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Winton J. Baltzell

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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? That is, the latter present to the eve a reproduction of objects that exist in naturesometimes idealized, it is true, yet in the main more or less accurate representations of objects and scenes in

There is, of course, a form of music known as descriptive, which attempts to reproduce the sonuds of natural phenomena, such as the whistling of the storm, song, this phrasing was naturally transferred in writing ling all over the courts as the sent of the storm, the roaring of the tempest, and the roll of thunder; yet it can hardly be claimed that music has the power, the violin, organ, clavecin, etc. The principle of phras by purely musical means, to describe, to delineate, to ing is that a group of words belonging together is spoken of 1833 weens the inclusion of the second o define objects or phenomena in nature, to describe and in one breath. When these words are sung, they are surreyed it. At first the part of the part o develop scenes or incidents such as occur in real life. So far as it may seem to do so, it is merely the result of convention, a tacit acceptance that passage of sixths and the slight interval which thus results is indispensable fort used the passage of sixths and thirds, intermingled with afths, such as used by Mendelssohn in the opening of the "Hunting Song," shall ing, or playing. It gives the bearer time to group the and small instr suggest the sport of hunting. It does this only by implication; the theme being musically the same in character as that played by two huntsmen's horns.

the executant is to reproduce in the hearer, by the music, it is an obscure subject to most minds. Many a was produced same sentiments, at least the same in ground quality. for a lost loved one in another, a desire to be away from separation to be intelligible. This, then, is what is the world and at rest in still another, but it is louging

But the executant has one further ohligation—to seek to draw from the composition the sentiment with which the composer infused it. If the sentiment is an nnworthy one, or inadequately presented, or if a real sentiment or mood is lacking, the composition does not It is a duty, then, devolving upon one who aspires to voice has its modulations, so an instrumental composideserve serious attention as music, although it may executive proficiency, to study the memory and express thou must have a constant obtained flow of intensity, being these have been discovered by Varieties, and to seek to apply these in such a way as to a selection beyond his comprehension, then to sa orator with his bey have tealize a definite sentiment or mood in the rendering of with his well considered pause and artistic modulation

nical 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 where about the rapid spread of music and the general than the critical one toward both a composition and a improvement it is everywhere undergoing, as instanced player or a singer. How much they err. Their esthetic every year by the increasing number of great artists and nature is calling out for food, and they give it instead a their growing patronage, is nice reading, and is laudable stone. It is not weak or effeminate simply to listen to optimism; yet neither ought one to be accused of nudue. music. It is a worthy mental exercise to listen for the disconraging pessimism if he dares point out how much sake of pure enjoyment to any one of the good composi- has yet to be accomplished. Teachers, even in the most tions, of which the number is legion.

A REMARK made by an eminent musician upon a certain pianist sounded strangely. It was to the effect gle into existence in the least likely places, and maintain that the player in question breathed better upon the piano than any pianiet he knew. How can one breathe on the piano, thought his bewildered hearers. Breathe in singing, breathe on the flute, the clarionet cortainly -- but breathe on the niano? 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. Absolute or. in other words, purely instrumental music is a modern phase of the art barely three centuries old. Instruments were previously used merely to accompany the voice, playing in nnison with the voice parts. When composers first ventured to write for instruments alone, their compositions followed vocal models, and the peculiarities of the voice were stamped upon its instrumental imitators. Since the necessary pausing for hreath at brief intervals conditions a system of phrasing in speech and for instruments not dependent upon length of breathsung to a group of notes possessing similar coherency. seven fibancial organical distributions the These groups are necessarily separated by breathing and came of many, but the tank the last the thought expressed, range it in its proper relation to what people were blief to be a least of warrantee has already been expressed, and to await further developed to the answer to the same to th opment. The value of punctuation is clearly under. The hard - a and the But music does create states of mind from which sen- stood in reading aloud or speaking, only tolerably well man in the state of mind from which sentiments and thoughts are to spring. The province of recognized in singing, while as applied to instrumental the cost of pune and agree to spring. pianist who would not dream of taking a breath between fact to mit to ortically qualities and their relations, the same sentiments that a noun and its adjective or a verb and its subject, and make the same sentiments that animate him during the playing-if not exactly the calmly separate tones that have as much connection as noun and adjective or verb and subject; or, conversely, will run together and confuse thoughts which require meant by breathing on the piace a connection and \$1.00 which a will make to be a transfer or separation of tones in such places as best bring out the marks at 000 or 00 thought of the composer.

toward the most emphatic word in the phrase and tendant on the hard were at a life in diminishes in force or pitch after this has received its proposed on all goods. But the state of due stress, so the instrumental phrase has its crescende toward the tone or tones of greatest import and its way and the correlation of greatest import and its diminnendo after this climax has been reached. As the keems that he was keep to the state of the Listen to a school-boy's dull, monotonous decismat on of arr pared, the pr

the composition. A new musical figure and a new tech- of tone, and light will be thrown upon the subject of hreathing on the piano.

> THE much that is said in the musical journals and elecremote corners, are assuredly gathering about them larger and larger classes, and are assuredly existing deeper and deeper interest in music ; music clubs strag that existence with courageous persistence | choral societies and musical organizations of every grade become daily more enterprising and daring, and yearly multiply. But the general public, the general pulled la there any explanation of this stabborn apaily that no where is ashamed to amert itself in this open contempt of every generons effort made to entertain and exalt it? It is the most disconraging condition which the progresssive teacher in the smaller town has to confront, as obstacle that hides many a bright onlook and blocks many a smooth career I to be overcome only after long endeavor and at the cost of many a heroic soul ambition. Honor to the brave teacher who put entry works to his ends through such deserts in the face of such dis-

The propert has a whole we will be a second agencies I lind, the wivere firm in the first what the courter out red follow as the first of

Owner thing lapse the self-section for ni i gorda was se pre-li li ini i i i i And still more, as the voice increases in intensity are nearly good in the second

The positiof all the was this as a comment to be

been permanently cheapened, and will never go back to ence of a lifetime. Again, those wonderful last quartets the old standard. Our manufacturers have learned to of Beethoven, and, in a lesser degree, his last five sountas produce cheap pianos and small goods, and are now ex- for the piano solo, are touched with this mystical light, porting them to every country on the globe. Had it uot this "light that never was on sea or land," which not to been for the hard school of adversity through which they have felt is a misfortune. There are things in the "Gerpassed, instruments might now have been selling at the man Requiem" of Brahms, and in the "Matthew old price. The vast number of pianos turned ont by our Passion" of J S. Bach, and in many other passages of manufacturers in the past few years has thrown on the the great composers, -- such as the dirge over "Siegfried" market a great number of squares and second-hand up- in Wagner's "Götterdämmerung," and certain demoniac rights, which can be purchased in any large city for from onteries of more than mortal misery in the "Manfred" \$25,00 to \$50,00. These instruments, although nothing of Tschaikowsky, besides many another supreme molike the musical marvels our manufacturers are now meut, certainly not forgetting the adagio and the choral turning out, are at least much better than the ancient finale of Beethoven's "Ninth Symphony,"—which conmore; it is a great inspiration, especially to a discourclavichords and spinets from which Bach, Beethoven, tain this ineffable beauty, and touch the soul too deep and Händel evoked immortal melodies.

ments made it possible for every one to purchase an meaning and charm of music, do you ask? There is instrument, so the present era of good times has made it one simple yet comprehensive rule—be a man as well as possible for parents to provide their children with a good a musician. Do not think that technic and intellectual tencher, to take them to concerts, and to give them other comprehension of structure is the be-all and the end-all musical advantages. Musical projects of all kinds have of your art. Treat your art and treat yourself as somenlso received great impetus. The number of good musical thing sacred. Music is a mirror; like the sea, it is deep, organizations on the road was never so large as this sea- and in it you may find many a treasure not hinted at son; grand opera was never so well attended; subscrip-upon the surface. tion 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 mugnificent.

It is said that Kerry Mills, the author of ear-tickling is of great value to the teacher. and heel-enticing two-steps, owns 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 masterpieres. It was ever thus, however; the inventor life. Never use an illustration that must be explained of a patent hook and eye receives more than the inventor and further illustrated. of the steam engine, and the writer of a modern play, sensational and degrading, gathers in more royalty thun Shakespeare received for all his tragedies.

the few, who are usually as poor as they are appreciative, while the man who produces a musical pill of the "rag time" stamp, heavily sngar-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" waltzes, received as much for that one piece as Beethoven did for his nine sympho-

A MOTION is on foot to send one of our lest American them from playing continuously enough and in unbroken orchestras to Enrope to the Paris Exposition to show the Europeans that the American public supports and uppreciates something besides negro melodies, Indian wardances, and "Yankee Doodle," The choice would probably full on either the Bostou Symphony Orchestra ure in its practice because he feels it beneath his dignity or Theodore Thomas' Chicago Orchestra. There is little and attainments. doubt that the playing of either would create a sensation in Enrope, where people can still be found who our classes larger, think that Buffalo Bill's show represents life in the United tunk can observe the control of the sides the two orchestras uamed, we have at least a dozen sure the untermore retween words of appreciation and commendation and those of flattery; for your patrons lng from a land which many Enropeans still consider semi-barbarous.

THERE is a transcendental resim into which the human Do not say "do not make such a mistake," but, "it consciousuess at times can climb, where words, and even thoughts, are lost. He who has never felt that inmost thrill of blessed emotion which beggared verbal atternnce has never known music. Take, for lustance, the as to fully occupy the pupil's mind. benedictns of the solemn "Mass in D-major" by Bee-Beneficing of the solution and the solution of the violin, in the strying to get true time-values, correct tempo, hoven. Here a long sense of the upper E string gives us a certain tone or touch effects, accents, unaccents, creating sense all thinders of the upper E string gives us a certain tone or touch effects, accents, unaccents, creating sense and the upper E string gives us a certain tone or touch effects, accents, unaccents, creating sense and the upper E string gives us a certain tone or touch effects, accents, unaccents, creating sense and the upper E string gives us a certain tone or touch effects, accents, unaccents, creating sense and the upper E string gives us a certain tone or touch effects, accents, unaccents, creating sense and the upper E string gives us a certain tone or touch effects, accents, unaccents, creating sense and the upper E string gives us a certain tone or touch effects, accents, unaccents, creating sense and the upper E string gives us a certain touch effects, accents, unaccents, creating sense and the upper E string gives us a certain touch effects, accents, unaccents, creating sense and the upper E string gives us a certain touch effects, accents, unaccents, creating sense and the upper E string gives us a certain touch effects, accents, unaccents, accents, unaccents, accents, unaccents, accents, accents

for tears, as the poet Wordsworth said of the beauty of Just as the cheapening of pianos and other instru- flowers. But how am I to get at this inward mystical

SUGGESTIVE THOUGHTS FOR TEACHERS.

BY CHARLES W. LANDON.

WHEN a pupil plays wrougly through established habit, show the right way, then play his wrong way in an exaggerated manner, then the right way again. Contrast

Never show impatience; never allow yourself to feel imputient.

Pnt your facts point foremost.

Illustrate from facts familiar to your pupil's every day

When you have found an improved way, or have found new light on a subject and you wish to teach it, do not The man who writes a sublime symphony appeals to improved way of doing this that I am glad to show say, "I was wrong," hnt "here is a more recent and

> 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 papil in an in-

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 pleas-

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

and pupils already know and recognize the difference on hearing them.

Do as much studio teaching as possible, and as little

will be better if correctly done, thus."

Teach every exercise, étude, and piece in such a way

the extreme illustrates and applications of intense condo, diminuendo, climax, phrasing, and general ex-

You will find a semiannual examination of your pupils in music to be a wonderful stimulus to thorough

Keep parents informed of the progress of their children. and get the mother's efficient help for better work whenever 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

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.



[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 things 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 to the questions in THE ETUDE. Questions that have no general interest will not receive

A. A. K .- 1. What is a measure?

A measure is a group of strong and weak pulses. Pulses group semselves into twos or threes—that is to say, a strong pulse is followed by one weak pulse, forming duple measure; or by two weak set, forming triple measure. These are really the true measures for convenience in reading, two duple measures are often com-Reep a record of the pieces given to each pupil in an in-dexed, record-ruled blank-book; this is invaluable for to form a six-pulse measure; three triple measures combine to form reference in reviews and when making out orders for a nine-pulse measure; four triple measures combine to form a twelve-pnise measure, etc.

Too difficult music discourages pupils, and prevents the from playing continuously enough and in unbyoken clearment of the distribution of the dis the old, hungling, illogic, and unsatisfactory definition,-viz, " ure is a space between two bars,"-or, what is much worse, "s measure is a portion of time"; so is a minute, a day, and a month a

2. For what are bars used ?

To show the strong pulsee of measures; they have no other alg-

3. How is a measure represented (not indicated)? By the space between two hara

4. Does the first measure always begin with the first note of a

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 "pnlse" as being the best name for the mental throb 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 pulse, and should be used exclusively in that sense. If our teachers would adopt the term "pulse" as the name of the mental rhythmic throb or pulsation and the term "beat" as the name of the outward manifestation of pulsation, our nomenclature would be greatly benfited .- H. R. PALMER

M. A. S.-Leschetizky's method of plauo playing is based upon the following simple but effective principles: Firstly, highest mus mlar 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 slow suts, as well as in napid scale passages and in trills, then must be entire independence of each separate finger. In playing trills hie pupils are taught to take the first two notes togeth more brilliant effect. Chords are played with the fingers extended nearly flat. Thirdly, and above all, he insists upon entire devilalization of the muscles not called into play, his theory being that

mors heantiful 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.-Auswer to question on apparent change of pitch dna The fact that when one passes a train while the hell is ringing the

sound moves in 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. Dolbear, who has here given a very clear answer to the phenomen

We judge of the pitch of a sound by the number of vibrations that reach the ear per second. Suppose the relocity of sound be 1100 feet per second; also suppose that at that distance from an observer, a beli making one hundred vibrations a second should have its sound maintained. If the observer stood still, he would service a hundred waves per second, and the nitch of the sound would be the same as if he were uear 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 thau if he stood still, and the pitch of the sound would sppear to be higher. Suppose he should go half the distance to the bell in a second, he would then he not only the hundred waves he would have heard if he had stood still, but he would meet fifty waves more. One hundred and fifty rise in pitch of a musical fifth, which is the ratio of 8 to 2 in the

"If one should move toward the sonrce of sound the whole 1100 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 changes. 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 cars either of these conditions may obtain, and one may

often detect the change in pitch of the engine hell, especially when

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

L. M. P.-A double time signature, like 2 3, signifies that there are alternate measures of 2 and 3, or else an occasional introduction of \$ measures in the prevailing 2 time. It is a little-used rhythmic form but there was at one time a fanoy for writing hymna in alteruate measures of 2 and 3 time.

(e like long English a) Motsart, Some give the usual Eng-

F V -1 Jean Rantista Lully 1633-1687, is credited with having heen the inventor of the opera overture. The earlier composers had only little preludes to their works. His form consisted of a slow inion, generally repeated and followed by an allegro in the fugue style. Occasionally a movement in some dance-form of the period was included. Since Mozart's time the overture has adopted the same general principles of form which govern the first movement of a symphous or sonata without the repetition of the first

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



THE NATIONAL MUSIC OF AMERICA AND ITS SOURCES. 326 pp. LOUIS C. ELSON. Published by L. C. PAGE & 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, acceptation 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 upon the strange device of posting his letters in his art in our country, from the few Pealm tunes which trunk, which he has converted, by a all t made for the then work some more in the afternoon and it is well to Fathers, down to the choral and orchestral organizations of the present day. One interesting chapter is also de- he will always look for answers to his letters, though voted to the national songs of other countries -- England, she shall never know of them nor of his love. Scotland, France, Germany. The author explains their It hardly requires the pseudonym Mystle Reed to introduction in this connection by the influence which assure us that the author is a woman. Her violinest is find both pleasure and instruction from as page.

other incidental point of great interest brought out by spots all over the page? They are tears-men have no Mr. Elson, and one which is by no means generally power to wring them from me, but you-" understood, is, that the Pilgrim Fathers were not Puri- does not prevent the letters, if at times dangerously tans. The latter considered themselves members of the rhapsodic, from containing much that is poetic and Church of England, though greatly diseatisfied with tender. Some charming descriptions of nature are conditions in that communion, while the former were given with a light, unerring hand, and "The Mating, separatists who had renounced that church and had Call," ellegro vicace, prefaced by a phrase from Mac-

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the two sects merged as Congregationalists.

in the congregational singing of the early New England is a pleasure to the musician merely to turn the leaves of colonies. Music was regarded merely as a peg on which the book. For instance, the letter "Awbeel at Dawn" to hang the crude, almost grotesque, versification of the -for this up-to-date munician rides a bicycle-bas for a Psalms then in use. To judge from accounts which beading the opening measure of Schumann's contain have come down to us, never was there a more unprom-song, "Hark! Hark! the Lark." "April's Lady" is ising beginning for a national art. Singing God's praises by note was thought impious, if not actually "Children of the Air"-thistledown-by Chopia's goshlasphemous, and thus great confusion resulted. So samer-like "Etndein G-flat," opus 25. little attention was paid to time that the singers were On reaching the last letter the reviewer was not a little often two words spart, which a contemporary describes relieved at seeing "A Wedding March," jubilate and, as "producing noises so hideons and disorderly as is on turning the leaf, to find the first two phrases of the bad beyond expression." Little by little order was bridal chorus from "Lohengrin " Even a less caperidrawn from this chaos; singing by note introduced, enced novel reader might have satisfipated such a lining ont the hymne abandoned, etc., and, last of all. denouement, it seems that our young visitaist was organs were allowed in the churches. Each stage of re- conveniently attacked by a violent illness | his improform was, as is always the case, ardently esponsed by the youthful element, and as stubbornly opposed by letters brought to light and despatched to their destitheir elders, who, as It also always happens, fought in a nation. The fair one was touched by the revelation of

tanner, born in 1746, and died in 1800. His weird, regulated love stories, with the strains of the wedding so-called "fingueing times" sometimes appear on pro- march the curtain drops abruptly. grams of "Olde Folkes' Concerts" of the present day. He receives more consideration from Mr. Elson than most critics are inclined to grant him. Crude and STARS OF THE OPERA. 2018 pp. MAPKI. WAG-ladicrous as are some of his attempts at choral music, better consumers and home full dependent. New York. a better composer would have failed to appeal to J. M. M -1. Wolfgang Amadeus Mozart is pronounced Wolfgahng the public of that time. He paved the way for men of more ability, among whom Oliver Holden deserves pared on a somewhat novel plan. It contains personal especial mention as the composer of "Coronation." Boston was the center of musical tufinence; in 1815 the Häudel 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 portraits of the artists in costume and otherwise. Revolutionary War : "Hall ! Columbia" due to s warlike spirit in 1798, when it was thought that war with France was inevitable. "The Star spangled Banner" arose from an incident in the war of 1812; "Dixie" 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 oven sions. There is hardly an instance of a musican creating the music to a national song; the music is generally borrowed from airs 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 anbiect in a clearer light.

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

The musician who writes these letters is more unpractical 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 hopelers passion-since he has rowed never to ask the lady of his love to share a lot of privation and poverty. He finds great consolution in writing to her, and hite formed the scanty musical equipment of the Pilgrim purpose, into an impromptu post-office. He furthermore practice between times, too 1 proves his unpracticality by paradoxically declaring that

they have directly exerted upon American music. An- feminine rather than masculine, code "the funny little formed a community by themselves, and were at times Dowell's "Robin," has even a touch of aly humor in its greatly persecuted by the Puritans. Plymonth was whimsical sketch of a bird courtship.

these quotations have for the most part been chosen with The germs of American national music are to be found such tact and fine sense of fitness to the cituation that it introduced by Mendelssohn's "Spring Bong," and the

vised post office was discovered by his friends, the his hopeless love, and when he recovered consciousness The first American composer was William Billings, a it was to find her at his bedaide. Then, as in all well

Miss Wagnalis' book is eminently rendable, and nee interviews with a number of the greatest operation singers of the present day, Marcella Sembrich | ma Eames, Esoma Calvé, Lillian Nordica, Lilli Lohmann, Nellie Melha, and a description of tweive operas, music and plot, in which these singers have wen their greatest successes. There are also many illustrations 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 " Fauet, "Romen and Juliet " Lobenstia." Aida, " "Car. men." "Huguenots," "Pagliace, cote The descriptions are clear and accurate, and under the salient dramatic events and masical characteristics of each work

The most interesting part of the book is that relating the writer's interviews with the singers named. They are by no means conventional intersiows. Man Wagnalls, with keen munical instinct, has pressed beyond the abow into the substance. ... tol un to be our and in no measured terms, of the luxusings of these birds of song, but she also makes it stear that strength of character, asvers musical training will denial, are inneparably bound up in such a cureer; America may well be proud of such augers as Emma Pames and Lillian Nordica It would be well and stage struck girls were to read and pender the sterview with the latter. She lays on onerring to on the lan to of omission and commission which prevent as many from rising above a dull medicarity. She here is an instance of winning a high position through hard work and always being ready for every enigency. To quote her own words . "The sum of it is, sucrem comes from steady daily work. You must work well in the morning, and

This book is modestly designized to those who love music but have no opportunity to and in as themselves with grand opera. The reviewer is of the season that even those familiar with grand opers can beet will to BY CLARA A. KORN.

ONE of the favorite assertions of my former teacher, Dr. Anton Dvorâk, was that a person may possess great musical talent and yet not have the making of a capahle musician in him. This sounds paradoxic, hnt is uevertheless 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 ahnormally 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 organist, who was "dying to compose a fugue." My conscience as an individual would not permit me to allow this young person to expire, with the means of rescue in my grasp, 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 dispelled slumber, and made her miserable, and that she would never in her life be happy until these subjects had been captured, placed on paper, and manipulated even according to the wisdom of is npon occasion more valuable than a pound of talent. Johann Sehastian 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 male pedagogues, had learned from them "all that they ever knew," and would intrust her fugue development

Greatly flattered at this display of confidence, I took exceptional pains to do justice to this particular pupil, and felt that here was a great opportunity. At the first lesson she played one of the many themes which had ling with the writing of it. It was a great struggle. That theme would not down on commonplace paper, and I could not help hut scoff at this ignorance of a person who had studied harmony and counterpoint for three years with our hest masters. The young lady shed a tear, 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 hring 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 almost accurately written ont, and after having corrected them, I permitted her, as a reward of merit, to play them to put a card in the newspaper, will soon begin to business will look him np at his studio, and the acquaintstool and gleefully exclaimed, "Ain't I great? Did deplore the fact that anch excellent talent as his is not paying business connection. truthfulness that I never had, and forthwith proceeded to demonstrate the development of her first fugal inspiration. She was all attention, asked many questions to somewhat difficult to reconcile with husiness principles, the point, seemed interested and eager for enlighten- if accepted simply as a hald-headed statement, but one ment, and I felt at that time that the great masters with whom she had previously studied were indeed hollow

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 don't her obedience for a moment, imagine my dismay to bring the teacher in touch with the public; and the 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 and personal effort to be agreeable, oftentimes when one subjects on hand to keep her busy for a year, and that would very much prefer to be comfortably enjoying the manner, "in this bouse, np three flights"; and, so additional ones were therefore superfluous. I thereupou quiet of home. went thoroughly over the previous lesson, explained and

combession, that insisted one I would not be seen themes on any condition until this first fugue was fin-success, so far as it means the acquisition of pupils. ished. But she appeared restless, uninterested, and disappointed. At the next lesson she appeared with no not always those who are the best musicians or the most theme worked out, nothing done. She did not dare capable teachers, although they must have sufficient write any more fragments, but her head was full of them, ability to maintain the position into which they have and she was in a perfect fidget to play them.

fugue if you do not try to learn?" asked I.

"I do try," and she hurst into tears; "I am deter-

There! I have another theme! Let me play it!" Whereupon I would insist on her remaining just where more than she could endure ; for she never came againanother city studying the violin.

This merely goes to prove that a grain of application

THE SOCIAL ELEMENT IN SUCCESS.

BY HENRY C. LAHER.

THERE are many teachers in all cities who, after having spent large sums of money and several years in demands of society.

He must remember that it is considered more blessed to give than to receive-a maxim which may seem which, if we study it closely, contains the very essence of business. This maxim is supported by another: but may be understood to include all that which tends follows: "giving" does not mean merely spending money, or haired youth, with a bundle of music under his arm, playing for nothing at church sociables, but it includes hailed him. that which is still more important—the giving of time

The value of a "social hoom" is generally recognized, climbed the flights.

counselled, and insisted that I would have no more new and hy such a method some teachers are able to achieve

been hoisted by their friends. Without the necessary "How do you ever expect to understand or compose a 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 mined to learn, and I try very hard, but those themes have a very small chance of success. Perhaps the way will get into my head and I can't think of anything else may be more difficult, but their success also may be until I have settled them. I'm too talented, that's the more lasting. There are some people who are not at all trouble, and I just simply can't study like other people qualified to shine in society; they may perhaps be diffident and retiring, lacking in the capacity for small This was a highly original excess, but, not to be be-talk, which places people at their ease in social funcguiled by it, I determined to adopt heroic measures, and tions. Naturally, these people do not attract, but unless to superintend the progress of fugue No. 1 in person. It they have something to give they can not expect to was an almost hopeless task. In the midst of an ex-receive, and the something which they must give is that planation or instruction she would jump up, exclaiming which they consider, quite probably, as trivial and altogether beneath them. They must, nevertheless, make an effort to be agreeable and to give some of their time to she was and finishing her work. This was, apparently, social trivialities. They must remember that they hope to live hy the people whom they meet, and who perhaps she wrote no explanation, she took no leave, but simply set a high value on social functions; and if they wish disappeared. Two years later I heard that she was in 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 nse in this connection, but people gather together to give and 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 procuring the best possible musical education, still fail studio. People live by an interchange of commodities, to make the success which they feel should follow their and we must all appear upon the social market-place, efforts. There may be divers reasons for this want of not directly to dispose of our wares, but to keep the rest made such havoe of her peace of mind, and verily it was success, hnt one of the most prominent is the lack of of the world in mind of the fact of our existence. No ability to realize the importance of attention to the clergyman would be considered worthy of his charge unless he frequently met his flock for the purpose of It is not by any means necessary that music teachers saying a few ordinary words now and then. No lawyer should cultivate snohhery, or give themselves up to the would make much of a success if he confined himself vain and silly amusements that are often considered to strictly to his professional duties. He extends his be synonymons with what is known as "society"; but acquaintance, and incidentally builds up his clientele hy a music teacher should realize that his profession has a being on hand at social functions. He does not pretend direct influence npon, and is directly affected by, other to expound legal doctrines ou those occasions any more people. The teacher can not live by himself and for than the clergyman takes such opportunities for preachhimself, and shut himself up in himself. The student ing sermons, or the literary man proceeds to discuss who practises and studies twelve hours a day, and etymology or literary form; hnt they all meet together devotes the remainder of the twenty-four hours to and say silly things, and what is more, they seem to eating and sleeping, may gain a great deal in the matters enjoy it. There is no reason why the mnsit teacher of knowledge and technic, but he will dwarf himself in should form any exception to the rule. It is not necesother respects, and his gain in life at the end of a given sary for him to enter npon discussion of technic or the time will be somewhat doubtful. In the same way the merits of this or that method. In fact, the less be teacher who shuts himself up in his studio and expects talks "shop" the better he will be liked, and he will pupils to come without making any greater effort than find that those of his acquaintance who want to talk wonder what is the matter with the world, and to ance begun through social trivialities may become a

> -Let not a day pass, if possible, without having heard some fine mnsic, read a noble poem, or seen a heantiful picture .- Goethe.

Not to confuse her with too much information, I gave it shall return." And this contains the first principles many a celebrated man before him, took a delight in "Cast thy bread upon the waters, and after many days of antograph seekers and of callers in general, and, like of advertising. Advertising does not consist merely of escaping from their clutches as often as he could. One making annonucements in the newspapers and journals, of the best anecdotes we have heard about him rnns as

"Can you tell me where Dr. Brahms lives?" saying, he harried away, and the long-haired youth

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 Hamhurg, October 14th. THE distinguished mandolinist, Gniseppe Tomassini,

died in Milan recently, aged thirty-six. THE Marieu Theater in St. Petersburg announces

Cesar Cni's new opera, "The Saracen." NICKISH 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.

certs in Bremen; both received good notices from his tance. critics.

Conservatory of Music, in Berlin, as professor, on Octo- off with a gift from the Archduke Eugene of 1000 florins; pathetic. The music, which fell cold on Italian ears, her 1st.

GOLDMARK's new opera in two acts, "Die Kriegsgesangene," has been successfully produced in the operahouse in Hamburg.

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

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

Berlin; one by Siegfried Waguer, the other hy Oscar Moericke on the romantic tale by Martin Boehm.

certs in Vieuna this year with (among other numbers) a son in Austrian and German cities. The "Music of the vocal quartet accompanied by the guitar. The novelty was wall received.

THERESA CARREÑO is delighting Germany with MacDowell's new "Concerto in D-moll." The Germans find the work grateful and excellent for the artist as a Smetana was the founder of Bohemlan opera. concert virtuoso piece.

THE National Sunday League Musical 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 Carreño, Alfred Reiscuaner, and Frederick Lamond, pianists; Madame Melha, Irma Sanger, Sethe, and Ysaye, violinists, occur.

death, the "Warsaw Echo" published a Chopin num-foundation of the new museum is a collection of rare and ber; while the Polish musicians resident in Paris held a memorial service, and decorated his grave in Père le

A PAIR of musical prodigies, the Kroemer brothers (Richard, aged thirteen, a violinist, and Hugo, aged specially interesting on account of its easy repetition, eleven, a pianist) have been well received in Zwickau, although huilt four years before Erard's visit to Loudon. possible. from which point they begin their musical pilgrimage

A COMMITTEE has been formed in Warsaw to establish a philharmonic society on the model of the Gewandhans adventures of Antar and a desert heroine; the pair being of Leipzig. Many members of the nobility, the wealthy a sort of "Siegfried" and "Brunchilde" of Arabian Mr. Paderewski and Mr. Jean de Reszke, -have subscribed a capital of 500,000 francs to build a concert hall, Oriental symphony based on this story is in four orchesand to constitute a financial foundation.

drama, has been given lately in the New Royal Opera- grand climax.

THE ETUDE honse in Berlin, and for the first time in that city. Edouard Colonne went to Berlin expressly to direct the the Electric Society for royalties incurred by the duplifirst performance, which was enthusiastically received.

SAINT-SAENS' "Javotte" which has been recently given at the Opera Comique, Paris, and is announced for house where it was being produced, has been decided in presentation by various opera-houses in Austria and favor of the plaintiff. The composer received five frances Germany, has won great favor by its fine melodic music. as damages for each such duplication; and the Electric It will certainly find its way across the water in tran- Society were enjoined from giving such concerts without

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 Victoria Hall, at La Scala, Milan, of which the follow-Alboni herself shows that she purchased it in 1849, the ing pieces formed the foundation of the program. Over year of her entrance to the opera; it is placed by the ture to "Lituani," by Ponchielli; "Symphony No. 2," piano of Spontini.

of the London Philharmonic Orchestra in place of Sir a scherzo from a quartet), Schumann, played by strings, Alexander Mackensie, resigned. Mr. Cowen has already been conductor (from 1888 to 1892), hut was deposed on account of violating the rule of the Society that no conductor should address the public.

SABASATE and Dr. Neitzel have been making a two months' tour of Great Britain. Sarasate writes that on THE concert tour of the La Scala Orchestra has begun the occasion of one of his concerts in London the fog was so thick that he could not see the audience to whom he has been strengthened by nineteen players. Meantime, was playing, and that the applause of this hidden audi- Mascagni's opera "Iris" has been produced in Frank-MR. WILLY BURMEISTER has lately given two con- ence sounded like a discharge of fireworks in the dis-

AN Institute of Musical History, the first in Austria, ROSA SUCHER entered the Klindworth-Scharwenks has been founded in the Vienna University. It starts the scene and costume Japanese, the story extremely the collective editions of Handel's works by the Duke transplanted to the more serious temperament of Gerof Cnmberland, a grand piano by Boesendorfer, and an many, turns out to he full of warm melody, delicious ethnologic collection of musical instruments by Dr. orchestration, and fine poesy. Neustadll, hesides various gifts of music and hooks on

sary of the death of Karl Ditters, of Dittersdorf (1739- of his oratorios. It will be opened next May, with a 1799), 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 operetta, "Amore in Musica." His "Doktor Don Lorenzo Perosi as grand officer of the order of St. Two Bacrenhaeuter operas will be given this season in und Apotheker" is regarded by his countrymen as one Mauritius and St. Lazarus. It must be acknowledged, of the finest operatic creations of his day.

SMETANA's comic opera, "The Sold Bride," is becom-THE Duesberg Quartet opened its chamber-music coning more and more a necessary feature of the opera sea given in St. Patrick's Cathedral) has not found admirers. Modern World" was the first to translate into English the two stuttering love-songs in the comedy rôle of the exists in the correspondence of the late Ferdinand Hiller. hero. The overture, which is very interesting, is occasionally played in orchestral concerts in America.

> tory in London, publishes its report for the last school particular a complete correspondence with Berthold year. Receipts for tuition \$150,000.00, of which \$117, Auerbach, well known in America by his novel, "The 500.00 were expended in salaries, sud the remainder covered the running expenses. The tuition fees varied treasures begins with a pretty note from Goethe adfrom \$1.50 to \$3.80 an hour. One violin teacher, one singing teacher, and one piano teacher each received \$3200,00 complimentary poetry. a year; ten teachers received \$2000.00; while thirteen obtained only \$1500.00, the lowest salary paid.

THROUGH the efforts of Herr Karl Claudius, Stock-Coincident with the fiftieth anniversary of Chopin's holm has acquired a museum of musical history. The old musical instruments, the gift of Herr Claudius. Additional gifts have brought the number of specimens up to seventy. An Euglish clavier, signed "Henricus Beck fecit, anno 1775, Bond Street, Golden Square," is

Berlin has lately heard Rimsky-Korsakoff's "Symphony of Antar." The "program" of the work is furnished by the Arabian novel that recites the loves and 1708 Chestnut Street, Philadelphia. residents of Warsaw, and many artists, -among others story. Mahomet Ali greatly admired the book, and reco f the journal. tral fantasias, very poetic and artistic in tone-color. The Bizer's opera, "L'Arlesienne," founded on Dande's interest constantly increases as the work progresses to a sable as topics that are vital to the leacher's work.

THE suit begun on account of Gniseppe Verdi against cate production in a second half of the music of his opera, "Rigoletto," by telephonic connection with the opera proper arrangements with the composers whose copyrights may be involved.

PIETRO MASCAGNI has recently given a concert in the Goldmark ; prelude to the opera of 'Iris," Mascagni ; MR. FREDERICK COWEN has been elected conductor symphonic poem, "Saul," Bazini; "Träumerei" (and overture to "Taunhäuser," 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.

in Sonth Germany with great success. The organization fort 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,

DON PEROSI has found an old church in Milan, Santa Maria della Pace, now long since secularized, which is GERMANY has just celebrated the centennial anniver- to be converted into a concert hall for the performance 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 however, that the music of the young componer which has been heard in New York (a mass for male voices

THE "Frankfurter Zeltung" calls attention to the wealth of literary material, almost untouched, which This correspondence, collected in four large letter books, is in the possession of the City of Cologne. It contains letters from almost all the musical and literary celebri-THE Guildhall School of Music, the largest conserva-ties who were contemporaries of the gental musician. In Villa on the Rhine." The series of Hitler's autographic

PRIZE-ESSAY COMPETITION.

