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Theodore Presser

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MUSICAL ITEMS.

[All matter intended for this Department should be addressed to Mrs. Helen D. Treitbal, Box 1290, New York City.]

Helen Tbetbab, Box off a large share of the honors. D'Albert was the soloist, and played Beethoven's fourth concerto. He played in Brahms' Trio, Op. 101, and Beethoven's sonata for violin and piano, Op. 47.

FREDERICK GRANT Gleason has composed a cantata for tenor, chorus, orchestra and organ, called the "Auditorium Festival Ode." This work is to be performed at the opening of the Auditorium, Chicago, December 9th.

The Clinton (Iowa) Conservatory of Music sends us its circular. Eugene Wauchope, the general director, who teaches the piano, harmony and languages, is assisted by Glyn Wauchope, vocal music, and Fred Miles, violin.

The New York German Opera Season commences on Nov. 29th, with the "Flying Dutchman," by which Reichmann will make his début in the title rôle. "The Queen of Sheba" will follow, with Lilli Lehmann as the queen.

Bay City, Michigan, possesses a phenomenal contralto (boy) in David Moore, of the Trinity Church choir. Mr. P. F. Childs is the organist, and the singing of this choir is said to rank very high in the standard of excellence.

The first Sarasate-d'Albert concert at the Metropolitan Opera House, New York, gathered together an immense and enthusiastic audience. The orchestra was under Mr. Damroosch's leadership, and the two artists have been represented as force and grace; and the skill of the pianist is of the highest order, the two artists having been represented as force and grace; and the skill of the pianist is of the highest order.

Mr. Richard Hoffman was the pianist at the Philharmonic Club's first concert. He played Brahms' Trio, Op. 101, and Beethoven's sonata for violin and piano, Op. 47.

Miss Anna Laskowska gave her first song recital of the season at New York on Nov. 29th, assisted by her pupils. Miss Mallie Beck.

The operatic tour of Theo. Thomas proved a series of ovations for that conductor. Mr. Joffrey also carried off a large share of the honors.

Arthur Nixson, the conductor of the Boston Symphony, has a magnetic power over his orchestra, and has already been the recipient of much honor and attention. He teaches the piano, barmpny and languages, is assisted by Leopoldo Donizetti, who has spent the last few years abroad studying under Leschetizki, played at a recent soiree evening of the Liederkranz, and met with much success. His choice was Liszt's difficult "Faust" waltz. Liederkranz, and met with much success. Her choice was Liszt's difficult "Faust" waltz.

The courts have decided that all subscribers to newspapers are held responsible until arrearages are paid and their papers are ordered to be discontinued.

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THE ETUDE.

The first book of our School of Four-hand Playing we expect out soon after the first of January. As stated in last issue, this work will be in three volumes, each of thirty to fifty pages each, in sheet music form. The first book will be on five notes in the upper hand. The other book will be selected by the highest authority. The greatest care is being taken to make it everything that can be desired in four-hand music. We will now receive orders for first book at 20 cents. Cash must accompany each order, in order to procure this deduction.

The testimonials which accompany the Publisher's Notes show the high regard teachers hold for our publication. Perhaps the most important paper we have received is Mason's "Touch and Technic," by means of the two-finger exercise. Teachers who have been accustomed to using one method of improving the hand are surprised to find how much, the Mason system just what is wanted. It is a system that is endorsed by the highest authority. He is considered the greatest technician living. He has made a greater impress on the piano-teaching world than any musician of our time. His ideas of technical matters are exceedingly practical. I have found nothing better to get the student of the present generation, whose work is made easier and whose success one laggard can derange the whole day's appointments. The fair one comes to her lesson fifteen or twenty minutes late. With her, time is not money, but something in which to take as much enjoyment as possible. She has a caller, or she has encountered some congenial damsel and the feeding minutes have gone by unheeded, while the teacher has delayed and felted, and probably shattered the commandment forbidding profligacy. For him the day is spoiled, the next pupil's time is apt to be bruised upon, and the sun goes down on the wrath of the long-suffering man of notes and scales. The careless pupil should remember that she is but one among many, and that the time belongs equally to all.—Philadelphia Music Journal.

UNWORTHY TEACHERS.

Find a teacher who has an inner and high appreciation of music, but who possesses not that nobility of soul which will endure suffering rather than betray truth. Put such a man in contact with the weakness and personality of humanity, he will put himself up from them in a proud, selfish exclusiveness. His passions and his pupils may have their pond of flesh, but not one drop of blood. He laughs as he finishes his brilliant pupils. He may even shudder as he hears their sonorous and mechanical performances, but he will pocket his fees and will trouble himself very little about their feeling, or whether they use the emotional power of music for proper ends.

THE PIANO IN THE PROGRESS OF MUSIC.

Pianoforte composition holds a considerable place in the modern history of Music; it is the first dawn of a new musical genius; it is generally displayed. The most talented composers of the present day are pianists; a fact that has been observed during former epochs. Bach and Schumann, in which all grew up the pianoforte; and like sculptors who first model their statues in small, soft masses, they may often have sketched at this instrument afterwards worked out in grander orchestral forms. Since then the pianoforte has improved to a high degree of perfection. Side by side with the continually progressive pianoforte mechanism, with the broader sweep and swing which composition gained through Beethoven, the instrument has gained in compass and significance.—Schumann.

