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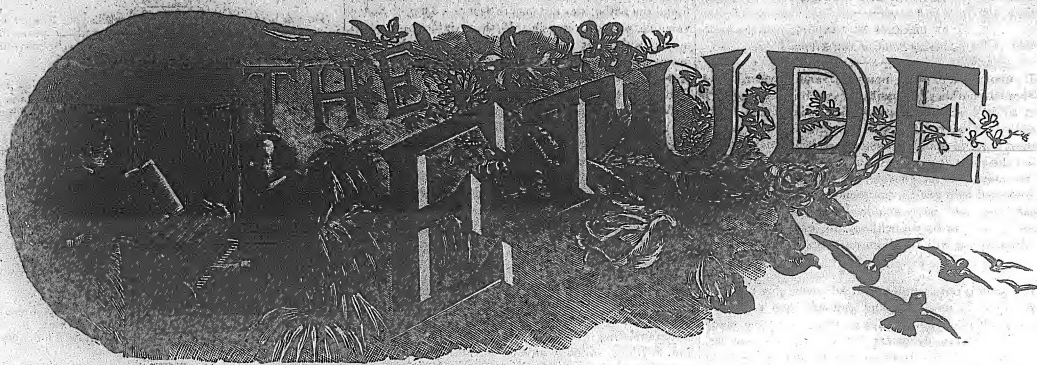
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TO THE PUBLISHER OF "THE ETUDE."



VOL. X.

PHILADELPHIA, PA., DECEMBER, 1892.

NO. 12.

THE ETUDE.

PHILADELPHIA, PA., DECEMBER, 1892.

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Musical Items.

HOME.

MASTER CYRIL TYLER, the boy soprano, has captured the East.

NINETEEN operas have been written with Christopher Columbus as the hero.

FRANZ WAGNER has declined to allow "Parsifal" to be given at the World's Fair.

DR. ANTONIN DVORAK was feted by about 3600 Bohemians on his arrival in New York.

MR. AND MRS. MAX HENNRICH made an instant success in their song recitals in Philadelphia.

THE Boston Symphony Orchestra is maintaining its high standard by its work this season.

THERE are rumors of a visit next summer from Edward Greig. It is to be hoped they will prove true.

IN a letter to Dr. William Mason, Paderevski declares his intention of arriving in this country about December 2d.

OSCAR MUSIN and his company arrived in San Francisco early in November. They open in Toledo November 7th.

THE Seid Society began its fourth season by a grand concert for working people at the Academy of Music, New York.

ON November 30th Dvorak conducts his "Requiem" with full orchestra and the Cecilia Society, at Music Hall, Boston.

AD. M. FOERSTER, of Pittsburgh, has finished his "Symphonic Ode to Byron." It is said to excel his Festival March.

MR. ARTHUR FRIEDHEIM is planning two piano recitals, to be given next month, for the benefit of the cholera sufferers in Hamburg.

FREDERICK DEAN announces five lectures explanatory of the music to be played by the Boston Symphony Orchestra in New York.

CLEMENTINE DE VARE, Italo Campanini, and Edouard

Remenyi, have joined forces for a concert tour. It will be a strong combination.

MR. G. W. CHADWICK received \$500 for his music for the World's Fair Dedicatory Ode. Miss Monroe, the writer, received \$1000 for the ode.

DR. HENRY G. HANCOCK is meeting with success in his lectures on church music; 1200 people were present at the first lecture, given in the Marble Collegiate Church, New York.

MRS. ANNA BUCHAN, the oratorio singer, has received from the musical library at Buckingham Palace a facsimile of the original MS. of Handel's "Messiah," written by the composer himself in 1702.

MR. ED. DICKINSON, formerly of Elmira College, is at present in Berlin, Germany. He has been appointed Professor of Musical History at Oberlin College, Ohio, and will enter upon his duties in September, 1893.

THE outlook for the musical season throughout the entire country is very good. Fine organizations are preparing and announcing excellent programmes, and music lovers can felicitate themselves upon the pleasant prospect.

THE dedication of the World's Fair buildings took place October 21st. The music given was on a large scale, but, owing to the length of the programme and the size of the audience-room, it was not as effective as it might have been.

MR. EDWARD BAXTER PERRY gave a very pleasing and instructive piano lecture recital in Wesleyan Hall, Boston, under the auspices of the Boston Training School of Music, on Tuesday, September 27th. He played with his accustomed power and finish.

DR. ANTONIN DVORAK made his debut in New York under very flattering auspices. His Triple Overture, "Nature, Life, Love," and a Te Deum written especially for the occasion, were given. He received an ovation as the programme progressed. He made a good impression as a conductor.

MR. FREDERICK DEAN, the lecturer on musical subjects, has a hobby for collecting batons. His collection comprises sticks once wielded by Seidl, Dambrosch, Thomas, Tschaiakowsky, Barabji, Gericke, Nikisch, Arditi, Scharwenka, von Bülow. He recently lost one used by Randegger. Such a collection is unique.

THE third and fifth, respectively, annual meetings of the Connecticut and Michigan Music Teachers' Associations were held in Bridgeport, Conn., and Grand Rapids, Mich., at the usual time. The official reports indicate that interesting and instructive meetings were held. The reports are gotten up in a neat and substantial style.

MR. WILLIAM H. SHERWOOD, the eminent pianist, appeared on the following occasions: in Boston, November 21st, with the Kneisel Quartette; December 20th, with the Adamowski Quartette; December 22d, with Mr. Nikisch and the Symphony Orchestra in Cambridge, in New York Mr. Sherwood is to play with Mr. Dambrosch and his orchestra, and with the Brodsky Quartette.

—THE M. T. S. A., of Pennsylvania, will meet in Reading on December 27, 28, and 29. The programme is most excellent. Essays will be delivered by Richard Zuckewer, Dr. H. A. Clarke, E. E. Southworth, Rev. Ganss, and many others, which, together with artistic per-

formances, will make the occasion, no doubt, very enjoyable. Full information can be obtained by addressing Ed. Berg, President, Reading, Pa.

FOREIGN.

MASSENET has just reached his fiftieth birthday.

MASCAgni has finished his fourth opera, "William Ratcliffe."

MASSENET's "Werther" is now being rehearsed at the Paris Opera House.

AFTER finishing two one-act operas, Mascagni will begin a grand opera, "Nero."

THE Paris Temps severely criticizes the pupils of the conservatory for lack of ability.

"FALSTAFF" is to be performed at La Scala, Milan, during the carnival next March.

A MRS. WELDON was awarded damages of \$50,000 from the composer Gounod, for libel.

THE time of Rosenthal, the pianist, in Vienna is entirely filled with recital engagements.

THE death of Robert Franz, the great song-writer, takes away another of the world's great musicians.

TSCHAIKOWSKY's new opera, "Eugeny Onegin," was given its first production in English in London on October 17.

THE programme of the first concert ever given by the Abbé Liszt was sent to the Musical Exhibition at Vienna. It was dated 1820.

IT is proposed to erect a statue to Donizetti in Bergamo, and dedicate it on September 25, 1897, the centenary of his birth.

MR. GERIKKE, who will be remembered as conductor of the Boston Symphony Orchestra, is spending his honeymoon in the Tyrol.

THE musical press of Germany turned out 495 publications during July. The greater part were instrumental, 165 being for piano.

GOTTLIEB KRUGER, the veteran musician and friend of Spontini, Auber, Berlioz, and Wagner, on his retirement after fifty years of active labor, was decorated by the King of Württemberg.

IT is rumored (and also denied) that Josef Hoffmann, who won celebrity as an infant pianist, has run away from his parents and gone to India as a stowaway. It is said he is crazy from overstudy.

A VERY interesting concert must have been at which Brahms played the piano part of his cello sonata, Op. 99. At the same concert also appeared Heinrich Barth, pianist, and Wirth and Hausmann.

IT is said that the excessive fitting of Mascagni is due to the fact that he represents a new Italian school of composition, to which school is also added the name of Ruggero Leoncavallo, the composer and librettist of "Pagliacci."

PRIZES of 1000 francs for a symphony of four movements, with piano arrangement; 500 francs for a piano concerto; 300 francs for a suite for flute, oboe, clarinet, horn, bassoon, and piano, are offered by the French Society of Composers.

EDITORIAL NOTES.

BY CHARLES W. LANDON,
Literary Editor of THE ETUDE.

HUMBOLDT, the great naturalist and traveler, said: "There is nothing impossible if we bring a thorough will to it." But this is only one side of the truth. Besides an indomitable will there needs to be careful planning of ways and means, and a clear understanding of all the steps necessary to a complete accomplishment of the matter under consideration. However one may be endowed with genius, the greatest talent, and natural capabilities, and have acquired years of knowledge, learning, and skill, yet without the quality mentioned by Humboldt it will avail him nothing.

The arch is not complete and self-sustaining until the keystone is in its place, and although one may have every gift and with it sufficient will-power, yet many acquirements are necessary for a complete success. In professional and business life talents and natural gifts, enough to have led one to choose a profession, are supposed to exist without question. Having these, it is understood that one will not pursue a given line as a business or profession without having thoroughly cultivated his gifts. If he lacks a pleasant address and the graces commonly included under the title of "gentleman," all the above would avail him nothing.

How sadly frequent are professional failures! Musicians who can hardly earn a subsistence by their art, and yet they are good musicians, but because of some eccentricity they have little influence. When young their teachers and friends neglected to point out and to fortify character at its weakest point. Having some marked single gift, it was over-prized, and its importance too highly valued, and this, with the aid, perhaps, of a little too much self-esteem, personal appreciation, and a one-sided development, their life finally resulted in a more or less complete failure.

The most common cause of failure is this over-amount of self-esteem. In connection with indulgence it results in its victim making often an "exhibition" of himself. This fatal weakness is exhibited in his lack of method when practicing; being so "highly gifted by nature" he thinks it is not necessary for him to practice some disliked style of technique. He considers that it does very well for other people who are common mortals, but his lofty mightiness needs not stoop to drudgery in any form. Others may find it necessary to practice four or five hours a day and have a stated time for practice periods, but this is not so with him. He practices when under the spell of inspiration, and it will be found that this "spell of inspiration" is very apt to be when he thinks he has some admiring listener to applaud his dashing and sensational efforts, more generally ending in a noisy chaos than in artistic music.

After all, when every gift and grace, natural and acquired, has been brought to its fullest development, the keystone of the arch is the will. Those whom the world have called its greatest geniuses have been its greatest workers, and it takes will-power to hold oneself up to a high standard of endeavor. Difficulties and opposition are more often a help than a hindrance to those who have a fair share of the "Divine Fire." The task before the pupil may seem difficult, and the ultimate aim of his professional studies seem to be beyond his means, but let him say with Emerson, "Never strike sail to fear."

The fast increase in the number of people who are seriously studying music, makes it more desirable that public libraries should give more attention to the securing of books on musical literature. The writer has visited

several libraries, and in conversing on the subject he found the authorities anxious to secure a list of the most valuable works on music. If those interested would confer with their librarians, doubtless such books as are generally desirable for musical people would be soon secured. Music teachers should demand of their students a liberal amount of reading in musical theory, history, biography, and literature. Musical societies for self-improvement can also profitably use many volumes devoted in a general way to musical art. By the combined efforts of teachers, students, and amateurs there will seldom be any difficulty in inducing librarians to secure all the musical works needed, both for reference and general circulation.

We would be grateful to our readers for any articles that are in line with the work of THE ETUDE. Many thoughts occur to teachers during lessons that would benefit others if written out. THE ETUDE is always glad to print the opinions of active, thoughtful teachers on matters relating to musical education. If any readers find anything suitable already in print, we would be pleased to receive it. We keep a sharp lookout for anything in our line, but something may escape our notice. We want everything that will in any way be a benefit to others in the great work of musical education.

THOROUGHNESS IN TEACHING.

BY JAMES M. TRACY.

