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Winton J. Baltzell

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THE ETUDE

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It may be homesickness that one hears feels, a longing for a loved one in another, a desire to be away from the world and at rest in still another, but it is longing in all cases.

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of the composition. A new musical figure and a new technical method must have careful study before adoption.

Some musicians seem to think it unbefitting them to enjoy music per se. They act and speak as if the musician must criticize and never adopt any other attitude than the critical one toward both a composition and a player or a singer.

A REMARK made by an eminent musician upon a certain pianist sounded strangely. It was to the effect that the player in question breathed better upon the piano than any pianist he knew.

To make his meaning clear, let us consider the voice—the prototype of all musical instruments. It is supposed that primitive man sang before he spoke.

Has it ever entered your mind that a striking difference between music and the other arts, particularly painting and sculpture, is that music creates, while the other arts imitate?

There is, of course, a form of music known as descriptive, which attempts to reproduce the sounds of natural phenomena, such as the whistling of the storm, the roaring of the tempest, and the roll of thunder;

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But music does create states of mind from which sentiments and thoughts are to spring. The province of the executant is to reproduce in the hearing, by the medium of the tones he evokes, the rhythm and tonalities and their relations, the same sentiments that animate him during the playing—

And still more: as the voice increases in intensity toward the most emphatic word in the phrase and diminishes in force or pitch after this has received its due stress, so the instrumental phrase has its crescendo toward the tone or tone of greatest import and its diminuendo after this climax has been reached.

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of tone, and light will be thrown upon the subject of breathing on the piano.

The much that is said in the musical journals and elsewhere about the rapid spread of music and the general improvement it is everywhere undergoing, as instanced every year by the increasing number of great artists and their growing patronage, is nice reading, and is laudable optimism; yet neither ought one to be accused of undue discouraging pessimism, nor to draw points on how much has yet to be accomplished.

There is one thing, however, to be said in this connection: it is that the progress of music is not a matter of chance, but of deliberate effort. It is the most discouraging condition which the progressive teacher in the smaller towns has to confront, as an obstacle that hides many a bright outlook and hinders many a smooth career.

The present boom which the musical press is indulging all over the country in the result of our distant agencies. First, the waves emanated from Philadelphia, which the industry followed following the musical press movement of 1901.

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been permanently cheapened, and will never go back to the old standard. Our manufacturers have learned to produce cheap pianos and small goods, and are now exporting them to every country on the globe. Had it not been for the hard school of adversity through which they passed, instruments might now have been selling at the old price. The vast number of pianos turned out by our manufacturers in the past few years has thrown on the market a great number of squares and second-hand uprights, which can be purchased in any large city for from \$25.00 to \$50.00. These instruments, although nothing like the musical marvels our manufacturers are now turning out, are at least much better than the ancient chivalrous and sprightly from which Bach, Beethoven, and Hindel evoked immortal melodies.

Just as the cheapening of pianos and other instruments made it possible for every one to purchase an instrument, so the present era of good times has made it possible for parents to provide their children with a good teacher, to take them to concerts, and to give them other musical advantages. Musical projects of all kinds have also received great impetus. The number of good musical organizations on the road was never so large as this season; grand opera was never so well attended; subscription lists to orchestral funds and concerts are flourishing; choral societies are springing up; and, altogether, the progress of good music is proceeding by leaps and bounds. Last, but not least, the classes of music teachers, on whom all our musical progress really depends, are larger than ever before, and are continually increasing. The musical destiny of America is magnificent.

It is said that Kerry Mills, the author of car-ticking and heel-enticing two-steps, owes over \$100,000 worth of real estate in New York city, all bought with proceeds of the sale of "Georgia Camp-meeting," "Rastus on Parade," "Whistling Rufus," etc. This is more than Beethoven and Mozart received for all their immortal masterpieces. It was ever thus, however; the inventor of a patent hook and eye receives more than the inventor of the steam engine, and the writer of a modern play, sensational and degrading, gains in more royalty than Shakespeare received for all his tragedies. The man who writes a sublime symphony appeals to the few, who are usually as poor as they are appreciative, while the man who produces a musical pull of the "rag time" stamp, heavily sugar-coated and easy to take and to digest, is sure of a rich reward in his own day and generation. It is said that Crowe, the Welsh composer of the "See-saw" waltz, received as much for that one piece as Beethoven did for his nine symphonies.

A MOTION is on foot to send one of our best American orchestras to Europe to the Paris Exposition to show the Europeans that the American public supports and appreciates something besides negro melodies, Indian waltzes, and "Yankee Doodle." The choice would probably fall on either the Boston Symphony Orchestra or Theodore Thomas' Chicago Orchestra. There is little doubt that the playing of either would create a sensation in Europe, where people can still be found who think that Buffalo Bill's show represents life in the United States as it exists to-day, while Chicago is a wild frontier town, and that Omaha is an Indian camp. Besides the two orchestras named, we have at least a dozen symphony orchestras in the United States whose playing would create unbounded amazement in Europe as coming from a land which many Europeans still consider semi-barbarous.

THERE is a transcendental realm into which the human consciousness at times can climb, where words, and even thoughts, are lost. He who has never felt that inmost thrill of blessed confusion which bearded virility utterance has never known music. Take, for instance, the benedictions of the solemn "Mass in D-major" by Beethoven. Here a long-continued obbligato of the violin, in its extreme attitudes of the upper E string, gives us a feeling of serene elevation, of spiritual calm, of infinite human paths, the full realization of which is an experi-

ence of a lifetime. Again, those wonderful last quartets of Beethoven, and, in a lesser degree, his last five sonatas for the piano solo, are touched with this mystical light, this "light that never was on sea or land," which not to have felt is a misfortune. There are things in the "German Requiem" of Brahms, and in the "Matthew Passion" of J. S. Bach, and in many other passages of the great composers—such as the "diverger" "Siegtied" in Wagner's "Götterdämmerung," and certain dramatic outcries of more than mortal misery in the "Married" of Tchaikovsky, besides many another supreme moment, certainly not forgetting the adagio and the choral finale of Beethoven's "Ninth Symphony,"—which contain this ineffable beauty, and touch the soul too deep for tears, as the poet Wordsworth said of the beauty of flowers. But how am I to get at this inward mystical meaning and charm of music, do you ask? There is one simple yet comprehensive rule—be a man as well as a musician. Do not think that technic and intellectual comprehension of structure is the be-all and end-all of your art. Treat your art and treat yourself as something sacred. Music is a mirror; like the sea, it is deep, and in it you may find many a treasure not hinted at upon the surface.

SUGGESTIVE THOUGHTS FOR TEACHERS.

BY CHARLES W. LONDON.

WHEN a pupil plays wrongly through established habit, show the right way, then play his wrong way in an exaggerated manner, then the right way again. Contrast is of great value to the teacher.

Never show impatience; never allow yourself to feel impatient.

Put your facts point foremost.

Illustrate from facts familiar to your pupil's every day life. Never use an illustration that must be explained and further illustrated.

When you have found an improved way, or have found new light on a subject and you wish to teach it, do not say, "I was wrong," but "here is a more recent and improved way of doing this that I am glad to show you."

The choice of teaching pieces is the most important and most difficult duty in a teacher's work. Seldom give pieces that you know will be difficult to the pupil. Keep a record of the pieces given to each pupil in an indexed, record-filled blank book; this is invaluable for reference in reviews and when making out orders for your music dealer.

Too difficult music discourages pupils, and prevents them from playing continuously enough and in unbroken rhythm for an effective expression.

Too easy music makes the pupil feel as if his teacher had a poor opinion of his ability, and he takes no pleasure in its practice because he feels it beneath his dignity and attainments.

It is what our pupils say of and about us that makes our classes larger.

Win your pupil's respect for your character and personality as well as for your musicianship and teaching ability.

Learn the difference between words of appreciation and commendation and those of flattery; for your patrons and pupils already know and recognize the difference on hearing them.

Do as much studio teaching as possible, and as little from home to home as you can.

Do not say "do not make such a mistake," but "it will be better if correctly done, thus."

Teach every exercise, etude, and piece in such a way as to fully occupy the pupil's mind.

The mind of the pupil can be kept active in his playing if he is trying to get true time-values, correct tempo, certain tone or touch effects, accents, unaccents, crescendos, diminuendos, climax, phrasing, and general expression.

You will find a semiannual examination of your pupils in music to be a wonderful stimulus to growth and solid work.

Keep parents informed of the progress of their children, and get the mother's efficient help for better work when ever it is needed.

A good grand piano, because of its better action and tone, is a studio necessity.

Do you do enough personal practice to keep up your best pieces and also to learn an occasional new one?

Show more satisfaction for work well done: commend more; it is a great inspiration, especially to a discouraged pupil.

An hour of brain-filled practice is worth five of thoughtless drumming.

The staying power of bad habits will fade away if you will put the faultily played piece by for a few weeks, then take it up especially for correction.

Will-force is as necessary to cultivate as is technic.

Self-criticism should be more developed; then advancement will be more rapid.

Good teachers do not dwell on the commonplace and self-evident facts of notation, time values, etc.

Nothing less than your best is ever good enough work to do for your pupils.

QUESTIONS AND ANSWERS

[Our subscribers are invited to send in questions for this department. Please write them on one side of the paper only, and not with other letters on the same sheet. IN EVERY CASE THE WRITER'S FULL ADDRESS MUST BE GIVEN, OR THE QUESTIONS WILL RECEIVE NO ATTENTION. IN NO CASE WILL THE WRITER'S NAME BE PRINTED IN THE QUESTIONS IN THE ETUDE. QUESTIONS THAT HAVE NO GENERAL INTEREST WILL RECEIVE ATTENTION.]

A. A. K.—1. What is a measure? A measure is a group of strong and weak pulses. Pules group themselves into two or three—that is to say, a strong pulse is followed by one or two pulses, which are by one, two, or three pulses, forming triple measure. These are really the true measures, but for convenience in reading, two double measures are often combined and called a quadruple measure; two triple measures combine to form a six-pulse measure; two quadruple measures combine to form a nine-pulse measure; four triple measures combine to form a twelve-pulse measure, etc.

The most logical, shortest, clearest, and best definition of measure is "a group of strong and weak pulses." The conciseness and clearness of this definition become more apparent if contrasted with the old, hanging, illogical, and unsatisfactory definition, viz., "a measure is a space between two bars—or, what is much worse, 'a measure is a portion of time'; so is a minute, a day, and a month a portion of time."

2. For what was this used? To show the strong pulse of measure; they have no other significance.

3. How is a measure represented (not indicated)? By the space between two bars—or, what is much worse, "a measure is a portion of time"; so is a minute, a day, and a month a portion of time."

4. Does the first measure always begin with the first note of a composition? No. The first measure begins with the first note only when the composition commences with a full measure. In this connection I would like to draw attention to the term "pulse" as being the best name for the mental throbs which one always feels when listening to, or thinking of, music. The term "beat" is the best possible name for the outward manifestation of the pulses, and should be used exclusively in that sense. If our teachers would adopt the term "pulse" as the name of the mental rhythmic throbs or pulsation, and the term "beat" as the name of the outward manifestation of such mental pulsation, our nomenclature would be greatly benefited.—H. R. PALMER.

M. A. S.—Leshetzky's method of piano playing is based upon the following simple but effective principles: Firstly, highest muscular development of the fingers, hand, and forearm, and to this end exercises of his invention are famous among his pupils. Secondly, the producing of any desired musical effect through the technical means that will best accomplish it. In executing technical exercises, as well as in playing real passages and in recitals, there must be entire independence of each separate finger. In playing trills his pupils are taught to take the first two fingers together for more brilliant effect. Chords are played with the fingers extended nearly flat. Thirdly, and above all, he insists upon entire detatchment of the muscles not called into play, his theory being that

more beautiful effects may be produced and greater strength developed through perfect relaxation of the body while the strength is sent through concentration into the muscles of the hands and fingers.

E. M. H.—Answer to question on apparent change of pitch due to the time value of notes. The fact that when one passes a train while the bell is ringing the sound seems to pitch along the chromatic scale, has been noticed by all the editors of THE ETUDE, one of whom referred the question to the celebrated scientist, A. E. Dohrman, who has here given a very clear answer to the phenomenon:

"We judge of the pitch of a sound by the number of vibrations that reach the ear per second. Suppose a note of sound be 100 feet per second; also suppose that at that distance from the observer, a bell making one hundred vibrations a second should have its sound maintained. If the observer stood still, he would receive a hundred waves per second, and the pitch of the sound would be the same as if he were near to the bell. If, now, the observer should move toward the bell while it sounded, he would receive a greater number of waves per second than if he stood still, and the pitch of the sound would appear to be higher. Suppose he should go half the distance to the bell in a second, he would then hear not only the hundred waves he would have heard if he stood still, but he would meet fifty waves more. One hundred and fifty waves instead of one hundred, and this would result in an apparent rise in pitch of a musical fifth, which is the ratio of 3 to 2 in the scale.

"If one should move toward the source of sound the whole 100 feet in the second, he would meet two hundred waves, and the rise in pitch would be an octave. Any slower rates of motion would give less change. If one should move away from the source of sound, the pitch would be lowered, because a less number of waves would reach him per second.

"In the case either of those conditions may obtain, and one may often detect the change in pitch of the engine bell, especially when it passes by rapidly.—A. E. DOHRMAN."