THE ETUDE offers four prizes for eways, as follows: \$25.00 First Prize, 20.00 15.00 10.00 Third Prize, -

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

Place your name and address on the article, and mark It for "Prize competition," and address THE ETUDE.

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

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

QUESTIONS AS A HELP TO PROGRESS.

J. W. BALL,

THE earnest teacher may occasionally be puzzled as to the attitude he should adopt toward a pupil whose work is falling back by reason of inattention, and, it may be, laziness, or indifference. He may think that there is no reason why he should worry himself. He does his duty, and if the pupil's progress be less than could be reasonably looked for, it is not his fault. He has done all that he could, has not spared himself at all, but has lahored zealously to impart of his own en-

There is some reason for this attitude, yet it is not always a safe thing for a teacher to decide that he has done all that can he reasonably expected of him. The one particular plan that may touch the pupil and awaken ambition and the willingness, the eagerness, for labor that goes hand in hand with ambition, has not yet been hit upon. It is a matter of great satisfaction to a teacher to find the spring that is to furnish the motive power to spur on to action some slow, indifferent pupil. It is a matter of discovery, and these ideas do not come without search and steady thought. The successful teacher has a genius in such directions even as he also has a fine technical equipment for his profession.

But the pupil owes it to the teacher to do one thing in this matter. Progress depends to some considerable extent on progress in knowledge. No good teacher will knowingly allow a step in advance to he entered upon if he feels that his pupil is not quite ready for it. And yet, papils, perhaps un wittingly, do deceive a teacher by failing to ask questions and to study until each new step is thoroughly clear. It may seem to be slow at first, but advance is certain, and sure to be thorough. To ask questions is not a work of stupidity or slowness of comprehension, but rather of a mind that is intent upon securing the fullest information possible on the

A FUNDAMENTAL PRINCIPLE.

THOMAS TAPPER. AT one time or another the teacher stops short before the astonishing discovery that the real essence of education is something quite apart from the subjects which contribute to it. He finds that education is a creative principle; while the subjects are but items that stimuate creation. Henceforth, in dealing with his pupil he will recognize that there is a higher purpose than the usual conditions of giving a lesson. The pupil has no permanent use for odds and ends of learning. Being an expression of his Creator, it is his natural function to create. This is what he must he taught; it is his Sunday school boy in "Tom Sawyer." He was created into the nature of the art by means of his studies. to do things; and it is the Doing and not the Things for which the teacher must have a care.

After all, what God and a child are interested in is development. No teacher should so misunderstand his business as to enter the combination and try to crowd ont the other two factors.

INTEREST PARENTS.

E. A. SMITH.

How can parents be made to feel a greater interest in the musical education of their children? A question like this might seem quite nnnecessary; and yet how many many such idlers is apt to feel the result from a business parents who scarce notice their child's progress, or, point of view. To the world at large a papil is a pupil, noticing, scarce mention it to either child or teacher, when both need encouragement !

matter is one of the best ways to reach the parent, for, becoming interested in the reading of a good musical magazine is certain to produce an interest in musical education in general, and especially in the home. A pupil recently subscribed for THE ETUDE, and with the coming of the second number she said: " Papa and mamma are so interested that they read all there is in the magazine, and mamma has commenced to watch my practising more closely." The result is in mediate : the child is doing much better work. It is the careful practice that counts, and children will be much more careful when they know that others are watchful and interested in their work.

THE SPIRIT OF INQUIRY.

W. J. BALTZELL.

Is it not too much our tendency to accept as natural PROBABLY every teacher of music of any standing the things with which we are so familiar; so natural, in has had the same experience, at one time or another,fact, that we feel as if they could not have been other- namely, with the unpleasant individual who, in some as the only way in which one would sing. And yet those and then, by various means, seeks to "steal" them. who have paid attention to the history of music know years. Carrying this idea further, we find that the widedoes not, of necessity, make one a musician; to become principles and their application

We need more of that spirit which forms the inquirer, and that kind of inquirer who is intent on getting to the found in all branches of life, and is a healthy and bottom of things, on reaching the real nature of the phenomena which confront him. We are too prone to look upon music as a matter of sentiment, and not as something which is a part of natural phenomeua; as something to be studied, and not merely experienced.

give a practical bearing to our investigations and gain things that may be studied that one may become bewildered at the multiplicity. Personal conditions must guide in making the choice. One should take up those than what you are paying your present teacher." phases of music study which most closely correspond to his general turn of mind and opportunities. One can scholarship, or if he is away from museums or other collections of musical cariosities.

every student of mnsic, ought to try to learn to know music, not merely to become master of an instrument or the community in an honest calling in an honorable purpose and his being. He was never intended to exhibit his voice. His aim should be not merely to store away bimself as an idiotic repeater of facts, like the German in his mind a treasure of facts, but to gain a true insight

4.5 LESSONS NOT STUDY. F. S. LAW.

A NEAT distinction was that drawn by the teacher who, when a lady was spoken of as having studied with her a certain period, said, "She had lessons from me, but never studied." There is a wide spread confusion on this point. Having lessons is by no means the same as studying, though many pupils and their friends appear to think so. They sow tares and expect to reap wheat. The unhappy teacher who is handicapped by whether a student or not; if he fails to progress, it is A musical magazine that is up to date in its reading enough from the standpoint of outsiders, but even those to fall.

in the profession sometimes prove nucharitable in the same way. I fear that we are all inclined to judge our own papils by their merits and the pupils of others hy their defects. There is, perhaps, some reason for this, A teacher's jndgment of his own pupils is comparative: the progress made is always gaged from the original starting-point, which may have been on a low level. Hence, a teacher may overestimate and wax enthusiastic over a pupil, much to the surprise of others who judge absolutely. I know a teacher who jocosely declares that his pupils hypnotize him; he listens with such a desire for their improvement that he hears them through the medium of his wishes rather than by their actual accomplishment, and thus his geese become swans.

When our own pupils fail or reveal nnexpected weaknesses, we can always account for it without implicating onrselves. It is nervousness, lack of application, indisposition, or what not; but our fault? Never! Why not be as generons to others? When pupils fail to show the benefit of lessons, the probability is that it is their own fault, and not the teacher's. At least, it may be safely said that the burden of proof lies with those who assert the contrary to be the case.

10 THE STERLING OF PUPILS. H. L. TRETZELL

wise? For example, our major diatonic scale seems to us manner, secures the names of pupils of other teachers

The music-teaching profession contains people of all that the wide use of this scale is not a matter of many classes, but in the lowest class of all is the man or woman who tries to rob another of his living. Were it spread vogue of music study has brought about innumer-fair and open competition, a comparison of personal and able players and singers and but a small proportion of professional ability, with "the hest man gets the musicians. The study of an instrument or of singing pupil," nothing could be said, though even in that case said comparison should never be forced intentionally by the latter one must study music itself, its history, its one of the rivals. Let the public do the "sizing up," and let each musician maintain a proper and dignified courtesy to his brother musicians. Competition is desirable thing, but knavery is not desirable.

Far from the efforts of honest and manly competition are the efforts of one musician who says to the pupil of possibly a better musician than himself, "Your teacher is n't good for much. Come to me. I am the only Another phase of the question comes in when we begin one," and then follows a catalogue of his various "star the study of music in its higher aspect: how shall we performances," played here, played there, got this notice in the "Daily Howler," so-and-so said this the greatest benefit from our studies? There are so many of me, etc. Or, if the bewildered pupil can not be dazzled by these argnments, the great favorite card of the quack is played : "I will teach you for so much less

People who have a little knowledge of the world generally rightly estimate such a person. They argue, and not delve into the antiquities of music if he have not rightly, that this musical beggar can not be doing very well, or command much of a standing in his profession if he has to resort to such low methods of obtaining But to return to our first thought. Every teacher, patronage as this. They would prefer to patronize, even at larger expense, the man who takes his stand before

> The stealing of pupils is the sign of an unsuccessful man, it is also the sign generally of a charlatan, and, finally, it is always the sign of a despicable and nnscrupnlons character

THE VALUE OF ENCOURAGEMENT.

E. W. MUNSON. "BLAME and criticism paralyze the imagination, and the creative faculties can not work save in an atmosphere of love and sympathy."-Hillis.

Honest effort ought to be encouraged by a word of praise, and when the pupil feels that this praise is given only as a reward for well doing, it is valued accordingly. In music study there must of necessity be long periods when the progress seems very slight. A word thought that the teacher must be at fault. This is bad through the "slough of despond" into which he is apl of praise at such times does much to help the student

MISDIGED PREISE

FLORENCE M. KING.

As a general rule, the young lady teacher is too optimistic. She is inclined to preserve the pupil's amour propre at the expense of absolute honesty. In other words, only too often a pupil, perfectly conscious of an unpractised lesson, is bolstered up with words of false praise from a time-serving teacher. The natural result is that, finding a bad standard passes with so little effort, he leaves an undeniably poor lesson with an nnearned laurel wreath, and secretly laughs in his sleeve with a fine contempt for the profession. Or, on the other hand, he goes away with a really wrong idea as to what is expected of him. One girl, coming from some such unwise disciplinarian, was heard to remark, at the end of a lesson taught with honest attention, that she "never knew that any teacher expected you to play your lesson and not miss one single note !"

Short sighted teachers, too, will flatter unwise parents in order to keep their children upon their books, and reap a whirlwind of reproaches when the truth becomes known, as it is sure to be.

bonest dose of medicine taken at the right time is a life- queutly; thus the greatest possible amount of concengiver. A hright, cheering word by all means when it is deserved, but do not allow the standard of honest mind. For instance, after a few minutes' practice of an teaching to be trampled in the dust of insincerity.

DISTINCT AND INDISTINCT MENTAL IMPRESSIONS.

MADAME A. PUPIN.

A VERY good pianist, who was also a teacher, heard some one play a piece which he very much admired, and he proceeded forthwith to study it. When he had it nearly learned, he played it for a critic and was told that he was not playing it in the proper time. The

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and could not at first be made to see that he was wrong. He was told to play it very slowly, counting six to each measure. "Bnt it does not go so slowly as that," he remarked in relation to the tempo given by the critic. the same whether it is played fast or slow. Had you any time now to organ practice, as I do not pose as a ered robbery. He had in his sindio a large clock cortice, as you tell your pupils to do, you would not have by practising upon it. I should strongly advise all and no milroud in the United States adheres to its timefallen into this error.

From hearing this piece played, the pianist had a into two pulses, but a very indistinct impression of the devote any time to organ practice. The legate touch could have watched his scales more closely than thus subdivision of the measure.

note was longer than the weak one; so he had given, in to-day is Mr. Charles Galloway, of St. Lonis, Guilmant's hour. It mattered not what stage the lesson had reached, his rendering, a strong note and a weak one in each pulse, but made them of the same length.

Almost any one is liable to fall into such an error who is colossal. follows his impressions, or who is not inclined to a strict analysis of his subjects of study.

WHAT IS GENIUS?

CLARA A. KORN.

Ir has been said that genius is nothing more than an dustry, concentration, energy, and buoyancy, and you have a genius. Talent alone has never produced a great musical journal. man, although it has been the foundation of greatness.

will enable you to do something great, provided you are himself had never been able to go to first-class teachers solve it, simply because his time was up.

is not sufficient; you must possess the vigor and the aggressiveness to grasp at an opportunity; you must have the self-confidence necessary to shove yourself ahead and succeed in your work, even in face of the charlatans who thrive hy means of pure impudence; you must be endowed with a hopeful spirit to hrace you up against the disappointments that are incident to every great mau's career. All of this must be vonrs in order to make of you a genius; and snperabundantly ahove any of these must be your love for your vocation and your inexhaustible endurance in overcoming un-

TEACHING CHILDREN.

PERLEE V. JERVIS.

limited difficulties

VERY young children are unable to concentrate their attention for more than a few minutes at a time. This is a psychologic fact, which should not be lost sight of by the teacher who expects to he successful. During the both cases it is not considered necessary to notify the lesson honr the best results will be attained if the teacher Confectionery is delightful in small quantities, but an teacher will change from one subject to another fretration will be secured without overtaxing the pupil's exercise let the pupil stand and go through some gympastic or deep-breathing exercise, then return to the piano. After a few minutes' more practice at the instru- take a lesson to day. She has been very ill for the last ment go to the table and do a little time-beating. Once two days, and did not practise at all; so, you see, it is more return to the piano; after which have the pupil of no use taking a new lesson now as she has not yet stand while you devote a few minutes to ear training. Change hack and forth in this way during the lesson, and yon will be more apt to retain the pupil's attention, am I to suffer on account of it?" while at the same time you can be teaching other things quite as necessary as control of the fingers.

474 ORGAN AND PIANO TOUCH.

WARD STEPHEN.

and piano touch l Practising on the organ can never help your piano legato touch; in fact, organ practice is but there is no help now and she must allow the lesson positively injurious to the pianoforte technic. It makes to be given. the fingers and hand heavy, and deprives you of elasticity. On the other hand, practising on the piano is essential if you would acquire a big technic for the organ. Every great organist has been a fairly good pianist, and Guilmant insists upon his pupils doing a tory stop a pupil in the middle of a cadenza because his certain amount of pianoforte practice. I have played, and do still play, both instruments, hut I never devote solo organist, and I do not wish to make my hand heavy rected hourly by Western Union time by electricity, organists to practise their music on the piano as table with such scrupulous fidelity as that teacher to his well as on the organ; it will give you a strong and program of lessons. He gave thirty minute lessons, and firm touch, but let me also advise a pianist never to no druggist's clerk filling a "strychnin" prescription you are supposed to get for your pianoforte work by teacher watched the clock. When the hour or half bour practising upon an organ is purely an imaginary one. struck, he dropped the pupil in hand like a hot potato, one to each pulse, but had not observed that the strong To my mind, one of the finest organists in this country and was working on the next at two seconds past the best pupil; as I knew him in Paris, he devoted almost our teacher believed in hone t nusical weight, and all of his time to practising on the piano. His technic made it a point that every pupil received it

Studio Experiences.

A USE FOR A MUSICAL JOURNAL.

W. J. BALTZELL.

An incident came under my observation lately that itself. much truth in this. Combine natural talent with inteacher or student who is soliciting subscriptions to a favorite pupil ten minutes extra and take the time of

The talent is the working material, nothing more. If the studio of a tracher, bringing with him a boy whom the propriety of leaving a popul bung up on a dimin yon have talent, you have the precious substance that he wished to be instructed in music. He said that he ished seventh chord, without giving him a chance to re

not too lazy or too conceited to use it. Then, even this on account of living in small towns in his younger days. But he had always indulged his inclination toward music hy a subscription to a musical journal, and hy aid of the instruction therein he felt that he had acquired a knowledge that would enable him to direct his children in the right musical path if it had pleased God to endow them with natural gifts for music.

There can be no doubt that the father or mother who will take a little time every month to follow up the practical suggestions of a first-class musical journal will develop an inclination to assist the children in their studies, and also a considerable knowledge that will help in these knotty points.

THE LONG-SUFFERING TEACHER.

LEO E. HARNDELMAN.

OFTEN a teacher going at the appointed honr to the honse of his pupil finds him either nuable or unwilling to take a lesson. Sometimes sickness is the excuse given; at snother time the pupil is going out; and in

The following is a fact which was related to me : The mother of a little girl who is very fond of music and always takes her lesson with pleasure, confronted the teacher with the words :

"I beg your pardon, Mr. N-, you'll have to ex cuse us, but it is really impossible for my daughter to prepared the last one given her."

'Yes; very well," replied the teacher, "but why

"Oh, I am very, very sorry," snswered the mother. But here the little girl herself comes running in, strong and healthy and with no traces at all of any sick

ness on her fresh and blooming face. "Well, dear Frances," said the teacher, "I hear you

were ill and could not learn your lesson.' "No, sir! I practised very hard this time, and I

WHAT absurd ideas some people have about organ think I know my lessou well." The dear lady's face hetrayed the state of her mind,

TIME'S UP. ROBERT BRAINE.

I ONCE saw a leading teacher in a Chicago conservatime was up. To finish would have taken twenty seconds from the next pupil, which the teacher consid

His pupils all knew this eccentricity of their master and made it a point to come ten minutes ahead of time so as to have time to take off their wraps, get their music ready, etc. If a pupil turned up fifteen musites. late, he lost half his lesson, as this teacher, unlike many others, did not believe in pushing his whole program of lessons forward ten or fifteen minutes to accommodate one late pupil, or, worse still, lopping off the time of the next three or four pupils until the program had adjusted

I have seen other teachers who would coolly give a the next pupil; but it seems to me that the cause A father, neatly but very modestly dressed, came to man's plan was the best and fairest, although I denote

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

history of music briugs to our notice name after name of those gifted with undonbted genins in the artnames that hlaze 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 average man. The highest circles of society have opened to the men who stood in the front ranks of the it into tangihle art form, as it were. Then there is rest a fit of apoplexy from which he died. art, kings and queens have delighted to honor them, the for a short period, and then again comes the season of whole world has been their home-for art is cosmo-

sighs because he has been given but one little talent instead of the lavish store which seems to be the portion of genins. 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 of the mau, the artist-spirit stands like the overseer near cost of being a genins, there may result a willingness to the slave, inexorable and merciless, wielding the heavy, strong pressure. He earned considerable, yet was always accept a humbler sphere, one in which a carefully nur- stinging lash, and driving to work-always to work. thred and systematically trained talent may find much to do and every incentive to do well.

them into composers and executants. There is a genius from the stories of the great composers. peculiar to each. Each class has won wealth and fame. But while we admire, it is well for us to consider what time, although he filled many honorable positions, he may have been the cost of this winning.

Fame alone does not satisfy the human soul; wealth family life was also a sad one. does not always bring happiness in its train; both together frequently fail to give the sweet content that is sult, in some measure, at least, of dissipation and vicious tion, he was strongly attracted toward the fair sex, yet enjoyed by many in the humbler spheres of life. What indulgence. Like Mozart, he gave his last strength to never married. Genius in music, however great, could are wealth and fame to the man of genins who has sadly impaired his physical and mental strength by the incessant labor which has developed his powers? Better less fame, less wealth, and a body free from racking nerve and bodily pains; a mind strong, vigorous, and alert. What pleasures of the table. He only worked at the last nothing to him. His absent-mindedness, restlessness, is present luxury to the man who has seen a dear one moment, when a whirlwind of haste was imperative. fade away from his side because of a poverty that could not provide the necessities of life? What are fame and wealth to the genins who has lost his hearing or his eye-shaken hy unremitting labor and indulgence in pleasure. sight? Would he not exchange his genius for a simple talent and a perfect body?

The man who has wou fame after long, hard battlings with an envious fortune, with intriguing rivals, with life, and by the assiduity with which he pursued it, the Convict in Vienua; and his later years did not bring with malevolent criticism, with dull, blighting conservatism, is apt to despise his conquest. He knows what it has cost him, and all his rich present can not compensate him wholly for the bitter want of the past. He was not strnggling for fame and fortune. He labored simply hecause the restless, resistless spirit which marks by his eager and exhansting industry and perhaps by always be at work. "I compose every morning, and genius would not let him do otherwise. Though he die, some irregularities of life, had given warnings in in when one piece is done, I begin another," he said. the genius must work. Such is one penalty. Fame tense headaches and hewildering depressions against. The effect of these hardships and his incessant labor and wealth despised after being so hardly won; a spirit which he had nerved himself with a destructive strain. was to break down his health, and the truest genins of

The domestic relations of many men of genius have been far from happy. Mated to uncongenial wives, or and thoroughly independent. The latter spirit and his of character, which he overcame to some extent after le to women who have not kept pace with the development unbeading pride brought him into condict with Napo-had grown into manhood; from his mother, delicary of of the husband, some have songht consolation elsewhere, leon, who aspired to rule artists and men of letters as he constitution. The work that he did would have work with the inevitable result of scaudal and reproach to the did his ministers and generals. Cherubini was never out a sturdy physique, and there is no donbt that it was artist and his profession. Others have been lionized able to secure official or court recognition, hat was sheer will-power that enabled him to accomplish so and fêted and spoiled until their heads have been so obliged to content himself with his position at the Conmuch in the last five years of life. This last period, turned by their successes that they have alienated friend servatoire, which barely sufficed for the support of him when his fame was growing greater, was for his physical

no conception of the value of money: of the necessity day, when his fame has filled the whole musical world. death in a few months, for the sake of his wife and

taken in by it.

The infirmities of temper of the musical genins are so liable to passionate outbreaks. well known as to require no detail. Instability of mind, constant insistence on what he couceives to he his rights, associated with various forms of weakness of body and years of his life he was almost, if not entirely, blind,

travail, and another art-work is born.

So we can sympathize with the young student who finite pains, and this well expresses it, for the spirit holds it to the work with irou 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 When we consider musicians, we naturally divide seem a beavy cost? A few examples are easily culled

Although Palestrina won high fame during his life- knows his grave.

Pergolesi died at twenty-six, broken in health, the re-

year; a constitution not originally strong, having heeu not quarrel.

Cherubini was extremely nervous, hrusque, irritable,

That all of his life Bach should live in a state far re
"Oheron," for which he was to receive \$5000. Although Another type of the man of genius is the one who has moved from affinence seems an anomaly to us at this he was told that to undertake the work would cause his for business methods in his relations with other men; This comparative poverty compelled him to do an enor-children he executed the commission. He died, soon

here, now there, at the advice of self-seeking acquaint- ing plates from which to print. In the end it brought ances, the prey of swindlers; the more extravagant and on an affection of the eyes and blindness. His character transparent the swindle, the more likely is he to be was very firm, marked by a persistency which often reached to obstinacy; he had an irritable temperament.

Händel was a man of untiring energy. At fifty-two susceptibility to all kinds and degrees of emotional dis- his savings were swept away, heavy debts piled upon turbances,—little things that would pass and leave no him, paralysis in one hand and symptoms of insanity trace in the life of a common man are magnified into began to manifest themselves. To save himself from a There is reason why such a wish should arise. The tragedies in the artist's mind, -jealonsy of confrères, a debtor's prison he was compelled to work at the highest pressure with but meager returns. He had an extremely -these are hnt a few of the weaknesses of the child of irascible temper, and was a gonrmand who gratified his genius. How often, too, have we found this great gift appetite in most unseemly fashion. The last seven

Glnck was a fighter of a caliber similar to that of Possibly the heaviest burden ou the genins is that rest- Richard Wagner, and his stormy life much resembled lessness of spirit which will not allow him to work at the career of the latter. Disappointment at the failure competence much beyond that which is the lot of the the steady pace of other men. When a conception is of his latest operas led him, who had always been fond taking form, he can not rest until he has shaped it, put of wine, to the use of hrandy, and a debauch brought on

The poverty, privation, hunger, and brutal treatment which Haydu suffered as a boy and youth are familiar Genius has been defined as a capacity for taking in- to all students of the history of music. He married a woman three years his elder, a vixen, foul-monthed, which directs the operations of genins knows no rest. quarrelsome, a religious bigot, and recklessly extrava-Does the weary body rebel? The unrelenting spirit gant. They lived apart during the greater part of their

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 lahor at impoverished; uot, however, as was the case with some. What wonder, then, that broken bodies and racked hy sensuality and riotous indulgence, but hy his lavish uerves are often part and parcel of genius! Does it not generosity to others. His wife, too, was a bad manager, so that they were always pecuniarily emharrassed. When he died, no stone was placed above him. No one

Beethoven's unhappy life is well known. Although was never out of the reach of pecuniary cares. His he accumulated a fair competence, a graceless nephew made continual trouble by his worthlessness and ungratefulness. A man of ardor and nowerful imaginacomposition: a setting of the hymn "Salve Regina," not overstep the sharply defined social lines of the time. for which he received the splendid (?) remuneration of His greatest affliction was the deafness which maniten ducats-about eight dollars of our present currency. fested itself in his early manhood, and at last became Rossini was noted for his laziness and fondness for the so great that the fortissime of the full orchestra was as boorishness, pride, irritability, and quarrelsomeness are Bellini died before he had finished his thirty-third well known. He had not a friend with whom he did

The greatest genins of melody, so poor that he could "His eagerness was such as to keep him at the piano not buy all the music paper he needed, is but one side night and day until he was obliged forcibly to leave it. of Schubert's short life of thirty one years. As a boy The ruling passion accompanied him through his short he knew nothing but poverty, privation, and hunger at hrought on the dysentery which closed his brilliant to him a competence. Of business affairs and good management he was absolutely ignorant. His reticent Donizetti's fate was even sadder. An incersant shyness kept his few friends from realizing what privaworker, supervising the productions of his operas ou tions he suffered : cold and hunger, sometimes selling a many stages, he had to pay the cost of unceasing labor. song-treasure for the price of a frugal meal. He was "His sensitive and susceptible nature, excited and worn possessed of the true restlessness of genins. He must that can not rest, though hody and soul break under the The last years of his life were spent in private lunatic music died before the world realized the treasure it had

nature a season of torment. His last great work was who is lavish with his easily earned dollars, invests now mons amount of work in copying music and in engravafter the above was produced, at the age of thirty-nine.

Schumann inherited from his mother a romantic seu- scales can be told in a hrief and comprehensive manner. prospects of youth. It is the teacher's curse, and hrings timentality. An only sister died in her twentieth year The birth and growth of counterpoint and harmony can gray hairs prematurely. in a state of incurable melancholy. His temperament be stated in a general way in a few minutes, and may Offen a vapid conceit is at the bottom of it all, which, was poetic in the extreme, and he never spared himself he made sufficiently interesting in order to induce the nuless taken in hand at once and extirpated, must cause pupil to study further upon the subject. How the purposes, desires, pleasures, career, all, to end in oblivion. pianoforte grew to its present stage, and its mechanism, Should young students reading this feel twinges of concan be sketched in broad ontlines. Very few students science, I warn each to cease aimlessly drifting ere it be know anything at all of the action of the instrument too late. Life is terribly real. Be in earnest? Many npon which they spend several hours a day in practice. gallant careers have set sail for the port of Usefnlness, The Italian terminology should be sone over. To take and have been lost irretrievably, because they struck Once he tried to drown himself, and the last two years it for granted that every sixteen-year-old maiden under-the rocks of Indifference. The latter have wrecked stands what allegretto, rallentando, strinvendo, meno more promising careers than all else combined. mosso, etc., mean, is a mistake.

when in the throes of creative work. The nervous dis-

order, which terminated so sadly, showed itself as early

as his twenty-fourth year. The long struggle for the

hand of Clara Wieck preyed heavily on his sensitive,

nervous character, and melancholy aud gloomy anticipa-

tions frequently darkened his mental constitution.

of his life were spent in a private asylum. He died at

Although Wagner closed his days in comfort, if not

in affluence, it was after many years of struggle, priva-

tion, and disappointments that would have broken

heart, hody, and mind in almost any ordinary man.

What an enormons amount of lahor he did in composi-

Of the tribulations and unending struggles of the

great virtuosi, players, and singers there is not space to

appointments, broken health, tendency to indulgence of

various kinds, and lack of business spirit,-not all these

common to all being the untiring energy and indomit-

NARROW AND BROAD PIANOFORTE IN-

STRUCTION.

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 ont 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

wide-spread? It can not he ignorance on the part of the

teacher, for he is frequently a well-schooled man, and

could easily impart valuable knowledge. Is it indo-

lence? It also can not be that, because the American

music teacher is usually the reverse of indolent; he is

wide-awake and energetic; he takes all sorts of pains to bring his pupils to a high state of ability, so far as

digital dexterity is concerned. Prohably it does not

occur to him to extend the musical education of the

pnpil 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 construc-

tion of the pianoforte helongs altogether to lectures npou

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-chil-

dren were to read and recite without knowing anything

of the meaning of their work, what sort of au educa-

tion would they have when they left school? And yet

similar work is done every day in musical instruction.

Test your pupils, ye teachers, and see what sort of ear-

receive recognition from really musical people?

Why is it that the lack of voluntary information is so

pupil to place hefore him a criteriou of excellence.

the age of forty-six.

tion and literary work !

bnt often at a heavy cost.

Give some information concerning the composers of Since pianos have become so common, more attention the studies and pieces under consideration. Some pupils should be given to family gatherings where music, infancy that Beethoven lived in the fourteenth century. strumental or vocal, may be rendered. Such "home Explain as thoroughly and interestingly as possible the concerts" are quite in vogue in some places, and there general construction of each composition taken up. is no reason why they should not be made enjoyable This can be done without recourse to intricate technical and profitable to all. I have had the pleasure of atdefinitions. The points of contrast should be explained. tending many such little gatherings in different parts of The management of thematic development should be the country in the past few years, and, though only a write. Suffice it to say that the same story may be shown. Questions regarding modulation should be visitor, the free-masonry of music has made me welcome read-early struggle and deprivation of all kinds, dis- asked

All of these can be introduced during the lesson hour from time to time, and thus the pupil will gain in mnsiqualities in each, but some of them; the one thing cal culture, as well as in breadth of interpretation. Otherwise, he is but a "copy-book" player, imitating able ambition, which brought about the coveted end, entirely the teacher's performance. If he is thrown to the melodeon or violin. More enjoyment is often 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 generation who are musicians, and not merely hrilliant bor available be influenced to enlist for such occasions. exponents of a " method."

ODDS AND ENDS; OR, IDEAS ON MANY permitted to die ont for want of interest and enthn SUBJECTS.

BY THALEON BLAKE.

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 sooner or later, will be in just proportion to the amount of hard and thorough work, attention to details, and conscientionsness given to study now. No one equipped with meager information can possibly succeed. Those push to the front who have the best preparation, the best education, who have toiled early and late in the getting of knowledge and acquiring the skill to use it effec-

In learning to play the piano nndne haste must be avoided. It can do no good and may result in positive harm. Even a fair mastery of the instrument requires the practice of the stable virtues of patience, eudurance, hope, energy, enthusiasm, coupled with time.

The hands are always alow to adapt themselves to the keyboard, and much thought must be given continually to the position assumed when playing. Little habits and eccentricities creep in, which are troublesome, but these are adjustable in a short time when persistently of Bach's four part fugues; but the fugue was written avoided or corrected. Assidnous practice will do won- in another key than the one in which little Linzt was ders. No one need hesitate to learn to play because he then playing. The father was appalled He knew too fears that it would be impossible.

There is an indifference, real or assumed, shown by training they have-for example, how many can tell some students, which acts as a barrier against all progmajor, minor, augmented, and diminished triads upon ress. Do they imagine that in some mysterious way hearing them? How many can distinguish dominant, they can "catch up" with their more painstaking diminished, and secondary seventh chords? And yet friends? That knowledge may be absorbed without ing pieces by Chopin, Grieg, and Liezt. What can they study? Do they really ever give a thought to the worry know of chords and their meaning, of polyphony, of failure which must come of any dreams they may foster construction? Their playing is regulated entirely by of being useful to themselves or others? Indifference is the bane of society. Its pernicious effects may be their impulses and emotions. Can such crude work Teachers of pianoforte playing can very easily explain seen at every turn. It hights enthusiasm, stants menat each lesson some important facts. The history of the tal development, kills hope, and destroys all the fair it makes na greater than we are.

and at home.

My experience has been gained through associating with all classes, and has ranged all the way from the home of luxury to the backwoodsman's log cabin; varying in instruments from a private pipe-organ down found in listening to the simple songs of the gathered family about the piano or reed-organ, in the parlor, than to the more amhitions efforts heard in the music room. There are, perhaps, many readers of this journal to whom this is no new thing; to all others I would sug-"the whole thing." Let us have planists in the rising gest that every member of the family or friend or neigh In homes isolated, especially in winter, from the busy world, where such gatherings are possible, I am quite sure that once instituted they would not willingly be siasm. I can recall a number of lustances when such unpretentions beginnings grew into orchestras or mnsical clubs. At each meeting an essay or talk upon the life and works of a composer might arouse interest in matters musical. The purchase of books pertaining to music might be undertaken also, and form the nucleus of a circulating library.

> In connection with the above comes a thought which can never be repeated too often. Technical excellence can not always be expected in the home gatherings at first, but that must not be made an excuse to use poor music. Insist on good music, and it had better be simple and melodious. Strive to get the musical sense -the poetry of music-of each song or piano-piece correctly. With practice, the technical the executive or mechanical part-comes with little delay. If the num ber participating is large, a teacher might be employed, hnt this is scarcely necessary or practical in small family groups.

> REMENYI tells this story about 1.lazt: When be was seven years old, he had already played, like a grown up master, Bach's preludes and fugues. One day his father, Adam Liset, who was a good all round musician, came home unexpectedly, and heard little Luxt playing one well that his son had no intention whatever of transposing the intensely polyphonic four-part fugue. He knew that it was being done unconsciously. He asked the boy why he did not play it in the right key. The little fellow was astonished, and asked if the fugue was not written in the key he was playing it in. No it was written in E-flat, and not in G. The musician knows well what it means to transpose a complicated piece to another key; but for a seven-year-old hoy to transpose a four-part fugue of Bach to a key a third below !

CONTACT with the great may not make no great, but

FALLACIOUS NOTIONS.

BY BELLE SOUIRE.

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 louger and more difficult lessons than her ing me to note to please the vanity of par- lesson. In view of all these facts, it seems as though the of the city, where she could join the great army of ents. or to rise to a standard set by the family friends; music teacher, coming as she does so seldom in contact teacher-students and work her way to fame and fortune she will find, sometimes, that she is expected not only with her pupils, really accomplishes more than the And as this thought revolved itself in my mind, I preto train the mind, eye, ear, hand, and foot, for which school-teacher. Yet I believe it would be possible to voked unto my spirit quite as perplexing a quandary as she is naid. but also to furnish the motive power for the give a conscientions student a fair musical education did the worthy Hamlet: "Whether it is better," I quewhole week being blamed if the pupil does not practise in the time specified-sixteen hundred hours in five ried, "to continue to take lessons while teaching, or to faithfully every day. She may hear of other pupils, who, having taken only a term of lessons, cau play anything (?). She will probably hear of other teachers having produced wonderful results in an incredibly short time, and will wouder sometimes if she has not chosen the wrong profession. She will also find that there are earnest parents and earnest people who will appreciate conscientions teaching. She must be pre- mence sight-reading. The remaining time he could de- the preparation of their own weekly lessons. pared, however, to meet these fallacions notious, and to do all in her power to correct them, so that there may masters, --ancient and modern, --and acquire a repertoire a teacher, who has enough pupils to occupy all of his time, be an intelligent appreciation of the difficulties of mastering masic.

One of the most popular of these prevailing fallacies is that a pupil should be an expert player, should read favorably with the work accomplished in the same inability to teach that he is extending his student days at sight, play dance music, classical music, -iu fact, be unmber of hours by the same pupil in the other studies into the period of his professional career, but because he a very accomplished player, -after receiving instruction just cited. for two or three years. Now, these same people who expect so much from the music pupil will very complacently 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 pupil probably takes one music lesson a week, if nothing prevents, and aims to practise one honr each day, the lessons seldom being continued through the summer

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 the study of music as early as seven years is an incorhandred hours, the average time spent by an ordinary boy or girl on arithmetic and grammar respectively.

The student in music, in order to speud 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 stndy 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 ont exceptional applications, but for the ordinary child of experis, or at least brilliant players, on some two or moderate means the age of ten years is best. The parent's eagerly endeavoring to learn his own lesson. three years of work, with many missed lessons, many are usually better satisfied with the investment of their missed honrs of practice, and often indifferent and halfhearted study.