If our art is not to sink entirely to the level of trade, commerce and fashion, the training for it must be complete, intelligent and really artistic.—Marz.

There are three motives that move men in art, love, for money and love for truth. The man who labors only for money is selfish, he who sacrifices all for fame is foolish; he who lives for the truth becomes delirious. The less a man may not gather fame, but he is an honest man; and the consciousness of this fact is worth more than money or fame.—Marz.
MUSICIANS' HANDS.

BY H. O. SWALEY.

What student, struggling with scales and exercises, who has heard one of the masters of art rendering with brilliant and equal touch the Beethoven G major Concerto, tossing off a Caprice of Chopin's with airy ease, and a colossal Rhapsody of Liszt's, but has experienced the discouraged feeling that technic itself is a natural "gift." There is much, indeed, that is perplexing about musical technic, but nothing that is at all mysterious. Power of hand, suppleness of joints, freedom of wrist and supple control of fingers are its leading factors, and can be acquired by every hand not actually deformed.

The practice of scales, exercises and studies under the direction of a competent instructor, is, of course, necessary, but a glance at the anatomy of the hand suggests a supplementary gymnastic training which will greatly shorten the incalculable drudgery by which the hand is trained before it can so much as essay the interpretation of classical masterpieces.

The tight ligaments and tendinous sheaths, which extend across the hand transversely offer the greatest resistance to freedom of movement. These must be stretched gradually, that no strain or stiffness may ensue, but resolutely, by daily exercises.

For this purpose obtain three straight corks, about three-quarters of an inch long, and from half an inch to an inch, in diameter, according to the tension of the muscles, and one large cork of, perhaps, two inches in diameter. Place these corks between the fingers, as indicated in Fig. 1, and bend the fingers back and forth from the small joints, as shown in Fig. 2.

When this has been practiced vigorously from one to three minutes with each hand successively, remove the corks and stretch the fingers as far apart as possible, as in Fig. 3. Imagine that the hand is held together by a rubber band where the dotted line runs at the base of the fingers, and suppose this rubber cord to be at full stretch. Then, by almost imperceptible degrees, loosen the tension on the hand, thus relieving the strain upon the muscles, and allowing the fingers gradually and gently to be pulled together until the hand is in a relaxed, and what is usually called the "natural," position. It is needless to say that these exercises should be taken a number of times every day.

When a good beginning has been made with the two exercises given, it will be well to continue with the "freeing" exercises for the fingers. Take, then, the forefinger of each hand firmly between the thumb and forefinger of the other hand and shake it from the roots, something as a cat might shake a mouse.

Repeat with each finger and the thumb, and, because the thumb is a particularly refractory member of the hand's commonwealth, it must be given additional work. For this purpose place the hand in the position designated by Fig. 4, and compel the thumb to rotate on its axis from right to left and from left to right, drawing imaginary circles which shall be as nearly perfect as possible. Then place the forefinger and middle finger of one hand on the palmar surface of the finger of one hand, and with the thumb on its dorsal surface, as represented in Fig. 5, press the finger slowly and firmly backward, changing the pressure by sliding the thumb little by little from the base of the finger to its tip. Let the thumbs and fingers of both hands have their full share of the exercise, for it will be of value to them.

Now, one or two exercises to strengthen the fingers; for although the exercises already given aid in making the hand powerful, their primary use is to help them to become free and supple.

Double the hand into a fist and from this position, of Fig. 6, thrust them out straight, Fig. 7, using as much force as possible. Take, also, a similar movement from the position of Fig. 8, in which the fingers are bent only at the middle joint and the thumb is curled in closely against the forefinger. Repeat this exercise thirty or forty times in succession.

But perhaps the most valuable of the strengthening exercises is one taken with the aid of a turned stick, about a foot and a half long and an inch or two in diameter.

There are other exercises for rendering the hands elastic and strong which will suggest themselves to the ingenious student, but those which have been here collected from a variety of different sources are sufficient, if taken correctly and persistently, in connection with pianoforte practice, to form in a comparatively short time the "musician's hand" which must combine the lightness of a feather with the weight of lead, the softness of velvet with the hardness of steel, the pliancy of wax with the inflexibility of marble, and the freedom of wings with the control of fitters.
CRITICISM OF PUPILS.

In our development of taste in art there are three stages; in the first we are bewildered by a rushing critic. The second is that of rightly deciding between beauties and answer only these few at this time. For some weeks past I have been extremely hard at work upon a new book, called "A Hundred Years of Music in America," and nearly ready. It is an enlargement and amplification of my work begun by Mrs. D. Harley Brown under the title of "Album of Musical Educators." In consequence of my absorption of time upon this work, I have neglected many friends of The Grove circles. After this month I will resume my letters as usual.

Ques. 1. Could Bach play "Bach?" I do not know. Ques. 2. Why is Grieg's Op. 67 so special and contains around a hundred quantities. It is conceivable never saw the work, and cannot answer this question.

Ques. 3. What is the Stuttgart method? Ques. 4. Will you give briefly a graded course of Liszt? Ques. 5. How do you, or how can you, teach finger- ing properly without figures?