A. P.—A sharp, flat, or natural affects only the note on the same degree. In the example given, C-sharp (third space C) followed by C (second ledger line)—the upper C needs no cancel sign to make it natural. "Eccentric"—the meaning of which is old-fashioned or odd—refers to a style of musical composition in an antique mode.

L. M. P.—A double time signature, like 2/4, signifies that there are alternate measures of 2/4 and 4/4, or else an occasional introduction of 3/4 measures in the prevailing 2/4. It is a little-used rhythmic form, but there is at one time a fancy for writing hymns in alternate measures of 2/4 and 4/4.

J. M. M.—Wolfgang Amadeus Mozart pronounced *Wolfgang Amadeus* (like long English) *o* Mozart. Some give the usual English sound to the *o*.

F. V.—1. Jean Baptiste Lully, 1632-1687, is credited with having been the inventor of the minuet. The earlier composers had only little preludes to their works. His form consisted of a slow introduction, generally repeated and followed by an allegro in the figure style. Occasionally a movement in some other form of the same general principles of form which govern the first movement of a symphony or sonata without the repetition of the first section.

2. Alessandro Scarlatti, 1659-1725, has been credited with having introduced the practice of having in an aria a repetition of the first part; and of having used the first orchestra ritardando, which is possibly what you mean by "intermittent" in your question. Handel developed both these practices to a considerable extent.

THE NATIONAL MUSIC PUBLICATIONS

THE NATIONAL MUSIC OF AMERICA AND ITS SOURCES. 326 pp. LOUIS C. ELSON. Published by L. C. PAOR & CO., Boston.

In this volume Mr. Elson has made the most of what is in itself a rather slender theme. Fortunately, he has not confined it to the narrow lines indicated by his title, America being taken in the common, if indefensible, acceptance of the term as meaning only that portion of the continent known as the United States. In addition to a thorough study of his especial topic the book includes a succinct history of the development of musical art in our country, from the few Psalm tunes which formed the scanty musical equipment of the Pilgrim Fathers, down to the choral and orchestral organizations of the present day. One interesting chapter is also devoted to the national songs of other countries—England, Scotland, France, Germany. The author explains their introduction in this connection by the influence which

they have directly exerted upon American music. Another incidental point of great interest brought out by Mr. Elson, and one which is by no means generally understood, is that the Pilgrim Fathers were not Puritans. The latter considered themselves members of the Church of England, though greatly dissatisfied with conditions in that communion, while the former were separatists who had renounced that church and had formed a community by themselves, and were at times greatly persecuted by the Puritans, but in time settled by Pilgrims, Boston by Puritans, but in time the two sects merged as Congregationalists.

The germs of American national music are to be found in the congregational singing of the early New England colonies. Music was regarded merely as a peg on which to hang the crude, almost grotesque, versification of the Psalms then in use. To judge from accounts which have come down to us, never was there a more unpropitious beginning for a national art. Singing God's praises by note was thought impious, if not actually blasphemous, and thus great confusion resulted. So little attention was paid to time that the singers were often two words apart, which a contemporary describes as "proceeding noises so hideous and disorderly as it had beyond expression." Little by little order was drawn from this chaos; singing by note introduced, lining out the hymns abandoned, etc., and, last of all, organs were allowed in the churches. Each stage of reform was, as is always the case, ardently espoused by the youthful element, and as stubbornly opposed by their elders, who, as it also always happens, fought in a losing cause.

The first American composer was William Billings, a tanner, born in 1746, and died in 1800. His weird, so-called "ragging tunes" sometimes appear on programs of "Old Fiddler Concerts" of the present day. He receives more consideration from Mr. Elson than most critics are inclined to grant him. Crude and ludicrous as are some of his attempts at choral music, a better composer would have failed to appeal to the public of that time. He paved the way for men of more ability, among whom Oliver Holden deserves special mention as the composer of "Coronation." Boston was the center of musical influence; in 1815 the Handel and Haydn Society was organized, and in 1818 gave the first complete performance of an oratorio in America—"The Messiah."

National songs are the result of national stress. Hence, we find "Yankee Doodle" identified with the Revolutionary War; "Hail! Columbia" due to a warlike spirit in 1798, when it was thought that war with France was inevitable. "The Star Spangled Banner" and "John Brown's Body" were first sung by soldiers during the Civil War. Curiously enough, the poet, and not the musician, seems to be inspired on these occasions. There is hardly an instance of a musician creating the music to a national song; the music is generally borrowed from artists already in existence, and in many cases of uncertain origin and but little musical worth. Mr. Elson has made careful inquiry into the history of these airs, and has done much toward placing a doubtful subject in a clearer light.

LOVE LETTERS OF A MURICIAN. 176 pp. MYRTLE REED. G. D. PUTNAM'S SONS, New York.

The musician who writes these letters is more sympathetic than even the majority of musicians, who have the name of being an unpractical race. He is a poor violinist, living in a garret, victim of what he believes a hopeless passion—since he has vowed never to ask the lady of his love a share of a lot of privation and poverty. He finds great consolation in writing his letters to his pen pal, which he has converted, by a little made for the purpose, into an impromptu post-office. He furthermore proves his unpracticality by paradoxically declaring that he will always look for answers to his letters, though he shall never know of them nor of his love.

It hardly requires the pseudonym "Myrtle Reed" to assure us that the author is a woman. Her violin is

feminine rather than masculine, *vide* "the funny little spots all over the page? They are tears—men have no power to wring them from me, but you—!" This does not prevent the letters, if at times dangerously rhapsodic, from containing much that is poetic and tender. Some charming descriptions of nature are given with a light, snoring hand; and "The Mating Call," *elyrics* *en* *prosa*, prefaced by a phrase from MacDowell's "Robin," is even a touch of *ly* humor in its whimsical sketch of a bird courtship.

Each letter is headed by a musical quotation, and these quotations have for the most part been chosen with such tact and fine sense of fitness to the situation that it is a pleasure to the musician merely to turn the leaves of the book. For instance, the letter "A wheel all Dawn"—for this up-to-date musician reads a "bicycle"—has for a heading the opening measure of Schumann's ecstatic song, "Hark! Hark! the Lark." "April's Lady" is introduced by Mendelssohn's "Spring Song," and the "Children of the Air"—that old-fashioned—by Chopin's gossamer-like "Fandango G-flat," *op. 88*.

On reaching the last letter the reviewer was not a little relieved at seeing "A Wedding March," *Johann*, and, on turning the leaf, to find the first two phrases of the bridal chorus from "Lohengrin." Even a less experienced novel reader might have anticipated such a dénouement. It seems that our young violinist was conveniently attacked by a violent illness, his impromptu post-office was discovered by his friends, and the letters brought to light and dispatched to their destination. The fair one was touched by the revelation of his hopeless love, and when he recovered consciousness it was to find her at his bedside. Then, as in all well-regulated love stories, with the strains of the wedding march the curtain drops abruptly.

STARS OF THE OPHEA. 208 pp. MARIE WAGNALL. PUNK AND WAGNALL COMPANY, New York.

Mrs. Wagnall's book is eminently readable, and prepared on a somewhat novel plan. It contains personal interviews with a number of the greatest operatic singers of the present day—Marcella Sembrich, Emma Eames, Emma Calvé, Lillian Nordau, Lilli Lehmann, Nellie Melba, and a description of various operas, music and plot, in which these singers have won their greatest success. There are also many illustrations—portraits of the artists in costume and otherwise,—which add greatly to the interest of the volume. The operas described are, for the most part, those most frequently heard on the contemporary stage—"Faust," "Romeo and Juliet," "Lohengrin," "Aida," "Carmen," "Huguenots," "Pagliacci," etc. The descriptions are clear and accurate, and include the salient dramatic events and musical characteristics of each work.

The most interesting part of the book is that relating to the writer's interviews with the singers named. Mrs. Wagnall, with keen musical instinct, has pressed beyond the show into the substance. She tells us, to be sure, and in no measure to the detriment of the instruction contained in these bits of song, but she also makes it plain that strength of character, severe musical training, and genius, are inseparably bound up in such a career. American may well be proud of such singers as Emma Eames and Lillian Nordau. It would be well if our show streak girls were to read and ponder the interview with the latter. She lays on snoring flattery on the habits of ostentation and coquetry which prevent so many from rising above a dull mediocrity. Her remark is an instance of winning a high position through hard work and always being ready for a chance to show her own work. "The sun of it, however, comes from steady daily work. You must work well in the morning, and then work some more in the afternoon—and it will to practice between times, too!"

This book is most judiciously dedicated "to those who love music but have no opportunity to find it in the music hall, with grand operas." The reviewer is of the opinion that even those familiar with grand opera may benefit by it, and find both pleasure and instruction from its pages.

TOO MUCH TALENT.

BY CLARA A. KORN.

ONE of the favorite assertions of my former teacher, Dr. Anton Dvorik, was that a person may possess great musical talent and yet not have the making of a capable musician in him. This sounds paradoxical, but nevertheless true. In very few cases do one's most talented pupils ever become good musicians, for the reason that they are usually flighty, insincere, and abnormally opposed to hard work or mental exertion.

The most conspicuous case that ever presented itself to me personally was that of a young woman, some twenty years of age, an orphan, who was "dying to compose a fugue." My conscience as an individual would not permit me to allow this young person to devote her time to the study of music, so I started in with great energy, earnestness, and determination to teach her how to build the desired composition.

The young lady in question was of poetic appearance, with large, black, hungry-looking eyes, and she was brimful of fugue themes. She confessed that these themes were constantly revolving and rotating within her cerebrum, that they dazed her, and made her miserable, and that she would never be able to paper until these subjects had been captured, placed on paper, and manipulated even according to the wisdom of Johann Sebastian Bach. She was sure that her themes and their subsequent development would rival those of the great contrapuntist if she could only succeed in securing the requisite theoretic instruction. She had studied harmony, counterpoint, etc., with some of our prominent music pedagogues, had learned from them "all that they ever knew," and would intrust her fugue development to no one but me.

Greatly flattered at this display of confidence, I took exceptional pains to do justice to this particular pupil, and felt that there was a great opportunity. At the first lesson she played one of the many themes which had made such havoc of her peace of mind, and verily it was a beautiful theme. I told her so, and set her to wrestling with the writing of it. It was a great struggle. That theme would not down on commonplace paper, and I could not help but scoff at this ignorance of a person who had studied harmony and counterpoint for three years with our best masters. The young lady shuddered, and sadly proclaimed that, despite their reputation, these masters had been, one and all, "no good."

During this first lesson I succeeded in tutoring her thoroughly in the writing of the subject and its division into measures, etc., and, to insure her retention of my instructions, I told her to bring me, for her next lesson, as many of her fugue themes as she could write. "On no condition will I allow you to play them for me until they are down on paper."

My success was extraordinary. When she again came she had six or seven very useful and rhythmic ideas already accurately written out, and after having corrected them, I permitted her, as a reward of merit, to play them on the piano. Upon finishing, she turned about on the stool and gleefully exclaimed, "Ain't I great? Did you ever see such talent?" "I replied with the utmost truthfulness that I never had, and for this with proceeded to demonstrate the development of her first fugue with inspiration. She was all attention, asked many questions to the point, seemed interested and eager for enlightenment, and I felt at that time that the great masters with whom she had previously studied were indeed hollow shams.

Not to confuse her with too much information, I gave her a very short lesson, covering about three lines, requesting her to be very judicious in her choice of chords, etc., and to faithfully follow my leading. As I did not doubt her obedience for a moment, I imagine my dismay when she appeared at her next lesson with but four or five measures written, and an alarming array of new fugue themes. I was greatly displeased, and I told her so. I pointed out that she had a sufficient quantity of subjects on hand to keep her busy for a year, and that additional ones were therefore superfluous. I thereupon went thoroughly over the previous lesson, explained and

counseled, and insisted that I would have no more new themes on any condition until this first fugue was finished. But she appeared restless, uninterested, and disappointed. At the next lesson she appeared with no theme worked out, nothing done. She did not dare write any more fragments, but her head was full of them, and she was in a perfect fidget to play them.

"How do you ever expect to understand or compose a fugue if you do not try to learn?" asked I. "I do try," and she burst into tears; "I am determined to learn, and I try very hard, but those themes will get into my head and I can't think of anything else until I have settled them. I'm too talented, that's the trouble, and I just simply can't study like other people who have no talent."

This was a highly original excuse, but, not to be beguiled by it, I determined to adopt heroic measures, and to superintend the progress of fugue No. 1 in person. It was an almost hopeless task. In the midst of an explanation or instruction she would jump up, exclaiming "There! I have another theme! Let me play it!" Whereupon I would insist on her remaining just where she was and finishing her work. This was, apparently, more than she could endure; for she never came again—she wrote no explanation, she took no leave, but simply disappeared. Two years later I heard that she was in another city studying the violin.

This merely goes to prove that a grain of application is upon occasion more valuable than a pound of talent.

THE SOCIAL ELEMENT IN SUCCESS.

BY HENRY C. LAHRE.

THERE are many teachers in all cities who, after having spent large sums of money and several years in procuring the best possible musical education, still fail to make the success which they feel should follow their efforts. There may be diverse reasons for this want of success, but one of the most prominent is the lack of ability to realize the importance of attention to the demands of society.