Add to this the fact that the music pupil is often isolated from other music pupils, and that his musical con-brilliant teaching are synonymous terms. Emphaticacionaness is limited to his own experience in music, ally, the science of teaching and the science of playing both are but poorly performed. while in his grammar and arithmetic he is brought in are two separate and distinct ones. A good teacher contact with dozens of students in the same work, and must be able to play, but before she begins to teach she has the advantage of trained teachers to guide every should comprehend at least a few of the principles of step. He is constantly spurred to better work by friendly competition, yet, notwithstanding these advantages, he is neither an expert arithmetician nor an excelleut grammarian.

thought, and the reasoning faculties; grammar involves knowledge. This is a recognized principle of pedagogy, cases, but to those of ns who are endowed with an all these elements of thought, and, in addition, requires and if applied in the teaching of music, will counteract ordinary degree of talent and strength. taste and grace of expression; while in instrumental many, or all, prevailing fallacies of teachers of music music all these mental faculties are brought into play; and their patrons.

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.

Papils in school would not think of absenting themselves because their lessons were not learned; yet the burden of her woe was ambition; she wished to burst music teacher is often offered this excuse for a missed the confines of her little home and fly to the advantages

The first year the student, taking two lessons each week, would finish the primary work : learn to read, vote to the study of the less difficult works of the Is it possible to do full justice to both, and why does of parlor pieces. Such a pupil would be reasonably independent in sight-reading, and in learning new pieces. An ontline like this, I think, would compare

read novels, nor grammar school pupils to read deep limited circle of friends. philosophic essays. They would scorn to listen to amateur actors giving Shakespearian tragedies, yet so the aim must be a warrant for the superiority of his dazzled have we been by the accounts of musical prodi-teaching as compared with one who expends less time gies and so ambitious are teachers and parents to dis- upon personal development. cover them, 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 higher self. day is devoted to arithmetic and to grammar. The same geninses are obliged to climb slowly and surely. So much beautiful music within the reach of amateurs has into the subject. Does it relate exclusively to self, or is been written that there is no necessity of forcing them the welfare of the pupils also considered? If he is 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 rect and mischievous one. Uuless the child shows profession, or unless his parents have wealth, I should child to note the lack of interest in a tntor. not advise his commencing the study until he is at least health and strength out-of-doors, and gaining mental music. material as a foundation for his music during his tender years, than he is spending his spare hours at his instrumeut. A child of ten will do more and better work iu the age of seven or eight. Exceptional cases require progress and is more likely to make a good musician.

Another mistaken idea is that brilliant playing and teaching.

filled at so much an hour. They are living, breathing, only dumbly follow the fingers through the rontine of hnman beings, to be developed slowly and carefully, to practice. Now, arithmetic involves exactness, swiftness of be coaxed and guided up the steep and difficult hill of

THE TEACHER-STUDENT.

BY MARY E. LUGER.

LIKE a weary-winged messenger Nellie's letter flut. tered to the floor, where it lay in the deepening twilight -a pen and ink copy of a discontented mind The give nudivided 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 learn the scales, chords, and embellishments, and cul- of our greater cities show that a very large per cent. of tivate the imagination. The second year, with one the pupils are themselves teachers, and inquiring into lesson each week, he would begin earnest technical work, the lives of these teacher-students must bring doubt as the study of dance, song, and classical forms, and com- to the ability to attend to large classes of pupils, and

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 is so full of ambitiou. He is not satisfied to remain one People would not think of nrging primary pupils to of the countless number of teachers, unknown save by a

Surely it is a laudable ambition, and the nobility of

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

Before passing jndgment, it were well to look deeper practising four hours a day with the sole intention of acquiring a concert repertoire, ont 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

nudertake the training of pupils. He may think that the lessons of children will require little or no forethought, and that it will make no differeuce if he sometimes is absent-minded and indifferent; remarkable talent, and is destined to make music his but this is a grave error, for no one is quicker than a

The teacher's very best thought is none too good for ten years old. The average child is much better getting the little one just peeping into the mysterious maze of

The mind of a child is naturally attuned to poetical fancy, and even the most difficult lessons may be naderstood, if introduced through the door of imagination. a year than a child can do in two years, commencing at To be ready with the attractive bit of story that is often required to clothe facts alone demands thought, more, I am certain, than it is possible to the teacher who is

For even the strongest are but frail mortals, and almoney, and the pupil makes much more intelligent though energy does enwire 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 too often the case,

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

Ou the other hand, if the scholars receive the initial Pupils are not jugs with funnels in their heads, to be attention, the brain, already dulled by listening, will

"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 snrely energy has power to overcome many ohstacles, 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 prond son of independence is not content to accept life in its progressive stages He needs must be at once studeut, teacher, artist. He is numindful 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 subject, that any analysis set up in cold type must fail, work again I feel in such good spirits that I am anxious teaching to do. It is possible for the wide-awake taucher to obtain enough material during the vacation ouly when we look back upon wasted moments, and every moment I do not spend with my family." We term of lessons to furnish practice for several months.

If he is a worthy member of the profession, he is snrely capable of some independent work. The days of child- have accomplished. like 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 conscientions, much criticism from his teacher may tend to nufit him for his work by making him uncertain of his methods, and thereby causing him to lose confidence in his own

But how often do we hear Miss Rattlebrain boastingly 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 np the beloved tntor until full justice can be He feels his own smallness and fears that fame must be the tender reverence with which Gouned refers to his done to your lessons without cheating your pupils. Fa- far beyond his grasp. miliarity with the books written by eminent musicians is needful. 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 sion of excellent musicianship. It is an art in tself. The most famous virtuosi are often not good teachers, and excellent teachers are not seldom poor only to find by their own persistent endeavor the in the world if we will but pay the price. Young music players. The three most necessary qualities which go to true road to musical success. It is work itself that workers should understand that success in this great age make np a good teacher are: Firstly, a well-stored mind makes intelligent work. Carlyle, who is made to only comes after colossal effort. If success has not come to to draw from; secondly, experience, and, thirdly, en father many a foundling thought of other minds, is thusiasm for the work undertaken.

nnhappy because of your little field of labor; waste no about that. There is no better way for the young vain regrets over a seemingly hnmble success. Your musician to learn how to work than to hreak through world has need of yon. The city is thronged with such the halo of legendary glory surrounding the great mass as yon, and often it is those who attempt the most that ters by reading their biographies, antobiographies, and achieve the least

The tiny sparrow, although his flights are not lofty, fulfils as important a 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 nseful to the cause of art as your city friend with his inordinate ambitiou.

It is only gennine love of the art that will discover for a musiciau his natural pathway to success. And a that music came to them in its perfect form; not "from separate roadway there is for each of us, if we would but a dream of peace," as the vision came to Abou beu look for it.

The master-mind, the highest pinnacle of Parnassus, sends back messages of hope and inspiration to the faithful followers nearing the summit of the mount, and they in turn transmit their experiences to others less advanced; and gradually the word spreads, like light, to efforts. the countless strugglers scattered over the lowly valley.

Who can say which is nobler, he who first expressed the thought or he who faithfully carried the inspiration to the multitude?

INSTRUMENTAL music is the soul of music, but this must be anticipated, fathomed, penetrated, and discovered. The public does not take so much trouble

any superior seuse of truthfulness."

THE ETUDE

THE MUSICIAN'S "LIFE-WORK."

BY J. FRANCIS COOKE W B

THE musician is rare, indeed, who carries with his Let disconraged musicians read Berlioz'antobiography. daily rontine au idea of the real amount of intelligent and learn how that Frenchman of blood and fire fought work it requires to become a great musician. Aside from for trinmph. All our present tribulations and annovall natural endowment in the line of talent, genius, ances must pale before his great endurance. Mendelscharm, refinement, etc., there must be a disposition to sohn, who was never burdened with the millstone of be industrions that few people care to acknowledge, abject poverty, had many obstructions placed before This condition of coustant activity is such an abstract him. In his "Letters" he tells us, "Since I set to in a measure, to truly represent it in its entirety. It is to adhere to it as closely as possible, so it monopolizes compare these periods of musical letharov with the lives are not inclined to doubt this when we look over a list of great musicians, that we realize how little our efforts, of his works and find they number over two hundred and

THE MASTERS' WORK.

so high that they are lost in the clouds of mysticism. the contemplation of their mighty efforts. Their fertility is disastronsly disconraging. The young pianist sometimes chances upon a series of programs indicating the repertoire of some great performer. Its prodigious extent alarms the novice, and imbnes him with the feeling that the world-famed artist has reached latent genius, has joined the musician with nntiring next his professional standing by some supernatural means. to develop precions natural gifts. We are touched by

CPRITTS IS WORK.

aspirant to despair. They fail to realize that the founda- a bowl of sonp or perhaps take nothing but a crust of may be wasted by traveling in the wrong direction; it round lasted till six o'clock every evening." All this is only hy working that we find the right direction. There are many instances in musical history where sacrifices and labor bought: they pald the price of a musicians have been trained in a discredited school Gonnod. Emerson tells us that we can have anything said to have remarked, "Genius is simply the So you, young writer of the discontented mind, be not capacity to work." There is nothing appernatural never will come to any one any more than the north pole 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, working, working. Only in this way do we understand Adhem, but by dint of constant revision, study, and work. Our great libraries are filled with hiographies of musicians that, if they do nothing else, show how diligently

and how vigorously successful musicians have worked. Great results have never been achieved without great

To SINGERS.

Many singers imagine that artists such as Malihran, this exhausting and colossal activity." Jenny Lind, Patti, Nordica, Fames, Melba, Thursby, and others, have succeeded solely by means of wonderful vocal power and "good luck." Let some of our by H. M. Holland and W. S. Rockstro (Scribner Sons, article as well as any similar works. It is no more than New York). Note that during eleven years of her a look ahead—a foresight. Love in master is blind, as in career she sang thirty operas, and gave in all 677 operatic all things. Many young people are so infatnated with performances. Reflect upon the immense amount of its "visible forms" that the disagreeable (*) part is labor the study of these opense required, aside from all completely lost to view. Nothing but the biographics une possession of fact does not imply the language labor the study of the supersphies required, same from all completely lost to view. Nothing that the supersphies touch of insincerity, and the man who always speaks other preparatory work. Read further and observe can so successfully tear the bandage of ignorance from tower or mannerity, and the man who always speaks other preparatory work. need turned and observe can so successfurly test are as office supportance from his mind, is often very offensive, without possessing how her efforts were rewarded. She gave six concerts in their eyes, and show them the heights they must climb

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

Two Cowposeps

fifty including the great oratories symphonics overtnes. concertos, organ pieces, comic operas, songs, and instrumental solos. Aside from this, Mendelssohn was continu-A mere glance at the catalogues of the works of the ally working either as an operatic conductor (intendant), six masters, Bach, Händel, Gluck, Haydu, Mozart, and teaching, or playing in public. This is but one instance Beethoven, overwhelms us, as does the sight of as many among hundreds; Beethoven, Haydn, Mozart, Schu-Sierra-like mountain peaks. To the commonplace musi-mann, Schubert, Meyerbeer, Tschaikowsky, Chopin, and cian their record seems incredulous. Often they soar all, come before our minds until we are bewildered in

COWORKERS

Often it is not only the musiciau who is the worker. A fond relative, teacher, or friend, recognizing great mother in his autohiography (W. Heineman, 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 So with all music workers, the monumental results her breakfast hour was absorbed by another lesson durobtained by their forerunners often drive the anxions ing which, instead of a proper meal, she would awallow tion of it all is work, work, work. Never fear that work bread and a glass of wine and water. I knew her daily for her boy! Musicians all know what results these sult of lack of talent. Success never came to any one and all the incidental hardships as a part of the journey.

HOW WAGNER 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 invoived 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 'Waikare,' and each one of these million notes has to be not only written and rewritten, but written in its proper place with a view to its relations to a 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, transpose word, wlnd parts, etc." He then quotes from Heinrich Dorn. the operatic composer "No one who has not hin self 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 doubly astorushed at

FORESIGHT.

It would be of great benefit to any progressive young musician to read any of the works mentioned in this

"I have in my class two pupils from the same family. "I nave in my class two pipits from the same ismury.

The elder sister is ning as studies book I of the

Graded Course'; the younger one I have used Wagner's 'Book First' with, because she invariably plays

by ear any piece she has listened to, and I can not make any progress with her in doing work her sister has been over before her. What shall I give her when she comes to the end of this book of Wagner's? I know of no conrae so satisfactory as the 'Standard Graded Conrae' in private teaching, and it does not seem hest at all to give her that under these conditions. She is uine years old, and has a good deai of natural ability in a musical way; but she will not play by note anything she can play by ear.—S. H. G."

The case is difficult, I admit. With the publisher's permission, I will perhaps mention another collection of in several points. As for the other systems, they in uo mine called "Graded Materials," which contains mainly way touch it or compare with it. If teachers and amadifferent matter from the "Graded Course." Perhaps the corresponding unmber of this would do. Or you the pedagogy of the piano, they would agree with me. might give her book I of the Germer graded collection Other systems cover a part of the ground-one, one (omitting many of the least desirable pieces included), part; another, another part. All omit most of the and rnu with it my books of "Studies in Phrasing." If you do this with plenty of Mason arpeggios and two- Many other collections contain material which is finger exercises, you will be pleased with the results. useful if carefully practised. Masou uot only has ma-Get the exercises mainly from the arpeggios and scales terial, but also a method of practice. The clavier also (alternately, week by week) and expression from the has this. I do not think it covers the ground so comphrasing studies, which are very musical. For some- pletely from a musical standpoint as Mason does; but, thing brilliant refer to the collections of "Graded at least, it recognizes the great central fact that it mat-Pieces." The real "iudication," as the doctors say, in ters more how you practise thau merely what. And a case of this sort is to advance her very rapidly, -in this is why you will need Mason just as much after ontline, as might be said, -until she comes to music so your "New England Conservatory Conrse" as hefore. difficult that she can not learn it by ear. If she is made It is the same thing with my grades. Mason can not to memorize accurately selections from Bach and Schu- be dispensed with advantageously. The phrasing is man, she will have to learn to read. It is the cheapest different; here it is a question of music and not of this twice a week for some months will quickes the

"When do you consider it proper time to introduce scales, chorda, and arpegglos to the ordinary piano stu-dent who has never had them?

What would you advise me to do with a little girl, nine years old, who is quite intelligent, and has had about two years' lessons on the piano, but will not count at her practice nniess some one is with her to make her do She can mark time, or beat it, well; but she rarely plays anything in proper time unless I spend the whole lesson going over her piece, having her count it. The

"I would like to have a good list of teaching pieces, light in character and suitable for an adult heginner of from two to eight quarters' lessons .- G. F.'

The well-taught piano student begins with Mason's two-finger exercises (or "School of Touch"), and at the same time starts in with his arpeggios. By treating these rhythmically, as Mason directs,-or as I have directed in these columns again and again, -she not only progresses very rapidly in keyboard facility, but also acquires and strengthens a sense of rhythm. She has to count; the sixes and nines necessitate this. I do uot use the full table of graded rhythms nutil much later. If I had a pupil who had never had them, I should start at the first or the second lesson.

The practice above referred to will cure the laziness regarding counting. When she has acquired a habit of counting in exercises, it is but little more to carry the same into the pieces. It has to be done. Counting alond will not take the place of a sense of rhythm ; it will assist in developing such a sense. When they would rather count afond than not, I generally dispense with it. I know that they feel the rhythm, and the clock inside them has been wound np.

See "Graded Collections of Pieces," published by

"I have a pupil, a girl eleven years old, who has fin-ished the third grade 'New England Conservatory Method,' taken all the major and minor scales, thirds, sixths, octaves, arpeggios, and harmonized all the scales. Would you advise her taking up Mason's 'Touch and Technic' now, or some other studies? If Mason's works are advised, could she commence with part II ?-

THE ETUDE

in practice without the pupil realizing how many times liberty. In short, make the pupil hold the arm still. she is playing it over. Both results are of great value. played before. The Mason education is iudispeusable. Nothing else takes its place. Even the clavier falls short teurs knew their piano playing better and understood inner essentials of piano education.

"Will you please tell me what course to take with pupils who will persist in using motions of the wrist and arm in place of pure finger action? I also have a pupil who has a habit of elevating the right wrist, and I am unable to break her of it .- H. K.

ing finger motions, and in the same direction, are very injudicions. Whenever the arm moves in sympathy with finger work or hand-work, the arm element comes out in the tone. Accordingly, you must begin by administering the four forms of two-finger exercise, which I namely, (1) Pure finger, clinging legato, changing fingers (substituting) upon every key. Carry the wrist at take up some such work as our Music Extension touching and after completing the touch, before it goes rnnuing three years. We firmish program books, cerdown again to take the place of the finger holding the tificates of membership; and the books give all needed key. The arm remains entirely stationary. This is information about the pieces studied, the anthors, etc. your first step. (2) Arm touches, down arm, and up If every teacher had a class of this kind, the younger arm—the up and down signifying the direction of the publis would be brought into line, and all would begin motion by which the touch is accomplished. In these to take an intelligent interest in their work from a tonches the arm is alternately as high above the keys musical standpoint as literature. You can not do this and as low as possible and still hold the keys. (3) entirely alone without some kind of outside incentive. Hand touch and fluger elastic. The hand touch is made to keep the pupils up to the mark nutil the work begins hy swinging it freely so that it falls upon the keys by its to prove interesting. In the "Sonatina Alhnm" you own momentum, the impulse which raises it coming will find a lot of material neeful for this purpose. There from the arm. The arm will have a very small motiou, but previous to the fall of the hand and in the opposite direction. This point is very important. While holding the tone thus produced, the finger elastic is produced claiming that the "Parsons' Method" mentioned in one by extending the finger as shown in Masou's book, and of my former letters is not that of the distinguished Dr. at the close of the elastic touch I prefer the haud to rise Parsous, of New York, but a kindergarten method along a little, almost to the position shown in diagram 6 b. rarsons, or New York, nut a kintergarder a similar lines to that of Miss Fletcher's; in fact, from the This exercise promotes looseness of wrist, distinguishes circular sent, they seem quite alike, which being the the wrist from the arm; and the second touch is the case, one is probably as good as the other. I believe main finger strengthener of the Mason system. It is both to be valuable money-makers, but mistakes from a one of the most powerful developers of fuger that I pedagogic point of view. Both are patented. I am have ever known—the most powerful. (4) The light thinking of patenting my letters. and fast form, with a light hand-fall upon the first tone

There are a few superstitions which die very hard, and a very light fluger-fall upon the second. In forms The "New England Conservatory Conrse" is one of (3) and (4) the forearm remains at the five-finger posithese (if it is the Tonriee course). Another is that the tion, neither elevated or depressed. If you teach these four parts of Mason's "Touch and Technic" are sequenand continue to practise them as part of the papil's daily Mason's first and fourth books form a school of bread, you will educate an appreciation of touch which tal. Mason's arst and fourth moves form a touch and toue production. They are meant for a daily will enable you to get the hand and arm quiet in finger bread for the pupil during the first four or five grades. work. When the four fundamental forms are mastered, Volumes II and III are passage forms to he treated give next the hroken thirds, just as shown in the book rhythmically. The rhythmic treatment is partly for its By this time the hand should be in proper position. indispensable mental influence upon the development Whenever the pupil gets into wrong position or uses of a rhythmic sense in the pupil; and partly in order wrong motions, "kick" vigorously and persistently to seenre a very large number of repetitions of a form until it is reformed. Eternal vigilance is the price of

"Having only this year joined the ranks of the music she is playing it over. Both results are specified by the specified and fourth parts together, but alternately, because the papils do not have time enough to practise. It is altogether unlikely that the papil will find the statement of these she has seen as to solve. In the first place several open publish have asked for special help in the matter of sight results of these she has several to the specified by the statement of the several to the statement of the several to the second year. advise me to follow to improve the sight reading Would you advise the use of Landon's 'Sight Reading Album,' advertised in the last ETUDE? Secondly. would you kindly suggest some classical collection of pieces of the first and second grade? Although I have seen many of these advertised, I am at a loss to know

> I am not a very good anthority npou sight reading. 1 should say, first of all, make snre that the pupil reads accurately. When this habit is established (and not hefore), then proceed to quicken the process. I have not seen Landon's "Sight Reading," but it is no doubt excellent. Any easy four-hand pieces or eight-hand arrangements (if you have two pianos) will do. Begin with something very easy; look it over before beginning to play. Then start in on time, in the proper movement, or at least in a rhythm which will give some idea of the meaning of the piece, and do not stop for anything. When players get out, let them get in when the leaf turns, or sooner if they can. Read by metronome, or by some lone beating time. A little of reading very much indeed. It is a question of mental hustle. First learn to see it all,-all the signs of the notation,-theu see them quickly.

Another exercise for quick seeing is to permit the pupil so many seconds to remember-e. q., two messures, both treble and bass. Then let all the class write it out, and see who comes nearest to having the two I place great importance npon clearly distinguishing measures complete. You need as many copies of the between finger work, hand-work, and arm work, in the music as there are pupils. You could use advance lesearly stages. In my opinion arm motions accompany- sons for this purpose, although easy material at first is best. The point is for the eye to take in the whole combination of signs with the least possible omission.

I doubt whether I would begin the study of classical music as early as the first and second grades. However, there are some easy collections by Reinecke (" Unsere have described over and over again in these columns,— Liebling") which have a few pieces as easy as this. the usual five-finger height, raise the finger high before Students' Clubs, in which we have a course of study is also a graded list at beginning.

I am in receipt of a letter from a Chicago teacher

W. S. B. MATHEWS.



STUDY THE LIFE OF SCHUMANN.

BY W. J. HENDERSON.

It is curious, but uoue 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. They broaden this law and apply it to all music, and in doing so they arrive at the conclusion that the correct interpretation of any composition is to be learned by a careful examination of the composition itself, without reference to any other authority. No doubt this would be such works as the great fantasy in C-major, the F-minor the case if all musicians were equally gifted in the mat-sonata, and the "Kreialeriana." And he said: "I used ter of insight, but we know that the personal equation to rack my brains for a long time, but now I hardly ever has as lively a relation to the performance of music as it scratch ont a note. It all comes from within, and I

The truth is that very few musicians are capable of The train is that very rew miscussos are capanic 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, who is naturally anposed to have gained it. But it has come to my notice that too little is done toward giving this kind of instruction in a complete and systematic manner. No doubt those who have taken the trouble to read my previous articles in The ETUDE, and who are so generous as to remember them, will recall the fact that I have always laid great stress on the need of an acquaintance with the history of music. I have done so because this is the most important factor in the creation of a correct

What is the use of trying to play Haydn in the same manner that one plays Beethoven? Yet it is attempted every season by pinnists who only the stage of formal development is opposed to it, but the condition of the technics of the instrument in the time of its order. in the time of Haydin was not such as to suggest to the composer the effects which became familiar to his mighty successor. These effects, not of which are to be found in the technica of Clementi, are sought for in the music of the desired to the composition of the composition o the music of Haydn with disastrous results useless it is to try to play Schnmann as one plays Mo zart, because Schnmann sought for effects and made technical demands undreamed of by the glorious boy.

econical demands indirenment of by the giorious boy. This being so, I am ready to go in their and say there is no music that requires so fall an understanding of the life and thought of the composer as that of Schmann. This master sounds the personal and intimate mann. This master sounds the personal and toward and to cansed the writing of the various works. broad general division of his works with their creative

ufinences is of much instructive value.
In what may be called his first period Schumaun In what may be called his first period Schumans wrote fancifully. This was the period is which he produced such works as the "Davidsbindler," open 6; "Carmaral," open 9; "Fantassecticker, "open 8; and the titles are uot so much labels as anguester and the titles are uot so much labels as anguester they give the hearer a key to the pictures where the property of the period of the property of the with the was tending, for he said once. "Conscioudly or unconscioudly a new and as yet undeveloped echod is being founded on the basis of the Beethven-Schnbert romauticism, a school which we may venture to expect

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: "If you only knew how I feel-as though I had reached the lowest bough of the tree of beaven, and could bear overhead, in the bonrs of sacred loneliness songs, some of which I may yet reveal to those I loveanrely you would not deny me an enconraging word." Later, when he was full of the fine 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 1836 to 1839 be poured out often feel as if I could go playing straight on withou ever coming to an end.' These were the days when Schumann reveled in the strife against l'hi when the fanciful Florestan and Eusebius and Master Raro, whom he had invented, became veritable faladina in the war for the defense of the true and beautiful in music. How cau any pianust play the works of these two periods without any unight into their meaning beyoud that to be obtained from the study of the music it self? Yet I recall an interview in which a planist, known all over the world, revealed the fact that he was huowu ail ow't the world, 'evented the incut that he playing the 'Carnaval', 'without knowing what'' Chiarina'' meant. He and explictly that this title puzzled him! He should have known that Schumann was in the habit of calling Clara Wieck 'Chiara,' and that ''Chia rina" was a diminutive of this pet name.

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. In 1841 the two lovers were married, and then Schumann found that he uceded a still larger means of expression. He took up the orchestra, and is that one year he wrote the B flat the orebestra, and is that one feat he wrote the r man symphony, the "Overture, Scherze, and Finale," and the D-minor symphony. In these larger works the full power of the emotional life of the composer found its power of the eniotional live of the composer found the expression, but the intimacy of his fluer fancies is still to be sought in the piano works, and the meiting ten-derness of his affection is best made known in the

It was not my intention at the beginning of this brief article to trace in all its details the growth of the esso-tional speech of Schamann, but merely to indicate what the performers of his music too often neglect. What I say here of Schumann is true of all composers. (See must know the nature of the man and the features of the life in order to be able correctly to interpret his music. As we go backward along the path of musical days leaves the correctly the music. music. As we so measured stong to a part of musical development, however, we find that there was less and less definiteness in the endeavors of composers to acquire expressiveness. In the music of the polyphosic period there is on y pure musical heanty to be found. But there is only pure mosters results to be round. For Schmann belongs to the dawn of the remarking more. He was himself a typical rounditied, and be always aimed at direct personal expression. To under take to play the music of such a composer without studying his life is to ignore the entire material of emotional experience that lies behind the music, and in take the chance of misinterpreting him by reason of

Robert Schumann as a ... Composer for the Piano.

BY ALFRED VEIT.

"Even some good" may arise from misfortune, says a foreign proverh. A graphic slustration of this saying was given the day Schumann met with the accident that deprived him of the use of his right hand. It is well known that in order to master the difficulties of technic. Schnmann subjected the fourth finger of his right hand to the most rigid exercises. "

The consequent failure of his career as a plantat was productive of some good, however, for 10 losing a piano virtuoso, the world of music gained a great composer.

In spite of the accident to his hand, Schumann com posed all his earlier works at the piane. This process, so severely censured by theorists, seems nevertheless to have produced beneficial results to pranciorie l'terature. For, while many crudities appear in Schumann's treatment of the instrument, certain novel features and new departures may be directly traceable to this habit. In his first work, the "Abegg Variations, so called

in honor of a lady whose name consisted of the letters A B E G G, we see the early signs of a revolutionary apirit, which asserted as its principle perfect liberty of form irrespective of tradition. In his second work, en, titled "Papillons" | Butterflies | in ministure form somewhat resembling the Prelades by Chopia,-Schumann collected a set of short pieces, some of which he had composed while studying in Heidelberg They are delightfully tresh and melodious, ho. 7 heing typical of the genius of the composer No. 8 seems like an ini tation of one of Schubert's German waltzen. It is even related that Schumanu played this number for one of his friends as an original composition by Schebert, and was

thoroughly delighted to find his little joks so successful Schumann's transcription of " Paganial's Caprices for the Piano, ' while not so bulliant nor so Miomatic for the instrument as the "Paganial Caprices by Lauxt, are very interesting. It is to be regretted that maniets play these caprices so rarely in pul sc With the sucception of the " Second Caprice in E man, which is one of Paderewski's favorite numbers, the of an exterity neglected. The introduction to the first one, contain ing arpeggios and male work, in rapid mevement, transposed into various keys, at ords excellent mot all for daily study. In the "Thavidabundler ' a set of eighteen pieces, we meet the celebrated couple. "Forestan" and Enseldes," the first time. With these two maginary characters Schuman, recognizing the dual qualities inherent in every human below sudeavors to it ustrate the wild and passionate in contrast a the ruld and gentle traits of his own nature Flashes of homor | Non. 3 and 1 alternate with late of exqueste pather 1 - on 5, 11, and 14. No 14 counts ton a g ... despite the Mendelwohnian Coda,

Concerning the 'Carnaval " the componer wrote to Moscholes . The whole composition has no great artists. value except the various pays al munda, we oppose to me to merit some attention ? The modest - top of the componer has not been indered by levers of

Among Schumann's compositions arrang the Pentaxiori cke " and the " com be to the

The laport whom who will be the providing *The Impert Section Control of the C f the third Enger Independent to you - the there

The loss of the top of ergs - over an depend Polyumon irwy of the on of by he conducts acrompatited his of the by and on the by well known. Yet is not for the Property of the by was upon this terp at a sate to the land of the temporal of temporal o



THE HOUSE IN WHICH ROBERT SCHUMANN WAS BORN.

"Carnaval" seems to be the greatest favorite. The relates a "Finny Story," or allindes to an "Important brilliant set of musical pictures, which succeed each Event." We almost see the child frolicking about, other like in a kaleidoscope, is introduced by a preamble. playing "Tag" or trying to impersonate with mock In a scene of recognition (Recommaissance) we greet our dignity the "Knight of the Hobby Horse." Our little Mendelsoohn, Weber, Kniinstein, and Henselt, Schuold friends "Florestan" and "Euschins." Ernestine friend begins to weary of its gambols. It changes its von Fricken and Clara Schumann appear masked as character. The merry child becomes "The Entreating "Estrella" and "Chiarina"; the composer does not men-Child," begging us for a fairy-tale, so essential to its tion for whom the avowal of love (Aveu) was intended. "Complete Happiness." We commence the tale, but, the early years of his life. "Pantalon" and "Columbine," "Pierrot" and "Har-fearing it might be "almost too sad," we substitute lequin" play their merry pranks. Chopin smiles another, which we also discontinue abruptly for fear of shows itself after the "Concerto," which is probably the ** beneath tears," and Paganini transes by like a whirl- "Frightening" our little pet. Finally we hit upon just most beautiful manifestation of that phase of his genine wind. The Council is surprised to find herself in such what we need, and the familiar "Once Upon a Time, that pertains to the piano. The inspiration of the comtanate salter remains an unsolved enigma. And why result—the "Child Falls Asleep." It is then we—the never to revive again. should it be solved? Is not the Sphinx present in all big children—settle onrselves comfortably "By the her mysterions majesty, and has she ever revealed her Fireside," and follow the ficker of the dying embers full possession of his powers, has succumbed to the ravsecrets? The followers of Terpsichore indulge in their with one eyes, while our minds resort to meditation and ages of time, enough will remain to prove to future generated to the control of the contro mande." Every one dances. The frenzy even seizes he begins to speak. We are in a semi-nomolent state of the "Symphonic Études," the "Carnaval," and inanimate objects—we see even letters dancing and fit-mind in which we are scarcely aware of what he is say-"Kreisleriaua," richly deserves an exalted rank among than mass capeus are see that seem that the seem that he is speaking of bygone the writers for the plano. the "Promenade"—and there they are! Our valiant days and events which carry us back to long-forgotten "Davidshündler" marching against the "Philistines." Amid blasts of trumpets and cries of victory, the latter are routed and driven from the field. Progress defeats "Blamenstilck," "Night Visions" (opus 23), "Pau-

most tender phases of his character. Owing to their own time to unfold. The same is true of the human "Symphonic fundes," "Kreisleriana," the "Faschings comparative technical facility, they are more easily mind. We may press the reschod and force it open, but schwack," and the "Humoreske" are conceived on accessible to the general public, and consequently have the flower will not be so beautiful or so fragant as it. broader lines; hat nothing Schumann ever wrote for the attained greater popularity than the compositions drawn would have been had it unfolded in its own slow pro-

The "Novelettes," as their name indicates, are veritable musical illustrations of "psychic moods." To composer for the piano has ever employed syncopation is often as injurious to the mind as too much water and those gifted with what Heine calls "musical second as frequently, sometimes even to excess, as Schumaun. heat for the plant. Give the child time for development. poetry. Thus, No. 4 represents two lovers daucing in a ball-room. Schumanu's own interpretation of Weber's "Invitation to the Waltz" applies most appropriately to the middle section of this composition: "Now she talks-this is love's wooing. Now he responds-let him continue, it is the lover's sonorous voice. Now they are both talking at once and I can distinctly understand what both are saying."

"Every evening," Liszt writes in a letter, "before the children go to bed, I play the 'Scenes from Childhood ' for them." I am unable to state whether the children referred to were those of Madame Sand or his own, the fntnre wives of Messrs. Emile Olivier and Richard Wagner. At any rate, they must have been very intelligent to have appreciated those masterpieces. And yet is there anything more simple and child-like than those little gems? How characteristic the music

"Scenes of Childhood,"

The compositions just mentioned, "Arabesque," tasiestiicke," and "Forest Scenes" form a group hy The "Concerto in A-minor," the "Fantasie" (opus themselves. In these pieces the composer reveals the of slow growth. Do what we will, the rosebud takes its

Thus, the middle section of the "Novelette," referred to above, might be cited as an illustration, as well as "Davidsbündler," No. 4.

Another favorite device of Schumaun is the introduction of binary rhythms in triple time ("Kreisleriana," No. 5, beginning of the eighty-ninth measure; also "Carnaval"; "Pause," beginning of the thirteenth measure, and the piu stretto of the "Finalé"). Direct changes from one key to another without modulation ("Arabesque"; "Bird as Prophet," second part, Gmajor to E-flat) are also frequently found in Schnmann's writings. Another typical mannerism of Schumann consists in the employment of sequences-the same thought repeated identically or with slight modifications in different degrees of the key ("Arabesque"; "Minore II," F-major; "Intermezzi," "Faschingsschwank"), Schnmann's love of Bach and his profound study of the old master shows itself in many compositions. Do the introductory measures of the "Concerto for Piano Alone" not sound like a message from the prince of polyphony? In opposition to Chopin, who never goes beyond the limitations of the keyboard, Schnmann often employs orchestral methods. Thus, the title of the "Symphonic Études" is not a misnomer. As a melodist for the piano Schumanu ranks supreme. Nor is it necessary to resort to the use of magnifying glasses or telescopes to discover the thread of melody in his compositions, as in the case of some other composers.

Among the eight great composers for the piano which. according to the writer's personal opinion, rank in the mann stands preeminent by reason of his originality, his individuality, and poetic temperament. Unlike most composers, many of his best works were written during

" gradually succeeds in producing the desired poser then begins to lose its luster, and gradually falls,

"Trinmerel." Softly the door opens; the poet enters; erations that the composer of the "A-minor Concerto,"

The characteristic qualities of Schnmanu's pianostyle Do not hasten the young mind, for this is a dangerous cess; neither will it be a healthy and enduring flower. are so striking as to be easily recognized. Probably no nnhealthy process. Too much work laid npon the pupil



BY FRED S. LAW. ROBERT SCHUMANN was born, the youngest of five never speak of it to any one. It is probable that it con- of almost atter quiescence. His morbid tendencies in children, June 8, 1810, in Zwickau, then an insignificant sisted of a cord terminating at one end in a loop, and crewd with alarming rapidity, and he seems to have had little mining town in Saxony. There was certainly run through a pulley fastened in the ceiling. The third premonitions of approaching mental decay. In 1850 he nothing in heredity or outward amroundings to account finger was passed through this loop and kept raised was called as conductor of the municipal concerts at Dilafor the strong musical bent which he manifested at an while practicing vigoronaly with the other fingers. This seldorf, to take the place of Ferdmand Hiller, who had early age. His father was a bookseller, a man of de- he did with such misplaced diligence that he lost control accepted a similar position in Cologne. He and his wife cided literary tastes and attainments; his mother was of the finger by excessive stretching. To his horror, he were received in Disseldorf with the most cordual hospit provincial in education and sympathies. Neither was found that when he wished to play, instead of falling, lainty. The coming of such a distinguished componer and there any musical inspiration to be drawn from com- the finger flew np. All remedies were tried but none his no less distinguished wife was considered an event of panionship in the quiet little village which was his was able to restore a natural action. The whole right municipal importance, and this they were made to feel birthplace. The only available music teacher was a hand gradually became lame—not so lame as to prevent by the most delicate acts of attention. For a time the school teacher, Knntzch hy uame, a self-tanght musi- his playing, but enough to put any finished performance cloud lifted from his mind, and be took up the duties of cian, and under his instruction Robert was placed at the ont of the question. This misfortune, though a hitter his new position with interest. age of six. His progress was rapid; his creative in- disappointment to him, proved a hieseing to art, stinct was soon awakened; in a year or two we find him since it forced him to ntilize his creative powers to the extemporizing and writing little dances. He was also ntmost. The world could do without Schnmann the fond of reading, for which his father's book-store pianist, but would be much poorer lacking Schumann

Robert Schumann.

