effective. It is true that many are succeeding who have shrewd business ability and little musical talent and less musical knowledge. Others with great talent musically are dragging out their lives in poverty. They would be much better off to return to the small communities from whence they came, and where they could much more easily make themselves felt, and probably make a comfortable living.

Difficulty in Getting a Foothold.

The miseries of some music teachers in the large cities, who are struggling for an existence, is appalling. Their living is precarious in the extreme, their obscurity absolute. They are more completely buried than they ever could possibly be in the most remote country village. In New York City there are many music teachers tramping about from house to house trying to get nunils at twenty-five cents a lesson, and I have even heard of teachers trying to get pupils at ten cents a lesson. But even allowing e larger figure, such teachers cannot afford a studio. hut must go about from house to house. In cities one's nunils are bound to be more or less scottered and there is both time and expense in getting from one to another. It would be hardly possible for such a teacher to avoid car fares of less than twenty-five cents a day, which would mean one dollar and a half a week, a large sum to one struggling in this manner. The money these teachers earn is a mere pittance. And then after precariously struggling through the winter season, there comes the summer months when most pupils do not wish to study and the teachers see their income dribbling away to less than almost nothing. This is a dready picture to draw, but it is an actual one, and one in which there are many who could have attained a comfortable position in some small village where they could have become known and made themselves felt.

For a young musician coming into the city with the idea of trying to find nunils, the case is almost hopeless to one without acquaintance. Unless one has some distinguished merit to advertise to the publie, the only way pupils can be gained is through friends in the first place, and then from one pupil to another. At best this is a slow process, sometimes requiring years before there are pupils enough to provide an adequate support. The young and inexperienced teacher does not realize how many teachers there already are trying to get these same pupils. Their number is legion, and it is increasing every year. Conservatory graduates and others are starting in husiness every season. In Europe it is said that the struggle in the cities is pitiful. The same condition of affairs is gradually coming to pass in this country. It would almost seem as if it would be well to empower the sentinels at the gates with

the authority to keep the people back and refuse them entrance. The class of non-producers in the cities is increasing; is the class of producers increasing fast enough to take care of the others?

Great Competition.

Young organists often write me with the expectation that an organ position can be obtained almost immediately, thereby providing a means of help while studying. But little does the organist in the small town realize how many there are in the large cities who have studied quite extensively, and who are vainly waiting for a position to open for them I have known organists of more than average ability to wait years before an opportunity presented itself Even at that most of the positions pay but very small sums to their organists. In most of the large cities, excepting, of course, the very large ones like New York and Chicago, the positions that afford any adequate return for the time spent in playing. drilling the choir, preparing the music, etc., can be counted upon the fingers of one hand. Even if there are ten positions paying fairly good salaries, and twenty organists applying for them, it goes without saving that ten must be disappointed. This statement does not, however, unfairly represent the condition of affairs in the large cities in every department of music. The ranks of good musicians are filling up faster than the opportunities for their support are developing. The tendency of such a and the artist. Originally starting out with high aims, yet forced to the desperation for the means of livelihood, he is obliged to sacrifice his ideals and lower his standards in every direction. We all know the influence of the vaudeville in the depreciation of the taste of the public in art matters. And yet many of our hest singers and players, on account of the press of competition, have felt themselves obliged to accept positions upon the vaudeville stage. beneath their dignity though they may have considered them to be. Take, for example, the case of Camilla Urso, the great violiniste. For years she practically may be said to have had the world at her feet, and the greatest conductors considered it an honor to present her as a soloist at their concerts. She had by no means passed the age when she was no longer able to play in a finished manner, even though not equal to her own work at its greatest, and surely as a teacher her great reputation should have kept her classes full at her own terms. But she eventually found it difficult to compete with the methods of younger and more energetic musicians, and hence the vaudeville stage. The result of this crowding in such cases it is not difficult to forsee. The strain and the anxiety easily lead to discouragement, and the acceptance of almost any business proposition that promises relief. Many musicians in the larger cities have been crowded out of the professon by this very condition of affairs. One may say that the pot is continually boiling over, and is just as constantly being filled from helow

Young Teachers Must Count the Cost.

Young people are constantly entering the profession, and perhaps it may be just as well that they do not count the cost too seriously, for it is not well for a young person to start out in life with too great a sense of discouragement. They will need all their energies in order to meet the many difficulties as they may be confronted by them. But it does behoove every young musician to take stock of his strength as thoroughly as possible, and endeavor not to place himself where the hazard is too great, and where the chances of his meeting with success in competition with stronger and more se curely placed colleagues are too heavily against him. The opportunities for distinguished success in the large cities are exceedingly difficult to find. Not only this, but the number of those who are crowding to fill them is far greater than, in the nature of the case, can possibly find placement. A great deal of shrewdness is shown by many young musicians in the discernment of this fact, and the discovery of adequate placement for themselves in smaller cities. Many of those who try to locate in the large cities are so palpably deficient in the necessary qualifications that almost any one could warn them of the danger they are incurring. The fascinations of the great city are undoubtedly manifold, but those about to try for them should take into consideration

(Continued on page 126.)

