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1887

### Volume 05, Number 12 (December 1887)

Theodore Presser

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# THE ETUDE.

VOL. V.

PHILADELPHIA, PA., DECEMBER, 1887.

NO. 12.

## THE ETUDE.

PHILADELPHIA, PA., DECEMBER, 1887.

A Monthly Publication for Teachers and Students of the Piano-forte.

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Managing Editor, THEODORE PRESSER.

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### MADAME JULIA RIVÉ-KING.

It is almost unnecessary to tell our readers the name of the charming artist whose face adorns our title page this month. So much has been written of Julia Rivé-King—from the time when, as a young Miss hardly in her teens, she astonished her audiences by her youthful virtuosity, to the present day in the artistic world, of which she fills an honored position—that no attempt shall be made at further eulogy. As an artist whose powers are daily maturing into the ripest perfection, she fills a niche in the piano-playing world of America that is second to none. While much has been said of Madame King's technical and interpretative powers, it nevertheless strikes us that her enormous repertory and phenomenal memory have not been sufficiently dwelt upon. With the possible exceptions of Rubinstein and Von Bülow, no living pianist can show such a record of compositions played, and this assertion can easily be sustained. Elsewhere in this number, a reference to the chief characteristics of Madame King's playing will be found. It is our intention now to give a few of the classical and modern compositions performed by her in her concerts. It will be noticed that the American contingent of composers is very fully represented.

BEETHOVEN—Sonatas.

BACH,

SCARLATTI—Katzgen.

HANDEL,

HAYDN,

MEYERSON,

WEBER,

SCHUBERT,

MOZARSKI,

SCHUMANN, ROBERT and

GUSTAV,

CHOPIN,

LISST,

St. SAENS,

GRIEG,

RUBINSTEIN,

TCHAIKOWSKI,

KOLLA,

NICODÉ,

American Composers:—

ELLSWORTH,

BRANDEN,

BRIDGES,

C. F. DANIELS,

MASON,

GOLDEN,

FRATT, S. G.,

SCHWARZENKA,

TCHAIKOWSKI,

DUPONT,

GLUCK-JOSEPHY,

REINCKE,

KRYZANOWSKI,

TORNELLO,

OSCAR WEIL,

SGAMBATI,

F. L. RITTER,

ALFRED GAUFFELD,

JOHANNES BRAHMS,

BENJAMIN GODARD,

FREDERICK GERMERHOF,

HANS VON BÜLOW,

HERMAN GOETZ,

HANS VON BÜLOW,

JULIA STRAUSS,

ANTON DVOŘAK,

SHERWOOD, WILLIAM H.

and EDGAR,

EMANUEL MOOR,

ARTHUR WHITING,

KROGER,

Madame King does not give a meagre selection from this formidable array of names, but in the case of the greater names she plays almost their complete works, concertos included, and with an accuracy that is unerring. That this tremendous task is the result of much natural talent goes without saying; but think of the mere work of absorbing and memorizing so much, for the list contains over a thousand pieces. Madame King is herself a fluent and graceful composer, and she may in every sense be looked on as a representative pianist, and one of whom her countrymen are justly proud.

ARTHUR BIRD,

EDGAR S. KELLEY,

BRUNO O. KLEIN,

LOUIS MAAS.



MADAME JULIA RIVÉ-KING.

### THE VOCATION OF THE VIRTUOSO.

Musical education must be derived from two chief sources—precept and example. In the cruder stages of musical culture in America both precept and example were expected and demanded from the musical tutor himself, and it was just, perhaps, at a time when music no deeper or more intricate than the "Maiden Prayer," "The Silvery Waves," "The Shower of Pearls," and the vast variety of pot-pourris and paraphrases of national tunes was desired or understood; but a better state of things has come about. Our public, even, has come to have some dim apprehension of the occult beauty which resides in Beethoven and Schumann, and the musician who plays in public finds the music which he loves himself and studies at home, received with applause by the public.

The task of the teacher is no longer the superficial one of seeing to it, that certain printed signs are properly translated into tones of corresponding length and pitch with a fitting selection of fingers, for all these things are pre-supposed; they are only the rough, square, plain stones of the foundation; the elegant superstructure, crowned with imagination, is yet to come. The conviction that a music teacher's vocation is one of the higher intellectual pursuits, that it is not on a par with the amusements of childhood or the marvels of the circus ring, but that it demands keen faculty highly trained, is gaining daily acceptance, and triple coated with brass would be the man who should assume to exalt his pate in the ranks of the musical profession unless he had some Bach, Beethoven and Schumann stored away in it. But when so much must be said about touch, phrasing, accentuation, shading, tempo, pedal, tone color, interpretation, style, etc., etc., the brain and patience of teacher and pupil alike are thoroughly consumed, so that neither the time nor the nervous force requisite for ideal playing are left to the practical teacher. Yonder is a pilgrim starting out to walk across the plains to the distant mountains. He begins, with the buoyancy of stored strength, under the smile of the fresh morning; but the sun beats hotter and hotter, each step deducts an unrealized amount of energy, sip by sip the water bottle is emptied, little by little his food is consumed, the road begins to seem an endless, changeless, arid waste, forever progressing on a dead level, while the shimmer and looming image of the delectable mountain hovers perpetually at distance suspended in the unattainable sky. On such a journey toward such a noble country is every earnest piano student traveling, but his journey lies across a weary desert of endless iterations and slow, attentive effort, stretching through thousands of hours. Why nature should thus have separated us from the Beulah of high art no one can tell, but the question is, How shall we stimulate ourselves on the journey toward the desert? The answer is not far to seek. The teacher can seldom do more by way of example than to play detached passages; the large amount of time needed for keeping an entire composition at the automatic point is utterly beyond his attainment. Just here we find the best function of the virtuoso.

We too often regard the public player as a kind of magician, whose business is to astonish, but whose better use is to elucidate works of creative genius to the minds of students. It may be questioned whether lessons from a virtuoso are any better, if as good as those from the didactic specialist, yet the crude state of judgment is still prevalent in our country, and there is a virtuoso in Boston who receives six dollars for a forty-minute lesson, and in New York those who can get the opportunity pay Josephine ten dollars a lesson.

Much of this is mere snobbery; the mere desire to advertise the exclusiveness of wealth or taste, for it may be seriously doubted whether a lesson from a virtuoso is really worth half as much as one from a teacher who has trained his mind to comprehend the pupil's needs and has carefully sought out the most expressive and concise phrases with which to convey his knowledge. An analogy is the study of language. In acquiring the foundation knowledge, a native teacher, to whom the language is vernacular, is less fitted to lay down with minute detail the mastery of technical knowledge upon which the finer graces must rest than is a teacher of the same nationality as the learner. There ought to be in this

country a class of virtuosos entirely independent of teaching, and the fact that there are a few such is encouraging to the profession at large.

Eminent among them may be cited Madame Julia Rivington, whose career of thirteen years constant and exclusive labor in the concert field has been productive of incalculable good. The thousands of earnest teachers throughout the land can do themselves and their pupils no greater service than systematically to bring virtuosos before them as ideal exponents of the very music which they themselves study. There is no ground for any professional jealousy, for there is no spot on which a comparison reasonable or unreasonable can stand. The first impression made by such a revelation of the Beulah Mountains will, perhaps, discourage, but afterward the remembrance will be like a cool spray of mountain air falling upon a fainting traveler.

### THE LIMITS OF PERSONAL RIGHTS IN PIANO-FORTE PERFORMANCE.

BY J. S. VAN CLEVELAND.

EVER since the days when Coleridge, as Carlisle says, sang sweetly through his nose his endless monologues about the objective and the subjective, the philosophical world has been hard at it trying to distinguish between the ego and the non ego. Long before that, indeed, the metaphysicians had debated the matter, and every one knows the anecdote of Jean Paul, who, at six years old, catching, as by a flash, the thought that he was different from the pile of kindling wood which he was sent to carry, exclaimed, "Ich bin ich."

Æsthetics, that is, philosophy applied to works of art, is a new science in the world, and Lessing in the 18th century and Vischer in ours are its great exponents. Æsthetics must be clearly separated in the mind from aestheticism. The one is deep, noble and earnest—a crystal wall springing from the mysterious darkness of man's inmost being and glimpsing the farthest sky. Aestheticism is a mere shallow, bawling brook, doing little but feed the gaudy weeds and sing loudly of its own presence and futile doings. Gilbert & Sullivan have done well to burlesque, in their comic opera, "Patience," the silly extravagance of this passing fever, a kind of spurious "Ruskinism" and insincere worship of beauty used only as another name for fashion.

The love of the beautiful, next to the spiritual perception of God and eternal relationships, must be admitted to be man's crowning distinction. What the rainbow is to the light beauty is to truth. There has been much debate as to the standard of beauty. Some philosophers derive it purely and directly from experience, others seeking to find for it a corner-stone in man's inmost intuitions. The materialists find beauty to be only an echo of sensuous pleasure, and that the mere signature of sensual utility. The intuitionists schools hold that the beautiful is the reflection, or, rather, say the refraction, of God. That the beautiful is God coming to us, not directly, like the mysterious wind that "bloweth where it listeth," nor speaking to us as he did to the prophet on Horeb, in the "still small voice" heard in the soul itself, but reflected or illustrated to us by the sublime and the beautiful works of physical nature. Whether the beautiful be derived directly from either of these opposite poles, or whether, as is most likely, it is the confluence of the two, one thing cannot be doubted or disputed—whatever rays of light join to make the conception of beauty, the lens through which they pass must be the human soul. Nothing has any great charm of beauty to man except what is human. A picture of the early fern age of the world would have little beauty to our eyes, since it would be so remote from human relations and interests. That which makes the transcendent power of the awful sublimity of the Bible is the intense humanity which quivers through every word. This importance of the individual man gives us a pedestal on which to erect our philosophizings and make firm our conception of art.

In proportion as art draws near to the truth of man's nature, or defects widely from that truth, in that propor-

tion is it beautiful and affecting or ugly and nugatory. Goethe, whose intellect overarched all things like the sky, caught a glimpse of the truth of the supremacy of music, though, with his ultra-Greek love of form, symmetry, intellectual balance and perspicuity, he esteemed the works of the severe fugal school at more than their relative value. He and all subsequent philosophers who have attempted at all to unravel the mystic skein of musical influences have admitted its profound significance, its far-reaching power, its ideal beauty.

Music is, in one sense, the most definite, in another the most vague of arts. It closes down upon the individual mood and clasps it close, as the calyx of the rose holds in its resinous embrace the germ of the future flower, and yet no one can say just what any given piece of music means to represent. Ofttimes when we are most positive of the composer's intention, could he hear our philosophizings, he would rend his hair in distraction, perhaps clothe himself in sackcloth and ashes, or sprinkle dust on his head, or, more likely, would imitate the worthy example of Bach, who used to jerk off his wig, and would say to a clumsy pupil: "Go, and be a shoemaker." Or, perhaps, like Beethoven, when importuned about his "Fidelio," the misrepresented composer would rather burn his work than see it tortured into a caricature of his meaning.

It is impossible to play without being subjective; it is impossible to play being subjective wholly and not make a caricature of the music. A man, in other words, can no more escape from his personal qualities, character and proportion of faculties when reproducing music than an actor can escape from his natural appearance and the peculiarities of his voice. A certain amount of disguise may be reached, but pressed beyond a narrow limit it becomes caricature. What the pianist must strive to do is to establish himself firmly on two solid rocks. That is, an intelligent conception of the composer's meaning, attainable only by wide reading and thorough searching analysis; secondly, by standing on a well-considered and predetermined personal conception.

The emotional range which personality may take is illustrated by the two supreme masters, Beethoven and Rubinstein. It would be mere capriciousness for an impulsive and nervous musician to apologize for insane readings and slovenly technic by hiding beneath the supposed wings of Rubinstein, and, again, it would be mere stolid pedantry for the dull scholastic, devoid of heart and fancy, to claim honor for his mechanical thumpings by comparing them to the divine exactitudes of Beethoven.

Rubinstein is subjective, but he does not crush the composer's conception out of all proportions; on the contrary, no pianist, living or dead, can surpass him in the perfect mimicry of styles. Mendelssohn he plays as gently and tenderly as if it were some quiet and sweet-tempered gentleman suavely uttering noble and temperate sentiments amid the elegancies of a drawing room; Chopin he plays like a fierce-hearted, though refined and sensitive, poet; Beethoven roars and storms beneath his hands, and yet it is always an emotional sound; Liszt glitters and dazzles like a shower of fire; through all you feel Rubinstein, but you also feel the composer.

In certain grand emotional qualities Beethoven is, doubtless, lacking, but the omnipresence of his intellectual purpose causes a work, under his hands, to glow and flash with living light like a prism of a many-angled gem revealing to the astonished eye its wealth of occult beauty.

The musician is subjected to many of the same laws as the literary artist. Just as the poet must reveal it outward from the inmost fleeting ideas of the soul, so the musician, when composing, must find such signs as, striking on the ear, will, perforce, reconstruct in the receiver's mind the same, or approximately the same, emotions and pictures as were in his own mind. Always remember that the picture-suggesting power of music is very faint, very illusory and wholly secondary. Its prime business is to enshroud the soul with moods as the globe of the earth is wrapped in the azure envelope of atmospheric air.

The literary artist may be creative—that is, a poet—or reproductive—that is, an actor or elocutionist. So in

music, the composer constructs an ideal form, and the performer gives it material existence. The same mechanical preparations are necessary for the reproductive artist in each case. Certain things are taken for granted in an elocutionist, and we do not praise him for their presence, however severely we may condemn him should they be absent. Thus, a man must pronounce the words correctly, and while occasionally in doubtful or mutable words there is room for taste and for difference of opinion, nevertheless, in the main, the words pronounced by a reader will be precisely the same as if they were uttered non-artistically by an ordinary reader. An elocutionist may choose, for instance, to give the poetic sound to the word *w-i-n-d*, and say *not wind but wynd*; again, he may be a stickler for accuracy and pronounce the word *tune* as if it were *chune*, and *dew*, *dyew*. In the former case he would exercise a license cognate to that of the poet who places wind to rhyme with blind, in the words *tune* and *dew* he would simply show himself more minutely accurate than the ordinary speaker. Despite these liberties and refinements, however, the elocutionist would be confined strictly to the pronunciation authorized by the dictionary, and any wide departure either in the sounds or the accents of the words would subject him to censure, and, perhaps, make him unintelligible. Any one who would realize how great is the change wrought in a familiar word by a shift of accent need only read the old English ballads, where such words as *window* and *father* receive the stress not upon the first but the second syllable. More ridiculous still is the mispronouncing of Latin words. It is said that the Poles have even less sense of rhythm, accent and quantity in their words than the French, and a certain professor, who had a number of Polish boys studying Latin under his tuition, used to ridicule them by accenting the following Latin sentence after their reckless manner: "Nos poloni non curamus quantitatam syllaborum," which was accented thus, in wild disregard of Latin grammar: "Nos po'loni non cu'ramus quanti'tatam syl'la'borum."

The first thing a poetaster does, when he strives to imitate a great model, is to catch, reproduce, amplify eccentricities. So the pianist who would ape Rubinstein out-Rubinstein Rubinstein, till what was a world of tumultuous life in the great pianist becomes a weltering chaos of insane vehemence in the little one. Perhaps no restraints are more needed by the living army of piano-forte players than those which stare them coldly in the face whenever they open the pages of their books. There the notes are; they have been counted and conned, composed, compiled, ordered and arranged by imaginative brain, mathematical thought and mechanical skill. What right has the player to deviate from ideas so definitely expressed? "Ah, but," he says, "the notes are cold and dead till I breathe into them my living soul, and when my emotions are in flood I cannot help rushing beyond the rigid banks of that which is strictly written." Yes, you do rush beyond the rigid banks of strict prescription, and, like other rivers, you bring a vast deal of destruction, distress and obliteration along with you. I have often listened to performances of serious and carefully-wrought works, where, had I not the notes distinctly in my memory, it would have been an utter impossibility to divine, from the vast monotonous expanse and dead level of confused sound, just where the composer's ideas lay submerged and what might be the configuration of his phrases. No class of musicians are such constant, willful and red-handed sinners as pianists. They have it dinned into their ears that their instrument is cold, that it is mechanical, that because, forthwith, its tempered scale lies there, already fixed, the learning of it is the task of a mere bungler and a mechanical pedant. It is often said by a class of wisecracks, who would have us to think them super-acute in their musical taste—it is often said that the piano is too mechanical an instrument, too imperfect, too raw for them. Stung and annoyed by these exaggerated criticisms, the pianist, irritated by *gad-flies*, plunges into wild excesses in the determination to force his listeners into sympathy with the burning thoughts which he distinctly feels to throb within his instrument. The result is

lamentable. Instead of orderly self-restraint and the noble reserve of true art we have pianissimos fainter than the laziest breeze, fortissimos that make the thunder puny, scrambles of speed that would require an electrical apparatus to register them, melodies that come booming out as if the ghouls, of which Poe sings, were thumping and banging and crashing with the joy of "so rolling on the human heart a stone."

More intensity of tone is not legal tender on all occasions for intensity of feeling, neither is rough-shod, rattling speed proof positive of a virtuoso. It may seem like an eccentric assertion, but I am convinced that the lack of scrupulous detail and photographic finesse in piano-forte performances, far more than lack of so-called "expression" or "soul," will account for the dislike or the dreary toleration with which the piano-forte is often received. It is because our pianists do not play their instrument, do not touch its delicate stops to any divine results, but because they belabor it; they ride it like those iron horses or magic "steeds of brass," so famous in the romances of chivalry.

### THE MANUMONEON.

This compact little instrument, while having been invented some years ago, did not reach its present state of perfection until lately, when its inventor, Mr. Gustav L. Becker, a talented young pianist, after having thought out carefully all the problems of motion in arm, wrist and finger, so adapted and altered his apparatus that, at present it is a complete *Multum in Parvo* of all mechanical aids to piano practice. That such aids are essential to the speedy overcoming of refractory muscles is now an acknowledged thing by all authorities, and this instrument seems to have met with special approval by the profession, such as Mills, Boekelman, Carreno, Sternberg, Rive-King, Goldebeck, Penfield, Brandeis, Nunez, Lambert, Vogrich, Wilhelmj and many others.

It is not to be denied that at the outset the young inventor experienced considerable opposition from many who supposed that the crank that turned the cylinder which imparted movement to the fingers, was a salient feature of the invention.

That this opposition was just from a certain standpoint cannot be gainsaid, but, on the other hand, Mr. Becker does not claim the crank as all essential to his instrument, and seldom uses it.

The main points in the Manumoneon are, that by means of the great variety of the exercises offered, it develops to a high degree of sensibility a control in qualified touch on the key board either in velocity, force or distance of a stroke. This is obtained by variously controlled dropping of the natural weight of the arms and hands (controlled relaxation of muscles), or by controlled downward exertion (contraction of muscles). Resistance is found in the variously applied spring tension of the apparatus, which develops the striking muscles in general. The exercising with the cylinder in the last groove and without the handle is to be considered the most valuable feature of the attachment. The mind can be so trained by the exquisite delicacy of this part of the apparatus that any motion, no matter how delicate, can be done under conscious control.

The tiresome though most important practice of five-finger exercises is greatly facilitated and their usefulness much increased, while doing away with the irritating and nerve-destroying sounds.

While it is desirable to impart motion to the fingers through the player's own volition, still by the use of the crank the ligaments are stretched and strengthened, and correct motion is imparted to the fingers, but Mr. Becker by no means lays important stress on the use of the crank, knowing it is far more useful for the mind to control the fingers. It is universally acknowledged that piano practice gives only a one-sided development to the hand and hence all these mechanical inventions, each seeking to overcome the special problems presented by the arm, wrist and finger. The Manumoneon does not claim to teach one to play but it does claim that the arm, wrist, hand and fingers can so be gotten under conscious

control that when one goes to the key board many difficulties hitherto insuperable have vanished. It is no mere hand gymnasium, for it has five keys which can be so regulated that the extremes of touch can be readily obtained. Parts of the apparatus contain means for developing the wrist and forearm but the great feature is the production of a sensitive, discriminating, elastic touch; not mere finger strength. Another great point about Mr. Becker's invention is its low price and its small compact shape. It is, as was said before, a *Multum in Parvo* for never has the writer seen so many excellent points combined together in such small space.

### SOME PIANISTS IN AMERICA.

JAS. HUNCKER.

THAT piano playing was bound to become a popular art in this country was, after the appearance of Sigismund Thalberg, a foregone conclusion. Both Leopold de Mayer and Henri Herz had played previous to his appearance, but neither of these pyrotechnical pummelers had aroused the enthusiasm of the public as did the great master of the singing school. His finished style, touch and marvelous technic, combined with his selection of pretty Italian airs as the basis of his programmes, made him entirely popular. Americans learned for the first time what touch and tone meant, and, consequently, when Louis Moreau Gottschalk came fresh from his Parisian triumphs he was received with open arms and his playing was literally the rage. His brilliant style is well remembered by many of his contemporaries, who speak glowingly of the warmth and abandon of his play, now dazzling, and again tender and infused with a gentle melancholy that must have made it entirely fascinating.

Gottschalk left a host of imitators, but his mantle can truthfully be said to have fallen on no one's shoulders, and if his school were revived at the present time, would be passe. Rafael Joseffy, the Hungarian virtuoso, who now resides among us, has much of the glittering style and inimitable staccato ascribed to the Creole Pianist, but he, in all probability, exceeds him not only from a technical point of view but also in his more earnest musical training and style. When Joseffy first came to our shores, some years ago, his programmes were limited to two concertos of Chopin and a number of virtuoso pieces by Liszt and others, and he literally dazzled us with, one is tempted to say, his consummate technic. Such delicacy, such scales and octaves, have surely never before been heard, but since then this artist, like Alexander, after sighing for more technical worlds to conquer, has notably changed his style. He now plays Beethoven, Brahms and Schumann with a vigor that is eminently masculine and a conception that certainly reveals the musical thinker. Hitherto classed with the skyrocket virtuosos, Rafael Joseffy can to-day be truthfully called one of the world's great pianistic geniuses and virtuosos in every sense of these much-abused names, and decidedly the greatest pianist in the western hemisphere. His tone is larger, his technic as polished as ever, while the breadth and beauty of his style was never more apparent than in his recent noble rendition of the Chopin-Tausig E minor concerto.

Mr. S. B. Mills, who has gradually withdrawn from the concert stage the past few years, is an able exponent of both classical and modern music. His execution is smooth, touch large, although at times a trifle hard, and his playing reserved. He is a fine artist, however, and a great favorite.

Dr. William Mason has not appeared in public for some years, devoting all his energies to teaching. His mellow touch and suave style are well known and the musical quality of his playing ever fresh and charming. Like Dr. Mason, Mr. Richard Hoffmann also teaches considerably, but is heard from time to time in chamber music, of which he is an excellent exponent. He is, nevertheless, a cold player, who appeals rather to the head than to the heart. His style and technic are unimpeachable.

Mr. Robert Goldbeck is a player of the now passe

school of pianism. A smooth, facile method and a decided leaning to the poetic side of piano music make his playing, though lacking in variety, much admired. He is a reflective rather than a dramatic artist, and his compositions mirror exactly the man refined and scholarly.

Mr. William H. Sherwood, is a virile, fiery pianist, with a large grasp of his instrument, and while at times lacking in the tenderer attributes of his art, has, nevertheless, a manly vigor that is at times positively refreshing. His playing is extremely unequal, not to say spasmodic, but it glows with life and force that cover a multitude of sins. Mr. Sherwood is probably at his best in Schumann.

Mr. Carl Baermann, who resides in Boston, is called the Beethoven player of this country, with hardly a fair claim to that title. He is a robust, but by no means sure, pianist, with abundant technic, not much sentiment and a certain phlegm and repose that are always considered inseparable with the performance of the great German masters' work. Mr. Baerman can be a very dry, uninteresting player, as he is at all times the pedagogue.