BIOGRAPHICAL.

had hoped that Robert would one day be his successor

composed, practiced the piano with increased energy,

ont a murmur."

afforded ample material, and wrote plays which were the composer. performed by himself and his companions. In a few His first step was to take up the long-neglected study years he had outstripped his teacher; lessons were dis- of theory, and for this he placed himself under the incontinued, and he was left to direct his own musical struction of Heinrich Dorn, to whom he ever after felt studies, playing and composing at a time when artistic grateful for the nuwearied pains he took in his behalf. guidance and systematic instruction would have been of He realized the deficiencies of his early training, and Schumann was fitted neither by temperament nor train

the utmost value to him in his after career. He dreamed began patiently at the beginning of becoming a musician, but in this he was violently opposed by his mother, who thought only of the hardprincipally in Leipzig, were the richest and most pro- At first, however, this was not apparent. The shoras ships and privation of such a calling. His father was ductive of his life. He was more fortunate than most and orchestra had been left by light up a high state of more reasonable in his views of a musician's life. He gennises in not heing obliged to earn his own living dur-efficiency, and the esteem which was felt for Schumans a modest income of 500 thalers, which was sufficient to beginning. But as time went on his lack of aboutly for in hasiness, but saw that this hope was vain, and had resolved to yield to his son's wishes when he died in provide a single man all the necessities and many of the such a position was plainly revealed. His powers failed 1826. His mother was not to be moved from her oppo- comforts of life. With a few friends be started a magniful from season to season, used in less the management. sition to his becoming a musician, and in this she was zine "Die neue musikalische Zeitung", which they ment of the concerts felt obliged to suggest that he seconded by his guardian. It was decided that he intended to further romanticism in music and its freeshould study law. Accordingly, in 1828, he went to dom from scholasticism. Schnmann soon became sole Habed. This was the end of Schuman scanners and rector Leipzig, ostensibly to pursue his legal studies in the editor and proprietor, and retained an active participauniversity, but really to devote his time even more than tion in its management until his removal to Dreeden. by his friends increased until they had seached an before to music. There he met the emittent piano As a journalist and critic, he was remarkable for his gen- slarating stage. He took an absorbing interest is optiteacher, Friedrich Wieck, whose gifted daughter Clara, erous recognition of merit, wherever found. It was be itinalized, be suffered from delessons; be beard versues then in her uinth year, was destined to become his wife. who first drew the attention of the German public to be fancied that he was pursued by a persistent tank By permission of his mother he began lessons with Chopin and Brahms, and many others owe to him their which mag in bia cars momentally. His last work was Wieck, for the first time in his life experiencing the first encouragement in the initial steps of a distinguished a set of variations for the piane on a theme which he benefit of well-directed and systematic technical instruc- career. Moody by nature, reserved and tacitors in insisted had been sent to him by a hubert and Mendel tion, of which he stood sadly in need. In 1829 he went company, there was no lack of enthusiasm when he dis-monn. In his calmer momenta he was perfectly conto Heidelberg, again ostensibly as a student, but his covered, or thought he had discovered-for sometimes passion for music burst out with redoubled ardor. He his swan proved a goose—a budding genrus.

and after a year of such application wrote to his mother, into one of the foremost punists of the day, was strongly the lives but was rescard by and watered. He was confessing his neglect of the lectures he had been sent opposed by her father. Papa Wieck, as he was familiarly there planed and restract to the lectures he had been sent opposed by her father. to attend, and begging her consent to his becoming a called, was something of a family autocrat. He looked release, July as Jave musician. Full of consternation at this nnex pected turn with disfavor upon the union of his daughter who had of affairs, she wrote a distracted letter to Wieck, declar- already won a brilliant position with a young man ing that she would follow his counsel in the matter. If whose prospects were still uncertain. For several years he considered that her son had sufficient talent to be the youthful pair acquiesced, but as time went on and successful in a musical career, she would withdraw her the obdurate parent proved no more inclined to yield opposition. Fortunately, Wieck was well convinced of than at first, Schumann, therefore, according to German his former pupil's great abilities; he strongly advised law, cited him to appear in court and state his objectious the change, and the mother yielded. Robert's joy was to the marriage. After a year's delay the case was Overwhelming. He had never been a patient student heard, the father's objectious were pronounced unress of harmony; he had not realized the necessity of apply-onable, and the lovers were free to marry in 1840. This ing himself to the study of theory and the laws of strict legal conflict was especially painful to Schumann's shy composition, but in an expherant letter to his teacher sensitive nature, and still more trying was a lawsuit, he now says: "No blame shall depress me | no praise | which he was obliged to bring against his father-in-law shall make me idle. Whole pailfuls of very, very cold to recover certain jewels and decorations belonging to theory can do me no harm, and I will work at it with his wife. These had been presented to her on different occasions when playing at courts; her father, incensed His original design had been to fit himself for a con- at his failure to prevent the marriage, insisted on retain-

cert pianist. In his impatience to hasten technical de- ing them as his own. velopment he devised an apparatus to promote indepen. Schumann's had never been a well-balanced nature dence of finger. Its mechanism is not known precisely. As a how leads been merry and and a leader resince he used it without the knowledge of his teacher, his playered. A he grow up, however, se changed and after its disastrons effects became manifest he would greatly. If her me constraint and reserved, or in

intercourse with intimate-associates. When he was a lad, a sister had died of an incurable melancholy at the age of nineteen, and several years after his marriage he fell into a morbid frame of mind which caused his family and friends the gravest apprehensions. His health became greatly impaired, and he was finally ordered to give up his journal and seek an entire change. He accordingly left Leipzig in 1844, and removed to Dresden. There the state of his health finctuated : but. on the whole, he lost instead of gamed. Feveriah periods of intense productivity alternated with intervals

piano at the conservatory of losp g had shown that ing for the work of a teacher, and his experience at The next fourteen years, 1830-1844, which he passed Disseldorf proved that the same was true of directing ing his period of development. His patrimony yielded as a composer prevented unfavorable critican in the withdraw for a time until his health should be recetab

During all this time the morbid symptoms so sreaded acions of his condition and during his purezysma called piteously on he family for he larly 1 54 he An attachment to Clara Wieck, who had developed made an attachment to Clara Wieck, who had developed made an attachment to Clara Wieck, who had developed



Piano Works of Robert Schumann. BY W. S. B. MATHEWS.

interesting studies in the whole literature of the piano. mental mood, if I may be allowed the expression. In amateurs can play them effectively; in the fourth grade. Schumann was an innovator in so many points, and Schumann we bave very deep tenderness and feeling, those pieces so striking in their conception, and so diffihe tried so many experiments, and so many of these but never sentimental moods in the sense in which Men cult from a technical point of view, that only artists are experiments were not entirely successful, that it is very delssohn gives them in his first and second "Songs equal to rendering them at their full value, interesting to put them together and find ont what he Without Words," and in many other places in his was trying to get at. Liszt once said "Schnmann works. This deep and tender, this confidential mood, pealing to artists, which illustrate the Schnmann nature thinks music better than any one else since Beethoven"; as I might call it, -or, as the Germans call it, this in the most brilliant and satisfactory manner; because, relation of these to feeling, were almost equally operative. As a tone writer he was the first of the new Chopin. school, dealing almost exclusively in what I have sometimes called the thematic, bringing together harmonies in a way very nnusnal hefore bis time, and portraying the characteristic moods with great precision, so that he might almost be regarded as a forernnner of Wagner and the Russian writers. In other words, if Schumann who has so many imperfect scores to his credit as Schuwerks of Schumann which I think illustrate this phase, had not written, the bistory of music would necessarily mann. There is, perhaps, almost nothing of his nntil after the "Davidsbündler,"—of which I have already have been very different from what it is at present. Such has been his influence upon composers in all directinterest to the artist; but about half of the six hundred in G minor and F-sharp minor; the great "Fantase in tions, and especially composers for the piano and for pages of his writings are not altogether fortnaste in song; and his divergence from the manner of Men-realizing what they set ont to attain. I should say, for

exists. While we have in it a vast amount of ele- lonaise in D-major," is a very striking and significant pieces on the whole the proper domain of an artist. gance from Chopin, thematic work from Bacb, bril- tone poem, although short. I should go slow, also, in llant work from Liszt and the other virtness, what we condemning the whole of the "Studies of Paganini." is the much-played "Carnaval," a collection of twentymight call the heart of the piano is much oftener. In attempting these transcriptions Schumann was seek-nine short pieces, each one of which is a phase, or a poetic touched by Schnmann than by any other master who ing a new technic upon the piano, and the works are conception—a fancy piece, if you like. Many of the has ever written, not even excepting Chopin in his interesting to a degree. The "Caprice in E-major" most melancholy moods. Moreover, Schumann had the might well enough be played, and so possibly might players. Such, for instance, are the "Valse Noble," the art of taking the reader instantly into the new mood several of the others; but the trouble was that the which for the moment possessed bim, so that without musical ideas of Paganini were not sufficiently rich "The Avowal." But these are only comparatively any preface, and in complete contrast to the moment npon the harmonic side to afford Schumann the necesbefore, we go with him, and within the first eight meas- sary inspiration for reaching the end of which he was larded between other phases so impetnons and so

peculiarities of the Schamann piano music call for a first ancessaful works of Schamann, I should say, are pret successfully in public. It is written throughout in deep, full, musical touch, and an incessant use of the the "Davidsbundler," the "Dance of the David's Lepedal; and there are in the whole list of his piano gion against the Philistines." The "David's Legion" works only a very few pieces where the pedal can be was a pure invention of Schumann, but the "Philisconsiderable difficulty, especially, perhaps, the mest entirely dispensed with. More often indeed, the pedal times" were solemn facts, close about him and other difficult of all, the "Paganini" and the "finale" is an integral part of the tone-producing apparatus; as, students of Leipzig, then as now, and much trouble they for instance, in the wide chords of the "Fourth Noc- caused our sensitive young artist. The "Davidsbundto partial to the middle movement of the "Fantasie," ler" consists of eighteen abort pieces, the whole occuand practically everywhere in the variations of the pying only twenty-one pages in the Russian edition "Symphonic Étude." Not less important is the pedal from which I am making these citations. Many of in many of his smaller pieces, such as the "Entrance to the pieces are signed by the initial of the Schumann the Forest," the "Wayside Inn," the "Prophetic Bird," phase responsible for them. The first one, of a sprightly or the little pieces of the "Kinderscenen," and the and striking character, is signed by "Florestan" and

latic moods, which contrast with each other in nearly all very bold and striking, with an F.; the fourth, again

of his works, from the smallest to the largest. The contract of the smallest to the largest. The contract of the smallest to the largest of the contract of the smallest to the largest. The contract of the smallest to the largest of the contract of the c of bis works, from the smallest to the largest. The one with an F.; the fifth, more tender and simple, with an ingsechwank," or "Carnival Pranks from Vienns," of these is the joyous, bnoyant, passionately moved E; and then we come to the diabolic sixth in D minor, temperament, to which he gave the name "Florestan." where the left hand has a nut to crack too hard for ordi-This phase of the composer's dual existence had in it all nary teeth. Among the striking contrasts afforded by most difficult of the pieces in this part of the list will be most difficult of the pieces in this part of the list will be his great capacity for passion and trouble, such as we the numbers in this work, perhaps that between the "Kreisleriana," opus 16. I am not myself a victim field consciously in the nices called "Is the Nicht." in alexant, and trouble find especially in the piece called "In the Night," in eleventh and twelfth is as manageable as any. The the "Pancy Pieces," and in one or two of the 'Night elevanth is a simple piece in E-minor, signed E; the ing. There are those who consider it unworthy to play.

THE compositions of Schnmann afford one of the most
The other mood of Schnmann was the tender, senti-

are failures. An exception to this should be made in "Ensebius," F. and E.; the second one, of a very tender

The "Davidsbundler" as a whole, to anticipate what will come later, I class among the concert works, and believe that its difficulties are such, in spite of the facility of a few of the numbers, that only an artist will be successful in dealing with it.

Without stopping to discuss the esthetic aspects of the later Schnmann works, I will proceed at once to a classification that in my opinion would be most useful to the stndent. I should divide the Schnmann works into four grades, or classes. At the bottom, the very easy pieces lying within the third and fourth grades of difficulty; in the next rank, or second division, pieces which are still practicable for amateurs, and laying all of them below the difficulty of the sixth grade; in the third division, pieces which are eminently suited for concert use, but which are not so difficult but that accomplished In the nature of the case it is these concert pieces, ap-

meaning by this that Schnmann had an intimate "Innikeit" or "inwardness," he names "Eusebius," as I said at the heginning, Schumann was not only a musical fantasy in which all the combined parts of and in his own writings we have a very pretty dialogue confidential friend of the piano, but also to a very great music,—its melody, its harmony, its rhythm,—and the between these two personages, "Florestan" and "Ense-degree a master of the instrument. His technic is new, hius," apropos to some of the new compositions by and as remarkable in its way as that of Liszt; and the Schumann ideas of piano playing are those which prevsil In the present paper I can only point out the main more than those of any other master at the present day. divisions in the Schnmann literature, indicating briefly The beautiful singing tone, the exquisite expression what he seems to be trying to get at, and the pieces in both in the large and dramatic sense and in the refined which be came nearer accomplishing what he set out to and deeply poetic sense, as we have it from the playing do; for in all the history of art there is no composer of the best artists, goes back to Schnmann; and the within the very last years of his life which does not afford spoken, -will be the "Carnaval," opns 9; the sonates C," opus 17; and, poesibly, the "Symptonic Étndes." The latter work and the "Sonata in G-minor," can be delsoobn and the classic school in which be was brought instance, that the whole of the first five opus numbers played by good amateurs, but they will very rarely play Still more striking is his enrious relation to piano the case of the "Papillons," opns 2, which throws a transitions of tone quality, the weight and precision deplaying. Speaking in a general way, Schumann is good deal of light upon Schumann's tendency to write manded in immediate contrast with lightness, and the the father of the art of piano playing as it now short pieces; and at least one of these pieces, the "Po-subtilty of the musical ideas, combine to make these

ures are fully within the magic circle where he has vaguely in search. In the "Intermezzi," opns 4, he strongly marked that only the hands of an artist could begins to be more like the Schnmann which we know give them their full value. The "Carnaval" is one of Speaking from the standpoint of the pianoforte, the later, but these pieces are not, after all, enccessful. The measure, which necessarily gives the rhythm a ten-

Taking up now the pieces which are sufficiently large first the "Fancy Pieces," opus 12. Two of these, the "Whims" and "Why," are in my second "Book of Phrasing," and are practicable for fifth grade students. The same might be said of "In the Evening" and "The End of the Song." The other numbers are more diffi-There are in Schumann two opposing and character—and Schumannish color, by "Ensebins"; the third, schwing," or "Excelsior," as it has been named. cult, and the best one of the first book is the "Anfsopus 26. The first movement of this work is very en-Pieces," and, above all, in the first movement of the twelfth, also in B-minor, signed E., the ing. There are those who consider it unwound twelfth, also in B-minor, signed F., and a very striking a part of a work instead of the whole of it, and so they insist upon our hearing the whole of these eight pieces

in the "Kreisleriana," when three or four of them would known "Tränmerei," and the "Child Going to Sleep." he quite enough. I do not myself believe that Schu- Still another collection of short pieces, or a longer piece mann considered it necessary to play the whole thing made np of several short ones, is the very rarely played together. At all events, these eight pieces are among set of "Flower Pieces." The "Flower Pieces" are the most beautiful of his works, and of the eight, the really little songs without words, five in all, the whole first, second, fourth, and fifth are perhaps the best. extending over no more than four pages. They lie well dispute about the proper province of criticism, and The second, in particular, is an entire concert in itself. within the fourth grade of difficulty, and will be highly granting that criticism may be to music both a prod and the piano, and it richly deserves the favor it enjoys.

Another collection of pieces composed not long after the "Kreisleriana" is that bearing the name of "Nov- tained in the same grade of difficulty as those last men- tions effort that, indged by the standard of absolute ellettes." If any one were to ask me why Schumann tioned-namely, the "Romance in F-sharp Major," music, it is alike worthless if it fails alike to meet a called them "Novellettes," I should say it was probably because be could not think of any other name snitable. There are eight of the "Novellettes," and they are by in the entire Schnmann literature. It commences with tions music, on the other hand, is sometimes entitled to no means of equal merit. Some of them are very frag- an exquisite duet for two baritones, followed by a praise, even when falling hopelessly below the accepted mentary and nusatisfactory; some of them are gems of soprano second subject. It is a little more difficult than level of taste. Think of a singer with an Intelligence the first water. The most often played are the first in most of the pieces in the foregoing paragraph, but can and culture that may enable her to pieces only a portion F-major and the seventb in E-major. The latter I con- be mastered by any pupil in the early part of the fifth of her hearers. She may sing a string of classics that a sider one of the most beautiful and thoroughly charac-grade. The "Nocturne in F" is a trifle more easy, and small part of her andience will receive with all apteristic pieces that Schumann wrote. It is completely is very justly one of the most popular of the Schumann proval, and that the severest critic would find admirand entirely Schumannesque in its manner, and the contrast of the two moods, the rapid octaves at first and the beantiful melody in the middle part, is truly exquisite. I may add that it is also a most excellent technical stndy for octaves with a free wrist.

There are other "Novellettes" which are very striking and imposing in their way; one of the smallest is the fourth, the waltz-like movement; and one of the most brilliant, the second, a very imposing toccata. And speaking of toccatas, I ongbt to have mentioned in the category above the "Toccata" of Schumann (opns 7), which was suggested no doubt by a celebrated "Toccata," by Czerny. The Schnmann "Toccata" is often made only an exercise, but it is capable of being the Schnmann works, stopping sbort of the concert point, that oftenest goes nanoticed; and so long has it played in a very musical way so that it makes a very fine effect. Saner played it in such a way in Chicago last year, and it illustrated the attractive elements of bis playing and the solidity of his technic better than anything else in which he was beard. This piece properly belongs to the concert player, and not to the

The Schumann "Concerto in A-minor" is often used by musical clubs and the like, with accompaniment of second piano. It is not particularly difficult, and it will be beard no doubt with a great deal of interest. The ideas of the "Concerto" are remarkably strong and well snited to the piano. It is only in the working ont that Schumann fails to satisfy the demands educed by such works as the best of those I have mentioned. As a show another phase of Schumann's activity, which is very another phase of Schumann's activity, which is very piece for the piano, it is a dead failnre; and as a piece of tone poetry for the piano, it is not to be mentioned in the same breath with the "Symphonic Etndes," the "Kreisleriana." or even the "Fancy Pieces."

sayings. All bis long pieces are made np of sbort pieces part together. He was never gullty of a genuine improvisation in which a single manical idea is developed at least to Feon. Woman's Love and Life," one of the most lengtb. Even in the "Symphonic Études," where he beantiful sets of songs ever written, appealing to the undertook to write variations upon a theme, the amount of the original theme in the successive variations is of the most attennated amount, and in some cases nothing whatever of the theme is to be found, so that the composer himself gave it np in the later editions, and distingnished these as " Étndes."

The best of the short pieces of Schumann are to be found in the "Forest Scenes," opus \$4; the "Kinderscene," opus "The Cnrious Story," "Happy Enough," the well- np and call me blessed.

still other short pieces of even greater facility. The easiest one of the whole lot probably is the "Jelly Farmer" ont of the "Album for the Young." Annaturally very small.

pieces properly so called; and I do not know any other single collection in which so many available Schumann eces are to be found without having to bny a great deal more than you want.

"Schumann Albums" are published in the Litolff same gap.

collection and in the edition Peters. The selections in both have been made with as much care as possible to introduce the most practicable of the Schumann pieces. In the Steingraber editions very similar ground is covered to that in my collection. I am not in favor of giv-

another phase of Schminant's accuracy, and his songs, Beginning with the light and more simple songs, there is a very charming little plece called "The Hat of Green," which is a very arch and enjoyable bit. There is a very enthusiastic bartione song called "The Wan-We come now to the chapter of Schmann pieces particularly available for students in the early stages of
their career, and just now for those mainly in the fourth
trade. Schmann was particularly the prophet of short
trade. Schmann was particularly the prophet of short
to come that is oun. "It called "Monnight." I had the idea some most intimate and sacred feelings of womanly nature.
I care less for the famous "Poet's Love." The poet
had rather a hard time of it, and his melancholy holds ont all the way. I don't care for a sentimental man to be unhappy through three volumes; it is too long. be unapply stronge three volumes; it is to lost of Schmann songs are published in many collections practically complete. I have been in the habit of using a collection published by Boosey & Co., but there may be

THE POINT OF UTILITY. BY JON BURON.

EVEN throwing aside with sweeping consent all the It is one of the most musical poems ever composed for prized by amateurs and those in search of unsensational a guiding halter, there yet remains one point in modern music where criticism is undoubtedly unll. It is well I come now to two extremely beautiful pieces con- enough to say of both the conscientions and the pretenopus 28, and the "Nocturne in F-major," opus 23. The reasonable level. There never is a moment when any-"Romance" is one of the most beautiful piano pieces thing pretentions is worth a kind word , but conscienably done. Immediately after her some other singer, In addition to the pieces mentioned above there are with perhaps less culture, but with imagination enough to gain her entrance to every heart before her, may give some heantiful song not perhaps with absolute preciother, the little "Romance in A-minor," the same which
Theodore Thomas need to play in connection with
Now, however poorly done, dare any honest son in that "Träumerei." There are quite a number of very casy pieces in the "Album for the Young," some of them as low as the second grade; but the unsical interest is but at the second grade; but the unsical interest is that it maintained to the listeners? Or, if the bad points demand reproof as a matter of naturally very small.

Some years ago I brought together a collection of
"Favorite Piano Pieces of Schumans," containing a few
as easy as the "Happy Farmer," and going as high as the
second "Kreisleriana" and the seventh "Novellette."

The eighty pages of this collection contain the cream of
the pieces? We all of us seem to slight too much this gone unobserved, that an elaborate system of false criticism has built itself up on this neglect, and an equally false system of teaching bridges its foundation over the

> Exactness is, above all things, certainly a thing first to be striven for. But when exactness means the sacrifice of this other finer quality, most conveniently called ntility, are we not selling music into a bondage of detail ered to that in my collection. I am not in favor of giving a pupil in the ordinary grades any one of the complete collections of Schmann, anch as the "Papillons,"
> he "Albam for the Young," the "Forest Scene," or
> the "Carnaval," etc. It is better to make selections,
> since you will find in immediate succession pieces of
> widely different difficulty.
>
> As an article of this kind may be of some service to.
> As an article of this kind may be of some service to.
>
> As an article of this wind "a "till all states for one." exactness as that teacher or that pupil who may be criticized for stumbling in parts of a piece which he is perfeetly conscious of making clear, beantiful, and effective to his hearers. Beethoven's Impatience of stubborn exactness and exaggeration of effect was not all the distaste that all great genins has for trifles, but was the first effort to unite effect and exactness as near perfectly as was possible with the player at hand. But in his fragmentary teaching, where the player must fall short, he was firm that it should be on the side of exactness

> > Americally, to neglect exactitude would be to slight altogether one of the first necessities that are steadily leading music to higher and higher development; but if both effect and precision can not share equally in offr efforts to improve music, is it not well, once in a while, to consider the listener's point of view, and help him to enjoy what we expect him to be kind enough to pay for? The generality of andiences are rarely so fastidiously exacting that they will condemn, along with the critic, whatever may fall short of absolute technical

The Autobiographic Character of Schumann's

BY LOUIS C. ELSON.

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 hetter. One comes a little closer to the Seventh Symphony when tracing Besthoven's affection A, Es (E-flat), C, H (or B), 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 and As (A-flat) C, H, history might be gleaued from especial 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 antobiography in tones. Some of these works are avowedly records of personal events; others become unintentionally

always wrote hest when happiest. In this he was the "Davidshundler" dances (opus 6). As the "Davidsopposite of Schuhert who scarcely brought forth anything blindler" appear more than once, we may mention that works. when he was thoroughly enjoying himself-his happy years (too few, alas!) heing comparatively barren of good music. Schubert complained that the public loved those compositions best which he had brought forth in direst auguish. When Schnmann was unhappy, the fearful melancholia which was a symptom of his hereditary insanity often incapacitated him altogether for

The dual character of his compositions tells us clearly of the duality which existed in himself. As early as October 4, 1829, heing then only niueteen 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; feehle 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 flery radical, full of aggresthe year 1840—the happy year when Schumann won and introspective and sensitive dreamer was named "Euse-

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 "Floresthe heart of her obdurate father, is absolutely false. the and Cosemies , and one-say, the true and the spine of the true antohiography of the triumph and happiness of moods. If one stands on the river hank below Cairo, moods. It one status on the state of the sta III., as noon-time, one will see successful the Ohio, on the readily find the sheep-hells of the wandering herd in the net; on the one sine the time and Mississippi; triangle passages of this work,—but the componer finally serve Florestan and Eusehius touching hut not coales-

Schumann's antobiographic 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 variatious npon the letters,



and tearing unit are noming magnetic to the proposal to the second of th ne unter a that the office of the state of t

It is always a labor of love for the musical student to the name musically, but Schumann was not to be balked by a trifling matter like this, and, ascertaining that the young lady was horn in Asch, in Saxony, he set about spelling out her hirthplace in a glorious musical composition : "The Carnaval." In doing this he was able to use the German musical letters in two ways-

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

His reading of the works of that playful and romantic "Papillous," and to much music besides.

"Florestan" and "Eusehius" buhble up again as they also were autobiographic, and consisted of characterization of the different moods with which Schumaun wrote in his musical journal, "Die neue Zeitschrift für Mnsik." "Florestan" was, of course, the dashing critic, "Eusehins" the teuder, 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 snpposed to carry on a bold war against the "Philistines," as Schnmann characterized the old fogies of Leipzig. There were, however, a few ontsiders, real psrsonages, who were of the "Davidsbündler"; there was Henrietta Voigt, as "Aspasia"; Ludwig Schunke, as "Jouathan"; Carl Bank, as "Serpentinus"; and the great hattle of the opposing forces is portrayed in the finale of the carnival scenes.

There is more autobiography in the compositions of married Clara Wieck. There is so much of beanty in the true story of this love-match ("Heloise and Ahelard" do not give so tender a tale) that it seems a pity ssutimentalists 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

said, "One onght not to take the public too fully into one's confidence," and the definits titls was discarded. The bursting into soug is au equally antobiographic touch at this happy epoch. Schnmaun now wrote the best cycles of German Lieder that the world

Iu the old days his guide was Jean Paul, but now he found in Heine his fittest expression, and in "Dichterlike Schnmaun to look at every side of a questiou, and

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 ful-

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-ths "Cologne" or "Rhenish" symphony. We hear the organ pealing in the great cathedral (Schumaun had seen the Archbishop of Geissel installed in the see of Cologne), we note the people streaming out of church with holiday chatter in the finale, and we know that Schnmann 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 antohiographic character of Schnmann's music thus being continued even in his very last work.

It must not be imagined that we consider all of Schumann's music autohiographic. It must be admitted that something of autobiography exists in the works of every master, but there is no instance in musical history philosopher, Jean Paul (Richter), led to opus 2, the of such a direct record of the actual events of a life transmuted into tones in the music of any other com-It may be remembered, at the ontset, that Schnmann characters in the "Carnaval," and as composers in the through his compositions than we can come to anyother. of the masters even in their greatest or most emotional



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

Side Lights on Schumann.

BY W. F. GATES.

liebe" ("Post's Love") he told the story of his suffer-der line between genius and madness. This dividing ings during the long strife to win Clara Wieck. It was line between genius and insauity is narrower than we and fearing that the homage might be too conspicuous, in "Woman's Life and Love" he tells us of what Clara the musicians have passed this line, but by rest and sometimes realize. Some of the greatest minds among In goes intrust than this and follows Chamisso's cycle Others have passed it never to return. As an interest in 1834 he met with the very attractive Ernestine of poems to the death of the husband, and this prediction of those who suffered this affliction temporarily, Hans on Fricken. This time it was impossible to spell out tion (conveyed with wonderful ambilety by the return von Bülow might be mentioned. And of those who

Nº2997

LOVE'S MURMUR

Edited and fingered by Maurits Leefson.

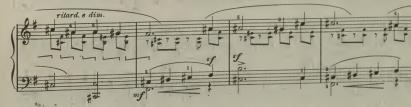
DOUX MURMURE.

Estéban Marti.



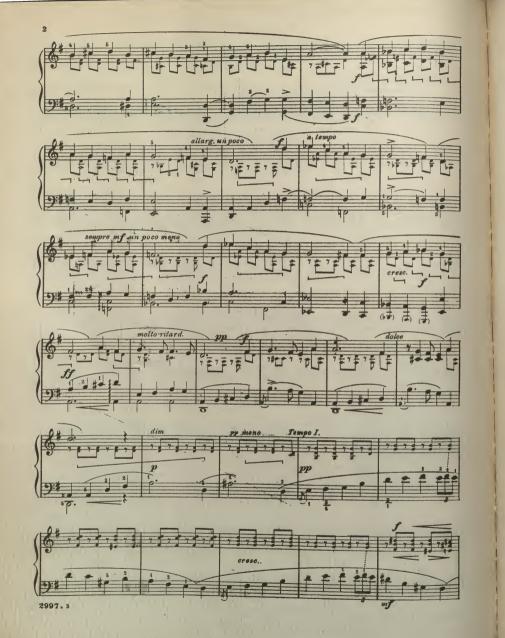


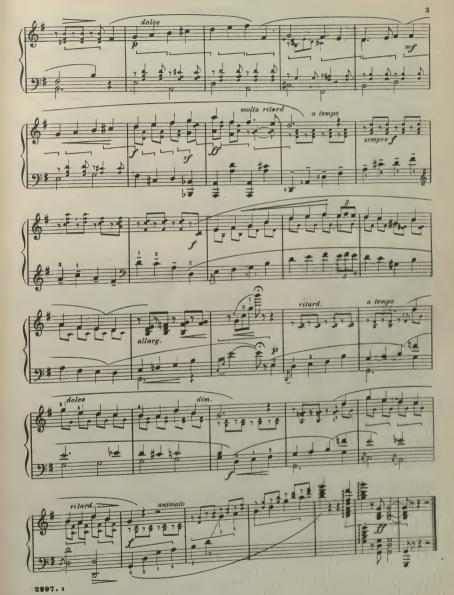






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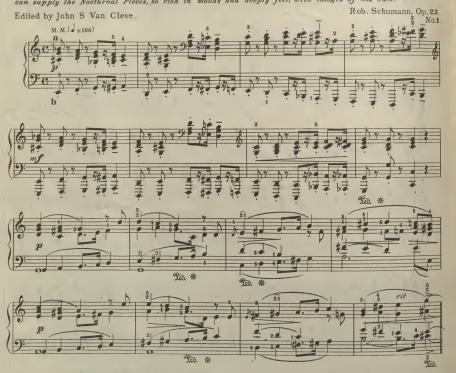




Nocturne.

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 24 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, whappy 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 oftenso wrought up that tears flowed, yet I knew not why and had no reason for it—then came Thereas's letter, and now all was clear to me" (his brother lay dyiny) 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."

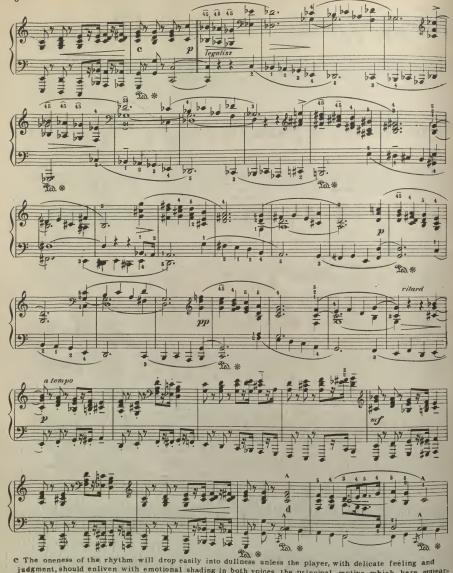
To the advantage of the pieces these superscriptions, which find their justification in the above described state of mind of the Composer rather than in this tones, have been omitted and the player's imagination can supply the Nocturnal Pieces, so rich in moods and deeply felt, with images of his own.



A This initial number of the set, poised between the keys of A minor and C major, is of a solemn, dirgelike 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 prominance 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.

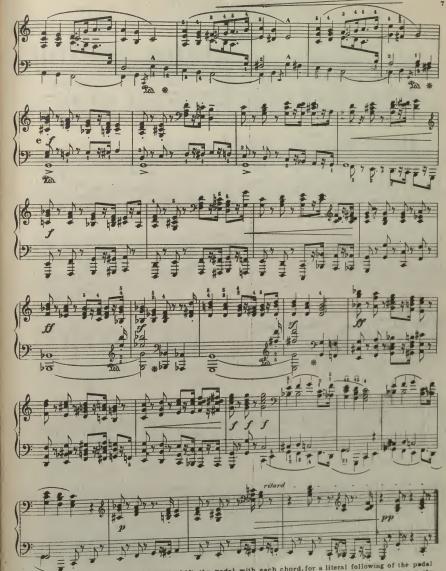
b Change the pedal at each new chord, hence in the first seven measures, four times in each measure, the purpose being to secure that extra resonance and freedom of tone when all the sympathetic strings of the piano are permitted to vibrate.





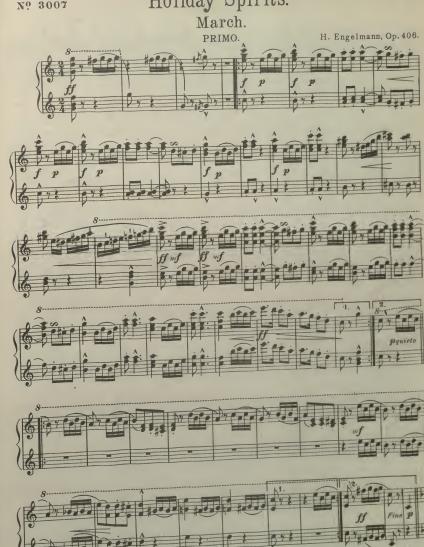
judgment, should enliven with emotional shading in both voices, the principal motive which here appears slightly changed in character and canonically treated.

