

# The MUSIC WORLD



Vol. I.

May, 1893.

No. 2.

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THEODORE THOMAS.

# TESTIMONIALS FOR MUSIC WORLD.

The sample copy of "The Music World" is received, and I am well pleased with it, and am glad, too, that I had already sent in an advance subscription for it. Will look for it with pleasure each month.

MRS. M. B. WOODWARD,  
137 East Ward st., Urbana, O.

Received "The Music World" to-day, and I would congratulate you on its attractiveness and valuable features throughout. Its whole plan is "grand," and such a paper ought to go into every musical home in the land.

J. H. ROBERTS,  
1926 Euclid ave., Cleveland, O.

I have received sample copy of "The Music World." It is excellent in style and matter. The articles on Technique are worth the price of the magazine.

F. A. ABRINGTON,  
Pueblo, Colo.

THE MUSICAL ART CO.:

Would you kindly send me for enclosed check of \$2.00 two copies of "The Music World" for one year? I feel very much interested in the success of the undertaking,

and hope that the valuable reading matter you offer will be ultimately read by the whole English-speaking world—for the benefit of musical advancement.

Yours cordially,  
GUSTAV L. BUCKER,  
1348 Lexington ave., New York City, N. Y.

MY DEAR MRS. PALMER:

I received the copy of your "Music World" which you sent me, and please accept my thanks, and in return I will say that it is one of the most complete and instructive papers that has come to my hands. It is very complete, and full of that that is the best.

I am, very sincerely,  
C. S. CORNELL,  
Director Dudley Buck Glee Club,  
Pueblo, Colo.

MRS. A. L. PALMER, Editress "Music World":

I acknowledge with much pleasure receipt of sample copy of "The Music World." I like the Exordium, and the general "make-up" is very promising.

Yours truly,  
H. CLAY WYSEHAM,  
Berkeley, Cal.

## Testimonials for Goldbeck Primary Instructor.

The Goldbeck Primary published in July 1892 has met with the universal enthusiasm it so richly deserves. It is certainly a revelation in music teaching. It is the result of a life-time experience of a composer and teacher recognized as one of the greatest living masters. This book may be compared to a "bud" in that it contains in embryo the entire foundation; every principle that the finished artist needs. Not only in technique but also rhythm, transposition, harmony, phrasing and interpretation; and all so simply and ingeniously written that the book can be used with young children of only ordinary ability.

September 26, 1892.

MRS. A. L. PALMER, St. Louis, Mo.:

I have been using the Goldbeck studies for some time. They give me greater satisfaction than anything I have found, as they are well graded and musical, and therefore interesting to pupils. The Instructor is the finest I have ever seen. Wishing you success, I am,

Yours truly,  
LEZZIE BLACKMAN,  
Directress of Music, Lindenwood College,  
St. Charles, Mo.

MY DEAR MRS. PALMER:

My pupils have progressed wonderfully since using the "Goldbeck Method." I find that the above named method makes both teaching and learning easier, and my pupils progress far more rapidly than they did with any other method. Sincerely yours,  
MINNA ERLICHER,  
Colorado Springs, Colo.

September 6, 1892.

ESTERMED MADAM:

Would acknowledge receipt of the "Goldbeck Piano Method" with many thanks. Have made the same a subject for a few remarks in an article prepared for publication in October issue of "The Etude."

Yours truly,  
J. HENRY ROBERTS,  
Cleveland, O.

"Goldbeck's Method" received. I am much pleased with it.

Yours,  
J. S. KRIB,  
Stratford, Ontario, Canada.

February 20, 1891.

MRS. A. L. PALMER:

Having used the "Goldbeck Course" of the piano for some time, and having thoroughly tested its working power, I take pleasure in recommending and urging its adoption to all teachers who wish to keep abreast with the times—a rapid course—a happy improvement over old dragging systems which kill all sensibilities in the average musical student. Results are quickly obtained, yet with good foundation work. I count it a fortunate day when I learned of the Method. Yours truly,  
FLORA A. ABRINGTON,  
Pueblo, Col.

September 15, 1892.

DEAR MRS. PALMER:

Please accept my sincere thanks for the delightful "method" of Mr. Goldbeck. It is really refreshing to see a work of so much thought and originality, as so many so-called methods are taken from Plafly, Cramer, Duvenoy, etc., without even giving them the credit. Please send me your catalogue with description, etc.

I am sincerely yours,  
JENNIE C. ROCHSTER,  
Boyle Heights, Los Angeles, Cal.

Dr. Goldbeck's Harmony Primer is now in print. Teachers of Harmony would do well to examine this valuable work. It is so simply and concisely written that it can be studied to advantage without a teacher.

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1928 EUCLID AVE.,  
CLEVELAND, OHIO,  
BRANCH DEPARTMENT OF

Goldbeck College of Music, St. Louis, Mo.  
J. HENRY ROBERTS, Musical Director.

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ST. LOUIS, MO.

# The Music World.

Successor to Goldbeck Musical Instructor and Musical Art Journal.

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## THE MUSIC WORLD.

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## MUSICAL NOTES.

A series of twenty concerts will be given in this city next Fall by Bollman Bros.

William Sherwood will take charge of the music at Chataqua, N. Y., this summer.

A concert was recently given at the Leipsic Conservatory on the Jaucko key-board.

Miss Aus der Ohe has returned from California where she has been concertizing this Spring.

Hans Rielter begins his London concerts on June 5th, and continues them until July 10th.

Mrs. A. L. Palmer will go to the Pacific Coast during July to organize a Goldbeck Branch School and hold a short teachers' normal.

Hans von Bulow is said to be much benefited by the treatment he has undergone, and it is also said he may soon resume his musical work.

Ida Broessel, the child artiste, has been invited to play with the Thomas Orchestra at the World's Fair, under Dr. Goldbeck's direction.

Miss L. Wray Garey, a pupil at the Goldbeck College of this city, has been examined and passed by the music committee, to play at the World's Fair.

Mrs. McMillan has succeeded to the place made vacant by the death of Dr. James Irwin, late president of Lindenwood College at St. Charles, Mo.

Sousa's Band has been engaged to play at the St. Louis Exposition during the seasons of 1893 and 1894. Its membership now includes several of the best artists formerly of Gilmore's Band.

Miss Blackman, who for a number of years has been musical director at Lindenwood College, St. Charles, Mo., has accepted a position in Ward Seminary, Memphis, Tenn.

Dr. Goldbeck will return to Berlin early in the Fall, and will take with him to his Berlin College a number of American ladies who desire to perfect themselves in music.

Dr. Robert Goldbeck has been engaged to conduct at the World's Fair the Thomas Orchestra during an entire part of the programme while his compositions are being performed.

Mr. Gustav Becker, one of New York's standard and most successful teachers, annually gives a concert in which some of the advanced pupils take part. The last one, given at Hotel Brunswick, Fifth Avenue, was largely attended by representative musicians and the best society people of the Metropolis, and proved a great success.

"Jacinta," Mr. Robyn's new Opera, was brought out the latter part of May at the Grand Opera House. It has proved a most flattering success. The wit is sparkling and fresh and the music is of that pretty and catching style which has made Mr. Robyn's name a favorite with singers throughout the country.