OUBLISHERS NOTES

EASTER MUSIC—It is none too early to begin hinking of your baster selections. Our catalogue is not particularly rich in music for this special occasion, although we have a small catalogue of an attractive quality. We will gladly send the publishtions of our own and those of any other publisher that we carry in stock "On Sale." "On Sale" means hat they will be sent to you to be looked over, a selection made of what you desire, and those not used to be returned. We will gladly send anyone who is interested our "On Sale" circular explaining this plant horoughly.

Ir may not be generally known that we are the originators of the "Graded Courses for Piano." Mathews' "Standard Graded Course" was published hy us in 1892. Since then there have been many imitators and followers. All of them have followed our lead and most have used the same material in part. Our "Standard Course" still continues to be used as much as all others combined. Mathews' "Graded Course for Piano" has its positive superiority: more intelligent thought was given to it, and it was a growth of many years. Other courses are finished in one effort. Our course is continually being revised and brought up to date; weeks are often used in improving one number. It stands today triumphantly ahove its weak imitators, stronger in its practical usefulness than ever. It will be our object to keep Mathews' "Graded Course" in the front of all followers hy its superiority and worth. If you have not adopted this course we shall be glad to correspond with you regarding it.

"SCALES AND VARIOUS EXERCISES FOR THE VOICE,"
by Frederic W. Root, will be ready for distribution
to advance subscribers about the time this issue
reaches our readers. We will continue it in our
"Special Offer" during the month of March. This is
a fine chance for teachers and singers to get a copy
of a new and most valuable technical work at an
extremely low price.

This work forms Op. 27 in Mr. Root's comprehensive course of vocal training: "Technic and Art of Singing." In order to give an idea of the character of the book we would say that it is similar to Bonoldi's famous exercises, but modernized and strengthened from an educational standpoint. These 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 made matters of treatment in special exercises. The accompaniments to these exercises, which are in the key of C, are simple and easily transposed into higher or lower keys to suit individual voices, and in several cases the author has made one or two transpositions as a guide to teachers. It is needless for us to say that every pupil needs systematic and daily drill in work such as these evereises call for

During the month of March this work, Op. 27, can be had for the special price of 20 cents, postage paid if cash accompanies the order, otherwise it is extra.

THE "Anthem Repertoire" is now in press, and copies will be ready for distribution this month, During the current month only the special offer will be continued. We commend this work to the attention of all organists, choir-directors, and others interested in church music. It is the best and cheapest collection of anthems ever issued. The various numbers are of moderate length and difficulty, melodious and interesting: adapted both for general and special occasions. Of the twenty-two numbers included in the volume the greater proportion have never appeared in any other book, several having been specially composed or arranged, and appearing for the first time. It is a great advantage to have a number of pleasing and singable anthems of varied style and character all under one cover.

The "Anthem Repertoire" will be similar in size and general make-up to our previous successful book,

entitled "Model Anthems." This latter work has gone through a number of ceittons, and is stift in demand. We proflet for the "Anthem Repertoirs" an even greater popularity. For this month only we are offering sample copies for fifteen cents apiec, postage paid, the work to be delivered as soice as published. If the price is to be charged to an account, postage is extra.

WE call attention to the new contata, "The Coming of Ruth," by William T. Noss. For an attractive evening entertainment by amateurs, nothing more desirable can be had. It is easily staged, or may he sung entirely without costume. It abounds in sprightly solos, duets, and trios. The solo parts can he learned by the average amateur in a few weeks; the charuses are such that valunteer chairs can master them in about a month. The plot is dramatic and strictly biblical. The author has arranged to give up his entire time to assist in getting up the performance. He is an excellent drill master and conductor, and may be engaged to assist in its production. He may he addressed in care of the publisher of THE ETUDE. If you are in search of something for church entertainment or club purposes that can be finished and given in the spring, then try this cantata. We will send a sample copy for twentyfive cents this month, after which the special offer will be discontinued.

THE Editor of THE ETUDE has made a partial

analysis of the contents of the instructive matter in the volume for 1904. He finds the following interesting facts. There were fifteen articles of a hingraphical nature thirteen hearing upon the active work of the music profession, five historical, twelve theoretical, ten on practice, forty-two on points connected with music pedagogy, nineteen relating to piano technic, thirteen talks with eminent artists and teachers, seventeen of a critical character, sixteen as to methods of teaching children, five on music study in special European centers, ten of light reading and thirty-three general articles. These figures do not include the articles in the departments for the voice, organ, violin, children, clubs, and the ROUND TABLE, all of which contain articles of special application-historical, biographical, technical, crit ical, pedagogic, theoretical, etc. We present these facts to our readers to show them what THE ETUDE does for its subscribers. Our policy has been that each successive volume must show improvement, and we promise that the volume for 1905 shall be better than any previous one. Some of our readers say that they do not see how we can improve, yet we have been able to keep up our standard and live up to past promises. The ETUDE for 1905 is to he very helpful to teachers, students, and all who are inter ested in music. Tell this to other members of the musical profession and to your musical friends. They will be glad to know THE ETUDE.

The "Franz Liszt Alhum" is now ready. We can heartily recommend this work as one of the best collections of its kind. It is handsomely printed on large plates, and is gotten out in our usual substantial manner.