Ques. 6. Why does Mason give exercises with dimin- ished sevenths before dominant sevenths, devoting nine- teen pages to the former and only ten to the latter? Is the diminished seventh more important harmonically and for practical purposes?

Ques. 7. For convenience, I name the three dimin- ished sevenths—A, B, and C. I have never yet seen them printed thus in any book. Is it not just as correct as to name them F#, G#, and A#, as Mason does? I notice no uniformity in naming them in the various books or among the teachers.

Ques. 8. Why does Mason and the A.C.M. require arpeggio practice with each hand separately, ascending and descending with the other hand?

Ans. 1. Most certainly he could. The difficulty of playing Bach at the present time is due to the change of style in musical thought which has taken place since Bach's day. Almost everything of Bach's is contrapuntally inclined, or polyphonic. There are fifteen diminished seventh chords in E; this can be done in the fourth grade. "Thou Art the Best" can be done in the fifth grade, as also can "The Serenade." "Hark, Hark, the Lark," in the sixth grade, as also "The Wanderer." "The Polonaise" in E, "Tarantelle" from Venice and Naples, and "Fur Elise" are concert pieces, which any advanced student can play with a lot of patience and much practice.

Ques. 9. How do you, or how can you, teach finger- ing properly without figures?

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THE REQUIREMENTS OF MODERN PIANOForte TECHNIO.

BY J. G. HILLMORSE.

I do not intend to speak, in the present article, of the technical demands of the modern concert pianist, but rather to inquire what kind of technic is necessary to become a good player of the piano. But first, it is necessary to make the pianist aware of the fact that these qualities are two: (1) lyrical qualities and (2) discriminative emphasis. Schumann, Chopin and Mendelssohn are the prime characteristics in the style of all three. What are the technical demands on the player who would interpret them? Is it not as plain as day that these qualities are two: (1) lyrical qualities and (2) discriminative emphasis? Take Schumann, for example. Look at the best of the Fantasy pieces: Op. 12, the Forest Scenes; Op. 82, the Novelettes; Op. 21, the Kreisleriana, the Arabesque, the Blumenstück. All these are within the reach of any talented young player in city or country, if properly taught. But what are the prevalent technical qualities? Lyric style and discriminative emphasis. The same thing is true of the Chopin Nocturnes and, to a considerable extent, of the Manukas and Waltzes. The Mendelssohn "Songs with a Word" (for that is the indisputable name) exemplify the qualities remarkably. So do many other works of this author. I do not say that these are all the technical points involved in these works; but they certainly are the most prominent ones, the mastery of which is indispensable to their proper interpretation.

Now, what are the requirements of lyric playing? First and foremost, the production of a pure tone. This depends absolutely upon the touch of the player. And the prime quality in a good touch is independence of fingers, the individualisation of the fingers—the power to determine the whole nervous force of the forearm into any one finger, while all the others are perfectly in repose. The least rigidity, the least nervous constraint about the hand or arm is fatal to the quality of tone. When the player telegraphs to any given finger to perform a given motion, he must be able to refrain from telegraphing to any other finger to do anything whatever. The rest are to be absolutely quiescent and wait their turn. A hand thus quiet, plastic, flexible, admits of the firmest and most powerful stroke, or rather pulling-in pressure (for that is the indespensable basis of a good touch), which any one finger can produce when impelled by the prime three of the muscles which flex all the fingers. This is the first thing to be done—to acquire the ability to use any given finger to its fullest capacity without disturbing any other.

This is the basis of lyric style and also of the attainment of discriminative emphasis. This is the training which is wholly subordinate. As autumn leaves fall and wither so are my hopes blighted. Almost as I came I depart. Even the lofty courage which so often animated me in the lovely days of summer is gone forever. Oh, Providence! vouchsafe to me to lose the benefits to be derived from listening to the performances of artists skilled in this art, which is so eminently a characteristic of the "language of the affections," and gives to those who possess it in a hypercritisical art, an art which is in no way a promoter of the same, and closes the mind to the subtle, interior influence of music, in which, if anywhere, lies its true value.

Another kind of listener is that one who is always seeking to be entertained, and will sit listlessly through a poor performance, giving no thought whatever to the motive, plan, or character of the music. Such carry away with them that a few sensations of a few seconds are agreeable or otherwise. While this may do for people who have no aspirations for the future, students cannot afford it, for every concert should add something to the knowledge of the science.

While neither of the habits above referred to are commendable, there is a way which will never fail to produce good results. First, it is safe to assume that any musical performance, which commands to a considerable extent the support of the people, possesses some merit; and when, as is sometimes the case, this merit does not predominate, to discover and acknowledge it, and to carry on the duty of the listener, and to tend to retard real progress. This article is already too long to admit of any detailed consideration of the best and speediest means to be employed in reaching the technic required for the best modern works. I content myself with making two remarks, the value of which I have proved by many years of practical experience. I know of no technical means to the end sought so simple, so radical and effectual as the Mason two-finger exercise; and I know of no studies so valuable as those of Stephen Haller, especially that careful selection of them embodied in the first volume of Mathew's "Studies in Phrasing, Memorizing and Interpretation."

TALENT FOR TEACHING.

BY E. REEBACH.