It is not by any means necessary that music teachers should cultivate snobbery, or give themselves up to the vain and silly amusements that are often considered to be synonymous with what is known as "society"; but a music teacher should realize that his profession has a direct influence upon, and is directly affected by, other people. The teacher can not live by himself and for himself, and shut himself up in himself. The student who practices and studies twelve hours a day, and devotes the remainder of the twenty-four hours to eating and sleeping, may gain a great deal in the matters of knowledge and technic, but he will dwarf himself in other respects, and his gain in life at the end of a given time will be somewhat doubtful. In the same way the person who shuts himself up in his studio and expects them to put a card in the newspaper, will soon begin to wonder what is the matter with the world, and to deplore the fact that such excellent talent as his is not appreciated.

He must remember that it is considered more blessed to give than to receive—a maxim which may seem somewhat difficult to reconcile with business principles, which, if accepted simply as a half-headed statement, but one of business. This maxim, contains the very essence of success. The maxim is supported by another: "Cast thy bread upon the waters, and after many days it shall return." And this contains the first principles of advertising. Advertising does not consist merely of making announcements in the newspapers and journals, but may be understood to include all that which tends to bring the teacher in touch with the public; and "giving" does not mean merely spending money, and the playing for nothing at church societies, but it includes and personal effort to be agreeable, oftentimes when one would very much prefer to be comfortably enjoying the quiet of home.

The value of a "social boom" is generally recognized, and by such a method some teachers are able to achieve success, so far as it means the acquisition of pupils. Thus we find that the most prominent teachers are not always those who are the best musicians or the most capable teachers, although they must have sufficient ability to maintain the position into which they have been hoisted by their friends. Without the necessary ability they would soon sink out of sight. But there are many good teachers who think that because they have no influential friend who will "boom" them, they have a very small chance of success. Perhaps the way may be more difficult, but their success also may be more lasting. There are some people who are not at all qualified to shine in society; they may perhaps be confident and retiring, lacking in the capacity for small talk, which places people at their ease in social functions. Naturally, these people do not attract, but unless they have something to give they can not expect to receive, and the something which they must give is that effort to be agreeable and to give some of their time to social trivialities. They must remember that they hope to live by the people whom they meet, and who perhaps set a high value on social functions; and if they wish to succeed, they will find no better way than by giving, not their professional capital, but affability and human sympathy.

Human sympathy may seem a strange expression to use in this connection, but people gather together to give aid to receive human sympathy. Few people pretend to exhibit learning or talent at social gatherings. Few regard them as anything but a relaxation from the heavier duties of life, and as opportunities for mingling with their fellow-beings. Therefore, all meet together in human sympathy, and each is expected to give a little from his store of that article.

The work of the music teacher is not confined to the studio. People live by an interchange of commodities, and we must all appear upon the social market place, not directly to dispose of our wares, but to keep the rest of the world in mind of the fact of our existence. No clergyman would be considered worthy of his charge unless he frequently met his flock for the purpose of saying a few sentences to them, and then, no lawyer would make much of a success if he confined himself strictly to his professional duties. He extends his acquaintance, and incidentally builds up his clientele by being on hand at social functions. He does not pretend to expound legal doctrines on those occasions any more than the clergyman takes such opportunities for preaching sermons, or the literary man proceeds to discuss etymology or literary form; but they all meet together and say silly things, and what is more, they seem to enjoy it. There is no reason why the music teacher should form any exception to the rule. It is not necessary for him to enter upon discussion of technic or the merits of this or that method. In fact, the less he talks "shop" the better he will be liked, and he will find that those of his acquaintance who want to talk business will look him up at his studio, and the acquaintance begun through social trivialities may become a paying business connection.

—Let not a day pass, if possible, without having heard some fine music, read a noble poem, or seen a beautiful picture.—Goethe.

—Brahms, it would appear, was possessed of a horror of autograph seekers and of callers in general, and, like many a celebrated man before him, took a delight in escaping from their clutches as often as he could. One of the best anecdotes we have heard about him runs as follows:

He was just leaving his house one day when a long-haired youth, with a bundle of music under his arm, hailed him.

"Can you tell me where Dr. Brahms lives?"

"Certainly," replied the Doctor, in his most amiable manner, "in this house, on three flights"; and, so saying, he hurried away, and the long-haired youth climbed the flights.

MUSICAL ITEMS

MISS MAUD POWELL has been playing successfully in London.

The Handel and Haydn Society, Boston, has elected Emil Mollenhauer their conductor.

CHARLOTTE VON EMBDEN, Heinrich Heine's only sister, died in Hamburg, October 14th.

The distinguished mandolinist, Giuseppe Tomassini, died in Milan recently, aged thirty-six.

The Marien Theater in St. Petersburg announces Cesar Cui's new opera, "The Saracen."

NICKRICH will give a series of orchestral concerts with the Berlin Orchestra at the Paris Exposition.

SIDNEY, Australia, has the biggest organ in the world. The city hall, in which it stands, seats 6000 people.

The Court Theater in Vienna has recently produced Rubinstein's opera, "The Demon," very successfully.

MR. WILLY BURMEISTER has lately given two concerts in Bremen; but received good notices from his critics.

ROSA SUCHBEE entered the Klindworth-Scharwenka Conservatory of Music, in Berlin, as professor, on October 1st.

GOLDMARK's new opera in two acts, "Die Kriegsgesänge," has been successfully produced in the opera-house in Hamburg.

A TABLET commemorating the student life of Brahms and Joachim in Göttingen has been placed on the house where they lived together in 1853.

PROFESSOR WILHELM SPREITEL, the celebrated music teacher, pianist, editor, composer, and director, died in Stuttgart, October 16th, aged sixty-three.

Two Barenthauser operas will be given this season in Berlin; one by Siegfried Wagner, the other by Oscar Meiericke on the romantic tale by Martin Boehm.

The Duesberg Quartet opened its chamber-music concert in Vienna this year with (among other numbers) a vocal quartet accompanied by the guitar. The novelty was well received.

TERESA CARRERO is delighting Germany with MacDowell's new "Concerto in D-minor." The Germans find the work grateful and excellent for the artist as a concert virtuoso piece.

The National Sunday League Music Society, Arthur Sullivan, President, held its first concert in the Royal Opera-house, Covent Garden, early in October. Hundreds were turned away.

AMONG the soloists of the subscription concerts in Moscow, the names of Theresa Carrero, Alfred Reisswauer, and Frederick Lamond, pianists; Madame Mella, Irma Sanger, Sethe, and Tsaye, violinists, occur.

COINCIDENT with the fiftieth anniversary of Chopin's death, the "Warsaw Echo" published a Chopin number; while the Polish musicians resident in Paris held a memorial service, and decorated his grave in Père le Chaise.

A PAIR of musical prodigies, the Kromer brothers (Richard, aged thirteen, a violinist, and Hugo, aged eleven, a pianist) have been well received in Zwickau, from which point they begin their musical pilgrimage for life.

A COMMITTEE has been formed in Warsaw to establish a philanthropic society on the model of the Gewandhaus of Leipzig. Many members of the nobility, the wealthy residents of Warsaw, and many artists,—among others Mr. Paderewski and Mr. Jean de Reszke,—have subscribed a capital of 500,000 francs to build a concert hall, and to constitute a financial foundation.

BIZET's opera, "L'Arlesienne," founded on Daudet's drama, has been given lately in the New Royal Opera-

house in Berlin, and for the first time in that city. Edouard Colonne went to Berlin expressly to direct the first performance, which was enthusiastically received.

SAINT-SAËNS' "Javotte" which has been recently given at the Opera Comique, Paris, and is announced for presentation by various opera-houses in Austria and Germany, has won great favor by its fine melodic music. It will certainly find its way across the water in translations.

The Museum Library of the Paris Opera has recently received a precious gift, the piano of Alboni, on which she studied her rôles. A plate placed on the piano by Alboni herself shows that she purchased it in 1819, the year of her entrance to the opera; it is placed by the piano of Spontini.

MR. FREDERICK COWEN has been elected conductor of the London Philharmonic Orchestra in place of Sir Alexander Mackenzie, resigned. Mr. Cowen has already been conductor (from 1888 to 1892), but was deposed on account of violating the rule of the Society that no conductor should address the public.

SARASATE and Dr. Neitzel have been making a two months' tour of Great Britain. Sarasate writes that on the occasion of one of his concerts in London the fog was so thick that he could not see the audience in 1849, the year he was playing, and that the applause of this hidden audience sounded like a discharge of fireworks in the distance.

An Institute of Musical History, the first in Austria, has been founded in the Vienna University. It starts off with a gift from the Archduke Eugene of 1000 florins; the collective editions of Händel's works by the Duke of Cumberland, a grand piano by Bossendorfer, and an ethnologic collection of musical instruments by Dr. Neustädler, besides various gifts of music and books on music.

GERMANY has just celebrated the centennial anniversary of the death of Karl Ditters, of Dittersdorf (1739-1795), the founder of German comic opera. Ditters commenced his career as violinist virtuoso at twelve years of age. His first work in the field which he made his own was an opera, "Amore in Musica." His "Doktor und Apotheker" is regarded by his countrymen as one of the best operatic creations of his day.

SMETANA's comic opera, "The Sold Bride," is becoming more and more a necessary feature of the opera season in Austrian and German cities. The "Music of the Modern World" was the first to translate into English the vocal quartet accompanied by the guitar. The novelty was well received.

The Guildhall School of Music, the largest conservatory in London, publishes its report for the last school year. Receipts for tuition \$150,000.00, of which \$117,500.00 were expended in salaries and the remainder covered the running expenses. The tuition fees varied from \$1.50 to \$3.80 an hour. One violin teacher, one singing teacher, and one piano teacher each received \$3000.00 a year; ten teachers received \$2000.00; while thirteen obtained only \$1500.00, the lowest salary paid.

THROUGH the efforts of Herr Karl Claudius, Stockholm has acquired a museum of musical history. The foundation of the new museum is a collection of rare and old musical instruments, the gift of Herz Chauslin. Additional gifts have brought the number of specimens to seventy. An English cleric, signed "Heintzen" Beck fecit, anno 1775, Bond Street, Golden Square, is specially interesting on account of its easy repetition, although built four years before Erard's visit to London.

BERLIN has lately heard Rimsky-Korsakoff's "Symphony of Antar." The "program" of the work is furnished by the Arabian world that recites the loves and adventures of Antar and a desert heroine; the pair being a sort of "Siegfried" and "Brunhilde" of Arabian life.

Mahomet Ali greatly admired the book, and recommended it to the personal of his followers. The Oriental symphony based on this story is in four orchestral fantasies, very poetic and artistic in tone-color. The interest constantly increases as the work progresses to a grand climax.

The suit begun on account of Giuseppe Verdi against the Electric Society for a sum of money incurred by the duplicate production in a second hall of the music of his opera, "Rigoletto," by telephonic connection with the opera house where it was being produced, has been decided in favor of the plaintiff. The composer received five francs as damages for each such duplication; and the Electric Society were enjoined from giving such concerts without proper arrangements with the composers whose copyrights may be involved.

PIETRO MASCAgni has recently given a concert in the Victoria Hall, at La Scala, Milan, of which the following pieces formed the foundation of the program: Overture to "Lituani" by Ponchielli; "Symphony No. 2," Goldmark; prelude to the opera of "Iris"; Mascagni; symphonic poem, "Saul," Bazini; "Triumfieri" (and a scherzo from a quartet), Schumann; played by strings; overture to "Tannhäuser," Wagner. The interesting feature of this program is the number of symphonic pieces, by no means novelties at La Scala, by composers unheard in America. Mascagni's nine-year-old son played in the orchestra.

The concert tour of the La Scala Orchestra has begun in South Germany with great success. The organization has been strengthened by nineteen players. Headline, Mascagni's opera "Iris" has been produced in Frankfurt to a very enthusiastic audience. The first night of "Iris" in Italy was a complete failure as far as interesting the hearers was concerned. The plot is philosophic, the scene and costume Japanese, the story extremely pathetic. The music, which fell cold on Italian ears, transplanted to the more serious temperament of Germany, turns out to be of warm melody, delicate orchestration, and fine poetry.

DON PEROTTI has found an old church in Milan, Santa Maria della Pace, long since secularized, which is to be converted into a concert hall for the performance of his oratorios. It will be opened next May, with a new work by this indefatigable composer, "The Massacre of the Innocents," and the sixth great composition by the master. Meantime the King of Italy has named Don Lorenzo Perotti as grand officer of the order of St. Mauritius and St. Lazarus. It must be acknowledged, however, that the music of the young composer which has been heard in New York is mass for male voices given in St. Patrick's Cathedral has not found admirers.

The "Frankfurter Zeitung" calls attention to the wealth of literary material, almost untouched, which exists in the correspondence of the late Ferdinand Heiler. This correspondence, collected in four large leather books, is in the possession of the City of Cologne. It contains letters from almost all the musical and literary celebrities who were contemporaries of the great musician. It is particularly a compendium of correspondence with Berthold Auerbach, well known in America by his novel, "The Villa on the Rhine." The series of Heiler's autographic treasures begins with a preface note from Goethe addressed to the young pianist, and closing with a view of complimentary poetry.

PRIZE-ESSAY COMPETITION.

THE ETUDE offers four prizes for essays, as follows: First Prize, \$25.00; Second Prize, 15.00; Third Prize, 10.00; Fourth Prize, 5.00.