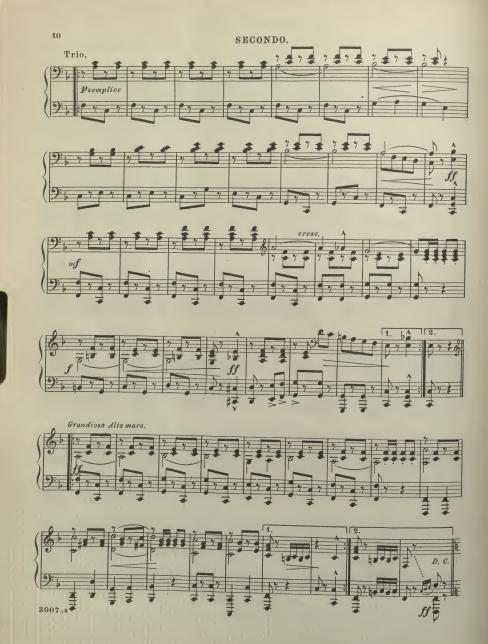
d The motive 9 should here and in both voices in the subsequent measures, be energetically marked. Nocturne 4.



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.

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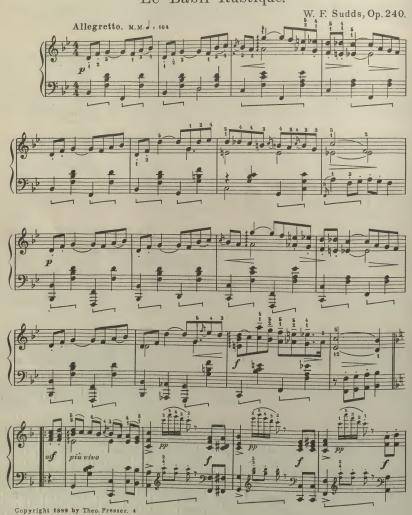


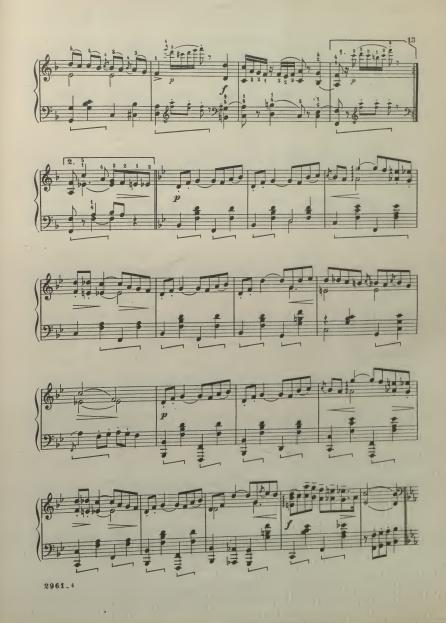


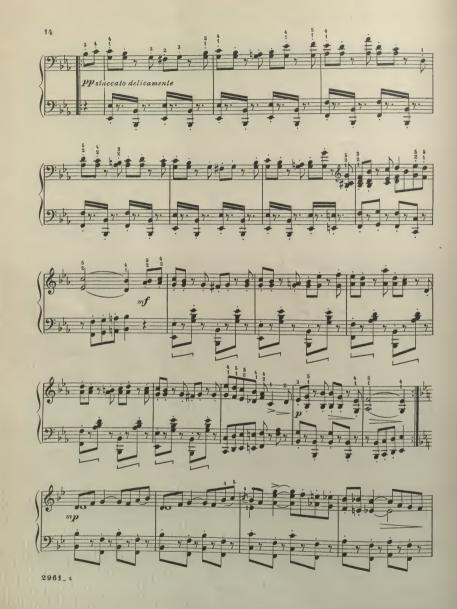
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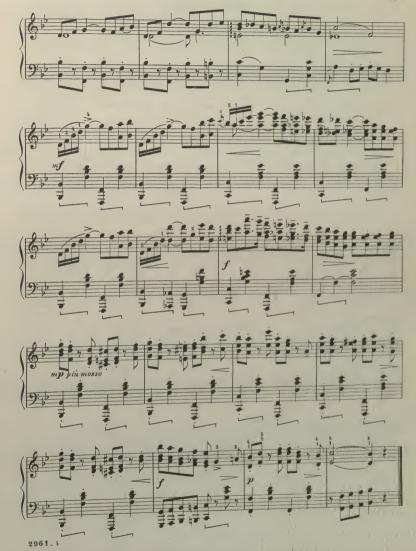
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Le Babil Rustique.





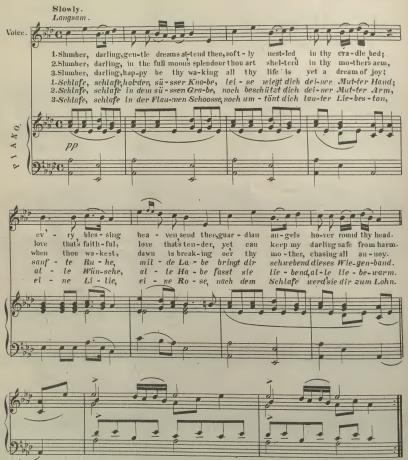




Cradle Song.

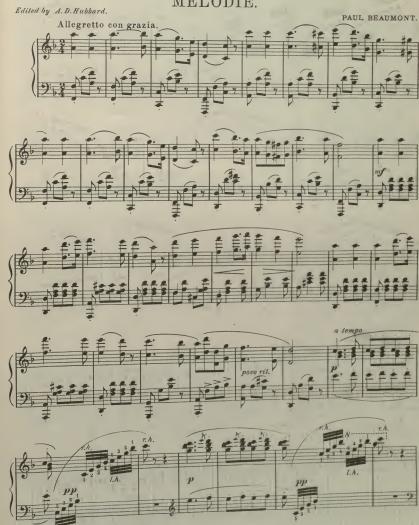
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FRANZ SCHUBERT.



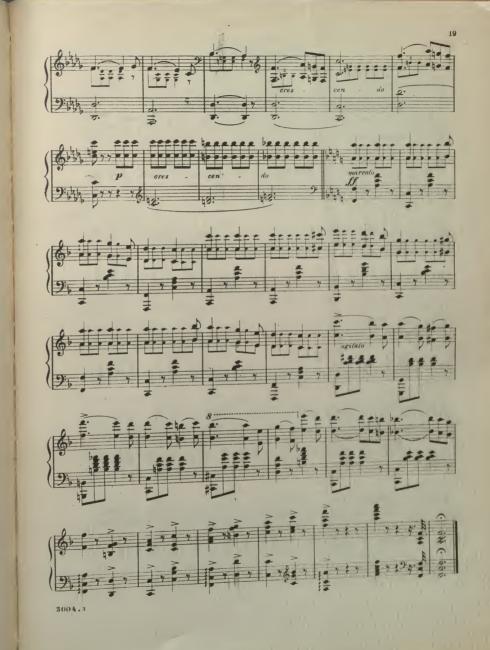
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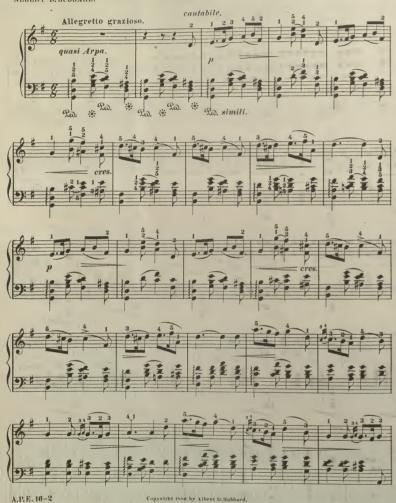
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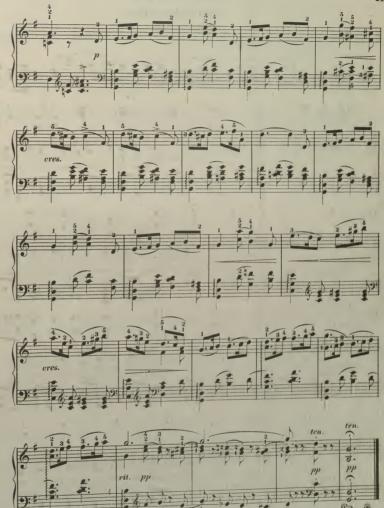




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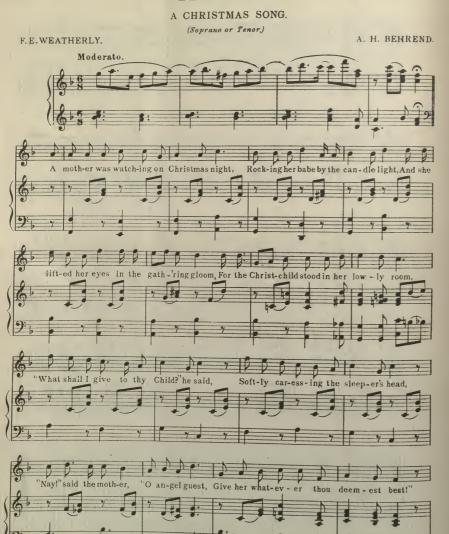
V. HOLLAENDER.

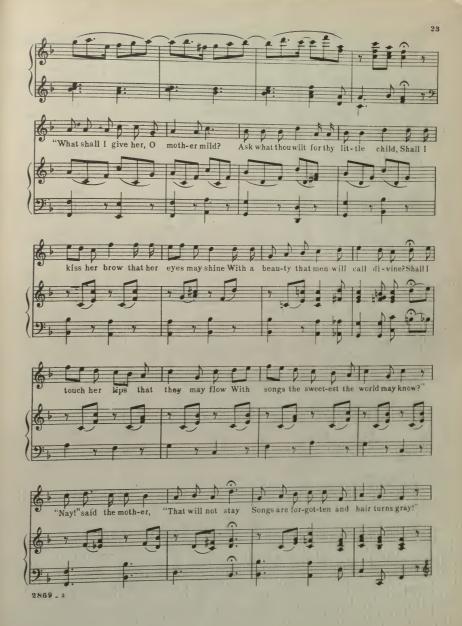




A.P.E.16-2

THE GIFT.







ended their days in an asylum, Schnmann's is probably rigidly, while the other fingers were exercised. The SOME SIDE LIGHTS ON THE MAKING OF A the greatest name

Schnmann's nature was a very deep one. He reveled in the intense and the abstrase. He had had a severe conrse of literary and legal training, having received from his university the degree, "Doctor of Philosophy"; and in Germany such degrees are not flung about with so prodigal a hand as in this country. It was the intention of his mother and his gnardian that Schumann should fit himself for the law, and for some time he artist was Clara Schumann, his devoted wife. From studied with that end in view; but the musician in him overmastered any tendency he had toward law, and he to composition, and to critical writings, of which style thenceforward gave his best efforts to the study of per- he was a master. formance and composition.

It was doubtless this continued mental concentration and overtaxing of his physical powers that caused the Especially was this true of Robert Schumann. And at mental malady that clonded his later years. As far hack as twelve years before his death he was afflicted with excrnciating pain in his head, with sleeplessness, and other troubles caused by the disarrangement of his nervous system. At times he was comparatively free from these pains and the accompanying delusions, and it was then that much of his finest and best work was

One of the earliest symptoms of the approach of this malady was his absent-mindedness and forgetfulness. In 1850 he took the post of "city music director" at Düsseldorf, a post that carried with it the leadership of an orchestra and a vocal society. Now, Schnmann was like many another director. He considered himself an excellent conductor; hnt, as a matter of fact, he was not a success in the conductor's chair. His very habits of self-concentration and obliviousness to his surroundings made him a failnre in this line. If things went wrong, he would never think of stopping the performers and practicing the troublesome section until perfection was seenred; he would go clear through to the end, and then repeat the whole thing, much to the disgust of the

A characteristic iustance of his forgetfulness occurred when he was once conducting a rehearsal of Bach's "Passion Music." The choir had begun the great opening chorus and were singing hravely along, when it was noticed that their conductor's heat grew less and less accurate, and finally stopped. Schnmann laid down his baton, turned over forty or fifty pages in a hurried manner, and became absorbed in a portion of the work far in advance of the singers. But they kept on singing, and their leader kept on reading, utterly oblivious to what was going on around him.

After a while, when he again hecame conscious of the singing, finding it did not agree with what he was reading, he stopped the chorus and called out to them in amazement, "Good heavens, ladies and gentlemen, what on earth are you singing there?"

This peculiarity finally became unbearable; and, finally, the managing committee requested him to conduct only his own compositions and to leave the rest to another conductor. This did not snit Schnmann, and he shortly after left Düsseldorf.

If you will read Schumann's "Rules for Young Musiciaus," you will find that he warns young players to abstain from the use of all mechanical devices for the acquirement of technic. This is an illustration of the old saying, "A burnt child dreads the fire," for Schumann had had a hitter experience in this line; and while the results gave us Schnmann the composer, they deprived his contemporaries of Schnmann the pianist. And the gain was much greater than the loss. It all happened in this way:

Finding himself much drawn to the profession of music, and not suited to that of law, which he was pnrsning at the wishes of his mother and his gnardian, Schnmann sought the advice of the great teacher, Wieck, and upon his advice the mother yielded and the young man then gave all his time and energy to his music. His idea was to make a great pianist of himself, and he

hoped to do this in six years' time. Not content to follow the usual road, and actuated by the desire to achieve a perfect technic as soon as poesible, he arranged a contrivance which was to conquer the natural weakness of the fourth fingers. By means of this arrangement, these fingers were to be held back

result was that the tendons of the right hand were hadly overstrained, and for some time it looked as if he would lose the use of his hand entirely. But hy medical treatment the injury was confined to this weak finger; and though Schumann could from that time on play the piano, it was without the aid of this necessary adjunct to a complete performance. The name Schumann is associated with the highest feats of virtnesity, but the this time on Robert Schnmann gave his entire attention

Next to a man's birth and death it is probable that the most important date or event is that of his marriage. the same time there was a tinge of the romantic and the extraordinary attached to it. Clara Wieck was only nine years of age when the awkward boy, Schumann, first saw her at her father's home, where he had come for musical instruction. She was, even at that age, a remarkable performer on the piano, and as the two were remarkable performer on the plane, and as the two were thrown together every day, it was perfectly natural that an affection should spring up between them. From that time the lives of the two seemed to be bound together by the cords of fate. When Robert

wrote his first symphony, and it was to be given its first performance, it was Clara, then thirteen years of age, who played it in piano arrangement. Later, other comositions were written especially for her.
And though Robert traveled in other lands and ad-

mired other maids, when he comes back to the father-land and is again at the home of old Papa Wieck, it is Clara, no longer a child-prodigy, but a woman, an artist, that understands his music, sympathizes with his aims, returns his affection. She is now a lovely young woman, as Schumann said, "A tender, noble apparition."
When their affection was told the father, it met ouly When their affection was told the lather, it met only his stern opposition. Schmann was banished from the house of Wieck, and told not to return. Clara's en-treaties had no more effect than Robert's pleadings. She was not allowed to receive any missives from her lover; and, to make sure that he was obeyed, the father read all her letters from whatever source. Finally, to make sure of his commands, Wieck carried off his make sare of his commands, Wieck carried off his danghier to some place unknown to Schmannan. The latter then took the somewhat unusual method of printing in the mustale paper he was the property of the pro agrees with him, it "recommends" that the consent be granted. And the parent makes the best of a bad case, granted. And the parent makes the least of a bad seek, and gives the loving souls his permission to wed. Schumaun sought this permission. But it was a year or so before the matter was decided, and the father followed the "recommendation" of the court, and gave his

the "recommendation" or the coor, as town near besing to the happy pair.

Their wedding, which took place in a town near Leipzig in 1840, was followed by a period of the greatest artistic activity, the hashand writing some of his best works, and the wife playing them and others in a highly successful tour of Germany, Austria, and Russia.

Musicians are sometimes affected in their compositions by events of the most trivial character. Sometimes they delight to show their skill by introducing episodes into delight to show their skill by introducing episodes has their compositions that have a meaning to them and possibly to some of their friends, but are sealed to the world at large. It was a casual matter of this kind that accounts for a peculiar feature in one of Schmann's compositions. In his "Humoreque" the reader may remember that the short section headed Einfach und Zart" is interrupted by a short theme of

render may remember that the short section "PLOTECH DATA" is interrupted by a short them of an entirely different character from the area to the case of the section of the case of the section of the case of the

MUSICIAN BY MARIE BENEDICT

THERE are certain accessories to the study of music which, it seems to me, are not always sufficiently realized by the intelligent advanced student : Materials of growth ontside the lines of technical study, means of awakening and developing the intellectual, emotional, and artistic sides of the nature. Never neglect technical development; work with concentrated energy on the building of your road to Parnassus; but see to it that this higher individuality also has full opportunity for growth, lest, when you reach the monutain of the gods, you miss the fullness of the revelation of beanty there waiting, because the vision falls on nureceptive

An indispensable means of student growth is attendauce of concerts and recitals of the best quality obtainable ; but it is not of that I am now speaking, but of aids and inspiratious more constantly within reach: in poetry, in the best romances of the writers of past and present, and in the inexhaustible galleries of that artist of artists-Nature

Study the changing spirits of the seasons; make close friendship with them through every opportunity within your reach, that they may let you hear some thing of the secret whispered through the varying moods which they throw over the outer world : By the swaying plumes of goldeurod, the brilliant drapery of wild ivy and blackberry vine, the bright leaves and glowing buds of the snmach, and the sunset beauties of the forest trees; let the early weeks of antumn, still a warm remembrance with some of us, interpret to you somewhat of the secret of that magic of color, that depth and intensity of mood, which, rightly absorbed in your iumost self, and from thence applied in your work, shall have its share of influence in idealizing your musical tone and your interpretations. Win from the glittering frostwork the ermine and crystal of Winter's court, the tender golden green and pink and white of the young leaves and blossoms of spring, from the play of the white clouds across the deep blue of the aummer sky, something of that message from the realm of the beautiful which Nature has expressed in these exquisite characters, but which we are not always wise enough to receive for our own as she means to have

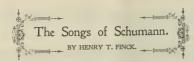
The association of the idea of color with tones and chords is nothing new, nor is it any excess of magina tion. How else is it possible to thoroughly characterize the wide variety of harmonic effects, the sparkling tones of the high treble, or the deep voices from the bass register? An unknown writer has gracefully expressed this truth of the art world, in saying :

Liest touched through both senses the one human beart;
And aboved, as rose snight, transformed to a bird,
That sounds can be seen, and huss can be beard."

Our own Emerson has said that " Nature is loved by what is best in us." Certain it is that thoughtful study of the innumerable pictures with which she strews the way enriches and deepens the artistic sense, of which no musician, whether professional or amateur, can have too full a development. Cultivation of the leve of beauty is as necessary to the growing planist as is the cultivation of technical skill.

AN INCIDENT OF TAUSIG. - A supposedly true story of the great piauist says that one day he found his room in possession of a cat that, when he sat at the piane te play, annoyed him by jumping on the keyboard. The cat persisting, so the story goes, he took it by the nape of the neck and threw it into a red-hot stove, and after calmly watching it burned, resumed his practice.

It is an instance of nervous irritability often shown by the musical temperament. It is to be boped that it does not often take such a cruel turn, and it only goes to prove the old saying that "genius is not always easy to live with." -- Caroline Mather Lathrep.



activity of composers into periods marked by special school cried ont that they were "unplayable," and not styles; the best-known instance being Beethoven's pianistic. To-day, if any player said that, he would be "three styles." In Wagner's operatic list, too, it is easy to mark off three periods or styles; the first ending with "Rienzi," the second with "Lohengrin," the third with "Parsifal," In other cases-Mendelssohn, Chopin, and Schubert, for instance-such a procedure would meet with difficulties, owing to the precocity of their genius.

As for Schumann, he has made things easy by the way in which he composed. His activity is curiously divided into periods. For the first ten years of his career he devoted himself to the pianoforte. Then, in the year of his marriage he wrote more than a hundred songs. In the year following this he composed three of his four symphonies, and then turned his attention to ing to take the pains to learn to sing them. chamber music; while in the last years of his activity he evinced a partiality for choral works.

The fact that Schumann took up song writing after so long an apprenticeship as a composer for the piano alone, necessarily had its influence on the quality and style of his works. He was not a singer hut a player. Had it not been for the disablement of his hand, due to a foolish experiment, he would have doubtless, like his wife, spent his life as a concert pianist. That amhition was frustrated, yet he remained to the end a specifically pianistic genins, not so one-sidedly as Chopin, to be sure, yet sufficiently so to leave the impress of his early activity on all his later works, including his songs. Nor was this a hlemish, for what the Lied or art-song a lover of literature, particularly of the prose and verse ample opportunity for fruitful investigation. There is needed most was a more varied and interesting accom-

It is true that Schnbert had, in the best of his songs, given the pianoforte an importance equal to that of the and fertile, his songs are so entrancingly beantiful as woice . but one swallow does not make a summer and it was important for the future development of the Lied that Schubert's reform should be adopted by Schumann and others. Henceforth, the piano part became an need for their full effect the poems to which they are integral part of the composition, and no longer a mere guitar-like accompaniment. Indeed, in some of Schnmann's songs the piano part actually predominates over the vocal, while in others it adds poetic postludes. In the Lied the voice is concerned with the melody alone, the harmony being added by the piano; and it is in the songs of Schubert and Schnmann that the superlative importance of harmony and modulation, as an engine of emotion and an aid to the realistic expression of ideas, is first established; though Beethoven had given some the "Erl-king"; nor does he often sound a dramatic hints in this as in most other departments of music.

Paradoxical as it may seem. Schumann's approaching of the song as an instrumentalist also proved an advantage from another point of view. Not being a professional singer he was not tempted to sacrifice his musical ideas to the convenience of singers, or to their desire to display their voices. To him the musical idea was the most important thing. He was, consequently, censured for making his vocal parts too difficult, and foolish critics pronounced his style "unvocal." Perhaps it was, from the old-fashioned point of view, hat Schumann had a right to consider the realistic expression of emotion of details regarding these songs, of which there are as greater importance than the singer's convenience or indolence. One of Mozart's clarinet players once complained of a certain passage as being too difficult. "Is it possible to play it?" asked Mozart; and on heing told "Yes." he added, "Then it is for you to learn how."

The same must be said to those singers who complain of the difficult intervals in the songs of Schumann. Franz, Liszt, Grieg, and Wagner. It has been proved over and over again that these intervals can be bridged smoothly and effectively by voices that have been properly trained; hence, it is the duty of the singers to learn

HISTORIANS and critics are fond of dividing the pieces in their new manner, the pianists of the old simply laughed at as a bungler and an ignoramns who did not know what the genuine pianoforte style is.

The time is not very distant when the same laugh will greet singers or critics who claim that the German vocal style is not suited to the voice, or injurious to it. In truth, this new style, half melodious, half declamatory, is more truly vocal than the merely tuneful style which pays less heed to the words and is, therefore, be placed on this matter, for nothing is more melancholy to reflect on than the immense number of delightful Lieder which remain unknown to concert goers, simply because there are so few vocalists who are will-

When Schubert and Schumann wrote their songs, it those who love good music and romantic poetry. was not only the piano that needed more consideration than it had theretofore received, but also the poetry which served as a text. This had been, as in the Italian opera, nsed too often as a mere peg to hang on the melodies

In the faculty of finding an appropriate musical setting to a song Schuhert has never been excelled, if equaled. It came to him as a divine inspiration, as easy and as natural as writing a letter is to ns when we have much to say. But he was often uncritical in the choice of his poems. In this respect Schnmann improved on him. He was a man of decided literary taste, of the romantic school, and therefore specially qualified for bringing about an intimate union between poetry and music. Schubert was musically so anontaneous music alone that if we do not hear the words when they are sung we still enjoy the music immensely. The same is true of some of Schumann's songs; hut most of them hebbew

The close nnion of music and poetry in Schumann's infrequently declamatory. In this respect, however, his style varies very much according to the nature of the poetry he happens to be dealing with. Some of his songs are as simple as folk-tunes, while others are much more complicated. His pictorial or descriptive power does not equal Schnbert's; he never could have written most inspired and stirring of all his songs should be the highly dramatic

judges affect to sneer at this song because it is so popular; but popularity in the case of a composer like Schumann, who never stoops to conquer, is a sign of merit. not of demerit. Indeed, Schumann has been more lucky than most song writers in winning the widest popularity

It would be impossible in a short article to go into many as 256. They exist in various good editions, but I advise all who have the means, and who delight in a thing of heauty, to examine the four volumes of the Breitkopf & Hartel "Gesammt Ausgabe," the typography of which is remarkably beautiful, and so clear that it seems as if the songs must sing and play themselves. For ordinary purposes, however, a judicious selection seems more advisable than a complete edition.

It can not be denied that many of Schnmann's songs -like those of his friend and idol, Mendelssohn-have aged. I was struck by this fact, almost painfully, in looking them over again a few days ago. It is the old, such as great Lizzt players, and wonderful Chopin inter-

that in the year of his marriage he composed over a handred. A hundred altogether would have been better than 256. The fact is, that after devoting ten years to the piano alone, he found this new field so delightful, on account of its association with his beloved poetry, that he lost his head and composed in a manner which may almost be called reckless. "I am now composing nothing but songs, great and small," he wrote to a friend in 1840, seven months before his marriage, "I can hardly tell von how delightful it is to write for the voice as compared with instrumental composition, and what a stir and thmult I feel within me when I sit down to it. I have brought forth quite new things in this line.'

No donht he had, but these new things would not have aged so soon had he produced fewer of them. write, of course, from the standpoint of a critic who is "in the swim," and hears everything that is produced in public. Such a life necessarily makes one more or less blasé. I believe that certain songs of Schumann's which, to me, sound antiquated will still appear fresh more instrumental in character. Special emphasis must and entertaining to others who are not obliged to hear so much music. In any case the poorest of Schumann's songs are gems compared with most of the ephemeral things that are sung in onr parlors and concert halls, while a creditable proportion of the Schnmann Lieder will hold their own for generations to come among all

The Technical Demands of Schumann's Music. & &

BY EMIL LIEBLING.

THE technical demands which Schumann's piano works make upon the executant, while not as exacting as the mental, are yet very considerable, and afford any amount of piano music, which, though seemingly easy, is in reality very difficult; on the other hand, many showy and brilliant pieces on closer acquaintance prove comparatively easy. Everything depends upon the composer's skill in providing opportunities for display in the construction of the piece, such as flashy octave passages, highly colored and intricate runs, gandy arpeggios, and gorgeons climaxes. Liszt had all this sort of thing at his fingers' ends, and understood the instrument, its limitations, and possibilities so well songs naturally affected his vocal style, making it not that he knew just what and how to write for it; his pieces, while often difficult, are getatable (to coin a word), and when once mastered, are apt to remain in one's fingers; one can subdivide a Liszt rhapsody or transcription, select separate difficulties, couquer and master each by endless practice, and, finally, join all together. Similarly with Chopin, whose works present, almost without exception, whole portions which partake note. Under these circumstances it is strange that the of the étude character-a heritage which he adopted from Hummel; all such sections can be mastered by definite application; and, by their very similarity, aid "Ich grolle nicht." I am aware that some lofty in attacking other works. The same is the case with the Thalherg fantasies, Mendelssohn's and Moscheles' concertos. Weber's beautiful sonatas.

We entertain a different proposition when dealing with the piano compositions of Robert Schnmann. There is something or other that can be ntilized as preparatory study for the works of the other masters, and very often the study of one may facilitate that of the next; but to play Schumann, one must study Schumann, and nothing else will lead up to it. We can prepare ourselves by the studies of Chopin, Liszt, Thalberg, and Henselt for the peculiar difficulties pertaining to each master, but the only way to succeed with Schumann is to study his works from A to Z. That the arduous labor fully repays the student, goes without saying; but it will be more in the general musical growth, and higher and more ideal musicianship, than by the acquisition of greater digital dexterity or, perchance, the applause of the multitude.

We have had paraded before us all sorts of specialists, When Schamann and Chopin first wrote pianoforte old story. He wrote too many. I have already said preters, and even were promised a specific Each pianist

last season; hut no one has set himself up as a patented for the right hand. We find a useful étude in the first and copyrighted Schnmann player, and for the very good "Kreisleriana"; all sorts of tricks in the way of phrasreason that the very want of the element of mere dis- ing in Nos. 2, 5, and 8; and fine rapid execution in No. play and empty show would militate against the popular-viz., paying-success. Schumann does not write with a view to please any one; his own idea and personality are paramount; he gives you the best at his command without regard to consequences, and you are welcome to either enjoy the products of his muse or let them severely alone; this ascetic point of view gave to the world the masterworks which we all have learned to enjoy; I say "learned to enjoy," for his muse is coy, and needs to be wooed persistently and consistently to yield her choicest treasures.

The first noticeable feature is the seeming absence of practice material; only in isolated instances do we find arpeggio work, or, perchance, some difficult technical combination which can be analyzed and treated as such ; but most of the compositions are played almost as well at sight as later on This neceliarity renders it difficult. to ntilize Schnmann's productions in a general teaching curriculum, for the pupil persistently underrates the technical difficulty of the task; and yet even assiduons practice fails to remove the obstacles; all of which is very delusive, and not a little discouraging.

It is in the directions of rhythm and phrasing that we find his genins most happily exploited, and can secure the greatest benefit; fortunately, or otherwise, when he once gets hold of a rhythm he does not abandon it, but carries it ont to the hitter end; the first movement of the B-flat major symphony, the finales of the "Piano Concerto" and the "Sonata," opns 14, the F-sharp major episode in the first movement of the "Faschings schwank" are examples; hut in this particular we find endless variety of conception, inventiveness, treatment of syncopation and dissonances; often does he love to confuse the superficial reader hy employing seemingly needless and nnnecessarily complicated forms of writing, such as we find in the "Arabesque," the D-flat episode of the first "Novellette," and the first intermezzo of the second "Kreisleriana" number; his intricate thematic development frequently leads to awkward complications in the way of crossing hands, gliding over extended spaces, and long stretches. Similar instances of needless confusion in the way of presenting the text are met with in the middle part of the Chopin "Nocturne," opns 15, No. 2, and the "Étude," opus 25, No. 3, which could be written out in much simpler garb, without changing the text or vitiating the effect, hy omitting a number of the bars denoting the leading of independent voices—on the piano a purely illusory luxury.

As to creating a new technic? Absolutely not; his ideas are different, and it is his way of putting them on paper, and often the exigencies of the occasion demand the mastery of inconvenient complications, but the claims of novelty can only he hased successfully on the marvelous development of rhythmic variety, coupled with intricacies of phrasing, which often simulate effects of absolute novelty.

A virtuoso technic, while not at all objectionable, is hardly necessary for the successful production of Schumann's works; they require hands of ample proportions, a good scale and arpeggio, and ability to play massive chords. It is the intellectual quality which will require the most thorough investigation, and the clearest thinker will make the clearest Schnmann player. In this regard the difficulty really lies more with the pianist than with the piece, which is often technically very easy, while musically exacting; the study of "Bird as Prophet" and "Des Ahends" speedily convinces one on this point.

Considering the works, then, purely from their technical character, we find a splendid stretching exercise, coupled with five-finger and octave work, in the "Toccata"; the "Carnaval," opus 9, demands great ability in chord work ; the "Etudes Symphoniques" contains great variety of pianistic material: long skips and considerable octave and wrist passages are ntilized, the tremolo variation preceding the finale is very difficult. The second "Novellette" is a very exacting and exhausting broken chord study; in the seventh of the same series, staccato octaves abound ; the "Traumeswirren," from opus 12, requires much lightness in running work

The finale of the "Sonata," opns 22, consists of hroken octaves and considerable finger work, and a passage quite peculiar to Schumann in the way of arpeggiated chords is exploited in the closing movement of the "Sonata," opus 14. There is much in the "Fantasie," opus 17, which is "unklaviermässig." Technical difficulties, once conquered, become easy; but awkward positions remain so. This accounts for the peculiar perplexities attending the mastery of many works by Brahms, Henselt, and Rubinstein. The march movement of opus 17 closes with an exceptionally inconvenient series of skips, involving serious risk in public performance. The same effect could be obtained by playing the double third last instead of beginning with The movement as a whole lacks cohesiveness and the A-flat part is quite incongruous in its connection with the rest

THE ETUDE

The proper study of Schumann would include much of what I would designate as mental technic-that is, a clear and deliberate insight into the logical development of the phrases, their proper relationship, and the possible effect of the whole. While requiring no nerticular specialty, yet he requires every conceivable variety and neither Clementi's " Etudes" nor any other work of Atndes will fit one especially : even the easiest Schumann (like the Bach "Inventions") is already difficult, and presupposes considerable technical and musical advancement. When he employs old rhythms, he invents new accents; and he is so thoroughly original that lines of work or thought which may be serviceable in other directions will not avail with him. Often idea as the subject for musical treatment. From beginhe marks phrasings which look well on paper, but are hardly practicable; this occurs in the first "Kreisleriana," which it would never do to play as marked. He is fond of writing interpolating passages, which contain hidden melodies; and one must ever be on the alert to hring ont everything which the composition

The market has been flooded with many so-called Schnmann editions. I have found the best so far pub- of beauty and delight that you would carry them back lished by Schlesinger, of Berlin, and edited by Alexis Hollaender; there is also a well-edited edition of the "Novellettes" hy Balaksrew (Jnrgenson, Moscow). Nicodé adds a measure to the first part of opus 26, which is rather a rash and uncalled-for proceeding.

Schumann's general infinence on others was rather limited; a few lesser masters, like Jensen, Heller, Kirchner, and Bargiel, followed in his footsteps, but he did not create a distinct school. His work was too peculiar to himself and dependent upon his moods and fancies to extend very far beyond himself. Brahma became the higger Schumann at the beginning of his career, but speedily worked out his own salvation. It is strange and interesting to notice how Beethoven foreshadowed many modern masters; the finale of the "Emperor Concerto" is full of Schumann rhythms, and the "Sonata," opus 78, might almost have been written hy Brahms.

To sum up, then, it takes a good pianist to play Schnmann; not necessarily a great player. But he must realize the intellectnal demands of the master and labor accordingly; the very clearest perception of accent and rhythm must be seconded by ample technic; often the accent comes on a tied note, and sometimes the whole rhythmic aspect changes, as in the last movement of the "Concerto," where the time seemingly changes into a 2 rhythm. All these peculiarities must be carefully weighed and treated accordingly. To play Schumann well means that the artist has passed far beyond the mere mechanism, and is enjoying the highest and ideal students. The great questions of the day were dis realism of musical art. To look for mere technical cussed, and many ways and means for meeting them exercises in Schumann's works, or utilize them as such, were offered and rejected. All about them were signs would be manifestly absurd; he deserves far better at of a great npheaval; Literature and painting were

feetly sincers expression of his inner feeling. His And then and there was inaugurated that far-reaching artistic production must be the outcome of his personal life, the faithful ennuciation of his thought .- Gownod. thought and expression for all time.

Schumann—The Man. BY FREDERIC DEAN.

It is only when we can fully grasp the individuality of Schumann-when we can behold the man as he actually was, stripped of all the conventionalities that modern investigation has woven about him-that we begin to appreciate his true greatness.

Schumann the man is behind Schumann the artist. Schumann the man directs the fusillade in the "Journal of Music" against cant, hypocrisy, and mediocrity, which had usurped the places of the good, the trne, and the beautiful. Schumann the man we must study if we would learn to reckon at its true value the infinence exerted by this apostle of romanticism preaching the new gospel of " truth in art," and exhibiting in his work and life the principles for which he fought.

REVEALED IN HIS MUSIC.