The supposition that in combination with artistic thoroughness there is always a capacity of teaching, is, as a rule, utterly absurd. There is a certain type of talent which is not mendicant, there is a certain way of handling matters which is not mendable, there is a certain way of working which is not mendable, there is a certain way of teaching which is not mendable, there is a certain way of interpreting which is not mendable. But the knowledge of that which is essential to thorough thoroughness is wanting with not only a great portion of the public; it is even lacking to such an extent with some portion of those who give instruction, that how long and how laboriously the subject is carried at that pace, is a matter of very little consequence. What is essential to thorough thoroughness is wanting with not only a great portion of the public; it is even lacking to such an extent with some portion of those who give instruction, that how long and how laboriously the subject is carried at that pace, is a matter of very little consequence.

As a matter of course, such teachers are not conscious of the facts; what they do not know is that they are not conscious of the facts. What great attention does the exact knowledge of the significance, a radical and systematic study, and the elucidation of the most essential facts, have to the public's mind of the listener, opportunity is given to enlarge the mind of the listener, and may be said to be song itself, and as that may be sung. Melody is familiar to every one, and the music of tomorrow will be song through thoughtfully, as is our habit, in order to get work out the theoretical matter and adapt it to practical performance. It cannot be repeated too often that, with but expressive power (which are essential to all educational ends) dwell always ready to sing its best for the benefit of the few or the many who may be present to hear it, repeated the song in a splendid manner, carrying it through the time, having reserved the effect of which is entirely in the manner, and indelibly stamped upon the memory—hence the Leader.

It is melody that is first and foremost in music, and affects human feelings with marvelous and magic power. It cannot be repeated too often that, without expressive power, all the skill of the musician is in vain; without expression the most exact definition of true melody, in a higher sense, is something which is almost impossible to express. Such should flow freely and spontaneously from the human heart. Melody which cannot be sung is nothing more than a succession of individual sounds which strive to vain in becoming music.
THE ETUDE.

Questions and Answers.

Ques. 1.—Are Kuhla's sonatas found in the Costa Edition?

Ans.—No.

Ques. 2.—What left-hand studies would be suitable to take with Loeschhorn's Op. 66-1, or would they be more useful to the pupil after she was advanced?

Ans.—Use Krause's Left-hand Studies.

Ques. 3.—About grade IV, in scale of 10.

Ans.—About grade IV, in scale of 10.

Ques. 4.—It all depends on the pupil. Heller Op. 47 would fit in almost anywhere. A pupil may be master of 'Gradus' of Clementi technically, and yet do justice to Heller Op. 47, and then we have known pupils with very little technical development, play Heller charmingly. Heller's Studies have primarily to do with rhythm and interpretation. They are little tone-poems—pieces without names. If a pupil's conception of tone coloring needs attention, give Heller. If the mechanical part is weak, give Loeschhorn, Op. 66.

Ques. 5.—This mode of fingering is not generally known as the Josefis fingering; it has been in use before his time. Many of our best teachers recommend practicing all the scales with the fingering as employed in C Major for special drill only, and no doubt Josefis does the same. We have examined a number of the pieces he has fingered, in every one of which we find no departure from the normal mode of fingering.

Ans.—Yes. But without any translation of text.

Ques. 6.—If said "ordinary student" wishes to do more than dawdle at the piano, or play merely for amusement's sake, then the Practice Clavier will be a valuable aid, for it is a great economiser of time, and of pieces. Of two hours' practice, at least half of the time could be advantageously devoted to the Clavier. As in young pupils we expect to lay the foundation of good piano-playing, so we answer, by all means apply the beginners with the Clavier, and thus enable them to form correct habits and to grow up on them. We shall then hear less of ruined touch, stumbling attack, bad time, etc., etc.

Ans.—Will you please explain what the abbreviation Acc. of 16, 12, 9, etc., means, in Mason's exercises.

M. Wilson.

Ques. 7.—What is the meaning of the word "Macabre," occurring in Saint Sado's composition, "Danse Macabre," arranged for piano both by Liszt and Th. Ritter; it cannot be found in any French dictionary or encyclopedia? How comes it to be translated "Dance of the Dead."

Ans.—Will you please explain what the abbreviation Acc. of 16, 12, 9, etc., means, in Mason's exercises.

M. Wilson.

Ques. 8.—The accent falls on first note of group of 16, 12, 9, etc.

Ques. 9.—What are we to take after we get through with the one volume of Wm. Mason's "Touch and Technique."

Ans.—We hardly think it could have been intended as an easy matter if the intervals are thoroughly mastered.

Ques. 10.—Is it proper for a former teacher to call at a house and remain in the room while the new teacher gives his first lesson?

Ans.—We should think no person of any delicacy would do such a thing.

Ques. 11.—What ought the new teacher to do under such embarrassing circumstances?

Ans.—Exactly what he would do if the former teacher were not present—make all necessary corrections in as courteous a manner as possible, and with no needless reference to the former's methods.

Ques. 12.—If serious faults are found, should they be passed over, for fear of either discouraging the pupil or of annoying the parents?

Ans.—Select only one or two of the most prominent faults at the first lesson, and try to concentrate everything on their correction; the other faults can be taken up singly at subsequent lessons.

Ques. 13.—What do you think of such a pupil asking a teacher to play at the close of the first lesson? Doesn't it look as if she wanted to see if she could play? If so, how should such a request be met?