In selecting the material for this volume the idea has been to over as much ground as possible, making a truly representative compilation. Some of Last's finest transcriptions are included, as well as one of the Hungarian Rhapsodies, and a number original pieces, several of which have appeared in no other collection. Some of the hest known transcriptions of the Schuhert songs will be found; also numbers from Wagner's operas, together with List's transcription of his own "Die Lordeir," Among the original pieces are the "Mazurka Brillante," the "Jove Dream," and the splendid "Second Polonaise."

"Love Dream," and the splendid "Second Polonaise."

The special offer in this volume is now withdrawn, but any of our patrons desiring to examine the collection may have the same sent "On Selection."

WE announced in last issue a new collection for two mandolins, banjo, guitar, and piano. The collection can be used as a mandolin orchestra or any combination of the same. It will be called the "Monarch Collection," by Eberhardt, and will contain among others the following: "Affice, Where Art Thour!" Ascher, "Bolle of New York March," "Mere Art Thour!" Ascher, "Bolle of New York March," "Mere Art Thours," "Maxican Butterfly Dance," Clark; "Slumber Song," "Mexican Butterfly Dance," Clark; "Slumber Song," Ehrhardt, the arranger, stands foremost in this line of work, having a wide experience as an arranger

and composer. Our maded in friends may expect something unusual for them. All who have used containing collection, called "Majestic" will be glow to wan a companion volume. The price is very glow for advance orders. The whole set of five parts we will send for fifty cents, postpaid, or fifteen ents for the separate parts. This month will close our special offer.

Tractums are beginning to appreciate the value of the "pupils' olds." for the past two years Tot for "pupils used this matter upon teachers and, we are glad to as, with saccess. Our correspondence above, such that many teachers find that a club or a class, composed of pupils, sometimes with a few outside friends added, is a great help in raising the standard of work. A class of the to twenty pupils can be instructed in some branches as readily as one; and the fact is that few pupils, alone, take up the subjects of history, theory, analysis, etc. These subjects properly belong to class work.

We receive requests for books for teachers' use with pupils' clubs. We subjoin the names of some that are adapted to the use of pupils, from the quite young up to those who have reached the sage of sixteen or seventeen: Fillmore's "Lessons in Musical Hatory," Tapper's "First Studies in Musical Biography," Landon's "Wirting Book," Clarke's "Theory Explained to Find Town Control of the Control o

The original edition of Grove's "Dictionary of Music and Musicians," now undergoing revision, which included material up to 1888, is out of print. The publishers have been at work on the revision now for about a year. The first volume of the new edition is published, but the other four volumes will not be issued at intervals of between six and twelve months apart, so that the complete five volumes will not be on the market much under three years.

We take this opportunity to recommend Riemann's "Dictionary of Music and Musicians." It is brought up to a much later date than the original edition of any of the other encyclopædias. It is more condensed, and while some may consider it a disadvantage, it is in other cases quite an advantage. Perhaps the only advantage that the larger works enjoy over Riemann's is the fact that the subjects are treated more fully: at the same time we note that Riemann's Dictionary contains names of musicians and explanation of some terms not found in Grove's. At the present time, particularly when it is not possible to ohtain the larger work in complete form, Riemann's Dictionary is going to enjoy a large sale, and considering its value and the price, the work certainly deserves it. It is published in one volume of large octavo of about 1000 pages, bound in black cloth, and retailing for \$4.50, subject to a liberal dis-

WE have received a vast number of new subscribers during this winter who may not be acquainted with our house. To those we shall be glad to send information concerning our catalogue, terms, and mode of dealing. We rank among the first as a mail-order house. Our stock contains about every known musical publication. You are sure of getting what you order by return mail. Our "On Sale" plan with those having accounts with us is most liheral. Send for a special circular explaining this feature of our business. Our specialty is supplying schools, conservatories, and private teachers with material for educational purposes. Our equipment is firstclass; a large stock, some 60 mail-order clerks, and a systematic bookkeeping department. We have experienced heads to all departments. Our huilding was especially remodeled for the music business The plant as a whole is a model of its kind, all of which is testified to by the ever increasing patronage. We shall be pleased to correspond with any who desire information about anything musical.

At this time of the year many teachers are looking forward toward the commencement season. It is always best to prepare well in advance for these affairs. We are much pleased to render all the advice and assistance in our power, giving the benefits

equaled stock and facilities are invariably at the disposal of our patrons. Advantage should be taken of our liberal "On Sale" plan. We are prepared to send for examination complete material for commencement and recital programs of every grade and

We have a valuable list of pieces for six hands, and for four and eight bands at two pianos, which we will send on demand. We also carry in stock a complete line of concertos and concert and exhibition pieces, both classic and modern,

ATTHOREM We call direct attention to our own publications exclusively, it is not to be supposed that recital. our business is by any means confined to those. Our catalogue is large, but we do not claim that it fully covers the field of musical literature; our stock of music and music books embraces everything that can be desired in these lines and no customer, either present or prospective, need besitate to write us for anything that relates to music, whether found in our catalogues or not; we supply everything advertised or issued by other publishers and always on the most favorable terms. We are also prepared to send catalogues of outside publications in special classes of music; we delight in digging up rare and unusual works, and we frequently surprise our customers by supplying some old favorite composition or book that has been sought elsewhere in vain. Sometimes a little uncertainty as to the exact title will deter one from making an order for a much desired song or piano piece. When you bave something of this sort in mind, let us help you to find it; it does not matter whether it is something old or something new: it will give us a pleasure to hunt it up and will doubtless gratify a wish of yours.