"Honeymoon," melodie caprice for the piano, by Robert Goldbeck. This piece was composed for Lady Jane Baxter and Mr. Herlig, whose wedding took place a few months ago at Berlin, in the Kaiserhof. Over two hundred persons were invited to the festivities, which extended over Friday and Saturday. A considerable portion of the time was devoted to play and character performances. One of these was the extravaganza, "The Virtuoso," enacted by Mr. Goldbeck, and one of the pieces performed by him was the piece called "Honeymoon." It is an exhilarating composition, and electrified the distinguished audience, consisting of the cream of Berlin society.

Mr. Goldbeck has played "Honeymoon" here with grand effect, and as orders have been fast pouring in we have published it and thus placed it at the disposal of American music lovers.

## NOTES FROM LONDON.

BACH.

ON MARCH 10th the London Choir gave a concert with a programme entirely made up of works of the Leipzig cantor. Perhaps the most interesting composition performed was the Trauer Ode written in 1727 for the funeral service held at Leipzig in memory of Christiane Eberhardine, wife of Frederick Augustus I., Elector of Saxony. The lately published orchestral suite in d major was another novelty and the trumpet passages were played on long instruments, such as those used in the early decades of the eighteenth century with a compass extending to d above the treble staff. The trumpets were not a success.

DVORAK'S NEW MASS IN D.

At a recent Crystal Palace concert a new mass by the famous Bohemian composer was produced, but a highly creditable performance of it did not prove it to be a particularly welcome addition to the concert room. The music is before all things devotional and is more adapted to the Church service, but the omission of one or two important clauses of the credo will probably preclude it from being performed in churches. The mass was originally composed for the consecration of a private chapel belonging to Josef Klavka, President of the Imperial Academy of Art, Science and Literature at Prague, and as the ceremony took place in the autumn of 1887, the mass has been allowed to rest for over five years.

PETER THE SHIPWRIGHT.

A few weeks ago the students of the Royal College of Music repeated their performance of "Orpheus" with even greater success than had attended the previous one. It was then the turn of the students of the Royal Academy to prove their operatic strength, and on March 25th they presented Albert Lortzing's comic opera "Czar and Zimmermann" or "Peter the Shipwright." The work was written in 1837 and has, it is said, been only once given in London before. That was in 1871 at the Gaiety Theatre and Mr. Santley played the part of the Czar Peter. The interpretation by the Academy students was on the whole creditable and satisfactory, but no one seems to have fallen in love with the opera itself, and we shall not hear it again in a hurry.

## OTHER NOTEWORTHY CONCERTS.

The last two popular concerts of the season took place on March 25th and 27th, and on March 9th the Philharmonic Society opened its season. An interesting item at the latter was the performance of Dr. Hubert Parry's incidental music to "Hypatia," the tragic drama now being played at the Haymarket Theatre. At the second concert of the Philharmonic Society on March 23d the Novelities were Mr. Frederick Cliffe's Symphony in E minor, No. 2, of Mr. Arthur Somervell's "Orchestral Ballad;" both of which were well received. Miss Wietrowitz played the violin Concerto of Brahms, also, with success. The Ballad Concerts have had an excellent season, but the success has been much damped by the death of Mr. Boosey, the founder, and of Mr. Sidney Naylor, the chief accompanist.

## THE ALBUM OF A MUSICIAN.

According to a writer in the *Musical Herald*, London, Mr. Walter Macfarren possesses an album of surpassing interest. One leaf which he has cut out and framed is a little song of some sixteen bars, written on two tables set to German words, and inscribed by Mendelssohn as follows: "To Walter Cecil Macfarren in friendly remembrance, July 9th, 1844." Jackson has written in the album an extract from a Cadenza to Beethoven's Concerts which he used in 1844. In 1862 there is a second entry, a much more elaborate Cadenza for the same work. Mr. Macfarren's plan was to get his friends to write a fragment of original music or of music with which they were especially identified. The album contains musical autographs by Cipriani Potter, H. W. Ernst, Vincent Wallace, Bottesini, Sir George Macfarren, Signor Piatti, Sir Sterndale Bennett, Miss Agnes Zimmermann, Sir John Goss, Sims Reeves, and many more. There are also sketches and little paintings by Sir Henry Thompson, (the celebrated surgeon), John Leighton, F. Goodall and others. Mr. Walter Macfarren is a professor of the piano forte at the Royal Academy, and if his early work as sub-professor be counted he has been a teacher at the Academy for fifty years. As a writer and editor, too, he has done much good and useful work. E. H.

## UNAVOIDABLY DELAYED.

The May Number of *THE MUSIC WORLD* was unavoidably delayed owing to the disagreement between Mr. Theodore Thomas and the World's Fair Commission. It was hoped that the trouble would be adjusted in time to complete an exhaustive review of the musical attractions of the World's Fair, which was to be an important feature of the May Number, but after waiting until the end of May *THE MUSIC WORLD* had to go to press with only a brief biography of Mr. Thomas.

## THEODORE THOMAS.

IN MANY respects Mr. Theodore Thomas is a typical American. He was born in Esens, Hanover, October 11, 1835. His father was a violinist and a good musician. He gave Theodore instructions when scarcely more than an infant, and at the age of six years the young violinist made a creditable public appearance. The family came to America in 1845, when Theodore was ten years old. Soon after coming to America he obtained employment as violinist in an orchestra. In 1851 he made a concert tour through the South as solo violinist, and he was first violinist in the concert companies of Jenny Lind, Soutag, Grisi and Mario, and several others. During a part of this time he played under the baton of Arditi. In several of his operatic engagements he acted as assistant conductor. In 1861 he withdrew from the theatre.

In the year 1855 Theodore Thomas was concerned with Wm. Mason, J. Mosenthal, F. Begner and G. Matzka in a series of chamber concerts, given mostly at Dodworth's Hall. These concerts continued for fourteen years, closing in 1869, in consequence of Mr. Thomas' engagements in orchestral work. The musicians associated in this enterprise were thoroughly congenial, and all alike ambitious of presenting classical music with the charm properly belonging to it. The interpretations of this organization became famous for the unity which characterized them, no less than the artistic finish and the nicety of technique, which had never previously been equaled in America. The Thomas Orchestra gave concerts in Boston sufficient to demonstrate the superiority and engaging quality of their work. The influence of these concerts upon the taste for chamber music in America was considerable. Many new works of the highest order were given simultaneously with their first performance in Europe, and some for the first time in the world. The Brahms trio and septette were given as long ago as 1855.

Five years before closing the chamber concerts, Mr. Thomas organized an orchestra for what he called "Symphony Soirees," in Irving Hall. Two points were noticeable in these concerts—their catholicity and the spirit and finish of the playing. It is due Mr. Thomas to say that he established a new ideal of orchestral work. Up to this time there was a small repertoire, which was gone over season after season. The expense of new music and the impossibility of getting it properly interpreted kept affairs stationary, and but for some such enterprise as this of Mr. Thomas, so it might have remained until this time. Thomas had a great disregard of expense. He had certain

ideals to realize, and these ideals were to him of more consequence than dollars. He produced new works at a pecuniary loss, but to the benefit of his reputation and the shaking up of the dry bones in the orchestral circles of New York. After two seasons of these symphony concerts, he saw that it would be impossible to realize his ideal of what an orchestral interpretation should be under existing conditions. Accordingly, in 1865 he organized his orchestra for summer concerts at the Terrace Garden, near Central Park, and two years later removed it to Central Park Garden, where there was a large space and a better opportunity. The personnel of the orchestra was largely recruited from young German musicians who were flocking to this country. It was the boast of the young conductor that every man in his orchestra was a virtuoso upon his instrument.