Ans.—We hardly think it could have been intended as a means of learning your ability. Perhaps it may have been from a genuine wish to hear a little pleasing music after an unavoidably tedious lesson.

Ques. 14.—When such a pupil is set to work on a piece she took a year ago, and never played as she ought to, and then I am afterward told that she felt dreadfully discouraged, what ought I to have done?

Ans.—Never give a young pupil any work previously given by another teacher, though such a course is often necessary with advanced students. Select some things of a similar grade and style, that the whole lesson may be fresh and interesting, for young pupils have no views of pieces long since laid aside.
regress. True, good teachers too often have stupid or in-
lessonstfor seventy-five cents for a year, and has really
in the end,
his time with poor pupils, no matter how well they pay.
thing else. For this reason, no one can afford to fill up
rule, good teachers turn out good pupils; and a few fine
musically, no matter with whom he studied. But as a
would make him play if not well, at least somewhat
which the public may know whether every teacher knows
not only the best but the cheapest for you. In all mat-
knowing names of composers?
Brauer, (2) Chopin, (3) Balfe, (4) dementi, (5) Loeschhorn's easier studies, for then she really
Gade is pronounced Gathe (the
3.—I have a pupil who has a good voice, with
Orléans.
2.—What can a teacher do for a pupil who
II.
The Art of Breathing.
- Are you familiar with
...music teacher, and they should in nowise be ignored.
-Does it injure a soprano or mezzo soprano to
-Yes. if this is done to any extent. Each voice
be paid in advance.
are a few business matters which the publisher of The Etude wishes to have clearly understood by the
1st. It is expected that the subscription to the paper will be paid in advance.
2d. A notice is sent to each subscriber, when the paid-
up subscriptions end, to the effect that the next year's subscription is due, but that an explicit notice must be
sent to the publisher if the paper is to be stopped, otherwise it will be understood that the stated time and col-
lections made, like any ordinary bill.
3d. This course is sustained by the courts, and all
arrears to The Etude go through the regular pro-
cesses of collection adopted by all commercial houses.
The annoyances both to the subscriber and the collector of
arrears creates ill-feeling at times. We most earnestly urge every one to renew promptly, or as soon as possible, or advise the publisher to once stop the
journal.
4th. With this issue every subscriber whose
subscription is back more than one month will receive a blank, which will show exactly how the
subscription stands. Send this blank to us at
$1.00, and the whole matter is settled for another
WORTH REPEATING.
[Under this Department will appear articles that have been in print, but are worthy of a repetition. We will be pleased to receive contributions from our readers, from sources outside of the back numbers of The Etude.]
UNPROFITABLE STUDY.

The amount of unprofitable and absurd study of the
pianoforte is alarming; but just that kind of study keeps
the wheels of the extensive and powerful musical ma-
chinery in motion. Do some of our uneducated educational
enterprise turn out a sufficient amount of worthy and
valuable musical products to justify continuing the busi-
ness on such a gigantic scale? Viewing it from a com-
mercial standpoint the products would indicate a very
close and trifling management of affairs, with a speedy
breaking up at bankruptcy.

The miserable waste of time, energy, vitality, money
and existence in the prosecution of music throughout the
land, is beyond all reasonable contemplation. From
innocent, early childhood to the threshold of woman-
hood the dose continues to increase; the child and his
musical tastes in their homes, grow at the rate of one,
als, how few are ever permitted to enter academ where
the priesthood of the masses hold their worship—but
with that perspicacity many unappreciative devotees
attack this redoubtable and unconquerable antagoni-

Thousands become. What pleasure or profit to any one, or
gain to art, is the incessant, unmusical, stuff, stammering
playing of a pianist who, from the able instruction, with
the favorable surroundings and years of study, should be
able to play with taste, ease, grace and elegance? There
is no escaping the torment the average teacher has to
suffer from this class of pupils. It is from this very class,
however, that the major portion of his patronage comes.
They give to the teacher his livelihood. Were only gifted
pupils allowed the privilege of instruction the profes-
sion of music teaching would barely have an existence. The
full, hearty, unreserved support of the student, the music teacher, and they should be nowise be
ignored. The stiffler that the student, the better for his
pupils will fulfill the employing usefulness by accumulating more and more knowledge, and turning it to practical account in every-day work.

Trample on envy, jealousy and ill-feeling as on evil
insects, and turning it to practical account in every-day work.
-Does it injure a soprano or mezzo soprano to
-Yes. if this is done to any extent. Each voice
is fitted for its own work, and any attempt to materially
change this usually results badly. Moreover, the best
effects of a voice are producible only in its own depart-
E. Y.
TO YOUNG TEACHERS.
If you desire to be a teacher, study those branches for
which you have a natural inclination and taste; make a
speciality of some department; master the subject so that
you are continually claim to be able to impart knowl-
edge pertaining thereto to others; be what you claim to
be. A piano is fitted for its own work, and any attempt to materially
change this usually results badly. Moreover, the best
effects of a voice are producible only in its own depart-
E. Y.

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WORTH REPEATING.
[Under this Department will appear articles that have been in print, but are worthy of a repetition. We will be pleased to receive contributions from our readers, from sources outside of the back numbers of The Etude.]
UNPROFITABLE STUDY.