The need of system and thoroughness in pianoforte instruction has never appeared so apparent or more necessary to me than since my present experience in a change of base. While there are many poor teachers in the East, especially outside of the large cities, it is certainly apparent there are many more in this part of the country. A very large majority of pupils who come to me here, most of whom expect to be fitted for teachers in two or three terms of instruction, know the least of the common rudiments of music of any class of pupils I have ever come in contact with. I am greatly surprised at this because these very pupils are bright and desire to learn. We are led to ask this question—What is the cause of all this? There are two answers suggested by the above question: the first and most important is lack of system or method on the part of teachers in imparting their instructions. Most of these teachers having never learned a method themselves, cannot be expected to impart a suitable one to others. The second one is a general disregard, or refusal on the part of the pupil to profit by a good teacher's instructions. Of this latter class we sincerely believe there are but few cases. We wish there were none. For an example let us introduce a new pupil to the teacher. Almost the first question he naturally asks, is: How long have you studied the piano or taken lessons? What has been the nature of your study, or, more directly, what studies, if any, have you taken? Do you understand the rudiments of music well enough to ask a pupil the necessary questions pertaining to them, if you were a teacher? It would be a pleasure if we could say a majority of the pupils answered satisfactorily. But such is not the fact, for only a few, comparatively very few, can answer with any degree of certainty or satisfaction. How many teachers sit beside their pupils and ask them if they know their letters, the notes, and the time, and if answered affirmatively take it for granted the pupil really knows all the rudiments, and without further questioning proceeds to hear said pupil play or stumble through a piece or exercise. Can this procedure be called intelligent instruction? We call it no instruction at all, for it amounts to nothing. Aye, it is worse than none at all. We believe it a duty devolving on every good teacher to ascertain by proper questions exactly where each pupil stands before proceeding with any new instruction.

TAKING criticism is like taking medicine, it may be bitter, but it is necessary at times.

WORTH REMEMBERING.

Do not be careless or indifferent while your teacher is talking to you. What he says is the result of years of experience and observation, and is well worthy of your consideration.

How many parents there are, also like the father of Handel, who said concerning music: "As an occupation it hath little dignity, having for its object nothing better than mere entertainment and pleasure!"

A teacher often concentrates into a single sentence the result of years of work and study. Fortunate the pupil who has the faculty of seizing upon such gems of wisdom, and using them to his own advantage!

All truth and knowledge are not pleasant. There are some things you will learn that may cause you any thing but a pleasurable feeling, the acquisition of some knowledge may shatter some of our cherished idols. But your ambition should be to get knowledge, and acquire truth at any price.

A true musician will aim not only to have a technical knowledge of his art, or of the branch which he is making a specialty, but will strive to know the history and philosophy of the art.

Some teachers are brusque even to harshness with their pupils. They have no consideration whatever for the feelings of sensitive pupils, and correct even the most trivial faults in the roughest sort of ways. It is a very common thing for some teachers to wound the feelings of their pupils until in their discouragement they can only find comfort in tears. Such teachers make a awful mistake. Such harsh treatment is not only unkind, but it is ungentlemanly or un ladylike. Besides it is disastrous in its results. The pupil learns to fear rather than love the teacher. Every lesson and every moment during each lesson is spent in constant dread. Hence, the pupil never can do himself justice, and grows more and more discouraged all the time. Teachers, be kind, not harsh.—*Musical Messenger.*

A CONCISE CHRONOLOGICAL HISTORY OF THE CHIEF MUSICIANS AND MUSICAL EVENTS FROM A. D. 1380-1885.

BY C. E. LOWE.

DATE.	
1688	François Couperin, b. Paris. Wrote some good Suites for the Piano, etc.
1672	Heinrich Schütz, d. Dresden. Music Copper-plates first used in England about this time.
	First Concerts in London with audience admitted by payment.
1678	First English Opera, "Psyche," by Matthew Lock.
1674	? Giacomo Carissimi, d. Rome.
1676	? Thomas Brewer, d. London?
1677	Dr. William Croft, b. Warwickshire. An excellent writer of Church Music.
	Matthew Lock, d. Loudon.
1681	Alessandro Stradella, d. Genoa.
1683	Jean Philippe Rameau, b. Dijon. Composed the opera "Castor and Pollux," and other works.
	? Jacob Stainer, d. Italy.
	Purcell's Twelve Sonatas for the Violin published.
	Giuseppe Guarnerius, b. Cremona. A very celebrated Violin maker.
	Domenico Scarlatti, b. Naples. Wrote excellent music for the Organ and Pianoforte.
1684	Francesco Durante, b. Naples. Wrote good Church Music.
	Nicholas Amati, d. Cremona.
	Professorship of Music founded at Cambridge.
1685	Johann Sebastian Bach, b. Eisenach. Wrote the "Passion Music," and many world-famed works.
	George Friedrich Händel, b. Halle. Composer of the "Messiah," "Israel in Egypt," "Saul," etc.
1687	Jean Baptiste Lully, d. Paris.
1689	Niccolò Porpora, b. Rome. Violinist and Composer for the Violin.
1692	Giuseppe Tartini, b. Pirano. Celebrated Violinist and Composer.
1694	Purcell wrote his celebrated "Te Deum."
1695	Henry Purcell, d. Loudon.
1699	Johann Adolph Hasse, b. Hamburg. Wrote Operas, Oratorios, and other works.
1700	Italian Opera introduced into England.
1705	Händel wrote his first Opera, "Almira."
1706	Giamattista Martini, b. Bologna. Wrote Masses, Operas and other works.

* b. born.

(To be Continued.)

d. died.

[For The Etude.]
THE NEGLECT OF MOZART.

BY W. J. HENDERSON.

It is a great pity that the pianoforte music of Mozart is so much neglected by teachers in these days. To be sure the technique of piano playing have advanced enormously since the days of the gifted Wolfgang, and digital feats which astonished crowds of his hearers would in our time evoke no comment whatever. But it is as an antidote to this very poison of excitement that Mozart-study should be employed. Now-a-days we are nothing if not surprised, and we are rapidly falling into the grievous error of regarding the piano as, in some sense, a compressed orchestra. Indeed, no less an authority on matters pertaining to this instrument than Anton Rubinstein has written a concerto in which the piano is supposed to urge successfully its claim to a position equal to that of the orchestra.

Because we are blessed with instruments of magnificent tone-producing power and of endurance far beyond the dreams of Strachner, it does not follow that we should spend our days and nights with the "Transcendental Studies" of Liszt. This is, of course, a slight exaggeration of truth. The best teachers and conservatories give their pupils abundant training in Bach, Clementi, and Beethoven. Bach, as the foundation of all pianoforte playing, is, of course, the foundation of all pianoforte study. Clementi is an absolute necessity, and while Beethoven added nothing to the development of piano technique, he is musically invaluable. But after those three the student is plunged into the moderns, and in three cases out of five gets very little Mozart, and that, too, without any special instruction in the nature and requirements of Mozart's piano music.

Now, we owe the essential nature of Mozart's piano style to two things: First, to the introduction of the use of the thumb by J. S. Bach, and second, to Mozart's training in vocal composition. Emanuel Bach, in his "True Manner of Playing the Clavichord" says: "We think music ought principally to move the heart, and in this no performer will succeed by merely thumping and drumming, or by continual arpeggio playing. During the last few years my chief endeavor has been to play the pianoforte, in spite of its deficiency in sustaining sound, as much as possible in a singing manner, and to compose for it accordingly." We have the testimony of Otto Jahn, the authoritative biographer of Mozart, that he followed the theory and practice of Emanuel Bach. Says Jahn: "He exacts a clear, song-like delivery of the long-drawn melodies, and a 'quiet, steady' hand, which should make the passages 'flow like oil.'" He tells us further, what the compositions show plainly enough for themselves, that almost all of Mozart's passages depend upon scales or broken chords. The jumps and crossings of later players are rare in his works, and he did not introduce the rapid passages in thirds, sixths, and octaves, which Clementi employed with such freedom. In short, Mozart never sought to produce any massive effects on the piano. He aimed at a clear, limpid, song-like style, evolved from scale passages, made practicable by Bach's introduction of the thumb. We may say that he could get little more out of the instruments of his day. That is, however, not the question for us. It behooves us to inquire whether a conscientious study of Mozart's pianoforte music, and of the Mozartian manner of playing it, would not be a powerful assistance to us in the cultivation of the art of producing a beautiful singing tone. One of the secrets of Paderewski's playing is his marvelous command of this singing tone. The more closely the piano, the violin, the 'cello, the orchestra approaches the infinite significance of the nuances of the dramatic vocal style, the more subtle and powerful is its influence upon the emotional nature of the hearer. Berlioz knew this when he spoke of an orchestra's singing a symphony.

Now, of course, the passages which Paderewski plays so remarkably on the piano could not be sung, but he makes them sound singing. He can make even an ascending chromatic scale sound as if it were sung. But that is a mere detail. It is in his broad, general treat-

ment of a composition that he creates what we may call a vocal atmosphere. I do not know whether Paderewski ever made extended study of Mozart playing or not. I am inclined to think not. But the point to be made here is this: the Mozart piano music and style of performance is essentially vocal, and study of it under intelligent teaching will go far toward giving a student command of the singing quality of tone. This music ought to be studied and this tone acquired before the pupil begins work on Chopin, Schumann, and Liszt. For Chopin especially there is no better groundwork in tone producing than Mozart.

The severest technical studies, covering the devices of modern writers, especially those of the romantic school, might well be left till after the Mozartian style has been thoroughly mastered. And let me urge once again that it will not do simply to put Mozart's music before the pupil and make him play it. He must be required to play it in the way in which Mozart wished to have it played. Therein lies the secret. If this were done more frequently than it now is, we should not so often hear the beautiful song-like melodies of Chopin ruined by a hard touch and a brittle, unvoiced style.

[For The Etude.]
SINGING FOR PIANO PUPILS.

BY FREDERICK W. HOOT.

I THINK that Robert Schumann's maxims or "Rules for Young Pianists" are a mine of good sound sense. I presume they are usually so regarded, for piano teachers generally seem to be familiar with them, and a printed copy of them is very likely to be lying about most of the studios where the young idea is trained to musical performance by means of the piano.

One of these maxims, however—that one which says "accustom yourself to sing at sight"—seems rarely to be appreciated at its full value, as far as my observation goes. Schumann recognized the fact that it is possible for one to thump the keyboard all his days without getting any music into his head.

The girl who in playing her painfully-acquired piece allows her left hand to get one or two beats behind her right hand, and so continues to the end of the phrase, is a possibility within my own knowledge. To be sure, in such a case there is no much head for music, but what there is has not been developed; and not only did this girl obey the injunction not to let her right hand know what her left hand was doing, but she went further and prevented the ear from meddling with either.

Some pupils who learn the piano take naturally, without special instruction, to thinking in musical phrase. Their tunes run in their heads easily.

I have heard young pupils with this inborn musical sense humming not only the air of certain pieces in which they were interested, but also, here and there, in arpeggio form, the harmonies as well, showing that they fully grasped the structure of the music.

For instance, I once overheard a young girl humming the church tune known as "Seymour." The first line sounds very well with the melody alone, but in the second line the harmony is quite essential to the effect, and this young musician could not please her musical sense if she left it out. This is what I heard:



Even the diminished seventh was executed correctly, because of her clear perception of its musical effect.

But we vocal teachers know that this innate ability is extremely rare, and with nearly all pupils we find ourselves obliged to train systematically the mental processes if we are to make good readers and musically singers.

I imagine that piano teachers do not realize what a wide difference there may be between pupils in this regard. Of two young ladies who play music of about the same grade, one may be able to sing the chromatic scale, or even the diminished seventh or the augmented fifth

chord, the first time she tries, while the other cannot learn to do these things independently of the piano within six months or a year.

I suppose that such perceptions of tone relationship are a perfectly valid measure of musical education, and that beyond the power of the mind to grasp such relationships the ability to execute is a purely mechanical matter, having no more art in it than there is in the ability to hit the keys of a typewriter with rapidity and accuracy. If the piano teacher assents to this proposition, and believes that playing notes accurately upon the piano does not necessarily lead to thinking tones clearly and grasping all the combinations which enter into the structure of music, the question arises, How, then, shall this department receive attention? What shall I do to assure myself that musical perceptions are growing in the pupil's brain, while technical facility is being acquired with the keyboard?

Robert Schumann's suggestion is the right one—the pupil must sing. Singing reveals exactly what the mind is thinking, while the keyboard does not. Singing costs constant effort to conceive pitch clearly, while piano playing does not.

Schumann intimates that the quality or quantity of the voice does not signify. The educational value of singing is just as great to the pupil with cracked and wheezy tones as to the one who can make rich and fluent sounds with the voice. This point should be clearly established, for there are very few singing teachers of eminence who do not brusquely discourage any applicant for lessons who has a poor voice.