The range of the selections and the wholly unprecedented finish and spirit of the interpretations attracted large audiences. In 1872 these concerts were resumed at Steinway Hall, and were maintained some years after Mr. Thomas had been elected conductor of the Philharmonic Society. They were finally given up on account of the interference occasioned by the demands of traveling.

From an artistic point of view these concerts must be ranked among the most important orchestral enterprises undertaken anywhere in the world. Mr. Thomas was the first conductor to arrange his programmes with reference to covering a distinct part of musical literature, and a series of programmes in which each programme was a distinct unit, complete and well balanced in itself, yet forming a part of a large whole, to-wit—the entire series. Hence, he was emphatically an educator of the most potent kind. The Central Park concerts afforded a college where one could hear works representing every part of orchestral literature. These programmes excited the greatest possible interest in Europe, and were published by all the leading musical journals. Rubinstein, at St. Petersburg, was the next conductor to follow this plan of Mr. Thomas. Since then it has become universal with conductors of the highest class.

The first concert tour of the Thomas Orchestra was made in 1869. There were fifty-four players. The programmes were largely composed of light music. Mr. Thomas rightly recognized that the taste for orchestral music in America had to be built up from the bottom, and he addressed himself to the task of familiarizing the auditors with the sound and capabilities of the different instruments. His splendid physique, graceful presence and quiet but masterful heat disposed the audience

to appreciate his work upon the merely external grounds of the pleasing and becoming. The business of the Western tour was extremely bad.

When Wagner was little more than a name in America, Thomas began to give copious extracts from his works. As long ago as 1870 he introduced the "Ride of the Valkyries." This strange piece made a great impression. "The Bacchanale," from Wagner's "Tannhauser," Mr. Thomas obtained from Paris, and played it several years before it was heard in Europe outside of the French Opera House, for which Wagner originally wrote it.

Berlioz was another composer whose works Thomas played frequently. At that time the great French orchestral tone-poet was an unknown name in America outside of the musical centers of the East.

Matters went from bad to worse. Salaries were continually advancing, through his unwillingness to lose a good player at the moment when his services began to be most advantageous to the artistic work of the orchestra. The scheme of giving a long series of concerts in Philadelphia during the Centennial in 1876, was not supported as had been expected. Accordingly the orchestra was disbanded, and for a few months it looked as if the Thomas Orchestra would henceforth be included in the list of vanished things, too bright and beautiful for the working Nineteenth Century.

In 1878 Mr. Thomas was offered the presidency of a new college of music established in Cincinnati. He was selected for this position because the founders of the institution recognized his name as the most prominent in American musical art. A salary of \$10,000 a year was offered, and it was further agreed that he should have sufficient leaves of absence to enable him to carry on his work as conductor of the New York and Brooklyn philharmonic concerts. Mr. Thomas accepted and removed to Cincinnati, where he lived two years. He was not able to accomplish there what he desired. The Cincinnati school, like all American colleges, had to content itself throughout its early years with keeping a preparatory school. The most important gain from the Cincinnati experience was the leisure it afforded him for study and reflection.

The success of the Cincinnati triennial festivals, established in 1874, led to others of the kind, but with modification.

In 1884 Mr. Thomas organized a series of festivals in the leading cities of the country, extending through three months. The orchestra at this time increased to eighty men. At the close of the festivals, of which the Wagner works had been a pronounced feature,

the entire orchestra and solo artists were taken across the continent to the Pacific coast, where similar programmes were repeated to great crowds.

One of Mr. Thomas's ambitions was that of presenting all of the Wagner operas in complete form, according to the highest European standards, together with his own superior ideas of finish and orchestral efficiency. By a curious mischance for him, his idea was anticipated in its execution by the late Dr. Damrosch, who in 1884 brought together ample resources at the Metropolitan Opera House for this very work. In 1885 Mr. Thomas engaged in an operative enterprise affording him opportunity for illustrating his idea of orchestral accompaniment in dramatic music, in the so-called "American Opera" of Mrs. Thurber. The ideas of this enterprise were admirable. Mr. Thomas' connection with this ill-fated establishment was wholly creditable to him. Mr. Thomas was not wrong in insisting upon a salary not much smaller than he would have been able to earn in his usual engagements. As a conductor of opera he was unjustly censured for subjecting the singers too much to the orchestra. It was Mr. Thomas' ill fortune in this affair to have at his disposal, especially upon the female side, voices mostly of small calibre and personalities of little force. The colorless interpretations of these singers were naturally overpowered by the orchestra in every moment of real warmth, because there is a point beyond which it is impossible to suppress the orchestra without destroying its resonance and musical effect. The records remain that in the American Opera the ensemble was better balanced, and the orchestral part interpreted with more completeness, in better taste, and with more fullness and sweetness of tone-color than had ever been heard in opera in this country previously.

Notable successes were made in Wagner's "Lohengrin," "Flying Dutchman," and in the splendid revival of Gluck's "Orpheus," of which Mme. Lena Hastreiter was the central figure; also in Goetz's "Taming of the Shrew," and Rubinstein's "Nero," both of these presented by the American Opera Co. for the first time in this country.

It is Theodore Thomas' good fortune to have lived until his early dreams have nearly all been realized. He has shown the American people a higher type of orchestral interpretation than can be realized outside one or two European musical centers, and in the opinion of many good judges he has surpassed the standard of those. He has made orchestral music known in small cities as well as in the largest. He has given programmes ranging from the preludes and fugues of Bach, to the cogitations of the French ballet writers. The large

number of selections from Wagner led to the charge that he was a Wagner enthusiast. On the contrary, Mr. Thomas is an enthusiast for every good master of orchestral writing of any time or school. He recognizes Beethoven as the head of all times and all schools. His readings of Beethoven symphonies are poetic in character and intensely refined and finished. Notice should be made of his abilities as an arranger. All the old tid-bits with which he pleased his audiences were of his own selection and arrangement; such as Schumann's Trauerei, Schubert's Ave Maria, Handel's Largo, Chopin's Funeral March, and hundreds of others, all scored with that delightful richness and smoothness which only those are able to encompass who live in an orchestral atmosphere.

Many times in the course of his useful and active life Mr. Thomas has been the object of honorary degrees. That of Doctor of Music was conferred by Yale in the same year as President Hayes' L.L.D. Other universities have conferred the same degree upon him. While appreciating the honor intended, Mr. Thomas is disinclined to parade such marks of distinction.

The personal qualities of this great leader are remarkable. He is a born leader, a general, a planner of campaigns, with a head for details. He systematizes his time and accomplishes double and triple work by his means. He is quick in action, concise in speech, gentle in disposition, and refined in his tastes. As a commander he is capable of being arbitrary and of strict discipline. His manner, however, is always gentlemanly, and the power is felt rather than asserted. He is sensitive to a degree. Having suffered much from premature criticism, he has come to disregard newspaper opinions almost entirely. Upon the whole, it must be said that America owes him a great debt. And it is not too much to say that he deserves the success that has crowned his efforts in recent years.

#### OLD VIOLINS.

By HERMANN HERBERLIN.

WHAT reader has not heard of genuine old violins? By the term genuine is meant that the violin should have been made by old Italian masters. These violin makers lived principally in Cremona and therefore we often hear the expression "Cremona Violins." It is now over two hundred years since these famous builders of violins, violas, cellos and basses lived and it takes an expert of unusual judgment and experience to recognize with certainty the genuineness of old violins, as great progress has been made in their imitation. The greatest of all the old Italian mas-

Continued on page 10.