Dr. Louis Maas' piano playing is polished, scholarly, refined, reserved. He does not lack in breadth or power, but one feels the tightening in of the reins whenever he plays, which has the effect of giving his performances a forced and sometimes cramped effect. He is a versatile artist, however, and the range of his programmes is larger and his conception always musicianly.

Mr. B. J. Lang, of Boston, is first the musician and then the pianist. He has no positive pianistic genius, but at times, when the spirit moves him, plays well.

Mr. Carlyle Petersilea is more robust and has a certain vigorous style that almost, but not quite, compensates for a positive lack of refinement. He is apt, too, to be pedantic in his readings, which are often arbitrary.

Mr. Carl Faeltel has been dubbed a second Bilow, and he certainly has much of the characteristic dryness of the irascible doctor, without his illuminated conception; nevertheless, Mr. Faeltel is a reliable artist and has a large repertory at his finger ends, and always plays with intelligence if not emotion.

Mr. Calixa Lavallée lays no particular claims to virtuosity, but possesses a light touch and a facile, French style.

Mr. Charles Jarvis, of Philadelphia, is a worthy representative of the old school. He has a clear technic and plays all sorts of music equally well with a certain power rather technical than interpretive. He also does not dwell much on the emotional side at piano playing, but aims rather at lucidity and brilliancy.

Mr. Edward Neupert, a Scandinavian and a resident of New York, is a genuine power in piano playing, and if he only could learn the difficult task of self-restraint, would be great. He is a rugged, even chaotic, player, with a large tone and an impetuosity that is in Grieg's music charming. But his feelings get the better of his head, and wildness often reigns supreme. He is an artist and a fine teacher.

A pupil of his, August Hyllested, who looks like Rubinstein seen through the large end of an opera glass, is also a member of the chaotic school, who at one moment carries you completely away and the next dashes your hopes to the ground by his eccentricities of execution and style.

Mr. Emanuel Moor, a young Hungarian, who is better known by his many clever compositions than his piano playing, is talented, and would probably achieve prominence with his instrument if he devoted more time to it, as he has many of the elements of a player, such as a good tone and a musical style. On the other hand, his touch is hard and his technic defective. He is, however, promising.

Mr. Anton Streleski, the popular composer, is also a pianist, orchestral in his range, but one whom I think began too young; in other words, he seems to have outlived his interest in the instrument, for while he has great technical fluency, splendid coloring and a musical touch, he nevertheless at times plays uninterestingly and from a lack of minute musical culture and feeling, which he possesses in large degree, but from a condition that the French describe as *dece*. At times his playing is noble, and he then reveals his great talents.

(Concluded in next number.)



## PUBLISHER'S NOTES.

We have at last completed our own catalogue of music and musical works, which we will send to any address, postpaid.

In our last issue we made mention of a plan by which subscribers can obtain the music published in each issue at merely nominal cost. Since this issue reaches a large number of non-subscribers, we will repeat the conditions of the arrangement. We will furnish the separate pieces published in each issue in sheet music form, for one-fifth of the marked price. Subscription can commence with any issue, but must be continued one year. Postage on the music is charged to each subscriber. A remittance of not less than fifty cents must be sent with order, which will be placed to the credit of the subscriber. Bills will be sent out monthly. The music in the form printed in *THE ETUDE* is of little use, practically, for teaching, since any one pupil could play but one or two pieces in each issue, but, by this arrangement, teachers get a large variety of pieces, which can be used where they are best suited, and at a price that will make it an object to use this music, which is always of the highest order.

A FEW more Class Books for Music Teachers that were injured by dampness in our cellar last summer, are still to be had for 25 cents.

Do not allow this year to close without having settled for your subscription to *THE ETUDE*. With this issue each delinquent subscriber receives a subscription blank, which shows how each one stands with *THE ETUDE*. If you do not wish to continue longer, a notice must be sent us and all arrears paid before the paper can be discontinued. In sending your own subscription procure one other from friend or pupil. A premium is sent for two subscribers but not for one. See our new Premium List elsewhere in this issue.

BACK numbers of *THE ETUDE* can be had only in whole volumes, for the years 1886 and 1887, at the regular rates, \$1.50. Subscription can be commenced with any number for this year. Each number is complete in itself.

We make a special offer of the set (six grades) of "The Musician," by Ridley Prentice, sent by post to any address for \$2.75 UNTIL JANUARY 1st, 1888. We are inclined to make this offer in order to allow teachers and students the privilege of obtaining this valuable work complete, for themselves or as a Christmas present to their friends, at a reduced rate. "The Musician" has met with great favor among teachers in England and America, and there is no work that equals it as an aid to the intelligent study of piano-forte music. Until the first of January we will also send the first grade of "The Musician," and the music analyzed in it, for \$5.00. There are only a few pieces contained in this grade that we have not yet published and these will be sent as we issue them, until all availing themselves of this offer have received the music of the first grade complete.

## THE STUDY OF THE PIANO. STUDENT'S MANUAL. PRACTICAL COUNSELS.

By H. PARENT.

(Translated from the French by M. A. Bierstadt.)

### THE NECESSITY OF COUNTING.

#### 23. Is it necessary to count?

Yes; it is the only way of giving equal length of time to the beats in each measure and of putting every note exactly in its place.

#### 24. Can the counting not be dispensed with when the value of the notes is understood at a glance?

No; a glance may suffice to understand the kind of notes, but not to appreciate the equality of time between them.

#### 25. Can the counting not be dispensed with in pieces with very marked time—in waltzes, for example?

When a simple rhythm\* is reproduced regularly during several measures, each measure serves as a point of comparison for the one that follows; the ear then will suffice to appreciate the length of the beat. But if the rhythm

\*The regular return of the same combination of notes.

changes suddenly, or rests appear, the point of comparison is deceptive, and faults will be made. This may happen in no matter what piece, and the pupil, thinking counting unnecessary because of the continued occurrence of like notes, is surprised by a sudden change.

#### 26. Is it necessary to count aloud?

It is best to do so until the habit is so fixed that it cannot be lost. Even then it should be resorted to whenever the measure is complicated, or if the time is filled by rests. In this latter case the pupil easily allows himself to be led to count more quickly, which makes as great a break in the time, although less apparent to an ear little trained, as if it proceeded from measures containing notes.

When playing with several instruments it is well to count one empty measure aloud before commencing the piece, so as to regulate the tempo, and that all may come in together.

#### 27. What is meant by subdividing the time?

Dividing each count into two, in simple time, and into three in compound time.

#### 28. Is it necessary to count when the beats are subdivided?

There is no absolute rule on this point. However, as the division of the different notes is much easier if there are fewer notes to each beat, and as, on the other hand, the beat ought to be long enough for the ear to appreciate the length, and short enough for comparison to be easy, it might be said that subdivision is necessary:—

1. Whenever there are a good many notes to each count, or frequent changes in the kind of notes.

2. Whenever the proper movement of the piece, or the relative movement in which it is executed, makes the counts come so far apart that their comparative regularity cannot be easily appreciated.

#### 29. How will you proceed when, in a piece where the beats are subdivided, there appear triplets which do not admit of division?

All passages containing triplets should be practised alone at first; then joined to a measure without triplets and of easy rhythm, that can be counted equally without subdivision. Then in playing the whole piece the subdivision should be dropped at least a measure before the passage in triplets, and resumed a measure after.

#### 30. Why abandon the subdivision at least a measure before the triplets, and not resume until the measure after?

Because, if the manner of counting is changed only at the moment when the rhythm changes, there will be no point of comparison for the equality of the beats. This comparison is only made by the action of counting, or by the continuation of the same rhythm which is retained by the ear.

#### 31. Should the beats be subdivided in a piece which contains changes in time?

They can be subdivided in the separate practice of each period comprised between two changes of time.

In the whole connection it is not necessary to do so. It will be useful, besides, to join—for the study as an exercise, and without subdividing—the measure that precedes the change of time to that which follows it.

### FINGERING.

#### 32. Is it necessary that the fingering be carefully determined and written upon the music?

Yes; this is very necessary: first, that the pupil may not use sometimes one fingering and sometimes another in the same passage, which takes from the precision in execution, and, second, to oblige him always to employ the best fingering—that is to say, that which produces the best execution in that phrase or passage.

#### 33. Does not the habit of having the music all fingered make the pupil incapable of fingering correctly for himself later?

No; a good method of fingering is acquired by theoretic knowledge, and reasonable application of the rules on which fingering is based, or by practical experience resulting from the continued use of correct combinations. It is advisable, then, in proportion to the age and progress of the pupil, either to teach him correct fingering from the first, without explaining the reasons for it, and later to initiate him to the rules (passing thus from practice to theory), or, better still, to make him do the work understandingly from the very beginning, obliging him to apply the rules himself (passing, in this way, from theory to practice).

#### 34. If a pupil is obliged to finger his own music what rules must he observe?

And at first, what is fingering?

By *fingering* is understood the order or the position in which the fingers are placed, grouped and combined on the keys of the piano. *Fingering* ought to be based upon the form of the key board and the formation of the hand.

It will then appear perfectly natural to place the short fingers (1st and 5th) on the white keys, which are on the edge of the key board, and the long fingers (2d, 3d and 4th) on the black keys, which are further removed.\*

Often the same passage can be correctly fingered in several ways, and whether a fingering which is excellent for a large hand would be bad for a small one is a question of appreciation. But it can be absolutely said, that the hand should be in a natural position, and moved without effort, without contortion, and should be kept in a graceful position.

#### 35. What are the principal combinations in fingering?

The principal combinations in fingering may be described thus:—

1. The successive use of the five fingers without the displacing of the hand.

2. The displacement of the hand by the bringing together of the fingers (the elision of one or more fingers).

3. The displacement of the hand by the extension of the fingers (the stretching apart of one or more fingers).

4. The displacement of the hand by the passing of the thumb under the fingers or the fingers over the thumb.

5. The displacement of the hand by the changing of fingers on the same note repeated twice or several times.

6. The displacement of the hand by the change of fingers on a note that is not repeated, replacing one finger by another without letting go the key—called *substitution*.

#### 36. In what cases are the five fingers used without displacement of the hand?

The five fingers are used without displacement of the hand when the number of notes following one another in ascending or descending does not exceed the number of fingers.

\*It is for this reason that in the scales and regular forms, with the passage of the thumb, and a combination of white and black notes, the thumb should not be placed upon a black key.

## [FOR THE ETUDE.]

## A SWARM OF BS FOR THE PIANO STUDENT.

## BE HUMBLE.

You are entering or are pursuing the study of the most refined, spiritual and valuable of all the arts, one thus far perfected through the life-work of such as Bach, Beethoven, Chopin, Liszt. Think not that a few months or years of desultory work will give you command of the art in any of its branches.

## BE REVERENT.

As you open your volumes of classic music, let the motto (ascribed to Aristotle), "Introito, nam et hi Diu sunt!" (Enter, for here also are gods), be ever present in your thoughts.

## BE COURAGEOUS.

Bach's words may inspire you: "I am what I am, because I was industrious; whoever is equally sedulous will be equally successful." Also gain courage from Beethoven's remark, "The barriers are not erected that can say to aspiring talents and industry 'Thus far and no farther.'"

## BE TRUSTFUL.

Your teacher has passed through the varied experiences of student life, and can therefore guide you away from or out of threatening difficulties. His words of caution are as valuable as his words of correction. Trust both.

Trust in your teacher's judgment as well, and if he sets before you a duty, remember that obligation implies ability, and don't say, or even think, those miserable, distrustful, untruthful words, "I can't." The German words, "Wenn man sagt er kann nicht, so will er nicht" (when one says he cannot, he will not) are too true.

The editor and reviser of your music is a man of large experience. His suggestions of fingering, phrasing, etc., are extremely helpful. Why do you heed them so little? Implicit trust in and acceptance of such suggestions will bring their proper reward in sure and rapid progress.

## BE KIND.

To your teacher, who is more anxious for your improvement, perhaps, than you are yourself, who will therefore be gratified as he sees in you the trustful, courageous, undishonest habit; To your friends, to whom your music may be a source of pleasure; To your parents, whose self-sacrificing spirit enables you to study under so good instructors, and to whom you are the very best of work possible; To yourself, for, since "Art is long and life is short," you have reason to crowd every moment full of the most painstaking toil.

## BE INQUISITIVE.

Frequently question yourself concerning the meaning of words or signs, in order that clear comprehension of each may be secured. The habit of consulting your musical dictionary is an excellent one to form. In cases of doubt question your teacher, whose privilege it is to aid you in every way.

## BE HONEST.

With yourself, wasting no moment through inattention, listlessness or indifference; With your teacher, who frequently has (very unjustly) to bear the blame of your idleness; who also, while being ready to fulfill his part of the contract, expects you to do your share; With your music, giving it at least the same careful study that you would give to a problem in mathematics, the same fair treatment that you would give to a poem. Remember Schumann's advice: "Regard it as something abominable to meddle with the pieces of good writers, either by alteration, omission, or by the introduction of new-fangled ornaments. This is the greatest indignity you can inflict on art."

## BE INDUSTRIOUS.

Teachers may advise wisely, but after all, you must do the work yourself. Gibbon says truly when he said, "Every person has two educations, one which he receives from others, and one, more important, which he gives to himself."

If discouragements increase think over John Ploughman's words: "The boss said, Try, and turned flowers into honey. The young lark said, Try, and he found that his new wings took him over hedges and ditches, and up where his father was singing."

## BE CAREFUL.

Pupils frequently practice with misplaced industry. Many a minute is wasted, and many a piece is inadequately played after the first five minutes. "Waste not, want not."

Speedily discover where the difficulties are, then slowly, very slowly, work at them, remembering that single-hand practice with ten repetitions is far better than twenty repetitions of a two-hand work.

The lengthy piece is made up of single notes. You may not be able to comprehend a page, or even a measure, at a glance, but you can see and perform the indi-

vidual notes," "He that is faithful in that which is least, is faithful also in that which is much."

Watch the accidentals that come so frequently. Your memory is surely more than an inch long. Make your teacher think so.

In minor passages notice the seventh degree of the scale. It should usually be a semitone below the eighth. Think with special care about the time. If you are a poor timist it is principally because you do not try to be a good one. You probably dance well, march steadily, are affected by rhythmic passages; with proper attention to the time units you can certainly play well.

Notice particularly the fingering. Whatever you adopt in the first week of practice, you are likely to retain for years.

## BE PERSISTENT.

No one "having put his hand to the plough and looking back, is fit for" the domain of art any more than for the kingdom of heaven. Again, John Ploughman says, "Always-as-it grows good cabbage and lettuce, while others grow thistles." If "Genius is nature's gift," "a capacity for hard work," then go forward, remembering the Eastern proverb: "Time and patience change the mulberry leaf into satin," and look for the reward promised to him that endures to the end.

E. B. STORY.  
Smith College School of Music.

## [FOR THE ETUDE.]

## EILE MIT WEILE.

## "HASTEN SLOWLY."

The meaning of this German proverb is "Hasten slowly."

When we look at so many of the music scholars who, with considerable talent and industry, have not arrived at those attainments to which their natural gifts gave hope, when so much utterly worthless playing is encountered on every side, I don't hesitate to say that in most cases the fault was that they were pushed too much through their studies, and especially that, in their first year's instruction, they were not thoroughly grounded in all those little things which are essential to an enduring, steady and sure progress.

Very often the pupils, and frequently the very best of them, like to gather first before they have fairly sown, and want to shine as players before they have gone through the drudgery of training their fingers sufficiently to make them do as the mind directs them. The teacher himself is often tempted to have his pupils study works which, both in their technical requirements and in their ideas, are far beyond the scholar's capability and comprehension.

But it may be asked, Is it not considered a sign of great progress if a scholar, after perhaps a very short time of instruction, plays (in some sort of way) a work which is so far above the one studied only a few days ago? Are not, in most cases, parents and friends of the pupils highly pleased when these bring home pieces that are so difficult and make so much noise? Why, then, hold him back when so many things seem to favor this so-called rapid improvement?

Experience teaches that these seemingly rapid strides will, sooner or later, produce harmful consequences. The pupil soon will lose all interest in anything he really could master, and keep to those works which are above his powers, until he finally either gives up music in disgust or becomes a very careless player, whose performances become tortures to all who have to endure them. Or, even if he succeeds by hard work to conquer a piece in four to six weeks, so far as to be able to play it in a somewhat slow but otherwise pretty correct manner, of what use is it to him when, after having dropped it for a short time, his fingers will be unable to give an endurable rendering of the same? How can a player or listener enjoy anything that does not come more or less spontaneously from the performer's fingers or mind? Is it not much better, more improving, more lasting and more enjoyable, if the pupil is led, step by step, from the simple to the more complex works, and that he is required to do everything in as smooth and neat a manner as he is capable of? There may be such stages in his course where it is advisable to give him something which is somewhat above his power, and which will put him on his mettle to conquer it, but this must be the exception and not the rule, and the steady, gradual course must always be resumed. Then, and only then, may we hope that music becomes more and more a true source of pleasure, and that it will not be abandoned with the last lesson taken. Let us follow nature. Grow slowly and steadily.

F. W. HAMER.

THE ETUDE promises to be even more valuable next year. Our staff of writers has almost doubled in the last year. What we now desire is for teachers to send us clubs of subscribers, in order that musical students can enjoy the best that will be prepared monthly.

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ated musician, pianist if possible, to do the same simple but very important service in regard to Berlin musicians and their relative present doing, and art associations. I am not acquainted in Berlin and such persons—ladies or gentlemen—whose home has been in Berlin for years will be very convenient in the household. The house will be for both sexes, and small children for their parents, but we don't wish pleasure-seekers—only students will be welcome.

But such will find my house the most convenient and profitable place in Germany. I shall study with them in the evenings and offer all my time, knowledge and experience to my pupils for no extra charges whatever.

The terms will be 125 marks per month and each person, including all the extras, as light and fire; it includes also a daily German lesson for all beginners or far-advanced students.

I shall try to invite constantly prominent members of the different professions for social intercourse, and make it in this regard a most perfect home for the art-hungry student.

If necessary, I shall give you also a few references of families who have resided with me in Dresden.

### SOME IMPORTANT MUSICAL EVENTS.

- 549-510. B. C. Pythagoras. He invented the *monochord*, an instrument having one string, with movable bridges for measuring the ratios of intervals. He discovered that a sounding string, divided in to proportionate lengths, produced different tones; the proportion 2 to 1 produced the octave, 3 to 2 the fifth, etc. The Monochord was pronounced by Pythagoras "the criterion of truth" and the "musical investigator." Pythagoras is also credited with having introduced Greek musical notation.
850. D. Pope Sylvester formed a singing school in Rome. "Universal singing and antiphonal chanting" was practiced.
600. Notes were named from the first seven letters of the alphabet.
670. Pope Vitalianus introduced the organ into churches.
757. Constantine, Emperor of Greece, sent an organ to Pepin, King of France.
800. Troubadours were heard in Provence.
807. Haroun Al Rasid, the Saracen Caliph, sent to Charlemagne, "the Emperor of the West," the first clock ever seen in Europe—"a hydraulic clock, with automatic figures which moved and played on several instruments."
900. About this date sequences were invented by Notker.
1025. Guido Aretinus, of Arezzo, introduced the use of four lines and the spaces between to denote musical pitch, using points for notes. He published treatises on Music, and is said to have greatly improved counterpoint, or even to have invented it.
1200. Minstrelsy.
1280. Troubadours. Age of chivalry.
1290. Secular songs in three-part harmony appeared.
1300. First principles of consonance and dissonance presented by Marchetus.
1321. The lute a favorite instrument.
1350. About this date tenor, bass and treble clefs were introduced, probably by De Muris. He used the signs for the different kinds of measure.
1380. Masses and motets appeared.
1400. The regal monochord and other early keyed instruments were in use.
1440. Early English school inaugurated by Dunstable.
1478. About this date musical printing was invented.
1474. The first musical dictionary, by John Tinctor, appeared.
1490. Organ pedals introduced by Bernhard, at Venice.
1500. Master singers. The spinet was invented by Giovanni Spinetti, of Venice. The first harpsichord was made.
1511. An upright harpsichord was made.
1520. Virginals and spinets were in use.
1538. Bassoon invented by Afranio.
1540. About this date Lassus introduced the chromatic element and the terms *allegro*, *adagio*.
1561. Martin Luther published a collection of hymn tunes and chorals.
1577. About this date the violin was first used in England.
1600. The Amati violins were made. Monteverde introduced *pizzicato* and *tremolo*.
1606. About this date thoroughbass was invented by Ludovico Viada, chapelmaster of Mantua.
1609. Collection of Catches printed in England.
1627. First German opera, "Daphne," by Schütz.
1636. Marin Merenne first demonstrated that a string yields other tones besides the one to which its entire length is tuned.
1637. Opera introduced at Venice.
1641. First printed single chord appeared.
1642. Previous to this date Galileo discovered the relation between the length of the strings and the vibration numbers of the tones produced.
1645. Rise of French opera.

1647. Opera introduced at Naples.
1660. Arioso introduced by Carissimi.
1663. Recitative introduced by Cavaliere at Rome.
1668. First English opera, "Psyche," by Lock. Copper music plates used in England.
1678. Lully introduced the overture.
1720. Two pedals were added to the harpsichord.
1690. Clarinet invented by Dumer, of Nuremberg.
1696. The term *Da Capo* first used.
1700. About this time A. Scarlatti developed the aria. Classical music dates up to this time, and modern standard music begins.
1706. Italian opera in England.
1712. The swell organ was introduced by Jordan. The Venetian swell was invented in the latter part of the same century.
1720. First oratorio in England, Handel's "Esther." The violin perfected.
1725. The well-tempered clavierchord was written.
1729. Bach's Passion Music.
1740. Pedals added to the harp.
1741. Handel's Messiah.
1748. Ewd. Bach wrote the first musical studies.
1760. Piano-forte comes into more general use.
1765. About this date the square piano was first made by Johann Zumpi. He used stops for the dampers. The grand and upright piano preceded the square.
1769. The swell pedal in harpsichord improved by Teuchuli.
1780. John Broadwood reconstructed the piano.
1783. Broadwood invented the damper pedal and shifting pedal.
1799. Earliest modern pianos.
1800. John Hawkins, of Philadelphia, invented the cottage piano. His invention covered nearly every improvement since generally adopted.
1812. John Maelzel's metronome was invented.
1813. A portable metronome was invented.
1845. Statue of Beethoven erected at Frankfurt.
1850. A portable metronome invented.
1853. Chickering and Steinway perfected the piano-forte as made at the present time.
1860. College of Organists founded.
1886. Charles Goodwin, of Brussels, patented printing from music type by the means of electricity.

H. S. V.

[FOR THE ETUDE.]

### THE OCCASIONAL CORRESPONDENCE OF A MUSIC TEACHER.

BY J. C. FILLMORE.

#### HOW TO TEACH HARMONY.

To Miss A—:

I am very glad you have become thoroughly awakened to the importance of teaching harmony to your piano pupils. The subject does not receive anything like the attention which properly belongs to it. Music is made up of the two elements, melody and harmony. It is safe to say that very few piano pupils have any adequate comprehension of either.

Do you doubt this statement? Then let me tell you a little of my own experience. I have tested scores of pupils and have found that not one in ten knew the intervals of the scale by ear! This was true even of the third and fifth, the simple, common intervals which make up the major chord! Those who did know them had invariably had some other musical training than that of the piano-forte, and common experience in a good elementary singing class. There, especially with the tonic sol-fa method, or what is essentially the same thing, so far as I can see, the "Movable Do" system, as developed in this country by Dr. Lowell Mason and his disciples, one gets the sense of tonality firmly established. But can any one be said to comprehend melody who has not this sense of tonality? Is not the relation of every note of a melody to the key note or tonic the fundamental fact? I am very glad that you are not only a piano teacher, but a singing teacher. By alternate lessons of a weekly meeting of your whole class for instruction in the rudiments. Make sure that every pupil can sing the tones of the scale in any order and can tell them by ear.