As AN advertising medium for schools, teachers and publishers of music, or for anything of interest to musical people, THE ETUDE is without equal. With our circulation of over 118,000 copies monthly. more interested musical persons can be reached than through all other means combined. Taking this large and valuable circulation into consideration, our rates are very much lower than the rates offered by any other similar journal.

During the next three months we will make a specialty of Summer School advertising. The Summer School is becoming more and more a factor in musical education. It enables teachers to refresh their knowledge during vacation, and prepares the student for the Fall session.

Quite a number of schools and teachers of reputation transfer their operations to some Summer resort, and pass a very pleasant and profitable Summer in this manner; removing their studio, as it were, to some watering-place, where teachers and advanced pupils can come for both study and recreation.

Those schools and teachers of music who contemplate bolding a session during the coming Summer will find that a notice of this fact in the next three issues of The ETUDE will greatly increase the membership of their classes. A full page of Summer School advertisements will be found elsewhere in this issue.

We offer exceedingly low rates for this class of advertising. We should be pleased to quote these special rates to any interested teacher, college, or conservatory.

A VARIED and well-balanced collection of music appears in this issue. There are in all ten pieces suited to all tastes and of varied technical demands. Borowski's "Valsette" will appeal to good players. It is modern in conception and design, gracefully melodious and cleverly harmonized, Reinbold's "In the Rose Garden" is a semi-classic of great beauty. The theme is developed with much skill and the modulatory passages are handled with rare taste and discrimination. Such pieces are of high educational value, tending to develop taste and refinement.
Elgar's "Salut d'Amour" is the work of an English composer, much heard of at the present time. It is an expressive love song, demanding a good singing tone. Engelmann's "Dreamland" is a new drawing-room piece by this popular writer. It is one of his very best efforts in this style and should be widely played. The closing passage in repeated notes is pleasingly effective. The favorite old melody, "The Mocking Bird," appears in a new and brilliant fantasy by C, W. Kern, This arrangement is bril-

of our practical experience, and to this end our un- liant and well made, but of moderate difficulty. Zimmermann's "Reverie" appears in response to a very general demand for a violin and plano piece. It should meet with much favor. The four-hand num-

ber is a new arrangement of Delibes' well-known "Pizzicati." When neatly played the effect is quite orchestral. "Little Lovers," by Martin, is a very easy waltz movement, tuneful and varied in its harmonies. Choir singers in particular will welcome a new sacred song by Henry Parker, a setting of the familiar hymn "Hark, Hark! My Soul," and entitled "Pilgrims of the Night." It is one of Parker's best songs. Ochmler's "Lad and Lassie" is a bright little encore song, very useful for teaching or for the

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yourself and note the major character.

SUMSCHIEBER—I, If for your commencement exercises last dead on the property of the pro

H. M.—In cases where a dotted eighth note followed by a sixteenth is played against a triplet of eighth notes, the sixteenth note must follow the last note of the triplet, but the time must not be interrupted, the rhythm following along eyang.

along evenly.

I. G.-d. In the case of your pupil who memorizes to easily you should insist upon alow and exact practice. It is not to be a single piece, but the case of the second pupil mentioned, who gets the case of the second pupil mentioned, who gets the case of the second pupil mentioned, who gets calling of the notes, and if the pupil memorizes do it should be such as the pupil memorizes do it should be such as the pupil memorizes of the case of the pupil memorizes do it is provided by the pupil memorizes of the pupil memorizes do it is provided by the pupil memorizes of the pupil memorizes do it is provided by the pupil memorizes of the pupil memoriz

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orimers.
2 This system takes account of modulations. For sx

ample, you may be singing a passage in the key of G sceidentals are introduced to change into the key of E fat: G, which was do, now becomes mi, and, of course B-fat is sol, or soh, as the Tonic Sol-fa system calls it.

E. B.—It is not a common practice for composers to follow the dominant triad with the sub-dominant, both chords having notes in the hazs, but when the dominant is the last chord of a phrase, forming a half-cadence, the subdominant as the first chord of a new phrase may fol-

low. S. C.-1. Orimoto di Lause has been called the frame of Secretal Vision." In He 18th century.

1. It is not possible to say who discovered or first made use of the dominant seventh. As a chord combination reschord from the dominant through the sub-dominant to the modificat, it was used by all the early contraquities, use it freely and unprepared to the length of the service of the service

Regists: I Puritani, "Se Procretainers," In Gusta Ladra, "Lah Gabta Labres," in the small lint of this col. Lr. P.—It is not resulted to small lint of this col. Lr. P.—It is not resulted to small lint of this collection. "What is the difference between classical and popular mustal." We have bad long services, and writed and popular mustal." We have bad long services, and writed and provide the state of the services of the serv

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3. Given and giga are French and Italian spellings of the same words are supported by the progression from 8 to B or elect even in the progression from 8 to B or elect even, is unastanciory, or any or experience of the progression from 8 to B or elect even, is unastanciory, or major threatenin, G of B; second leger line above; a major threatenin, G of B; second leger line above; a major threatenin, G of B; second leger line above; a complete of the second eleger line above; a complete of the second leger line above; a complete of the product leger line above; a complete line above; a comple Using a Kegrize Fountain Pen is a EASURE

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A BACH SOCIETY has been organized in Johannesburg, South Africa.