THE  
Monthly Music Lesson.

A feature of THE MUSIC WORLD which is entirely novel, and one which from its great value to music teachers and pupils is bound to attract wide-spread attention, is the Monthly Music Lesson, by Dr. Robert Goldbeck. This feature offers to teacher and pupil the splendid opportunity of actually taking a lesson each month from one of the greatest living masters. The pieces selected will be of high artistic merit, though not so difficult as to be beyond the comprehension of the average student.

Dr. Goldbeck will aim to give the same instruction and attention to the difficulties to be encountered as though the pupil were actually before him. The piece will also be carefully fingered and the spirit of the composition and its interpretation will be ably set forth by a master fully capable of appreciating and delineating its beauties and rendition.

Another unique feature of this work will be the fact that in these lessons pupils will have the advantage of studying many high grade compositions under the master who composed them, thus, as it were, drinking in at the fountain head the pure musical waters before they become tainted by the ignorant handling of those less competent.

By this means pupils will have the advantage of European study at home without the enormous expense consequent on a course of study abroad, and teachers will thus be better enabled to instruct their pupils, having thus a confidence in their methods necessarily imparted from having studied under an eminent musical authority.

MEXICAN DANCE.

(CROWNED WITH THE FIRST PRIZE AT ST. PETERSBURG, 1880.)

BY ROBERT GOLDBECK.

This composition was written in Königsberg, in the far off North of Germany towards the close of the year 1889. Its rhythm recalls that of the Cuban and Mexican Dances, the themes, however, being the original creation of the composer. To bring out the rhythm with the verve peculiar to it as a characteristic national feature the frequently occurring two sixteenths, followed by a rest should be played at one close throw, rather faster than actual sixteenths, but not quite as fast as 32nds. To the first part, sprightliness and bounding life should be given, increasing to almost an exultant shout upon the higher a flat in the fourth measure. This effect can be induced even when the whole part is taken softly, at a great distance as it were.

In the second part moderate a little with alternate shadings of p and f in the first four measures and with renewed vigor at the 5th measure in the key of F major. The 3rd part in D flat should be played quietly but in good firm time, taking care to play delicately and distinctly where the right hand crosses. The 4th part in B minor, forte with increasing power to a fortissimo at the repetition. The 5th part in F major, more gently and flowing in its first portion and again with martellato vigor at the more forcible portion. Always manage to bring out striking contrasts. The 6th part ff, but more expressive, and not so fast, where the air is given as a middle part. Count well and exactly the time in the two measures with rests, preceeding returning first part. Run out into long retards and pianissimo shadings just before Coda. The later with greatly increasing power, but hardly any faster ending fortissimo.

HOW TO PLAY THE MOONLIGHT SONATA.

THE composition and publication of this most popular of all the Beethoven Sonatas falls in the Spring of the year 1801. The master himself wrote in his "Brevier" (book of short notices) that it was suggested by a poem of Seume, called "Die Beterin" (the praying woman), in which a daughter prays for the life of a father, condemned to death. Beethoven was 31 years old when he composed this Sonata, towards the close of what is generally considered his first "creative period." We shall say nothing to extoll the beauty of the Moonlight Sonata, which is beyond praise or criticism but we desire to attempt the description of its proper interpretation. As the pupil of Litloff, the greatest pupil of Moscheles, who in turn was the most distinguished pupil of Beethoven, we may authoritatively repeat what Moscheles has so often impressed upon Litloff, that Beethoven, himself a great Piano Virtuoso, performed his own works in a highly original manner, with telling contrasts to picture stormy passion, devoted lives, or the peace of beautiful nature. He, himself, says in the year 1801: "Each new work now becomes a psychological picture of life. The Sonata form has fully developed the spiritual germ that lay within it, its primary form is lost sight of and merely remains the finite mould which encloses an infinitely spiritual sense. Even the separate movements, merely retained by habit, are henceforth phases and states of soul-life, they are acts of a drama, which is enacted deep in the heart of man, who at each movement of his life must endure the burden of a tragic fate or may at times enjoy the bliss of happier hours."

These few significant words prove with great force how the immortal composer had in the consciousness and conviction felt called upon to leave the smoother path of the purely architectural in music and to create a new tone world which should mirror the very soul life of man, that is of the noblest of men, with their highest aspirations and their greatest deeds of endurance, courage and goodness.

In the original publications of Beethovens Sonatas, still carefully preserved, we find scarcely any signs of expression beyond those of occasional fortes (f) piano (p) and sforzandi (sf). No slurs or dots are to be seen and those accustomed to the present editions, gradually completed by Weber, Rietz, and later by Reinecke, Bulow, and others, would not at once be able to play from the original editions. The interpretation of these works was thus left to the intelligence of the performer, very considerably varying in character, detailed conception, and phrasing. Beethoven himself played his Sonatas very differently at different times.

Amateurs or critics who take with them the scores of works to be performed by some great artist, consequently give evidence of ignorance and foolishness if they judge the reproducing artist from his faithful or unfaithful adherence to the copies in their hands. We demand of the performer that he do not alter anything in the composition of the master, but we must allow him full latitude as to the rendering of the musical text. We must not listen to him with a prejudiced mind, but permit him to enrich our musical feeling with the beautiful that he may be able to offer. Open to honest impression, it will not be difficult then to conclude to what degree the artists' interpretation has been good or faulty.

With these preliminaries we may proceed to give some hints as to the manner of playing the Moonlight Sonata. Do not take the first movement in such excessively slow Tempo, as to make it drag or render it tedious. Take the Pedal only where you can improve the sound, or ascertain this conscientiously at every step by trying both ways, with or without Pedal. It should naturally be taken only in such places where the fingers cannot hold all the tones according to their values, or where a slight *crescendo* can with advantage be effected. Where the motive begins, from the close of the fifth measure, the Pedal is decidedly out of place as it will prevent its tones from standing out in "relief" and being heard singly over and above the accompaniment.

On the other hand it will be indispensable from the 28th to 36th measure and in similar arpeggio works toward the end of the movement. Great advantage may be derived in pp places from a good second (soft) Pedal. To bring out the tones of the motive sympathetically and distinctly the underlying eighth tone triplets should not any

Continued on page 9.

# MEXIKANISCHE TÄNZE.

Eigene Melodie.

MEXICAN DANCE.

By ROBT. GOLDBECK.

Allegretto.

Arcadia.

PIANO.

*f*

*leggiero. mf*

*f*

2.