Then you will have the foundation laid for harmony teaching. It will be easy to test the tonic chord I, 3 and 6 of the scale, the dominant as 5, 7 and 2, and the sub-dominant as 4, 6 and 8. Then write out a scheme like this:—

Sub-Dom. Tonic. Dominant.

F-A-C-E-G-B-D

Showing the pupils how these three major chords make up the whole scale. The next step will be to connect the tonic with each of the other two chords. If you have a singing class, teach the four parts as represented, write out the tonic and dominant chords on the black-board in four parts and have them sung. Point out the principles on which the chords are connected. Show that the alto sings the note common to both chords, and that keeping this tone in the same voice is the most

important connecting link. Show that the soprano moves only a diatonic semitone from the tonic to the leading note and back, and that this easy movement is a means of connection only inferior to the common note. Then proceed to connect the sub-dominant with the tonic in the same way. If you are dealing with a piano pupil instead of a singing class, make him play the chords on the piano in their natural connection, and make him sing each part successively while he plays. Then make him stand out of sight of the keyboard and play the chords yourself, requiring him to name them. When you are sure he knows them thoroughly by ear, including the progression of each voice part, teach them in the other two positions, starting with the third and afterward with the fifth of the tonic chord in the soprano.

The next step will be to require the pupil or pupils to listen and name the chords while you transpose these exercises into different keys. They will soon discover that the relations they have learned to perceive are the same, whatever the key. They will then be prepared to transpose them for themselves throughout the whole circle of fifth-related keys, to six sharps and six flats.

All this I would do *before* introducing any other intervals than those belonging to the scale or at the same time that the pupils are writing exercises in modified intervals. This is my answer to your question about how to use my "New Lessons in Harmony." I had to put the intervals together, there, of course; but I do the work I have in mind, and at the same time that harmony pupils are writing out a scheme of intervals for every lesson. The fact is, that whatever the textbook, the teacher is more. He must study the pupil and meet his needs at every point. You will find the third and fifth the most important keys, and you cannot too soon familiarize pupils with the three principal chords of the key.

When this has been done I would go on to teach the reciprocal chords of these three. Don't bother to build up a chord on each note of the scale, and especially don't teach any pupils that there is one at the seventh of the scale. To be sure, I taught you all that, ten years ago; but I think I have learned several things since then, to my advantage and to yours. In the first place, it is not in the least difficult to understand or to teach the modern idea of tonality if you only conceive the tonic chord as central and the key as including everything related to it, whether belonging to the scale or not. In the next place, the relations of the "minor" to the "major" chords are more easily grasped when they are conceived as reciprocal, i. e., as having the major third in common. For example: Teach the pupil to play the chord

C-E-G, then, omitting the over-fifth but retaining the third add an under-fifth, thus: A-C-E-G. These two

chords have the third C-E in common. When the over-fifth G is added to this third the chord is C over-chord. When the under-fifth A is added, the chord is E under-chord. This treatment not only brings out clearly the third relationship of the chords, but is rationally in accordance with acoustic facts. There is absolutely no acoustic phenomenon which corresponds to the minor chords when thought upward. But the first six of the *undertone* series make this chord just as the first six of the *overtone* series make the over-chord. Better discard wholly the terms "major" and "minor" as applied to chords. When the under-chord is thought as it ought to be, these terms have no significance whatever. Teach that each over-chord has its reciprocal under-chord, and conversely, that each under-chord has its reciprocal over-chord. Use a sign for each, thus:—

+  
A-C-E-G  
C over-chord.

E under-chord.

You will need names for the reciprocals of the tonic, dominant and sub-dominant chords. You cannot do better than adopt Riemann's terms, "Mediant," "Super-mediant" and "Sub-mediant," "Sub-dominant."

+  
D-F-A-C-E-G-B-D  
D Sub-dominant.

F-A-C-E-G-B-D

Teach the three mediant chords, one at a time, in connection with the over-chords, until the pupil knows them thoroughly by ear. This is indispensable. No one knows harmony who cannot imagine the sound of the chords and write out each voice part as clearly as far to the above in all the over-keys. It would be well, too, to require not only exercises in listening and naming chords and in playing them at the piano, but in transposing them in writing into all the keys. When you have done this, teach the four parts as represented.

This letter is already so long that I will defer further suggestions until another letter, which perhaps you may never need nor desire. But I wish you all manner of success in your work, and I have no doubt you are sure of it.



## THE PIANO-FORTE PEDALS.

READ BEFORE THE M. T. N. A. BY ARTHUR FOOTER

There seems to be nothing absolutely new to say about the use of the pedals, and indeed we have a right to assume that every one claiming to be an artist has acquainted himself with all their secrets. For, although the proper management of them is but a detail of piano-forte playing, it is a most important one, and marks clearly the line to be drawn between the real, complete pianist and the ordinary performer, with whose exploits in this particular direction we are all painfully familiar. It is a question that should be often discussed by those interested in the higher and better teaching of the piano-forte, and I am glad of the opportunity to even repeat what has been said before, for there is no danger of its being said too often.

The most thorough treatment of the question that has yet appeared is to be found in Hans Schmitt's little book, "Das Pedal des Claviers," published in Vienna, which should be in the hands of every serious teacher, and to which I am indebted for some of the illustrations that follow.

The subject naturally divides itself into three parts: the ordinary pedal, used primarily for prolonging the sound of any notes that may be struck while it is held down; the soft pedal; and the comparatively new sustaining pedal. Of these three the first is incomparably the most important and most frequently used, for which reason I shall speak of it as the *pedal* simply.

The most obvious thing to say, first, is to protest against its being ignorantly called the "loud pedal," which gives a totally false idea. The more musical and refined use of it has nothing to do with mere loudness, and in teaching, indeed, its employment for that purpose alone should be at first discouraged.

The most common and proper use of the pedal is, by keeping the dampers raised from the strings, to prolong the sound of notes that have been played by the fingers, but cannot be held by them as long as is desired, until a change in the harmony or the end of a phrase makes it necessary to stop the sound by letting the dampers fall upon the strings again. Examples 1 and 2 will illustrate this, as in each of them the pedal is released both at the change of harmony and at the end of the phrase. In example 1 the pedal must be taken up at the end of each little phrase of one bar, at the staccato note, while in the fourth bar it is not used at all; in this way the alternate effect of staccato and legato is beautifully obtained and the phrasing exactly preserved. In 2 the pedal is used in just the same way, excepting that each phrase is two bars in length.

## 1. SCHUBERT: Op. 142, No. 4.



## 2. SCHUBERT: Op. 90, No. 4.



Probably every teacher here has found out that the average player, who has a horror of a single instant of absolute silence at the piano-forte, and who cannot bear to have a phrase come to a definite end, least of all with a staccato note, will try to run the second and third bars of No. 2 together by putting down the pedal again at the third quarter note of the second bar. This Impromptu of Schubert (op. 90, No. 4) is as good an illustration as can be imagined for showing such a player how the pedal may be used not to spoil, but to add correct phrasing.

But the most important thing of all, and yet one that it is neither difficult to see nor to explain, is this: that in very many cases it is necessary to put the pedal down *after the note has been played*. While every really good player is aware of this principle, and follows it out in his own playing, the point is wholly neglected by many teachers. But it is a method that must be implicitly followed, whenever the pedal is used to connect single notes or chords that cannot be played legato by the fingers, and also when it is employed to add to the legato already produced by the aid of the fingers in melodic passages, as in many slow movements of Beethoven's Sonatas, Chopin Nocturnes, etc.

The following are exercises that may be given to pupils to make this

point clear. In the first (3), in which the scale is played with one finger (thus obtaining the legato entirely with the pedal), and the pedal released just at the moment when the note is played and *put down afterwards* (at the second quarter note), any one will, by a little practice, not only understand the idea, but to be able to carry it out practically. If the scale be played legato with the fingers and the pedal put down *when the note is played*, the very unpleasant but familiar result pointed out in 3a will be obtained.



The exercise marked No. 3 may be carried yet further and made still more useful, by making a little study (No. 4) of chords that must be played legato, but which are so far removed from one another on the key-board as to necessitate this use of the pedal.



It is not difficult for a teacher to make various little preparatory studies of this sort, which will clear up the matter for his pupils far more than any amount of explanation.

It may not be amiss to give an example that will point clearly to one reason why the pedal is so often abused. It is found in the very slovenly and unmusical way in which it is marked in many of the (otherwise) best editions of classic piano-forte music. This illustration is from the Hallberger edition of the Beethoven sonatas, and is quoted by Schmitt as a monumental instance of stupidity.

## 5. BEETHOVEN: Op. 10, No. 3. (Hallberger edition.)

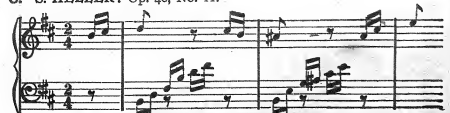


Probably, of all the editions of standard piano-forte music, that by Klindworth of Chopin is best deserving of study on this point, as being the one in which, as a rule, the pedal is most exactly and correctly marked.

In Nos. 10 and 11 are given instances of this use of the pedal, the star, showing where the pedal must be changed. If the pedal be so used, this Adagio from Beethoven, opus 13, will be played with the most beautiful legato possible, and without the slightest blurring.

Nos. 12 and 13 illustrate the same point, No. 13 being especially useful as a study for pupils.

## 6. S. HELLER: Op. 46, No. 11.



*Pedal put down at second note in each bar.*

No. 6, the little study of Heller, is quoted by Schmitt, and is so familiar to every one as to be perhaps the most perfect example that can be found to show how well a piece will sound with a proper use of the pedal, and how badly otherwise. As it is in a set of studies that is used by nearly every pupil, it can easily be employed to put this question to a practical test.

There is another point to be remembered, that the pedal may be held down a great deal longer if one be playing in the upper part of the piano-forte, and that it must be changed the oftener as one descends to the middle and lower portions. Most suggestive illustrations of this are to be found in the brilliant cadenzas of Liszt, which almost always begin at the very top of the key-board (as in the Polonaise in E, the "Waldenrauschen," the Nocturne in A flat from the set called "Liebesträume," the "Rigoletto," etc.). A few bars from the "Rigoletto" Fantasia are given on page 115.

It will be seen that the pedal is held down all the time until we reach the octave above middle C, at which point the hard and brilliant glitter of the passage-work begins to change to a confused jumbling of sounds, unless the pedal be released. We shall always find that at this point Liszt directs

that to be done, giving, as usual, proof of his unerring intuition and *finesse*.

Nothing is more irrational than the attitude taken by many teachers with regard to the pedal. Comparative beginners, instead of being allowed to make little attempts at its correct use (which can even be done in Clementi's Sonatinas), are generally forbidden to employ it altogether; the result is, that, instead of being gradually fitted to meet the difficulty by a little observation and practice here and there, the player is generally left high and dry after years of instruction in everything else, as ignorant and thoughtless as when he was in his A B C, with only that broken reed of a rule to lean on that "the pedal is to be released whenever the harmony changes." True, indeed, so far as it goes; but how many players can be trusted to follow it without many preliminary trials, aside from the fact that the most important uses of the pedal are not covered at all.

A careful teacher will mark the pedal for his pupil with as much pains as the fingering and phrasing, and indeed will probably find as much occupation in erasing the printed pedal marks as in putting in new ones of his own.

This suggests the propriety of saying a word with regard to the various methods of indicating the use of the pedal. These may be summed up as fol-

#### 7. LISZT: "Rigoletto."

lows: first, the old-fashioned and rather clumsy way of Ped. \*, the objection to which is chiefly its indefiniteness, for it is hard to indicate the exact note at which the pedal is to be taken and left. But to substitute for it even a much better system would probably not be much less of an undertaking than—shall we say the solution of the Tonic Sol-fa question?

The supposed improvement which is set forth at length in Hans Schmitt's book, while interesting and suggestive, is at the same time cumbersome and confusing in reading at sight. It is exhibited in the following:

#### 8. LISZT-WAGNER: "Lohengrin."

The notes placed upon the single line under the music show the exact duration of the pedal, the pedal being put down after the corresponding note in the music is played. There is but one piece of music in which this method has been actually used, so far as I know,—Sgambati's study in sharp minor, Op. 10, No. 2; and in that instance, from the slow tempo, it works very well, and is easily understood. There has also been published by Ditson an edition of Schubert's Impromptu in A flat (Op. 142), by Rich. Zeckwer, in which Schmitt's marking is used.

The other two suggestions for improved pedal-marking (both have been spoken of before in papers read at these meetings, I believe) are, first, the straight line with a little hook at each end to show the putting down and taking up of the pedal—

#### RAFF: "La Fileuse."

and, second, the use of a star or some other convenient mark as an indication that the pedal is to be *changed* (i. e., quickly taken up and put down again), as in the following:

#### 10. BEETHOVEN: Op. 13.

#### 11. BEETHOVEN: Op. 13.

#### 12. S. HELLER: Op. 140, No. 3.

#### 13. CHOPIN: Prelude, Op. 28, No. 20.

#### 14. CHOPIN: Nocturne, Op. 32, No. 1.

Each of these two methods is concise, definite and easily understood, and has proved itself so in actual use with teachers and players.

A proper use of the soft pedal (marked by *U. C.*, or *Una Corda*) is much easier to acquire; it should be employed with comparative infrequency, and is more a matter of judgment and taste than of rule. As it not only lessens the amount of tone, but also changes the quality (in the grand piano-forte), it is an invaluable aid to artistic playing. A very obvious way of using it as a sort of echo is given below:

#### 15. SCHUBERT: Op. 94, No. 6.

When it is employed in the middle, or towards the end of a phrase, it will be best to put it down at an unaccented part of the bar (the second or fourth quarter note, in common time, the second quarter note in triple time). In this way we avoid any abruptness in making the change, which would be

(Continued on page 179)

## THE NECESSARY PREPARATION FOR TEACHING THE REAL THINGS OF MUSIC.

READ BEFORE M. T. N. A. BY THOS TAPPER, JR.

Teaching is practically the art of infusion. An instructor must be one who knows how to make clear by word, by look, and by exemplification everything that is strange or unintelligible to the learner. Again, he is the one who plants the germ of intellectual life, a germ that must grow and fructify in after years, and so carefully must his work be done, that he can foresee in outline the florescence of this growing mind.

In the acquirement and distribution of all knowledge, two distinct operations take place—there is an absorption of the learner, the drinking in of all that is to make up his fund of erudition; then there is the outgoing process, by which he who possesses the knowledge leads it forth from his own mind and plants it within that of another. The former, who takes it in from without, is the learner; the latter, from whom there radiates what is already acquired, is the teacher. It concerns us to know through what stages one must pass that he may arrive at a clear comprehension of all that lies between these two extremes.

A teacher of music has not approached professional excellence only by having followed up a thorough musical training, under the best advisers. The product of this is, to be sure, the main part of his education, but how does he learn to judge of the strength, the characteristics and the inclinations of one and all minds, if it is not from experience gained in different branches of learning, from a study of men and from knowing, at once, the motive that prompts the action?

First, let us consider the duty of a teacher to the pupil. The former should know the nature and the power of the mind with which he deals; the education fairly commenced, all should be in logical succession; everything should be so arranged that no need would arise of having to pull down and reconstruct; this is a fault only too often committed, and its pernicious effect is to be found in this, that it demands a waste of mental exertion, and a waste of mental exertion is a loss of time and of intellectual strength. Every fact should be placed before the learner in such manner that the conclusion from the existence of the fact is well-nigh self-evident.

You all know how characteristic a person is in making an explanation; one will conduct you through a maze of words and bring you, exhausted, at the door of truth; another takes you by the hand and conducts you to a point, from which you are permitted to look down upon the matter in question, and its reason of existence and its relationships are at once evident to you; indeed, from your position, you can draw the right conclusions for yourself.

No one branch of art explains itself; something leads to it, and a graduation from itself merges into regions bordering on other fields of learning. Likewise no particle of knowledge is isolated from all else; there is always a continuity that forms into one piece all that pertains to any art or science. From this, then, we can conclude that it is necessary to place all facts before a learner so that he can understand them, not only in their individuality, but in such manner that the union with all before and all that follows, is easily to be seen. With all people it is natural to be imitative before being originative. In the education of any individual, that period when the imitative is supreme is the one most difficult with which to deal. Then must reason and good sense, on the part of the teacher, be ever on the alert, or the frail bark of the growing mind will be dashed to pieces. This is the time when one must avoid all reasons all abstract facts and all philosophical suppositions, so abstract by nature as to be confusing to the pupil. But, as the mind grows, it begins to assert its individuality, slowly, it is true, but with a positiveness that is undeniable. Now the whole tactics of the instructor must change, but in proportion to the intellectual awakening of the learner. Now the picture should be accompanied by more detailed explanation; first, the pupil must tell all he knows about the lesson; then should follow, by the master, a delineation of all those points unnoticed by the proselyte.

A highest time for both teacher and scholar is when the latter has gained the power of thought and retrospection. Then for the first time will be evident the relation between things and great results. A true instructor should be able to teach not only the most erudite points of his art, but it should be in his power to make clear to a child all that is within the possibilities of its comprehension. The highest of all creative powers made the universe in perfection, but He made in equal perfection the little blue violet that beautifies a corner of the earth. A teacher should know how to make an artistic universe, but he should not have my approbation if he failed to make the violet.

Many instructors have a method. I do not mean thereby a system that adapts itself to the needs of various minds, but it is something to which every one must submit; it is, in the hands of its possessor, what snow and ice are to the country round about the northern pole. It would be as impossible to alter their existing relation as it would be for an iceberg to retain its identity in the waters of the equator. Such instructors are only calculating machines, they repeat and are direct to a degree, but so purely mechanical that one can almost hear the little wheels click in the brain.

Let us take, for example, the piano-forte teacher who has a fixed course

or method of study, one through which all his pupils must work their way, there being no variations whatever from its demands, and let us speculate on the result. First there comes an instruction book of more or less respectability, and from the commencement a list of studies, probably in the following order: Plaidy; Czerny; Krause; Loeschhorn; Duvernoy; Bertini; Heller; Clementi, and so on, the whole course being graded until the aforesaid teacher is at the top of his musico-intellectual ladder. For many years such a curriculum may have been followed; only mechanical, technical work being the subject of the lesson hour, few reasons given, no informal talks about the art in general, no glimpses at the other branches of the great subject. Form, harmonic construction, musical analysis and synthesis are terms unfamiliar, and at the end of all this what will be the result to the pupil? It will be this—the teacher in question will have turned out just what the coining machine at Philadelphia does—that is, an exact reprint of itself. And then, with the remembrance and influence of his teacher's mode of work, what will this pupil be likely to do when he assumes the teacher's place? Well, no doubt, he would do this with all pupils: first there would come an instruction book of more or less respectability, and from the commencement a list of studies, probably in the following order: Plaidy; Czerny; Krause; Loeschhorn; Duvernoy; Bertini; Heller; Clementi, and so on, in precisely the same order as the original coining machine—that is, the original teacher had impressed them on his plastic mind and fingers.

On the other hand, a true instructor will cultivate individuality in every susceptible mental organization that falls to his care. He will honor its characteristics and nourish them in the proper light, restraining on the one side, urging forward on the other. He will at the outset dispel the idea that the technical performance of a musical work is all there is to it. The meaning, the inner content, will be granted as much consideration as the digits of the pupil. If you were a teacher of English, it would not satisfy you that your pupils could read Shakespeare with perfect pronunciation, but with no idea whatever of the meaning. Yet this is what pupils in music do who sing and play, and are then acquitted as not guilty.

A person who possesses what we colloquially term, "A common-school education," is no rarity, yet I think that, were the same requirements demanded of the thousands of musical students, there would be but a small percentage who could avow that they were able to read, to write, and to speak in the language of their chosen art. Enlightenment on any one subject only approaches completion when we know thoroughly the topic itself, and much else that intimately concerns it. The ability to perform music, either by voice or instrument, is only a corner of our art. There is its grammar, there is its rhetoric, its history, its science and its aesthetics; all these must be known to the teacher, much of one but something of all. Then he can acquaint his pupils of the existence of these subjects; this may cause them to make individual investigation, and, when employed in the teaching of a specialty, they will know how to draw light from these many sources that they may better illustrate important points. There is so much that an instructor can find out only by experience, that it is almost impossible to say how one shall undertake the office of teaching. The ability to see at once what a certain mind demands, to judge of its strength through a brief contact with it, and to know how to supply in logical order all that will go to transform it into a perfectly running organization, requires, not the hand of the experimentalist, but the guiding touch of one who is as certain of what he does as is the mariner who directs his course by the pole-star. From this it is evident that a young teacher works in a peculiar field. He is called upon to elevate others while he is yet struggling upwards himself. Hence, much that he does is tentative, or at best done through the advice of some one more experienced than himself. To teach well, one must grow to it. The ability comes only through a natural development, and the result is conditioned, first by the nature of the individual; next by the field in which he works; and lastly, by what he has determined to become.

In musical education we greatly need the presence of a man like Herbert Spencer; indeed, all his educational works apply as well to music as to any other branch of learning. The question of psychology is only too strange to the majority of us. A music teacher, by virtue of his office, is supposed to be a musician; if, or not, he is to be a successful instructor does not centre on that alone, but it depends mainly on what else he knows. Through ignorance of psychological laws we fail to make the most of the means at our command; we weary the studious mind because we do not know how to economize its power of action; we drive it when our care should be to lead; we teach useless things at the expense of others that are of vital importance, and by reason of the unphilosophical actions the continuity of logical education is lost. We, ourselves, should be certain that we know what we think we know, and, in teaching, our thought should be not so much for the fact as for the change and action that are taking place within the mind of the pupil. Psychology is the key that unlocks all possibilities in education which go to form—what one might style—mental chemistry. The instructor who is ignorant of psychological laws, has yet to acquire one of his strongest aids.

In education three important periods exist for each individual who possesses some brains and plenty of ambition. The first is the period of pupil-

age, when all is done in subordination, and, as I said before, when every act is more or less imitative. Then comes the period of emancipation from this pupillage, when master and scholar are, so to speak, companions. Now the former advises in place of giving the law of the pedagogue; and now the scholar experiments, discovers and increases his freedom of action. This period leads into the third, in which life experience and a necessary self-reliance are the factors that shape the opinion.

The greatest power that a teacher can awaken within a pupil is the power thinking. If you can make one think, then you can direct that thought; and to guide a newly aroused power of thought, is to see before you the unfolding of a mind, born, in a measure, of your own mind; to you it owes its awakening, but on it it depends for its immaculate conception. When one begins seriously to think of all he does, he will find that his mind has been brought into a new world. He is surprised at the continually hanging appearance of things, and then only does he begin to join, bit by bit, the many fragments of learning that during his first years have been imparted to him. The power became greater from day to day; in the beginning it found its application probably in one subject alone, but soon these changes, and all things come under its subjection. The birth and development of thought may be likened to the ever-increasing force of some mighty river that takes its rise in a tiny rivulet. The master who makes friends and companions of his pupils, with a view to their intellectual welfare does them an everlasting good. That teacher who tolerates your presence twice a week, who sits by like the wooden god of a Chinese pagoda, who hears your offering and then smilingly turns you into the great sea of out of doors until you can again pay the stipulated admission fee, is an antithetical example, one common enough, and the cause of many a wounded ambition.