The amount of unprofitable and absurd study of the
pianoforte is alarming; but just that kind of study keeps
the wheels of the extensive and powerful musical ma-
chinery in motion. Do some of our uneducated educational
enterprise turn out a sufficient amount of worthy and
valuable musical products to justify continuing the busi-
ness on such a gigantic scale? Viewing it from a com-
mercial standpoint the products would indicate a very
close and trifling management of affairs, with a speedy
breaking up at bankruptcy.

The miserable waste of time, energy, vitality, money
and existence in the prosecution of music throughout the
land, is beyond all reasonable contemplation. From
innocent, early childhood to the threshold of woman-
hood the dose continues to increase; the child and his
musical tastes in their homes, grow at the rate of one,
als, how few are ever permitted to enter academ where
the priesthood of the masses hold their worship—but
with that perspicacity many unappreciative devotees
attack this redoubtable and unconquerable antagoni-

Thousands become. What pleasure or profit to any one, or
gain to art, is the incessant, unmusical, stuff, stammering
playing of a pianist who, from the able instruction, with
the favorable surroundings and years of study, should be
able to play with taste, ease, grace and elegance? There
is no escaping the torment the average teacher has to
suffer from this class of pupils. It is from this very class,
however, that the major portion of his patronage comes.
They give to the teacher his livelihood. Were only gifted
pupils allowed the privilege of instruction the profes-
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subscription is back more than one month will receive a blank, which will show exactly how the
subscription stands. Send this blank to us at
$1.00, and the whole matter is settled for another
And obnoxious to the child. But back of the parent the wishes to maintain her place in society, to be accomplished in music. Why has not Borne other generally attainable itself to drive away all charm in the study. Mendelssohn musicians, but, for reasons best known to themselves, course of study, and perhaps nominally complete it, but they continue to lead a life that is all unnatural and ana-out. Others again continue a useless career of attended by any perceptible improvement, profit or general literature, history and. philosophy will reward to a friendly and hearty application. Far better engage first walks of art no one has a right to enter unless he is possess an intense love for music, fail utterly in the their natures, with superior intellectual endowments, judgment, and when society will not stigmatize a person upward in the millions annually. Our music schools, knowledge of the piano, and with the majority it were while the rest pass with the upholstery for parlor ornament. It is unfortunate that the piano is made the refuge for unprofitable devotees. The organ is a horror to the hands of the public, but the biggest horror of all is the sheer absurdity and wanton waste of public money. We should, instead, be encouraging students to play the violin, the clarinet, the oboe, the trumpet, the horn, and so on. The study of music may be pursued without being obliged to listen to the noise of pianos. The following beautiful quotation from the preface of Coleridge's poems might be applicable to the student of music: "Now I say to my neighbor, 'Thou art full of profit, much less good for its dead mother, and I could a got up then and thar for its dead mother, and I could a cried, because I didn't want anybody to be gazin' at me for its dead mother, and I could a cried, because I didn't want anybody to be gazin' at me; and I consider myself as having been a snivelin', and it's nobody's business what I do with my nose; it's mine. But some several p'licemen run up, and I had to simmer down. But I would a fit any fool that laid hands on me, for I was bound to hear Rube's or die. I heard the church bells over the hills. One by one I saw the stars rise. The great organ of eternity began to play from the world's end to the world's end, and all the angels went to prayer. Then the music changed; the water, full of feeling that couldn't be thought, much less talked about. began to run, drip, drip—clear and sweet, like tears of joy fallin' into a lake of glory. Pity any persecution that ever had sweeter—like tears of joy fallin' into a lake of glory. Bowed sweetnin's sweetness with white sugar mixt with powdered silver and seed diamonds. It was too sweet. I thought I was a man, and Rube he kinder said as he wanted me to say, 'Much obliged, but I'd rather you wouldn't interrupt me.'"

"Now I say to my neighbor, 'Thou art full of profit, much less good for its dead mother, and I could a cried, because I didn't want anybody to be gazin' at me; and I consider myself as having been a snivelin', and it's nobody's business what I do with my nose; it's mine. But some several p'licemen run up, and I had to simmer down. But I would a fit any fool that laid hands on me, for I was bound to hear Rube's or die. I heard the church bells over the hills. One by one I saw the stars rise. The great organ of eternity began to play from the world's end to the world's end, and all the angels went to prayer. Then the music changed; the water, full of feeling that couldn't be thought, much less talked about. began to run, drip, drip—clear and sweet, like tears of joy fallin' into a lake of glory. Pity any persecution that ever had sweeter—like tears of joy fallin' into a lake of glory. Bowed sweetnin's sweetness with white sugar mixt with powdered silver and seed diamonds. It was too sweet. I thought I was a man, and Rube he kinder said as he wanted me to say, 'Much obliged, but I'd rather you wouldn't interrupt me.'"

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LITTLE ITALIAN MELODY.

Revised and Fingered by
A. HAVERNICK.


Allegretto.

p scherzando e leggero

dolce.

Copyright 1888 by Theo. Presser.
Italian M.
To my friend
Mr. Rafaël Josefry.

Nocturne.

Cantabile con moto.


Piano.

p semplice.

a tempo.