The conditions governing competitors are very simple. Write on one side of paper only, and type-writers if possible.

Place your name and address on the article, and mark it for "Prize competition," and address THE ETUDE, 1205 Chestnut Street, Philadelphia.

A contestant may enter more than one essay. The length should be 1500 words, or about two columns of the journal.

The subject matter should be in keeping with the character of the Journal. Stories, historic matter, or articles in praise or the power of music are not so desirable as topics that are of use to the teacher's work.

Competition is open to all. Closes March 1, 1900.

BY W. J. BALZELL.

It is very probable that many an ambitious student of music has fancied himself a genius, or been flattered into the belief that he is, or has wished that he were, a true and undoubted genius.

There is reason why such a wish should arise. The history of music brings to our notice name after name of those gifted with undoubted genius in the art—names that blaze in the temple of fame along with those of others in science, literature, and statesmanship. Then, too, it is not only great and enduring fame that has been the reward of the geniuses of music. Not a few of them won wealth, and many of them acquired a competence much beyond that which is the lot of the average man. The highest circles of society have opened to the men who stood in the front ranks of the art, kings and queens have delighted to honor them, the whole world has been their home—for art is cosmopolitan.

So we can sympathize with the young student who sighs because he has been given but one little talent instead of the lavish store which seems to be the portion of genius. We have sympathy with ambitious youth, which is prone to look on one side of a subject,—the bright, the obvious side,—and equally prone to forget that there is also another side—often a darker one, as dark as the other is bright. Should youth count the cost of being a genius, there may result a willingness to accept a humbler sphere, one in which a carefully nurtured and systematically trained talent may find much to do and every incentive to do well.

When we consider musicians, we naturally divide them into composers and executants. There is a genius peculiar to each. Each class has won wealth and fame. But while we admire, it is well for us to consider what may have been the cost of this winning.

Fame alone does not satisfy the human soul; wealth does not always bring happiness in its train; both to gether frequently fail to give the sweet content that is enjoyed by many in the humbler spheres of life. What are wealth and fame to the man of genius who has sadly impaired his physical and mental strength by the incessant labor which has developed his powers? Better less wealth, less fame, and a body free from racking nerve and bodily pains; a mind strong, vigorous, and alert. What is present luxury to the man who has seen a dear one fade away from his side because of a poverty that could not provide the necessities of life? What are fame and wealth to the genius who has lost his hearing for his eyesight? Would he not exchange his genius for a simple talent and a perfect body?

The man who has won fame after long, hard battles with an envious fortune, with intriguing rivals, with crass ignorance, with bigoted intolerance and prejudice, with malicious criticism, with dull, blighting conservatism, is apt to despise his conquerors. He who has had it cost him, and all his rich present can not compensate him wholly for the bitter want of the past. He was not struggling for fame and fortune. He labored simply because the restless, restlessness spirit which marks genius would not let him do otherwise. Though he die, the genius must work. Such is one penalty. Fame and wealth depised after being so hardily won; a spirit that can not rest, though body and soul break under the strain.

The domestic relations of many men of genius have been far from happy. Mated to incongenial wives, or to women who have not kept pace with the development of the husband, some have sought consolation elsewhere, with the inevitable result of scandal and reproach to the artist and his profession. Others have been lionized and flattered until their heads have been so turned by their success that they have alienated friend after friend by exhibitions of petty vanity and selfish actions.

Another type of the man of genius is the one who has no conception of the value of money; of the necessity for business methods in his relations with other men; who is lavish with his easily earned dollars, invests not

here, now there, at the advice of self-seeking acquaintances, the prey of swindlers; the more extravagant and transparent the swindle, the more likely is he to be taken in by it.

The infirmities of temper of the musical genius are so well known as to require no detail. Instability of mind, susceptibility to all kinds and degrees of emotional disturbances,—little things that would pass and leave no trace in the life of a common man are magnified into tragedies in the artist's mind,—jealousy of confrères, a constant insistence on what he conceives to be his right, these are hints of the weaknesses of the child of genius. How often, too, have we found this great gift associated with various forms of weakness of body and character!

Possibly the heaviest burden on the genius is that restlessness of spirit which will not allow him to work at the steady pace of other men. When a conception is taking form, he can not rest until he has shaped it, put it into tangible art-form, as it were. Then there is rest for a short period, and then again comes the season of travail, and another art-work is born.

Genius has been defined as a capacity for taking infinite pain, and this well expresses it, for the spirit which directs the operations of genius knows no rest. Does the weary body rebel? The unrelenting spirit holds it to the work with iron hand, and knows no relaxing until worn-out muscles, nerves, and mind stop from sheer exhaustion, to be again driven to work when slightly restored. No matter what results to the health of the man, the artist-spirit stands like the overseer near the slave, inexorable and merciless, yielding the heavy, stinging lash, and driving to work—always to work. What wonder, then, that broken bodies and racked nerves are often part and parcel of genius! Does it not seem a heavy cost? A few examples are easily culled from the stories of the great composers.

Although Palestrina won high fame during his lifetime, although he filled many honorable positions, he was never out of the reach of pecuniary care. His family life was also a sad one.

Fergolesi died at twenty-six, broken in health, the result in some measure, at least, of dissipation and vicious indulgence. Like Mozart, he gave his last strength to composition: a setting of the hymn "Salve Regina" for which he received the splendid (if remembrance of ten cents—about eight dollars of our present currency.

Rosini was noted for his laziness and fondness for the pleasures of the table. He only worked at the last moment, when a whirlwind of haste was imperative.

Bellini died before he had finished his thirty-third year; a constitution not originally strong, having been shaken by unremitting labor and indulgence in pleasure. "His eagerness was such as to keep him at the piano night and day until he was obliged forcibly to leave it. The ruling passion accompanied him through his short life, and by the assiduity with which he pursued it brought on the dysentery which closed his brilliant career."

Donizetti's fate was even sadder. An incessant worker, supervising the productions of his operas on many stages, he had to pay the cost of unceasing labor. "His sensitive and susceptible nature, excited and worn by his eager and exhausting industry and perhaps by some irregularities of life, had given warnings in the form of intense headaches and bewildering depression, against which he had nervously himself with a destructive strain. The last years of his life were spent in private lunatic asylums."

Cherubini was extremely nervous, brusque, irritable, and thoroughly independent. The latter spirit and his lion, who inspired to rare artists and men of letters as he was able to secure official or court recognition, but was obliged to content himself with his position at the Conservatoire, which barely sufficed for the support of himself and his family.

That all of his life Bach should live in a state far removed from affluence seems an anomaly to us today, when his fame has filled the whole musical world. This comparative poverty compelled him to do an enormous amount of work in copying music and in engraving

plates from which to print. In the end it brought on an affection of the eyes and blindness. His character was very firm, marked by a perversity which often reached to obstinacy; he had an irritable temperament, liable to passionate outbreaks.

Hindel was a man of untiring energy. At fifty-two his savings were swept away, heavy debts piled upon him, paralysis in one hand and symptoms of insanity began to manifest themselves. To save himself from a debtor's prison he was compelled to work at the highest pressure with but meager returns. He had an extremely irascible temper, and was a gourmand who gratified his appetite in most unwholesome fashion. The last seven years of his life he was almost, if not entirely, blind.

Richard Wagner, and his stormy life much resembled the career of the latter. Disappointment at the failure of his latest operas led him, who had always been fond of wine, to the use of brandy, and a debauch brought on a fit of apoplexy from which he died.

The poverty, privation, hunger, and brutal treatment which Haydn suffered as a boy and youth are familiar to all students of the history of music. He married a woman three years his elder, a vixen, foul-mouthed, quarrelsome, a religious bigot, and recklessly extravagant. They lived apart during the greater part of their married life.

What a life was Mozart's! The greatest musical genius of his time, died in his thirty-sixth year, worn out by the vexations and cares due to lack of money when he most needed it, and by incessant labor at great pressure. He earned considerable, yet was always impoverished; not, however, as was the case with some, by sensuality and riotous indulgence, but by his lavish generosity to others. His wife, too, was a bad manager, so that they were always pecuniarily embarrassed. When he died, no stone was placed above him. No one knows his grave.

Beethoven's unhappy life is well known. Although he accumulated a fair competence, a graceless upthrust made continual trouble by his worthlessness and ungratefulness. A man of ardor and powerful imagination, he was strongly attracted toward the fair sex, yet never married. Genius in music, however great, could not overstep the sharply defined social lines of the time.

His greatest affliction was the deafness which manifested itself in his early manhood, and at last became so great that the formation of the full orchestra was as nothing to him. His absent-mindedness, restlessness, boorishness, pride, irritability, and quarrelsomeness were well known. He had not a friend with whom he did not quarrel.

The greatest genius of melody, so poor that he could not buy all the music paper he needed, is but one side of Schubert's short life of thirty-one years. As a boy he knew nothing but poverty, privation, and hunger at the *Convent* in Vienna; and his later years did not bring to him a competence. Of business affairs he got no management; he was absolutely ignorant. His reticent shyness kept his few friends from realizing what privations he suffered: cold and hunger, sometimes selling a song-treasure for the price of a frugal meal. He was possessed of the true restlessness of genius. He must always be at work. "I compose every morning, and when one piece is done, I begin another," he said.

The effect of these hardships and his incessant labor was to break down his health, and the truest genius of music died before the world realized the treasure it had possessed.

Weber inherited from his father a certain instability of character, which he overcame to some extent after he had grown into manhood; from his mother, delicacy of constitution. The work that he did would have worn out a sturdy physique, and there is no doubt that it was sheer will-power that enabled him to accomplish so much in the last five years of his life. This last period, when his fame was growing greater, was for his physical nature a season of torment. His last great work was "Oberon," for which he was to receive \$5000. Although he was told that to undertake the work would cause his death in a few months, for the sake of his wife and children he executed the commission. He died, soon after the above was produced, at the age of thirty-nine.

Schumann inherited from his mother a romantic sensibility. An only sister died in her twentieth year in a state of incurable melancholy. His temperament was poetic in the extreme, and he never spared himself when in the throes of creative work. The nervous disorder, which terminated so sadly, showed itself as early as his twenty-fourth year. The long struggle for the hand of Clara Wieck proved heavily on his sensitive, nervous character, and melancholy and gloomy anticipations frequently darkened his mental constitution. Once he tried to drown himself, and the last two years of his life were spent in a private asylum. He died at the age of forty-six.

Although Wagner closed his days in comfort, if not in affluence, it was after many years of struggle, privation, and disappointments that would have broken heart, body, and mind in almost any ordinary man. What an enormous amount of labor he did in composition and literary work!

Of the tribulations and unending struggles of the great virtuosos, players, and singers there is not space to write. Suffice it to say that the same story may be read—early struggle and deprivation of all kinds, dis-appointments, broken health, tendency to indulgence of various kinds, and lack of business spirit,—not all these qualities in each, but some of them; the one thing common to all being the untiring energy and indomitable ambition, which brought about the coveted end, but often at a heavy cost.

NARROW AND BROAD PIANOFORTE INSTRUCTION.

BY E. R. KROEGER.

It often happens that pupils who have studied under very excellent instructors will go elsewhere and discover that while they have been educated in the pianistic side of their art, they have been utterly neglected in other directions. In nine cases out of ten the students, if asked some of the most ordinary questions concerning the scales, the pianoforte, or the composers, will be at a loss to reply. The majority of teachers do not give information freely. They are content with listening to the technical studies, or the pieces on hand, and offering advice as to their improvement, or playing them for the pupil to place before him a criterion of excellence.

Why is it that the lack of voluntary information is so widespread? It can be no ignorance on the part of the teacher, for he is frequently a well-schooled man, and could easily impart valuable knowledge. Is it indolence? It also can not be that, because the American music teacher is usually the reverse of indolent; he is so wide awake that he is in a high state of ability, so far as digital dexterity is concerned. Probably it does not occur to him to extend the musical education of the pupil beyond pianistic advancement. He may think that references to the scales should be made only in the harmony class, or information in regard to the construction of the pianoforte belongs altogether to lectures upon musical history and theory. Such a view is an error.

It is the business of the teacher to make his pupil a good musician as well as a good technician. If school-musician were to read and recite without knowing anything of the meaning of their work, what sort of an education would they have when they left school? And yet similar work is done every day in musical instruction. Test your pupils, yet teachers, and see what sort of training they have—for example, how many can tell major, minor, augmented, and diminished triads upon hearing them? How many can distinguish dominant, hearing them? How many can distinguish seventh chords? And yet diminished, and secondary seventh chords? And yet pupils who would fail in such simple tests will be played pieces by Chopin, Grieg, and Liszt. What can they know of chords and their meaning, of polyphony, of construction? Their playing is regulated entirely by their impulses and emotions. Can such crude work receive recognition from really musical people?

Teachers of pianoforte playing can very easily explain at each lesson some important facts. The history of the scales can be told in a brief and comprehensive manner. The birth and growth of counterpoint and harmony can be stated in a general way in a few minutes, and may be made sufficiently interesting in order to induce the pupil to study further upon the subject. How the pianoforte grew to its present stage, and its mechanism, can be sketched in broad outlines. Very few students know anything at all of the action of the instrument upon which they spend several hours a day in practice. The Italian terminology should be gone over. To take it for granted that every sixteen-year-old maiden understands what *allegretto*, *rallentando*, *stringendo*, *meno mosso*, etc., mean, is a mistake.