Although so much is owed to the pupil by the teacher, the reciprocal relation is none the less important. A mind that is to be trained in the elements of a science must be plastic, it must lend itself to being moulded into the proper shape. This makes it necessary that, in the carrying out of all educational work, the instructor should be allowed to teach with perfect freedom of action; yet that gaping bit of wisdom, the public, is apt to imagine that perfectly satisfactory results may be obtained from a constrained liberty. A perfect musical education is the result of work done at the direction of the instructor, not in accordance with the notions of those who pay the bills.

If music is to be one's world, it must be entered at once, for life is so short that one cannot afford to spend any considerable portion of it in playing hide and seek among the arts and sciences, uncertain which to choose. Insufficient time devoted to study will not bring about great results. Art is so idiomatic that it requires years of observation to so fully master the idiom that the work becomes clear. Only years of study can make one capable of gauging the growth of our art from the fourteenth century to the present time. We cannot at once see the importance of these years, known as the transition period; we must grow to the conception that harmony may result from placing, horizontally, melody upon melody, that is, polyphonic music; and out of this there is developed perpendicular harmony, or fully accompanied monophonic music. In musical form we teach that melodies often overlap; their final and initial measures coincide; how very often does this happen in the domain of musical history. What fine gradations lead from the influence of one composer into the style of another; how often do intellects blend or find each its antithetical half in another.

Acquired education is the result of a duality, the guiding of the instructor and the earnest effort of the learner. It requires thoroughness on both sides; it demands time, thoughtful observation, to which there must be added the lessons of experience. The cultivation of the mind is a serious problem for solution. Here is a God-giving power, active, out-reaching, adoptive. It falls into the hands of an instructor; he feeds it; he manipulates this plastic animation, perhaps with a touch soft and caressing; but how will it fare with the growing intellect, if the contact proves rough, the touch unsympathetic, the presence disagreeable. The preparations necessary to become a teacher are manifold. An instructor deals with minds, each typical only of itself, hence psychology must be perfectly familiar to him. The art and science of his profession demand that he should be a scholar and an artist, creative or reproductive, perhaps both. To teach the unknown, we must appeal as a medium to the known, and in this connection the greatest aid in all instruction is comparison. If you can cause the mind you are training to take upon itself the power of considering two things—drawing conclusions from the one and applying them to the other, then you have found another potent aid. In your hands this budding intelligence may reach the most perfect florescence, but, if you place fact upon fact in the brain of your pupil, laying one over another in chimney-like pile, then the harvest will be for you nothing but the rigid coldness of a scientifically padded mind. In teaching a specialty, it should be in one's power to treat all contextual branches with freedom—to distinguish clearly between what is required as learning and what it is necessary to acquire as discipline. It should be told to the pupil from the beginning that, to be afraid of difficulties is to be cowardly. When little things are allowed to go unnoticed from day to day they soon rise up in a defiant mass and seriously retard progress. I do not think a pupil has worked to much advantage who, after studying piano-forte playing for four or five

years, is unable to tell if the half-rest is written above or below the line. There are such cases, and I can vouch that in each instance every act of daily life would betray the cause of the ignorance in that detail. The possibilities of teaching would be far greater if the home influences upon children were of different nature. Nine-tenths of the difficulty arising from the careless and uninterested study of pupils can be traced back and its roots found in the fact that the parents were ignorant of the very elements of psychology. A child characterizes itself through parental influence, and when parents are ignorant of certain important principles of life, it becomes very difficult for the teacher to alter the bent of the child intelligence.

The very broad vista that spreads itself before the teacher makes known to him the fact that his acquirements must be many and thorough. Teaching is a field primarily guided by thought, influenced a little by experiment and fundamentally dependent upon natural development. If or not the field of teaching is to offer as much in return as does the work of the creative or reproductive artist, depends entirely upon the individual, but I can safely say that the birth of instruction given is instruction received. To the many earnest followers of art, whose limited opportunities make it impossible that they shall ever attain eminence, the words of Philip Gilbert Hamerton may offer much of encouragement, inasmuch as they prove the importance of every honest student. "The intellectual light of Europe in this century is not only due to the great luminaries whom every one can name, but to millions of thoughtful persons, now utterly forgotten, who in their time loved the light, and guarded it and increased it, and carried it into many lands, and bequeathed it as a sacred trust." \*

"The Intellectual Life," Philip Gilbert Hamerton.

## MUSICAL NOTATION AND TERMINOLOGY.

READ BEFORE M. T. N. A. BY EDWARD FISHER.

Those among my hearers who are expecting an attempt on my part at an elaborate and scientific exposition of the merits or defects of our Notation and Terminology will certainly be disappointed.

The subject, regarded from a broad standpoint, is too many-sided and of too great consequence to be disposed of in one, or indeed a score of essays.

If my few words, to-day, are to have any value in the minds of this distinguished audience, they will derive that value by whatever suggestions they may convey, first, as to the need of reform in our system, and second, towards organizing some plan of procedure by means of which improvement may be effected. I have no wish to disparage the efforts that have already been made in this direction, not only by members of this Association, but by prominent members of the profession in various parts of the world. I believe that most of them at least are honestly striving to make the path of knowledge in our art easier to climb, and therefore should have great credit for their unselfish efforts in the cause of Music, even though these efforts may not yet apparently have borne much fruit.

I would particularly express my admiration for the very able papers on the subject of Terminology, delivered before this Association last year by Mr John H. Cornell and Mr. F. W. Root. These will undoubtedly furnish valuable ideas and suggestions to the future workers in this important field, and will thus ultimately produce their legitimate fruit.

It is possible that there may be those among us who, having given the matter little or no thought, are not prepared to admit that the subject is one of sufficient importance to claim the serious attention of this Association. In order to convince those people, if such there be, that our system of Notation and Terminology is as yet by no means perfect, and that radical changes in some directions and greater uniformity in others are "most devoutly to be wished," I will ask your patience while I endeavor briefly to indicate some of the defects and inconsistencies of our system.

First and foremost in the list is one which well-nigh overshadows in importance all that may be mentioned thereafter. I refer to the apparent inconsistency of our having two active systems of Notation, differing from each other in every important respect, one of which is used exclusively for vocal, the other for both vocal and instrumental music, and called respectively the Tonic Sol-fa and the Staff Notation. Observe that I say this is apparently an inconsistency. But I do not propose now to discuss the merits of either side of the question.

I believe that we who have been brought up on the staff, so to speak, and unconsciously perhaps, have learned to regard those lines and spaces as constituting the veritable "staff of life" in musical notation, have a duty to perform which involves earnest thought, calm, impartial, wise judgment, and determined action. We owe this duty to ourselves as intelligent, self-respecting musicians and teachers; we owe it to the people of this and other countries who are looking to such associations as this claims to be to protect them from the evil effects of false teaching and erroneous methods; and we owe it to future generations whose progress will be accelerated or retarded as we

TO MISS NEALLY STEVENS.

# HUMORESQUE.

ARTHUR FOOTE, Op. 18, No. 2.

The musical score is written for piano and bass. It consists of four systems of two staves each. The key signature is one sharp (F#) and the time signature is 3/4. The first system begins with a forte (f) dynamic in the bass and a piano (p) dynamic in the treble. The second system continues with piano (p) dynamics. The third system features mezzo-forte (mf) dynamics. The fourth system includes forte (f), mezzo-forte (mf), and piano (p) dynamics. The score includes various musical notations such as slurs, ties, and fingerings.



*ritard* *p animato*

*legato*

*Red. \* Pedal*

*pp*

*p*

*pp una corda* *rit.*

4

*pp* *animato*

*pp*

Reo. \*

*sf* *cresc.*

*f*

*ff*

Reo. \*

*p*

*pp rit.* *tempo* *mf*

*Ad. \**

*rit.* *tempo* *pp*

*p* *pp rit. espress.*

1. 2. *pp al fine.* *Ad. \**

# REVERIE NOCTURNE.

## FORM PLAN.

### Three part Song-Form:

Introduction 2 Bars — First part Great Period 16 Bars — Middle part Great Period 17 Bars

Third part First period prolonged by sequence and extended cadence 23 Bars — Appendix 5 Bars.

Edited by C.P. HOFFMAN.

ANTON STRELEZKI.

*Allegretto grazioso.*

*p*

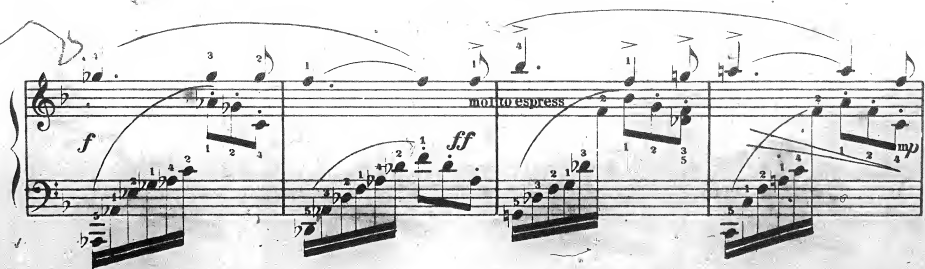
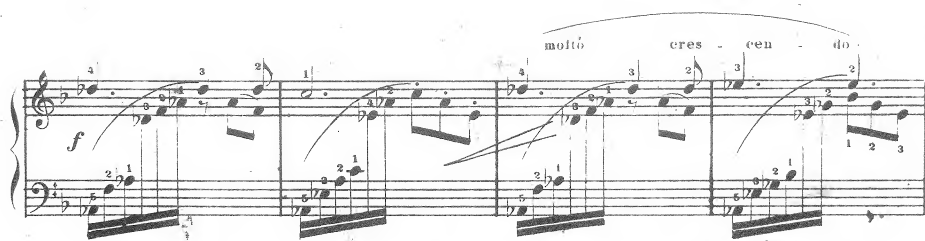
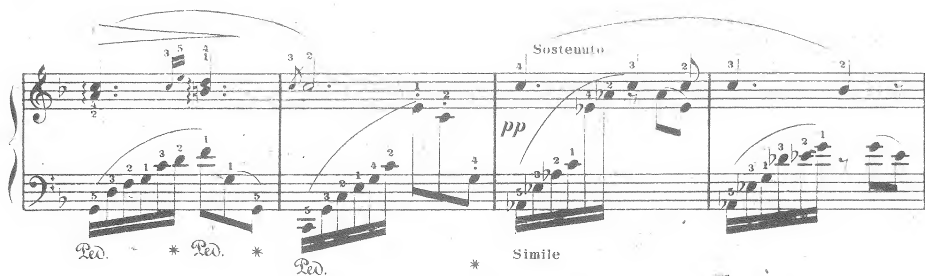
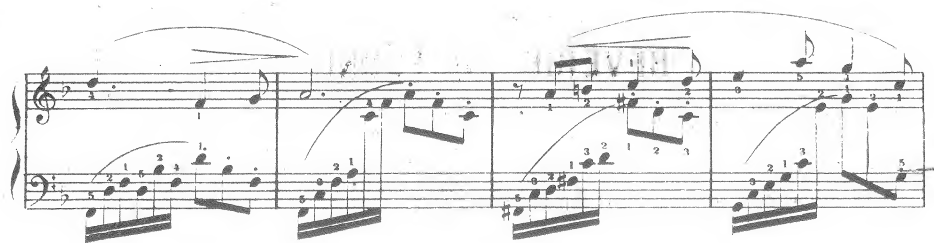
*Red.* \* *Red.* a chagne mesures

*Sopra*

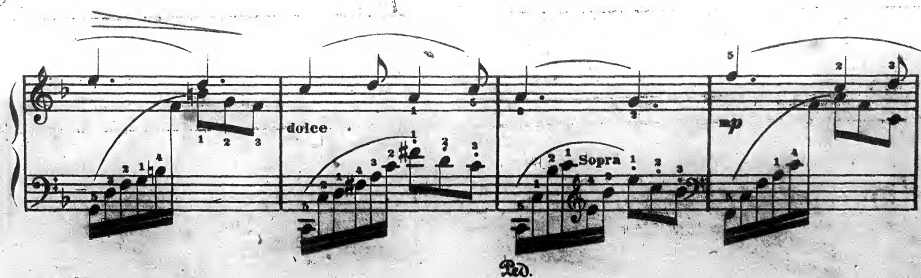
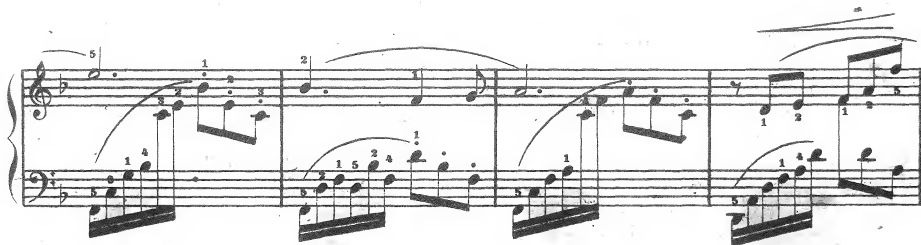
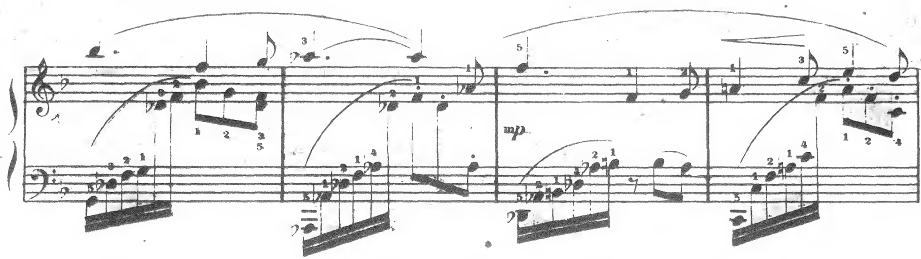
*mp*

*Sopra*

*Red.*







*poco*  
*mf*  
Ped.

*a poco*  
*crescendo*  
*mf*  
*ten*  
Ped.

*ten*  
*Rit*  
*dolce legatiss*  
Ped.

*pp*  
*ppp*  
Ped.

MELODY.

Andantino.

Bruter.

62.

*p dolce*

*cresc.*

*p*

*rit.*

*a tempo*

*cresc.*

*f*

*decresc.*

*cresc.*

*p*

*rall. e dim.*

# ENFANT CHERI

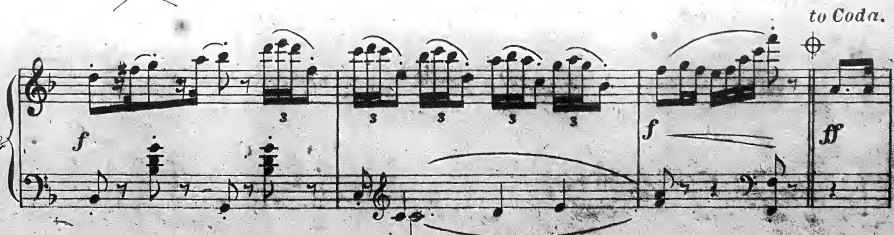
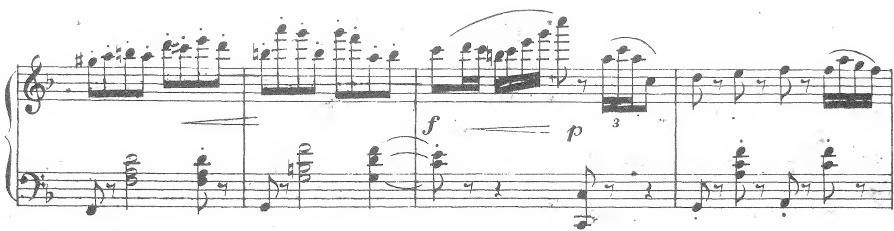
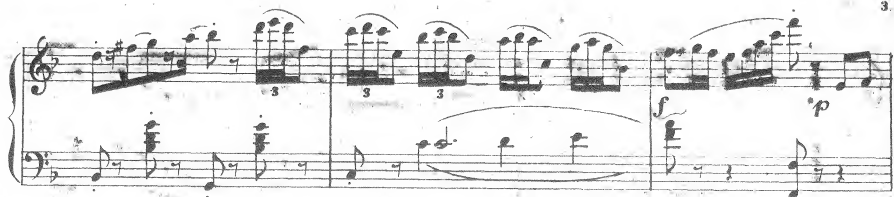
(LITTLE DEAREST.)

CAVOTTE.

C. BOHM.

*Moderato.*

The musical score is written for piano in 3/4 time, marked *Moderato*. It consists of four systems of music, each with a treble and bass staff joined by a brace. The first system begins with a piano (*p*) dynamic and the instruction *grazioso*. It features triplet markings (3) over the right-hand staff. The second system continues the melody and accompaniment. The third system introduces a crescendo (*cresc.*) and a forte (*f*) dynamic, followed by a mezzo-forte (*mf*) section. The fourth system concludes with another crescendo (*cresc.*) and triplet markings. The score is characterized by its simple, charming melody and accompaniment, typical of a children's piece.







Little Dearest.



Little Dearest.

# PEACEFULNESS.

THEO. MOELLING.

*Andante.*  
*dolce.*

PIANO

The first system of musical notation is for a piano piece. It consists of a treble and a bass staff. The treble staff begins with a key signature of one sharp (F#) and a time signature of 3/8. The tempo is marked 'Andante.' and the dynamics 'dolce.' The melody in the treble staff features a series of eighth and sixteenth notes, with some triplets indicated by a '3' and a bracket. The bass staff provides a steady accompaniment of eighth notes.

The second system continues the piece. The treble staff has a melodic line with various fingerings (3, 2, 1, 5, 4, 3) and dynamic markings of *f* (forte) and *p* (piano). The bass staff continues with a consistent eighth-note accompaniment.

The third system shows further development of the melody and accompaniment. The treble staff includes fingerings (1, 3, 4, 2, 5, 4, 2, 1, 5, 4, 2, 1, 2, 3) and a dynamic marking of *f*. The bass staff maintains the eighth-note accompaniment.

(41)

The fourth system concludes the piece. The treble staff features fingerings (3, 2, 5, 3, 2, 3, 4, 3, 2, 1) and a dynamic marking of *f*. The bass staff continues with the eighth-note accompaniment.

First system of musical notation. The treble clef staff contains a melody with various intervals and a trill. The bass clef staff provides a harmonic accompaniment with chords and single notes. Fingering numbers (1-5) are placed above the treble staff notes.

Second system of musical notation. The treble clef staff continues the melody. The bass clef staff has a *p* (piano) dynamic marking and the tempo instruction *poco piu mosso*. Fingering numbers are present above the treble staff.

Third system of musical notation. The treble clef staff features a melodic line with slurs. The bass clef staff has a *poco cres.* (poco crescendo) marking. A *f* (forte) dynamic marking appears at the end of the system.

Fourth system of musical notation. The treble clef staff continues with a melodic line. The bass clef staff provides a steady accompaniment.

Fifth system of musical notation. The treble clef staff concludes with a melodic phrase. The bass clef staff continues the accompaniment. Fingering numbers are visible above the treble staff.



First system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur and a fermata. Bass staff has a rhythmic accompaniment. The tempo/mood marking is *dolce . meno mosso*.



Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur and a fermata. Bass staff has a rhythmic accompaniment. The tempo/mood marking is *f*.



Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur and a fermata. Bass staff has a rhythmic accompaniment. The tempo/mood marking is *p*.



Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur and a fermata. Bass staff has a rhythmic accompaniment. The tempo/mood marking is *sempre dim e rall.*



Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur and a fermata. Bass staff has a rhythmic accompaniment. The tempo/mood marking is *pp*.

bequeath to them a simple or a complex system of Notation. The Tonic Sol-faists make the claim that pupils may be taught to sing at sight by their method in very much less time than by the staff notation.

They claim, also, that by studying their system first the learner is able to master *both* notations in less time than it would require for the staff notation alone. But let us not trouble ourselves about the second statement until we have decided as to the validity of the first claim. I believe that we must meet the Tonic Sol-faists fairly on this primary ground, and if we cannot prove that with the staff notation we can produce sight singers in as short a period as by the Tonic Sol-fa system, then let us frankly acknowledge that, for the purpose of qualifying singers to take part in chorus or part music, the Tonic Sol-fa is the easier and quicker method. If this point is decided against us, then we may logically take up the second and find out whether it is desirable that those intending in any case to study the staff notation should first, in order to get a quicker and clearer understanding of their subject, give their attention to the Tonic Sol-fa.

The fact stares us in the face that in the Tonic Sol-fa notation the learner has to meet practically with only one position of the scale. When he has mastered the major scale, together with its interval relationship, he virtually has already become master of all the sharp and flat major keys, including, with a slight modification, all the minor keys as well. When we staff-notationalists come into conflict with this simple and easily comprehended system, we find ourselves at the disadvantage of being encumbered, not only with all the difficulties presented by the other system, but also with no less than fourteen different transpositions of the scale, indicated by as many different signatures, besides unending modulations from one key to another, requiring some knowledge of the science of Harmony to rightly place and comprehend.

The most serious obstacle which we encounter in teaching the staff notation is undoubtedly this matter of *scale transposition*. Shall we ever be able to get over that stumbling-block as successfully as the Tonic Sol-faists have done? It does not become us, as a class of art educators, to settle down with *folded hands* and closed eyes in a state of easy contentment with the thought that what was good enough for our forefathers should necessarily be good enough for us and our posterity. We must keep pace with the world. The Tonic Sol-fa method has already won many thousands of adherents, and its progress is by no means at an end. As an indicator of its rapid spread in England and elsewhere, may quote the fact that of one Tonic Sol-fa edition of "The Messiah," nearly 40,000 copies have been sold. The system has moreover been largely introduced into the London public school. Let us ask ourselves what this means. Shall we relegate the whole subject to the teachers of music in the public schools, and let them decide the question as best they can, or shall we, as a class, composers, organists, pianists, vocalists and musicians generally, having the advancement of music earnestly at heart, prove our interest in the cause by giving the matter some serious thought, and sacrifice a little time and trouble in the way of fair and patient investigation. In other words, shall we not prepare ourselves, individually, to give an intelligent and unbiased opinion on the matter?

I believe that we must ultimately choose between two courses with regard to the notation of Vocal music. Either, firstly, the Tonic Sol-fa method will have to be adopted, thus necessitating our using and teaching both systems, since that method is not suited to the requirements of instrumental music; or, secondly, the staff notation will have to be improved so that it will combine the advantages of both systems, and the teaching of it so simplified that its mastery will be rendered as easy to the singing pupil as the Tonic Sol-fa or any other method can be made.

I have been forced to this conclusion by the merits which I find the Tonic Sol-fa system to possess, by the results which have been accomplished by it in the last few years, and by observing the pertinacity, energy and enthusiasm with which its advocates are laboring to extend its use. I have, up to a very recent date, contended that it would be a misfortune to have both notations in general use, and yet, on further consideration, I am obliged to think that, unless we can improve the staff system and make its presentation to the pupil more simple, the fact of having two notations in common use will be only a temporary misfortune. Such a condition of things would cause some confusion and inconvenience among our choirs and singing societies for a few years, but the time would soon arrive when all, following the law of natural selection, would learn to sing by the easier and quicker method. Let no one say that this is a matter of trifling consequence. The musical future of this continent, yes, of the world, will be influenced largely by the attention bestowed on the rudiments of our art in the public schools. The more simple and effective the teaching of music can be made in the school-room, the more enthusiasm will be awakened in both teacher and pupil, the more work will be accomplished, and the more benefit will the art derive from that source.

I claim that it is a subject worthy the earnest consideration of the best minds in our profession, and one which should receive their immediate attention. I have dwelt at some length on this single matter because of its great importance, but will be more brief in the mention of other things which seem to me also to require reform.

Secondly, then, the question of "Figuring" should have a little of our attention.