Copyright 1889 by Theo. Presser.
Nocturne. Tempest. 4.
Con espressione.

No. 4.

Streluzki Studies II-20.
NIGHTINGALE'S LOVE SONG.

Words and Music by

E. J. MERCER.

Tempo di Valse.

song

breathes of love in flow'ry dells,

Come, O,

come in thy beauty,

thee, how sad thee day,

Thou whom I love so well;

no joy or pleasure,

Copyright 1899 by Theo. Presser.
Haste, O whisper, tell me now,
Where sweet will thou-

Flowers await thee,
And I'll sing fond

Lays my love,
How dear thou art to me, Ah!

Night ingale, Sing glad songs of love Ah!

Night ingale thy glad song
Breathes of love in flow'ry dells,

Come, O come in thy beauty, Thou whom I love so well.
A well-known writer has said: "Some music, some love; some love, every everything." It is somewhat strained statement, but it is very evident that those who have no ear for music nor take any interest in it, are lost to an enjoyment that may belong to them. The twin sister of love. There is in music which brings people closer together, because music appeals to those who are sensitive to its influences; and when there is music at all, it must be heard by all within hearing distance, whether it be appreciated or not. One should not care to assert "some music, some love," but it can be said with truth, that music is a voiceless, soundless, and blissful enjoyment, such as no other art offers.

The old narratives, occasionally revived, which relate to the manners that musical art has been able to afford to us all, may be exaggerated or not, as the case may be. It is, however, certain that music has achieved remarkable results, especially upon animals. I was visiting a friend some years ago who owned a very beautiful and intelligent dog. My friend had been in the habit of sitting at the piano with the dog on his knees, and pressing the keys down with the dog's paws. The dog's expression at such times was really quite a study, and he seemed to realize that an important and solemn operation was under way. I was told that the dog maintained an air of importance as if he was in the room, but would bark and attempt to jump on the performer's lap, in order to take his usual place at the keys. It was only when he had been startled howling from the room, that any one could play the piano in comfort, and enjoy other than the animal's two-part pieces.

There are instances of a different order that have been related in the papers from time to time, all of which go to prove that a love for music is almost universal both in man and beast. Yet music itself has no specific value—let us aside from mere pecuniary interest. When we have paid a large sum of money for a painting, a statue, or other productions of the other sister arts, the mere outlines of the productions of them are lost to an enjoyment that may belong to us all. However, certain that music in some situations has been somewhat strained statement, but it is very evident that music, sans a most binding influence, within hearing distance, whether it is appreciated or not; but music is sound beautified, out a sound being heard, but music is sound beautified, and when there is music at all, it must be heard by all within hearing distance, whether it be appreciated or not.

Eventual would allow no one to play the piano, if he was told that the dog's expression at such times was really quite a study, and he seemed to realize that an important and solemn operation was under way. I was told that the dog maintained an air of importance as if he was in the room, but would bark and attempt to jump on the performer's lap, in order to take his usual place at the keys. It was only when he had been startled howling from the room, that any one could play the piano in comfort, and enjoy other than the animal's two-part pieces.

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CONCERT PROGRAMMES.

- Mrs. Regina Walzer, Chicago, Ill.
- Loescher, Sonatina, G major; Reinecke, Waltz; Jadassohn, Romance; Beethoven, Allegro con fuoco; Knihlau, Romance; Biesemeyer, Menuet; Low, Sonatina, A minor; Merkel, Mariner's Sonatina, C minor; Reinecke, Gavotte, Marquis and Melody, Waltz; Delahaye, Menuet; Raff, Garcon Mendanger, Waltz; Ravina, Etude de Style; Zarembski, Piano Solo, Fantasie Impromptu, Op. 66, Chopin; (two soloists), Schumann, Op. 85.
- Miss Alice B. Chase, Burlington, Vt.

Duo, Ballet, Musik, and “Fernanora,” Rubinstein; Piano Solo, Kammermusik; Nos. 22, Rubinstein; Solo, Mayer-Helmund, Grosse Allegro; Mendelssohn, Op. 46, Schumann; Vocal Solo, Grete am Spinnrade, Schubert; Piano, Fantasie-Improvst, Op. 69, Chopin; Duo (two pianos), Sonata, Op. 85, Mozart.

Gardner College, Lancaster, Ky., E. Koester, Musical Director.

Piano, Duetti, Symphonies, I. Allegro, Beethoven; Piano, La Chasse, Dussek; Vocal, “Take me, Jamie dear,” Bichoff; Piano, Chopin, Brilliante, L. Lichner; Piano, Duet, Princilla, Polka, Kinzel; Piano, Valse, Brilliante, Moszkowski; Piano, May, Rapture, H. Lichner; Vocal, “Kerry Dances,” Molloy; Piano, Tevatorra Fantazia, Dorn; Vocal, Duet, “Wherever I go,” Mendelssohn; Piano, Rondo Capriccioso, Mendelssohn.

Brooke Hall, Media, Penna. Hans Mathis, Mus. Dir.

Piano, Duett, Larghetto, op. 2, Beethoven; Allegro, Beethoven; Dmz, Allegro, Chopin, Schumann, Op. 46, Chopin; Vocal, “Farewell.”

Klindworth’sche Musikschule, Berlin, Germany.