*f*

*non legato.*

*cres.*

*p*

*f*

*ff*









of them be held beyond their value. A soft, sad tone with great expressiveness in the melody should prevail. Well managed "ritardandi" are acceptable, but they should not be excessive. The same may be said of appropriate faster motion in places where the feeling rises. The immediately following "allegretto" should be well phrased according to the ordinary indication, offering delicately executed contrasts of perfect "Legati," gentle but absolute *staccati*. The Tempo of this movement is often taken much too slow and again much too fast. As near as we can make it, seven measures should go to five seconds. In the two a graceful and feeling contrast is produced by playing the first two measures half loud and the next two softly (omitting third sf) improving the softer part by sweet expression and repeating the same procedure for the last half of this part of eight measures. Repeat each third of the four tied a flats in the left where the Piano does not give out sufficient tone. The last movement do not play excessively fast, no faster than can be done with clearness. The upward arpeggios, running through the entire movement, may, to avoid monotony, be occasionally taken *crescendo*, especially in the more stormy places, where force can be developed with good effect. Make the *staccato* chords of the left attentively independent and supportable to the right. In the measures ninth to thirteenth vary shading and Tempo towards *Fermata*. The melody at measure twenty-one should be wholly an expansion of feeling, modifying rapidly very considerably. It should not be played in the ordinary dry and mechanical way of the *strict* Tempo. The same applies to its recurrence, with still more heightened freedom of expression where the left hand takes it up. Thus the difficult trills in two places can be made longer trills and be saved from the hasty racing through that makes them impossible. Throw some variety into the repeated chords at measure forty-three (and again later on) avoiding the hackneyed retarding in measures 49, 50, 51 and 53, although this may be done in a natural way just once. Display the grandest force upon the 32d arpeggios also as you approach them, followed by a slower, intensely feelingful rendering of the left hand second subject, then again unfolding at the F sharp minor arpeggios into the grandest possible force. The trill towards the close should be much prolonged, dying away to a pianissimo, followed by the cadenza very soft and slow divided into three sections of three triplets each, with changing expression, *legato*, but beautifully ad libitum. After *adagio* hurry on to the end, but pianissimo and *crescendo* only from where the usual arpeggios set in, develop to great force at their termination. The closing chords not short, but heavy, and not too fast.

#### GOLDBECK CONCERTS.

The following criticisms are from the newspapers indicated, and show the thorough and universal appreciation in which Dr. Robert Goldbeck's artistic work is held, not alone in this country but likewise in Europe:

The Goldbeck recital at the Conservatory of Music, last night, was well attended and enjoyed by the music

loving audience present. The artist's fame as a pianist is far spread and those who had the pleasure of hearing his masterly recital last night can understand why his efforts are appreciated by the music loving world. The program last night included master pieces of Beethoven, Chopin, Schumann and Liszt. His perfect mastery of the piano and his brilliant style aroused the audience to applause. The last number, a Rhapsody by Liszt, was a most beautiful one. The recital was a success and was well appreciated by all present.—["Alton Telegraph," May 24, 1893.

"Mr. Goldbeck proved himself yesterday to be a pianist of the sound school which gives the fullest opportunity that artistic considerations may allow to piano forte display; but, on the other hand, emphasizes the advantages of a beautiful touch, well-kept perfect mechanism, and a refreshing avoidance of the piano pounding which, in these days, too often passes for piano playing. We know no pianist now in London likely to give a better performance of genuine classical music."—["London Daily News," London, England.

"Robert Goldbeck produced Friday at the 'Concerthaus, four of his orchestral compositions under his own conductorship. They were exceedingly well received on the part of the public. The 'Idylle' and 'Waldesandacht' (Forest Devotion), were distinguished by their melodious construction and most telling orchestration. The skillful manner in which the composer evolves new rhythms was shown by the 'Marionet,' 'Pensprünge' (Leaping Marionettes) and 'Mexican Dances.' These brought him, under storms of applause, a *Da Capo*, which was granted after a five times reiterated demand. The composer was laurel-crowned on the occasion."—[Berlin, Germany. From the "Norddeutsche Allgemeine," Feb. 24, 1893.

"The Goldbeck concert at Memorial Hall, Thursday evening, was a most flattering success. A large and fashionable audience gave vent to its thorough appreciation of the artistic merit of the performers in general applause. Dr. Goldbeck's playing was that of a finished artist, his technique being characterized by an exquisite finish which sacrificed nothing of the dash and brilliancy of genius, while maintaining the purity of a classic style. His masterly interpretation of the 'Moonlight Sonata,' was a delightful revelation to music lovers. Of Dr. Goldbeck's little pupil, Ida Brossel, it must be admitted that she is a child of wonderful genius. Her performance was that of an artist, and was entirely devoid of the kindergarten effect so often produced by clever children. Her position is unique in that she is the only little girl artiste on the concert stage, and a brilliant future, aglow with the promise of budding genius, is hers. Herr Heberlein's playing was marked by a phenomenal technique through which a fiery spirit expressed itself in a wealth of rich and mellow music which seemed to cling to the strings of his instrument with almost elyng sweetness."—["The Globe Democrat," April 30, 1893.

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#### NORMAL DEPARTMENT.

An important feature of the Goldbeck College is the Normal Department for Music Teachers. The object of this department is not only to bring before the notice of teachers, but also to assist them in teaching. Dr. Goldbeck's admirable courses of instruction; also standard of the art by improving the condition of music teaching.

Giving beginners to an untrained teacher is an every day occurrence and the cause of so much piano pounding and so few artists in our country. Special attention should be given to this all important subject. Many normal schools have been organized, but the majority upon the wrong basis. The plan adopted by most of them is to improve the teachers individual condition. This should rather be one of the results of the method employed. In the Goldbeck Normal every point from the very beginning is thoroughly explained. Besides technical and artistic points, special attention is given to the development of muscles, mind and memory. Many entirely modern ideas in teaching are disclosed. The foundation principles for the forming of a perfect touch are particularly dwelt upon. A good general idea of modern technique and modern teaching is given. The student has furthermore the opportunity of discovering her own imperfections and the best means of correcting them. These normal classes are held at the College during September, February and May. The course consists of fifty-five one hour sessions given consecutively. This year quite a number of teachers who desired to attend were unable to join the May class, and have requested Mrs. Palmer to form a class for June. This course will commence June 12th, and will consist of 12 two hour lessons given consecutively. During July Mrs. Palmer will hold a Normal on the Pacific Coast. The exact place will be announced in the June MUSIC WORLD. Mrs. Palmer is going West to arrange for the establishment of a branch school, and while there is intended to give a short Normal Course. Those who wish to take advantage of this opportunity are requested to address at the earliest possible date,

MRS. ANNIE L. PALMER,  
 Directress Goldbeck College.

ters was Stradivarius, born 1644, at Cremona. He was a pupil of Nicolo Amati, who is likewise counted among the masters of the highest rank, his violins being distinguished by softness and sweetness of tone.

Stradivarius has been called, by comparison, the Beethoven of violin makers, because like the great composer, he attempted and fully succeeded in changing the form of the violin, enlarging and rather flattening it to obtain a grander tone. It was not until the year 1700 that he attained the greatest perfection in this altered form of the violin, building a larger number of them the succeeding twenty-five years. Those previously built are known by the name of Amati-Stradivarius violins.

His only rival is Guarnerius, whose instruments bring to-day an almost equally high price. Some of these beautiful violins are worth \$20,000 and more. Unfortunately many of the very finest old violins, are not in the hands of artists, a circumstance tending to raise their value still higher.

The best preserved Stradivarii are said to be in England, but principally as art treasures, in the hands of wealthy parties, in museums and old monasteries.

Germany, especially Berlin, may be congratulated as enjoying the sweet tones of some of these master violins, produced by the hands of the famous Joachim who owns several Stradivarii. There is also in Berlin a very musical family, that of the Mendelssohns, related to the great composer, Mendelssohn, who possess an entire string quartette, two violins, a viola and a violoncello, made by Stradivarius. Joachim is fond of visiting the Mendelssohn family and often joins them in their quartette playing, which is said to be exceedingly fine, for although amateurs, the gentlemen of the Mendelssohn family are known to play with artistic perfection.