Whoever invented the second kind of fingering, whichever that happened to be, hardly deserves to be counted among the benefactors of mankind. Who can picture in words the misery and suffering that have been so needlessly inflicted on the youthful mind, particularly in this country, by the confusion caused by the two systems of fingering? It may possibly be necessary to use two systems of notation, but two systems of fingering seem absurd. Shall we then agree with our Teutonic friends that we have five fingers on each hand, or adopt the Anglican theory of thumb and four fingers? I think most of us would be quite willing to admit either hypothesis, provided only we could get rid of the other, and with it the confusion in the minds of our pupils occasioned by having to use two different fingerings. Cannot something be done in this matter?

Thirdly, as to Clefs. Let us suppose for a moment, as a matter of fancy, that a decree had gone forth from the high courts of music that the use of the C clef must be totally abolished. Do you think there would be general weeping and wailing among us musicians? Should we regard the loss of that precious old clef as an awful calamity? Do you not believe that, however stunned we might be by the suddenness of the event, we should gradually recover ourselves, and when given time for calm reflection, we would resolve to try and worry through the remainder of our lives, barren though they might be of musical enjoyment, with just those two common things—the treble and bass clefs? I believe we should all survive the loss.

Fourthly, I may draw your attention to the delightful freedom with which is used that graceful, curved line, variously denominated slur, tie and phrasing work. It not only serves all the purposes which these terms indicate, but is also used in connection with triplets, quintoles, sextoles, etc., for what purpose, however, I really never could find out. It would seem to an ordinary person that composers often use it needlessly, merely, in fact, as a sort of ornament to the page. That it is often misleading in its appearance you all know; as when, for instance, it seems to define a phrase, but in reality only means that the passage is to be played *legato*, in this sense, of course, superfluous, as the *legato* touch is always to be employed unless otherwise indicated. Improvement could scarcely be made here, and the much abused and overworked slur could be promoted to the more dignified office of serving some special and clearly defined purpose.

Fifthly, it is a matter of regret, although perhaps not of consuming importance, that, with all our multiplicity of signs and symbols, we have no signature proper to the minor key. Could not some simple means be devised to indicate the minor mode instead of having to borrow a signature from the major? The leading note should at least be correctly shown instead of being actually contradicted, as is now the case of some of the flat keys.

Sixthly. Is it not curious that in writing our sharp signatures on the treble staff we find it desirable to commence at the top instead of the bottom of the staff?

Seventhly. Is it not high time to abolish the use of that ambiguous and, to pupils, often misleading time-signature, the letter C, and use instead the figures 2-4, 4-4, etc., for double or quadruple time?

Eighthly, I cannot forbear mentioning what seems to me an inconsistency in the manner that time signatures are often treated by composers. We find that they are very prone to use notes of short value in slow movements, and relatively long notes in quick movements. Innumerable examples of this custom might be cited, but I will only mention one, which is familiar to you all, viz.: Beethoven's Sonata Pathetic. Some one has suggested, in this connection, that, for the sake of simplifying our time system, it would be well to use always the same note, say a quarter note, to represent the time unit, or value to one beat. The idea is certainly worthy a little consideration.

Ninthly, What curious things are met with in the shape of accidentals. For example, a single cross representing a double sharp, and a double cross a single sharp. In view of the vast quantity of music already printed, we can hardly hope for any change in this respect now, but we might, perhaps, do away with the custom of using a natural whenever we wish to change a double sharp or a single one. The use of the natural, although theoretically logical enough, is in practice superfluous. In the matter of expression signs, various inconsistencies in their use may be pointed out, among which I may instance the coupling together the letters *fz* over a single note, they could be better expressed by a simple accent mark. And, again, the unnecessary use of the word *smatu*, placed over notes that should in any case be sustained their full value; also the *crescendo* and *diminuendo* sign, when placed in piano music over a single note. This sign so placed, owing to the nature of the instrument, simply calls for an impossibility.

The too profuse use of expression signs generally is to be deplored. I recently noticed an absurd example of this in a piano composition, where on the last chord the composer had placed no less than five directions as to how it should be played; namely, an accent, a *diminuendo* sign, a little *fz*, the words *smatu* and *delos*. There is plenty of scope for reform, too, in the prevailing contradictory direction given by high authorities for the manner of performing various ornaments, like the mordente, trill, mordente, turn, etc.



I will only mention one more source of irritation and annoyance in our system of notation, although I have by no means exhausted the list, namely, the variety of ways in which we find the parts arrayed in orchestral scores, scores of cantatas, oratorios, etc., which is neither edifying to the student nor conducive of enjoyment to the conductor.

Why should it not be possible to gradually bring about the custom, among the various nations of the musical world, to agree upon some uniform arrangement of scores?

If our notation is to represent a universal language, uniformity of appearance and arrangement should prevail in all its elements. An American or English score should present the same general appearance to the eye as one written and published in France or Russia.

I come now to speak of Musical Terminology as another field in which the critic finds a large crop of flourishing weeds and unprofitable matter. In this connection an important question arises as to nationality, *i. e.*, as to the particular language with which we shall clothe our terminology, relating to expression, character of movement, etc. Much may be said in favor of keeping to the time-honored Italian terms, and perhaps equally strong arguments may be brought forward by those favoring the use of our own language. My purpose is not now, however, to discuss the question, but only to suggest that some system should be adopted that would obviate the necessity of the poly-glot vocabulary of terms now in use. Other matters requiring passing mention are such as the desirability of having a uniform organ-stop nomenclature; uniformity of names of notes and rests, although the need of this is perhaps not so apparent in the United States as in Canada, where the influence of English customs in music, as in other matters, is much more strongly felt; the adoption of other terms to signify different meanings now imperfectly expressed by the same word, as, for example, the word "tone," meaning respectively a musical sound, the general musical quality of an instrument, and the interval of two semi-tones. And, again, the word "key," meaning the lever with which the hammer of a piano action is raised any given scale or tonality, and in French meaning also "clef."

We find, too, that for some things very different terms are used by different authorities. For example, in the realm of harmony the "tritone," which rejoices in such aliases as "Augmented Fourth," "Sharp Fourth," "Superfluous," "Redundant," and "Pluperfect Fourth," and again its near relative, the tritone on the leading note of the scale, called respectively, diminished, imperfect, flat, false, and imperfect fifth. We may hardly expect, however, to greatly improve our terminology in harmony until the profession, as a whole, adopts some uniform basis to the science, or, in other words, a uniform classification of chords.

In the region of Vocal Terminology, the clever and instructive paper read by Mr. Root at our last annual meeting, shows in a strong light the need of reform in that direction.

I will not take up more time by enumerating defects of which most of you are already fully aware. I might have made the list infinitely longer, but I believe far here-to-day require more evidence than they now possess to convince them of the need of improvement in our Notation and Terminology. If any one suggests that we are concerning ourselves too much about the husks of musical art, let me remind him that in the economy of nature husks serve a most important end, and the more perfectly we adapt our musical husks to their purpose, the better able we shall be to preserve from harm the precious fruit within. I cannot refrain here from recalling to your memory the words addressed to this Association in New York, two years ago, by the Hon. John Eaton. In speaking of the efforts of the M. T. N. A. towards organizing information touching instruction in music, he said: "If you can, at the outset, agree on the use of terms, your organization will soon come to disseminate these terms outside of the profession, and all of us laymen will be using your terms with the same meaning, and when you have a uniform use of terms conveying the same idea, you have established a rallying line for your forces, and you can maintain the defense of musical instruction as never before."

Assuming, then, that something ought to be done in the way of improvement, we may next consider what means are at command that may be helpful to our purpose.

The chiefest and best of all means to that end I believe this Association possesses in a large measure, namely, brains and a progressive liberal spirit. And this particular work, if ever accomplished in any effective way, must unquestionably be taken up and carried forward by such Associations as this, co-operating and acting harmoniously together. At the present time we may count among available organizations the M. T. N. A., with its membership of 1400, and its representative in nearly, if not quite every State in the Union, the provinces of Ontario and Quebec included; on the various State organizations, many of them powerful both in numbers and influence; on the Royal Canadian Society of Musicians, a strong and well-organized body; and across the ocean, I doubt not that we should have the hearty co-operation in a work of this kind of the British Society of Professional Musicians, a society kindred to this in its aims and purposes. Organization and a systematic plan of action are absolutely indispensable in a movement of this nature. I am strongly under the impression that the subject has not yet received from the great

body of our profession that careful consideration which its importance should warrant.

The first step, then, is to direct attention to it. To that end the machinery of this and other Associations is invaluable. If I may be allowed to make a suggestion with regard to making a move in the direction indicated, I would propose that a committee on Notation and Terminology, consisting, say, of five members, to be appointed by the President of this Association, to take in hand the whole matter. This should be virtually a permanent committee, the members of which, however, should be appointed or elected annually. The President would doubtless use careful discrimination in appointing such persons as were known to possess ability and a genuine interest in the work; persons of liberal views and sound judgment, who would approach the work in an impartial spirit, and would endeavor to cast behind them any prejudices which they might have imbibed through one-sidedness of education or early associations. They should be persons willing to make some real sacrifice of time and brain-labor for the good of music rather than personal glory, studying and thoroughly investigating every subject on its own merits as it arises. Given a committee with the above named qualifications, we might safely leave the executive details of the work in their hands, and I believe we should find that their annual reports would furnish most valuable information and suggestions as to future action. They would undoubtedly find means of utilizing in the interests of this cause the various elements contained in this and other associations, and would draw assistance, statistics and other information from every available source.

I would suggest, also, in the event of such a committee being appointed, that in our annual meetings considerable time be allowed for the discussion of their reports, as the nature of the subject is such that only by a free, unrestricted interchange of ideas, and calm deliberation on each and every point at issue, can any lasting good be effected by our action.

In conclusion, let me also suggest that our efforts should be concentrated on one thing at a time, and let that be disposed of if possible before beginning fresh work. And I would reiterate the conviction, implied in the fore part of my paper, that the first great question demanding our attention is the conflict at present going on between the two systems of notation. "Sufficient unto the day is the evil thereof." When we have settled this question satisfactorily, the next step before us will undoubtedly be plain.

#### DISCUSSION

MR. WILKINS, of Rochester.—Mr. President, I would like to speak of just one point in regard to Notation and Terminology and that is this, that we are not settled in our use of the present Notation.—Mr. Fisher in his paper, says, "Without the tenuto mark over an isolated note, it should be held its full length." I beg to demur to that statement. As a matter of fact, an isolated note should not be held its full length unless marked Tenuto; such a note or chord should be regarded the same as if at the end of a phrase. It is a final note as far as Terminology is concerned. The same may be said to always represent the actual number of pulses in the measure, for instance, in time marked four-four there may be eight pulses in the measure, two-four times four pulses, etc. An isolated note of two such pulses or units, or four units or eight units should have its last unit shortened the same as if it were at the end of a slur or a phrase; with a Tenuto mark, such a note should be held just one pulse or unit longer. There is a too great diversity of usage in respect to rendering final notes. For instance in the score "Because of Thee," in the last note or phrase there are three half-notes tied together and a dotted quarter-note in the last measure. If that note be rendered correctly, the singer will hold his tone exactly three measures and render this final note staccato, at the beginning of the last measure; the piano, at the same time, will cling to its Tenuto chord during two more beats or pulses, ceasing upon the third pulse.

I think this is the kind of discussion of which there ought to be more in our meetings. We are, in a general way, told that such and such things are not right, that our Terminology is wrong, but we do not hear sufficiently suggestive discussions of what is right, and what is true in all questions of teaching; for instance, teaching touch and tone, and reading and rendering music. This is merely one point which I think is an illustration—a point which ought to have its share of attention as well as other and similar points. There is much yet to be said, about slurs, staccato, legato, accent, melody, imitative effects, and; in short, everything pertaining to phrasing and delivery. All such matters would furnish material for profitable discussion.

I wish here to put myself on record as opposing this statement that isolated notes and chords should be held their full length unless marked Tenuto.

#### OVERWORKED TEACHERS.

BY MISS MARIA MITCHELL.

I never look at a group of teachers such as are employed in the colleges for girls, but I am reminded of the expression of St. Ambrose,—"the noble army of martyrs." The work of a teacher should be such as does not kill, for the value of human life is quite as great in the case of a teacher as in that of the student.

The pleasant smile with which a young teacher greets her class as she enters upon her duties should be more serene, more inspiring at middle life. But how can it be? I find that the number of students to one teacher is usually about fifty. The amount of work that teacher is expected to do seems to be not "getting through." They work five or six hours a day, and then take to their rooms the written examinations and problems for their evening recreation. Besides, a good teacher does infinitely higher work outside of tutorial hours. I have sometimes looked at the variety of work done for some young girl—the careful watching over her health, the good counsel given in morals, the patient endurance with loose mental habits,—and I have said to myself, "How little that parent knows the enormous return which he gets for his moneyed investment!" We are constantly told that too many women become teachers. Yes; but the number would not be too great if fewer students were made of the hands of one teacher. It is enough that we cease to be a student; she cannot, with safety; she should have time for new acquisitions. I would not say give time by lengthening vacations, but I would say give time by lessening the number of students. A young girl needs the companionship in her classes of a few, but the teacher should know each pupil individually. According to my own idea, the proper number for good class-work is ten; but when I asked a professor of Cornell how many he thought best for class and professor, he said, "Four." Given a small class and a teacher of any magnetism, and there need be no required attendance.

perhaps too much felt if the soft pedal were put down at an accented part of the bar.

16. SCHUMANN: Op. 13.



Beyond this there is not much to say of this pedal, except to call attention to the fact that teachers often neglect altogether to speak of it, and thus leave their pupils ignorant of and inexperienced in a very important factor of artistic playing. Most players are afraid of it, and, indeed, regard it as a rather immoral device for obtaining cheap effects. It may be turned in this direction, to be sure, but should really be treated seriously, and regarded as an important part of every pianist's equipment.

About the sustaining pedal there is still less to be said. When it is wanted, it is wanted very badly; and it is curious to look back at certain compositions, and to see how strongly their authors felt the need of it, and indeed wrote as if it already existed. In Liszt's transcription of Berlioz's "Danse des Sylphes," we find something that really could not have been properly performed at the time at which it was written, for in it there is an organ-point on low D held through the entire piece, only struck again now and then to rein force the sound; with the aid of the sustaining pedal a charming and unique effect is obtained. In the second and last variations and the finale of Schumann's "Etudes Symphoniques," and in his "Fantaisie," Op. 17, there are a number of places that absolutely require the sustaining pedal. In more recent music, a conspicuous example is found in the first pages of St. Saëns' G minor concerto, perhaps the most perfect illustration of all.

17. ST. SAËNS: Concerto in G minor.



We are able to hold these single low notes from the fact that this pedal merely raises the dampers of the two lower octaves of the piano-forte, so that only notes comprised in those octaves can be held by it, while the dampers of the other octaves are left free, and stop any sounds from being prolonged after the finger leaves the key: we thus practically have a third hand at our disposal. The Fantaisie and Fugue in G minor of Bach transcribed by Liszt contain a number of passages like the following:

18. BACH-LISZT: Organ fugue in G minor.



sustaining ped.,  
which are only thus rendered possible.

The use of this and of the soft pedal belongs to the highest and most refined development of piano-forte playing, and must of necessity be largely left to individual investigation and cultivation. But the propriety of the ordinary pedal is of such great importance, and is so much more easily understood and taught than is sometimes supposed, that it deserves the most frequent and careful discussion. It is not too much to say that the subject should come up before us, who are interested in piano-forte playing, every year; that is the reason why I took it as my text to-day, not hoping to say anything new, but content to repeat what had been said before.

## THE PIANO-FORTE PEDAL.

SUPPLEMENTARY ESSAY BY RICHARD SECKWER.

The paper just read by Mr. Foote meets in many respects with my hearty approval. That the proper use of the pedal is little understood, and that many teachers are careless in regard to its teaching, we can all cite many examples, and that this matter cannot be impressed too often on the pupil is quite understood. I would beg, however, to differ on two points mentioned by Mr. Foote.

First, why so strenuously decry the term "loud pedal" for the damper pedal. Of course, the principal feature of the damper pedal is to prolong the sound, but there is no denying that the effect this pedal produces is also an increase of intensity of sound. That this is a fact everybody can convince himself of through the simple experiment, which I will explain.

If I press down softly with my left hand middle C, lifting only the dampers of that key, but not striking the strings, and then strike with the right hand one-lined C (the octave above), we will hear, after I raise one-lined C, that the sound still continues. This is due to the following fact: One-lined C, being the first overtone of middle C, causes the strings of middle C to divide themselves into two ventral segments, and thus through laws of co-vibration produces a sound. Now what is true of the first overtone is also the case with the second overtone. One-lined C is the second overtone of small f. If we therefore press down small f and strike one-lined C we will have the same effect—that is, the C will continue to sound after the key C is released, the small f strings having formed three ventral segments with two nodes. And so on with several keys of which C is an overtone. To what degree of intensity a tone is increased through the pedal we cannot definitely state, as no phonometer has yet been invented which would enable us to measure the intensity of sound.

The second point in which I differ from Mr. Foote is that I do not believe that the Una Corda pedal changes the quality of sound in a grand piano. The action in a grand piano is shifted by this pedal to the right, so that the hammer is only able to reach two or perhaps one string. Now as the string is struck by the same hammer of the same material at the same point of length of the string, the quality of the sound must be the same, and a difference in the quantity of the sound only is effected.

Of the use of the pedals as they exist now, hardly anything new can be said. The piano schools say very little about it, but Hans Schnitt, to whom Mr. Foote frequently refers, has exhausted the subject. Louis Köhler also published a book on the pedal seven years after Schnitt, in which he copied him extensively, but without mentioning his name.

The fine pianist who pays a great deal of attention to the pedal has acquired facilities, but they are not more than tricks, peculiar advantages and secrets, which cannot be formed into rules, and which can only be understood by those who, through their own thinking and through many experiments, have acquired them.

A novel way of teaching the use of the pedal is that of Dr. Hugo Riemann, the most extensive writer of the present time on all topics of music. He teaches it negatively; that is, he considers the normal form of the piano to be with uplifted dampers, and finds in the pedal only a remedy to prevent the continuation of a sound which does not harmonize with the following one.

The pedal, as it exists now, seems to me the most clumsy mechanism on our otherwise beautiful piano, and it seems astonishing that such a contrivance has held its own for so many years. With our common pedal, which raises all the dampers as a whole, it is impossible to hold out a chord and then play a figure that contains passing notes; it is impossible to have a pedal effect and at the same time a staccato, and it is often desirous to play a tone or chord with the help of the pedal loud and continued, while the fingers at the same time at another place of the key-board play in soft runs and figures. This is done now very often, but with what effect? You have to take all the passing and unharmonic notes in the bargain when you want to use the pedal.

Perfectly pure and clear piano playing can only be when there is no pedal used, or, when used, to confine oneself to the use of plain chords; but wherever continued accompanying chords are connected with melodious figures, where passing notes appear, there must be confusion.

These misfortunes, which have their reasons in the fact that all the dampers of the piano are directed in one undivided mass by the pedal, have been overcome by Edward Zachariae. He published in 1869, in Frankfurt on the Main, a book called "The Art Pedal," a school for the pedal of his new invention. He divides the dampers in eight greater or smaller groups, which are all in the power of the player. These groups of dampers are in the deeper and higher notes of the piano greater, in the middle positions of the piano they consist of five dampers only. The player can at his will put a single group or several groups in action.

For this purpose he uses four pedals which can be raised and pressed-down by the foot, each pedal having three stations. These pedals may be used separately or two with one foot, and by these means seventy-eight combinations can be produced. Liszt, Rubinstein and the teachers of the Stuttgart Conservatory, gave his high testimonials, but, nevertheless, the invention has not taken any foothold, probably on account of its many complications and the difficulty in the muscular exertion in uplifting and holding up the feet.

The sustaining pedal, which is used in this country, is only an awkward and insufficient attempt, and gives only opportunity to use it in a very few cases, such as mentioned by Mr. Foote.

I have no doubt that a pedal may be invented which will overcome the objections that Zachariae's pedal offers, and I hope that our piano manufacturers will in future pay some attention to this very important question.

For the Etude.

## THE AMATEUR MUSICAL CLUBS,

BY MISS AMY FAY.

MR. EDITOR.—You ask me for a letter to your paper, and I think I cannot do better than give your readers an account of a very important musical society in Chicago called the "Amateur Musical Club." This club has been in existence for eight or ten years. It had its origin in four ladies who met round at each others houses for the purpose of reading music together, arranged for eight hands. Gradually a singer or two was added, and then other amateur pianists crept in, with solos, until finally the club numbered thirty people. Its members then adjourned to a piano-house, where they could have more room and better pianos, and their last friends began to find it pleasant to drop in of an afternoon and listen to the music. (I must state that women only constitute this club. No ungodly males are admitted, except to its public concerts, by invitation.) With the growth of the club came small expenses for music, doorkeeper, etc., and the ladies who performed for their friends hit on the brilliant idea of making these friends pay for the privilege of listening to their siren strains, in order to meet the expenses of the entertainment. This they were nothing loth to do. The first year only a small fee was required. The second year doubled it, and the third year was more than doubled again, making the admission come to five dollars per season for the listeners. This has since remained the fixed price of the Amateur Musical Club for the Associate Members, or listeners. The Active Members also pay a fee, but in consideration of their being the performers, it is only one-half as much as that paid by the Associate Members.

The doing of the club now began to assume a definite form. Regular concerts were given on a fixed afternoon, every fortnight. The programmes were printed and were arranged with care.

At first the club was desperately partisan in spirit, as it was chiefly composed of the best pupils of two leading teachers of the piano here, Mrs. Regina Watson and Mr. Emil Liebling. The pupils of these two teachers would group themselves on the several sides of the room, and when a pupil of Mrs. Watson's played well there would be loud applause, and demonstrations of affection from the side of the "Watsonites," as they were called, and a corresponding silence and dejection on the part of the "Lieblings." With, however, a pupil of Mr. Liebling won the honors of the day, the case would be reversed, and the applause would come from the opposition.

Mrs. Watson and Mr. Liebling themselves were in no wise affected by the violent sides taken by their pupils, and had the good sense to be only amused at it. They remained the best of friends while continuing to teach as hard as they could and turn out as many good scholars as possible. They reigned supreme over the club for a long time, but finally the pupils of other able teachers in the city began to get in and the spirit of partisanship was broken up. The Watsonites and Lieblingites shook hands over their differences and both parties gave their suffrages to the new-comers. These formed a sort of middle ground on which they could meet, though to this day the Watsonites have the settled conviction that their champion player is the best amateur in Chicago, while the Lieblingites would put forward with equal boldness the claims of theirs.

The club became very popular, and without exerting itself in the least soon had a membership of four hundred subscribers. It hired expensive rooms, and began having occasional recitals from great artists travelling through the country, paying them handsomely out of a treasury that was always full. With the large membership dropped out the old sociability, as well as the old rivalry, and ladies went to the club concerts without knowing each other, as they would go to any others.

On one single occasion they determined to give a reception to the great German singer, Materna, who was brought over here by Theodore Thomas to sing in his musical festivals, of which he gave a chain stretching across the continent. The leading ladies of the club set their wits to work to make this reception a unique affair. They denuded their houses of rugs, hangings, pictures, marble busts, and what-not, to make the room attractive. A pink curtain was drawn over the skylight which lighted the rooms, in order to be becoming to the complexion of the guests. Masses of beautiful roses were put where they would be most effective—on pedestals, crowning the mantel-pieces, and in the hands of the ladies, or at their breasts. In short, the club rooms looked like a perfect bower, and were completely transformed in a jiffy. (I could not help thinking how delightful our public halls would be if taken in charge by the women. They would soon lose their bare and comfortless look.)