Schumann saw everything in life through musical eyes. "I am affected by everything that goes on in the world," he writes, "and think it all over in my own way, -politics, literature, and people, - and then I long to express my feelings, and find an outlet in music."

And from the days when as a lad of seven he pictured in grotesque chords upon the piano the recognizable caricatures of his fellow playmates, to his songs with their wonderful accompaniments, to his novel treatment of piano technic, and to his latter-day larger works for chorus and orchectra,-in it all, he has a definite ning to end his every note means something-sends its message from his heart to ours, from his brain to those of all who not only listen for listening's sake, but who strive to divine the true meaning of the composer's thoughts pictured upon the musical staff. His music is wine -exhibitanting, intoxicating,-but quaff it deep enough and you are transported to a world of dreams and fancies. You have pictured before you such scenes to your work-a-day world, and weave them into the fabric of your lives. And thus are truth and beauty hrought home to us, and made part of our life and work. And we are made better, and our lives are made truer and are tinged with more sweetness and light.

And thus we see the man revealed in his music.

IN HIS LITERARY WORK.

Another channel of investigating the character of the man is in his literary work.

What Schumann lacked in the knowledge of musical form (and in his younger day compositions he displays a ruthless disregard of nearly all formal expression of musical ideas) was more than compensated by his lit erary taste and ability. He had inherited from his father a thirst for literary knowledge and a thorough appreciation of style, and had imbibed during his uni versity days a desire to be connected with, and become a part of, the contemporaneous literary movement - that modern renaissance of thought we call to-day the revolution of the romanticists.

Not since the days of Gluck had there arisen one more worthy to wear his mantle-no one better equipped to do battle in the literary arena for the downfall of Philistinism, and the seating in its place on the musical throne of the new "poetry in art."

During the closing days of 1833, there met in a public house in Leipzig a group of earnest, thinking musical casting off old yokes. Why should Music retain her shackles? "Let us no longer be idle," exclaims the ONE object alone is worth the artist's pains, and leader of the group, "but np and doing. Let us work, ahould be sought by him. His work must be the per that the poetry of art may again receive its due hosor." musicoliterary movement that has tinctured rausocal BY JAMES M. TRACY.

cosy studio one evening, apparently engaged in deep

before him, into which his eyes were intently gazing.

bric a-brac scattered about, and a grand piano occupied

young student were encased in a new pair of elaborately

worked slippers, and on his head of dark brown hair

trimmed with gold lace and tassels. These articles

A table stood beside the young man, npon which was

a letter that had just been read. This letter contained

young student's plans, for he seemed perfectly absorbed

in thought and unconscious of his surroundings. He

left his chair beside the cozy fire several times, to walk

about the room, evidently undecided what to do. After

a half-hour spent in this silent study, he said, "I will

smoke that fragrant cigar Louise was thoughtful enough

to send me with those other elegant presents. What a

darling girl she is. I really believe she loves me. I

the graceful, hine rings of smoke as they noiselessly

ascend to the ceiling above, place myself in a contem-

unravel all the mysteries that surround me." The cause

contents of the letter lying on the table before him.

We will examine the contents of this letter to see what

produced so much nneasy nervousness to our student at

"Your mother, being quite ill, desires me to write her usual fortnightly letter to you. I hope you are well and are satisfied with your three years study ahroad.

and are satisfied with your three years study alroad.
We feel that you have been from home quite long
enough, and if you have been diligent in your studies,
you have acquired sufficient knowledge to enable you to

enough for a comfortable passage home. I hope this will prove satisfactory, and that we shall see our beloved

son in the conrse of a few weeks, in his accustomed

place at the home of his father and mother. Your mother wishes to remember you with the inclosed beantiful handkerchief, which she bas worked with her

Wishing you a happy, merry Christmas, we are

After reading the letter over three times, onr student

Your sincere loving

place at the home of his father and mother.

"Boston, U. S. A., December 10th.

this particular moment.

"My Dear Son .

Look for a moment at the music of the day and the manner in which the new power was wielded. The rugged strength of Beethoven, the poetic beauty of Mozart, the more recent "inexhaustible store of Schnbert's melodionsness," were seemingly forgotten. Rossini ruled the operatic stage, and pianistic virtnosity of music four thousand miles from home, sat in his of a meretricions order swayed the public taste. It was no easy task the young writer had set himself: to com- thought. A dim coal fire was burning in the grate bat public opinion and stem the tide of popular enthnsiasm over mediocrity. But, guided by the same lofty The room contained many books, music, pictures, and ideals that he endeavored to picture in his own compositions, he criticized the work of his contemporaries, alike the center of the room: it was his most intimate friend. appreciative of true merit and alive to all species of A fresh bouquet of flowers stood on the desk, its perfume humbug, awarding praise to the worthy, and pouring permeating the whole atmosphere. The feet of the scathing criticism upon the works of the simple seekers after notoriety. His mission was "to rescue music from the languid sentimentality which has replaced musical work "; and, regardless of consequences to himself, and with but one thought, one purpose, -the triumph of right over wrong, truth over error, -he fearlessly fought German girl whom he had come to know well during for and won a victory the like of which has seldom been achieved during the history of our art. father had been this man's best friend and adviser.

And thus do we see the man revealed in his literary work

IN HIS LETTERS

But there is still a third and more direct path leading to the true knowledge of the man : a path that guides to his inner nature, and by treading which we may see his very soul laid bare.

In the preface to his letters his widow writes: "My object in publishing the following letters was that those who love and honor Schnmann as an artist might also learn to know him as a man. Unfortunately, the world knows more of his peculiarities than of his character, since he was intimate with but a few. These letters, therefore, form a beautiful memorial, revealing all the treasures of an ideal youthful nature, strong and energetic, and filled with the highest aims and aspirations. All who have learned to love Schnmann's works will be delighted to find the close correspondence between the artist and the man, and the wonderful way in which his compositions reflect his thoughtful mind and high intellect"; and (well might she have added) his pure soul and brave heart, his helping hand and ready recognition of true worth in whomsoever it appeared, whether he were old or young, successful or needy.

Schnmann was no conversationalist, but he was a most graceful and polished writer, and in his more intimate letters-to his mother, his wife, his close friendshe pictures in poetic language the thoughts of his inmost soul. Read his letters if you would seek the inspiration of his euthusiasm over the noble in art; if you would understand his contempt of the false and pernicious; and if you would comprehend the nobility of a nature that did ample justice to those of his contemporaries that were worthy, and exhibited a complete absence of selfishness and jealousy and marked him for a prince among his fellows.

THE SECRET OF THE MAN.

And would you learn the secret of this poet's power? In one of his earliest letters to his mother (a letter written during his storm and stress period, when his whole life was "a conflict between poetry and prosemusic and law")-in this early boyish letter-occurs music and law")—in this early buylan solves.

1. 0. 10th mounts used to be before leaving home: that he would not bring a German wife home: that he would not bring a German wife home.

Entering the world of music, as he did, at a most disadvantageons moment,-with the charm of a Mendelssohn on one side and the subtle fascination of a Chopin exclaimed with much emotion, "Oh! how much would on the other; barren of any personal attractions; with I not give to have a few minutes' conversation with my the injury to his right hand irrevocably closing to him dear, kind, loved mother, for I find myself in a position the ranks of the virtuosi, and, withal, hampered with to need her advice. Yes, she has tenderly watched over me from babyhood, in sickuess and health; prayed for tered the lists undannted and undismayed. He had set and advised me for my best good; guarded me conbimself "an houset purpose," and "with steady per-stantly and carefully to prevent accidents from every severance" he was to find such "ancess" as is allotted source. I love her, -oh, how much !--for I think her severance ne was to me authorized the few. And this purpose you will find in the themes perfect as an angel; and yet, while I shall keep my donbt appropriate to say that we profess our art, to know

"I must see Lonise at once; I promised to speud the evening with her and help select some presents for her two younger sisters, Gretchen and Edna. While we have been much together and permitted to enjoy many privileges not usually accorded to young German girls A YOUNG music student attending a foreign university no promises of marriage or sworn vows of love have been made between us; and yet, I do not know what to say to her. I will visit her at once and trust to luck to help me out "

"Why, Morton, what makes you so late? I began to think you had deserted me entirely. Come in quick. for we must decide on our Christmas gifts to the children. We'll take this little bundle of things in first; will make their little hearts glad, I know.'

The paper contained an assortment of fine candies and few toys. In a short time the presents were all jauntily rested a beautiful velvet smoking cap, richly arranged for the children, and the remainder of the evening was spent in playing several games of German were the Christmas gifts of a lovely, golden haired sixty-six, their favorite game of cards,

After promising the gentleman of the house to spend his residence in that German city. The young girl's Christmas day and evening with him, Morton returned to his own apartments. He did not sleep much that night, for he was thinking how to break the unwelcome news to Louise of his early departure for America. In important news which apparently had disturbed the the morning, after writing a letter to his mother, the young student went to the house of the man who had been his benefactor and friend for nearly three years. He had often been entertained by him at his house, invited him to banquets, balls, and parties, and evidently esteemed the young man highly. The children were made happy with their Christmas presents, and, after au elaborate dinner, the family went to the Rosenthal to hear the entrancing music of a fine orchestra, and to will light the cigar, pnt my feet on the table, and watch watch the gaily dressed throng congregated there. Iu the evening the entire family occupied a box at the opera; so the day and evening had been one of rare plative mood, and perhaps I will be fortunate enough to pleasure and enjoyment.

Three weeks later our young student called for the of these actions and remarks was brought about hy the last time ou Lonise. He had never told her he was going home so soon, but waited nntil the last moment before breaking the news to her. When he arose to go, he put his arm around the frightened girl, gave her a kiss, and said good-by forever. Early the next morning our student was on his way home to America. He spent a good part of the time on his jonrney thinking what little pleasure there is in life for man, without the companionship, love, and soothing infinence of woman. Life would be intolerable to bear without them, and the man who thinks otherwise is a fit subject for eternal punishment. One year later Louise married an American; which proves she had more than one string to her bow, and our young student rejoiced at her good luck

you have acquired anticient knowledge to enable you be pursue your chosen profession with anccess. We want to you are so sincerely in earnest and interested hit has pursued or gaining knowledge that you have taken full advantage of the naequaled opportunities offered you advantage of the naequaled opportunities offered you will not you have therefore, concluded it best for you to come when the properly arranged. As this letter will standard you on or offered by the properly arranged. As this letter will you on or offered the instants day, we seed you at ant. If you no or other the properly arranged is not provided by the properly arranged. The properly arranged to the standard you at a confortable passage home. I hope this GENIUS, TALENT, AND CLEVERNESS .- Genius rushes like a whirlwind; talent marches like a cavalcade of heavy men and heavy horses; cleverness skims like a swallow in the summer evening, with a sharp shrill note and a sudden turning. The man of genins dwells with man and nature; the man of talent in his study; but the clever man dances here, there, and everywhere, like a butterfly in a hurricane, striking everything apparently, and enjoying nothing, but too light to be dashed to pieces. The man of talent will attack theories; the clever man will assail the individual, and slander private character. The man of genius despises both; he heeds none, he fears none, he lives in himself, shronded in the conscionsness of his own strength; he interferes with none, and walks forth an example that "eagles fly alone; they are but sheep that herd together." It is true that should a poisouous worm cross his path, he may tread it under his foot; should a cur snarl at him, he may chastise him; but he will not, he can not, attack the privacy of another.

MUSICIANS often speak of "our art" and "our prothe few. And this purpose you will that it in the beautiful first of his compositions, between the sarcastic lines of his promise to her, I think if she could see and know how it or some particular branch of it; but we should be of his compositions, pervent the person of his corresponment Lonise loves me, she would not exact that rash, careful that our profession is well founded, and that our profession is also possession.

THE SUCCESSFUL TEACHER.

BY HARVEY WICKHAM.

tive employment, or who have not made of it an artistic the third score, and confusing the papil with a host of greater degree than those equally gifted in other rethis line may be of use. Most of the elements in the make-np of the good teacher are, to a great degree, acquirable by any one with a fair amount of taleut and industry. Let me name a few of the most important.

KNOWLEDGE OF SUBTROY

It would seem axiomatic that one should know before teacher at least supposes that he understands his means is certain that those ideas which were gleaned (perhaps years ago) from some obscure and cheap instructor, or, still worse, picked up at random, are correct, scientific, and up to date. It behooves you, my yonng reader, to be sure you are right; and the only way to be sure is to have your qualifications passed upon by a pedagogue of recognized standing. It is astounding what good can come from even a few lessons taken from a real master; and the cost is comparatively so slight that it almost always can be met by one who is thoroughly determined

Every teacher should be the exponent of a method. By method I do not mean an ironclad list of exercises, études, and compositions, which is to be imposed npon every unfortunate punil : but rather a definite uniform way of correcting certain faults and attaining certain ends. A system which does not take into consideration individual variations is a poor system, that is all, and says Bacon (I quote from memory only), so if you are furnishes no argument against one that is good. Even unskilful in expressing yourself, have recourse to the a bad method is better than none. The best teacher I pen. ever had, so far as genius ones, was so unsystematic that I learned from him practically nothing,

exercises than any one pupil will require; enough, in passage must not be played as you play it, but should fact, to cover every possible need of every possible end with a slight accelerande," may give a valuable pupil. And, more important still, one must know how hint to the instructed. But let us suppose that he to use those exercises to the greatest advantage. I have does not know what a slight accelerando is, what shall found that not so many are needed, after all, providing we do? Tell him that it is a gradual quickening of the those taken are thoroughly mastered. Golfers say, tempo? Perhaps. But what if he then plays, suddenly "Beware of the man with one club"-the player who really understands the use of a single implement of the Webster to find out the meaning of the word "gradual"? game being more to be feared than he who is indiffer- By no means. He knows what it means theoretically, as ently skilful with half a dozen. Beware also of the pianist who performs the scales perfectly at ever so moderate a tempo, and who passes without error through ever so simple a drill npon octaves and arpeggios. He will make a dangerous rival some day, be assured. What applies to exercises applies equally to étndes and compositions. The teacher must not only be able to criticize interpretation in an intelligent manner, but he must have that much rarer faculty of giving the right piece to the right person at the right time. This is probably the most valuable fruit of experience. Take pencil and paper and jot down all the works ever used by you in teaching. Can you grade them at all evenly? And can you give an intelligent account of the peculiar difficulty and use of each? If not, you must learn to do so. I have known many teachers who did not know whether a given piece was on their regular teaching list me, a much larger and better following to provide for. easily and without effort into all that is dark or obscure or not -not having such a list, in fact, -who could not That the experiment involves a large amount of hard to others, and that where others grope and at make, she tell whether it came logically before certain exercises or work only proves that he is at present, to a certain de-walks with ease and confidence in the light of her most after, who did not know what particular difficulties it gree, incompetent. If not, he would already have cal passion. Or it may not be pride; it may be that she exemplified, nor anything about it save that they every task which he imposes on another at his own has not yet come to a clear expression of herself (this believed that some of their pupils had "taken it."

intelligent labor pays.

THE POWER OF EXPRESSION.

It is not enough to know; a clear idea cau only be crudity. conveyed to another when clearly expressed. Many adequate command of language. They use loose, am-

biguous, and mystical linguistic constructions. They indefinable, thing called personal magnetism. One who stutter and stumble in their speech, saying one thing knows his business, expresses himself concisely, and when they mean another, contradicting themselves every backs his words with deeds, is of necessity an inspiring five minutes, calling attention to the third measure of individual to come in contact with. Yet some have this To those who have not found music teaching a lncra- the fourth score when they mean the fourth measure of magnetism—this power of moving other minds—to a similar verbal abstractives. The phrases used in the spects, and it would seem at first sight that this faculty profession are often positively Indicrous. I know a was entirely nnacquirable, and to be classed among famous savant who says, "Soft, soft there," when he those things which Ruskin says are beyond patience means ritardando. I have heard him exclaim, "Light and sand paper. Yet where we find the magnetic in that passage there," when he meant not piano, but quality lacking, do we not find earnestness, sympathy, brilliante. In correcting mistakes, also, many are need and good manners lacking also? He whose ontward lessly careless. If you say "Play G-sharp, not Gnatural," you leave the student in the dark as to which graces, who is thoroughly in earnest in his professed. he seeks to impart; and I take it for granted that every haud is wrong. He has to stop and discover that as there is no G in the right hand the error must be in tirely in sympathy with them in their trials and trispecialty. But it is not well for any one to assume this the left. Even if you say "Play G-sharp not G-natas a matter of course, or without reason; for it hy no ural with the left hand," he is at a loss until you come to the end of the sentence. But if you say "The left the elements most at war with this power, for the human hand has G, not G-sharp," he knows where to look heart instinctively is warned of these fees in ambush. with the very first word, and by the time you have fin- The man whose real aim is nnscrupulously mercenary, ished speaking has had time to correct himself. It is foretells his own failure. In other words, personal trifles such as these which make the difference between magnetism is nothing but intellectual power mixed with clear and confusing criticism.

THE ETUDE

The habit of accurate expression also has its reflex action on the mind of the speaker. The trouble is often bird, so to speak. Not only must be be a good must in the idea itself, and the sentence may be an insult to cian, but a man of judgment, tact, and secoir faire. In grammar and rhetoric only because the thought behind his perfection he is a creature to be conceived of but thinker is not of necessity a clear speaker (though in from attempting to approach the ideal as nearly as posnine cases ont of ten he is), but a vague thinker is sible, for the rewards of success, even partial success, always a poor neer of words. Therefore, he who begins are above anything which mediocrity can experience. to take pains with his vocabulary ends by brushing the cobwebs from his brain; and gaius not only in seeming, but in being. "Writing maketh an accurate man,"

THE POWER OF ILLUSTRATION.

But it is not enough to criticize however well: the One must have in his course of instruction many more teacher must also illustrate. To exclaim, "That unickening the tempo? Is it enough to send him to he also knows the correct definition of accelerando. What he needs is a practical illustration of the effect intended. When the teacher sits down to the instrument, and gives example after example, not only of the passage in question, but of other accelerandos beautifully played, the listener's ears become educated. They are thereafter offended at jerky, uneven harrying. They have received instruction, indeed.

The young teacher who tries the experiment, I am about to propose will find himself by the end of the sea- and all the intricacies and knotty points suravel them son many grades above his present artistic level. Let selves at her bidding-and all because she loves music. him endeavor to learn every exercise, étude, and composition which he uses among his pupils, so that he can really musical girl is subjected. Sometimes she is too play it in a manner worthy of being imitated; and then proud to enlighten her friends on the subject, and perenlarge his repertoire until it fully meets the needs of mits them to think that her love of music is, indeed, a his existing class. Next season be will have, believe sort of Aladdin's lamp, by means of which she sees fingers' ends. Do not be afraid of the word "imitagift often comes to us only after many years, and that It needs much intelligent labor to acquire a teaching tion" used above. His own ideas about a piece are all while she listens to the self-complainant exposuring repertoire large enough to supply all wants and yet that one can impart. He can impart those ideas more upon her merits, to their own satisfaction, she chartes select enough to include only the best of the vast perfectly if he is mechanically master of the piece. under the natrath of it, but can not make hernelf amount of material that is to be selected from. But How far the pupil should be encouraged to follow an clear. So she retires into herself, and glooms most into the selected from the pupil should be encouraged to follow an clear. original conception is a matter not pertinent to this over the fact that no one understands, no one gives her essay. Suffice it to say that originality uncorrected by credit for what she does, and concludes that the readithe observation of good models is synonymous with ness of people to attribute her achievements to a cort of

PERSONAL MAGNETISM.

bearing is not in flat contradiction with his inward solicitude for the welfare of his pupils, and who is enumphs, can never be without the power of attracting, pleasing, and influencing. Selfishness and deceit are the milk of human kindness.

Small wonder that the successful teacher is a rare is au insult to logic and common sense. A clear never realized. That, however, need not bar the novice

TO THE GIRLS WHO READ "THE ETUDE."

BY HELENA M. MAGUIRE.

THE editor of THE ETUDE has proved his Interest in you "Etudiants" by giving a corner of THE ETIDE exclusively to you, a "gossip corner," in which we may chat of the things in the music life that are of close and personal Interest, and in which the girlhood of music will be frankly discussed. We will talk of many things musical, but let us, first of all, talk on that most personal and interesting of subjects girls.

THE GIRL WHO LOVES MUSIC

Never was girl more variously misunderstood than this girl who loves music, to whom music is a joy and a necessity. Let us consider how some people talk of her. We hear that she loves music, and so It must be easy for her-"just comes to her"; practising is not difficult for her, because she loves music, success is not so much to her credit as to the girl to whom music is a duty and a drudgery ; in fact, all the graces and beauties of music are supposed to come obediently to her beck and eail,

These are some of the misconceptions to which the superhuman agency rather than to her own individual effort only proves the world to be peopled with fools and Any one who has the qualifications ennmerated in the sophists; and you and I know that much thinking called "pessimism," which has no right within the will say; so he studies and practices for years. At the it as well as in the fact that his pupils come seeking this precincts of a girl's heart.

We know-you and I-that it is work-continuous. conscientious work-that makes us musicians. To culties, but it does not overcome the difficulties for us. A real love for music creates a passionate desire for perfection; but it is the toiling brain and fingers that must accomplish that perfection

It may be possible to gage a girl's success by her love for music, but if so, it is because this love acts as a spur ter of fact, he has never taken the trouble to open it to hours of each day are filled with prescribed duties, some to greater effort, never as an obedient slave that does the find ont. His technic may be, and most likely is, won- of them seemingly very trivial, and from morning nutil work. Don't you agree with methat the girl who loves derfully perfect; but his sympathies and powers of ex-night throughout his course he is expected to render music works as the girl who does not really care never thought of working? and that it is work, -real, strennous, exhausting work,-no matter under what high inspiration it may be done!

She knows the bated eagerness and impatience of slow climbing, the constant tng of war between what she can do and what she would do. She loves music, and knows the bitterness, together with the joy of it. Knows, perhaps, together with all the misunderstanding, the misery of having had poor instruction, of the lack of financial means, of the prearranged plans of her parents for her along other lines. In such matters as these her sensitive love for music seems a misfortune rather than a The delicate tracery of sentiment is utterly annihilated, blessing; and yet she works and wins, and all her effort the elusive thought is turned into vulgar platitude, and first of all, accuracy in study. Every language conveys seems well worth the while because music, like every- the whole beauty of the piece is destroyed. Even our its ideas to the mind of the student through combinathing else that is beautiful, grows always more lovely greatest planists are influenced by this specialization, tious of straight lines and curves that we call letters, the longer we know it; more desirable the more we make it onr own; more worthy the more we sacrifice

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, and although I have often seen such deeply steeped in "the blnes," yet always they have "tried again." That is what life is, you know, trying ewski's can absorb the ideas of other men almost intuiover and over again; and if large honor and inflated fame come not of the trying, a rounded, enduring, wellpoised character does, a character which makes one good company for one's self, and that is about the truest happiness of which I know, the happiness of a beautiful inner life for yourself-for yourself you have always with yon.

THE EDUCATION OF MUSICIANS.

BY C. FRED KENYON.

As the struggle for existence becomes more and more strennons, so do our occupations and pursuits become more and more specialized. In the worlds of commerce, art, literature, medicine, and law, the tendency of the individual is to narrow his limits in order that he may gain all knowledge obtainable within the bounds which he has prescribed for himself. Thus, the doctor will make a life-long stndy of the hnman eye; the litteratenr will devote himself entirely to the drama; the musician will limit his life-work to the piano; and so on. This has been brought about by the cruel competition in every field of intellectnal work. The result is that many successful specialists have a very narrow ontlook upon life. They may discourse ably on the par- feel that they need the support of his commendation, ticular subject to which they are devoted, but are He perhaps remembers his own early days when he first life of a teacher; no one already advanced in preparation entirely ignorant of every other anbject. I know sought the patronage of the public: how he struggled for such a life ought to ask for a testimonial nuless he several excellent musicians who, while being men of to get a footing in the community, and to prove to the is willing to have future pupils like himself. It is wise letter; and among the many famous musicians with whom I have from time to time come in contact there are not more than half a dozen who take even the skeptical eyes, and only very slowly bestowed its patslightest interest in literature. This state of things is quite incompreheusible to the observer, who expects that teacher who happened to have had a letter of half-evasive a man of genius will not be educated all on one side. but will have a wide ontlook upon life and will see men and things by the light of matured wisdom.

not a thing to be desired. For example, take a musical able pride that he recognizes the power he has of assist-

nncertain about Chopin. He does not even know harmony or counterpoint. He has not the remotest idea of that dnty. the construction of the pisno which he plays; as a matwith Chopin, whose music he plays in a masterly manhim to play a Chopin nocturne. What is the result? for any testimonial from the teacher. perhaps, than he plays the music of any other composer :

THE ETUDE

tively. How may all this be remedied? sorbs all his attention. To this I would answer that it ing through it in his performance the true heart-beat of ignorant boorish musician onght to be a contradiction of tentions of the anthor. terms. What would Wagner have been if he had all his life remained content to study music and nothing else? himself. He is responsible for the guidance of the pupil, life is very, very short; there is much to learn, and but pupil by well-considered plans and method, by wella few short years in which to learn it. That is the selected conrse of études and pieces, by every scheme. tragedy of an artist's life !

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, and people that he really had both the requisite knowledge for all expectant teachers to remember Emerson's words: and skill of a trained musician and the ability to teach; "If you would lift me, you must be on higher ground how the public looked upon his advertisement with ronage, giving it in preference to some superficial compliments from some foreign instructor.

Now that after many years of successful teaching his may get into a rut that restricts vision and progress just position is secure, his reputation is wide-spread, and his as a fixed compass would restrict the traveler. He could To my thinking, this specialization of knowledge is word of commendation carries weight, it is with laudge of in but one direction. Times change, new ideas

end of it all he is a superb player—a man of seemingly assistance. When he can write a full, whole-hearted enormous talent. But talk to him on politics, art, or testimonial, covering every point, what a satisfaction is literature—what is the result? He has nothing to say. his! When he has to study carefully his every word in love music does not make us musicians. "Love He has given so much time and energy to the study of order to give due credit to the pupil and yet be honest does not make all things easy. It makes us choose to the piano that he has allowed himself no opportunities with the public, what trouble! Under such do the difficult things." That is what love does. A to keep level with the thoughts of the day. Indeed, it the privilege of the teacher should be balanced by the true love for music makes us strong to overcome diffi- is extremely likely that he has read but little about the duty of the pupil while he is a pupil; and inasmuch as composers whose music he so often plays. He may have at the present time hundreds of talented youths are a hazy notion that Beethoven is not alive, but he is very looking forward to the career of the teacher, it may be well to call attention to some of the component parts of

The cadet at West Point npon entrance finds that the pression are so narrowed and warped by his continnal instant and hearty obedience to every rule, and to secure study in one groove that he is only able to play the thorough and complete mastery of every study. The works of one or two masters. Perhaps he is in sympsthy result of his training is afterward shown in physical and mental alertness and power, self-reliance, and ability to ner. Place a Beethoven sonata before him. The thought command. In his case to command is not to force noon contained in the sonata is transformed into fancy, the another a whimsical, selfish notion, but rather to lead poetry into sentimentality, and the passion into com- in the direction of honorable dnty; and such ability has plaint. It is all weakened and sugared, and instead of been gained through the preliminary discipline of obeplaying Beethoven our pianist plays what is in truth a dience. Here, in a word, is the duty of the ambitions mixture of himself, Beethoven, and Chopin. Or take a pupil-obedience. He who will not be led can not be pianist who has made a special study of Bach and ask sure of final victory; and he certainly should not look

But what may the teacher rightly demand? Perhaps. though to nothing like the same extent as is the second syllables, words, sentences. Notation, the written lanrate musicisn. Paderewski plays Chopin's music better, guage of music, is likewise made of similar lines and curves formed into notes, rests, bars, slnrs, clefs, and but he is almost as good an interpreter of the mnsic of the many other signs; and if the student would gain an Beethoven, Schnmsnn, and Liszt. It is the second-rate adequate knowledge of the composition, he must first of man-the merely talented man-whose ability is limited all realize the importance of each spot of ink on the to the ideas of one composer. Genius such as Pader- page, must analyze critically each measure for location and length of notes, for force, and for fingering. He must understand the meaning of foreign words, the sig-It may be objected that the ordinary man has no time nificance of all signs; and only when the structure of to devote to other matters: his life-work necessarily abis nearly always the lazy man who has no time. Besides, his properly controlled emotion. He will seek to know keeping in touch with modern thought and modern the peculiarities of the different epochs in music so as to sympathies does not mean loss of time, but, in the best give to the music of each composer its appropriate intersense of the term, is time gained. A musician owes it to pretation, and will not sllow his own selfish desires to himself and to his profession to be well educated. An interfere with a truthful setting forth of the evident in-

Secondly, the teacher may expect fair treatment of Let all young students remember that art is long, and and for his advancement. It is his privilege to help the that can broaden his general outlook and inspire his

He snrely ought to expect from the pupil a hearty cooperation in all such plans of study, a faithful use of honrs of practice, a prompt and regular attendance st lessons; for every lack of confidence in the plans, wilful or indifferent negligence in practice, spasmodic use of appointments, interferes with the continuity of the work, dampens ambition, and includes a large element of dishonesty and disrespect. No pupil who is persistently careless in study, nnfaithful in practice, or irregular in than I."

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. Teachers young man who wishes to enter the profession of music. ing the younger generation; it is one of the rewards of a tion, and persist therein unless we have flexibility and what course of study shall he take np? The piano, we lifeleng fidelity to high ideals, and he rightly rejoices in sensitiveness to a change in the musical current.

Moman's Mork in Music.

EDITED BY FANNY MORRIS SMITH

IT seems only the other day that a little Italian imp brought ns a note signed by a name prominent in literary circles, requesting our presence for some musical end not indicated. It was late when we entered the drawing room to which we had been summoned, but late as it was, the only person in it was a lady of middle age, and, as the conversation revealed, of vegetarian principles. Presently entered a very slight, pale girl, probably twenty years old jndging by her face, and fourteen by her costume, which was white, scanty of skirt, and very short. She slipped modestly into a corner without a word.

A few moments later guests poured in, and the "evening " of our host began with the accustomed éclat. Then it was whispered in our ear that we had been invited for the purpose of offering an opinion on the talent of a young violinist, a pupil of Joachim, named Leonora Jackson, who was seeking to collect funds to prosecute her musical education. The pale girl then rose to play, and a young man-who ultimately resolved himself into Miss Jackson's brother, "who intended to devote his life to playing her accompaniments"-seated himself at the

We were immediately interested in the nnusual qualities of the girl's playing. The repose of her conception was perfect; her intonation was astonishingly pure; her tone sweet; her bowing free and firm; her interpretation direct and poetic. While obviously under the restraints of the pupillary stage, her delivery was finished in every detail, well considered, and full of emotional qualities of the most elevated character. Through all ran a vein of maidenly sentiment, so delicate that it in Germany, the Spanish sarsband is by a Saxon, the action by the Federation of Musical Clubs should be a seemed impossible that it should survive the wear and tear of practice for virtuosity.

The audience this evening had its mind prepared for gipsy music by Sarasate, and similar exhibitions of originals, or else compositions in some certain musical good selection of music, chronologically arranged, which temperament, and the intellectual character and selfrestraint of the young violinist seemed cold. She did not receive much applause, and sat down forloruly in her corner by the vegetarian lady, who turned out to be her mother, and we heard her whisper that she was disappointed with herself.

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, an artist who has the respect and admiration of European art circles.

Has she kept her American temperament? has she kept her freshness of conception, and her refined and delicate feeling? We wait anxiously to hear.

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 Musicale, 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 Antiquity: (a) Egyptian Dances. (c) Greek and Roman Dances.

Music of India. Oriental Dances Old English Dances. PART II.

ITALY: Tarantelle. (Arranged for piano, four handa.) SPAIN: Alia, "Saraband-Laschia ch'io pianga,"

FRANCE: (a) Minuet, (Arranged for plane, four hands.) (b) Gavotte (Piano Solo), . . Brahms-Gluck.

HUNGARY: (a) Hungarian Dance (Violin Solo), Brahme, Toachien (b) Gipsy Song, "La Zingara," POLAND: Polonaise, opus 53 (Piano Solo), . . Chopin. GERMANY: Waltz Song, "Se Saran Rose,"

(Arranged for piano, eight hands.) ENGLAND: English Ballad, . . Old Seventeenth Century. "Come, Lasses and Lads."

BOHEMIA: Slavonic Dances, opus 46, No. 2, .

lecture musicale on "Music and Poetry" and one on Lyon & Healey, Chicago. "Music and Shakespeare," both delivered in Duluth. All the work of Mrs. Loman is thoughtful, and choice tain the volume of "Norwegian Melodies," published by in subject and contents. The programs themselves are O. Ditson, which, although probably altered from their educational. It is with the first, however, that this original tonalities by the modern setting, offer a very inpaper is particularly occupied. The subject is the most teresting comparison between the artless folk song and neglected and least understood of any in the whole dauce and the artistic music evolved from them. All realm of modern music; and to its neglect may be as- the above works may be ordered through Theodore cribed, in great measure, the unhealthy trend of music Presser. during the last thirty years.

In reviewing the musical illustrations of Mrs. "Music of the Olden Time, 'now out of print, It is Loman's lecture, their somewhat exotic character strikes not a work which it would be expensive to reprint, and the student. The tarantelle is by a Russian educated one of the first fruits of the possibilities of concerted gavotte by a German, and the German waltz by an aubscriber's list sufficient to cover the expense of a new Italian. None of these are folk-dances-the spontaneous edition. production of the people. They are imitations of the Rimbault's "History of the Piano" also contains a meter which has been derived from the original dauce, covers old English harpsichord composition fairly well. and apparently no attempt was made by Mrs. Loman to But we understand that this is out of print also. Engreproduce the dances from which the compositions land is probably in possession of a variety of works not played had been derived-something absolutely essential in American circulation on English, Welsh, Scotch, and if the rhythm, tempo, and expression of the original Irish song; but the interest displayed by musical clubs nantomime are to be revived.

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

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 ing with a sad pleasure at such a one, dated November one's grasp; but students who wish to go deeper into names of the two great artists which grace it are those the subject should obtain the "Geschichte des Tanzes in of Frau Clara Schumauu and Fran Amalie Joachim. of carious and interesting information, offers a second neck and arms rising imperially from the soft richness volume of dance music with the original words where of its folds), bending over the keyboard of the grand they could be obtained.

Albert Zorn, Leipzig, published by F. F. Weber, an ex- framed in bands of dark hair. tensive work, goes still more into the technical side of How splendidly they interpreted the great masters, the subject. These books are in German, but armed with the one on the piano, the other with her voice, -- fit high Whitney's "German Lexicon" and a German grammar, priesteeses of art ! they will repay the music lover who makes them his first Instead of a concert program, tombstones bear their German reading book. The principal wealth of informanames now; but the warmth of their inspired uttertion on the connection of dancing with music is in the ances yet penetrates the mist of years, and makes them French, and at the head stands "La Danse Grecque live again to those who heard them. I hope they are Antique," by Maurice Emmannel-Paris, Hachette et still together in Paradise, and that they are showing the Cie. This is thoroughly illustrated from the existing angels how to play and sing.

remains of Greek art, and well worth perusal. Hachette et Cie also publish "La Danse," par G. Millier, 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. This book contains more or less musical illustrations from "Echos des Temps Passe," published by A. Durand et Fils. This latter work, in three volumes, contains a historic series of French songs, from troubadour chansons to the present time. Taken with Paper's edition of the old masters, these volumes will go far to make a complete program. There is a similar edition of classic violin suites by Bache, Tartini, Viottl, and others. Edited by Alard.