The traditions, and consequently the prevailing opinions upon singing, are such as to make those with commonplace voices feel that they are absurdly presuming if they attempt to sing. These traditions may be all very well if we regard only the entertaining of audiences by means of singing, but they are wrong when we consider singing as an educational factor. Children learn mathematics as a part of their education, not to entertain others as lightning calculators. They learn grammar and rhetoric for their own self-respect, not to shine before the public as authors; and the majority can their geography without first estimating their chance of living in history as explorers.

In like manner one may sing with the object of developing certain faculties, even if he has "but little voice," as Schumann says.

The new traditions in music are tending to make it more a matter of education than of personal display.

How teachers may use singing as a factor in piano instruction, will be the subject of my next article.

STUDIES.

STUDIES are just as often musical works in the genuine sense of the term musical, as pieces that sail under some foreign or high-sounding, imaginative name, and have a flaming title-page. This is especially so of the music of the preparatory grade, where the so-called "melodic studies" are simply little pieces—that is, just as much pieces for that grade as a Clementi sonatina for a higher grade.

Teachers should not, therefore, be deterred from examining works under the title "Studies," for they will find not only much serviceable material, but that which is interesting to the pupil, because musical. Besides this, one is more apt to find systematically arranged material, containing just the technical element, mental or physical, which is wanted for some particular student.—Marie Reine.

—Apropos of our reprint in the November issue of THE ETUDE on "Judicious Praise," the following answer to a question in *Werner's Voice Magazine* presents the matter in a clear light:—

By all means be honest with a pupil. It is part of the teacher's duty to offer encouragement to his pupils. Tell them when the work is well done. Not to tell a pupil when a lesson is well done is to leave him in doubt, and he should know if he is doing right or wrong. Why put a pupil to the effort of studying the teacher's disposition? A teacher who says nothing except to complain to a pupil, will require close study before the student will be able to understand that "no comment" means "well done." Then, again, how will the student know if his work be really well done or merely "not badly done?" Tell the whole truth to your pupils.

PRICE OF TUITION IN MUSIO.

BY RICHARD HILGENBERG.

From "Der deutsche Musikstudient."

If one looks through the advertisements on tuition which appear in the newspapers of most large cities, one finds them principally made up of the business cards of music teachers. We say "music teachers," for so they are called by the large majority of that public which reads these advertisements in order to see how cheaply it is possible to obtain tuition in music. And, in truth, it is specially in the region of music that such endless offers are made to the public, that it is not to be wondered at if the teacher who asks the lowest price obtains the preference.

These prices are certainly oftentimes extraordinarily low, and in this respect Berlin takes the lead of all other cities. Whereas it was formerly rare to find a music teacher who would take less than fifty to seventy-five cents for a lesson, music teachers of both sexes at the present day offer their services—if they wish to be very dear—for twenty-five cents per hour. Others reduce their terms to 20, 15, 12½, 7½, 6 cents, and even to less. In fact, a cup of coffee is not infrequently gladly accepted as the fee for a music lesson!

The public to whom such a rich assortment of "initiative power" is offered to choose from, naturally attributes the feverish beating-down of emoluments to the great competition, without taking the trouble of considering that such competition does not in reality exist in any excessive degree, but rather that the old saying about the "public who wish to be cheated" finds herein its justification.

The teachers, and more particularly the lady section, who constitute the main competition, are certainly sometimes really wonderful creatures who possess scarcely the most elementary knowledge of music, but who, nevertheless, give instruction in music with the noblest effrontery "just to earn a few cents for pocket money." They are often the daughters or sons of well-situated fathers; the desire to teach music seizes them like a malady to which they must succumb. An advertisement to this end only costs a few cents, and there still exist plenty of that class of people whom Carlyle described under the term "mostly fools."

But have these so-called music teachers (of both sexes) ever considered that they are guilty of a continuous fraud in practicing a branch of instruction for which, owing to the want of a regular course of study, they do not possess the necessary theoretical and practical knowledge? True it is that "where there is no plaintiff there is no judge." Should it, however, some day happen for a father to become convinced that his child, although it has received regular instruction for years, has never been able, in spite of diligent practice, to go beyond a few staid pieces of dance music, then it may be that the public prosecutor will find a word to say in the matter, and, then, woe to the numerous young ladies and gentlemen who impart instruction in music for their private pleasure, and woe to the many highly respected families to whom they belong.

It would be a good thing if a complete revolution in the question of music teaching should arise; good for the many poor music teachers of both sexes, who, in order to earn anything at all, are compelled to keep pace with their spurious colleagues in the beating-down of the price of lessons, and good also for the public, inasmuch as the latter would be deterred from throwing away the fees to no purpose whatsoever. If parents think that it is only necessary to pay small fees for the initiatory music course, and the charges of private teachers are too high for them, there are to be found in every moderate-sized town one or more good music institutes in which even elementary pupils may obtain tuition for a low fee. Should even this latter arrangement not respond to the desires of the parents, there still remain those older pupils of such institutes who are preparing themselves for music as a profession, and who, although

they do not as yet possess the pedagogical experience of the thorough master, are nevertheless competent to impart instruction according to the latter's method for a small fee, and thus offer a more substantial guaranty for results than those empirics who, for the sole sake of earning a little pocket money in order to provide themselves with the means of enjoyment, do not take into consideration the fact that, by such "teaching," they are taking the bread out of the mouth of many a poor child of humanity who has studied for years and made heavy pecuniary sacrifices in so doing.

A profitable and reasonable step for the music students of all parts to take would be to meet together in order to concert ways and means of offering a determined front to this parasitical exorcism in music teaching. So many abuses have already been eradicated, especially in student circles. Why, then, should music students not succeed in bringing into that which so nearly concerns them an alteration which would redound not only to their own personal benefit, but also to that of the whole musical profession? We will gladly place the columns of our paper at disposal for the purpose of ventilating suggestions and communications on this subject, and strive to further the solution thereof by word and deed.

Translated for THE ETUDE by HARRY BRETT.

Leipzig, October 21, 1892.

THE TEACHER A MISSIONARY.

E. B. STORY.

The missionary spirit (which is the belief in and aggressive adoption of the idea of imparting good to others) has obtained very widespread adherence in the present day. Societies and clubs of every name and design seem to vie with each other in the effort to bring in quickly a millenium, and the individual worker bids fair to lose his identity and opportunity, as the principle of association binds so many together in the mass. The music teacher possessed with the missionary spirit has, at first sight, a poor chance to exert the desired influence. He is engaged in the struggle for daily bread, and in many cases he secures but a meagre supply of that; he deals with people who have come to him for musical, not moral, training; he has frequently to combat the prejudices and whims of patrons who, although having the lesser musical intelligence, try to dictate courses of study; he has his own temper to fight, a temper so constantly liable to increase and explosion, as useless and inexcusable blunders are made by pupils. Having these and various other hindrances, how can he do anything toward the directing and developing of the moral character of his pupils?

The best music (and no musician of high ideals and earnest strivings will be content with the poorest) is in its own nature good, true, and beautiful, and leads always toward such qualities. By the use of his chosen art the teacher has, therefore, a powerful aid in his efforts, one unconsciously molding the pupil and supplementing every direct appeal. He may go forward in his noble work, confident that succeeding weeks will prove his professional labors a valuable factor in hastening on the better day when righteousness, peace, and joy shall be the portion of every soul.

But the practical question, How shall I do my share? confronts the teacher with missionary ideas.

A good character demands several important elements, a brief mention of which will partially solve the above question, since it is the teacher's privilege to expect and strive for such qualities in his pupils.

I. Humility. Self-assertion is a dangerous quality in the pupil. It leads to distrust of the teacher's ability, to rejection of all helpful suggestions in the annotations by capable editors and revisers of standard works; it places the whim of the individual in opposition to the tradition of the best schools of interpretation, and hinders greatly all true progress. The pupil who approaches his task with a willingness to accept all helpful suggestions

from teachers, revisers, and adequate interpreters has the surest pledge of improvement; for he, rather than the self-assertive one, "shall be exalted."

II. Application. True humility does not necessarily lead to self-depreciation. It sees and confesses the abundance of knowledge yet to be secured, the technical victories yet to be won, and girding itself for the long struggle begins with earnest determination to use in it every faculty. The pupil may, therefore, well be urged to a concentration of mind upon his work, eliminating all outside entanglements; for here, as elsewhere, two masters cannot be served successfully. Critical analysis of the music before him is a necessity, for how can one play what he does not see and comprehend? Music is full of minute points needing attention, as, for example, length and location, force and fingering for notes, value of rests, dots, slurs, ties, and the rest, so many of which are overlooked thoughtlessly, the loss of which also detracts from the artistic quality of performance. To secure the dozen or more points that frequently come in a second of time demands critical analysis, both of the page and of the performance. Logical reasoning also should be called into active use in many a passage, and memory constantly exercised, if the pupil wishes his progress to be free from hindering blunders; and all such qualities demand full application.

III. Persistence. Spasmodic virtues (which may hardly be called virtues because of their small value) do little in the development of character, musical or otherwise. The cramming for examinations may call for intense application, but its influence in mental training is slight; the spirit may win the boat race, but the spirit is possible only because of the months of steady and unvarying effort in the training of the oarsman. Enthusiasm is delightful, praiseworthy, and profitable, but the persistent performance of every day's little duties outranks all things else and secures the highest reward. The teacher may well urge the pupil to patient continuance in well-doing, first, however, showing in himself the appropriate example.

IV. Regard for the rights of others. No man liveth unto himself; each is closely identified with others, and, while being influenced by those around him, should in turn influence them for their good. There is a thoroughly blameworthy selfishness among musicians which says in substance, "My music is to me a sacred art. I must not play by myself or for my friends anything below the highest grade of music. My friends may not appreciate such music, but their lack must not cause me to lower my standard." Not so said Theodore Thomas, who twenty years ago did so much to elevate the public taste. His shrewd combinations of thoroughly valuable and decidedly pleasing compositions remain to this day an interesting feature of the musical history of that time, and are a definite suggestion that gentle persuasion does more than hard compulsion to lead audiences upward in intelligent appreciation of the very best in art. If one can give pleasure to his friends by the use of a *salon* piece according to their grade of appreciation, and yet refuse, his refusal, if on the plea that such music is unworthy of himself, is as thoroughly selfish as it is unwise. Without doubt the average student is pursuing his studies at the expense of parent or friend. Shall the recipient of such a favor refuse to grant a reasonable gratification to the benefactor? Not so does the "golden" rule teach.

Again, regard for the rights of others may turn away from self to a proper consideration of the duty owed to the teacher. The teacher thoroughly interested in his pupil's progress has the right to expect punctuality at the lesson hour, promptness in the payment of bills, attention to suggestions, obedience to proper requests; these and other qualities may be urged upon the pupil for his good.

(To be Continued.)

All little minds are in a hurry; all great ones are calm.—Gounod.

"ROOM AT THE TOP."

BY A. L. MANCHESTER.

OLD saws, proverbs, maxims, and mottoes contain many excellent truths forcibly expressed. An exceedingly valuable method of arresting attention and of enforcing truth is by the use of some pungent expression, which attracts by its very quaintness and impresses itself upon the mind. The use of such sayings, however, is likely to become over-plenty, so that it is often applied to half-truths, if not to false premises.

"There is room at the top," is a saying true and yet deceiving. There is undoubtedly "room at the top." The highest excellence is practically certain of appreciation; fine abilities and push are almost inevitably sure of reaching the goal of their ambition, and in this sense "there is room at the top." There is, nevertheless, a possibility of deception about the statement which it were well for all to carefully ponder.

To tell an aspirant for fame and fortune that "there is room at the top," is to arouse his ambition, raise his hopes, and, to a greater or less degree, give your guaranty of his ultimate success. While it is always the duty of the teacher or successful one to help and encourage in every possible way those who are striving upward, there should be great care taken as to the grounds for the encouragement. To say to such an one, "there is room at the top," means "press on and you will get there." But do all who strive eagerly and earnestly get there? Are there not many of fair ability, earnest purpose, and never-failing push who *never* can get there?

The fact of the matter is, there "is room at the top" for those only who possess *utmost* ability.