Of other Cremona masters I should mention: Maggini, Testore, Tononi, Caspo di Salo, Gaglianis and Busony. All have given to their violins respectively some slight difference of forms, by which alone the maker can be ascertained. These old masters laid much weight upon the kind of varnish with which they stained their violins. The composition of this varnish remains a mystery to the present day. The art of building violins was also transferred to Germany by some German pupils of the Italians. The most distinguished of these are Stainer and Klotz, but they have not been able to attain to the artistic skill of their teachers.

#### THE VIOLIN.

[CONTINUED.]

The tone of the violin in the orchestra blends best with those instruments which are about equal in power. In this respect we have to consider not a single violin, but from eight to sixteen playing the same part in the orchestra. To still further reinforce a group of violins the same passage is often given in unison to one or both of the flutes.

Much depends upon the conductor so far as a proper balance of the forces of the orchestra is concerned. In no part of the profession is there so much mischief done as in that occupied by the conductors of orchestras and bands. There are many excellent conductors, but still more who do not belong in the place they occupy.

It is the conductor's duty not only to beat the time but to see that each single musician under his control plays with the proper degree of tone to bring out the beauties of the score as intended by the composer. The flute playing in its medium compass against a dozen violins is apt not to be heard at all, when its part is perhaps the most important at that time. In such a case it may be necessary to strengthen an indicated *piano* into a *mezzo-forte*, if it does not seem practicable to soften the violins into a *pianissimo*. This is only one suggestion where at every step all depends on the vigilance and intelligence of the conductor.

In scoring for the orchestra, the composer's most difficult and important task is to calculate the balance of power in the entire progress of the composition, otherwise important musical thoughts will be hidden and smothered or important middle parts may stand out most unpleasantly. Particular care needs to be given in this respect to the brasses, whose use has become an abuse with modern composers of whom better things might be expected. In the works of the classical masters the compass of the violin rarely exceeds the high *a*, in modern composition it reaches frequently the five lined *c*, even *d* flat. The violin is the leading solo instrument of the orchestra, but it may in many cases be employed, together with the rest of the strings, as an accompanying instrument. Notes without a slur receive each a separate bowing but must otherwise be played *legato*: furnished with accents, they are shorter although very firm. The jumping bow, which may at each bowing comprise a number of notes, produces a fine light staccato of soft but clear and distinct tones. Were each tone to be produced with a separate bow, the effect would not be so even and rapid. Composers desiring to introduce this effect should place dots over the five to seven or nine notes in question and over these a slur, marking them at the same time with the Italian word *martel* (martellato). Meyerbeer has employed the jumping bow with fine effect in his opera *L' Africaine*. The bow may also be caused to bound over the strings with its wooden part. Very original, charming effects can be produced in both manners.

*Flageolet* tones (Harmonics) are rarely made extensive use of in the orchestra; it remains with the player to make his part more effective with the easier fuller harmonics suggesting themselves occasionally. To dampen the tone the *sordino* is used, designated by word *sordino*, or *sordina* (plural). In the orchestra this effect is made use of quite frequently; in classical chamber music it is not quite so legitimate.

[TO BE CONTINUED.]

#### THEORY AND HARMONY.

[CONTINUED.]

UP TO Haydn and Mozart we do not discern in the compositions of the masters the purpose of making an independent melody the principal factor of expression, nor that the harmony might serve to beautify and strengthen this melody. The idea rather prevailed to seek the highest art in the combination and simultaneous progression of several parts, each part pursuing an independent course, within strict rules of consonance and form, of course, to secure symmetry and harmony. Such art culture was the natural outcome of the more primitive attempts of older composers to invent musical composition, and the artistic combination of parts, at first the highest aim of art. This came into life the forms of the canon and fugue, brought to the summit of skill and fluent power by Sebastian Bach.

Handel, scarcely inferior to Bach, but inclined to satisfy popular taste, foreshadowed more than any of his contemporaries, the future importance of melody, as exemplified in his fugal themes and arias. The freer, bolder and grander the fugue became in the hands of these great masters, the more more it became instrumental in characterizing in the background the vocal style, more suited to the human voice. This is distinctly shown in the solo numbers of the oratorios of the sixteenth century in which passages are allotted to the voice such as are usually given to instruments only. This instrumental vocal style could not be favorable to the tone expression of the underlying words, but could depict their general character with the advantage of unfolding the power of the fugue and giving a grander solemnity to the figured chorale.

After the fugue had done for us all that it could do, our Haydn and Mozart had to come to open to the world of music new paths. They invented a broader, freer form and seemed to glide with something like childlike simplicity into the natural song of melody. Their genius suggested to them melodious strains long before they had had time to study the difficult and severe works of fugue writers; vocal art flourished in consequence. The oratorios of Haydn excelled in their choruses, grander yet easier than those of his predecessors, and also in his arias, beautiful in their simple melodious style and descriptive rather than polyphonic in their accompaniments. Mozart on the other hand created the modern opera which he could only do by throwing off the shackles of the fugue. Haydn and Mozart retained, however, in their instrumental works many of the features of those of their predecessors and even their emancipated melody remained purely

instrumental in character, seeking its expressiveness in dynamic contrasts and ornamentation rather than in the rounded and sympathetic turn of the melody itself. Thus the constantly recurring sforzando (*sf*) played a great part as a means of expression, while to-day the composer would rather avoid such violent emphasis, reserving it as a mark of power and dramatic force. The sforzando, this dry device of would-be expression, continued to thrive even in the times of Mendelssohn, and now only may we record its disappearance, or at least its restriction to reasonable use. Had the attempt been made by successors of Handel and Bach, and had they continued to regard the fugue as the only and highest aim of universal art, they would never have known a Beethoven, Chopin, Schumann, or Liszt and the art of music would never have become the soul stirring power that it is destined more and more to be, because through the fugue it could never have attained the capacity to express the emotions, the sufferings and the hopes which are the unavoidable portion of humanity.

Man had to acquire the faculty to express in a simple melody the whole power of the soul, and while such a melody may be fortified by all that art can do, may be made mightier, more penetrating in its effect by harmony, rhythm and tone-color, it could not without fatal results be obscured and hidden by an excess of part playing such as we find in the fugue.

But for all that the fugue will not perish, it will always remain a special power, apart from the circumstance that its study will ever be one of the most important features in a course of musical instruction. It has also its place of honor in the greater works of musical composition where it can become the crowning demonstration of force and grandeur.

The composer of the future who would be the worthy successor of the great masters has therefore to fulfill a mission more difficult and meritorious than that demanded of authors belonging to preceding periods. He must be master of the polyphonic style, command the perfection of symphonic form, be possessed of creative genius and be equal to the demands of poetic and dramatic expression. Thus the potency of genius has to become greater with the progress of art.

[TO BE CONTINUED.]

#### PIANO TECHNICAL.

[CONTINUED.]

THE little finger has naturally an inclination to lie down sideways on the keys, principally because it is weak, particularly in the hands of little children. The even position of the hand is spoiled from this side stroke, and from its habitual use the little finger is apt to become crooked. It is very desirable therefore to touch the white key as much as possible with the central point of the tip of the little finger. There is greater reason than why a rounded pos-

ition of finger and thumb should be insisted upon and watched over by the conscientious teacher. Yet we have to confess that too often pupils come to us who seem to have entirely neglected the essential points. In all such cases the touch is unformed, wooden and disconnected. It is our hope that in publishing the fundamental technical requirements of piano playing some general progress may be made in this direction.

The black keys stand farther back than the white. In consequence of this circumstance there exists between the white and black keys a decided contrast, demanding a difference of treatment for each of the two series of keys.