THE next Bach Festival at Bethlehem, Pa., will be held April 12th to 14th. Purpowers of London banking institutions have formed

HUGO HERRMANN, the violinist, has opened a school for students of the violin, at Frankfort-on-the-Main.

Some music manuscripts by Smetana hars been found in Gothenburg, Sweden, where the composer lived, 1858-1868. A LARGE organ, costing \$25,000, is to be erected in the Town Hall of Wellington, New Zealand, by the city cer-

A NEW organ for the City Hall, Caps Town, South Africa, will shortly be erected. It has four manuals and fifty-ons stops.

A BACH MUSEUM is to be opened in the house in which the great master was born, at Elsenach. The Bach Society has purchased the house.

ALEXANDER VON FIELITZ, the noted composer, will have charge of the classes in composition, harmony, and opera coaching, in one of the Chicago music schools.

ACCORDING to the Music Trades, of New York, there are 66 piano-players, self-playing pianos, and other piano and organ attachments on the market, or in process. A MUSIC trade paper says that an American steel expert has just made a wire of the highest quality for piano strings, in every way superior to the best foreign wire.

OTHER countries are following the lead given by Man-ager Conried. Amsterdam ie to have a production of "Parsifal" next June. Madame Wagner has made pro-

A BEETHOVEN FESTIVAL is being planned for Paris next May. The Beethoven concerts will last four days, and the nine symphonies will be included in the pro-

According to Hill, a London violin expert, Autonius Stradivarius made 3000 instruments, including violins, violas, and 'cellos; of this number Mr. Hill claimed to have seen 1700.

In the way of comment on the growing popularity of César Franck's works, it is said that he never received payment for hie compositions. To get them published he was compelled to give them to his publishers. JAPAN makes a great demand for all kinds of organ and plano parts. There are seven organ factories in that country, with a capacity of 400 instruments per month. The Japaneee have just begun the manufacture of planes.

MR. LOUIS LOMBARD, an American musician, now living in Europe, recently gave in Paris, a recital of a number of his compositions. Mr. Lombard was fortunate in winning wealth by work outside music, but he has remained faithful to his art.

MADAMB PARMENTIER, once famous as Maria Milanollo, violiniste, who died lately in Paris, hequeathed her considerable property equally to the Conservatories of Paris and Milan, for the purpose of endowing scholarships for students of stringed instruments.

THOSE who are interested in the scientific side of made will be pleased to learn that Prof. E. W. Scripture, of Yale University, who has been pursuing some studies in Berlin, has reported that he expects to be able to construct an organ which can "sing" the vowels.

TIVADAR NACHEZ, whose name is familiar to musicians through his "Hungarian Dance," is at work on a new violin concerto. Two other eminent composers are also said to be at work on music for the violin: Huhey, on a concerto; Sinding, on a sonato for plane and violin.

THE directors of the Royal Opera, Covent Garden, London, announce that the next season will commence May lat, and end July 24th. As no festival is to be given at Bayreuth this year, the plans include two complete cycles of the "Ming" dramas, under the direction of Richter.

An annotated program furnished to an English audience contained the following interesting note anent Gound's based on Bach's first Preducts: "This beauth batch's based on Bach, who, on his dying bed, requested that the harmoniang should be entrusted to M. Gound."

In Manuel Garcia, the famous singing master, lives until In Manuel Garcia, the month, he will have completed his one hundredth year. The month of the month of the great changes in the world of muele. The days before his litth Beethoven's "Eroica" Symphony had ite first ap-pearance in Vienna.

FELIX WINDARTNER, conductor of the Royal Orchestra, of Berlin, conducted the Philadelphia Orchestra in a special concert, February 16th. His program included three overtures, "Iphigenie" (Gluck), "Zauberflöte" (Moarth, "Oheron" (Weber), Symphony No. 2, in E-falt major, Open, "Tasso-Lamento e Trionto."

A MUSICAL society in Zürich, Switzerland, a city with a population of less than 200,000, has arranged for a series of five popular concerts, at which symphonics by d'Indy, Floridia, Mozart, Glazounov, Beethoven, Schubert, and Elf-Grusse (Silronia Domestica), are to be given, in addition a five mathers just mentioned, smaller works by Elgar, Herbert, and Hautegger are to be given.

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A EUROPEAN exchange says that "La Cabrera," the oneact opera by the young French composer, Jupont, to whom
the Sonismo prizes last year, seems likely
to be a record by the seems of the composition of the
larly crowned with a prize. During December it was
given in six cities of Southern Europe, and it has been
accepted by the opera direction in such centers as Naples,
Palermo, Frague, Dræden, Vienna, and Paris.