In every line of professional work competition has become exceedingly strong. Every resource of inventive and imitative power is called into action. The plane of musical work, whether of composition, theory, criticism, or pedagogy, is much higher than it was but a few years ago. The character of the performance now required from pianist or singer is far beyond what it only recently was. The effect of all this is to demand greater ability and knowledge from both teacher and artist. What would have passed for a superlative effort but a short time ago is only mediocre now. In short, while we have been climbing to the top, the top has been doing some climbing on its own account and now rears itself at a higher altitude. The lesson to be taken to ourselves under such circumstances is to modify our assertion, that "there is room at the top," by adding to it the words, "for those who have sufficient ability."

Many a student who would have been successful in his degree if his energies had been properly directed, has missed his chances, become discontented and discouraged, because of inevitable failure resulting from striving to do what he could not. Let those who are looked to for advice base their predictions upon verities. Let them search and satisfy themselves as to the measure of ability, and then frankly estimate the chances for success and honestly tell to what height the aspirant may hope to rise.

While there is room at the top for great abilities, there is room all along the way for conscientious, knowing, well-directed effort. He who cannot hope to move the world can move his immediate circle for good, and thereby help to move the whole fabric in that he has made one of its parts better. Union of such effort does the greatest and most enduring good. Rank and file are needed as well as commanding officers.

The country music teacher, if he knows, as he should and can know, and does his best, may feel his work to be as important as the one whose name appears in high places. To set the ideal high is right and proper, but common sense is also a factor in true success, and it does not pay to become overbalanced by high ideals. Find your true level, and then idealize its work, putting forth your best efforts and the result will be eminently satisfactory to all concerned.

THE DELIGHTS OF REAL STUDY—A COMPARISON.

EXTRACTS FROM A LECTURE BY MADAME A. PUPIN.

The Excelsior College for Young Ladies is situated in a small town in one of the Western States. For years Prof. Zero had taught music to the generations of young ladies who had come and gone. In some mysterious way Prof. Zero managed to convey the impression that he was a walking encyclopedia of musical knowledge, though he never would converse on the subject of music. When asked his opinion on matters musical he would, by a shrug of the shoulders and a raising of the eyebrows, suggest that he knew much more than he would like to tell, and if he *were* to express his opinion, it might revolutionize all the affairs of the earth, so he wisely kept his views to himself.

When Prof. Zero died suddenly at the beginning of the school year, his loss was believed to be irreparable. Nevertheless the Directors sent post-haste to New York for the very best piano teacher to be had; and they were agast when little Miss Ferry made her appearance. In their eyes Miss Ferry had three faults: she was small and slight, and consequently she could not be strong; she was young, and therefore she could not know much; and thirdly, she was a woman, and it followed as a matter of course that she could not be thorough, nor command respect and obedience. But as it was impossible to change matters, the Directors decided to make the best of it for a while, and they awaited the usual reports of bad lessons and insubordination, but to their surprise none came. On the contrary, there was before long an increased interest in study that was incomprehensible.

Prof. Zero had taught Czerny and Cramer for so many years that the old pianos could almost play without human assistance. Many matrons of the present day can recall Prof. Zero's style of teaching—"No! No! zat iss not right." "No, you must not play like zat; if you play like zat you will nevaire be a playaire." "You know not how to play zat mordent? Zen what for you study piano?" "My dear Mees, I can't tell what to do wizz you, you know nozzing, you do nozzing right."

None of the young ladies ever seemed to think it strange that the Professor should continually tell them what was wrong and never tell them what was right. One day a venturesome Miss, with far more irreverence than any one had ever before dared openly to show to the Professor, cried out, "Well! you play it, Professor, and then I shall know exactly how it ought to go." The Professor repaid her audacity by a withering glare, which seemed to say that it was an unheard-of thing to think it was necessary to play in order to be able to teach, or to do a thing one's self in order to show another how it should be done.

Miss Ferry was introduced to the school as the new instructor in music: she smiled and bowed and invited the music pupils to meet her in the hall the next day. At the hour appointed the young ladies repaired to the Music Hall, nose in air, and each with a secret feeling of superiority to the modest looking young woman who awaited them there; they were concealing some tricks to play off on the new teacher, as they used to do on the old. The poor old Professor having no self-control was unable to control others.

It would be interesting to recount how Miss Ferry asked each young lady to play a study by Czerny, and how she interrupted the playing at the ninth or tenth bar and called upon the next pupil; it would be interesting to describe the different styles of playing indulged in by the different pupils and, above all, to give an idea of the inward rage of each player as she felt she was being "sized up," so to speak.

After these brief examinations, in which Miss Ferry had noted with critical judgment the abilities and defects of each pupil, she made a pretty little speech, assuming, as a matter of course, their co-operation with all her plans. She told them that the secret of success in

music study was to aim at perfection in the smallest details; that no one who had a slipshod way of playing scales and exercises could expect a finished performance of a sonata or a fantasia: that a superficial method of study would never lead to artistic development. She urged the pupils to consider that the practice of the studies of Czerny and others led to the easy and fluent performances of similar passages when found in solo pieces; and that such exercises properly played were delightful to practice and charming to listen to. In exemplification of her remarks Miss Ferry sat down to the piano and played the fifth and sixth Velocity Studies by Czerny. Such wonderful playing, such rapidity, yet so delicate, clear, and even, made the girls hold their breath; they could hardly believe them to be the same exercises they had been thumping out to Miss Ferry. Their disdain seemed suddenly changed to mortification. Miss Ferry then had her Virgil Practice Clavier brought in, and proceeded to show how an exercise should be worked up, from a slow rate of speed in which all the motions were controlled by consciously directed mental effort, up to a high rate of speed in which these motions had become automatic, or unconsciously perfect, by means of numerous repetitions *in exactly the same way*. She then played a Cramer Etude with different degrees of speed, first on the clavier and then on the piano, and afterward gave a brilliant performance of the Tocatta by Czerny. The girls' surprise increased. Miss Ferry then went on to explain that by this method of study one's execution would become so reliable that in playing a piece the mind would not be taxed to overcome mechanical difficulties, but be free to express the sentiment desired. Miss Ferry added that the aim of an exercise was the attainment of some technical difficulty, that the Etude had a similar aim, but had also an artistic purport which the exercise had not; and she then played a number of études, to wit: Etude in E major by Moscheles, a charming Etude in octaves by Henselt, Arpeggio Etude by Chopin, Tremolo Etude by Thalberg, La flense by Raff, and Fairy Fingers by Mills. The girls were now completely captivated. A rare charm of manner, coupled with a certain dignity and decision of character, commanded their respect and won for Miss Ferry their future loyal devotion. The last piece was dubbed "Ferry Fingers," and it became at once the ambition of every girl to play it as Miss Ferry had done.

Miss Ferry now proposed that they should take up a certain method of study with the aim of giving, in a few months' time, a public performance, in which each number on the programme should be an exercise or étude. The girls set to work with a will and soon proved Miss Ferry's often quoted remark, that a systematic and rational method of study will make even disagreeable things interesting. The girls' progress was so distinctly visible to themselves that they became daily more interested and ambitious; several new pianos had replaced the old instruments of torture, and a number of Practice Claviers had also been purchased, which had stimulated the young ladies to higher efforts. In an incredibly short time they were ready for their first Musicales, over two hundred persons; friends of the College, had been invited and curiosity had been excited by the novel idea of a programme containing only exercises. The programme began with some four-handed pieces for the younger pupils—five-finger exercises for the pupil, with a lovely harmonized accompaniment for a more advanced pupil, by Johansen, Op. 12; major and minor scales with harmonized accompaniment by Moscheles, also four hands; a selection from Cramer's Studies with obligato for second piano, by Henselt; Fen roulant, Etude d'agilité by Duvernoy for two pianos. The remainder of the programme consisted of exercises and études for two hands, which were taken from the compositions of Czerny, Chopin, Henselt, and Thalberg. The concert pleased everybody—the audience, the Directors, and the pupils themselves, who having acquitted themselves so creditably were not only willing to work with more ardor, but acknowledged that intelligent study systematically pursued had a fascination hitherto unknown to them.

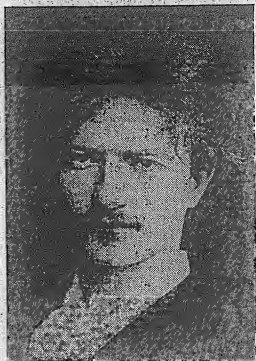
MODERN PIANISTS.

BY FERDINAND FFOHL.

Translated from the German by C. W. GRIMM.

(Continued from November issue.)

Ignace Paderewski has made himself conspicuous of late as a brilliant virtuoso, one who masters with the



IGNACE PADEREWSKI.

greatest elegance and ease all the enormously difficult technical problems, especially of Chopin's and Liszt's compositions. Paderewski was born on the 6th of November, 1860, at Podolia. He received his musical education at the Warsaw Conservatory, where he became a teacher himself some years later, and from Friedrich Kiel in Berlin. He appeared before the musical public at large in 1887; his fame is rapidly increasing. He possesses spirit, fire, and temperament; his virtuosity is brilliant.

Arthur Friedheim belongs to the most interesting and most original artistic personalities of the younger genera-



ARTHUR FRIEDHEIM.

tion of pianists. He was born of German parents, October 26, 1859, in St. Petersburg. Besides a stupendous virtuosity trained by the old Weimarian master, Friedheim acquired an excellent education, such as is uncommon among musicians, and still more among virtuosos. He can even speak a little Latin. Friedheim is the nomad among the modern pianists. He leads a Bohemian life, that overloads him with superabundance to-day and brings him into queer situations to-morrow.

For a number of years he was conductor of orchestras of small theatres. Suddenly he appeared in public as an eminent pianist and gained great success. But a certain eccentric carelessness prevents him from being the master of his luck. His big Angora cat, with which he usually travels, is dearer to him than an experienced business manager, to whom he need only say a few pleasant words in order to receive an engagement for a concert. In Paris, for the fees he had received, he had a coach and four, also a magnificent villa, but only for eight days; then in the struggle for existence he translated a few chapters of Schopenhauer into the French language. . . . As a pianist Friedheim stands in the front rank. The characteristic features of his playing are a steely power, an untiring perseverance, a firm touch, and a technique which stands upon the height of modern virtuosity. He is a Liszt interpreter of rank and exclusively a Liszt player. Highly gifted characters are always limited in their peculiarities. Where a genius, or a shallow individuality—if this is not a contradiction—by means of its rare power to adapt itself, masters all styles and forms, and puts them on its repertoire, conceives Beethoven now, then Schumann and Brahms and Liszt, or believes to have done so, the genius will perhaps falter there, where the so-called "good pianist" will see no difficulty whatever. A genius often drifts into specialities, as even Goethe, in spite of his universality, proves; then a single idea is made a life's work. Goethe was a scientist, an anatomist, an optician, a statesman, even—Excellency, but he was always a poet. A true Liszt player who plays Beethoven is to be compared with Goethe, who writes a



CLARA SCHUMANN.

"science of colors;" there is much that is grand, important, and astonishing, but, nevertheless, one notices a fatal tendency to display the knowledge of curious facts! To be a specialist is only allowable when the specialist is also a true artist. And such is Friedheim.

Another representative among modern pianists is Moritz Rosenthal. Rosenthal is the phenomenon of absolute technic, the incarnate bravour, the embodied virtuosity. He was born in Vienna in 1860. In his native town he received an excellent scientific and musical education. To his marvelous technic Liszt gave the last blessing. Then Rosenthal concertized with brilliant success in America for a number of years. In 1890 he appeared in the German concert halls and aroused wherever he played unbounded amazement with his indescribable mastery over the piano. Rosenthal also is exclusively a specialist. He expends an excess of brilliant fireworks, the most difficult pieces are too easy for him, and as a result he remodels them for himself and decorates them with garlands of passages in thirds, with chains of arabesques. And yet he always plays with the utmost ease. His strength is wonderful. He reminds one of Anteus in Greek mythology, who derived fresh strength from each successive contact with his mother earth, and thus it seems as if from the keys of Rosenthal's piano, like from an inexhaustible accumulator, new strength ever passed over to him, the player. Rosenthal is a mechanical genius, or, as some may think, an ingenious mechanism. Among the eminent pianists he stands off farthest from Rubinstein and Bülow. He

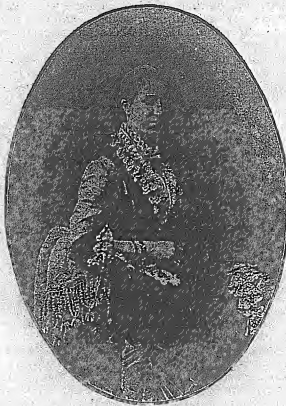
must be considered for himself, appreciated for himself, and be enjoyed for himself.