To reach the black keys from a position upon the white keys the fingers have to be extended a little and cannot therefore entirely preserve their rounded position. To move up the whole hand would be a poor plan, as from the constant change from white to black and black to white a visible and audible jerk (audible because causing unevenness) would result. The teacher does the right thing consequently if he does not require the same absolute rounding of the fingers upon the black keys as upon the white. He will constantly remind the scholar to extend the fingers when touching the black keys, but not so much as to flatten them entirely. Properly trained in this respect at first, the player will in later years know under what circumstances a further flattening may be desirable. Five finger exercises and scales should be extended with a still standing hand. The hand must stand firm and move, but without any stiffness in the wrist. The firmness is received therefore in the finger tips in contact with the keys. To obtain this firmness the player must exert a certain weight with the hand, easily done without stiffness. The less the tone power required the lighter the weight, the greater the power the heavier the weight. It may here be remarked that all well trained artists play in this manner, and that these things are most easily learned at first because of the simplicity of the exercises.

As said before, the first joint of the thumb must be kept in a straight line with the length of the white keys, the thumb thus presenting a curved appearance. This refers however, principally to the white keys. On the narrower black keys the thumb can be held straight, sometimes crosswise, even for the purpose of playing with more surface of finger and consequently greater safety.

To better realize the advantage of this difference of curved or straight thumb it is well to practice for some little time the chromatic scale with the thumb alone passing legato from one key (black or white) to the other, holding the thumb curved on the white and straight on the black keys taking care to have the curved position, twice in succession on the two adjoining white keys. In our next article we treat of touch.

[TO BE CONTINUED.]

#### THE ART OF SINGING.

[CONTINUED.]

TO SING beautifully the singer must become thoroughly acquainted with his own voice. The singer may sing beautifully and yet not be fully acquainted with his own voice. This may happen when the voice is naturally beautiful, with few or no defects, but it is safe to say that perfect self knowledge still must improve the naturally good qualities and greatly assist in the cultivation of the voice.

With defective voices, but still endowed with more or less beauty, a lack of self knowledge will probably lead to aggravation of faults and early decay of vocal capacity. In treating this subject we will principally speak of the female voice, which requires on the part of the teacher more careful training than the male voice, because it is in its greater height more complicated and of a more refined nature. The Bass and Tenor voice, being principally based on the full chest tone, the danger of getting into wrong ways is much less. In fact the Tenor alone has any particular difficulty to encounter, that of becoming thoroughly acquainted with the mixed voice in the higher tones from *e* (one lined *e*) upward. The mixed voice is still based on the chest tone and is a modification of it with an infusion of the falsetto. When the Tenor once learns how to force the upper tones, its full chest tones, allowing the vibrations of the vocal chords to center themselves more towards the edge, by letting the largest have its own way in these higher tones, he will easily extend the compass in an upward direction, hence beautiful clear tones without effort or danger to the health of the voice.

Care must be taken not to sing too high too soon, but rather to strengthen for some time a newly acquired higher tone until it becomes perfect, and of power equal to the lower full chest tones.

The female voice, Soprano or Alto, has (except in very favorably constituted organs) first of all to smooth the difference between the chest and medium (lower falsetto) tones, a task sometimes easy, sometimes very difficult and mostly easier in younger than in older persons. When the chest tones are particularly hard and rigid, with very weak medium tones immediately above them (at the one lined *e*) the blending of the two registers is difficult of accomplishment. In such cases the pupil must learn to modify the chest tones, beginning practice at *g*, *a* or *c* flat and singing with more ease while ascending to *c*, *d* and *e*, or *e* flat. One practice here resembles that of the Tenor, who modifies the upper chest tones with a view of obtaining mixed tones.

[TO BE CONTINUED.]

[CONCERN]

IT IS owing to the genius, with power of invention his compositions at loose in their form wanting in symmetry of detailed thought is not as foreign to facility in extempore contrary, the first because the skilled were, weavings of difficulty, and finds to the evolution of many of the artists especially the Nocturnal unaltered repetitiously, acceptable or critical listener by finely-feeling Chopin beautifully contrast delicate shadings of tempo.

Chopin is, in reality a unique product of originality in his has never been surpassed. Everything with him surface, without superficial. A certainty that is, the absence of phony and the finest motives, is complicity of feeling and the longer structure of the smallest fragments relief, as in painful original harmonies.

In music each the full and fertile content harmonies which characterize (tone) of it in the inner, and make it at its fullest beauty; but the most gifted composers alone know how to find such harmonies.

Chopin was a creative master in this. Often where the harmonies seem to be the incidental result of part progression (similarly to the fleeting harmonies of a Fugue, arising from the intertwining of the voices), as instanced in the Nocturne in B op. 62, No. 1. These hidden harmonies invest the principal melody with a peculiar charm, and spiritualize it.

Rich in ever-changing weaving, the compositions of Chopin are yet easily comprehended, and their universal niceness is undoubtedly due to this circumstance.

His works impress us with the conviction that melody, when it is faultlessly beautiful, fully developed and deeply touching in its effect, is entitled by the perfection of its form to be placed side by side with the brightest products of universal art, exceeding them, even if these are richer in skillful combinations

## ERRATA IN THIS NUMBER.

- Page 4, 1st column, 3d line from below: *produced*, instead of induced.  
 " 2d " line 17 " *love*, instead of Lives.  
 " 3d " line 3 from above: *with consciousness*, inst. of "in the."  
 " " " line 7 from below: *work*, instead of works.  
 Page 9, column 1, line 16: *trio*, instead of two.  
 " " lines 11-12 from below: *developing*, inst. of "develope to."  
 Page 10, 1st column, line 22 from below: *form*, instead of forms.  
 " 3d " line 29 from above: *canon*, instead of cannon.  
 " 3d " lines 31-32 from above: *it became instrumental in character*, *keeping in the background*, instead of, it became instrumental in characterizing in the back-ground.  
 Page 11, column 1, line 20: *The world would never*, inst. of, They would never.  
 " " lines 1-2, from below: *So far than the reasons why*, instead of, "There is greater reason than."  
 Page 11, column 2, line 39 from below: *executed*, instead of extended.  
 " " line 37 " *stand firm and sure*, instead of, stand firm and move.  
 Page 11, column 2, line 35 from below: *resides*, instead of, is received.  
 " " line 16 " *crosswise even, for*, inst. of, crosswise, even for.  
 Page 11, column 2, line 2 from below: *we shall treat*, instead of, we treat.  
 " column 3, line 9 from above: *would still much improve*, instead of, still must improve.  
 Page 11, column 3, line 25 from above: *less great*, instead of less.  
 " " lines 34-35 from above: *not to force the upper tones into full chest tones*, instead of, how to force the upper tones, its full chest tones.  
 Page 11, column 3, line 38 from above: *larynx*, instead of "largest."  
 " " line 41 " *and produce*, instead of "hence."  
 " " line 5 from below: *The*, instead of One.  
 Page 12, column 1, line 35 from above: *of*, instead of by.  
 " " line 53 " *No. 1, these*, instead of, No. 1, the.  
 " " line 13 from below: *meaning*, instead of "weaving."  
 " " line 10 " *success*, instead of "niceness."  
 " " line 2 " *them even, if*, instead of them, even if.  
 " column 2, line 3 from above: *effect*, instead of "effort."

make a musician of a careless lazy child. Nor can an industrious student become proficient without a proficient teacher.