Give some information concerning the composers of the studies and pieces under consideration. Some pupils fancy that Beethoven lived in the fourteenth century. Explain as thoroughly and interestingly as possible the general construction of each composition taken up. This can be done without recourse to intricate technical definitions. The points of contrast should be explained. The management of thematic development should be shown. Questions regarding modulation should be asked.

All of these can be introduced during the lesson hour from time to time, and thus the pupil will gain in musical culture, as well as in technical interpretation. Otherwise, he is but a "copy-book" player, imitating entirely the teacher's performance. If he is thrown upon his own resources, his reading and comprehension of a composition are liable to be faulty in the extreme. Endeavor to rise above superficiality in instruction. Get at the basis of things. Do not consider the technical performance of a piece at a given metronome tempo "the whole thing." Let us have pianists in the rising generation who are musicians, and not merely brilliant exponents of a "method."

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ODDS AND ENDS; OR, IDEAS ON MANY SUBJECTS.

BY THALON BLAKE.

I.

The student studying music with the end in view of making a livelihood out of its practice should bear in mind that the success, which all expect to win by listening to the piece before him in preparation, or playing them for the pupil to place before him a criterion of excellence.

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FALLACIOUS NOTIONS.

BY BELLE SQUIRE.

No doubt every young teacher finds herself confronted with many false notions concerning the teaching of music. She may be told by the mothers of her pupils what she should give for lessons; she will find herself striving to give longer and more difficult lessons than her judgment approves, in order to please the vanity of parents, or to rise to a standard set by the family friends; she will find, sometimes, that she is expected not only to train the mind, eye, ear, hand, and foot, for which she is paid, but also to furnish the motive power for the whole work, being blamed if the pupil does not practise faithfully every day. She may hear of other pupils, who, having taken only a term of lessons, can play anything? She will probably hear of other teachers having produced wonderful results in an incredibly short time, and will wonder sometimes if she has not chosen the wrong profession. She will also find that there are earnest parents and earnest people who will appreciate conscientious teaching. She must be prepared, however, to meet these fallacious notions, and to do all in her power to correct them, so that there may be an intelligent appreciation of the difficulties of mastering music.

One of the most popular of these prevailing fallacies is that a pupil should be an expert player, should read at sight, play dance music, classical music,—in fact, be a very accomplished player,—after receiving instruction for two or three years. Now, these same people who expect so much from the music pupil will very pleasantly send their children to the graded school, year after year, being well pleased if they acquire even moderate standing in their classes.

Compare for a moment the time spent by an average boy or girl on arithmetic or grammar and that spent on his music. The school-boy spends eight years in the graded school, of which, on an average, one hour each day is devoted to arithmetic and to grammar. The same pupil probably takes one music lesson a week, if nothing prevents, and aims to practise one hour each day, the lessons seldom being continued through the summer months.

The school year is forty weeks long, and each week has five days. In eight years, at the rate of one hour each day, this will amount to sixteen hundred hours. Allowing some twenty weeks, or half a year (equal to one hundred hours), from this number for possible absences during all these years, there would still remain fifteen hundred hours, the average time spent by an ordinary boy or girl on arithmetic and grammar respectively.

The student in music, in order to spend an equal amount of time on his work, would be obliged to study music for five years, at the rate of six hours a week for fifty weeks each year. Now, when the school-boy leaves the graded school, no one dreams of expecting him to be an expert arithmetician or even an excellent grammarian, despite the fact that he has been in private study and in class work on each study some fifteen hundred hours, spread over a period of eight years. But the music teacher is expected, by some people, to grind out experts, or at least brilliant players, on some two or three years of work, with many missed lessons, many missed hours of practice, and often indifferent and half-hearted study.

Add to this the fact that the music pupil is often isolated from other music pupils, and that his musical consciousness is limited to his own experience in music, while in his grammar and arithmetic he is brought in contact with dozens of students in the same work, and has the advantage of trained teachers to guide every step. He is constantly spurred to better work by friendly competition, yet, notwithstanding these advantages, he is neither an expert arithmetician nor an excellent grammarian.

Now, arithmetic involves exactness, swiftness of thought, and the reasoning faculties; grammar involves all these elements of thought, and, in addition, requires taste and grace of expression; while in instrumental music all these mental faculties are brought into play;

and, more than that, the hands must be trained to a degree of proficiency involving force, rapidity, and delicacy of touch. Moreover, in music the muscular training is more difficult than the mental training, being the greater part of the player's task; for the ordinary pupil will have grasped the lesson mentally long before his fingers can play it.

Pupils in school would not think of absenting themselves because their lessons were not learned; yet the music teacher is often offered this excuse for a missed lesson. In view of all these facts, it seems as though the music teacher, coming as she does so seldom in contact with her pupils, really accomplishes more than the school-teacher. Yet I believe it would be possible to give a conscientious student a fair musical education in the time specified—sixteen hundred hours in five years.

The first year the student, taking two lessons each week, would finish the primary work: learn to read, learn the scales, chords, and embellishments, and cultivate the imagination. The second year, with one lesson each week, he would begin earnest technical work, the study of dance, song, and classical forms, and commence sight-reading. The remaining time he could devote to the study of the less difficult works of the masters,—ancient and modern,—and acquire a repertoire of parlor pieces. Such a pupil would be reasonably independent in sight-reading, and in learning new pieces. An outline like this, I think, would compare favorably with the work accomplished in the same number of hours by the same pupil in the other studies just cited.

People would not think of urging primary pupils to read novels, nor grammar school pupils to read deep philosophic essays. They would scorn to listen to amateur actors giving Shakespearean tragedies, yet so much have we been by the accounts of musical prodigies and so ambitious are teachers and parents to give their children the best, that we fall into the common error of giving pieces far beyond the capabilities of the pupil.

Music is learned as other things are learned, and even geniuses are obliged to climb slowly and surely. So much beautiful music within the reach of amateurs has been written that there is no necessity of forcing them into the highest grades of composition. Let us reserve the great concertos and masterpieces for the professionals and great artists. Let the children be children in music, as in other things, and we will listen to and enjoy their childish music as we listen to their childish prattle.

After several years of teaching I am forced to the conclusion that the notion that the children should begin the study of music as early as seven years is an incorrect and mischievous one. Unless the child shows remarkable talent, and is destined to make music his profession, or unless his parents have wealth, I should not advise his commencing the study until he is at least ten years old. The average child is much better getting health and strength out-of-doors, and gaining mental material as a foundation for his music during his tender years, than he is spending his spare hours at his instrument. A child of ten will do more and better work in a year than a child can do in two years, commencing at the age of seven or eight. Exceptional cases require exceptional applications, but for the ordinary child of moderate means the age of ten years is best. The parent's are usually better satisfied with the investment of their money, and the pupil makes much more intelligent progress and is more likely to make a good musician.

Another mistaken idea is that brilliant playing and brilliant teaching are synonymous terms. Emphatically, the science of teaching and the science of playing are two separate and distinct ones. A good teacher must be able to play, but before she begins to teach she should comprehend at least a few of the principles of teaching.

Pupils are not jugs with funnels in their heads, to be filled at so much an hour. They are living, breathing, human beings, to be developed slowly and carefully, to be coerced and guided up the steep and difficult hill of knowledge. This is a recognized principle of pedagogy, and if applied in the teaching of music, will counteract many, or all, prevailing fallacies of teachers of music and their patrons.

THE TEACHER-STUDENT.

BY MARY R. LUGER.

LIKE a weary-winged messenger Nellie's letter fluttered to the floor, where it lay in the deepest twilight—a pen-and-ink copy of a discontented mind. The burden of her woe was ambition; she wished to burst the confines of her little home and fly to the advantages of the city, where she could join the great army of teacher-students and work her way to fame and fortune. And as this thought revolved itself in my mind, I provoked into my spirit quite as perplexing a quandary as did the worthy Hamlet: "Whether it is better," I queried, "to continue to take lessons while teaching, or to give undivided attention to one's pupils, and confine the lesson period to the non-teaching months?"

The class-books of any of the colleges or conservatories of our greater cities show that a very large per cent. of the pupils are themselves teachers, and inquiring into the lives of these teacher-students must bring doubt as to the ability to attend to large classes of pupils, and the preparation of their own weekly lessons.

Is it possible to do full justice to both, and why does a teacher, who has enough pupils to occupy all of his time, continue to take lessons? If in need of weekly lessons, how dare he accept the charge of others?

The answer may be that it is not from the reason of inability to teach that he is extending his student days into the period of his professional career, but because he is so full of ambition. He is not satisfied to remain one of the countless number of teachers, unknown save by a limited circle of friends. Surely it is a laudable ambition, and the nobility of his aim must be a warrant for the superiority of his teaching as compared with one who expends less time upon personal development.

Ambition is in itself commendable, but it may be built upon self-interest until it loses all semblance to its higher self.

Before passing judgment, it were well to look deeper into the subject. Does it relate exclusively to self, or to the welfare of the pupils also considered? If he is practicing four hours a day with the sole intention of acquiring a concert repertoire, out of which he hopes to win laurels, it is certainly not a legitimate ambition, for he is not giving to his pupils that thought and attention which is their just due, and such a one has no right to undertake the training of pupils.

He may think that the lessons of children will require little or no forethought, and that it will make no difference if he is sometimes absent-minded and indifferent; but this is a grave error, for no one is quicker than a child to note the lack of interest in a tutor.

The teacher's very best thought is none too good for the little one just peeping into the mysterious maze of music.

The mind of a child is naturally attuned to poetical fancy, and even the most difficult lessons may be understood, if introduced through the door of imagination. To be ready with the attractive bit of story that is often required to cloth facts about demands thought, more, I maintain, than it is possible to the teacher who is eagerly endeavoring to learn his own lesson.

For even the strongest are not frail mortals, and although energy does enervate the will, the nervous system can not long endure the strain of long hours of practice together with continuous teaching. One or the other will necessarily be slighted; if not, as is so often the case, both are but poorly performed.

Should the practicing be done first, the scholars will receive half-hearted lessons from a teacher already much weary and nervous.

On the other hand, if the scholars receive the initial attention, the brain, already dulled by listening, will only dimly follow the fingers through the routine of practice.

Of course, this theory would not apply to exceptional cases, but to those of us who are endowed with an ordinary degree of talent and strength.

"Then," some one may exclaim, "because we do not claim superior merit, you would not have us hope

to progress beyond the fundamental principles of our beloved art."

Not so; on the contrary, I would say study, study always, for surely energy has power to overcome many obstacles, but do not undertake more than can be done well. It has been said of Americans that restless impatience is their chief impediment to success in art.

The proud son of independence is not content to accept life in its progressive stages. He needs must be at once student, teacher, artist. He is unmindful of that maxim of our mothers: There is a time for work and a time for play. Let him take lessons when he has less teaching to do. It is possible for the wide-awake teacher to obtain enough material during the vacation term of lessons to furnish practice for several months. If he is a worthy member of the profession, he is surely capable of some independent work. The days of childish acceptance of the teacher's every word are passed. It is self-study that is now required more than weekly lessons.

Besides, if the teacher-student is conscientious, much criticism from his teacher may tend to nudge him for his work by making him uncertain of his methods, and thereby causing him to lose confidence in his own power.

But how often do we hear Miss Rattlebrain boastfully remark, "Oh, my teacher is fine; he is studying with the celebrated Herr So-and-so," which fact is taken as sufficient proof that the teacher is beyond reproach.

So when that time comes, as it does to all busy teachers, when a choice must be made in the division of one's time, give up the beloved tutor until full justice can be done to your lessons without cheating your pupils. Familiarity with the books written by eminent musicians is essential. The experiences of successful teachers, obtainable through the musical journals, attendance at lectures and concerts, are of greater value to the teacher than confinement to the opinions and ideas of any one man, be he ever so learned and renowned.

The successful teacher is born, not made, for to be able to impart knowledge requires more than the mere possession of excellent musicianship. It is an art in itself. The most famous virtuosos are often not good teachers, and excellent teachers are not seldom poor players. The three most necessary qualities which go to make up a good teacher are: Firstly, a well-stored mind to draw from; secondly, experience, and, thirdly, enthusiasm for the work undertaken.

So you, young writer of the discontented mind, be not unhappy because of your little field of labor; waste no vain regrets over a seemingly humble success. Your world has need of you. The city is thronged with such as you, and often it is those who attempt the most that achieve the least.

The tiny sparrow, although his flights are not lofty, fulfills an important mission in the feathered kingdom as the mighty eagle soaring on high. Patient study and the right use of opportunities will, rest assured, make you as useful to the cause of art as your city friend with his inordinate ambition.

It is only genuine love of the art that will discover for a musician his natural pathway to success. And a dream of peace," as the vision came to Aton ben Adhem, but by dint of constant revision, study, and work.

Our great libraries are filled with biographies of musicians that, if they do nothing else, show how diligently and how rigorously successful musicians have worked. Great results have never been achieved without great efforts.

TO SINGERS.

Many singers imagine that artists such as Malibran, Jenny Lind, Patti, Nordica, Fames, Melba, Thornby, and others, have succeeded solely by means of vocal power and "good luck." Let some of our vocal power and "good luck." Let some of our ambitious young women read "Jenny Lind, the Artist," by H. M. Holland and W. R. Rocketto (Scribner Sons, New York). Note that during eleven years of her career she sang thirty operas, and gave in all 677 operatic performances. Reflect upon the immense amount of labor the study of these operas required, aside from all other preparatory work. She gave at concerts in how her efforts were rewarded. She gave at least one American, receiving for the course \$30,000. This record

THE MUSICIAN'S "LIFE-WORK."