Finally Materna arrived, very richly dressed, and seeming to fill every thing with her glowing presence. She was received by a crowd of exquisite women, who handed her a magnificent bouquet, and they tried to talk to each other in broken English and broken German alternately. Fortunately some German-Americans were there to piece out the conversation, and prevent it from falling into utter dislocation. The pink curtain had a most beneficent effect, and everybody looked their best. It was certainly as pretty a gathering as one would wish to see, and the *prima donna* herself was highly pleased at the compliment paid her. There was a general air of enchantment over everything which was done to the rosy light, the flowers, and the elegant afternoon toilettes of the women present, and also to their own delicate beauty.

Last year the Amateur Club got tired of paying out a thousand dollars per year simply for the rent of its rooms, and finally decided to give up and pursue a different policy. The concerts were given only once a month to the entire club, and then in Apollo Hall, instead of every fortnight in their own rooms, as formerly. The active (or performing) members of the club inaugurated a course of afternoon teas, which are also given in Apollo Hall, at small and good places. Here they have a little programme for their own benefit, and try and vote on new candidates for active membership. Every new member must play or sing on trial, before this august assemblage! The new members are then voted in or black-balled, according to their musical merit. In order to compensate the associate members for losing half of the concerts, they make the concerts that are given on Friday afternoons, *artist recitals*, instead of only one or two, as formerly, in the course of the season. This find a much better way, as it gives the large audiences something worth listening to at the public concerts, and, at the same time, the old sociability is restored in the meetings of the active members in private houses.

The artists greatly delight in playing before the Amateur Musical Club, and in my next I will tell you how this club reacts upon the artistic world.

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## AMERICAN COLLEGE OF MUSICIANS.

## THEORY EXAMINATION FOR ASSOCIATESHIP.

## HARMONY.

- Whose system of Harmony do you employ?
- I. State the difference between a Diatonic and Chromatic half-step; give examples of each.
  - II. Write examples of all augmented intervals from G sharp, and diminishes from E flat, employing accidentals, but no signatures.
  - III. Write and resolve a chord of the augmented sixth; augmented sixth and fifth; augmented sixth, fourth and third, after two different methods.
  - IV. Define "Interval" and "Interval", and its effects.
  - V. Give examples of a Deceptive Cadence.
  - VI. Write scales of E flat minor harmonic and F sharp minor melodic, ascending and descending. Use no signatures.
  - VII. Write a progression from the tonic of A flat major to that of D major.
  - VIII. Formulate a set of rules governing the ordinary cases of treatment of suspensions.
  - IX. Construct an organ point in 3 time and of at least eight measures' duration.
  - X. Progress from the tonic of B minor to the diminished seventh chord of that mode, and write three different kinds of resolutions.
  - XI. Write the following modulations by means of a diminished seventh chord:—  
B $\flat$  to B $\sharp$ ; B $\sharp$  to A major; E $\flat$  to D; B minor to C major.

## COUNTERPOINT.

- Whose system of Counterpoint do you employ?
- I. What is Syncope?
  - II. Define Florid or Mixed Counterpoint.
  - III. What is the so-called Contrapuntal Cadence?
  - IV. Name a species of Triad unsuited to use as a foundation of a measure of counterpoint.

## MUSICAL FORM.

- III. What are the principal divisions of a Rondo of the second form?
- V. Give the time signature and two measures of the following Dance rhythms:—  
A. Polonaise.  
B. Waltz.  
C. March.
- VII. Briefly describe the first movement of the Sonata form as Beethoven found it.
- VIII. Analyze the first movement of the accompanying Sonata, indicating, for moment of terms, brackets, figures ("metrical cipher"), etc.:—  
A. Principal and subordinate themes, both in exposition and development.  
B. Connective or transitional passages.  
C. Organ point.  
D. Keys passed through in the development.  
E. Subdivision of themes, motiv structure, and such other minor points as would indicate a thorough understanding of the example submitted.

## ACOUSTICS.

- I. What are the properties of a musical tone?
- II. Mention some of the best media for the transmission of sound.
- III. Why are some pitches low and some high?
- IV. What are harmonics, or overtones?
- VII. State approximately the numbers of vibrations per second of the lowest and highest tones employed in modern music.

- VIII. To what is the difference between a consonance and a dissonance due?

## HISTORY.

- I. Mention some of the contemporaries of Sebastian Bach.
- II. In what class of composition did Bach labor chiefly?
- III. Mention two of his principal vocal works.
- IV. From what is the Sonata form derived, and through whose works did that form reach its highest logical development?
- V. Why is the Sonata form of greater artistic value than the Dance form?
- VI. When did Beethoven live?
- VII. Mention some particulars in which his influence in the development of music was most powerfully felt.
- VIII. Mention some of the great masters of the Romantic and their principal works.
- IX. Say what you know about the chief workers in the development of the Romantic school of composition.
- X. Give an approximately chronological list of the master musical minds from the earliest times to the death of Beethoven.

## TERMINOLOGY.

The answers to the questions in this paper will be rated not only with regard to their accuracy, but especially with regard to their value as definitions from the standpoint of a teacher. Be accurate, comprehensive, and concise.

- I. What is a Scale?

- II. What is a Measure?
- III. What is the difference between 3 and 3 time?
- V. What is a Motif?
- VI. What is a Phrase?
- VII. As a general rule, especially on a final tone or chord, how long should a Pause, or Hold (?) be sustained?
- X. Define a Tie; a Star.
- XI. What is an Interval?
- XII. What is a Key?
- XVI. Give the definition and pronunciation of the words "Da capo Fine."
- XVII. Define Tempo.
- XVIII. What is Syncope?
- XIX. Mention as many Italian terms used to indicate Tempo as you can recall, giving their English equivalents (and proximate Metronome numbers, if possible) and their pronunciation.
- XX. Mention as many other musical terms as you can recall, giving their English equivalents and pronunciation.

NOTE.—There are a few questions omitted having musical examples; these will be answered in the January issue.

## CONCERT PROGRAMMES.

## Pupils of Emil Liebling, Chicago.

Variations, Op. 84, Beethoven; At The Spring, Josef; Polonaise Heroique, Rivé-King; Nocturne in A, Lischitzky; Romance, Opus 28, Gernshorn; Loreley, Seeling; Tarantelle, Mattei; Wedding Music for 4 Hands, Jensen.

## Pupils of Mrs. H. L. Jones, McConnellsville, Ohio.

Quartette, Battle March of Priests in Athalia, Mendelssohn; Concert Polka, Hoffman; Concert Waltz, Maylath; (a) Abendlied, Kohler; (b) Allegro, Kohler; Le Matinee, Dusek; Vocal, Katie, the Milkmaid, Bischoff; Traviata Fantasy, Sydney Smith; Tarantelle, G. Oester; Vocal Duet, Nightingale's Nest, Bordere; (a) Sonatina, Op. 20, No. 2, Kuhlak; (b) Fantasia, Robin Adair, F. Hoffman; (a) Chromatic Galop, Liszt; (b) March from Tannhäuser, Wagner; Vocal, Spinning Song, Cowen; Quartette, Homage to Verdi, 8 Hands, Durco.

## W. L. Blumenschein, Dayton, Ohio.

Valse Allemand, J. C. Alden, Jr., Boston; (a) "I dream of Thee," (b) "A little bird flew o'er the sea," W. L. Blumenschein, Dayton; (a) "Farebidings," (b) "When the golden rod's a flame," E. Campion, Cleveland; Scherzino, G. W. Chadwick, Boston; Gavotte, F. L. Eyer, Dayton; Sarabande, A. Foote, Boston; "Fair Tale," A. M. Forster, Pittsburgh; Walhalla March, E. Hennig, Cleveland; The Mill, R. Joseffy, New York; Scherzo Impromptu, Ida Kleiber, Pittsburgh; Valse de Salon, C. Lavallee, Boston; Danse Antique, W. Mason, Boston; (a) Rondo Scherzando, (b) "The Stranger's Love," (c) "Thou'rt like a lovely flower," C. Merz, Worcester; "At Parting," J. H. Rogers, Cleveland; Danse Roccoco, No. 2, C. Sternberg, New York; (a) Badinage, (b) Pensée d'Amour, (c) Valse de Ballet, (d) Sarabande, W. G. Smith, Cleveland.

## Pupils of Mr. Eugene Wourth, Clinton, Iowa.

Two Pianos, 4 hands, Le Pardon de Pierrel, Meyerbeer; Polka Impromptu, Strelezki; Lithuanian Song, Strelezki; Piano and Violin, Scene du Ballet, Beriot; Dreams, Strelezki; Grand Polonaise, Fa diege mineur, Strelezki; Rondeau, Strelezki; Valse, Strelezki; Strelezki; Day Dream, Strelezki; Piano and Violin, Romance, sans paroles, A. Ploys; La Castagnette, Danes manresque, Strelezki.

## Temple Grove Seminary, Saratoga, N. Y. Mr. L. C. Stanton, Pianist.

Piece Rustique, Op. 38, No. 8, Moszkowski; Song, "Er der Herrliche von Allen," Moszkowski; Sonata Movement, (a) Allegro, from Op. 24, Weber; (b) Andante, from Op. 24, Weber; (c) Monette, from Op. 7, Grieg; Songs, (a) Spanish Serenade, Roeder; (b) "The Daily Question," Meyer-Helmund; Nocturne, Op. 21, No. 4, Schumann; Song, "Leaving, Yet Loving," Marzials; Song, "The Dana," Chadwick; Moreaux; Nocturne, Op. 56, No. 1, Chopin; (c) Scherzo, Op. 37, No. 4, April, Tschalkowsky; (c) The Chase, Op. 6, No. 1, Rheinberger; Aria, "Di Piacere," Rossini; Valse, Op. 34, No. 1, Moszkowski.

## Recital, Synodical College, Rogersville, Tenn. Joseph Maclean and Miss M. Helper, Teachers.

1. Fantasia Impromptu, Chopin; First Violin, Mendelssohn; (a) Serenade, (b) Kasandra, (c) Serenade, Mendelssohn; The red and tender, Mr. Low, from the red, red rose, Arthur Foote; Das Abende, Aufschwung, Grillen, Schumann; The Magic Song, Meyer-Helmund; Polonaise, Moszkowski.

2. Hungarian Dance, 4 hands, Brahms; Sleep Well, Sleep, Adel, A. Polonaise, Moszkowski; When the heart is young, D. Buck; Vocal Duet, When I know

thou art near me, Abt; Slavonic Dance, 4 hands, Dvorak; We never meet again, Von Weber; Serenata, Moszkowski; Les Deux, A. J. Loeu; The red and tender, I feel thy soothing presence, Graben-Hoffmann.

W. H. Sherwood, Chickering Hall, Boston, Mass., Tuesday Evening, Oct. 26; Monday, Afternoon and Evening, Nov. 1 and 8.

Mad. Rive-King, Guilmant-Haberich, Prelude and Fugue; Songs: Miss Effie Stewart; Bach, Prelude in G minor; Chopin, Ballade in F major, Barcarole, F sharp; Schumann, Maestoso, Op. 17, No. 2; Wm. H. Sherwood, "Xmas Dance," Op. 15; Edgar H. Sherwood, "L'Heureux Retour," (four hands); Mr. Atwood assisting; Songs: Miss Stewart, Em. Moor, Humoreske, Wilson G. Smith, Gavotte in F; Ed. S. Kelley, Int. 2nd Act and Gaie march (from music to Macbeth); Raff, Menuett, Op. 72, No. 2; Tassie, Etude, Op. 1, A flat; S. Saens, Mazurka, G minor; Th. Kullak, Octave Study, Bk. II, No. 7; J. K. Paine, Sonata for Violin and Piano (Mr. Lichtenberg assisting); Songs: C. L. Capen, Gavotte, F minor; John Orth, Cradle Song; Arthur Whiting, Concert Etude; John L. Alden, Waltz; Calixta Lavalle, "La Papillon"; Ed. S. Kelley, Scherzo; Ed. S. Matton, Tarantelle, (four hands); Miss Ada P. Emery assisting; Louis Maas, Andante from Violin and Piano Son. Mr. Lichtenberg assisting; Ferdinand Dewey, Mazurka; Ed. P. Perry, "Loreley"; Songs: Wm. Mason, Scherzo; Robert Goldthorn, "Memories"; W. H. Mason, Polonaise; Song by Clara; Song by Wm. H. Smith, E. H. Sherwood, Fred. Grant Gleason, E. H. Kelley, Geo. Osgood and F. Van der Stucken will be sung at the concerts.

[For The Etude.]

## NATIONAL AND STATE MUSIC TEACHERS' ASSOCIATION.

It has been many times said that "Knowledge is power." Some one has added, "but neither wisdom nor virtue." It is claimed that experience is an excellent teacher, perhaps the best, but some appear not to profit much from it. The assumed-to-be Solomons and the real politicians are sufficiently numerous, even in the music profession. They have a mission, and frequently more than fill it. However, a very large majority of those teachers who have identified themselves with the National or State Associations are, evidently, honest, unselfish workers, willing to devote all of the time they have to the cause of the music teacher. The National Association has now passed its first decade of existence and entered upon its second very auspiciously and encouragingly. The Indiana State Association has taken the same number of steps. Ohio comes next, and there are more to follow. The question naturally arises, has the experience brought wisdom, or are we still groping our way in darkness? Have we learned to do business in a business-like way, or is it done in a semi-haphazard fashion? Who is responsible? What is the penalty for certain acts of commission or omission? Are musicians idealists or practical men? Are they spotters and raters, or level-headed, logical reasoners? These and many other questions come up when retrospection. The question of responsibility and penalty naturally come to the writer when looking back to 1882, when the other week of the Association of the music teachers with me (during my absence in California) notified the President that the meeting of M. T. N. A., fixed to be held in Chicago that year, would have to be given up, as they could not attend to it. The decision was not reversed until May, on my return report, which wished report show what was done at that meeting, even if it does not state who was the responsible party.

That year was a turning point, (1) because the Association came so near "death's door," and (2) because it stopped paying pianists and other public performers for their services, which, I believe, has been the rule ever since, excepting orchestral players. But while doing away with that unjust discrimination and unnecessary expense, are we not attempting to carry other financial burdens which have, already, or nearly broken the back of the institution? If we do on for three years to come as we have for three years past, in the huddle race or steeply chase, adding financial burdens, relying mainly upon charity and the piano-forte interests of the country to meet deficiencies, where is the Solomon among us to where the M. T. N. A. will end? Is the M. T. N. A. a musical festival association or an organization for the purpose (1) of advancing the teaching profession and (2) the encouragement of native creative talent in the line of musical compositions?

The cost of the orchestra and books or MSS. of the choral and orchestral works of native composers is an item which will soon have to be grappled with. Who has the constitutional right to contract these debts? And who can be held responsible for payment? What effect will the State Association or the National Association have on the National Association? Shall the National continue



to rely upon volunteer members for both musical and intellectual strength, or become a delegated body? Shall the State act independently of the National or shall they by compact form a "closer union?" Shall the M. T. N. A. be a corporate body or a go-as-you-please institution? This letter is almost entirely interrogatory, and intentionally so. I do not propose, at any rate now, to answer the questions, but set out a few thoughts for reflection. The State M. T. A., the M. T. N. A. and the A. C. M. are important organizations. Shall they act independently or in concert?

H. S. PERKINS,  
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[FOR THE ETUDE.]

## EDUCATION—MUSICAL LITERATURE.

TWO CLASSES OF MUSICIANS.—THE NECESSITY FOR MORE GENERAL EDUCATION.—A SELECT LIST OF MUSICAL LITERATURE.

BY W. F. GATES.

THE one-sidedness of the education of many musicians is a matter which needs the attention of the music profession at large. This subject was touched upon to some extent by Dr. Gower in his essay on the "Needs of the Musical Profession," delivered at the last meeting of the M. T. N. A. In this essay Dr. Gower referred more particularly to the need of thoroughness in an education limited to music. While I wish to speak later of this necessity for completeness in a musical education, I would first point out the great desirability of acquiring as wide a view of men and of things as circumstances will allow, this acquirement constituting what is called a *general education*. Ignorance of musicians in regard to both general and musical literature is proverbial; and hence a broader education, as well as a more thorough musical education, stands out as a "need" of the profession and a need that must be, and will be, met if success is obtained.

There are two classes of which I wish to speak, viz., (1) Those whose musical education is pursued to the exclusion of a sufficient general education, and (2) Those whose musical-technical education (if I may use that term) is pursued to the exclusion of such musical-literary education as is necessary for musicianship.

To some extent a well arranged conservatory course may obviate the latter undesirable state of one-sidedness, by making compulsory such study of musical theory, history, biography and criticism as will tend to the best results; but the former case demands the reach of a conservatory control and must be left to the superficially educated person for self-correction.

Approach is daily being brought upon the musical profession by the ignorance of those who are looked upon in their respective communities as fair specimens of the genus musician. Their whole attention is directed to the advancement of their technique; they are absorbed in their music study and say they have no time to read or study outside matters; their whole world is confined to the limited horizon of their technical endeavors. Is it any wonder that such become the laughing stock of broader educated men, and that the narrow musician who knows little or nothing of the world's men of letters, men of power, men of thought, men of action, should be passed by with a shrug and the remark, "Oh, he's only a musician!" Do not think of me of such cases.

Let me cite an instance. Some time since, in looking over some photographs of statues with a conservatory graduate, we paused at one of Farragut, holding in his hand his telescope, beneath the name "Farragut." "Ah," said the graduate, "I think that must be the man that invented the telescope." Of course this was a rather strange case of one-sided education, but among music students there may be found other similar examples of just neglect of general knowledge.

Music is a not absorbing art, and when one becomes earnestly engaged in the pursuit of musical ability, both mental and manual, it is difficult to divide his thought and attention and give to other departments of culture the time and study which he feels are needed in his own professional work. But we must not close our eyes to the fact that the world is moving, moving rapidly, today in this day, and the musician must move with it, or be left among those who are behind the world in its course of progress. You who say you have no time for outside reading were you to improve the minutes, yes, the hours that you waste in the pursuit of a frivolous society, or desultory reading, were you to employ these in the study or even careful reading of the best authors, you might take your proper place among the educated people of society and cease to be one who is "only a musician."

Once heard a celebrated divine pray, "Oh, Lord, save us from being lapsed Christians!" Now it seems to me very many of us might make that same prayer, substituting "musicians" for "Christians." It is not enough that the musician be learned in music alone. As John Stuart Mill would not only "everything of something," but also "something of every-

thing;" that is, it is not sufficient for us to be musicians, we must be men and women of general information, of liberal education in short, men and women of culture. Then, and then only, can we command the respect of the world.

Concerning the second class, viz., Those whose musical-technical education is pursued to the exclusion of such liberal education as is necessary for thorough musicianship, I may say that as a usual thing there is no excuse for the neglect, by music students, of the theoretical and literary departments of a musical education. It is now required that a musician, to hold a place of prominence in the musical world, must be well informed, intelligent, if not cultured. The musician has risen in public estimation, he is given places of trust and honor; and it becomes him to prove himself worthy of the high position assigned him. He should be informed concerning all important occurrences, certainly he should be thoroughly posted as to the history, as well as the theory and literature of his own art. The appreciation by musicians in general of these departments of music is, "a dark, indistinct understanding and presentiment;" and yet without this knowledge how is more than the slightest glimpse to be obtained of all the hidden beauties of the art called "God's best gift to man, the only art of heaven given to earth, the only art of earth we take to heaven."

The wide field of music literature includes theory and history, the critical and æsthetic departments. These latter branches constitute a *terra incognita* to a large number of the music world, and yet they are hardly of secondary importance to the divisions first named. From history we learn what the great masters did for their art; in the study of musical æsthetics we find the principles and theories which underlie their productions; while in critical works we find the opinions of their contemporaries and successors concerning themselves, their motives, their creations. One cannot afford to be ignorant of the science or principles of the beautiful in his chosen art any more than he could afford to be ignorant of its history.

A little knowledge is oftentimes dangerous and leads him who possesses it to rest in fancied security upon an insecure foundation. The injunction to "drink deep" is based upon a true philosophy, and if we would avoid the mistake of ignorance we must not only drink deep, but drink often from these various springs of knowledge.

I have prepared for the use of those who wish to form private libraries on musical subjects, or for a nucleus of a conservatory library the following list of books. The list is intended to serve as compass as large a range of subjects as possible, treated by "the best authors and to keep the total cost of the volumes selected within fifty dollars (\$50). In these points I hope I have succeeded. As will be seen by a perusal of the list the range is wide, the author's standard and the publishers put the price at the required sum. When a number of books are purchased low rates may be obtained. Fifty dollars represents to many the result of only moderate self-denial of pleasure, and for this amount one may supply themselves with material for a reasonably thorough knowledge of musical theory, biography, history, criticism, and æsthetics.

"Reading maketh a man full."

### CLASSIFIED LIST OF MUSICAL LITERATURE.

**BIOGRAPHY.**—Bach (Poele), Beethoven (Gt. Musician Series), Bertioz (Hueffer), Chopin (Liszt), Handel (Mrs. Marshall), Haydn (Miss Townsend), Liszt (De Beaufort), Mendelssohn (Rockstro), Mozart (Behring), Schubert (Frost), Schumann (Fallen Leitland), Wagner (Hueffer), Rossini (Edwards), The Great Composers (Bourne), Music and Morals (Haweis), Biographical Sketches (Urbino), Musical Sketches (Polko), Hand Book of Biography (Baptie).

**CRITICISM AND ÆSTHETICS.**—Music Explained to the World (Petis), How to Understand Music (Mathews), Purity in Musical Art (Thibaut), The Beautiful in Music (Pauer).

**HISTORY.**—History of Music (Ritter), History of Music (Rockstro), History of Modern Music (Hullah).

**THEORY.**—Musical Acoustics, Students Ed. (Heimholtz), Harmony (Richards-Paul), Counterpoint (Richards-Paul), New Lessons in Harmony (Fillmore), Theory of Form (Russett-Cornell).

**DICTIONARY.**—Grove.

**ORGAN.**—Organ Primer, (Stainer), Organs and Organ Building (Edwards).

**PIANO-FORTE.**—Beethoven's Sonatas Explained (Von Elterlein), How to Play Chopin (Kietzysnki), History of Piano-forte (Fillmore), the Piano-forte (Pauer), How to Play the Piano-forte (Godard and others), Principles of Expressions in Piano-forte Music (Christiani).

**MISCELLANEOUS.**—Singing (Randelger), The Violin (Claus), Musical Instruments (Engel), The Lyrical Drama (Edwards).

### WISDOM OF MANY.

Rhythmical feeling is genius.

Industry is the secret of success.

Deserve success and it will come.

Knowledge waits at the door of Desire.

A drop of ink may make a million think.

The foundation of education is thoroughness.

Time is often said to be money; but it is more, it is life.

Count as lost the day in which you have done no good.

A house without books is like a room without windows.—Becher.

Books are lighthouses erected in the great sea of time.—Edwin Percy Whipple.

Never contract a friendship with a man that is not better than thyself.—Confucius.

How much better is the love that is ready to die than the zeal that is ready to kill.

A method is rhythm; have rhythm in your power and the world is yours.—J. S. Dwight.

At twenty years of age, the wit reigns; at thirty, the wit; and at forty the judgment.—Gratton.

Knowledge is that which, next to virtue, truly and essentially raises one man above another.—Addison.

True glory takes root and even spreads; all false pretences, like flowers, fall to the ground, nor can any counterfeit last long.

Children are travelers never arrived in a strange country; we should therefore make conscience not to mislead them.—Locke.

No man prospers in this world by luck, unless it be the luck of getting up early, working hard and maintaining honor and integrity.—Becher.

"You are right in supposing I work hard," said Frederick the Great to a friend. "I do so in order to live, for nothing has more resemblance to death than idleness."