Among the pianists of the gentler sex Clara Schumann ranks first. A brilliant lustre beams around this woman, in whose life chords full of blissful happiness mingle strangely with harsh and piercing dissonances. Clara Schumann was the daughter of the famous old piano teacher, Friedrich Wieck, a highly gifted but queer and stubborn man. She was born at Leipzig, September 13, 1819. The extraordinary artistic stir at the father's home, which was open to all artists and amateurs of the old lime-tree city on the Pleisse, was such a wonderful stimulus upon the great talent of the child, that Clara was already a pronounced artistic individuality when others first arrive at the completion of their technical studies. Having scarcely bloomed into maidenhood, she had become a star in the concert halls. Even Goethe paid homage to her, and she never had any reason to believe that it was merely flattery. The deep, true love for Robert Schumann was the cause of many painful sorrows for her, because her father objected seriously to a marriage with the fanciful composer. Finally, by the aid of the law, Robert and Clara became a pair in 1840. But few were the years of bliss. A short time thereafter, when Schumann had removed to Düsseldorf, the first traces of that terrible brain disease appeared which drove the noble son of Schumann to the attempt of self-destruction, and finally let it expire in the darkness of insanity. . . . Clara Schumann found that consolation in art which life itself, could give her no more. She lived temporarily in Berlin and Baden-Baden. Since 1879 she lives in Frankfurt-on-the-Main. Clara Schumann, as a pianist, breathes the ozone of romantic art; the works of her husband, above all, she can infuse with budding life. Why, in them lives her own soul, a piece of her most inner self; everywhere remembrances of a vanished bliss. There is a peculiar charm about Clara Schumann as an artist. Liszt said of her: "When she mounts the tripod of the temple, a woman speaks to us no more; she does not converse with us as a poetess of earthly passions, of the fierce struggle of human fates, nor does she persuade us by her grand eloquence, still less does she ask for our sympathies. A submissive servant, full of faith and reverence to the Delphic god, she performs the religious worship with a conscientious truthfulness that makes one shudder; she trembles for fear that she should miss a single iota of the oracle to be announced, or emphasize wrongly a syllable; she smoothes her own feelings in order not to become guilty as a deceptive interpreter. She abstains from her own suggestions in order to announce the oracle like a true prophet. A faultless perfection characterizes every tone of this gentle and suffering sibyl, who, breathing heaven's ether, is bound to the earth by her tears only."

A bond of spiritual relationship unites Clara Schumann to Clotilde Kleeberg. This artist is also disposed to a lyrical mood. Being more elegant than grand, more gently pleasing than resistingly persuasive; being more finely finished than reverberating with strong emotions, more tasty and graceful than fantastically grotesque, the playing of Clotilde Kleeberg is exceedingly sympathetic. She understands exceedingly well how to logically analyze a work of art and to arrange the poetical moods. Over her playing there hovers an air of maidenliness, of girl-like sweetness. . . . Clotilde Kleeberg was born June 27, 1866, of German parents, at Paris. Intelligent teachers of the Paris Conservatory took excellent care of her fine talent, which was discovered at an early age. When she was but twelve years old, and adorned with several prizes already, the tender girl played in several *concerts populaires* conducted by Pasdeloup, among other things Beethoven's C-minor Concert, and was enthusiastically applauded by an audience that numbered thousands. Since then Clotilde Kleeberg has splendidly maintained the reputation of an exceptional pianistic talent on numerous concert tours.

Annette Essipoff also demonstrates the cardinal thesis of Friedrich Nietzsche, that everything divine has a tender footing. Annette Essipoff is a highly poetic ar-

tist down to the recesses of her soul. Among the fairer sex she is the Chopin player *par excellence*, and in her rendition of the F-minor Concerto she has not found a rival. Under her fingers the composition becomes a poem full of passion, full of melancholy and fanciful emotions. Her playing avoids all external display, it does not dazzle; but for that there is so much more warmth of feeling. Her tone is not great, but it is thoroughly saturated with mature beauty and sweetness; her



MARY KREBE.

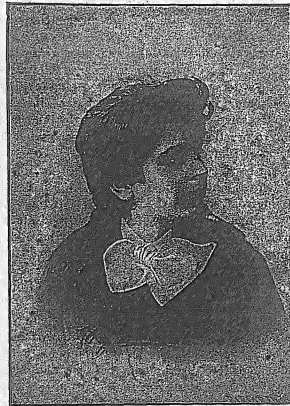
passage playing is graceful, elegant, and perfectly accurate. The life of this artist moves on a smooth plane, there are no unsurmountable walls of rock, no abysses threatening ruin. Born in 1852 at St. Petersburg, her development as an artist was completed without skips and mishaps. Her teacher was Th. Leschetizky, whose wife she is since 1880. This couple of artists lives in Vienna.

The career of the remarkable pianist, *Mary Krebe*, corresponds entirely to the external conditions of her life. She was born December 5, 1851, at Dresden. Both parents were artists. Mary soon developed into an excellent virtuoso, who went on extended concert tours for twenty years. As a Bach player and as an interpreter of modern piano music *Mary Krebe-Breuning*—the latter name is that of her husband, with whom she lives in Dresden—is highly respected. Her piano playing inclines to the heroic sphere; it evinces great strength, a firm touch, and absolute clearness. Of the same heroic tendency are *Sophie Menter* and *Theresa Carreño*.

Sophie Menter was born in Munich, July 29, 1846, according to more gallant statements in 1852—it is noticeable that we are dealing with ladies now. She was the daughter of Joseph Menter, the cellist, and received her education as a virtuoso in the conservatory of her native town. The last polish her playing received from the high-gifted Carl Tausig, and to the greatest perfection it was brought by Liszt, whose grand and unsurpassed skill *Sophie Menter* acquired by her wonderful faculty of assimilation, so that Liszt himself, referring to her great power of expression, called the artist "his only legitimate child," and in Paris she was fêted as "*l'incarnation de Liszt*." Mrs. Menter—the artist was shortly and unhappily married to the cello-virtuoso, D. Popper—is considered the successor of Liszt. Her playing is noted for its trait of demonic grandeur; her touch, now of elementary force, now of ethereal delicacy, but always governed by a true and deep feeling, passes through the entire scale of those tone-colors that are ever at the command of a genius. The splendor of the colors of the rainbow is upon her performance, which a perfect

technic, with its glittering passages, its surging arpeggios, its scintillating staccatos, arabesques, and trills, and its thundering octave runs, has given the mark of a master. The material and spiritual penetrate each other here, the one at once presupposition as well as completion of the other. In *Sophie Menter* the Liszt school of virtuosos, which inaugurated the newer piano epoch, has played its greatest trump. *Sophie Menter* is no specialist, although she is a genius; she plays Beethoven and Chopin with the same perfection as she interprets Liszt.

Theresa Carreño was born December 22, 1855, at Caracas, in Venezuela. Her father was a Minister of the State. She grew up as a pianist in America, and concertized since 1889 in Germany with extraordinary success. She represents quite a different species of piano playing. A heroine like *Sophie Menter*, yet a Cæsarian individuality, of the proudest self-glory of her virtuosity, of a bravour that has not its like. In her playing an unrestrained, but wonderfully grand, liberty often sweeps along like the stormy prairie winds, minding no obstacle and never looking backward. . . . *Theresa Carreño* is a Hercules in piano playing. In her touch there is often something like violence, denying oftener than pardonable those especially womanly attributes,—loving submission, tenderness, and gentleness. But as an individuality and as a type of the absolute virtuosity Mrs.



OTTO HEGNER.

Carreño must be unreservedly respected. Therefore, gentlemen, take off your hats!

Many another famous name ought to be added to the above, for instance, X. Scharwenka, W. Rehberg, I. Sapelnickoff, Clara Kretschmar, Anna Grosser, and others. But the bearers of these names have abandoned their career as virtuosos and have become teachers, or they appear on rare occasions only in public, and consequently are but little known. A young genius must be mentioned here by all means, namely, *Otto Hegner*, the future Rabinstein of the twentieth century. *Otto Hegner* was born November 18, 1876, in Basel, the son of a musician in very poor circumstances. His musical talent, displaying itself in an impetuous manner, found a careful and anxiously faithful guardian and instructor in Hans Huber. When but a child of eight years, he, accompanied by his father, went out into the world; astonishment, enthusiasm, and touched hearts mark the traces of his concert tours, which extended over entire Europe and America. *Hegnér* is a talent by the grace of God; he plays with a remarkably mature conception, very correct and fine, with intelligence and taste. His playing boasts of health, and has, like the little virtuoso himself, most charmingly red cheeks.

A VICTIM OF THEORY.

I AM the victim of theory; and I am told that I can never be cured. I had the ambition to become a singer, and a theorist spoiled my voice. He has peculiar ideas as to the anatomy of the vocal organs, and a peculiar method of developing them; and he was so skillful that he hopelessly ruined my voice in two months. My singer master's idea was to sketch a model of his own, and then attempt to improve nature up to it. His motto was:—"We do not want nature, but art; we do not want beauty, but æsthetics." He made me sing and practice the dumb-bell exercise at the same time. He invented vocal exercises that brought the perspiration to my forehead, and dull aching to every muscle in my body. He dictated bills of fare for all my meals, and his ear was so finely cultivated that at the first word I uttered he could tell to the grain how much I had over-eaten myself. His theory was perfect; only it was a false theory, and his scholars suffered for it. He accuses vulgar nature, but I know that it was his over-refined theory that destroyed my voice.

Failing as a singer, I determined to become a pianist; and, once again, I became the pupil of a theorist—of a man who turned out musicians all of one pattern. From a human being I was converted into an automaton. No attempt was made to develop my taste; but enthusiastic zeal was displayed in arranging my elbows at the proper angle, and in giving a proper pose to my head. I was lectured into believing that a delicate tone could be extracted from a piano key after it had been pressed down and held down. I was taught that genius lay in the hands, and not in the head; that a particular position of the knuckles gave pathos, and a peculiar twist of the thumb fire! I was taught that my teacher was the only teacher in existence, his method the only method; and that, thanks to his influence and special position, I should become a favorite pianist and share public approval with hundreds of other pianists turned out from the same mill. I became a machine and I graduated a machine. Feeling and thought were crushed out of me; I play Bach and Beethoven with the same cast iron stolidity; my idea of pathos is to play *pianissimo*; my idea of passion is to pound on the keys till the strings give way. If I were to be killed for it I could not play the simplest sonata by Mozart; but this I do not regret, for my master insists that Mozart was dead and steeped in oblivion, and that modern art began with Wagner and his own poppy. I cannot sing; I cannot play the piano. I have spent a fortune in trying to learn, and I had talent to back it. I am a victim to theory; a warning to those who have more ambition than sense; more modesty than ambition. The one valuable thing I have learned is this: Avoid a humbug, even though he has been crowned with the bay of public approval.—*The Leader*.

LISTENING TO ONE'S OWN PLAYING.

THE habit of listening to his own playing, of studying musical effect, should be formed by the student as soon as possible. Of course, this is natural to a certain extent to all players of a musical nature; but, like a naturally good ear, or flexible hands, it is a thing capable of extensive cultivation.

For this kind of work much depends on the make or one's pianoforte. But given one of good quality, fine results may be obtained by playing single notes and chords very slowly; making the endeavor to produce a pure, round, and long tone, without striking the keys heavily. If one becomes interested in this form of tone production, slow exercises will never seem tedious nor useless. Slow movements of sonatas, like the adagios of the "Moonlight" and the "Appassionata," and pieces like Mendelssohn's Songs without Words, Nos. 18 and 22, and Godard's "Rêverie, Pastorale" and "Au Matin," may also be practiced advantageously in this manner. Studies in pedaling may be combined with this kind of work.

Musical effect should also be kept in mind when applying the finishing touches to rapid passages. After the first part of Chopin's Fantasia Impromptu, for example, each passage should be studied with the purpose in view of making "waves" of tone, instead of resting content with simply playing the notes rapidly. This latter style of playing such passages exhibits one's dexterity of finger, but does not produce the best effects that the pianoforte is capable of.—*Ms. T. CURRIE, in The Boston Musical Herald*.