BY J. FRANCIS COOKER, M. B.

THE musician is rare, indeed, who carries with his daily routine an idea of the real amount of intelligent work it requires to become a great musician. Aside from all natural endowment in the line of talent, genius, charm, refinement, etc., there must be a disposition to be industrious that few people care to acknowledge. This condition of constant activity is such an abstract subject, that any analysis set up in cold type must fall, in a measure, to be represented in its entirety. It is only when we look back upon wasted moments, and compare these periods of musical leisure with the lives of great musicians, that we realize how little our efforts have accomplished.

THE MASTERS' WORK.

A mere glance at the catalogues of the works of the six masters, Bach, Handel, Gluck, Haydn, Mozart, and Beethoven, overwhelms us, as does the sight of as many Sierra-like mountain peaks. To the commonplace musician their record seems incredulous. Often they seem so high that they are lost in the clouds of mysticism. Their fertility is disastrously discouraging. The young pianist sometimes chafes upon a series of programs indicating the repertoire of some great performer. Its prodigious extent alarms the novice, and imbuces him with the feeling that the world-famed artist has reached his professional standing by some supernatural means. He feels his own smallness and fears that fame must be far beyond his grasp.

GENIUS IS WORK.

So with all music workers, the monumental results obtained by their forerunners often drive the anxious aspirant to despair. They fail to realize that the foundation of it all is work, work, work. Never fear that work may be wasted by traveling in the wrong direction; it is only by working that we find the right direction. There are many instances in musical history where the musician has been trained in a discredited school only to find by their own persistent endeavor the true road to musical success. It is work itself that makes intelligent work. Carlyle, who of his made, is father many a founding thought of other minds, is said to have remarked, "Genius is simply the ability to work." There is no better way for the young musician than that. There is no work to break through the halo of legendary glory surrounding the great masters by reading their biographies, autobiographies, and letters. Only in this way can we reach them as persons. Only in this way can we realize that they were men and women of flesh and blood, bones and nerves, exposed to all the bodily ills to which we are liable. Only in this way can we see that they were in this world—laughing when mirth provoked, weeping when sorrow disturbed, eating, drinking, sleeping, thinking, and working, and working, working. Only in this way do we understand that music came to them in its perfect form; not "from a dream of peace," as the vision came to Aton ben Adhem, but by dint of constant revision, study, and work.

Our great libraries are filled with biographies of musicians that, if they do nothing else, show how diligently and how rigorously successful musicians have worked. Great results have never been achieved without great efforts.

TO SINGERS.

Many singers imagine that artists such as Malibran, Jenny Lind, Patti, Nordica, Fames, Melba, Thornby, and others, have succeeded solely by means of vocal power and "good luck." Let some of our ambitious young women read "Jenny Lind, the Artist," by H. M. Holland and W. R. Rocketto (Scribner Sons, New York). Note that during eleven years of her career she sang thirty operas, and gave in all 677 operatic performances. Reflect upon the immense amount of labor the study of these operas required, aside from all other preparatory work. She gave at concerts in how her efforts were rewarded. She gave at least one American, receiving for the course \$30,000. This record

of her industry would scare many a half-hearted dilettante into a well-deserved oblivion.

TWO COMPOSERS.

Let discouraged musicians read Berlioz' autobiography, and learn how that Frenchman of blood and fire fought for triumph. All our present tribulations and annoyances must pale before his great endurance. Mendelssohn, who was never burdened with the millstone of abject poverty, had many obstructions placed before him. In his "Letters" he tells us, "Since I set to work again I feel in such good spirits that I am anxious to adhere to it as closely as possible, so I monopolize every moment I do not spend with my family." We are not inclined to doubt this when we look over a list of his works and find they number over two hundred and fifty, including the great oratorios, symphonies, overtures, concertos, organ pieces, comic operas, songs, and instrumental solos. Aside from this, Mendelssohn was continually working either as an operatic conductor (intendant), teaching, or playing in public. This is but one instance among hundreds; Beethoven, Haydn, Mozart, Schubert, Schuber, Meyerbeer, Tchaikovsky, Chopin, and all, come before our minds until we are bewildered in the contemplation of their mighty efforts.

COVORERS.

Often it is not only the musician who is the worker. A fond relative, teacher, or friend, recognizing great latent genius, has joined the musician with untiring zeal to develop precious natural gifts. We are touched by the tender reverence with which Gounod refers to his mother in his autobiography (W. Heinemann, London). He says: "I knew she had to rise every morning at five, to be ready for her first pupil who came at six, and that her breakfast hour was absorbed by another lesson during which, instead of a proper meal, she would swallow a bowl of soup or perhaps take nothing but a crust of bread and a glass of wine and water. I knew her daily round lasted till six o'clock every evening." All this for her boy! Musicians all know what results these sacrifices and labor brought; they paid the price of a Gounod. Emerson tells us that we can have anything in the world if we will but pay the price. Young music workers should understand that success in art is not only come after colossal labor, but it is not only a matter of lack of talent. Success never came to any one and never will come to any one more than the north pole or Niagara Falls. We have to go for success and accept all the incidental hardships as a part of the journey.

HOW WORKER WORKED.

Henry T. Finck, in his important biography, "Wagner and His Works" (Scribner Sons, New York), says: "Laymen can have no conception of the enormous amount of labor involved in the writing and rewriting of such scores as Wagner's. There must be at least a million notes in the full score of the 'Walküre,' and each one of these million notes has to be set out by written and rewritten, but written in its proper place with a view to its relation to the score of other notes. And the composer, in doing this manual work, must keep in view harmonic congruity, avoid incongruous and inappropriate combinations of color, transparent wood, and light parts, etc." He then quotes from Heinrich Dorn, the operatic composer: "No one who has not his self as the composer, can comprehend what it means to achieve written scores can comprehend what it means to achieve such a task in comparatively so short a time, and one who does comprehend it must be dimly astounded at this extraordinary and colossal activity!"

FOREFIGHT.

It would be of great benefit to any progressive young musician to read any of the works mentioned in this article as well as any similar work. It is no more than a look ahead—a forefight. Love in music is blind, as in all things. Many young people are so infatuated with all things "visible forms" that the disagreeable part is completely lost to view. Nothing but the biographies can so successfully tear the bandage of ignorance from their eyes, and show them the heights they must climb before reaching the pinnacle of fame.



"I have in my class two pupils from the same family. The elder sister is using as studies book I of the 'Graded Course'...

The case is difficult, I admit. With the publisher's permission, I will perhaps mention another collection of music called 'Graded Materials'...

Many other collections contain material which is useful if carefully practiced. Mason not only has material, but also a method of practice. The clavier also has this...

"When you consider it proper time to introduce scales, chords, and arpeggios to the ordinary piano student...

"I would like to have a good list of teaching pieces, light in character and suitable for an adult beginner...

The well-taught piano student begins with Mason's two-finger exercises for 'School of Touch'...

The practice above referred to will cure the laziness regarding counting. When she has acquired a habit of counting in exercises...

See 'Graded Collections of Pieces,' published by Presser.

"I have a pupil, a girl eleven years old, who has finished the third grade 'New England Conservatory Method'...

There are a few superlatives which do very hard. The 'New England Conservatory Course' is one of these. It is the 'Tonche course'...

I am not a very good authority upon sight reading. I should say, first of all, make sure that the pupil reads accurately. When this habit is established...

"Will you please tell me what course to take with pupils who will practice using motions of the wrist and arm in place of pure finger action?"

I place great importance upon clearly distinguishing between finger work, hand-work, and arm work, in the early stages. In my opinion arm motions accompanying finger motions...

The arm remains entirely stationary. This is your first step. (2) Arm touches, down, and up arm—the up and down signifying the direction of the motion by which the touch is accomplished...

I am in receipt of a letter from a Chicago teacher claiming that the 'Parsons Method' mentioned in one of my former letters is not that of the distinguished Dr. Parsons...

and a very light finger-fall upon the second. In form (3) and (4) the forearm remains at the five-finger position, neither elevated or depressed...

"Having only this year joined the ranks of the music teachers, I find many problems arising which I have not yet been able to solve. In the first place several of my pupils have asked for special help in the matter of sight reading...

Another exercise for quick seeing is to permit the pupil to name seconds to remember—e. g., two measures, but in trouble and haste. Then let all the class write it out, and see who comes nearest to having the two measures complete...

When you reach the third grade, the pupil must take up some such work as our Music Extension Students' Clubs, in which we have a course of study running three years...

This being so, I am ready to go further and say there is no music that requires so full an understanding of the mind and thought of the composer as that of Schumann. This matter sounds the personal and intimate more fully than any other. His compositions are almost a diary in tones...

In what may be called his first period Schumann wrote fancifully. This was a record of his own life, and no one can understand them who does not study the story of Schumann's career and learn what influences caused the writing of the various works...

W. S. B. MATHEWS.

Robert Schumann as a Composer for the Piano.

BY ALFRED WEIT.



STUDY THE LIFE OF SCHUMANN.

BY W. J. HENDERSON.

It is curious, but none the less a fact, that too many musicians attempt to interpret music without the correct perspective. They seem to have read with distorted vision the dictum of Wagner that the whole duty of the conductor consists in discovering the right tempo...

The truth is that very few musicians are capable of arriving at the true interpretation of a composition without some instruction as to the purpose of the composer. Such instruction is, of course, much more necessary to the student than to the professor...

What is the use of trying to play Haydn in the same manner that one plays Beethoven? Yet it is attempted every season by pianists who ought to know better. Not only the stage of formal development is opposed to it, but the condition of the techniques of the instrument...

It was not my intention at the beginning of this brief article to trace in all its details the growth of the essential aspects of Schumann, but merely to indicate what the performers of his music too often neglect.

In what may be called his first period Schumann wrote fancifully. This was a record of his own life, and no one can understand them who does not study the story of Schumann's career and learn what influences caused the writing of the various works...

will mark a special epoch in the history of art. That he recognized himself as one of the masters of the new school is proved by a passage in one of his letters to Moscheles...

Later, when he was full of the fire inspiration of the movement in the defense of all that was noble in art, in which he took so large a part with his 'Neue Zeitschrift für Musik,' his imagination found its way to splendid expression. From 1828 to 1830 he poured out such works as the great fantasy in C major for the piano...

In 1840 the composer's struggle for the hand of Clara Wieck was victorious, and he turned from the piano to the human voice, seeking in song for an expression of his emotional life. In the year 1840 he wrote more than one hundred songs, and they remain among the world's choicest treasures of music...

The loss of the finger and organ trouble were in great degree Schumann's penalty for the use of his hand. He was told to stop playing the piano, but he would not do so until he was in the last stages of his illness...

The Autobiographic Character of Schumann's Music.

BY LOUIS C. ELSON.

It is always a labor of love for the musical student to trace something of the life of a composer in his works, and the labor often leads to a practical result, since the student, once knowing the mood of the composer in producing a certain work, becomes himself more identified and en rapport with it, and consequently interprets the composition better. One comes a little closer to the Seventh Symphony when tracing Beethoven's affection for Amalia Seehald in some of its romantic measures; one reads the reconciliation of Händel and George I in the "Water Music"; and many other bits of personal history might be gleaned from special compositions.

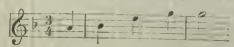
With Schumann, however, what is only sporadic with other composers becomes nearly continuous. Almost every step of this composer's career can be traced in his music; his successive compositions become an autobiography in tones. Some of these works are avowedly records of personal events; others become unintentionally historic.

It may be remembered, at the outset, that Schumann always wrote best when happiest. In this he was the opposite of Schubert who scarcely brought forth anything when he was thoroughly enjoying himself—his happy years (too few, alas!) being comparatively barren of good music. Schubert complained that the public loved those compositions best which he had brought forth in direst anguish. When Schumann was unhappy, the fearful melancholia which was a symptom of his hereditary insanity often incapacitated him altogether for work.

The dual character of his compositions tells us clearly of the duality which existed in himself. As early as October 4, 1828, being then only nineteen years old, he wrote to his friend Rosen, at Heidelberg, from Milan: "I always seem to myself entirely poor yet entirely rich; entirely weak yet entirely strong; feeble yet full of life." From this it is evident that Schumann had recognized thus early the duality of his own character. These two opposing personalities soon received names from their possessor. The fiery radical, full of aggression and combat, was called "Florestan"; the shy, introspective and sensitive dreamer was named "Eusebius."

Soon afterward these mythical characters became part of the musical autobiography which was to run all through Schumann's musical creation. The first piano sonata, dedicated to Clara Wieck, was signed "Florestan and Eusebius"; and one can, in this work, as in many of the subsequent ones, trace the two antagonistic moods. If one stands on the river bank below Cairo, Ill., at flood time, one will see two rivers in one channel; on the one side the dark waters of the Ohio, on the other the yellow waves of the Missouri and Mississippi; even so in many a Schumann composition can one observe Florestan and Eusebius touching but not coalescing.