Georges Bizet has edited six series of selections from the vocal works of French, Italian, and German masters, transcribed for the plano, called "Le Pianiste Chanteur," published by Huegel et Cie. These are not so difficult as the transcriptions by which Thalberg placed all the treasures of vocal music in his "L'Art du Chant" within reach of the pianist.

Students of Polish and Russian music will find Knllak's transcriptions of twelve Cossack, Polish, or Russian airs all very characteristic. The collection of Hungarian airs edited by Korbay and published by G. Schirmer are very valuable. Likewise a series of "Songs, Impressions, and Memories" (" Nálady, dojueg a upominky "). by Zdenko Fibich, published by Fr. A. Urbanek, Prague, Schirmer'a "Anthology of Italian Song" fairly covers the Italian field. "Spanish Dance Rhythms" is very well illustrated by a series of Mexican dances published Mrs. Loman also sends us programs of a charming by Wagner & Lavine, Mexico, and in commission with

When Grieg is included in the series, it is well to ob-

As to English music, the best collection is Chappell's

in these subjects is the first auggestion of au American

How much aignificance Those who have not read Mrs. Grove's book may be CLARA SCHUMANN, there can be in an old pro-BY AMY FAY. gram, and what memories can it evoka! I find myself gan

dances. This book, which is in Euglish, is within every 27, 1871, Saale der Slugakademie, Berlin. The magte Dentschland," von Franz M. Böhme, published by They are both dead; but still I see Madam Schu Breitkopf & Härtel. This book, besides a great amount manu, in her black velvet concert dress ther beautiful piano; and still I see Frau Joachim, in her pink silk. "Die Grammatik der Tanzknust," von Friederich standing upon the platform, her charming baby face

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THE ETUDE

A BERLIN PROGRAM TWENTY-EIGHT YEARS AGO.

It would be interesting to look over the old program, and see with what they regaled the Berlin public while article must be brief. they were still here below. I find it a thoroughly "upto-date" program, even at the present day. Here it is :

MONTAG, DEN 27 NOVEMBER, 1871, ABENDS, 71 UHR.

SAALE DER SINGAKADEMIE.

CONCERT

FRAU CLARA SCHUMANN

FRAU AMALIE JOACHIM.

PROGRAMM.

| 1. Sonate, op. 101, | Beethov |
|---|-----------------|
| Allegretto ma non troppo. Vivace alla Marcia. 1 | Largo und Alleg |
| 2. Arie aus dem Weihnachts-Oratorium, | Ba |
| 3. (a) Impromptus, op. 90, C moll, | Schube |
| (b) Variationen, op. 82, | |
| 4. No. 1-5, ans Frauen Liebe und Leben. | . Schumar |

| | II. | |
|----|--|-----------|
| 5. | (a) Gavotte, | Glück. |
| | (b) Novelette, No. 1, aus op. 21, |) |
| | (c) Scherziuo aus dem Faschings- schwank, | Schumann |
| 6. | (a) "Erstarrung," aus der Winterreise. | Schuhert. |
| | (b) Ein Sonuett, (c) Wiegenlied, | Brahms. |
| | | |
| | No. 1, 3, 5, 7, 6, ans den Ungarischen ' | |

Vorgetragen von FRL, JULIE VON ASTEN und FRAU SCHUMANN

Die Begleitung am Clavier hat Frl. Julie von Asten gütigst ühernommen,

This country is fully twenty-five years behind Berlin in musical culture, and the works of Brahms, which were played and snng in Berlin so far back, are just making their way here as "novelties" now.

CLARA SCHUMANN'S PLAYING.

Clara Schumann's playing was distinguished preeminently for the beauty and nobility of her tone, and for the classic finish and grandenr of her style. Deppe used to say, "She is the most musical of all the pianists." Her conception was perfect, and whatever she played, it always seemed exactly right. You could not wish for anything hetter. Her touch was deep and magnetic, and was never harsh, although powerful and satisfying. She seemed entirely to fill every space in your soul, and you left the hall contented, and with the artistic impression singularly complete. She was the finest Bach player I ever heard, putting into his music the veritable "sacred fire," and investing it with the breadth and warmth of compreheusion which it ought

I shall never cease to congratulate myself on having twice heard Clara Schnmann and Joachim play Beethoven's "Kreutzer Sonata" together. They seemed to act and react upon each other in this great work (the king of sonatas) in a manuer that thrilled and excited the lietener. There was what Shakespeare would call a marriage of two minds" in the performance of these iuimitable artists, united as they were by the closest ties of friendship and long association, and brought up in the same artistic environment. The "Krentzer" will never have a more perfect interpretation than it received from them

It has become the fashion for some of the younger generation of violinists to cast a slur on Joachim's playing of late, hut, as Schradieck once remarked to the writer, "these have never heard Joachim in his prime." He was then, like Liszt, "unapproachable."

HER EARLY HISTORY.

A few biographic details, and I have done-since this

Clara Schnmanu was the danghter of Frederick Wieck, and was boru at Leipzig, September 13, 1819. She began the study of music when very young, under her father's gnidance. Wieck, as everybody knows, was au altogether remarkable and original teacher, and his gifted little girl made her déhnt in public when she had just completed her niuth year, playing, with Emilie Reinhold, Kalkbrenner's four-hand variations on the "March from Moise." The notices in the Leipzig papers show that she was already an object of much interest in the town. At this time she was accustomed to play the concertos of Mozart and Hnmmel with orchestra by heart, and thus early did she lay the foundation of that sympathy with the orchestra which so distinguished her. On November 8, 1830, when just over eleven, she gave her first concert at the Gewandhaus, and her performance is cited as a proof how far application and good teaching can bring great natural gifts at so early an age. Her solo pieces were "Rondo Brilliant," opus 101. Kalkbrenner; "Variations Brillantes," opus 23, Herz; and variations of her own ou an original theme. She was praised by the critics for already possessing the hrilliant style of the greatest players of the day.



CLARA AND ROBERT SCHUMANN.

SHE CREATES A FURORE IN PARIS.

Her uext appearance was ou May 9, 1831, in pieces by Pixis and Herz-still bravura music. About this time she was taken to Weimar, Carrel, and Frankfort, cert ou April 13th. Meudelssohn was there at the time, bnt was ill and nnable to attend, and thus the meeting of these two great artists-destined to become such friends-was postponed. Clara was then twelve years were written conjointly by the lovers. of age. This was the only time that she ever played in Paris, which seems very singular, as it was in Paris that she was first fully appreciated. Wieck told me himself, when I went to see him in Dresden, in 1872, that "people were very much impressed in Leipzig when they heard she had created a furore in Paris. It made a marked difference in their reception of her." Wieck was very proud of having been the first to teach Chopin's of crazy, new-fangled notions, and that I would ruin his twin sonl. Such a union could not but be happy. Clara hy teaching her such music as Chopin's. After we I once heard the wife of a world-renowned artist say got home the child wept. We were both thoroughly dis-

These occurred in October and November in the year 1832. In October Clara made her début in the famous Gewandhaus concerts at Leipzig, in Moscheles' "G-minor Coucerto," Pohlenz heing the conductor, and from that time forward her name is regularly found on the programs. Mention is made of her playing Bach's "Triple concerto in D-minor" with Mendelssohn and Rakemann, on one occasiou, and of her appearing twice with Liszt in a dno of his for two pianos. How exciting and inspiring must it have been for the young girl to play with two snch geninses as these! One would like to know what they thought of her, particularly Liszt, whose kind of talent was so different in character from hers. How fascinating they must have been together! He was then in the zenith of his fame

HER MUSICAL ASSOCIATION WITH SCHUMANN BEGINS.

In November, 1832, Clara was first associated artistically with her future husband-the great composer. Robert Schumann. He was twenty two years old, and had been studying with Wieck for two years, and it was at a concert given by Wieck and his danghter that the first movement of Schumann's first concerto, in G-minor, was publicly performed. This concert took place at Zwickau, where Schumann was living in the winter of 1832-'33.

He was carried away by Clara, adorned as she was with the two-fold charm of child-like sweetness and artistic genius. "Think of perfection," he writes to a friend, "and I will agree to it," Many expressions in his letters seem even to betray a deeper feeling, of which he himself did not become fully aware until several years later. In 1836, when Clara was seventeen, his attachment was first definitely declared. It was reciprocated by her, but her father, who was amhitious, did not favor the match. For a long time he obstinately opposed it, until Schumann, finding persuasion of no avail, called in the assistance of the law, and Wieck had to account for his refusal in conrt. The final result of the suit was that Wieck's objections were overruled, and the marriage took place in the church of Schoenfeld, near Leipzig, on September 12, 1840, when Clara was twenty-one.

CLARA INSPIRES SCHUMANN'S SONGS.

One must admire Schumann's plack in thus hringing his father-in-law to terms, and one would hardly have expected so practical a procedure from a man so poetic in his music. His passionate love for his charming bride had a great effect upon his compositions, which are of a very striking character during the years of his marriage. His long repressed feelings find vent in songs, of which he wrote above one hundred; and with the close of 1840 he felt that he had worked out the vein of expression in the form of song with pianoforte accompaniment and in the spring of 1832 to Paris, where she gave a con- to perfection. He said, "I can not promise that I shall produce anything further in the way of songs, and I am satisfied with what I have done." Twelve songs from Ruckert's "Liebesfrühling" ("Springtime of Love")

CLABA SCHUMANN AS A WIFE,

Clara seems to have been as remarkable a wife as she was au artist. It was probably fortunate for her that her husband was prevented by an injury to his hand from becoming a pianist. Had be been a player, as he had originally intended to be, instead of a composer, she might have been crowded out, and her talent have compositions in Germany, and he gave an amusing become secondary to his. As it was, he was dependent account of Clara's performance of Chopin's-then utterly upon her for the interpretation of his piano works to the unknown-piano concerto in F-miuor, in Leipzig, when public. This responsibility broadened and strengthened she was about seventeen. "So little applause did it her as an artist. Her beloved hnsband's fame was dearer receive," said he, "that my danghter and I slunk home to her than her own, and she was the first to sound the after the concert as if we had committed some disgrace- trumpet which proclaimed it. Schumann found in her ful action in introducing a new and beautiful work by a what Wagner found in Liszt, the comprehension of his rising genius! People said that my head was stuck full thought, and its mirror to the world. She was, indeed,

heartened, and Clara little realized what she had dear, I have a piece of advice to give you, as you are going to be the wife of a musiciau before the public. When our little heroine was thirteen years of age, the Never imagine that you can be first in the heart of your two most important events in her career happened to her. husband. To an artist, his art is always first. Recog-

THE ETUDE

nize that fact, and unite yourself to him in his art and yon will he happy." Robert and Clara, in their homelife, lived only for

their children and for each other. I was told once that Clara Schumann had ten children! Whether this be so or not, the family was a numerous one, and one wonders how she could have found time to practise for the incessant demands of the concert room. This makes her public career all the more remarkable. Schumanu's fascinating "Album" was composed originally for his own little ones, as is well known. Sometimes the privacy of homelife would be varied by an artistic flight of the married pair to Vieuna or to some other city, where Schnmann would conduct oue of his symphonies, and Clara would play his great piano works. Such occasions were inspiring, but after they were over, gladly did they New York City, corresponding secretary, has returned possible. The child that carries into manbood songs of

"Stay, stay at home, my heart, and rest. Homekeeping hearts are happlest

wrote Longfellow, and Schnmann would have agreed with him.

We can imagine what Clara must have suffered when her husbaud began to break down with melancholia, which begau as early as 1844, and culminated in an attempt to drown himself in the Rhine in 1854. He was rescued from the river, but was obliged to take refage in a private asylum for the insane, near Bonu. Here he died in 1856, on July 29 (when only forty-six years of age), in the arms of his dear wife, who had returned from a triumphal concert tour in Eugland in time to receive his last sigh.

Schumaun's mauia consisted in imagining that he heard one note incessantly, or certain harmonies, or voices whispering to him, and mnst, I think, have been harder to bear than Beethoven's deafness, or Bach's bliudness toward the end of their lives

HER LIFE AS A WIDOW, AND HER COMPOSITIONS.

Clara outlived her husband many years, and she continued her glorious artistic career nearly np to her own death, which occurred quite recently. She accepted a professorship in the Conservatory of Music in Frankforton-the-Main in 1878, where she lived and taught with great success for years. In England she was a tremendous favorite, and her concert trips there were anunal. A large sum of money was raised for her there and in Germany, when ill health caused her to ahandon her concert appearances.

I will refer the reader to "Grove's Dictionary" for a list of Clara Schumaun's compositions, npward of thirty in number. Her works are remarkable for their interesting rhythms, and for the freshness of their modulatious. Their general characteristic is that of delicacy rather than force, and they require a touch of the daiutiest lightness for their performance, although qualities of an opposite kind are occasionally shown, as in the "Souvenirs de Vienne," opus 9, which is a set of variations in hravura style on Haydn's "Austrian Hymn."

Among the more serious compositions of later date are a trio iu G-minor for piano, violin, and 'cello, which is thoroughly musicianlike and interesting, these charming cadences to Beethoven's Concertos, opus 37 and 58, and a set of three preludes and fugues, opus 16, which deserve mention and which form a most valuable study in legato part playing. She also wrote a short piano concerto in A-minor, the first movement being reduced to a single solo, which ends on the dominant, and leads at once to the andante. Possibly Liszt may have got his idea of continuous movements from her.

NATIONAL FEDERA- Musical Clubs has issued, in time, upon our child-self; belug, at once, the singer TION OF MUSICAL pamphlet form, -through its and the listener; the man of Now and the child of CLUBS. BY MRS. THOMAS E. ELLISON. Philip N. Moore, 1520 Missis-

sippi Avenue, St. Louis, Mo.,

This attractive pamphlet contains, in addition to the over, one need have no deep insight to witness the return miuntes, reports, and papers presented by the various to the world of Now and of Common Things. It is inofficers and committees, the programs given at this evitable that such moments be few. musical festival. They are not only interesting, but valnable. Clubs that are making a study of music in childhood are an investment for manhood. The invest America will find Mr. Krehbiel's program on "Folk- ment should be of the highest order and curest value. song in America" given with the text of the slave, Having in them the possibility of life-long dwelling negro, and New England folk-sougs.

upou receipt of fifteen ceuts in postage,

be obtained from Mrs. F. S. Wardwell, 330 Main Street, Danbury, Connecticut, and from the sectional vice-presi-

from Europe, and has resumed her official work, which country, home, flowers, timee, and seasons is in a during her absence was assumed by Mrs. John Elliot Corran, of Englewood, N. J.

Mrs. Charles Farusworth, of Boulder, Colorado, Librarian of the Federation, is spending the winter at 512 The composer of songs for children, quite like the artist, Sonth Alvarado Street, Los Angeles, Cal. Mrs. Fainsworth is prepared to supply all federated clubs with the programs and year-books of clubs of the Federation.

The work of the artist committee, Miss Helen A. Storer, Akron, Ohio, has been eminently satisfactory to theme. It is not alone good text and good music, but artists and clubs, and the scope of this work is con- these in the service of a thought worthy in itself. If stantly enlarging.

Clubs from all sections, realizing the advantage to be gained in arranging their recitals for this season through there is social molding and uplifting in them. When Miss Storer of the artist committee, and Mrs. Frederic the song is about something worth storing up, it has an Ullman, 282 Forty-eighth Street, Chicago, chairman of the hureau of registry, are constantly being federated. The work of each of these committees is entirely gratui- away; and we begin to define life as that which we do

THE vocal section of the Women's Philharmonic Society of New York announces a series of seven educational concerts to be given in the Chapter Room at Caruegie Hall

"The Modern French School," directed by Miss Josephine Tozier; "The German School, Old and New," by Miss Lillie d'Angelo Bergh ; "Rubinstein," by Miss Fanny Hirsch; "Schnbert," by Madame Evane von Klenner; "Mozart," by Madame Eugenie Pappenheim; "Old English Ballads," Madame Louise Gage Courtney; "The Romantic School," Madame Auna Lankow.

At a recent meeting of the Executive Council of the Women's Philharmonic Society of New York Mrs. Lowell T. Field, 379 West End Avenue, was elected president pro tem., to preside nntil the annual meeting in April, 1900, in place of Mrs. M. Fay Pierce, resigned.

CHILDHOOD SONGS.

BY THOMAS TAPPER.

LOOKING back on childhood times, ou childhood games and wave, we behold them as in an atmosphere of things holy. All is, at once, wondroue and euhlime : wondrous, for we did not fathom it then; snblime, be cause we can not fathom it now. The days were rare, the scenes had a glory unlike any other; the games were the problems; and the waye were wise beyond the keu of any man who pouders on them.

There were Songs in those days. We did not know it then; but they resound now in the memory of golden days. They were the home songs, the songs of school, the choral from church, and the estrays which came from no one knows whither. How much of us is in THE National Federation of them! We hum them softly, looking, at the same printing committee, Mrs. Theu. It is one's self, and yet one'e self ie the beholder.

All the selfhood glorified lies in a Childhood Song, because in it, perhaps more than in any other action, -the "Record of the Official Proceedings of the First there is the spirit. I know of nothing which shows, in the "Record of the Official Proceedings of the First there is the spirit. I know of solding which shows, in Blennial Meeting," held at St. Louis, May 3-7, 1889, so marked a manner, the spiritual predominance, as which has been prepared for publication by Mint Thomas the which has been prepared for publication by Mint Thomas.

E. Ellison, Port Wayne, Ind., recording secretary of the bearing is not heavy, the face is filled one than to half read a doses. Accumulate a library as with the light of unordinary life; and when the song is you advance in your studies.

with us, childhood songs chould be worthy of their long Mrs. Moore will mail copies to any who desire them abiding with the einger. They will be remembered whatever their theme or character; but if we set before The program book for courses of five years' study may children worde and music in a beautifully unified product, we shall be making an investment which shall be the delight of later life. Inasmuch as the soug-heritage will inevitably exist, we are reminded Mrs. James Pedersen, 228 West Forty-fourth Street, that hy our conscions effort we must make it as pure as healthy measure equipped for rare days throughout life.

We should demand that the Childhood Song be well written. And this because it has so great a possibility. is measured not more in how he writes than in what he selects to write. Ae the initial indication of the true artist is in what he selects to paint, so the prime quality of the song-writer comes out in what he selects for his Childhood Songs are well written on a wisely chosen theme, the maker of laws may go out of business; for element of greatness in lt.

As we go through ilfe we learn many things that drop not forget. Those moments in education are least likely to pass from ne which are spent in song; there is so much activity in the expression of it, and so much lasting value in the gain of it. When words, and music, and a good theme, a deft teacher, and a pleasant quarter of an hour are combined, an impression is making which years will surround with that atmosphere of things boy which is unfathomable.

TIMELY SUGGESTIONS.

BY THALRON BLAKE,

TO YOUNG TRACERRS.

1. Be hopeful, patient, kind, and firm. Under all

1. De dopelul, patient, and, and arm. Under an circumstances keep your temper.

2. Never let hours of work intrude on time which should be given to study, reading, or recreation.

3. You can not be too well equipped with facts pertaining to your art. Study thoroughly, and review often, all you can about your art, past and present, his torically and theoretically.

4. Keep abreast of the times by reading contempora

neous periodicals. In them you can find encouragement, advice, assistance, knowledge, and many little odds and ends of information that later may be invaluable to you.

5. Buy the books published from time to time bearing on your art. This is very important, and something too many teachers fail to do. Early begin the nucleus of a library. If you wished to be learned, you must be

TO EARNEST STUDENTS.

1. Be sensible, studious, polite, and considerate to your instructor.

2. Practise at the same time each day, if possible, and

in the morning rather than in the afternoon. Practice alowly, regularly, and not more than one hour at a stretch; do not neglect your head, develop intellect-

nally while mechanically.

3. Devote several hours daily to recreation, if you would prosper at your work. Take daily walks, if conwould prosper at your work. Take daily walks, il om-reniest, and guard against even the faintest agin of inne trouble appearing. Nervous, high-string, and of inne trouble appearing. Nervous, high-string, and of the appearally if they at too long at the piano, or at in a cramped, amountortable position. Nerver practise when felling that way, take a walk or long breaths or give a few minutes to light calibration. All the string of the about the composite of the properties of the string about the composite of the properties when about the composite of the properties when women of the properties of the properties when vonzelf up in in the history of music and about the chief

yourself up in the history of music and about the chief

REFOLD FOR EACH CONTRACTOR OF THE SERVICE OF THE SE Organ and Choir.

EDITED BY EVERETT E. TRUETTE

LEGATO BY EVERETT E. TRUETTE. organ, at least three-fifths pay uo attention at all to the legato,

-if they happen to play legato, it is by accident rather than design, -while of the other two-fifths, one-fifth make a judicious use of the legato, and the other fifth overdo the matter. It is this last fifth whom we wish to consider for the time being.

It is patent to any organist who is at all well versed in his art that the foundation of organ technic-the sine qua non of good organ playing-is the legato; but some players consider it first, last, and the only principle of organ playing, and carry it to such excess that their playing is stamped "nninteresting," "lifeless," and "blnrred." Any good cook knows that salt is a necessity in the preparation of most dishes, but that a teaspoonful too much is ruiuous, and that many articles of food or drink must be prepared entirely without it. Like wise, does a competent organist temper his playing with a judicious amount of the legato, never forgetting it when it is needed, but always mindful of the demands of clearness and phrasing which compel its partial absence at certain points, and entire absence in certain

Every capable organist would play the "lesser" "G-minor Fngne" of the immortal Bach strictly legato, and the toccata from Widor, "Fifth Organ Symphony," with almost an entire absence of the legato. Such are the extremes; but between them there are many compositions which are pitfalls over which one must exercise more cantion and forethought than in either of these extremes.

If the composer has marked the composition "staccato throughout," or "sans legato,"-Dubois' toccata, for example, -the performer finds the road so plainly indicated that he can not go astray. If, however, the composition is the last movement of Mendelssohn's " First Sonata," in which the phrasing is so important, the printed suggestions are so meager that the organist is dependent wholly ou his own capacity; and andiences often find this movement uninteresting, even "dry," simply because the performer carries the legato playing the following fragment for example: to the extreme, and makes a hreak in the legato only where his technic is insufficient to continue it.

There is another side of the question which is even more important. To play two notes legate on the organ, the first key must be held down until the second one is depressed. Now, whether the first key should he released the instant the second begins to descend, or should he held down until the second key is entirely down, or should he released at a point between the heginning and the end of the descent of the second key, are points which in piano playing receive considerable attention, and which in organ playing should receive much more attention than is customary.

In piano playing all three of the above methods of playing legato are used with good effect, but in organ playing (supposing, of course, that the individual organ is in a reasonably perfect condition) the first method can always be adopted, the second never, and the last above methods) produces many beautiful effects with that instrument, but in organ playing the effect is extremely disagreeable. On the piano the effect, in a movement) to insure an andible repetition. small scale, is similar to the effect of dissolving views

It is safe to state that, of one imagine, for a moment, what the effect would be all the people who play the with the stereopticon views if, instead of their being dissolving, the second view was thrown on the screen with its entire brilliancy while the first view remained hrilliaut, the first view being removed afterward. Could one tolerate such a mixing of the views? One would. for example, see a trotting horse (of the first view) trotting on the snrface of the ocean (of the second view), or perhaps a man's head (in the second view) would be visible through the body of a horse (of the first view). These disagreeable effects to the eye are similar to those one hears (on a small scale) when the "clinging legato" is attempted on the organ. The phrase or composition so played sounds blnrred and unmusical. When a piano key is struck and held, the tone is a gradual diminnendo, and if the next key is strnck before the first is released (provided the first is not held too long after the second is struck), the decreasing tone of the first key does not generally interfere with a clear hearing of the actly as long as at first, just as the key is held, and if another key is depressed while the first is held, the effect is as had as if the two were depressed together.

In piano playing this overlapping of the tones can be the organ, and they will hear how objectionable it snre to he a hnzz about it in that most huzzing of gathsounds. To produce an absolute legato melody on the erings. Even he is sometimes made to feel that he must be released the instant the following key begins its descent.

is an autiquated one, with the action so loose that the above remarks would, perforce, have to be somewhat modified.

Another point which is lost sight of in overeagerness to play legato : Repeated notes must not be tied. It would seem nnnecessary to refer to anything so self-evident,



If one watches the hand of the performer, it will be observed that the wrist makes an npward motion for each repeated note, but that the key is not released. To insure an absolute repetition of each repeated note, the fragment should be played thus :

If the church or hall is large and there is much of an specially noticeable when playing forte or fortissimo, The first of two repeated notes or chords must be uoble chords and sastained harmony of the organ? shortened a fraction (according to the rapidity of the

An observance of the foregoing suggestions will add from a stereopticou. The first view partially disappears the element of clearness, without sacrificing the real Such a view of the case is commended to those who have gone as the second becomes clear and sharp. Let any ont which a share of their beauty will be entirely lost.

BY F. S. LAW.

THE study of the organ ORGAN PRACTICE takes more than ordinary reso-IN OUR CHURCHES. Intion on the part of the stndeut, not only on account of the inherent difficulties of

the instrument, but because of various obstacles which hedge it round. Practically speaking, the only organs which can be used for study are in churches. Those in private studios and conservatories are so few as to make no figure in a general view of the situation. In most cases churches guard their instruments with a jealons care, which, if they but knew it, is neither to their interest nor to that of the students who are to be the organists of the future. The average music committee appear to think the organ an instrument of exceedingly tender construction; which is a mistake-i. e., as regards a really good organ. Unlike the piano, use does not wear an organ. It is rather disuse which collects dnst, impairs the mechanism, and causes it to fall out of tune. In passing a church it is a melancholy reflection to a musician to think of the store of harmony locked np in its silent organ-harmouy which might be delight ing the soul of some earnest student, and in time ntilized by both church and player. For the most powerful factor in the establishment of a high standard of church music is a capable, well-trained organist. Yet, ontside of the large cities, such a one is rarely found. The usnal organists in smaller towns are piano teachers, who trausfer to the organ a tonch and style only applicable to the lighter and more superficial instrument. Churches complain of the difficulty in securing competent organists, but do not realize that they are standing in their second tone. Not so with the organ, for the tone is exorgans. It is a sort of "dog-in the-manger" policy, which brings its own pnnishment.

Iu small towus the new organ is generally due to the labors of the ladies' sewing society, so that all its memntilized to a certain extent, but let any one transfer a bers feel a proprietorship in it. If any one but the "clinging legato," which is agreeable on the piano, to regular organist touches the instrument, there is pretty organ, each key must be held until the following key should not play upon it too much. The music combegins to descend (whether by pressure or a stroke), but mittee usually cut the Gordian kuot by a decree that no one is to he allowed organ privileges. Consequently, the art of organ playing remains at a low ebb. A few In the foregoing we have had only well-regulated churches are sufficiently enlightened to elect a compeorgans in mind. If the organ on which one is playing tent and trustworthy organist, and give the organ into pipes do not speak until the key is half down, the it should be. The organist then has the responsibility his hands to use for instruction and practice. This is as of seeing that it is properly cared for and not abused, and since it is used regularly, it is more easily kept in good condition. He has trained substitutes at his command, and during his absence the congregation is not but many organists err on this point every day. Take rieuced player. Best of all, it euconrages a knowledge and culture of this noble iustrument, which works for musical righteousness.

But not many churches are so liberal. One church in the writer's knowledge allowed lessons and practice on the organ, hnt made it a condition that the organist should always be present. This obliged the unhappy man to hear all the practice of his pupils, as well as give them lessons. This was naturally too much for him; he left the church, which presumably engaged a player without educational aspirations.

Music is acknowledged to be the most powerful adjunct to divine service. In earlier times the church fostered and preserved the art. Why should not the organ loft be thrown more freely open, -nuder proper restrictions, of course,-aud the church thus be made an active principle in the work of diffusing musical intelligence aud culture? Organ recitals are given, to be sure, but echo, the thirty-second rests should be made sixteenths ative churches. They are, moreover, confined to the even these are not regarded with favor hy some conservcan always be knopped, the section are the section and the sec piauo practice we hear ou all sides were chauged to the

Churches might accomplish as much for art as for morality if they were conscions of the vast power which as the second view partially appears, and is entirely legate, in the performance of many compositions, withBY MAY HARILTON

to look npon it as one of the indispensable accessories of civilization. Its sonud is welcome alike at times of prayer and praise, monruing and rejoicing. If the organ was silenced, who of us at Ynletide would not miss its accompanying notes in "O Come All Ye Faithful" and "Hark! the Herald Angels Sing"? A soug has been composed about a chord of music which was struck npou an organ and then lost. How many more laments might be written if that which voiced this chord were bauished! For this iustrument combines all others: it imitates the string, finte, oboe, clarinet, piccolo, and even the human voice. An orchestra under control of one mau-we hear it not only in connection with church worship, but every concert hall contains, or should contain, one, since its value in solo playing, in accompanying oratorios or for obligatos can not be too highly estimated.

The very word "organ" is surrounded with romautic associations, and for this reason the poet writes of it, and the orator delights to describe in liquid cadeuces its more majestic tones. And this atmosphere of romance extends heyoud the pipes and keyboard: it envelops player and builder. There is something fascinating about an organ factory : the sight of workmen fashioning wooden and metal pipes recalls and makes more real that mysterions legend describing how-

14 Day by day the organ builder in his lonely chamber wrought Day by day the soft air trembled to the music of his thought."

The serious organ student finds much of interest not only in the construction of his instrument, but in the music itself, the people he meets, and the various experiences which he can not escape. Perhaps the worst hardship he encounters is practising in a cold church; his fingers become numb, his feet can hardly press the pedals, and he sees his own hreath. Those who have an organ in their homes can not appreciate the drudgery of going ont day after day, and year after year, to practise on the organ in the church or concert hall. In this which to be thankful.

On account of its size, the grand organ has not become a social factor. The youth who manipulates stops and will doubtless experience a certain degree of nervouscomplers all day, and then, in the evening, attends some drawing-room entertaiument, soon discovers that his friend the guitarist, npou whose musical ability he has certs, meet musicians. Let him forget himself, and hitherto looked with undisguised disdain, has a decided advantage over him. He sits in a corner, nnnoticed, and nurses his chagrin, while his smiling companiou wields his gnitar, and gracefully acknowledges enthusiastic applause. The youthful organist leaves early; he makes the desired goal. He will become an artist. a resolve ; he will not be ont-done ; he will give up the organ; he will learn to play the harp. But the succeeding morning finds him seated, as usnal, on the organ hench, where, amid the intricacies of a Bach fugue, he has forgotten last night's social neglect and everything A CHAPTER OF else hut his determination to penetrate its labyriuth of DON'TS. subjects and episodes.

piano technic, the would he organist should begin to stndy his chosen instrument. To gain a standing and make his work systematic, he should connect himself with some school or conservatory of music and take the prescribed conrse. His first step will be the choice of a teacher. "Better fifty years of Europe than a cycle of Cathay"; and better half an honr a week with a competent instructor than thrice that time every day with graceful appearance at the organ requires but little an indifferent one. When he has settled this important question, the student will begin to manipulate the sundry mechanical parts of his instrument, to hecome familiar with the different mannals, and to study the various when properly used, but becomes tiresome with an kinds of touch. Then comes the important question of overdose organ accent, which, many persons state, does not exist. They hold that the only way to make a chord emphatic is to shorten the preceding notes. This was not the sound "novel," they are pleasing. A dish-pan and opinion of Hanpt, the great German musician, who poker would sound just as "novel," and about as claimed to have discovered organ accent while playing pressing the note requiring emphasis more firmly than you play. You can not stand Beethoven's music all the the laws of counterpoint, the passage is contrapuntal

Who can rightly estimate its neighbors, and thus allowing the pipe to speak a time. How can your congregation stand your music HINTS TO ORGAN the uplifting influence of trifle longer, the desired effect could be produced. With all the time? organ music? We have come this idea in view he went through his extensive repertoire to great advantage, and a blind man listening to singers. his playing noticed an indefinable something about it, which in vaiu he tried to imitate. The line of organists have it instinctively. But the man who plays Bach's nerves, "Toccata in F" and does not use it has something yet to learn

> The student, having overcome mechanical difficulties and acquired the correct touch, perceives that his work is beneath you. He who looks up to himself must first divides itself into two parts-the preparation of a repertoire, and the study of church or service playing. Iu the former branch he will soou find that "a piece must be practised before it can be criticized," and in the latter (which includes the subjects of transposition and improvisation), that a knowledge of harmony and counterpoint will be invaluable. Among books which give wise nggestions as to service playing may be mentioned "Organs, Organists, and Choirs," by E. Minshall, and "Studies in Church Music," by J. Spencer Curwin. As he proceeds, the efforts of the student become so

engrossing that he runs the risk of injuring his health by practising too long at a time, and against this he should be duly warned. The unambitious player with a sentimental turn of mind discovers that a solo, played on the oboe or the vox humana with the tremulant, accompanied by some soft combination on another mannal, gives an ethereal sound which suits his humor, and his captain of one of the stations, on finding that the natives imagination leads him to add other faucy stops until he tires his hearers with florid effects. But the truly ambitions student with high ideals delights in the full, round tone of the diapason, he works conscientiously, and, every numerried man took unto himself a wife at once, sooner or later. "receives his reward." This recompense usually takes the form of the offer of a post as organist in some church, and, however apparently unimportant, it should be accepted on account of the experience which it furnishes. The student must arm himself with many voluntaries, snitable to all occasions, and should not run the risk of tiring his hearers with repetitions. Though playing for a simple, nnelaborate service, he should prepare his Snnday programs as careregard the violinist, pianist, and singer have much for fully as though he were about to conduct a mass by

When first appearing in public, the young organist ness. To overcome this he must thrust himself into a musical atmosphere, read musical books, attend conthink of his art. When practising, he should make the instrument speak to himself; when in public, let it speak through him to his andience. Theu steadily, faithfully, untiringly pressing on, he will one day reach

Don't slide back and forth

Given musical talent, perseverance, and a fairly good the pedal board, turn the body slightly toward those in England than in any country in the world."

Don't go through any contortions of the body when about to remove the hands from the keys at the end of a composition that terminates with the full organ. The andieuce forgets all about your playing in sympathizing with you in your apparent agony.

Don't sway back and forth when playing. An easy, motion of the body

Don't improvise all the time on the salicional and violin with tremulant. The combination is effective

overdose.

Don't think that because the vox humana (without D), by Pache, and "Prayer in G dat," by Consumana, tremnlant) combined with the mixtures in the awell are smitable for opening voluntaries, and are not diffiagreeable.

Don't improvise every prelnde and postlade which

Don't use the tremulant very often in accompanying

Dou't hold one chord or note a minute and a half

while you change the stops and arrange your music. descending from Hanpt employ this accent, while others Remember that those who are listening to you have

Don't turn on the water for your motor too suddenly It wrenches the motor and bellows' action

Dou't complain all the time that your present position lower himself to look up, and then only sees his former position, not the occupant.

Don't think that you know it all. Even the greatest organist cau learn something new every week.

MIXTURES.

A CHURCH barrel-organ has been discovered near Roches. ter. England, in an old church dating back to Offa, King of Mercia, by Mr. F. G. Ed-

wards. This organ has six stops, six barrels, grinding. sixty tunes in all, among which are "Job" and "Old Eleventh," and is operated by the sexton. Barrelorgans were in use in English churches sixty years ago.

The hand-organ plays an important part in the propagation of Christianity in the Congo Free State. The were delighted with the music, and wishing to induce them to marry in Christian fashion, announced that the hand organ should be played at all weddings. About and some comples were married over and over again, in order to procure as much music as possible.