ON Februry Ithh, the Philadelphia Orbestra, Fritz Scheel, conductor, played Richard Strauss: "Sixtonia De-work in this country, Fritz Kreisler played the Tchal-kovsky Concerts for Wolfin and orchestra, Op. & at the programme and aims to give though in machine or has well as the classics. Dorark's "New World" symphony is to be played this season.

is 00 or payer this season.

This first article on Richard Strause, in the Strause Number of Die Blank, the leading musical monthly of Berlin, the leading musical monthly of Berlin, late work, "Overtures." It is not only the dermans who thus bonor one of the foremost American music-litter, the property of the propert

Trues interested in the Cheego Orehears and that there are the control of the Cheego orehears and that there are the control of the control o

PROM an article on "The Boston Symphony Orchestra." written by Richard Adrich and published in the Confery written by Richard Adrich and published in the Confery written by the orchestra are under annual contracts for a season of twenty-time weeks, at salaries from 150 to 35 a week, uptonished the confer best violants, the first collist, the first performers on the other instruments, receive more, up to an annual or other best violants, the first collist, the first performers on the other instruments, receive more, up to an annual conference weeks yet salaries of various amounts, guaranteed for various periods of time beyond the require season. The conductors have received anterior of 1500 to 1500 to

In the March Delineator Allan Sutherland gives an in-IN the March Delinector Allan Sutherland gives an in-recenting account of the origin of "usu as I Am." Char-ference of the Company of the Company of the Company of the Invalidation of the Company of the Company of the Invalidation of the Company of the Compan

A Panis publisher, Heugel & Co., is to bring out twelve mineste for small orchestra, by Beethoven, hitherto us-tered to the property of the property of the co-cow writing, shows that they were composed in 15%, and were intended for the famous charity concerts given in the control of the control of the control of the con-sess it would seem that Prince Lobbovitz engaged Beethoven to write some other works that were preferred. This they home of Artaria, by whom they were finally, with other manuscripts, sold to the Royal Court Library, in Vienna, home of Artaria, by whom they were finally with other manuscripts, sold to the Royal Court Library, in Vienna, Courtainly, who was studying in Vienna. It is add that fifteen minutes by Monari, which have never been pub-lary that the control of the court of the court of the court shortly.

THERE Is to be another competition using American THERE Is to be another competition using American tabilished by Mr. Paderewell several years ago. The income from the tund was distributed for the first time four construction of the construction

PRIZE COMPETITION FOR AMERICAN COMPOSERS.—The Chicago Madrigal Club, Mr. D. A. Clippinger, director, and placed in list hands 1800. It has offered as a prize, to be known as "The W. W. Kimball Co. Prize," for the best part song for the use of the club. The conditions follow-The setting must be for chorus or mixed volces, to be sang without accompaniment; hence should not contain

colos.

The composer must attach to his composition a fictitious real name and address, and bearing on the cuttiens name, including the composition of the cuttiens name, and address, and bearing on the cuttieds his first composition of the cuttiens of th

The competition is open to all composers residing in the The competition will color other ist, 1906. The award will be made November ist, 1906. The award will be made November ist, 1906. The award will be made November ist, 1906. The competition will be the published on sum, in public until after it has been sum by the Chargo Madriagi Cith, at its second concert of The composition winsing the prize remains the property All sompetitions will be returned to their authors after the award has been made. The competition will be returned to their authors after the award has been made. Others Madriad Cith, and will be sent, with conditions of the competition, by adversain D. A. Chippinger, 40 Rinhall Hall, Chesce, Ill.

HOME NOTES.

THE Lutheran Chorus, of Hannihal, Mo., under the direction of Mr. R. Clark Hubbard, gave a concert, January 19th. A miscellaneous program was presented.

Miss A. M. Parry Bundy, of Topeks, Kan., gave an analytical recital on Schumann, last month. Next month her program will consist of selections from the symphonics with analytical notes.

AN entertainment and lecture was given in Brooklyn, under the auspices of U. S. Grant Post, G. A. R., January Beth, by E. M. Bowman, organist, and Miss Bessie May Bowman, controllo.

THE mid-year concert of the College of Music, University of South Dakota, was given January 20th. The chorus and orchestra of the school, under the direction of Mr. Ethelhert W. Grabill, assisted. The program was made up of choral and orchestral numbers, vocal and instrumental

MR. GEORGE PRATT MAXIM, assisted by Miss Iredale planist, and Miss Morse, soprano, gave an organ recits in the Beptist Church, Wolfeville, N. S., February 3d. in the popular curring. With Namen" were given at the "FIRMER ENGINES WITH Namen" were given at the reason of the name of the Namen and Namen and

THE twenty-eventh concerved by Leefson-Hills Conservatory of Music, Philadelphia, was given Pubruary 18th. An orchestra of pupils assisted. A special feature of the program was a work for violin and orchestra by a member of Mr. Hille's class in composition.

MR. Adams Owen gave a recital at Colorado Springs, a short time since. Mr. Owen has opened a studio in that

MADAME J. ESPUTA DALY, of Washington, bas formed a club among her music pupils and has called it THE ETUDE CLUB. They will give a series of etudio recitals.

CLUB. They will give a serile of etudio recipila.