The foundation of a musical education may be compared to the foundation of a house. If it is not constructed upon the correct principles the structure if ever erected will not only lack symmetry, but will fall into premature decay. Hence we cannot warn parents too much against the inexperienced teacher. We do not say the young teacher for many young teachers who have taken the Normal course are more experienced and better prepared than some teachers who have taught for years.

There is a time for study, and a time for recreation. Too often, however, the study of music is expected to furnish entertainment from the very outset. The pupil is "crazy" to learn pieces, and the parents are often anxious to produce the new beginner in company. This is wrong, and destructive of all hope for the future. It has been fre-

quently the pupil to hold down one key firmly while another finger is raised for another stroke. The principle, "Hold and raise at the same time"—must never be present in legato playing.

## TO THE PUPIL.

If the parents duty has been conscientiously done and the proper teacher selected then it is paramount that the pupil should have the utmost respect, nay reverence, for the teacher. Her every word should be carefully attended to and should be law. On the other hand the feeling should be one of confidence, not of fear. The pupil should not hesitate to inquire into points not fully understood. This is necessary to her progress. This inquiry should, however, never be made in a doubting way. Nothing destroys the confidence between pupil and teacher as a doubt implied by the pupil. Remember your teacher has command of the entire field of knowledge and you of only a small part. A little knowledge to a mind that cannot realize what is beyond is always dangerous.

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## CHOPIN.

[CONCLUDED.]

IT IS owing to this peculiarity of his genius, with its predominating power of improvisation, that many of his compositions are, to some degree, loose in their form; yet they are not wanting in symmetry nor in the perfection of detailed thought. Such perfection is not as foreign as one might think to facility in extempore playing; on the contrary, the first assists the latter, because the skilled musician spins, as it were, weavings of harmony without difficulty, and finds in them a support to the evolution of his thought. In many of the artist's smaller pieces, especially the Nocturnes and Mazurkas, unaltered repetitions occur too frequently, acceptable only to the analyst or critical listener when interpreted by finely-feeling Chopin fingers with beautifully contrasted expression and delicate shadings of varying tone and tempo.

Chopin is, in reality, a master occupying a unique position. He is absolutely original in his riper works, and has never been successfully imitated. Everything with him lies tangibly on the surface, without being in the least superficial. A certain lack of depth, that is, the absence of significant polyphony and the finer work of unfolding his motives, is compensated by intensity of feeling and the perfection in the longer structure of melody, by which the smallest fragments are brought into relief, as in painting, by charmingly original harmonies.

In music each thought that is beautiful and fertile contains, in germ, the harmonies which characterize each part (tone) of it in the most suitable manner, and make it appear, as a total, in its fullest beauty; but the most gifted composers alone know how to find such harmonies.

Chopin was a creative master in this. Often where the harmonies seem to be the incidental result of part progression (similarly to the fleeting harmonies of a Fugue, arising from the intertwining of the voices), as instanced in the Nocturne in B op. 62, No. 1. These hidden harmonies invest the principal melody with a peculiar charm, and spiritualize it.

Rich in ever-changing weaving, the compositions of Chopin are yet easily comprehended, and their universal niceness is undoubtedly due to this circumstance.

His works impress us with the conviction that melody, when it is faultlessly beautiful, fully developed and deeply touching in its effect, is entitled by the perfection of its form to be placed side by side with the brightest products of universal art, exceeding them, even if these are richer in skillful combinations

than in inventive thought. Chopin has proved that the composer need not necessarily wield massive effort to create great music, and it would not be illogical to conclude that powerful orchestral demonstration and sensuous tone-coloring are not of greatest importance to the progress of art.

Thanks to his marked originality and the rich diversity of his inspiration—for although all his works are of similar character, he does not repeat himself—Chopin ranks among the highest, unable, however, to measure force with such Titans as Bach, Mozart and Beethoven. The sum of his merits may equal that of Schumann or Mendelssohn. Like these he has an original individuality. Like Schumann, he is stronger in thought than in form.

In the development of motives, that is, the creation of great music from a mere tone seed, he is not equal to Schumann, surpassing him, however, in lyric beauty and elegiac poetry.

Mendelssohn is greater than either in form, but does not equal them in originality and in wealth of musical thought.

Less grand and forceful, Chopin was, nevertheless, endowed with a higher creative genius.

## FEUILLETS.

TO THE PARENT.

The first duty of the parent when engaging a teacher is to talk with the teacher about the method employed. There are two conditions absolutely necessary in a correct musical education—a well trained teacher, patient and conscientious and thoroughly versed in her art; a student conscientiously painstaking and industrious. The best teacher in the world cannot make a musician of a careless lazy child. Nor can an industrious student become proficient without a proficient teacher.

The foundation of a musical education may be compared to the foundation of a house. If it is not constructed upon the correct principles the structure if ever erected will not only lack symmetry, but will fall into premature decay. Hence we cannot warn parents too much against the inexperienced teacher. We do not say the young teacher for many young teachers who have taken the Normal course are more experienced and better prepared than some teachers who have taught for years.

There is a time for study, and a time for recreation. Too often, however, the study of music is expected to furnish entertainment from the very outset. The pupil is "crazy" to learn pieces, and the parents are often anxious to produce the new beginner in company. This is wrong, and destructive of all hope for the future. It has been fre-

quently observed that children from eight to thirteen years of age are the best and most earnest students. Advantage should be taken of these precious five years to lay a grand foundation of intelligence and practical skill, not by cramming the tender brain with an excess of study, but by a slow and gentle but steady application to good work, plentifully relieved by open air exercise and play. As far as the art of music is concerned, it is well known that its study is of the most difficult nature. It is indeed nothing less than the seizing of the intangibly beautiful. To treat such a study lightly and as a mere frivolous amusement, can only result in failure; bearing this in mind, let the first years be the "time of study," and reserve succeeding years for the enjoyment of all that is beautiful and lively in music.

TO THE TEACHER.

Do not theorize too much, nor trust to the pupils memory, but make it a rule to mark down such instructions as can be conveyed with signs or short words. Thalberg is said to have been in the habit of covering the pupils music page with detailed instructions of every conceivable kind. Possibly the great pianist over-rid it.

The first difficulty that presents itself to the teacher is, that naturally uneven fingers must be made to play evenly.

Explain to the pupil the difference of finger and wrist action, and cultivate the former for some time. The jerking of the wrist and objectionable hand-push are the natural consequences of the weakness of the fingers, calling into aid the stronger wrist and whole hand. Thus assisted, the fingers must remain forever weak, the touch becoming clumsy, harsh and stiff.

It must become a second nature to the pupil to hold down one key firmly while another finger is raised for another stroke. The principle, "Hold and raise at the same time"—must ever be present in legato playing.

TO THE PUPIL.

If the parents duty has been conscientiously done and the proper teacher selected then it is paramount that the pupil should have the utmost respect, nay reverence, for the teacher. Her every word should be carefully attended to and should be law. On the other hand the feeling should be one of confidence, not of fear. The pupil should not hesitate to inquire into points not fully understood. This is necessary to her progress. This inquiry should, however, never be made in a dobbing way. Nothing destroys the confidence between pupil and teacher as a doubt implied by the pupil. Remember your teacher has command of the entire field of knowledge and you of only a small part. A little knowledge to a mind that cannot realize what is beyond is always dangerous.

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- IV. At the bottom of the answer should be written *with the utmost care and clearness, the name and Full Address* of the competitor, to avoid any mixing of manuscripts and insure easy attention to claim.
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