The unbounded universe is one sleepless lyre, whose chords of love, of hope, of purity and peace are fanned into a dreamy and mystic melody by the breath of the invisible God.

Each day, each week, each month, each year, a new chance is given you by God. A new chance, a new leaf, a new life, this is the golden, unspeakable gift which each new day offers to you.

Men's lives should be like the day, more beautiful in the evening, or like the summer aglow with promise, and like the autumn, rich with golden sheaves, where good deeds have ripened in the field.

How significant and full of meaning is the language of music! Take the Da Capo, for instance, which would be intolerable in literary and other compositions, yet here is judicious and welcome, since, in order to grasp the melody, we must hear it twice.

The unspeakable fervor or inwardness (innuë) of all music, by virtue of which it brings before us, so near and yet so remote, a paradise, arise from the quickening of our innermost nature that it produces—always without its reality or tumult.—Schopenhauer.

THE cause of nine parts in ten of the lamentable failures which occur in men's undertakings lies not in the want of talent, or the will, to use them, but in the vacillating and desultory way of using them, in flying from object to object; in starting away at each little disgust, and thus applying the force which might conquer any one difficulty to a series of difficulties so large that no human force can conquer them. Commend me, therefore, to the virtue of perseverance. Without it all the rest are little better than fairy gold, which glitters in your purse, but when taken to the market proves to be slate or cinders.—Carlyle.



# Letters to Teachers.

BY W. S. B. MATTHEWS.

The following letter, addressed to me personally through the office of THE ETUDE, will be read with interest for it is important—more so, I fear, than any answer I may be able to give. He writes:—

"DEAR SIR:—I have two pupils, young men of sixteen, very studious. One has gone through the best part of Merkel's Technique, and Kessler's, Cramer's and Heller's Studies. This one, whom I will call "A," has so far advanced that he can play almost anything of the difficulty of Moszkowski's Senenata almost at sight; the other, "B," is not quite so far along, but is very energetic and ambitious. Both are in the middle of your "Studies in Phrasing," and will be through in about four or five weeks. I do not want to take them through an interminable host of Studies, as they would lose all interest, but want to give them such pieces as will not only educate, but also please, to follow your studies in Phrasing—pieces which are elegant, but also captivating in melody. My plan is to give them nothing but technical exercises, and pieces which would serve as studies. My plan of technique is the following, which I require to be practiced every day in four keys, thus completing the round of twenty-four exercises every week:—

"Finger exercises (hand locked), 5 minutes; thumb practice; 6; stretching 6; finger exercises, free hand; 10; firm chords and arpeggios, 15; scale work, 15; chromatic scales, and double third and sixths, both diatonic and chromatic, 10 minutes. Total, with 10 minutes octave practice, 65 minutes, or 1 hour and 5 minutes. If you could now give me a list of pieces, sprightly, and not trashy, to follow your book, I should esteem it a great favor. Yours truly, P. G."

It strikes me, that after devoting so much time to technique, it is no more than reasonable that these excellent young gentlemen should be provided with pieces "sprightly," at least, for when the wind shall have been tempered to the storm lamb to the utmost possible, in connection with this formidable list of technical exercises, it will still remain true, in a different sense from what it was with Falstaff, that there is a very small morsel of bread with all this cake. I should say that a rule a pupil ought not to practice more than a third of the total practice time upon technique; and I believe that it is possible to obtain all the good qualities of modern piano playing by the use of technical exercises for an hour a day, if the student is diligent and persevering. I make this observation with some reserve, for we have known for many years, that we are rarely judged truly by strangers, and in this case there may be something in the style of the exercises or in the manner of administering them, making them materially less arduous than would appear upon a priori grounds. Setting this aside, therefore, I will respectfully offer the following list of pieces as the best I can do off hand, without knowing more of the qualities manifested in the playing of the pupils. The order is appropriately progressive. Schumann, Nachtstücke in F, op. 24. A very useful study for interpretation, as well as for elastic touch. It is also a beautiful piece, which almost every pupil likes at once. Chopin, Nocturne in E flat, opus 9, No. 2. Moszkowski, Waltz in A flat. There is an edition of this by Dr. William Mason. [This piece is an exception to the others which have occupied the pupils hitherto, but if the techniques be diminished for a little, in order to gain more time for this, it will be found practicable, and will benefit the playing materially.] Duetto, No. 18 in Mendelssohn's Songs without Words. Hunting Song, No. 8 in same work. Schumann, in the first of the Opus 28. [This piece will appear more difficult than it really is. Let the pupil not be afraid of it. Practice will do it.] Schumann's Warum, and Grillen, out of the opus 12. I do not like the edition by Mme. Schumann. Particularly do I disagree with the fingering of the finger of the third period of Grillen. It is wholly inadmissible. The correct fingering is given by Moszkowski, in the Augener edition. I have been using this same fingering for years. It produces the effect that Schumann had in mind, which is impossible with the fingering of Mme. Schumann. Boccherini Minuet, arranged by Joseffy. This also is rather difficult, but it can be done by practice, and it is sure to please. Aria del Ballet, Gluck; arranged by Joseffy. "Hark, hark the Lark," Schubert-Liszt. Raff's Silence, Massini. Schumann's lovely piece, "The Bird Seller's" "Moonlight Sail to Love Island" from "Am Gendel See." After this any prior piece that the pupils happen to like. With all these pieces, everything depends on the manner in which they are introduced and studied. I submit this list in the firm belief that directly after it has gone to the printer, I shall think of a dozen more pieces which I would not have omitted for the world.

A correspondent requests me to tell what works are necessary to be prepared for entrance examinations for Association in the American colleges of musicians. The information has been given in these columns before,

and can be had by any one who will send a stamp to Mr. Robert Bonner, No. 60 Williams Street, Providence, R. I., for a copy of the Prospectus of the American College of Musicians. Nevertheless, on account of the importance of keeping this subject before the attention of teachers, and for the sake of certain other matters, I wish to say in the same connection, I will repeat here the substance of the requirement. The demonstrative examination will require at least one piece from each author, of the following list: Bach: Select Pieces edited by Kullak; or Fugues in C minor, D major, or B flat major, Nos. 11, 111, and IV of the selection of the Major Clavier by Tausig. Scarlatti: Select Pieces, edited by Bulow. Mozart: Sonatas. Moscheles: Studies, opus 70. Beethoven: Sonata in A flat, opus 26, or C minor, opus 13. Mendelssohn: Rondo Capriccioso, opus 14. Weber: Polacca, opus 72. F. Hiller: 24 Rhythmic Studies. Chopin: Nocturnes, Waltzes, Mazurkas. Liszt: Rhapsody No. 11, or Rigoletto Fantasia, Liebestraume. From what I saw of the manner of administering this examination at Indianapolis, I think that it is not expected that the applicants will be degree students or concert pianists, able to give a complete recital of these compositions in first-class style. What is desired and insisted upon, is that the applicant shall be able to illustrate the proper style and movement of the various ideas of the musical analysis, and to show that he is a really first-class style of playing, as would be reasonably expected of teachers making no pretensions to virtuoso attainments. In the later demonstrations, of the higher degrees, a more competent accomplishment as pianists is expected. Hence there is not much difference in the inherent difficulty of these pieces and those required for the demonstration of mastery. The real difficulty for applicants for the associate degree to look forward to with dread, and to guard against while there is yet time, is the technique, especially the velocity principles, the correct way in which the fingers will be expected to play the scales, and, above all, the variety of touches that will be asked of them in chords and octaves. The theoretical part of the examination, also, is very severe, and, in my opinion, more severe than it need be. The examiners experience no such difficulty as I am told, in framing questions which do not too obviously answer themselves, and which, nevertheless, are so framed as to call out the information they were intended to test. At the last examination the superintendent had no light task to complete the deficiencies of the questions for the candidates. I should say that, without giving the true answer along with the explanations.

If it were in order to do so, I would like to say a few words upon the impropriety of framing an examination in piano-playing and not putting into it something of Schumann's. The demand for the line of Chopin, also, is wholly insufficient. There is no reason why people should not be asked about the Chopin Scherzo in B flat minor, the Polonaise in C sharp minor, the Fantasie Impromptu, and several others of the by no means most difficult works of this charming writer. As the demand for the standard, the candidate would have met them completely by offering the nocturne in E flat, the waltz in D flat, and the mazurka in B flat, as if he had brought the nocturne in G major, opus 37, the waltz in A flat, of 42, and the most difficult of the mazurkas. On the other hand, the Weber Polacca is hardly a representative piece for the piano. As for the Hiller Studies, I have seen a roomful of first-class piano teachers who have never heard of them, and did not know which studies of Hiller were intended, nor the reason why they were put upon the list. I suppose, if it were permitted an outside view of the real truth, we would find that a list of this kind is made up on the same principle as the appropriation lists in city councils. The different subjects are allotted to committees, who "stand in" with each other, passing each other's pet notions and fads, without question, in consideration of the others doing the same for them. However, it is not time to find fault with this course or list; it is to be taken with thankfulness, as the best the examiners were able to do toward the difficult task of defining the qualities entering into modern piano playing, and providing a list of pieces covering the representative difficulties.

DEAR SIR—Being a young teacher who is inexperienced, but tries to learn, and mostly from THE ETUDE, I take the liberty of asking a few questions:—

Why could we not begin the scales all with the same finger, namely, first all with the thumb, then all with the second finger, etc., and finally also with the fifth finger? I have seen a few good practices, and could be recommended to the pupils for very good practice?

Most respectfully, YOUNG TEACHER.

There are several uses of scale practices, and the practice can be modified according to the end intended to be subserved by the practice. It is most important, however, that the practice is to familiarize the fingers with the particular keys which belong with a given tonic; that is, not simply to be able to name them all at leisure, but to form the hand so that whenever one begins to play in a given key, the fingers will be in the proper position, as it seems, to keep off the keys not belonging to this tonic.

Another use is to accustom the fingers to the routine

of fingering, which experience has established as on the whole the best way of playing scale-runs involving such and such selections of black and white keys. The regular scale-fingering in the instruction books and books of technique is such a survival of the fittest; and as an exception, to practice the fingering you mention, employ the fingers in this order, without having to stop and think. Another use of scale practice is that of acquiring facility in general, in passages involving movement of the hand regularly from right to left, or left to right. For this use it is often an advantage, and as an exception, to practice the fingering you mention. Mr. W. C. E. Seebeck, of this city, has a system of scale exercises in which he plays all the notes with the first and second fingers, exclusively (German fingering), without using any other fingers at all. This he carries through all the keys, putting the thumb on the black keys just as freely as on the white. Then with the first and third; then with the thumb and fourth; then, again, with the thumb and fifth. This last is an excellent practice, as it forever ends all trouble in regard to passing the thumb under a finger. Of course, these are always done *legato*, the thumb being put clear under, so that it crosses the point of the finger every time, and the tones connected. Tausig used to practice scales and teach them with the same fingering for all keys—that is, the key of C—regardless of the position in which white and black keys happened to fall. This was a great thing for breaking up the superstition in regard to the fineness of putting the thumb upon a black key, which American teachers have found it so difficult to outgrow. Nevertheless, when all is said and done, and while we would not uphold superstition in true, it is likely to be true so, so long at least as the thumb is made shorter than the fingers, that the thumb goes on white keys better in scale passages, than it does upon black keys. How it may turn out in the new keyboard which was illustrated in THE ETUDE a few months ago, I cannot say, but I am fully with these fancy ways of practicing the scales is, that the majority of pupils do not get beyond the necessity of acquiring the facility and the sureness which come best from the practice of them with the regular fingering. In this connection, I call attention to the great benefit to be derived from practicing the scales in what is called the "canon" form. This settles the fingering and makes it sure faster than any other exercise that I have tried.

"Is all sound noise, and can pitch be recognized in all sounds? If so, is not all sound 'a tone?' Please give me a clear understanding on this subject. How many kinds of Synchopation are there?"—E. G.

Tone is a sound having a recognizable pitch. Nearly all sound that one hears is more or less compound; by this I mean that the vibrations composing it are not all of equal ratio or proportional ratio. A perfectly simple tone would consist of a single rate of vibrations, as, e. g., 256 per second, or any other number, but only one rate. All the vibrations entering into and composing the tone would be of this one rate of frequency. There are very few tones of this character in nature or art, and the effect of them upon the ear is not satisfactory. All musical tones, of an artistic quality, are composed of a considerable number of different sets, or frequencies, of vibrations, which are proportional to each other. The resulting sound, or tone, is a multiple or a complex; and upon the harmony of proportion between the different partial tones producing it depends its agreeable and satisfactory effect upon the ear. Thus, for example, the octave, the second well made, should contain its octave, tenth, twelfth, double octave, sixteenth, seventeenth, etc., as shown in any good treatise upon sound. These partial tones, however, should be weak, and not perceptible to the ear as independent irregularities, but as a supporting tone, and have the effect of giving fullness and resonance to the total sound. Now, in what we call noise the confusion is greater; instead of a proportional relation of the various ingredients entering into it, there are a multitude of ingredients, which, so far from being proportional to each other, are in such a relation that they often clash violently. Thus we have dissonance in noise, and rarely a definite pitch that we can make out. The lack of a pitch that the ear can determine is not due to the absence of pitch from the sound, but to the presence of so great a number of different sets of vibrations, that no common denominator. The disagreeable impression which a noise makes upon the ear is due to the clashing of the different partials entering into it. Hence, while all sound has pitch, not all sounds have appreciable pitch, or pitch appreciable to the ear. The reason for this inability to appreciate a ruling pitch may be due to its being too low for recognition by the ear, as the case in many sounds of nature; or to its being too high, as in the songs of birds and insects; or to its having too great a number of partials entering into it, so that it is referred to being referred to a comprehensible or appreciable unity. A tone is a sound not only having an appreciable pitch, but also having such a constitution of partials as to give it an artistic character, or to render it fit for use in music. In the case of noise, the partials are so numerous and so out of tune, that it is not possible to refer to it as "sound music," nor in advanced preparation, I have discussed this subject farther.

2. A syncope is a rhythmic effect, due to misplacing or concealing of the measure accent. This can take place in a great variety of ways. The leading accent of the measure, of course, is upon the first beat; this accent may be concealed by prolonging the tone out of the previous measure, thus rendering it impossible to accent the beginning of the new measure, in the voice part so prolonged, at least. Another way of syncope is by coming in half upon the half-beat, at "half past one" of the measure, and going through with notes upon the half-beat, and prolonged across the beginning of the following beats. For instance: Its first way—



Second way—



These are the principal ways in which syncope takes place. I have never undertaken to make a catalogue of them, and have not time to do so now. With the definition given above you can go on and analyze to your heart's content. Suggestive matter can be found upon this subject in Christian's "Principles of Expression in Piano-Playing," p. 70 and following. There is one class of modifications of the natural accent of measure which is not a syncope, although it is often confused with it. I mean the "removed accents," or, rather, the changes of measure, which Schumann often makes; for instance, without changing the time signature—for example, in the finale of the A minor Concerto, where there is a long passage of apparent syncope, which is really a change into two-part measure without changing the time mark. It is likely that the reason why Schumann did not change the time signature in passages of this kind was because he felt that the true measure or rhythm of the piece continued underneath the whole passage, which, upon the surface, appeared to be in a different kind of measure. That is to say, although the pulsations in the passage of so-called syncope might be differently grouped, into measures of two units instead of measures of three, the pulsation of the rhythm, nevertheless, was to go on, without alteration, quite through; and this he expected to secure by requiring the conductor to be carried through in the same manner as at beginning.

As to the "clear understanding" referred to by the correspondent, I regret to remind him that this is something which we have not in stock. We can give information, but understanding is not ours to give.

"Will you please give me the names of two or three good pieces for left hand alone? What is the reason for practicing pieces for the left hand alone, when the sound of all that I have ever heard of pieces of this kind is so unsatisfactory?"—M. S.

I have no good list of pieces for the left hand alone. I rarely use them, not so often as I ought, I fancy. There was a list printed in one of the recent numbers of THE ETUDE.

The use of such pieces is the pressure they put the left hand under to play with the same kind of attention and with the same vitality of tone as the right. There is a great deal of playing spoiled by indifference in the left hand. The notes and accents belonging to this part are often delivered with such a degree of indifference as entirely to take away from a performance its life and effect. One of the prettiest of best pieces for the left hand alone, that I happen to know of, is the Waltz in E minor, by Arthur Foote, of Boston. It is melodious and pleasing, and requires a great deal of the left hand. I think it is written more cleverly for the left hand than any other piece I have ever seen—that is, it sounds as if the piece had in it all that the author wanted to put into it; whereas, most of these arrangements sound as if half of their substance had been "crowded out," as managing editors say. Another piece for left hand alone, which leaves little to desire beyond better ability to play it, is Josef's arrangement of the lovely Bach Gavotte in E major, which is so well arranged for two hands by Berthold Tours. The arrangement of this piece in the Bach Album of the edition Peters is not very good. The Gavotte was written for violin alone, in the sixth violin sonata of Beethoven, and is a fine piece, and one, he hears all that Bach wrote, as well as some things, which he only implied. A friend of mine uses Wehl's variations for left hand alone on "Home, Sweet Home." I have never tried it, and so cannot say what it is good for.

There is no musical journal that has the claim on the musical profession that THE ETUDE has. It appeals directly to the musical student. Let the teachers who read THE ETUDE see that it is properly supported.

## Questions and Answers.

QUEST. 1.—What is the meaning of Beethoven's Sonata, Op. 53? It seems to me military in effect.

ANS. 1.—If this question could be answered there would be no need of the art of music. Nobody can possibly give, in words, the "meaning" of any piece of music. This is because words express only the facts of human experience and music another kind and neither can express the kind which the other does. Words express ideas only; they never express feelings. Music expresses feeling only; it can never express ideas, except the purely musical ideas involved in the composition. Words may serve as labels for feelings, and they may excite feeling by conveying ideas which naturally arouse them. But there is no verbal equivalent for any emotional experience whatever.

On the other hand, there is no musical equivalent for an emotion, or situation, or event, or idea which words can convey. This limits music in the expression of emotions to the moods, states and movements of feeling, omitting all the ideas associated with the feeling in actual experience.

Let me illustrate: Take the universal passion, love. Give it a low scene to be expressed and conveyed to another mind, just as it was in the imagination of the composer. The scene imagined necessarily involves two persons of opposite sexes and their relations. But how shall the purely musical composer go to work to convey such an idea? He cannot. There is no musical equivalent for a man, nor for a woman, nor for any look, word or action of theirs. The composer, if he is a genius, may write some music which every one shall at once recognize as being appropriate to a love scene, and he may express in any one of the numerous phases of feeling possible under such conditions. His music may be voluptuous, or tender, or ecstatic, or lofty, even to the verge of religious exaltation, according to his imagination of the emotions of the persons he deals with. But that is all that he can do. If he wishes to give even a bare outline of the situation as such in his own mind, he uses words, if it be only as a title to his composition. Otherwise, he might run the risk of having the musical expression of a high phase of human love mistaken for that of the religious feeling it approximates. Many a song has been appropriated to religious uses, and much so-called religious music intended for church use is much more suitable to express the feelings appropriate to secular situations. I do not here speak of vulgar, crude melodies and harmonies of the Moody and Sankey and Salvation Army type, productions which belong with coarse and vulgar music, but of the more refined, voluptuous music used for sacred purposes, such as is produced by Gounod and other reputable French composers of our time and by their imitators elsewhere.

Thus, the musical expression of feeling is apt to be more or less vague because emotions and feelings are apt to be vague and to run into each other. It is the capability of music to express the most subtle phases of undefined feeling that makes it often impossible to label it. Take this very sonata in question. There is a certain stateliness and majesty in it which certainly does not preclude the idea of its being military in character, but it does not necessarily suggest a military scene. It might easily be associated with other cognate ideas. But the point is, as regards interpretation, that it need not be associated with any ideas at all. Why not take it for what it is, the expression of a refined, elevated mood of feeling—feeling which implies high thinking and high purpose, revealing noble character. It is possible that Beethoven connected some imaginary scene with it, and equally possible that he did not. But if he did, he has given us no hint of it. The only thing we can do is, when we seek for additional "meanings" which we cannot possibly find, even if they were in the mind of the composer. The best way is to let it make its natural impression on our emotional nature and be content with its own saying, inspiring influence it conveys, without seeking to narrowly define it. C.

QUEST. 2.—Was the minor mode used before the major came into use?

ANS. 2.—This is also a question which probably cannot be answered. The oldest scales we know of are five-toned, and are opposed, rather as reciprocal in character. One of them is our major scale with the fourth and seventh omitted, thus: C—D—E—G—A—C, and the other is a similar scale beginning on E and read downward, thus: E—D—C—B—A—G—E. In both these scales the semitones are omitted. These omissions were supplied later. The favorite scale of the Greeks was their "Doric," like this:—

E—D—C—B—A—G—F—E.

It is the reciprocal or counterpart in *under intervals* of our so-called "major" scale in *over intervals*. They had our major scale and other scales also, and they wrote and thought them all downward, just as I have written the Doric. This Doric scale was the most satisfactory, because it has a descending leading tone and

makes a satisfactory close, whereas the "major" scale needs to be thought upward.

Our so-called "minor" scale is the result of a blundering attempt to raise the Greek Doric scale in Christian music. The early Christian writers misunderstood the Greek theory and the Greek notation. They began the Doric scale on its fifth, turned it wrong end up, thought it the wrong way, and finally an ascending leading tone was put in. The time was past in which we could have the sixth and seventh, and this led to our "melodic" form of the "minor" scale.

It is high time that our musical resources were enlarged by a restoration of the Doric scale. Thought downward as it ought to be, and as it is according to its true nature, it has a character of its own which we cannot afford to miss. And there is no propriety whatever in calling it a "minor" (i. e., lesser) scale, or in calling our upward scale major (i. e., greater), when they are thought in opposite directions as they ought to be. They have exactly the same intervals in the same order. Thus, they are *reciprocals*. One is an *over scale* and the other an *under scale*. It will be a distinct advance in theory and a simplification of it when these terms and the ideas connected with them are generally adopted. The time will come when our scale of "minor" notes will be as dead as the mediæval modes. C. F.

QUEST.—Would ask you to advise me what to do with a pupil who has been taking lessons three years or more from different teachers, uses the arm movement, holding the fingers and wrist almost rigid, and jarring the body nearly every time a key is struck. I have required thorough practice of the exercise (an exercise) mentioned in Czerny's Velocities she makes slow progress. The young lady is sixteen years of age, and it is no easy matter now to change her touch, having been wrongly taught. I notice you refer to Mason's Pianoforte Technique, "do you think this would be of correcting this bad habit of my pupil? For a kindly suggestion will be grateful. In "Carnival De Venice," by Schallhoff, what rule would apply to the Introduction—a cadenza ad lib? There is no time signature.—A. L. B.

ANS. (a) If the principles at issue in this case are comprehended, it ought not to be difficult to find or invent suitable exercises for or against the difficulty stated. This case is the usual one of ill-directed and excessive nervous energy. No single exercise will meet the trouble. The pupil must start anew and be taught to think and apply the various movements of arm, wrist and fingers, singly and in connection, by asking each that the thinking and applying be as free as possible from conscious and consequently labored effort.

Mason's slow-finger exercises, particularly that with elastic touch, is the very best for relaxing and individualizing the joints and muscles of fingers.

Place the wrist use the fingers. Place the finger tips upon the keyboard without pressing the keys, then, without removing them from this contact, slowly raise the wrist as high as possible, and after a moment drop it suddenly and loosely as if paralyzed, at the same time swinging up the hand. Repeat with each hand until fatigue begins.