In Cuba there is a large field for the reed-organ trade. At present piano manufacturers have the field all to themselves

Mr. Clarence Eddy, the noted organist, is making an extensive tonr of this country, giving organ concerts almost every evening. Providence; l'hiladelphia Worcester; Lawrence; Lowell; Lewiston, Me, Bnrlington, Vt., North Adams, Mass.; Wellesley College, Mass.; Pittsfield, N. Y.; Atiantic City; Newhurg, Goshen, Aibany, Utica, Watertown, N. Y., Hamilton, Ont.; Bnffaio; Cincinuati; and Ann Arbor, Mich., are among the cities visited during October and November.

A critic of one of the English musical journals inter viewed Mr. Horatio W. Parker, during his recent visit to Worcester, England, after he conducted a performance of his "Hova Novissima." When asked for his opinion of English organists, Mr. Parker replied - "The standard of organ playing in England is very high. Its technical attainment is excelient, and, moreover, it on the seat when playing a is allied with a refined taste, rare judgment, and compedal passage. To easily mendable discretion which is very remarkable. I have reach the extreme notes of no hesitation in saying that there are more good organista

G. L. - "Exercises in Pedal QUESTIONS AND gios, octaves, etc., besides simple figures for alternate

leet. "Exercises in Pedai Phrasing," by Buck, is neeful for second and third grade pupils. The first-mentioned studies are for pedal alone, while the latter are for hands and feet combined.

Miss D. R.-1. "Twelve Chorala, Varied," by Rink and edited by Whiting, and the "Exercises in Pedal Piaying," by Dunham, mentioned above, will be found

3. A contrapuntal passage is one which is written ac cording to the rules of counterpoint, and connerpoint to the art of combining melodies. If a passage contains two or more distinct melodies so combined as to follow

AGAIN THE

NATURAL METHOD. young, relentless with the old. The young child is very

near to uature ; this shows itself in the normal use of the voice. Observe when it speaks or sings by the fireside, the tone is quiet and soothing, free of restraint, uniufluenced by emotion, a gentle testimonial of the pnrity of the natural voice. In the broad professional field there are wide differences of opiniou as to which tone is of the greater value, the natural or child-voice, broadened, vitalized, and matured, until it answers to the demands of the profession without sacrificing the warm, free quality which is its greatest charm; or the to such, that the question as to the consistency between artificial tone, made rapidly brilliant and powerful by much of so-called placing or method.

going to give my opinion with as little and much prejudice as possible. The word prejudice is overworked, often doing double service. It may carry one's convictions as a result of investigation, or it may mean the narrow bias of predisposition. In this case my much prejudice follows the thought given to the subject, and the little preindice is the result of a fair view of both aspects of the question.

While usually a man stands or falls in the estimatiou of his readers in proportion as he voices their own sentiments, I urge as my title to a hearing the prerogative of age and experience, and if, in presenting conclusions. they seem to contradict each other, it will appear so only for a moment, though it may clearly show that panied by more than normal effort. Other than vocal success is not confined to a single avenue. Success is comparative always, and my purpose is to so clearly state the advantages and disadvantages of the two modes of toue, that one may elect at the outset the goal or measure of success with uo danger of disappointment in prospect. We will first take up the side that argues for, and teaches, the artificial tone.

Many singers in high places use the artificial toue; by that I mean precisely a toue rapidly developed, brilliant, and temporarily reliable, which depends upou other than the strictly vocal muscles for strength, vigor, and effectiveness. The reason of this is not always lamentable ignorance or inexperience on the above, the tone may be gratifying alike to singer and part of the teacher and pupil, but the unwillingness of hearer, but uature's laws have heen violated, and as the both to lend so much of the present to a too remote muscles become firm with age and the cartilages turn future. The artificial tone is not necessarily disagreeable; ou the coutrary, it is frequently brilliaut and pleasing, of great strength and resonance, and equal to all the demands of stress and agility. In addition to these fortunate qualities its rapid growth gives almost immediate promise of emolument. The latter cousideration being often so vital that one ceases to wonder at the haste with which professional work is entered upon; and, indeed, given the two distinct propositions, we are not sure but that choice acts as frequently as uecessity in aiding the student to a selection, or would so act if the two questions were equally well understood Numberless arguments would favor such a decision. The artificial tone in its prime is usually indorsed by the public for its face value. All hurried experiments with the natural tone serve but to reveal its atter helplessuess in comparison,-it calls for immeasurably greater breath capacity and control, and in its early or experimental use is tremulous and faulty,and it is not surprising, in view of such considerations, that many are prone to embrace the belief that the artificial is the natural, either that or that the art of toue production is another form of "painting the lily."

for comparison far too numerous to admit any claims use the artificial tone are beginning to face the disap- low the simplest rules of elocution. for artifice as against art. The most formidable obstacle polutment of wrecked hopes, the natural tone is finding. The writer of the present article had for many years

NATURE is an ideal school- to the general acceptance of the artificial tone by those master-lenieut with the who view the matter seriously is its short life. Iu most cases it fails before ten years have elspsed, and rarely exceeds fifteeu. If such a toue was sound, a serious contradiction between nature and art must appear, for teu or even fifteen years may be called a scant allowauce of time for one to gain the culture, breadth, and maturity uecessary to advanced professional effort. Thus, just as the singer is ripened by experience and made ready through study and observation to enter the charmed circle of great artists, behold, the prize so nearly within grasp slips away, the voice has turned traitor, and the future becomes only a sad impossibility. It is then, and art and uature becomes vital, and the wrecked voices and hopes of hundreds of singers give emphasis to its There is much to be said ou this questiou, and I am answer. Nature and the requirements of the vocal art are entirely in accord. Nature's laws, however, will not be violated. The vocal instrument is as individual as to its purpose as the eye or the ear. Its normal function can not be confounded with any other normal function, or blended with any other physical effort for the production of toue, and live ont its predestined limit of usefulness. This important truth is now being widely recognized. It is not remarkable, however, that the mistake of confounding the two tones is so frequently made.

So great is the sympathy between nerves and muscles, and so utterly unformed the mind as to the nature of tone ntterance, that the change from the speaking to the singing tone is in the young almost invariably accommuscles are employed to produce the effect sought after, and the extraordinary elasticity of the adjacent muscles in the vonug throat enables them to cooperate in the tone effort with bnt little suggestion of their presence except to the trained ear. This, then, is the critical period in the life of the singer. If the tendency to employ other than the vocal muscles is not recognized and corrected immediately, the whole system of growth is in error, for the extrinsic muscles adapt themselves to their new duties and increase in strength and control far more rapidly than the vocal muscles, because the normal functions of the latter are interfered with As said into boue, the voice becomes hard and unmusical, and

especially difficult of control.

It is from this point we consider the natural or pure tone. There has been so much written and said of the "uatural method" that both words, "uatural" and "method," invite the lurking suspicion that they are the principle "stock in trade" of uumberless halfequipped, if well-intentioned, teachers, who have caught THE VOICE IN the ring of reasonableness in the combination, and play

SPEECH AND SONG. -"King Henry IV," Shakespeare. upon it for profit. Notwithstanding the fact that many BT MME, HENRIETTA BERBE. Who of ns has not thought, of its adherents are in error, and that the most artificial tones possible are taught by masters (?) of the "natural discoursing of a speaker or preacher, that they might method," I conteud for the untural method, not only on have accepted some of the good contained therein had the score of its rare quality, but of its durability. The they not instinctively felt the desire to flee from the great quantities of breath, and is frequently most exasquite lost. rating in its evasiveness, yet those who persist in The editor of "The Saturday Review" of the "New

its scope and realizing its possibilities. The broader fields of opera and oratorio, instead of proving too demanding, will only serve to reveal its unsuspected power and endurance, and the artist of thirty who sings the true ustural toue, made firm and finished by art and culture, is facing easily twenty five years of career, ten of which the voice can be depended upon to grow hetter in every respect. This, then, is the proposition facing every young student of the art of singing to-day : "Shall I submit to long years of patient drugery now, and then earn a commensurate reward, or shall I plunge into professional work with a tone that must be artificial because of its prematurity?"

We must not be misunderstood when discussing this question. It is for the benefit of those possessing real voices, not uncertainties. We are presupposing intelligence and all the hundred gifts pertaining to a career, yet, withal, great futures are not to be counted upon unless the tone around which all clusters, and upon which all depends, is pure, ustural, and so thoroughly grounded that the extraordinary demands of a modern professional life can be met fearlessly and confidently.

THERE have been a number THE CIRCLE PIN. of excellent mottos offered for the circle pin for the young

ladies' musical club, some of which are under consideration. The interest shown in the effort to find a fitting emblem is characteristic of the earnest, if not eager, spirit of rivalry among young American students of music. Send us more mottos. You can use the seven staff letters in any order you wish. (See November

"By faithful conscientious effort gain art Divine."-K. B. D.

"Determined effort for artistic growth conquers bar riers "-IT. S.

"Bravely attack each difficulty; faithfully, consistently grow,"-E. C. W.

V. E. P., of the Kausas State Normal School, is evidently a humorist. Many have come out of the West confident that their mission was to perpetrate scintillsting gems of thought upon the effete East. We are indebted to him for the following: "Cows dou't enter farm gardeus aud bawl." While it is not entirely clear to the young ladies just where the connection between a circle pin of a musical fraternity and "cows" is to be found, they feel sure that V. E. P. knows all about it. They are inclined to congratulate him that it has been his good fortune to have been so intimately acquainted with such excellent and well-behaved cows, and they agree that a fsrm garden must be au ideal place to accumulate exact and definite knowledge pertaining to the "dou'ts" of cows. They meekly suggest dramatizing the motto, substituting the State normal school for the farm garden and V. E. P. for the cows, and cou-

densing the libretto into the single word "don't," leaviug the elaboration of the sentence to his fertile iuveu-

"FOR my voice, I have lost it with

upou listening to even learned

tone is weak and unsatisfactory during the first two or sounds of the harsh, guttural, or mumbling delivery in three years of its use (its foundation period). It is which the utterances were given; and that, no matter exceedingly slow of maturity, lacks resonance, employs how valuable the purport of the message, its effect was

building it up to its almost inconceivable possibilities York Times" recently said: "How often, for instance, are the winners of the first prizes, and enjoy the supreme are the beantiful prayers of the Episcopal Church—than advantages of vocal health, tone permauence, relief which nothing could be more perfect as literaturefrom fatigne, remarkable carrying quality, and, strange utterly spoiled by the reading of a curate of little The world, however, is too wise, and opportunities as it may seem, resonance. At the age when those who natural ability, and who has never been taught to fol-

the delightful experience and great advantage of sing- And again, in the language of Shakespeare, ing in the choir of the Rev. Dr. Thomas S. Hastings, than whom there was at that time uo finer pulpit orator, and of learning from listening to him, the truth of perfect speech. During a year's residence in Loudon, our attention was continuously drawu to the soft modulatiou of the English-speaking voice, as represented by the large majority. Climatic reasons are commonly given for this softer tone in English voices, but there cau be no doubt that the cause can also be traced to the early education of the children, who, even during their ont-door sports, are not allowed to raise their voices to the high, screaming pitch so prevalent among the Americau yonth. This early inculcation of subdued voice in speech is reflected in the adult to a marked degree, and while enunciation of the average English man aud woman is subject to criticism, the pervading mellowness more than atoues for the numbuess of the articula-

"The Tuscan language in the Roman mouth" is, according to the adage, considered to be the perfection of the Italian tougue. We might equally essay the opinion that our laugusge spoken with more perfect comprehension of vowel and consonant formation would lose much of the harsh and uumusical sonud with which it is accredited; and that to the speedy acquiring of this distend his pharynx by local effort in the attempt to Thus it is that breathing or "how to breathe" is a happy ultimatum the same rules adopted by the Mlles. Yarsiu, in their ingenious phonorhythmic system of teaching French-which means, briefly, "the opening of the ear" to perfect forms in speech-could be admirably adapted

Following respiration, there is uo act so involuntary as that of speech, and wheu it shall be universally regarded in our schools as an essential brauch of education to "open the ear" of every pupil to perfect forms in language, just so soon we shall have more "music in the air" than our present philosophy has dreamed of. Dr. Horace R. Streeter has said, "Pnre articulation means pure toue." This statement applies equally to speech and song. An English choirmaster-Mr. Percy C. Buck-facetiously refers to the time honored utterance, so frequently listened to from the choir loft, "Itwasn th' beginning," which, he says, he should be sorry to lose for the sake of old associatious. There is a most instructive ssrcasm implied in these words; but we all know its truth, if the paradox may be allowed. This mode of speech is, however, not confined to singers, as every keen listener can testify.

In a series of intelligently written articles upon articulation, Mr. Warren Davenport, of Boston, frequeutly refers to "the correct adjustment of the articulating organs, that the voice may be permauently placed and controlled." He has reference to the singing voice, but the words spply with equal appropriateness to

The most vital point of resistance in both speaking and singing is that of breath control; and no amount of striving to speak rightly cau ever become, as it should, 'second nature' without this fundamental acquirement. As an illustration, stammering-of which nervous, uucontrolled breathing is the radical cause-can be cured by teaching the statterer to first consciously control the breath before attempting to speak. Theu directing the attention to the use of the tip of the tongue, and the action of the lips in given phrases, will systematize the function of speaking, and regulate the uervous action of both mind and muscles simultaneously. Daily practice of a brief enrriculum of vowels, consonants, and phrases would, with the accompanying act of "resting upou the breath," eventually place the speaking voice under the recognized control of the student, to say nanght of the inevitable bettering of the voice quality.

Pacchiarotti, one of the greatest early eighteenth century singers and teachers, said, "He who knows how to breathe aud to speak knows how to sing.

The writer, having given much thought to this subject, finds that the singing pupil invariably improves in the poise and quality of the speaking voice. What more restful thought could be offered in this connection than is portrayed in the words of Shelley,

> "Music, when soft voices die, Vibrates in the memory.'

"Her voice was ever soft.

Gentle, and low, an excellent thing in woman."

Aud, we may add, iu man, since we are all busily making and breaking the laws of sweet sound, and each have our portion of responsibility in making cosmos of the chaotic noises in this rushing life.

CASE No. 17.-Patient was NOTES OF CASES a man about twenty-one years SUGGESTIONS TO FROM THE RECORDS of sge. University student; OF A VOICE HOSPI- intelligent, industrions, musi-TAL. cal. Had sung much as con-EDITED BY F. W. WODELL. cert soloist and bass of church

quartet. Strong, and in rohust

health Examination showed the voice range to he from low E-flat to high E. Scale was even, but voice throughout somber and "woolly," lacking resonance. Near by it sounded large, voluminous; at a distance it was ineffective. There was great muscular effort, centering at the waist-front, in breath-taking and using. Patient had

been taught what was called "deep breathing," and to action. enlarge tone. Diagnosis.-Failure, through muscular rigidity, to

consequent loss of sonority of tone. Treatment.—The patient was instructed to cease all any vocal considerations. It is safe to assert the foresinging, except st lessons, for some weeks, and to forget going dogmatically, for facts in the physiology of respirathat he possessed "breathing muscles" and a pharynx. tion and digestion are our support for this statement. To him was preached the gospel of relaxation, and he Briefly, oxygen, taken into the system with each inhawas given simple exercises for securing same. As he sat lation of air, is necessary for the purification of the the rhythmic flow of air over his lower lip. He was of certain food-stuffs so that they shall properly sustain next asked to conut, rapidly and silently, 1, 2, 3, 4, 5, life. With too little oxygen these foods become, in as the hreath flowed in, and to count the same numbers reality, poisons. at the same rate as it flowed out. Thus a regular rhythmic flow of breath was secured. Still watching the flow then take care of your health by filling the lungs full of breath in and ont over the lip, the patient was re- of fresh air several times a day, for it amounts to the quired to think the word "Halt!" at the end of the same thing in the end. The knowing how to breathe count on the inflow, before beginning the ontflow. The and the daily practice of hreathing, as suggested, is the exercise may be represented thus:

1-2-3-4-5-(Halt!)-1-2-3-4-5.

This secured an nuconscious suspension of hreathing on the word "Halt," and was the first step toward proper control of the outgoing hreath, which is the diffi- overlooked, and disappointment is frequently the recult point for the student. On this basis-the study of sult. the rhythmic flow of the hreath over the lip-the patient was at length freed from the habit of "pumping" his "breathe through the nose." Why? Because the breath in and ont when singing. He was then tanght nose is intended to clean or filter the air, and to render to send out breath more and more slowly, yet with some it of the proper degree of moisture and temperature beenergy, while pantomiming sentences, and finally to fore its entrance into the lnngs. It may help to emphasing these sentences lightly on easy pitches, as though size this point by reference to the following well-ascerbreathing them ont, or allowing them to float upon the tained facts. If the temperature of the inspired air

With the acquirement of an unforced use of the body of the other nostril without having reached the lungs in breathing, the tendency to locally adjust the pharynx at the uniform temperature of 86° F. It has also been was less marked. Exercises were now given to concentrate attention upon the upper front month as the cen- nose is about 3° F. higher in temperature than air tral point of tone vibration. The use of the syllable breathed into the lungs through the mouth. Again, "Deh" (e as in "let") on controlled breath, with hot dry air absorbs moisture from the tissnes, and its 'smiling eye," rapid tongue action, motionless jaw, and temperature is thus lowered to the proper point. In thought of tone focus in the front month, on various each twenty-four hours the nose furnishes a pint of primary intervals, was ordered. This diverted atten- mncus for the cleansing of the air and for giving to it tion from the pharynx; promoted independence and its proper amount of moisture before it enters the lungs. freedom of tongue, jaw, and larynx; and secured an in- All of the mucus is need in this process; in catarrh or crease of intensity of tone. The patient was brought to inflammation of the mucous membrane lining the now feel for himself that to sing well one must secure a bal- the quantity of mncus may either be in excess of this ance of forces; not use great physical strength so as to abuse it. Singing now became a pleasure, where formerly it was laborious. The voice gained in carrying power, and upper notes were sonuded with much less throat effort.

Memorandum .- It is always possible to make a wrong, and therefore injurious, use of a good thing. Considerable muscle action certainly is involved in right breath-

The end aimed at, however, is control of breath and

tone, not control of muscle action. This patient's muscles were strong, and had been trained to act vigorously in both inhaling and exhaling. His very bodily strength had been a hindrance to his progress. He mistook the vigorous hunching up of muscles for that flexible musculsr action which, when the body is strong, trained, and free from rigidity, follows the willing of an effect.

GIVEN some knowledge of music, a fair ear, and all the VOICE USERS vocal training that one's voice By THOMAS M. STEWART, M.D. Warrants, then the rest is summed up in "take care of the lnngs and the voice will take of itself."

Breath is the motor element or the force that plays npon the vocal cords. Control of breath is the foundation of all good voice production. A part of this control comes early in life to every one .- except the dnmh. -and we gradually learn how to talk. Coutrol of the vocal apparatus is susceptible of improvement under proper teaching. Skill in the use of the voice is, therefore, as much admired as skill in the performance of any

part of all vocal instruction, as well as of all vocal practice. There is a medical aspect to this part of vocal rightly control breath; overemphasis of muschlar action training, -as to how it affects the general health, -and, in breathing for singing; distortion of sound-tube, and in passing, we may say that breathing exercise is advantageons as an aid in keeping one's health, apart from ining restfully in a chair, his attention was called to blood, and this oxygen is also necessary for the changing

> If you do not care for the preservation of your voice, best preparation for making the most of the conditions nnder which the voice is to be used. The difference between the air of a room in which a rehearsal seems to promise success, and the over- or underheated air of the concert room or theater, is a factor that is too often

> At this point it is proper to state another axiomenters one nostril at from 46° to 53° F., it will pass out amount or less. In either case the condition should be corrected by proper treatment.

> Other facts: Dry air is moistened, and moist air is freed from some of its humidity, before entrance into the lnugs. Dust-laden or smoky air is purified and sifted by the little hairy processos at the entrance of the nasal passages; also, the moist murcous surfaces catch some of the dust, and the cilis (hairs) in this membrane also aid greatly in this process of filtration.

We have sufficiently shown that the nose is the proper

channel of entrance of air into the lungs. If one finds it The head of this article should therefore read "How to impossible or difficult to breathe through the nose, a Learn." For, as Mr. C. N. Smith has so well expressed physician should he consulted, preferably one that has it in his able article in the October ETUDE, "A piece given the nose and throat special study, not only as to must not only be learned by heart, it must be mastered, its diseases, but also as to the conservative management made a part of the student's consciousness." The musiof them

It is within the writer's knowledge that Patti was ex- as the mathematician with the facts of his circles and ceedingly careful in allowing local treatment of her triangles, or the philosopher with his Kant and Shopen-Hirve D. Wilkius, on November 2014, in the Third Pres throat. She took good care of her health in all particulars, and hence no necessity arose for the use of extreme measures. Nature had given her normal nasal passages, a throat perfect in its contour, ample in its dimensions, and lined by a deep rose-red mucous membrane, to all appearance a piece of velvet.

If obstructions exist in the nasal passages, proper treatment will be a great help to securing resonance to mind as a certain succession of definite harmonies and the voice. Think of how a "stuffy head cold" damps a voice at other times resonant and full. Nasal breathing thus secured will cause many a trouble, thought to be in the throat, to disappear as if by magic.

The writer would not desire it to be understood that in the use of the voice in singing or speaking all breathing should be through the nose; for every voice-user knows that rapid breathing is often required, and air taken by the mouth at such times is not only desirable. but absolutely necessary. But at the proper places. when time allows, fill the lungs steadily and slowly with air taken through the nose. Habitual month breathing, "ou duty or off duty," will lead to diseases of throat and lungs.

"Take care of the lungs and the voice will take care of itself" includes all that is herein stated and a great deal more, all of which vocal teachers endeavor to impress upon pupils undergoing vocal training. The writer desires to add his mite toward the things that make artistic success possible and lasting. This contribution is on a subject that is at times misunderstood, if not entirely neglected, in daily life, and liable to be slighted even by those who have been cautioned uot to be negligent of breathing deeply and of taking the regulation one hundred deep inhalations of fresh air daily.

THE editor of the Vocal Department feels like apologizing to the pianists for appropriating to these columns the following article from the pen of Mr. Glenu Dillard Gunn. It was unquestionably written for students of the keyboard; but the central thought of his argument is so apt and so perfectly adapted to the needs of singers that I suhmit it for their special pernsal, confident that its mission will be accomplished. All vocalists should know the music they have to sing in public. They should be so familiar with the ideas contained in the text, and their musical treatment by the composer that the act of presentation ceases to be any tax upon the memory, but clearly and definitely a matter of elucida-

The singer who is in any sense a slave to the score is rohbed of half his powers. The flow of magnetism is interrupted; conviction and earnestness are interfered with, and the constant changes of position and expression mar not only the flow of tone, but the freedom of thought. Make it a rule, therefore, never to appear in public (excepting, of course, choir work) dependent in the slightest degree upon the printed page for sugges-

The much that can be added concerning musicianship, which should become a part of the equipment of every singer, is ably expressed in Mr. Gunn's paper, which follows, on-

This subject has recently HOW TO MEMORIZE. been so much and so ably dis-BY GLENN DILLARD GUNN, cussed that it is with hesitation I add my word. Much

been argning about a misconception. "Memorize" as can not enter into her "Holy of Holies," nor can she applied to music in this connection conveys a false impression. A piece of music should no more be memorized than a proposition in geometry. The man who has simply "learned his piece by heart" has no more claim to the title of musician than the school-girl, reciting a to please and to improve his hearers. We have no regard

cian must be familiar with the facts of the compositiou

The facts which the musician has to learn are, first of E. Burr, baritone, all, musical facts. Not the printed note, not the name of a harmony nor succession of harmonies, but the actual sound must become "a part of his conscionsness." And his knowledge of this sound must be scientificthat is, systematically classified. It must exist in his melodies, framed in a form as symmetric as that of a cathedral, though huilt of tones which endure but a moment. To learn in this way, one must have a complete knowledge of harmony and form. But it is the only way to learn; because it is only thus that one can enjoy a full view of a work of art in instrumental music such as one can at any time have of a picture or a poem. Music comes to us in succession, and it is only by thus acquiring a mental photograph of the composition that we can ever view it as a whole.

Music which has thus become a part of one's mental wealth can be reproduced at will, or if one "has a technic" in transferring one's musical thoughts to paper, there will be no trouble in writing it out.

At the first reading, you should begin to learn a piece, phrase by phrase, even as the composer has developed his thought-that is, according to the form. The intelligent teacher can make this studying according to form so simple a matter that the smallest child will find in it no difficulty ; because it is the natural way to study.

We are often told to memorize the printed page; this adds a useless complication to a problem sufficiently difficult. The problem is to perform the piece, uot to write it out from memory, though this can easily he done with a piece which has really been learned.

One should, therefore, study each technical detail: The position of every note and chord on the keyboard. the position of the hand-all should be systematically learned. This covers, of course, the learning of each hand separately and all the points so often dwelt upon. No better directions can be given for this phase of the process of learning a piece than those found in the article referred to-"How Leschetizky Teaches Memorizing"; though it is my impression that there are orizing"; though it is my impression that there are other eminent teachers in Enrope hesides Leschetizky Baptlat Church, Meriden, Conn. Miss Julia M. Gridley, violinist, (Robert Teichmuller, of Leipzig, for example) who have similar ideas on memorizing. However, "I speak as a Leipziger," to paraphrase St. Paul.

Robert Schnmann, in his "Musikalisches Hans und Lebens Regeln," says that a perfect musician, when listening to even a very complicated composition for the first time, should he able to see it clearly before him as December 19th. if in the orchestral score. The note and the sound were, of course, to Schumann interchangeable quantities. He meant, therefore, the clear perception of each tone, harmonic, and of all tone-coloring. How many of us 26, 1900. can do this with a piece we have often heard, or even studied long and perhaps learned "by heart"?

This being onr ideal, how far from the perfect musician is the man who is dependent on the printed note for his musical thoughts? Be he never so good a sight reader, if he knows and can reproduce no music hut of musician (Musiker). He is what the Germans call a Musikanter, a clever mechanical intelligence, indispensable in orchestra or as accompanist, but condemned of this discussion has arisen, I believe, hecause we have ever to serve in the vestibule of the Muse's temple. He

THE singer or player performs with the ultimate aim theorem parrot-like, may be called a mathematician. for the musician who has no regard for his audience.

HOME NOTES

A MUSICAL reading of Jean Ingelow's poem, "The Songs of Seven," arranged by Mr. William R. Crawford, organist of Mt. Pleasaut Baptist Church, Newark, N. J., was given on October 23d; and Mr. Crawford, organist,

THE sixth organ recital of the present series was given by Mr. Church. Bochester, N. Y. Mr. Wilkins was assisted by Mr. Marvin

taking a vacation to recuperate from the exertious that have been incumbent upon her in her work in her conservator. After her strength is regained she will go to Europe, where she ex-pects to continue her studies under Leschetizky. Miss Schuite. when but five years of age, was admired as a musical genius

Miss M. E. Olivia Pendell autonuces the opening of her first season of teaching in Worcester, Mass. Miss Pendell's success in teaching both voice and plauo in other cities augurs for ber con tiqued prosperity in her new field.

THE third series of the Symphony Concerts by the Thunder Or obestra, Henry Gordon Thuuder, couductor, will be given on Friday afternoons, beginning December 1st, in Witherspoon Hail, Philadelphia. The last concert of the series will be given on April 20, 1900

EDWARD BARTER PRERY, lecture recital planist, of Eoston, is in the midst of a uine weeks' tonr in the Middle and Western States He will make a southern tour after the holidays, his route being Keutucky, Tennessee, Arkansas, Texas, Mississippi, Alabama Georgia, the Carolinas, and Virginia. Applications for dates must be seut early to 140 Boylston Street, Boston,

MADAME ADA HEINE, of Pensacola, Fla., passed away on October 28th. Madame Heine was the wife of the great blind vio Joseph Heine. She was an artist of the highest order, and will be missed in Pensacola's musical circles, where she had a large class, and was esteemed by all who knew ber.

THE ninetieth musicale of the Fargo Coilege, Fargo, N. Dak., was given on October 14th by Mr. E. A. Smith, musical director, and

MANY of the most eminent plane teachers of New York are very their week's work by a day in inland towns. Mr. Perlee V. Jervis goes to Scrautou, Pa., every Wednesday, where he has some brilliant pupils. Miss Jessie Sharp, of New York, gives the same day to Middletown, N. Y. Readers of The Erupz will identify her as the young lady who, at her debut two years ago, played Her exceedingly difficult concerto to the satisfaction of New York

An evening of music was given on November 1st at the Copiey Square School, Boston. The selections for piano were rendered by pupils of Mr. George H. Howard.

MISS ANNIE C. HOLMES has been elected a member of the Rossin Ciub of Portlaud, Me., and recently played a Chopin ballade in A-flat

the Presbyterian College for Women, Columbia, S. C., of which Mr. H. J. F. Mayser is musical director, was very enjoyable. Mr. Mayser has just accepted the directorship of the musical department in the above-mentioned college, and has begun bis work nuder very auspicious surroundings. THE fourth organ regital (first of the present series) was given by

assisted. The next recital will be given on December 12th. THE announcement of the Mason Plano School, Albany, N. Y., of

which Austin Springer is director, bas been received. Dr. Willism Mason is patron of this school.

MISS MARY E. ALLEN, of Webster Groves, Mo., began a series of weekly iliustrated lectures on the history of music, from 2500 B. C. to 1600 A. D., on October 24th. The course will be concluded on

A CLASS recital by the members of F. E. Cook's piano class was given on October 19th, in his studio, at Warsaw, Ill

THE KNRISEL QUARTET, under the suspices of the Symphony Society of Philadelphia, began their third season's concerts on Novemthe full grasp of all tone combination, melodic and ber 1th. Five concerts constitute the series, which closes March

THE pupils of Mr. Edward Mayenbofer gave a matinee students recital on October 12th at 10 30 A M at his studio, Yonkers, N. Y A RECITAL, the occasion of which was the graduation of Miss Myra Chase, vocalist, was given by Miss Chase and the faculty of the Chase Conservatory of Music, Columbus, Ga., on the evening of

THE first piano lecture recital by Mr. Emil Liebling, of Chicago that which is before his eye, we must deny him the title was given in the Wisconsin Conservatory of Music on the evening

THE three hundred and eighth free organ recital by Frederic Archer, director of music at Carsegie Library, Pittsburg, Pa., was given on the evening of Novamber 18th.

MISS MARIE BENEDICT, the blind plauist, recently gave a recital at Fischer's Piauo Rooms, 1710 Chestnut Street, Philadelphia, in which she displayed musical intelligence of a very high order.

MISS FRANCES DENSMORE, of Red Wing, Minu., is developing an ntirely new phase of work—that of lecture recitals on the music of the American Indians. These lectures are the first of their kind in bringing before the public a little known but very interesting aubject. Miss Densmore was a pupil of the late John C. Filimore, was deeply interested in the subject of the Indian and Indian music.

THE ETUDE

We Wish Our Readers One and All a Merry Christmas and a Happy New Year.

THE ETUDE closes with the century its sixteen years, and enters the new volume and century with increased vigor. We propose to produce a better and larger musical magazine than we have been producing. Our character and aims remain unchanged. We expand and grow as time goes on, but we do not depart from our standard. Our work is to assist the active teacher, to stimulate the struggling amateur, and to further the educational interests of music. We desire to thank our readers for the support and encouragement given during this last year, and trust we may have their confidence in the future by presenting monthly the very best reading matter and music that can be gathered.

ATTENTION is called to the unusual opportunity offered in procuring the best edition of the music of Chaminade. All of the pieces of the popular composer can be had during December for three-fourths off or 25 cents on the dollar. The edition is the best and the original; the only one authorized by the composer. Add three cents for every \$1.00 worth for postage. The complete list and prices will be found in an advertisement elsewhere. Do not let this go by. Offer closes January

WE have a complete and exceptionally fine stock of Christmas music, including everything desirable (solos, duets, trios, quartets, anthems, and cantatas for the choir; carols, selections, services, recitations with respousive readings, and cantatas for the Sunday school), and will be pleased to send the same for our patrons to select from.

ture, etc., will be found on two pages in another part of this issue. These two pages contain everything musical snitable for Christmas presents. The list has been revised; many of the least desirable articles have been replaced by newer ones that have appeared during the year. The prices of all these articles have hern reduced, besides being sent postage free. Many musicians take this opportunity of adding to their libraries. Our special arrangements with the large publishers admit of this reduction in price, which is in force only during too late to procure the book for less than half price. The

Examine this list before making your musical Christmas presents. There is not a poor item on the list. Send in orders early in the month, as the mails are likely the book is once on the market. We owe our advance to be delayed about Christmas time.

PERHAPS the best offer we have for all-round purposes is Riemann's "Encyclopedia (Dictionary) of Music." This is the latest and most authoritative compendium of musical knowledge in the English language. The work contains nearly 1000 large pages and weighs over four pounds. Our price during December is \$2.75, postage paid; the retail price is \$6.00. Last year we sent ont many hundred books, and not one complaint came from all the buyers; but, on the contrary, praise by every one who mentioned the work. So confident were we last season that the work would be satisfactory, that we offered to refund the money; hut not one book was returned. For a musical present it is par excellence, suitable for a teacher or any lover of music. This should Offer for the month of December is 67 cents, postpaid. be the first musical work in every library. It contains everything-biography, history, theory, inventions, mupossession of a whole musical library. Do not let this clined, we would recommend the life-size portraits of where one has only a few sheets of music, it can be

and durable.

WE issue a calendar that is attractive and moderate in price. For \$1.00 we will send a dozen, or 10 cents apiece. The usual price is 25 cents. Around the border are the pictures of all the great composers; the calendar is in the center. It is printed in gold and other colors. It will decorate the walls of a studio or library. It is often used by teachers as a Christmas present to every papil. It pleases every one.

WE make an offer for any five of the following books They retail for \$5.50. for only \$3.75, and pay the postage or express. Cash We will also send the works of W. S. B. Mathews,must accompany the order. In all our offers when our two volumes of "How to Understand Music," "The patrons have these special offers charged, the postage is Masters and their Music," and "Music: Its Ideals charged extra. The five books form a good working and Methods,"-four volumes, which retail for \$6.06, library. This offer is extremely reasonable, being made for \$3.50, postpald. Cash must accompany these orders. up of standard works that are on high royalty, and from which usually only a small discount is made. The selection may be made from the following list-any five for \$3.75:

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Masters and Their Music, W. S. B. Mathews 1.50 2 00 OUR Eleventh Annual Holiday Offer of Musical Litera- How to Understand Music, 2 volumes, W. S. B. Music and Culture, C. Merz . . .

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MUSIC IN THIS ISSUE.

"CON AMORE, melodie," hy Paul Beanmout, 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.

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"HOLIDAY SPIRITS," march for four hands, by H. Engelmann. This march is composed in a happy and joyful mood, and is descriptive of this festal season, when every oue should be good and kind to both friends and foes. Mr. Engelmann, 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 anthor of many beantiful compositions, and is fast becoming known by reason of his earnest and conscientions work.

"CRADLE SONG," by Franz Schubert. Of all the death. The one we offer our readers is hut a little example of his many beautiful thoughts.

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

"Love's MURMUR," hy Esteban Marti. This is a DOVES AGUSTUE." By Datelan 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 marginaries at it. heard. This piece must be played throughout in a quiet, dreamy manner, with a round, velvety bonch—if such a term might be used. The impairments of the best books for beginners I have seen. ARTHUR E. JAMES. term might he used. The imagination can do much toward producing the desired effects.

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