An address was delivered hefore the National Society of
Mantical Therapeutor, February 26, by Prof. Cl. H. A. Bjerrewere "The Aim and Scope of the National Society
Musical Therapeutics," by Miss Eva Augusta Vescellus,
Murch 25, Dr. Alfred W. Herong will give a lecture
of "The Value of Mechanical Musical Treatment and Suggeor "The Value of Mechanical Musical Treatment and Suggemental musics," April 18, Hev. Iv. John Harrington Edwards, author of the recent work, "God and Music," will
deliver an illustrated fecture on "Musical Advisum,"

To CREATE anything is to put life into it. A poet. or a creator is therefore a person who puts things together, not as a watchmaker steel or a shoemaker leather, hut who puts life into them. His work is essentially this: it is the gathering and arranging of material by imagination so as to have in it at last the harmony or helpfulness of life, and the passion or emotion of life. Mere fitting or adjustment of material is nothing,—that is watchmaking. But helpful and passionate harmony, especially choral harmony, so called from the Greek word "rejoicing," is the harmony of Apollo and the Muses; the words Muse and Mother heing derived from the same root, meaning passionate seeking or love, of which the issue is passionate finding or sacred invention .- Se-

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TEACHERS' ROUND TABLE,

(Continued from page 120.)

the fact that without both a good income and leisure these varied attractions are practically closed to one. In a recent conversation with one of the most distinguished musicians of one of our largest cities he stated that he was obliged to work so hard during the days that he was equal to nothing in the evening, and that during a fifteen years' residence he had been able to go to the theater or any other place of amusement scarcely two dozen times. Many musicians make the same complaint, and reside in the large cities, not because of their fascinations, but because of the necessity of living in some large central place, in order to transact business along the lines consequent upon their great ability. Edward MacDowell is quoted as saying that he only exists practically in the large city during the season, in order to find means to enjoy life in the country during the summer. If distasteful to men so eminently placed, how much more is it likely to prove the same to those of lesser ability? Far better would it be if there could be some system of decentralization established that would turn some of those pouring into the cities back into the smaller places. It would be conducive to far greater happiness to a great many people. The need for capable musicians in the smaller cities and towns is great. And in proportion as capable men and women turn their attention in this direction, so will the opportunities for success and happiness increase and become en-

The following letter from one of the members of the ROUND TABLE contains suggestions along different lines from any that have been heretofore pub lished. Such a record book must be mutually helpful to both pupil and teacher; to the pupil that he may forget nothing in his practice; to the teacher that he may at once place the pupil exactly in his work when he comes to his lesson:

"I have a suggestion that I think may be appre ciated by music teachers, especially those who have many pupils. I am fortunate in being a piano teacher in a college, at present in Park College, Park-

"Sometimes I have as many as sixty lessons to give every week. I have devised the following plan in order to keep track of all the assigned lessons: Each student must supply himself with a memorandum book about three by five inches in size. One page is used for each lesson on which to write all necessary directions, the date being placed at the top. The student brings the book to each lesson, during which time I write in it what is to be done before the next lesson. In this way he has no excuse for failing to remember what to practice, and I can see at a glance what should have been done during the time that has elapsed between lessons. I have copied two pages out of the book of one of the pupils of ordinary ability in order to show just what is done. I think the plan is admirable and I always make use of it, whether I have large or small classes, as it proves conducive to progressive work."

September 30, 1904. Scales: The same, in order, including E-flat.

Mathews: Standard Graded Course. Review pages

10, 11. New, page 12 only.
Waltz: Use the pedal: finish reading the piece N. B. Prepare Mathews, page 10, for our next re-

cital. Always count aloud. October 4.

Scales: The same, include B-flat, Mathews: Review pages 10 to 12. New, page 13. Waltz: Play the entire waltz as a whole for next

N. B. Accent more, and count aloud .- Emilio

All helps, such as are presented in the foregoing letter, are valuable in teaching, and we are glad to present all that may be sent in. They at least indicate an active and vital interest in the work and welfare of pupils on the part of teachers. It is a good plan to keep a list of all such suggestions, and make use of them with the various punils as seems to be most appropriate to their differing individuali-

The editor of this department, as well as the editor of THE ETUDE, invites correspondence and suggestions from teachers on points connected with pedagogic work in music.



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By ALFRED H HAUSRATH

The new feminine friend: "I understand your husband is a musician." The Wife: "Yes, a pianist."

N. F.: "How nice! I wish I lived in your house. I just love a noise, any kind of noise and confusion; the louder the better.

Goitt: "Have you learned to play that slide trombone yet?" Stopitt: "Can't seem to make it go!"

Goitt: "Why don't you try a tin horn?"

WISHED HER WELL,-"I wish I could sing like Nordica," said Miss Throattone who, to the distraction of her audience, had just sung her seventeenth

"So do I," said the absent-minded critic, "with all my heart!"

"I like flats," said the girl who had just played a selection on the piano.
"I don't," said the man over in the corner; "I

consider them an abomination." "Well! I didn't know you were a critic," answered the girl in astonishment.

"Why shouldn't I be?" said the man; "didn't I try to live in one for six months?"

Vender, on New York street: "Here you are, 'The Simple Life,' by the author of 'Parsifal.'