Schumann's autobiographic style begins with his opus 1. He met with a beautiful young lady at a hall in Mannheim. The lady's name being Meta Abegg, he at once wrote a set of variations upon the letters



and fearing that the homage might be too conspicuous, he threw a thin veil over it by dedicating the work to a mythical "Pauline, Countess d'Abegg." Four years later (in 1834) he met with the very attractive Ernestine von Fricken. This time it was impossible to spell out

the name musically, but Schumann was not to be balked by a trifling matter like this, and, ascertaining that the young lady was born in Aesch, in Saxony, he set about spelling out her birthplace in a glorious musical composition: "The Carnival." In doing this he was able to use the German musical letters in two ways—

A, Es (E-flat), C, H (or B),

and As (A-flat), C, H,

and his mysticism found further consolation in the fact that these were the only musical letters in his own name.

His reading of the works of that playful and romantic philosopher, Jean Paul (Richter), led to opus 2, the "Papillons," and to much music besides.

"Florestan" and "Eusebius" bubble up again as characters in the "Carnaval," and as composers in the "Davidsbündler" dances (opus 6). As the "Davidsbündler" appear more than once, we may mention that they also were autobiographic, and consisted of characterization of the different moods with which Schumann wrote in his musical journal, "Die neue Zeitschrift für Musik." "Florestan" was, of course, the dashing critic, "Eusebius" the tender, sympathetic, and feminine one, and "Master Raro" was evolved as a character to mediate between the two extremes. These fanciful characters (each being Schumann himself) were supposed to carry on a bold war against the "Philistines," as Schumann characterized the old fogies of Leipzig. There were, however, a few outsiders, real personages, who were of the "Davidsbündler"; there was Henrietta Voigt, as "Aspasia"; Ludwig Schunke, as "Jonathan"; Carl Bauk, as "Serpentinus"; and the great battle of the opposing forces is portrayed in the finale of the carnival scenes.

There is more autobiography in the compositions of the year 1840—the happy year when Schumann won and married Clara Wieck. There is so much of beauty in the true story of this love-match ("Heloise and Alexander" do not give so tender a tale) that it seems a pity sentimentalists should not have let it stand for itself. The story that "Warum" is a musical love-letter addressed to Clara Wieck, and that it succeeded in melting the heart of her obdurate father, is absolutely false.

"The Symphony in B-flat" (No. 1) of this epoch is the true autobiography of the triumph and happiness of this simple and gentle soul. Schumann at first intended to call this "Spring Symphony"; and one can readily find the sheep-bells of the wandering herd in the triangle passages of this work,—but the composer finally said, "One ought not to take the public too fully into one's confidence," and the definite title was discarded. The bursting into song is an equally autobiographic touch at this happy epoch. Schumann now wrote the best cycles of German *Lieder* that the world possesses.

In the old days his guide was Jean Paul, but now he found in Heine his fittest expression, and in "Dichters-Liebe" ("Poet's Love") he told the story of his sufferings during the long strife to win Clara Wieck. It was like Schumann to look at every side of a question, and in "Woman's Life and Love" he tells us of what Clara Heine must have felt before they were wedded. He goes further than this and follows Chamisso's cycle of poems to the death of the husband, and the prediction (conveyed with wonderful aptitude by the return

of the theme of awakening love) that the widow shall live on, the memories of her husband remaining her chief consolation; and this prophecy was strangely fulfilled.

In "Manfred" and "Faust" of later years we find the mysticism and melancholy that hung over the composer's life again becoming prominent.

A gleam of sunshine comes near the end. The appointment as Municipal Director of Music at Düsseldorf causes the melancholy to lift, and at once we receive a bit of personal impression in the Third Symphony—the "Golgatha" or "Rhenish" symphony. We hear the organ pealing in the great cathedral (Schumann had seen the Archbishop of Cologne installed in the see of Cologne), we note the people streaming out of church with holiday chatter in the finale, and we know that Schumann has come under the spell of the happy Rhine life, and that his melancholy is taken from him.

It is only temporary; the last chapter is found in the works of another composer. The day on which Schumann attempted suicide he had written a theme which he believed was sung to him by spirits. Brahms took this theme and set it as a series of piano variations, appropriately ending the series with a funeral march. The autobiographic character of Schumann's music thus being continued even in his very last work.

It must not be imagined that we consider all of Schumann's music autobiographic. It must be admitted that something of autobiography exists in the works of every master, but there is no instance in musical history of such a direct record of the actual events of a life transmuted into tones in the music of any other composer. We may come closer to Schumann's personality through his compositions than we can come to any other of the masters even in their greatest or most emotional works.



SCHUMANN AT TWENTY-ONE YEARS OF AGE. During this year he wrote "Papillon," Opus 2.

Side Lights on Schumann.

BY W. F. GATES.

ROBERT SCHUMANN dwelt for some years on the border line between genius and madness. This dividing line between genius and insanity is narrower than we sometimes realize. Some of the greatest minds among the musicians have passed this line, but by rest and treatment have returned to a stable mental balance. Others have passed it never to return. As an instance of those who suffered this affliction temporarily, Hans von Bülow might be mentioned. And of those who

LOVE'S MURMUR.

Edited and fingered by Maurits Leefson.

DOUX MURMURE.

Estéban Marti.

Andantino quasi Allegretto. M.M. $\text{♩} = 72$ ($\text{♩} = 144$)

Musical score for page 2, featuring piano and bass staves. The score includes various dynamics and tempo markings:

- Staff 1: *f*
- Staff 2: *allarg. un poco*, *f*, *a tempo*
- Staff 3: *sempre mf un poco meno*, *f*, *cresc.*
- Staff 4: *molto ritard.*, *pp*, *f*, *dolce*
- Staff 5: *dim.*, *pp*, *meno*, *Tempo I.*, *pp*
- Staff 6: *f*, *cresc.*, *mf*

Musical score for page 3, featuring piano and bass staves. The score includes various dynamics and tempo markings:

- Staff 1: *dolce*, *p*, *mf*
- Staff 2: *molto ritard.*, *a tempo*, *sempre f*
- Staff 3: *f*
- Staff 4: *ritard.*, *a tempo*, *allarg.*, *p*
- Staff 5: *dolce*, *dim.*
- Staff 6: *ritard.*, *animato*, *f*

NACHTSTÜCKE No 1

Nocturne.

Schumann composed these pieces in 1839 at Vienna. He writes concerning them to his betrothed (Early Letters); "I wrote to you concerning a presentiment, I had it in the days from March 25 to 27 when at my new composition" (probably No. 1) In it occurs a passage to which I continually reverted; it is as if some one ground "O God" out of a heavy heart. In the composition I always saw Funeral trains, coffins, unhappy despairing people, and when I had finished and was long seeking for a title, I always came back to this; "Funeral Fantasy" Is it not remarkable? In composing, too, I was often wrought up that tears flowed, yet I knew not why and had no reason for it - then came Theresa's letter, and now all was clear to me (his brother lay dying.) And in a later letter, after he had given the "Funeral Fantasy" the name "Nocturnal Pieces" What do you say to my calling them; 1. Funeral procession, 2. Odd assembly, 3. Nocturnal revel, 4. Round with solo voices. Write me your opinion!"

To the advantage of the pieces these superscriptions, which find their justification in the above described state of mind of the Composer rather than in his tones, have been omitted and the player's imagination can supply the Nocturnal Pieces, so rich in moods and deeply felt, with images of his own.

Edited by John S Van Cleve.

Rob. Schumann, Op. 23
No. 1.

M. M. (♩ = 100)

a This initial number of the set, poised between the keys of A minor and C major, is of a solemn, dirge-like character its prevailing moods being heavy grief and sacred consolation. Technically considered it consists of two elements, a melodic phrase of three notes in eighths and sixteenths and a series of five chords of a subtle shifting character and possessing a melodic outline. Study to give the utmost prominence to the solo phrase and deliver the chords with the most undulating variety of nuance. Secure at all hazards sufficient variety to prevent solemnity from degenerating into monotony.

b Change the pedal at each new chord, hence in the first seven measures, four times in each measure, the purpose being to secure that extra resonance and freedom of tone when all the sympathetic strings of the piano are permitted to vibrate.

a tempo

6

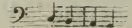
p *legatiss*

pp *ritard*

a tempo *p* *mf*

p *ritard* *pp*

c The oneness of the rhythm will drop easily into dullness unless the player, with delicate feeling and judgment, should enliven with emotional shading in both voices, the principal motive which here appears slightly changed in character and canonically treated.

d The motive  should here and in both voices in the subsequent measures, be energetically marked.

Nocturne 4.

7

p *pp* *mf* *ritard* *pp*

e At this noble organ point be sure to shift the pedal with each chord, for a literal following of the pedal mark by extending through the measure would generate an intolerable jangle of confusion. Pronounce the bass G; - with organ-like firmness and retain it with the finger.

Nocturne 4.

Holiday Spirits.

March.
SECONDO.

H. Engelmann, Op. 406.

Primo

ff *f p* *f p* *f p*

f p *f* *p* *f* *p*

pp *pp*

quieto

f *ff*

Fine *ff*

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Holiday Spirits.

March.
PRIMO.

H. Engelmann, Op. 406.

ff *f p* *f p*

f p *f p* *f p* *f p*

ff mf *ff mf*

ff *quieto*

mf

ff *Fine* *p*

SECONDO.

Trio.

P *sempl.*

mf

cresc.

ff

f *ff*

Grandioso *Alto marc.*

ff

1. *2.*

D. C.

ff

3007.6

PRIMO.

Trio.

cantabile

ff *f*

8

Pscherz.

8

ff

grandioso

8

ff

8

ff *D. C.*

3007.6

Rustic Chit Chat.

Le Babil Rustique.

W. F. Sudds, Op. 240.

Allegretto. M.M. 104

The first page of the musical score consists of six systems of piano accompaniment. Each system has a treble and bass clef staff. The music is in 4/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-5. Dynamics include piano (*p*), fortissimo (*ff*), and piano-piano (*pp*). The piece concludes with a *mf* *piu vivo* section.

The second page of the musical score continues the piano accompaniment from the first page. It consists of six systems of piano accompaniment. The music continues with similar rhythmic patterns and dynamics as the first page. The piece concludes with a *f* dynamic marking. The page number 13 is visible in the top right corner of the first system.

pp staccato delicamento

mf

p

mp

mf

f

mp piu mosso

f

Cradle Song.

WIEGENLIED.

FRANZ SCHUBERT.

Slowly.
Langsam.

Voice.

1. Slumber, darling, gen-tle dreams at-tend thee, soft-ly nest-led in thy cra-dle bed;
 2. Slumber, darling, in the full moon's splendour thou art shel-ter'd in thy mo-ther's arm,
 3. Slumber, darling, hap-py be thy wa-king all thy life is yet a dream of joy;
 1. Schlafe, schlafe, hol-der, sü-sser Kna-be, lei-se wiegt dich dei-ner Mut-ter Hand;
 2. Schlafe, schlafe in dem sü-ssen Gra-be, noch beschützt dich dei-ner Mut-ter Arm,
 3. Schlafe, schlafe in der Flau-nen Schoosse, noch um-tönt dich lau-ter Lie-bes-ton,

PIANO.
pp

ev-ry bles-sing hea-ven send thee, guar-dian an-gels ho-ver round thy head.
 love that's faith-ful, love that's ten-der, yet can keep my darling safe from harm.
 when thou wa-kest, dawn is break-ing o'er thy mo-ther, chasing all an-noy.
 sanf-te Ru-he, mil-de La-be bringt dir schwebend dieses Wie-gen-band.
 al-le Wün-sche, al-le Ha-be fasst sie lie-bend, al-le lie-be-warm.
 ei-ne Li-lie, ei-ne Ro-se, nach dem Schlafe werd'sie dir zum Lohn.

CON A MORE.

MELODIE.

Edited by A. D. Hubbard.

PAUL BEAUMONT.

Allegretto con grazia.

pp

mf

a tempo

poco rit.

p

pp

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8
r.h.
l.h.
f rit.
p a tempo

cresc.

poco rit.
con espress.

cres
cen do

p
cres
cen do
marcato ff

agitato

8

CANZONETTA.

Revised and Fingered by
ALBERT D. HUBBARD.

V. HOLLAENDER.

Allegretto grazioso. cantabile.

quasi Arpa.

p

rit. pp

cres.

simill.

p

cres.

cres.

cres.

rit. pp

ten. pp

ten. pp

THE GIFT.

A CHRISTMAS SONG.

(Soprano or Tenor.)

F. E. WEATHERLY.

A. H. BEHREND.

Moderato.

A moth-er was watch-ing on Christmas night, Rock-ing her babe by the can-dle light, And she

lift-ed her eyes in the gath-'ring gloom, For the Christ-child stood in her low-ly room.

"What shall I give to thy Child?" he said, Soft-ly car-ess-ing the sleep-er's head,

"Nay!" said the moth-er, "O an-gel guest, Give her what-ev-er thou deem-est best!"

"What shall I give her, O moth-er mild? Ask what thou wilt for thy lit-tle child, Shall I

kiss her brow that her eyes may shine With a beau-ty that men will call di-vine? Shall I

touch her lips that they may flow With songs the sweet-est the world may know?"

"Nay!" said the moth-er, "That will not stay Songs are for-got-ten and hair turns gray!"

called "positivism," which has no right within the precincts of a girl's heart...

It may be possible to gaze a girl's success by her love for music, but if so, it is because this love acts as a spur to greater effort...

She knows the bated eagerness and impatience of slow climbing, the constant tug of war between what she can do and what she would do...