Jackson Parke—"Do you know Ta-ra-ra Boom-de-ay?"

Anthénia Hubbs—"No, I don't care for these French writers very much."—*From Puck*.

THE TRIALS AND TRIBULATIONS OF A MUSIC TEACHER.

THEY say that "competition is the life of trade;" if this be true, then the business of music teaching must fairly bristle over with "life," particularly so in all our larger cities, where the life of an ordinary music teacher is apt to be strewn with "trials and tribulations."

It has been commonly supposed that the profession of a lawyer, or that of a doctor, is subjected to the most competition, but of all the trades, occupations or professions there is none, I think, so overcrowded, or who can begin to show up such an array of "professors" as those who worship at the shrine of music, and who seek to earn their bread by teaching music.

Now, it is far from my object to lay before the world, all the "trials and tribulations" that enter into a music teacher's life, so that its racial world have a tendency to prevent an honest and conscientious student from entering into the profession, but rather, on the contrary, to show, if possible, why the occupation of a music teacher should not be surrounded with the same protection as any of our other trades, and to show that it is just as much entitled to rank in dignity and in honor with any of our other intellectual and polite professions.

To enter most any of our ordinary professions, the applicant must pass through a regular course of studies, under the supervision and government of duly appointed officers, be it a College of Law, or of Physicians and Surgeons, and the student, after submitting to a competitive examination, if found worthy, is awarded with a diploma, to which, with commendable pride, they may point in after life as evidence of their fitness to follow and maintain their various avocations.

Heaven save the mark, however,—now-a-days,—the very word "Professor" has been so misused, as to be dragged down in the mire of supreme contempt, and has become synonymous with "Corn Doctor," "Barber," or worse yet, the jockeys that clean out the stable of Pegans.

It is our aim and object, if it be possible, to change all this. All occupations have their trials and tribulations, but more so still when any trade or occupation becomes choked up with the riff-raff of all humanity, filled up with incompetent people to such an extent that the title of "Professor" only invites a smile of sarcasm, or suggests a "beer-salon artist."

The study of the art and science of music is indeed a noble one; it presents as large a field for investigation and study as any other learned profession; it is as abstruse in its theories and philosophy as any the physician can find in his text-books on physics and anatomy; it is surrounded with as much love and capacities for research, as enter into that of the law, while the analysis of its grammar of music is equal to any interpretations or opinions handed down from the Chief Justice's bench, and in its innermost depths of harmony reside as much mystery of construction as invest the physiological doctrines of any church or creed.

Let us seek to surround our profession with a dignity equal to that of any other calling, to rescue it from the hands of quacks and charlatans, and protect the avenues that lead up into the Temple of the Muses, by well digested laws that offer equality and justice to all its votaries.

As it stands now, every little Miss who can strum "Home, Sweet Home," or "Johnny get your Gun," sets herself up as a teacher; any charlatan can advertise "to teach music in five lessons;" any musical tramp with the rags and patches of some low beer garden, has the audacity to caper and pose before the public as a "Professor;" and of what, pray? Why, of the greatest instrument in the world—the banjo, or the king of them all—the accordion!

Shades of Wagner and Beethoven! These are they, that "in bright array," feed, fatten, and thrive at the crib of public ignorance, and who fairly hypnotize their neighbors into the belief that forty-two-five cents per lesson they will convert their clients' children into prodigies that will astonish the world with their talent.

These are they, that are our competitors and that

shape, mould, and form the trials and tribulations of a music teacher's life into one ecstatic state of glory. (?)

When the honest, conscientious teacher finds himself brought into such competition as this, these barnacles and parasites that have no claim to be in the business whatever, is it not high time that they who stand in the fore front of the battle, should throw up a line of defense, protecting it from the flank movements and encroachments of so insidious an enemy?

The public are not supposed to be qualified to such an extent as to pass a correct judgment upon the claims and proficiency of any and all who set themselves up as teachers in the art and science of music; but what I think would be feasible, and prove of great practical good to the community at large and the music profession in general, is for our National and State organizations not only to pass such rules and regulations as would compel all who seek to enter the profession and follow it for a livelihood, to submit to these competitive examinations to the end that they may be awarded a diploma substantiating their claims to a professorship, but that a fund should be created for the purpose of advertising in all our leading journals the fact that the public will serve their own interests best, and protect themselves from fraud and deception, by hiring no one as a teacher who cannot furnish such a diploma.

This should alone emanate from and under the seal and authority of the National or a State Music Teachers' Association, (and not delegated to any Conservatory of Music, because they are largely private corporations), but this power should alone reside in the National or State organizations.

When in the bitter battle of life, people are forced into seeking some occupation, let nature follow out its own laws—water will find its own level—and let all who desire to enter into the business of teaching music undergo the same restrictions, and earn by their talents the right to practice therein, in precisely the same manner as you or I have done.

It is the essence of sarcasm to say that man who is truly talented, who is gifted with genius, will fight his way to the front, and arrive in due course of time to the topmost pinnacle of fame, for Mozart died almost a pauper, and Beethoven frequently did not have money enough to buy his music paper.

What we need is cohesion, government, and restrictive laws to protect the sacred precincts of music from the invasion of these vandals.

These laws should emanate from a State Music Teachers' Association, one of whose primary functions should be to educate the public up to the point that they may be enabled to discriminate between the musical quack and the one worthy of their patronage and support. By the adoption of some such means as these we ennoble the art we follow and lift up the profession into as equally a high standing in the opinion of the community at large as the Doctor, Lawyer, or Divine.

G. B. DEWIER.

SCHUMANN, CHOPIN AND VIRTUOSITY.

BY A. R. PARSONS.

ROBERT SCHUMANN's first aim was to succeed before the public as a virtuoso, whence his lasting enthusiasm for Moscheles and Paganini, and his dream, at one time, of making a virtuoso tour, not only through Europe, but also as far as America.

To increase his virtuosity, he sought to conquer his fourth finger by keeping it motionless with the aid of a cord fastened to the ceiling above his instrument. He carried this idea into practice for a number of hours one day. The result was that he never recovered the use of that finger. As Schumann therefore had no further personal interest in virtuosity, it really does seem to have fallen correspondingly into disfavor with him. From that time we may date the rise of the Ascetic or Schumannesque style of pianoforte writing, as opposed to the Epicurean or Chopinesque style, which latter style, however, never really became as florid, after all, as Beethoven's pianoforte style.

Therefore, a sarcastic critic might say, as a pianoforte fox who had lost his virtuoso tail in a trap of his own setting, Schumann set himself the task of showing all other pianoforte foxes how unnecessary virtuoso tails were in general. Or, to drop the figure, he seems to

have undertaken to show how to dispense with virtuosity in pianoforte music by discarding decoration, and in its place doubling the tones of his harmonies until two-hand music approximates as closely as possible to four-hand music, the mere appearance of evil being availed by usually writing sixty-fourths and one-hundred and twenty-eighth notes as quartas and sixteens, then directing the pianist first to play them as fast as possible at the start, and then, toward the end, for the sake of climax, to play the same kinds of notes faster still, culminating in a presto by way of conclusion.

As compared with the work of Chopin, who remained a virtuoso to the end, Schumann's anti-virtuoso style might be said to consist in renouncing ornament, and cramming the outlines of his pianoforte work with as many tones for each harmony as they could well contain without suffocation. Hence, the same sarcastic critic might affirm of some notable cases among Schumann's compositions that, except when they are in the hands of a virtuoso of the first rank, they are as heavy-gated as Mark Twain's Jumping Frog after he had been surreptitiously stuffed with bird-salt pending the laying of the wager on the distance he could lay.

The recipe for Chopin's virtuoso style, on the other hand, seems to have been something like this: First, design the composition; then go through it as with a fine-tooth comb, carefully thinning out the tones which can possibly be spared without impoverishing the harmony; and finally, for all needless labor-creating duplications of tones thus eliminated, introduce an equivalent amount of graces, embellishments, and ornaments, for the purpose of endowing the musical organization with poesy as well as philosophy, with tender courties as well as dignity, and gravity, and seriousness.

Heaven forbid that any one should understand that we would depreciate Schumann in order to appreciate Chopin. Heaven be praised instead for the wealth of art which results from the existence, side by side, of so inimitable and diverse products of genius as the compositions of Schumann and Chopin.

It remains a fact, nevertheless, that both Chopin and Schumann began their careers as virtuoso players, and that the chief source of the subsequent differentiation of their respective styles of pianoforte composition was the fact that Chopin remained a virtuoso to the end, while Schumann foolishly crippled his hand, and thenceforth found his artistic teeth more or less set on edge by the sour grapes of technic. When Robinson Crusoe was stranded on the desolate island, he managed to dispense with Parian fashions.

I believe I am betraying no confidence when I state that Rafael Joseffy is extremely fond of Schumann's wonderfully beautiful composition entitled "A Humoresque;" at the same time Joseffy feels convinced to his very finger-tips that Chopin would have written certain passages in the Humoresque in a different way, without altering the idea in the least. He is perfectly sure how Chopin would have set those measures for the pianoforte, and is fond of playing the composition in that way; but it is a matter of conscience with him to avail himself of such alterations only in the works of masters as legitimately enhance the effects intended, but never to make use in public of mere facilitations. Now, as most of you are well aware, said Joseffy has a remarkable technic. All the same, he has not yet performed in public that particular favorite of his, the Humoresque of Schumann.

Such a comparison as has here been instituted between Schumann and Chopin must not be pressed too far. If, perchance, some Schumann enthusiast in this audience feels shocked to have had a single spot pointed out on the face of the sun of his musical firmament, I humbly apologize to him for whatever I have said that savored of irreverence, and simply ask him to grant, with reference to Schumann's works, that they prove it better for a pianoforte composer to have been a virtuoso, and then like glorious Schumann have risen above it, than never to have played the pianoforte decently at all!

THERE are many varieties of musical publications. Among music journals may be found the general newspaper, the trade journal, and the journal for the issuing of which it is hard to find a reason. It is eminently proper that all shades of opinion and classes of musical work should be represented, but one class of musical journal is absolutely essential to teacher and pupil alike, and that is the educational journal which devotes itself to systematic and well-directed efforts to place before its readers information of daily bearing upon their daily work. Such a journal is THE ETUDE.

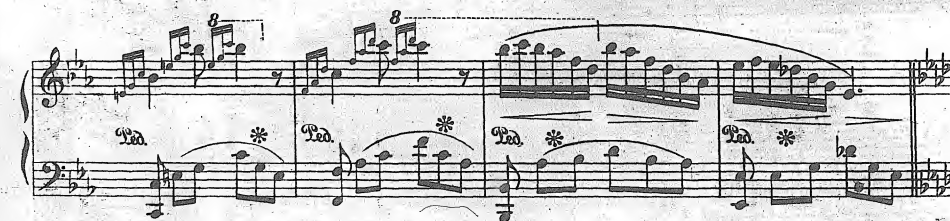
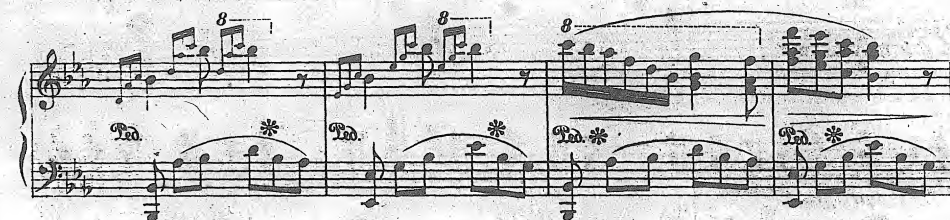
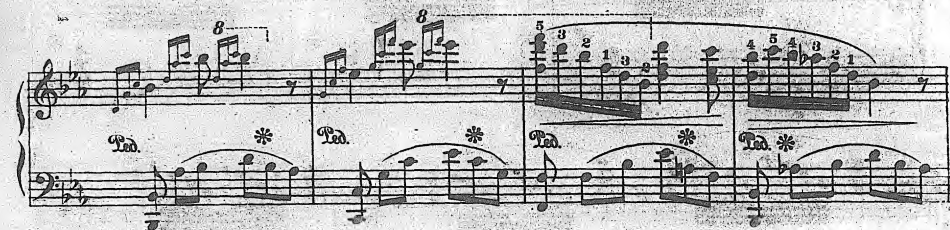
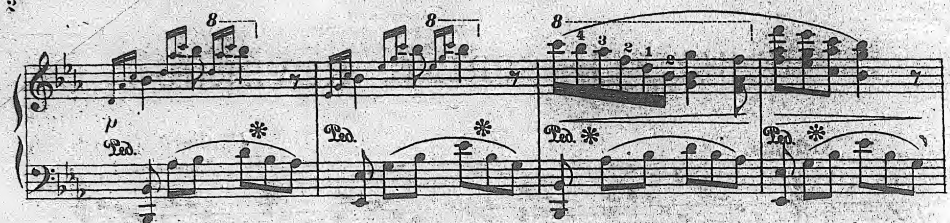
It is very easy to make statements while the reality does not always confirm their truth, but the snare way to convince an intelligent, fair-minded musician of the worth of THE ETUDE is to have him read it.