BEETHOVEN UP TO DATE.—Shades of Beethoven and Liszt while gliding pass the residence of an obscure pianist of this century. Beethoven: "For the love of the earth, what's

that he's playing?" Liszt: "That is a Beethoven sonata." Beethoven: "Zounds! It must be one of my posthumous works."

A son of sunny Italy recently stood on a street corner grinding vigorously at a hand-organ on which was placarded this device: "I have lost my hearing." "Did you ever hear anything so distressingly in harmonious?" said a passerby to his companion.

Stooping forward the latter read the inscription on the organ, and in answer simply pointed his finger at it.

The former read it intently, and thrusting his hand into his trousers' pocket drew forth a half-dollar and tossed it into the tincup plainly in view, at the same time remarking: "Any man whose hearing is in this deplorable state needs assistance."

THE VARIETY ARTIST OUTDONE,-Johnny, at the variety show: "That's the loudest voice I ever heard! Can't that woman sing?"

Willie: "Pshaw! that's nothing, you'd ought to hear our parrot sometimes. Beats that all holler."

THE PLAINT OF THE PIANO.

Tell me not in frenzied accents You will make me work all day; Take a rest, a lunga pausa, I myself should like to play.

A MISUNDERSTANDING .- "That note is over-due," said the teacher to the pupil with the tenuto touch. "I promise you you shall have your money to-

"I mean you are behind time." "I know, but you see I have the rubato habit and find it rather hard sometimes to come to time."

AN INTELLIGENT PIANO .- "Hark! - Do you hear?" exclaimed the invalid daughter.

"Yes," said the patient mother. "Well, thank heaven you can't call it a hallucination anyway. Its no wonder, however; Susan has practiced the piece so many times the piano plays it from memory."

Undaunted player, to leader of band: "Would you mind waiting a minute before you begin the next piece? I have about a dozen bars to play yet." And upon investigation it was discovered that the 'cello player had heen given the wrong copy. It was said he and the leader greatly resembled each other. No

THE MASTER'S VIOLIN. By MYRTLE REED. G. P. Putnam's Sons.

.A new work in musical fiction by the author of "Love Letters of a Musician." It is a little singular that so many musical stories should introduce a violinist as a hero, yet the magical tones of the bow on the strings has had power to attract and hold spellbound the audience from the days of Tartini and Paganini down to the stars of to-day. Living as these do in the limelight of the present, tradition has not made them heroes, as it has the older players, yet the power of the violin and the magnetic personality of the player still maintain. We are all glad to read a story in which the characters are dominated by a healthy, artistic purpose and at the same time we enjoy the love-romance, new and the old one, long buried and revived. It is a charming

EXPRESSION IN SINGING, INCLUDING THIRTY ONE EXERCISES FOR VOICE CULTURE. By JOHN HOWARD, Edited by THEODORE DRURY. E Kromer, 217 East Fifty-ninth Street, New York City. Price \$5.00.

Mr. John Howard, the author of this work, was well known to members of the vocal profession as. an untiring and thorough investigator in phenomena of the voice and singing, and in the possibility of achieving scientific and absolute control over the muscles which make the singing tone. He was, unfortunately, severely injured in an accident, and died before the book was finished. That work was done by the well-known singer, Mr. Drury. The book contains all of the lesson material used by Mr. Howard with his pupils, with new material worked out by Mr. Howard during the investigation be carried on in the last few years of his life. The work is illustrated by drawings made from life. Teachers of singing and singers will be glad to have an opportunity of acquainting themselves with Mr. Howard's teachings from an authoritative manual

FAILING EYESIGHT Caused by Improper Food.

Writers who live sedentary lives and who use coffee are apt to be troubled by faulty vision, which they usually attribute to overwork. That they are sometimes mistaken is proved by the following statement from an old newspaper man:

"For nearly 40 years I have earned my living with the pen. A few years ago I began to suffer from occasional 'blind spells.' My vision frequently became obscured by what may be called kaleidoscopic blurs, in which constantly changing figures like wheels, stars, etc., floated before my eyes, making it impossible for me to work while they lasted. They

were usually followed by dull, heavy headaches. "My physicians two of them advised me that my eyes had become weakened by overwork. I consulted an oculist, but he could not discover the cause of the trouble. I bought stronger glasses, but they did not help me.

"Last summer, while living temporarily in a boarding house, I found the very weak coffee a thing to complain of, till suddenly I discovered that my 'blind spells' were becoming less frequent. I then satisfied myself by experiments that it was coffee that was deranging my optic nerves.

"A friend advised me to try Postum coffee, and although I had no faith in it, I began to use it. In three days' time the 'blind spells' completely ceased. Going back to the old coffee the 'blind spells' returned. I am entirely satisfied that coffee was the cause of the ailment, and that Postum was its cure." Name given by Postum Co., Battle Creek, Mich.

There's a reason. Coffee is a narcotic that breaks down the cells in the nerve centers and unless nature succeeds in repairing the damage each day, disease and distress follows in some one or more organs. It may be eyes in one, stomach and bowels in another heart or kidneys in another and yet each effected from the same cause, coffee. The sure way to certainly know is to quit coffee 10 days and use Postum. If the disease begins to disappear you have the key to your puzzle.

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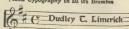
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