For the elbow and arm, practice something like this: Raise the forearm on the elbow joint, the upper arm pressed firmly against the body, the hand hanging prone from the wrist; after a moment drop the forearm swiftly and loosely, at the same time throwing up the hand. Afterward this loose downward movement of the forearm may be converted into a definite blow or stroke upon the keys, concentrating the force now in one finger, then in two or more at various extensions. This exercise may be modified so that the shoulder and upper arm, the upper arm being thrown strongly forward as the stroke by the forearm is made.

There are other practices, in various combinations as experience and special circumstances may suggest, are to be continued, practicing slowly and in ease, until by a judicious and well-directed expenditure of nervous energy, ease and precision of muscular action has been attained.

A stiff, constrained arm and hand action in playing results largely from having the pupil play pieces that are not easily within his ability to perform. This added to the excitement incident to playing before a large audience to an unnecessary outlay of nerve force which is indeliberately diffused through the playing muscles, impeding freedom and precision of movement. Another point of great importance, resting less in application, is that of concentrating the thought of the pupil upon the inner emotional content of the phrase, so that the mechanical side of its delivery may, in a measure, be lost sight of and the consciousness be applied to reproducing its inner life and meaning. All conscious effort is labored effort, and the older and more skillful should be to have all movements performed as nearly unconsciously as possible.

(b) No time rule will apply in the performance of a "Cadenza ad lib." the movement and accents of which depend upon eternal structure and the character of the music in which it is to be made. The cadenza is the execution as regards speed, accent and dynamic expression, conform to the composer's directions in the abbreviated Italian words inserted in the text, and all will be well.

QUES.—Can you give me some information about Hexameron?—A. B.

Ans.—This piece, a set of variations, was composed at the request of Princess Belgiojoso, by Liszt, Thalberg, Fikis, Herz, Cerny and Chopin, Liszt supplying the introduction, one variation and the finale. The theme is the duett from Bellini's *Il Puritani*. The variations "Hexameron," which are dedicated to the Princess Belgiojoso, were published at that time in Paris. Liszt often played them in his later concerts, for which intention he had arranged them with orchestral accompaniment. This arrangement was not printed, although the Halsinger edition (Vienna, 1839) mentions them. In 1870 an arrangement by Liszt, of the "Hexameron," for two pianos, appeared at Leipzig.

QUES.—Can you advise me in regard to a course (teachers) on Reed Organ—such studies as would be profitable; also such pieces that are taken up before the advanced classical, and oblige—L. B. ?

Ans.—Barnett's Reed Organ Instructor, \$2.50.  
Jackson, Gems for the Organ, \$2.00.  
L. Meyer, Concordia, \$2.00.  
L. Meyer, Studies, 2 vols., each \$1.50.  
Kunz, 200 Canons, \$1.50.  
Spark Short Pieces, 15 books, each \$1.00.  
J. W. Ellis, Harmonium Treasury, 51 nos., each \$4.00.  
Novello, Cathedral Voluntaries, 48 nos., each \$4.00.  
Shelly, Gems for the Organ.

The above list may serve as a guide to a teacher in search of appropriate work for the reed organ.

### NEWS OF THE MONTH.

ALL that has been prophesied of the season has for at least musically realized. I say "musically," for in that respect the market has been simply that, and the consequence of the winter has been, that a half-dozen troupes have financially turned out nothing. Thus, despite her genuine talent and good looks, was a failure, but I nevertheless have hopes she will retrieve her lost position. Gerster was simply a fiasco, and her best friends were, perforce, brought to admit that her reappearance was a mistake. It is anything painful to a critic in whom the milk of human kindness flows, it is to write down the breakdown of a once great artist. Trebell's last appearance in this country (and we hope, for her own sake, it is her last) showed conclusively that there is a limit to female popularity. Gerster, despite her youth, should have taken the hint. The lustre that once glorious voice is dimmed, and I actually saw tears shed around me by those who had fondly treasured the hope that she would be another Phoenix. But, alas, it was not so ordered, and Etelka Gerster is only one more name to swell the melancholy list of great artists who have outlived their voice, and the misfortune of this case is, that she is still a young woman, but the painful fact still remains. They say she has cancelled her contract with Henry Abbey.

The Campanini made a worse "break" than any of the others, as it was a most humiliating failure. He has collected together a company of ancient and most venerable Italian chestnuts, with voices to match, a very fair violinist, Torticelli, and a young tenor, Baldini, whose fresh voice completely throws his impressario in the shade. The lesson to be learnt from these failure is that some music has had its day. Italian arias in the concert room are simply antiquated, and nobody in the world cares to hear them. Much money has been dropped, and many people are all the wiser and, doubtless, sadder.

It is with pleasure, however, I can record the overwhelming success of Josef Hoffmann, the extraordinary Boy Pianist, who is a veritable prodigy, and no humbug. This spite plays classical concertos with an *aplomb* that is absolutely astonishing. His technique is perfection and his tone large even for a full-grown pianist. His command of light and shade and dynamics in general is almost inconceivable, and the musical conception is so ripe as to immediately class him as a second Mozart. That is no idle boast, for the two year-old boy had improvised on any theme given him. Then his abundant technical resources and warm imagination have full play, and, altogether, it is a sight to see and hear this tiny prodigy of music. His original compositions are clever and reveal a really the general physique of the boy promises much for the future. He is no delicate puny, sentimental stripling, but a genuine boy full of animal life and spirits. He is a genuine godsend in these *bleak* musical times, when even the Dragon in "Sigfried" alone is a technical perfection.

Speaking of "Sigfried" reminds me that the production of that most poetical of Wagner's productions was an enormous success. The music is simply the loveliest and most idyllic ever penned, and it is put on the stage in a style commensurate with its merits. Always and Lehmann carry off the honors, and the orchestra, under the skillful baton of Anton Seidl, must not be forgotten. Mr. Frank Van der Stucken deserves the gratitude of not only American composers, but the American public

at large, for his unselfish labors in the cause of native music. His series of concerts at Chickering Hall, New York, mark an important epoch in the history of national music compositions; many which had been heard in

Indianapolis, at the meeting of the M. T. N. A., was again repeated, with the addition of many new ones. John K. Paine's Spring Symphony in A minor-major showed the learned professor throughout, but was not very fruitful as regards theme. Mr. Henry Holden Huse interpreted his own C minor Rhapsody, instead of Mr. Sherwood, who played in so telling a manner at Indianapolis. It is a solid work, displaying no little ingenuity and workmanship, full of good points, although open to criticism on the score of length. Mr. G. E. Whiting's Cantata was rather a slow thing, so was Mr. A. Russell's (at Newark N. J.) composition, which the *Courier* dubbed a "Picnic Cantata." Mr. E. A. MacDowell, a young American resident in Germany, was represented by a symphonic poem in D minor, entitled "Hamlet," strongly modern in spirit and extremely well

played. Mr. H. K. Shelly's interpretation of the Egyptian Maidens' was with effective. Arthur Wood's overture "In the Mountains" was very well received. Arthur Whiting scored a point with his D minor concerto. (omitted from the Indianapolis programme). His piano playing calls for particular commendation. Mr. Frederic Gleason is well known as a highly gifted composer, and was heard to advantage on this occasion in an arioso from his opera, "Montezuma," beautifully interpreted by Mrs. Corinne Moore Lawson. Arthur Bird, also resident in Germany, was represented by a scherzo from his first symphony in D minor, and Susan G. Pratt, of Chicago, by a "Reverse" for string orchestra, which was clever. Edgar Kelley's "Gaelic March," from his Macbeth Music, is always a welcome piece, abounding, as it does, in color and fine invention. "The voyage of Columbus," a Cantata, by Dudley Eggt, although not heard for the first time, was a welcome addition to these programmes. Mr. W. H. Sherwood, who is always foremost in pushing the cause of American music, lent his valuable assistance as a pianist, and played a group of compositions by Mason, Fryer, Edgar S. Kelley, Mattoon, Dewey, Wilson S. Smith and Daynes. He also played his dramatic characteristic "Medea." The Gaelic March of Kelley he has most ably transcribed, and it is already a favorite. The Smith Gavotte I have spoken of before is very taking, as is the Tarantella Duet of Mr. Mattoon, of Columbus. The Beck Sextet was also given, and a frequent mention has been made of it before, sufficient to prove that the writer's good opinion was further strengthened by the splendid criticism it received. A sonata by Paine for piano and violin was rather dry but scholarly. One of the best numbers of the series was George Templeton Strong's symphony in F major, entitled "In the Mountains."

Mr. Strong, also a resident of Germany, is a follower of the new school and is a master of orchestration, which, in his particular case, is highly colored and interesting. He has several models, but is nevertheless original. He is assisted by Mr. H. C. Carter, of New York, who was also produced; and a very interesting and pretty movement from a suite by Guirand, of New Orleans, now a resident of Paris, closed a remarkable and delightful series of concerts. With characteristic modesty, Mr. Van der Stucken was only represented on the programmes by a song, which is to be deplored, as in composition he is second to none. His "Tempest" music is a notable instance of this, being a work full of talent and much promise. All honor then to Mr. Frank Van der Stucken for his unselfish labors in the cause.

The Thomas' Concerts are as interesting as ever, as are also the Damrosch Symphony Concerts. Mr. Walter Damrosch, although a young man, is full of promise as a conductor, and has improved greatly in his beat and interpretation. He was with Bülow during last summer, and doubtless has received a great deal of benefit. Mr. Camille Guricke made quite a favorable impression by his piano playing in the D minor Symphony of Liszt, the Scherzo being particularly commendable.

Mr. Otto Ffirsheim, a very talented and original composer, has just published three new piano pieces which are of every one's reputation. A new work, more better adapted to orchestra than piano, shows considerable ability and contains two beautiful trios. The whole piece is worked out in that musicianly style which characterizes all of this composer's work. A "Moment's Music" is a really lovely piece of music, technically within the reach of amateurs, but which must nevertheless be heard from an artist to appreciate its manifold points. Rather Hemmeltlich in construction, the theme is original and warm in conception and it promises to rival the composer's "Lullaby" in popularity. A clever "valse gracieuse" completes the trio of pieces.

Miss Nettie Carpenter, the young American Violinist (whose back hair was stolen the other night, by the way), has just published a new work, a genuine success, and we must congratulate ourselves on the possession of so much home talent. She possesses a full, lively tone, splendid technique and a finished, respectable style. Miss Carpenter played at her concert a 1701 A. D. Szadvarius violin

from the Violin Studio of Mr. Victor S. Flechter, of Union Square. It is a lovely fiddle, with a tone as smooth as oil; and, speaking of Flechter, reminds me that he has another "Strad," dated 1728, which has been dubbed the "Elijah," whether after the prophet of that name or the profit of the instrument (it can be had for the modest sum of \$7500) I cannot say. Miss Maad Powell used it at her Worcester Concert.

Of news abroad there will be an abundant budget from the talented pen of Mrs. H. D. Treubar, in this issue. Mrs. Treubar is so well known as a collector of "Items" that any further remark would be superfluous.

The piano trade is not violently lively yet, but it is the calm that precedes the storm which will soon burst, in the shape of the Christmas season, so at least I was informed at the Chickering House, which is girding up its thighs, metaphorically, to prepare for the great Holiday onslaught which occurs annually. The new scale grand continues to call forth universal commendation, judging from the criticism showered on the concerts of Madame King, Sherwood, Lambert, and others.

A piece of good news for New Yorkers is that Madame Fanny Bloomfield will play the Henselt Concerto with the Damrosch Symphony Orchestra, Dec. 16th. It is rare luck to hear this artist play this particular work.

J. H.

### HOLIDAY PRESENTS.

THE ETUDE sends a kindly Christmas greeting to its readers. The approaching festive days awaken the best impulses of our hearts and we long to make others glad. What a blessing Christmas is, to be sure! But, surely, the chiefest pleasure of these glad times consists not in the giving and receiving of presents, but rather in the exchange of that kindly spirit that seals our friendship with those about us for the coming year.

The person does not exist who has not a heart to cheer at these times. On Christmas Eve the Angels of Peace and Love knock at every door, from the opulent merchant's princely mansion to the humble cottage on the lonely frontier. All are called by these angelic visitors to make others happy, and all respond. Should the beautiful spirit that is awakened at this time continue long, millennium would be on us before we knew it. Let us make the best of this Christmas; forget our enemies and remember our friends.

The relation of the pupil to the teacher comes next to the parent, and music pupils and music teachers form no exceptions. But how often amid the family festivities is the music teacher forgotten, when a small gift, as a mark of kindly feeling and appreciation, would cheer and stimulate him for future work. We have, from year to year, offered suggestions of suitable musical gifts, and will open our LIST OF HOLIDAY PRESENTS with one that is suitable to both teacher and pupil, namely, a subscription to THE ETUDE. A metronome is a neat musical present. Then come the numerous mechanical instruments, the technician, technophone, etc., which are advertised in THE ETUDE. To a diligent student nothing can be more appropriate. This year we have something unique to offer. There will be found elsewhere an advertisement of photographs gotten up especially for holiday presents. They are ornamental and very reasonable in price and cannot fail to please those who purchase them. Music rolls are always acceptable. Then there is a large collection of musical literature, such as "How to Understand Music," "Piano-forte Music," "The Musician," "Grove's Dictionary," Polka's, "Musical Sketches," and a whole catalogue of such works will be sent on application. We would not intimate such a present as a grand piano, but a music box is in reach of all.

Allergando, the music game advertised elsewhere, is suitable for a musical child. Then there are numerous volumes of music, like "Songs Without Words," bound in bright binding. M'me Fanny Raymond Ritter has just published a charming volume entitled "Songs and Ballads." F. W. Christern, 254 Fifth Avenue, is the publisher. The price is only \$1.00.

Besides these, there are numerous volumes of vocal and piano music, both classical and popular, that are tastefully bound. With these few hints in this direction, we hope the distribution of musical presents will be liberal.

## MUSICAL ITEMS.

[All material intended for this Department should be addressed to Mrs. Helen D. Trehear, Box 2920, New York City.]

## HOME.

—THE PROGRAMME of the Baltimore Philharmonic concert, on Nov. 25th, was an interesting one. It offered Weber's "Euryanthe" overture; concert in E minor; Chopin-Tausig (Rafael Joseffy) Symphony No. 3, Schumann and "Rakoczy March" from "La Damnation de Faust," Berlioz.

—THE MENDELSSOHN QUINTETTE Club, of Boston, is spending its days in the cities of Kentucky and of Ohio just now.

—THE BALTIMORE ORATORIO SOCIETY's first extra concert took place on Dec. 1st. Miss Adele Ans der Ohe was the soloist.

—MR. WM. H. BUSH, organist, of New London, Conn., gave an organ recital on Nov. 16th, at which Miss Ida Hubbell, soprano, and Mr. S. P. Warren, organist of Grace Church, New York, assisted him. Mr. Warren performed sonata, op. 6, Ch. Fr. and "Toccata, in F. Bach. Miss Hubbell sang "My Heart ever Faithful, Bach," and "I know that my Redeemer Liveth," Handel. Mr. Bush was heard in Overture to Oberon, Weber-Wagner, and Offertory, Gailman.

—MR. CARL V. LACHMUND of Minneapolis, Minn., is arranging a series of piano recitals at which, with the assistance of his advanced pupils, the compositions of the greatest living composers—Brahms, Moszkowski, Henselt, Grieg, Scharwenka and Rubinstein—will be performed. Mr. Lachmund's compositions have been performed at the Berlin Philharmonic concerts.

—A STATE MUSIC TEACHERS' Association has been organized at Minneapolis, Minn., and promises well. Mr. Willard Patten, a vocal instructor of that city, has been elected president.

—KARL KLINDWORTH, until recently the conductor of the Berlin Philharmonic Society, and the well-known editor of the first complete collection of Chopin's works, so highly enjoyed by Hans v. Bülow, is giving three piano-forte recitals in Boston. The programmes are devoted to Beethoven, Chopin and Liszt, respectively. At the first recital the programme contained six sonatas; viz.: op. 13, op. 27, No. 2, op. 81, op. 109, op. 110 and 111. Her Klindworth was connected with the Imperial Conservatory at Moscow for a period of fourteen years.

—MAX HEINRICH, assisted by Miss Charlotte Walker, of New York, has been giving three song recitals in Boston.

—MR. FRED BOSCOVITZ, the pianist, gave a recital at Steinert Hall, Boston, playing Bach's "Italian" Concerto, Beethoven's Sonata, op. 27, No. 3; a set of selections from the old masters, edited for concert, performed by Mr. Boscovitz, besides five Chopin pieces, and three of his own compositions: "Bereuse" op. 116; "Canzonetta," op. 118, and "Minuette." Mr. Boscovitz won a splendid success.

—MR. EMIL LINDLÖF, of Chicago, gave a piano-forte recital at Fort Wayne, Ind., on Nov. 25th. His programme included Grieg, Sonata, op. 8; Rubinstein, Kamoeni-Ostrow, No. 22, and Bach-Liszt Prelude and Fugue, in A minor.

—AT the Chicago Chamber Music Society's Concert, on Dec. 8th, Miss Sara Phillips sang a song by Centemieri, and the club played quintet, op. 70; Quintet and Suite, op. 7; Reinhold. Mr. Liebling is the pianist of the Society. Mr. Liebling's pupils gave a piano recital, the selections ranging from Faure to Chopin.

—A SONG RECITAL was given at Chicago by Mr. Theo. Lammer, who sang "Widmung," Schumann, "The Ashes" and "Longing," Rubinstein, besides songs by Lassen, Jensen and Schubert. Messrs. Emil Liebling and C. Becker, played Beethoven's "Kreutzer" Sonata, and Mr. Becker, violin, performed Andante and Scherzo Capriccioso, David.

## FOREIGN.

—SIR GEO. A. MACFARREN, the English composer died early in November. He was born March 24, 1813.

—COUNT GEZA ZICHY, the one-armed pianist, has been decorated with the Grand Cross of the Danesborg order.

—THE SETTING OUT of a prize by the Berlin Concert-haus last July has already had as its result the sending in of 75 Symphonies, 16 Suites and various melodramas.

—VICENTESSA VOIRI (Sophie Cravelli) entertained the emperor of Brazil at Nice, sang for him the air of *Desdemona* from Verdi's "Otello," and an air by Saint-Saens.

—THE PERSONNEL of the Hamburg opera house will give three simultaneous performances of Fidelio on Beethoven's birthday, December 18th. This must be a large and competent company of artists.

—THE APPROACHING CONCERT of the Amsterdam Wagner Society offers a work by Niels W. Gade. Of this occurrence the *Guide Musicale* remarks: "Such an event can only take place in a city built on piles."

—SCHARWENKA COUNTERPLAYS performing Berlioz's "Requiem," in Berlin, this winter.

—SGAMBATI, D'ALBERT and STAVENHAGEN are to be the pianists of the series of six Philharmonic concerts, under J. L. Nicodé's direction, in Dresden.

—WAGNER'S SYMPHONY and Berlioz's *Requiem* formed the programme of the second Gürzenich concert at Cologne.

—"LOHENGRIN" is AGAIN spoken of for a performance in Paris. French journals mention the possibility of Adeline Patti's singing the part of Elsa in Italian. Lancreux is to conduct, and the proceeds are to be devoted to a charitable purpose.

—THE TENOR, TALAZAC, made his debut in Lisbon. The opera was "La Traviata," and Mme. Nevada took the title part.

—AN ACADEMIC Wagner Society is being organized in Leipzig.

—SILKOT and FRIEDHEIM, the two distinguished Liszt pupils, have taken up their residence in Leipzig.

—MRS. GEORGE HENSCHKE was the vocalist at a recent Crystal Palace concert, London, England. Her selections were all from Schubert.

—JEAN ETRINNE MASSOL, who originally assumed the chief parts in Auber's "Masaniello" and "Guirex III," Berlioz's "Benvenuto Cellini," Donizetti's "Don Sebastian," and other works, died in Paris, at the advanced age of eighty-five. He bade farewell to the stage on the night that Orsini made his attempt on the life of Napoleon III.

—MME. MINNIE HARK sang the part of "Margaret," in Berlioz's *Damnation of Faust*, at Birmingham, England, on November 10th. She "created" the part at Her Majesty's Theatre, London, when the work was first performed there, under Paderloup.

—FRANZ RUMMEL is giving a series of chamber-music evenings at the Siegakademie, Berlin. There are to be four evenings, the first having taken place on Nov. 23rd.

—AMALIE JOACHIM gave a Schubert vocal recital at Berlin, on November 26th. This is to be followed by a Schumann evening in January, and a Brahms Lieder evening on February 1st.

—MME SOPHIE MENTER will play in Berlin on December 7th.

—EMIL GÜZKE, the renowned tenor, concluded his Berlin engagement with "Lohengrin," one of his most wonderful performances.

—MISS SIGRID ARNOLDSON is to make her debut at the Paris Opera Comique in December.

—GOUNOD's "JOAN OF ARC" was performed for the first time in Paris, on Nov. 22d.

—THE HECKMANN QUARTET will give a series of concerts in London, Eng.

—MME. PATTI GIVES a concert at the Paris Opera Comique, on Dec. 9th, the proceeds to be devoted to the French Hospital in London.

—A CONCERT of ENGLISH Music was given at the Palais de l'Industrie, Paris, in November. Monsieur Dabé conducted.

—THE FIRST of the London Symphony Concert Matinees, Mr. George Henschel conductor, was given on Nov. 25th. Mme. Neruda played Beethoven's violin concerto, and the orchestra, Schubert's "Unfinished Symphony" and "Les Preludes," Liszt.

## TWO VALUABLE TESTIMONIALS.

TO THE EDITOR OF THE ETUDE:

DEAR MR. EDITOR—The perusal of THE ETUDE always gives me great pleasure, and you have at any rate one reader in London who appreciates the good work you are doing. I have often wished we had such a paper here; for though several of our musical journals are of a high class, and certainly improving year by year, there is none that occupies precisely the same position as THE ETUDE, rooting itself to matters connected with piano-forte playing and teaching. Have you ever considered the possibility of publishing an English edition? The bulk of the paper could stand as it is—merely local matter being out and replaced by English local news. I hope this idea may seem to you worthy of consideration, as I am sure you might reckon upon a large number of supporters here. Yours faithfully, EDWARD PRESSER, Wedderburn House, Hampstead, N. W. London, Eng., Nov. 6, 1887.

In reply to an invitation to contribute to the columns of THE ETUDE, Mr. Buck replies:—

I appreciate the compliment you pay me in asking me to contribute to THE ETUDE, which paper you are making a strong and unique one in its way. Oft it may be said—as John Dwight said of a Chicago musical paper, edited by W. S. B. Mathews, at the time of the Chicago fire (I forget the name)—"It is a true and useful mouthpiece for the many musical toadpoles." But so far as I find time for literary work, I'm afraid I must turn to my own account in the production of librettos. The cross I have to bear is the little time I can find for composition and personal study. But, perhaps, some time.

Very truly,

DUPLEY BUCK.

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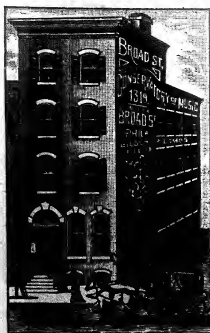
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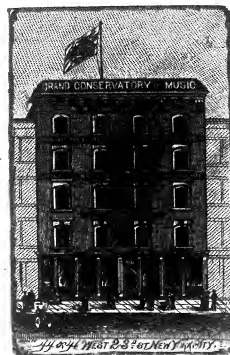
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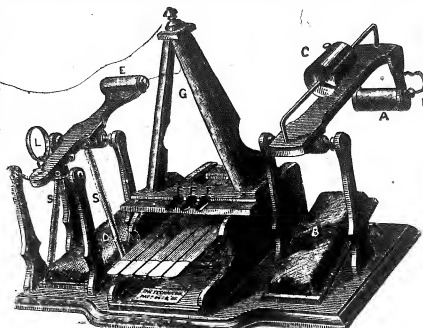
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