Mendelssohn, Choral and Andante for Organ, Rilfer; Szymanowski, 2d Quintet for Piano; Low, “Burschest wohl iiber den Rhein;” Jensen, “Alt Heidelberg.”

Mendelssohn, 2e Quintuor fur Piano; Lowe, “Bugs zogen drei.”


Pupils of T. von Westemhagen.

THE ETUDE.

EDUCATIONAL HINTS.

BY F. MERZ.

Pupils with many ready excuses seldom amount to much.

Learn your lessons, so that you may do the best work. Use every honest means to raise your game.

Mendelssohn’s advice to students is to the effect that one should think more of one’s own progress than of the opinion of others.

No progress is possible without a high aim, diligence and self-control. This applies to progress in the arts as well as in morality.

Remember, if you do not put your mind to work, you have not practiced. Nor, even if you have spent hours over the book, if not used, you have not practiced.

Plenty of teachers all over this land train pupils to be players or singers, but not to be intelligent musicians. It requires an intelligent musician to make a good teacher.

We feel a sort of pity and also a sort of contempt for a music teacher who says he has no time to read. If you have no time for that purpose, take it by force.

Cultivate character as well as art. A teacher without character is no benefit to art. To the contrary, he is an injury to it, no matter how skillful a player or singer he may be.

Do not neglect reviewing. If you do, you will find, sooner or later, that you are building at one end of the road while the other is sinking in the mine, or is being washed away.

Many are high; they desire to fly like eagles. Alas! their wings are too weak and their bodies too heavy. Those who fly high and who accomplish great things are the leaders of mankind.

It is the teacher’s duty to bring all that is in him—all of his strength and love—into his work. If he withholds, he is, dishonest, and his dishonesty injures himself as well as others.

The man who is determined to make progress will also find the way to go on. The perseverance that enables man to overcome obstacles in other pursuits will also help the musician to reach his goal.

Says a writer: “Cheerfully looks every music fan, and so they make every music lesson a pleasure.”

To a cheap dish, yet how slow teachers are in buying it—how slow they are in putting it on their tables alongside of their daily work of instruction—Braineard’s Musical World.

A fresh pianoforte seller being asked by a young man if he had any idle means to his name by him and by her by telling him that his pupils were white.”

The other day a lady went to a vocal teacher for instruction in singing. After trying her voice, the teacher said to her, “Madam, you have no voice; do not see why we wish to take lessons in singing, for you cannot sing well enough to appear in public.”

“Ah, dear, I don’t want to be able to sing.”

A well-known writer expressed an opinion to this effect: “The peculiar characteristics of music are that it is really so much better than it sounds.” From a popular point of view the writer has hit the “gold.”

The siren voices of flattery have ruined the bright promise of many a young artist. A man of genius is simply an individual who was born to work and suffer in order to benefit mankind.

Before the artist can hope to harvest sweet fruits, he must pass many a day of bitter experience. Moritz Hauptmann.

Music is almost indispensable to our being, John Reakin says: “As gymnastic exercise is necessary to keep the body healthy, musical exercise is necessary to keep the soul healthy; and the proper nourishment of the intellect and passions can no more take place without proper exercises of the hands, the fingers, and the voice, than the fruits of the stomach and blood can go on without exercise.”

Von Billow’s advice to pianists to practice the violin for abundant success. I am, very truly yours;

The first requisite in a musician is, that he should respect, acknowledge, and do his best to what is great and sublime in his art, instead of trying to extinguish the great lights, so that his own small ray may shine a little more brightly—Mendelssohn.

The scholastic music had no art, the popular music, no science.—Hul defined.

I am convinced that many who think they have no taste for music would learn to appreciate it and partake of its blessings, if they often listened to good instrumental music with earnestness and attention.—Ferdinand Hiller.

The first requisite in a musician is, that he should respect, acknowledge, and do his best to what is great and sublime in his art, instead of trying to extinguish the great lights, so that his own small ray may shine a little more brightly.—Mendelssohn.

The judgment of the true connoisseur is always discerning, tempered.

With him it is a point of honor to weigh his words, and not to offend against truth. The ordinary art goes to the man who is able to keep his word of a real or feigned enthusiasm; for his favorites he has nothing but unqualified praise; for all others, but always for the critic, and truth is less of a sacrifice than some piquant turn.—Ignaz Moscheles.
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A few of the Contributors have determined upon topics to be treated. Among these are the following:

G. W. Bryant.—On the Use of Slurs.
Amy Fay.—M. T. N. A. and the American Instruction Book.
Emil Liebling.—Some Practical Experiences.
F. L. Ritter.—The Relation of the Study of Music to other branches in the Education of our Girls.
Constantin Sternberg.—Musical Aesthetics, etc.
Neally Stevens.—Some Experiences in giving Recitals.
E. E. Ayres.—Music in the South.
Chas. W. Landon.—Helpful Hints for Teachers, Pupils and Parents.
Geo. H. Howard.—1. Sources of Skill in Musical Performance.
2. Memory Training in Musical Education.
3. The Ideal Piano School.
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Edw. Baxter Perry.—"Piano Lessons and Concerts by Phonograph."
"What Shall We Play."
"The Old and the New Masters."
"Realism in Piano Music."
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