The girl who loves music is bound to succeed, not by her love for music, but because of it. I have never known such a girl to fail...

THE EDUCATION OF MUSICIANS.

BY C. FRED KENYON.

As the struggle for existence becomes more and more strenuous, so do our occupations and pursuits become more and more specialized...

DO YOU EXPECT A TESTIMONIAL?

BY E. B. STORY.

ONE of the enjoyable privileges of the experienced teacher is that of permitting his pupils to "refer" to him when they begin their own careers as teachers...

Now that after many years of successful teaching his position is secure, his reputation is wide-spread, and his word of commendation carries weight...

it as well as in the fact that his pupils come seeking this assistance. When he can write a full, whole-hearted testimonial, covering every point, what satisfaction is his!

The cadet at West Point upon entrance finds that the hours of each day are filled with prescribed duties, some of them seemingly very trivial...

But what may the teacher rightly demand? Perhaps, first of all, accuracy in study. Every language conveys its ideas to the mind of the student through combinations of straight lines and curves...

How may all this be remedied? It may be objected that the ordinary man has no time to devote to other matters: his life-work necessarily absorbs all his attention...

Secondly, the teacher may expect fair treatment of himself. He is responsible for the guidance of the pupil, and for his advancement.

He rarely ought to expect from the pupil a hearty cooperation in such plans of study, a faithful attendance on his practice, a prompt and regular attendance at lessons...

You may make a compass point invariably to the point marked N on the dial by fixing it so that it can not move, but such a compass has no value.



EDITED BY FANNY MORRIS SMITH.

It seems only the other day that a little Italian imp brought us a note signed by a name prominent in literary circles, requesting our presence for some musical drawing room to which we had been summoned...

A few moments later guests poured in, and the "evening" of our host began with the accustomed clat. This was whispered in our ear that we had been invited for the purpose of offering an opinion on the talent of a young violinist...

We were immediately interested in the unusual qualities of the girl's playing. The repose of her conception was perfect; her intonation was astonishingly pure...

The audience thus evening had its mind prepared for the gipsy music by Sarasate, and similar exhibitions of temperament, and the intellectual character and self-restraint of the young violinist seemed cold.

A year later, we read that she had taken the coveted prize in Berlin; and this season, after a round of European engagements, she returns to America...

We gladly afford space to the entire program on "The Evolution of the Dance," a lecture-recital given by Mrs. John Loman before the Ladies' Thursday Musicales, Minneapolis, and elsewhere.

Part I represents a talk of perhaps half an hour on the historic aspects of the subject, while Part II furnishes the musical illustration, which is also accompanied with more or less explanation.

The music is easy to obtain and not at all difficult.

PART I.

- Dances of the Savages. Dances of Antiquity: (a) Egyptian Dances. (b) Biblical Dances. (c) Greek and Roman Dances. Music of India. Oriental Dances. Old English Dances.

PART II.

- ITALY: Tarantelle, Moszkowski. (Arranged for piano, four hands). SPAIN: Aia, "Saraband-Laehia ch'o pianga," Haendel. (Arranged for piano, four hands). FRANCE: (a) Minuet, Tiers. (b) Gavotte (Piano Solo), Brahms-Gluck. HUNGARY: (a) Hungarian Dance (Violin Solo), Brahms-Joschim. (b) Gipsy Song, "La Zingara," Donizetti. POLAND: Polonaise, opus 53 (Piano Solo), Chopin. GERMANY: Walts Song, "Se Saran Ross," Ardit. BOHEMIA: Slavonic Dance, opus 46, No. 2, Dvorak. (Arranged for piano, eight hands). ENGLAND: English Ballad, "Old Seventeenth Century," Coxe, Lanes and Lada.

Mrs. Loman also sends us programs of a charming lecture musicale on "Music and Poetry" and one on "Music and Shakespeare," both delivered in Duluth. All the works of Mrs. Loman is thoughtful, and choice in subject and contents.

In reviewing the musical illustrations of Mrs. Loman's lecture, their somewhat exotic character strikes the student. The tarantelle is by a Russian educated in Germany, the Spanish saraband is by a Saxon, the gavotte by a German, and the German waltz by an Italian.

To clubs which have a program on this subject in preparation we suggest that the first step should be the purchase of "Dancing," by Mr. Lilly Grove, Badminton Library, published by Longmans, Green & Co.

Those who have not read Mrs. Grove's book may be safely said to be ignorant of the very genesis of music. Her pages, moreover, contain a lavish number of the original dance songs and rhythms belonging to historic dances.

"Die Grammatik der Tanzkunst," von Friederich Albert Zorn, Leipzig, published by F. W. Vieweg, an extensive work, goes still more into the technical side of the subject. These books are in German, but armed with Whiting's "German Lexicon" and a German grammar, they will repay the music lover who makes them his first German reading-book.

The principal wealth of information on the connection of dancing with music is in the French, and at the head stands "La Danse Grecque Antique," by Maurice Emmanuel—Paris, Hachette et Cie. This is thoroughly illustrated from the existing

remains of Greek art, and well worth perusal. Hachette et Cie also publish "La Danse," par G. Miller, which has been reissued by D. Appleton & Co., New York, and which is most interesting, from its collection of ballet costumes and poses from old French prints.

George Bizet has edited six series of selections from the vocal works of French, Italian, and German masters, transcribed for the piano, called "Le Pianiste Chantant," published by Heugel et Cie.

Students of Polish and Russian music will find Kullak's transcriptions of twelve Cossack, Polish, or Russian air all very characteristic. The collection of Hungarian airs edited by Korhay and published by G. Schirmer are very valuable.

When Greg is included in the series, it is well to obtain the volume of "Norwegian Melodies," published by O. Ditson, which, although probably altered from their original tonalities by the modern setting, offers a very interesting comparison between the artless folk-song and dance and the artistic music evolved from them.

As to English music, the best collection is Chappell's "Music of the Olden Time," now out of print. It is not a work which it would be expedient to reprint, and one of the first fruits of the possibilities of converted action by the Federation of Musical Clubs should be a subscriber's list sufficient to cover the expense of a new edition.

Mahalan's "History of the Piano" also contains a good selection of music, chronologically arranged, which covers old English harpsichord composition fairly well. But we understand that this is out of print also. England is probably in possession of a variety of works set in American circulation on English, Welsh, Scotch, and Irish song; but the interest displayed by musical clubs in these subjects is the first suggestion of an American demand for them.

How much significance CLARA SCHUMANN, there can be in an old program, and what memories our (it took) I find myself gain-

ing with a mad pleasure at each one, dated November 27, 1871, Saale der Singschule, Berlin. The mangle names of the two great artists which grace it are those of Frau Clara Schumann and Frau Amalie Joachim. They are both dead; but still I see Madam Schumann, in her black velvet contour dress her beautiful neck and arms rising imperially from the soft richness of its folds, bending over the keyboard of the grand piano; and still I see Frau Joachim, in her pink silk, standing upon the platform, her charming baby face framed in bands of dark hair.

How splendidly they interpreted the great masters, the one on the piano, the other with voice, —48 high priestesses of art! One of a concert program, tombstones bear their names now; but the warmth of their inspired utterance yet penetrates the mist of years, and makes them live again to those who heard them. I hope they are still together in Paradise, and that they are showing the angels how to play and sing.

folded, and looks as neat as the small ratchet. The price is the same for both of the large ones.

We can send you a seal grain music roll, 15 1/2 inches, unlined, for \$1.15; lined, \$1.50; 14 1/2 inches, unlined, 85 cents.

*

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In renewing your subscription, try to send at least one other. You will find many valuable premiums mentioned in our premium list.

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We would draw your attention at this time to the musical games published by this house. The first and most important is the "Great Composer." This contains seventeen tricks of four cards each, each trick devoted to a great composer, giving four of his principal works, birth, death, etc., together with an excellent likeness. Played like the literature authors' game. The holiday price on this game is 30 cents.

"Musical Authors" is a game designed to assist in musical biography. It contains fifty cards, each card containing ten questions on the biography of some important composer, so that altogether there are about five hundred facts to be learned, besides the game being an interesting pleasure and pastime in itself. The holiday price of this is 20 cents.

"Allegro" is a music-teaching game, teaching combining both pleasure and instruction. It teaches the rudiments of music; and to give you a general idea, I will say that there are some ten different games that are possible to be played. The holiday price is 30 cents.

"Musical Dominoes" is one of the best constructed musical games known. All the various games of dominoes possible are to be played, and an enormous amount of information concerning note values is taught without any apparent effort. The holiday price is 45 cents.

"Elementaire," two sets of cards, either one or two separate games, one teaching the lines and spaces, the other, major and minor chords. The holiday price is 30 cents.

"Triads or Chords," another game to help the pupils to a mastery of the common chords, the various keys and their signatures. The price is 15 cents.

One of these games to each of your pupils would make a valuable and charming gift.

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ETUDE, a copy of either of the two following books to those of our subscribers renewing their subscription during the current month: "Dictionary of Music and Musicians," by Dr. H. A. Clark, and "In Praise of Music," by W. F. Gates.

Clark's dictionary is well known as the most recently published, and therefore most up-to-date, dictionary of music and musicians. It has a number of valuable features, which you will find mentioned in our advertisements.

"In Praise of Music," by W. F. Gates, is perhaps the most artistically bound of our many valuable works of musical literature. It is a gift book, containing 365 quotations in praise of music.

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To those of our subscribers who will send \$1.75 to renew their subscriptions during the current month we will send, in addition to the journal for the coming year, a copy of either one of the following valuable collections of music: "Duet Hour," a collection of easy piano duets; "Dance Album," a collection of easy dance music.

MUSIC IN THIS ISSUE.

"CON AMORE, melodie," by Paul Beannott, who belongs to the modern school of French composers. This little piano lyric is pleasing to musicians, and is a good study-piece in cantabile playing for young students.

"CANZONETTA," by V. Hollaender. This composition should be performed with a light, graceful touch, and all chords played in a manner that would give them that happy effect.

"RUSTIC CHIT CHAT," opus 240, by W. F. Sadds. This is an interesting composition composed by one of our popular American composers. It must be well studied, and is to be played in an easy and graceful manner. The different shadings must be carefully noticed.

"HOLIDAY SPIRITS," march for four hands, by H. Engelmamm. This march is composed in a happy and joyful mood, and is descriptive of this festive season, when every one should be good and kind to both friends and foes. Mr. Engelmamm, the talented composer of this march, was born in Berlin in 1872, and for the past five years has resided in Philadelphia. He is the author of many beautiful compositions, and is fast becoming known by reason of his earnest and conscientious work.

"CRADLE SONG," by Franz Schubert. Of all the great composers, none have written more beautiful songs than Schubert. In his lifetime, which only extended over a period of thirty-one years, he composed over 300 songs. Some of his greatest ones were refused by publishers, and were not known until many years after his death. The one we offer our readers is but a little example of his many beautiful thoughts.

"THE GIFT," a Christmas song, by A. H. Behrend. This song by Behrend, who to-day stands very high in England as a composer, we feel will please you. The sentiment of the words is beautiful, and the music is simple, sweet, and very effective.

"LOVE'S MURMUR," by Esteban Marti. This is a beautiful and very effective composition by one of the younger Italian composers. It reminds one of a still and lovely night, and at a distance this murmuring air is dreamy manner, with a round, velvety touch—if such a term might be used. The imagination can do much toward producing the desired effects.

"NACHTSTÜCK" ("Nocturne"), opus 23, No. 1, by Robert Schumann. Schumann was one of the greatest tone-poets we have had, and this "Nachtstück" is a fine example of his writing. His style was always bold, aggressive, and original, and many of his most beautiful tone-pictures are seldom heard, such as his great quintet, opus 44, and his symphonies, especially opus 38. If you have these works with you in the form of a duet, you would find new beauties and learn to love Schumann better each day. The nocturne originated with John Field, a 1782, and died in Moscow, January 11, 1837. In Chopin the nocturne reached its perfection.

SPECIAL NOTICES

Notion for this column inserted at 3 cents a word for one insertion, payable in advance. Copy must be received by the 20th of the previous month to insure publication in the next number.

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KINDERGARTEN MUSIC BUILDING, BY NINA K. Darlington, is not a system endeavoring to supplant all or any of the established systems of teaching the practice of music. It is intended to supply something lacking in all, and so to aid and strengthen, by a supplementary course, whatever of good each system possesses.

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TESTIMONIALS

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M. AGNES CLAY.

"Graded Materials for Pipe Organ" is one of the best books for beginners I have seen.

ARTHUR E. JAMES.

I enjoy the music in THE ETUDE very much. It gives me a chance to do sight-reading. The four-hand work comes in very well as a contrast to Haydn, etc.

FRED M. BEYAN.

I am using your "Choral Class Book," by Leason and McGraham, and like it very much.

C. S. ICKENBERRY.

I have carefully read and re-read "How to Teach, How to Study." It is just the book I wanted for years; it is my teacher.

L. J. GOULETTE.

Your music "On Sale" is very satisfactory. I regret that I did not always make it a practice to send to you; it saves me a great deal of time.

C. E. SHIMMER.

I find Landon's "Sight-reading Album," volume II, especially good.

MARY F. HOPKINS.

We are greatly pleased with "Key to Mausfeld's Harmony," and consider the work "par excellence."

BENEDICTINE SISTERS.