In every department is to be found the practical, the point-matter. Current events, theory, pedagogics, ethics, aesthetics, and a reproduction of the best of current literature as found in other journals and books as they appear, can be found in its covers and interestingly presented as well.

1

Richard Goerdeler.

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A musical score for a piano piece titled "Beautiful Spring Reverie." The score is written for piano (p) and consists of five systems of music. Each system has a grand staff with a treble and bass clef. The key signature is B-flat major (two flats). The time signature is 3/4. The music features a flowing melody in the right hand and a supporting bass line in the left hand. There are several trills marked with a 'T' and an asterisk (*). The piece concludes with a final cadence. The page number '3' is in the top right corner.

Beautiful Spring Reverie.

First system of musical notation. The treble clef staff features a melody with eighth-note triplets, marked with an '8' and a '7' above them. The bass clef staff provides a steady accompaniment. The tempo is marked *mf marcato*. Pedal points are indicated by 'Ped.' and asterisks.

Second system of musical notation. The treble clef staff continues the melody with eighth-note triplets. The bass clef staff maintains the accompaniment. The tempo changes from *mf marcato* to *dim.* and then to *a tempo*. Pedal points are indicated by 'Ped.' and asterisks.

Third system of musical notation. The treble clef staff continues the melody with eighth-note triplets. The bass clef staff maintains the accompaniment. The tempo is marked *ritard.*. Pedal points are indicated by 'Ped.' and asterisks.

Fourth system of musical notation. The treble clef staff features a dense texture of sixteenth-note chords. The bass clef staff continues the accompaniment. The tempo is marked *pp a tempo*. Pedal points are indicated by 'Ped.' and asterisks.

Fifth system of musical notation. The treble clef staff features a dense texture of sixteenth-note chords. The bass clef staff continues the accompaniment. Pedal points are indicated by 'Ped.' and asterisks.

A musical score for piano, consisting of five systems of staves. Each system has a grand staff with a treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The score features a complex, flowing melody in the right hand, often with sixteenth-note runs, and a more rhythmic accompaniment in the left hand. The piece concludes with a final chord marked with a fermata. The title 'Beautiful Spring Reverie.' is printed at the bottom left.

dim *Pa -* * *in Pa -* * *uen - Pa do.* * *ppp* *Pa Pa Pa* *

Beautiful Spring Reverie.

— To my pupil —
Miss LOUISE HART, Cleveland, O.

Second Mazurka Caprice.

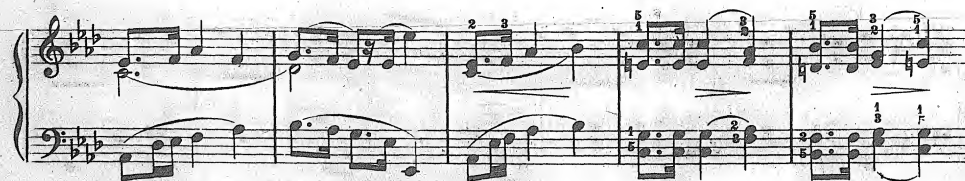
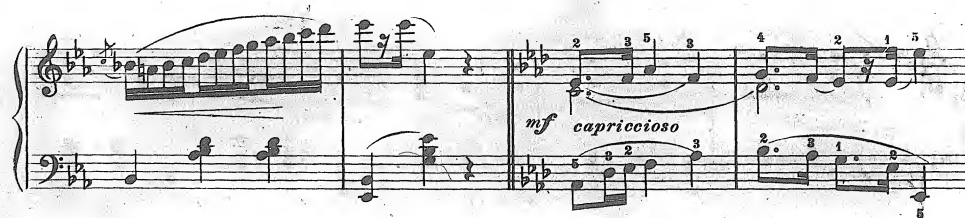
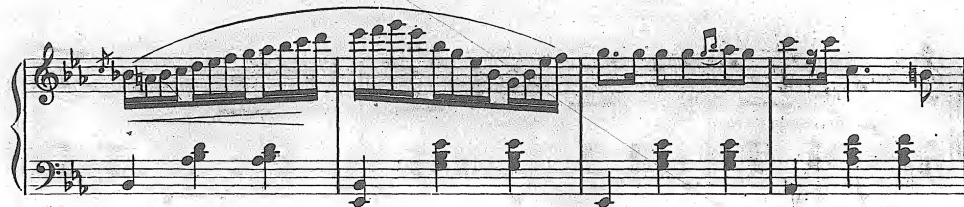
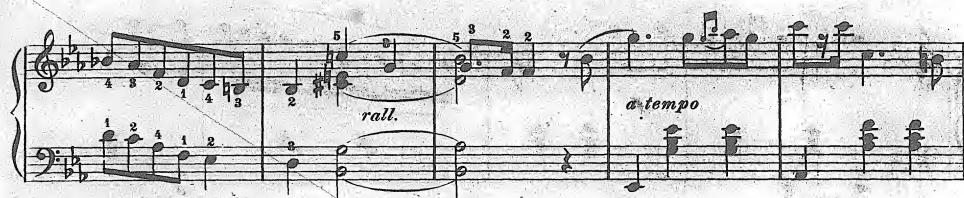
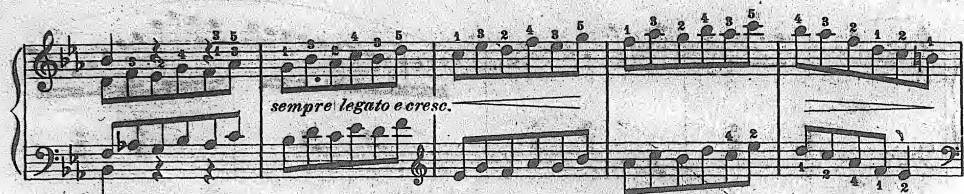
Wilson G. Smith Op. 48, No. 2.

In tempo di Mazurka.

The musical score is written for piano and consists of five systems. The key signature has two flats (B-flat major), and the time signature is 3/4. The tempo is marked 'In tempo di Mazurka.' The score includes various musical notations such as triplets, slurs, and dynamic markings like 'f con moto' and 'capriccioso'. The piece features a mix of melodic lines and harmonic accompaniment, with some sections marked with fingerings (1-5) and breath marks.

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a tempo.

poco rit.

poco rall.

f con moto

capriccioso

pp

* Gavotte Pastorale.

Edited by—

— Fred. C. Hahr.

Oscar Schmidt, Op. 33.

Allegretto. ($\text{♩} = 72$.)

The musical score is written for piano and consists of four systems. The first system begins with a treble clef and a key signature of one flat. The tempo is marked 'Allegretto' with a quarter note equal to 72 beats per minute. The first system includes a 'mf' (mezzo-forte) dynamic. The second system continues the melody and accompaniment. The third system is marked 'scherzando' and includes a 'p' (piano) dynamic. The fourth system ends with a 'mf' (mezzo-forte) dynamic. The score includes various musical notations such as slurs, ties, and fingerings.

* GAVOTTE—an old french dance, in common time; each part begins always on 3rd. beat.

(a) This fingering is often useful in scales and develops smoothness; it is safer not to begin the crescendo with thumb, but on the following note.

(b) Do not attempt the "mordent" until the fingers are brought together from the preceding octave; notice fingering 2 4 3 is better than 3 4 3, and 1 3 2 better than 2 3 2; try to play the first note of "mordent" simultaneously with the left hand chord, but accent the last note.

(c) Staccato passages in single notes should be practiced with both "finger" and "wrist" staccato.

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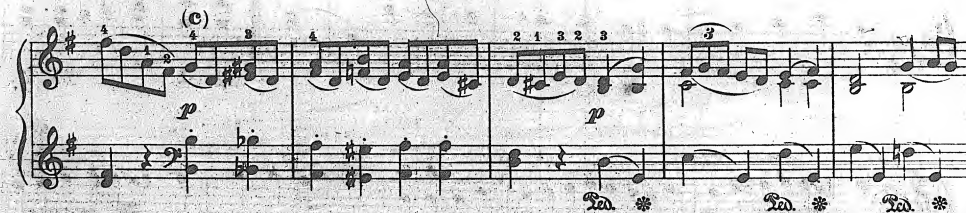
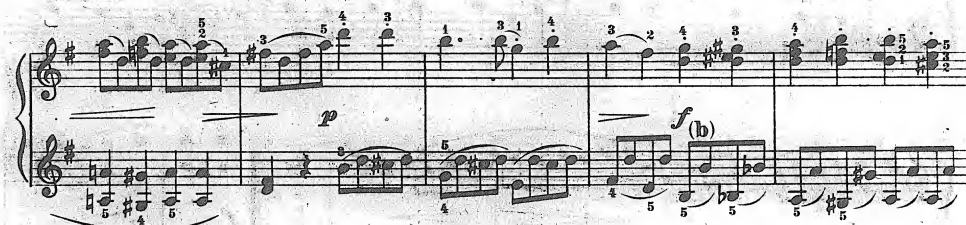
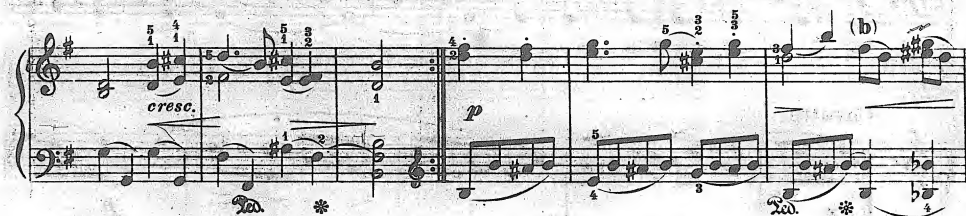


(a)

Musette stesso tempo.



(b)



- (a) Musette - the name of an old instrument like a bagpipe, and also Dance of a quiet character; it is generally used as a 'Trio' to the Gavotte "Stesso tempo" the same movement, neither faster nor slower.
- (b) These groups should be played with an alternate depression and elevation of the wrist on the first and second respectively of each group.

p *p* *mf* *p*

Ad. * Ad. * Ad. * Ad. * Ad. *

dim. *pp*

Gavotte.

mf *p*

f

Ad. * Ad. *

scherzando *p* *f* *p*

Ad. * Ad. *



BARCAROLE.

Herm. Mohr, Op. 64. N^o 3.

Lento. *Melodie espresse.*

M.D. *p* M.G. *p* * *And.* * *And.* *

And. simili. *f* *mf*

p *dim.* *p* *mf* *dim.* *dim.*

The musical score is written for piano and consists of five systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics are marked as *mf*, *cresc.*, *f*, *p*, and *dim.*. The piece is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The notation includes many slurs, ties, and fingerings, indicating a complex and expressive piece.

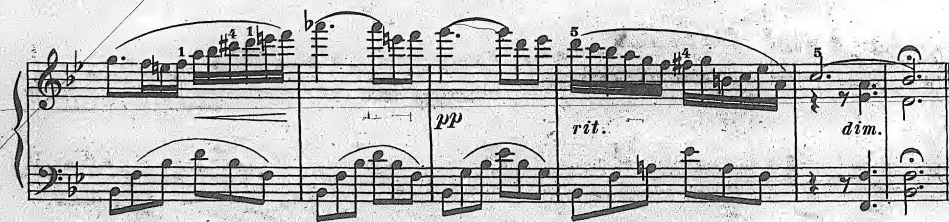
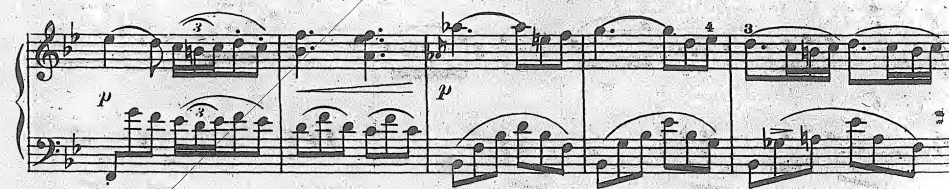
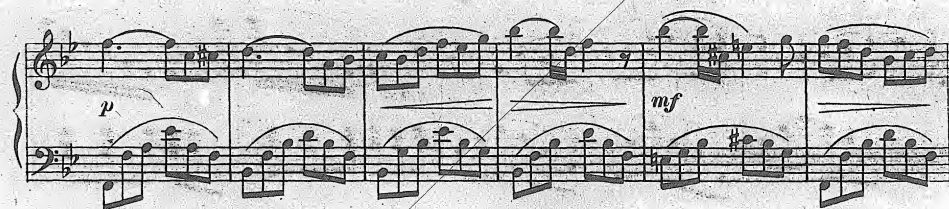
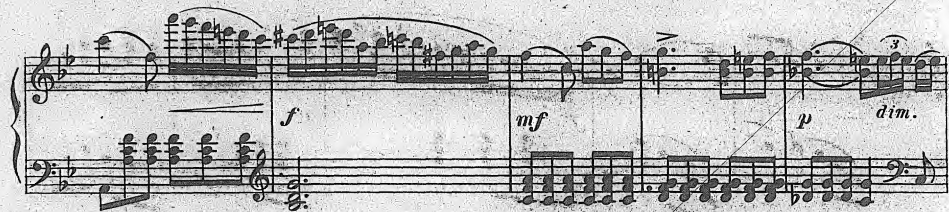
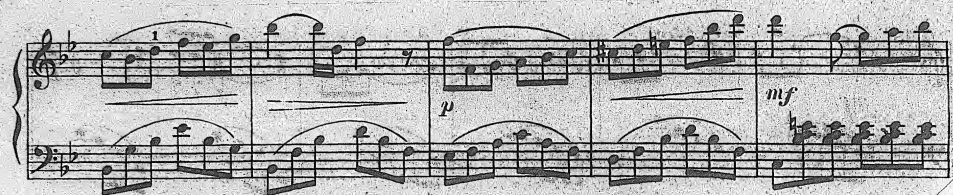
mf *cresc.*

f *p*

cresc.

f *p* *cresc.*

f *p* *dim.* *p*



A HIGHER EDUCATION IN MUSIC.

BY JULIUS KLAUSER.

[Extracts from Introduction to Septonata.]

EVERY serious-minded musician has a share in the work of elevating the standard of musical intelligence, and the problem of raising this standard both in the public and in the profession faces him every hour of the day. Whether he is an amateur or a professional, he is always an educator, inasmuch as his influence is felt in his community, and this means just so much good in the long run. From year to year there is a slow advance, on the one hand, in the quality of what the public wants and demands, on the other hand, in the quality of what the profession supplies. I need hardly mention that in this connection reference is not made to that large proportion of the profession that regards the relations of demand and supply in music as a basis of trade.

What is greatly to be desired and most needed is a higher plane of musical education. The relations of music and society at large are not difficult to observe.

The public must and will have what it wants, and every musician knows that the general public is best contented with a low class of music. Roughly speaking, the poorer the class of music, the larger the number of applauders; the finer the class of music, the fewer the number of applauders.

However, analysis will show that this verdict is not altogether just, inasmuch as the popular taste for *light* music does not necessarily mean a taste for poor music. Just as there is good music all the way from light to complex, so there is poor music all the way from light to complex.

Popular taste does not and cannot discriminate between the good and the bad in light music, and when it comes to complex music the pale of popular appreciation is overstepped. Presently we shall investigate the nature of the musical faculties, whereupon it will become plain that the public at large depends entirely on intuition for its musical enjoyments; moreover, that this intuitive appreciation is limited to simple melody, simple harmony and simple rhythm in simple forms. Appreciation, and hence enjoyment of everything beyond the simple and the light, requires direct education. The case is a plain one. The public will have what it wants; the public does not want the best. The remedy for these conditions is manifest. The quality of what the public wants must be improved. This is the business of the music instructor.

Better teaching, better performances, a better class of music will become more and more common in exact proportion to the improvement in the quality of the public demand.

It is as easy as it is cheap to rail over and criticize the defects in existing conditions, but unless such criticisms are supplemented by pointing out their causes and by suggesting proper remedies, they are worse than worthless. The defects in social conditions in relation to music appear in the class of music, in the class of musicians and teachers, and in the class of performances that are in greatest demand, and the nature of this demand is due, in the main, to the methods of music education. That the word *education* loses some of its dignity when applied to such methods, will become obvious in the following summary: That this word should be made to apply to music with all its potency and dignity, no one will question.

There is no other art or science that has so many vortices as music; no other art or science of which intelligent society is so ignorant, for society knows little about the comparative merits of its works and of its workers; and yet there is no other art upon whose works and workers society is so ready to pronounce its opinions. As a consequence, there is no other profession that is so free of impostors, charlatans, and dilettanti, and no other class of charlatans that so brazenly and successfully take advantage of the public ignorance.

There is no other branch of education that is carried on with such a diversity of methods for the same ends and with such a conflict of notions;

There is no other branch of education that so completely ignores accepted pedagogical and psychological ground-principles;

There is no other study over which so much energy, time, and money are spent to so little purpose and with such meagre returns in the way of intelligence;

There is no other study over which such an incalculable amount of energy, time, and money is so indiscriminately wasted;

There is no other study which is kept up under the supervision of a teacher for so many successive years—the average being from eight to ten years;

There is no other study in which theory is so completely separated from practice, and, therefore, no other study in which a student learns so little or nothing of the *what* and of the *why* of things. As a consequence, there is no other class of students in which the student is so ignorant of his subject, is trained so blindly, and is kept in such an utter state of dependence on his master's judgment. As an unavoidable consequence of all this, no other art or science is subjected to so much volatile and verbose opinionating by both public and profession.

With all due regard for improved methods of instruction, music is still taught and studied on a basis of *indiscrimination*. In plain language students are not taught nor do they learn to *hear*; they are musically *deaf*. An individual is deaf in his sense when he cannot tell what the intervals, chords, rhythms, measures, and meters are that you dictate for oral discrimination.

This describes the case of the average music student; no matter what branch of music, where and how many years he may have studied, he is deaf to the simplest relations in which tones occur. Moreover, ask the average student for a definition of a tone, of melody, of harmony, of rhythm, of modulation, of a phrase, and the like, and you will find that he knows little or nothing of these essentials. This examination might be prolonged indefinitely with the same results, namely, you would find an astonishing lack of tone-discrimination and general musical intelligence, yet the examinee may have studied music for ten, fifteen, and in some instances even for twenty years and more. What has he learned during all this time? He has learned to sing and to play. What does he know? If he has had four teachers, he knows four methods of producing the same vowel-sound and the same tone, he has become coated with a thin veneer of knowledge of technical terms, of matters concerning the manipulation of his instrument, of compositions, and, perchance, of a few historical facts. The average teacher thinks it necessary to develop a method of his own, lest he might be condemned for lack of individuality and originality. This is an unfortunate error, and results in the confusion of those students who are obliged to shift about from one teacher to another, or who study with two or more teachers at the same time on the conservatory plan.

There are fundamental principles in all things, and without overlooking the fact that the individuality of a pupil must be considered, there is a right way which is the best way. The one reason that the average student has for singing or playing in this or that way is "my teacher said so." We sorely need proper methods and fundamental principles in music.

A higher education in music is possible only on the basis of *discrimination*. The student must be taught and must learn to hear. The desirability of a higher education no one will question, anything being desirable that will improve existing conditions.

Students, or in other words singers and players, are forever studying the *how*, and rarely if ever know anything about the *what*, and must be content with the *why* because the teacher says so. Now, if a singer and player does not have a perfect conception of the *what*, which is the exact musical effect he desires to realize, he can never appreciate the logic of the *how* and of the *why* of practice. His mind is not trained in forming clear conceptions of musical effects. As the *what* represents the desired effect and the *how* represents the immediate cause of the effect, it is obvious that the average student, who studies causes apart from a clear idea of effects, is practicing to no definite purpose, for he is causing nothing definite and is therefore practicing *nothing*. How

much precious time is wasted over this *very nothing*, every sound musician knows and every layman can observe.

In another paper I have elaborated this subject, and demonstrated that the larger proportion of the difficulties that attend musical acquisition are the direct outgrowths of erroneous and frequently erratic methods.

Paradoxical though it may appear on first thought, our vast musical public, composed of students and listeners, and also a large part of the profession, are musically indiscriminate. Music is generally studied, and a great fondness for music is evinced by that small fraction of society that represents our highest intelligence and refinement.

While this cultured class derives its highest enjoyment in all other arts and sciences through an appreciation that is directly evolved from intelligent discrimination, its enjoyment of music is on a plane with the lower senses and is, therefore, physical and sensual. Indeed, it is astonishing that the intelligent can stoop to spend their valuable time, and so much of it, in so indiscriminate, I may say, so barbarous a manner, for as soon as his enjoyments are purely sensual, the intelligent individual falls to the level of an uncivilized savage.

To be sure, this intelligent representative of society has a way of translating the sensations and emotions with which music moves his spirit, into all sorts of language, expressive of pleasure and pain, and therefore into all sorts of associated ideas; however, all this must not be mistaken for musical intelligence, as it so commonly is. The language tends to run into a transcendental style of expression, inasmuch as the complex emotions to which music gives rise are untranslatable and irreproducible in words, to which fact a large and unhealthy musical literature bears witness.

Yet the musical public finds an outlet for the expression of its art pleasures and pains, in the habitual and terse form of *like it* and *don't like*, behind which there always lurks a conviction and therefore an imaginary criticism that it is good or that it is bad.

The public is as ready to pronounce its judicial *like it* or *don't like* on the works of Bach, Beethoven, and Wagner, as it is on the writings of a Strass and Offenbach, or a Sullivan.

A refined taste can alone spring from judgment, and why sound judgment of things musical is so unusual in the public mind, and why, more so than in any other art, there is so little appreciation of and due regard for the authoritative judgment of a musician, on matters that are accounted for by the state of the sciences, the methods of education, and the absence of a fixed standard.

Musicians can only agree on general principles, therefore we must be somewhat lenient with the public, especially when we take into consideration the fact that musicians themselves are at loggerheads, finding it extremely difficult to come to any sort of a mutual agreement on even simple problems, a fact which alone suffices to condemn the present state of musical science.

The case is mildly stated when I say it is unfortunate that there are so many teachers engaged in the preservation in society of an ignorance of its musical ignorance, and who are forever decrying the low musical tastes for which they, in the main, are responsible.

For who is to raise the standard of general musical intelligence if it is not the musical educator himself? These relations of the musician and the public are illustrated by a father who, in ignorance of his own responsibility, told a friend that his boys were the worst boys in the city.

If the general musical taste is the "worst" musical taste, then let the educator improve it.

It has been suggested that as years pass by there is a slow and steady increase in the demand for a higher class of music and for the best work of the best teachers and artists.

But this slow improvement in the demand may be immeasurably accelerated by more rational, logical, and direct methods and by the exercise of better judgment in the management of musical institutions therefore by more judicious expenditure of the enormous amount of energy and money that are wasted annually in every community of any size.

In their derision, bitter criticisms, and groans over the public taste, and especially over charlatanism and dilettantism in the profession, the musician and musical *litterateur* are rendered blind to the only simple remedy. How are we to rid ourselves of the charlatan and dilettante? I reply: through the public; for as soon as the public will not support them, just so soon will they cease to flourish.

Travel on the road to reform is very slow and full of obstacles, but every obstacle that is overcome is a step ahead toward a higher intelligence, or, in Emerson's words, "Difficulties develop brain-matter."

The nervous, ardent, impulsive, and impatient musician is bound to conform to this natural law, and if he will do this in the proper spirit, his pursuing his path with the utmost care, his good influence will leave its mark behind him.

HINTS ON TEACHING.

The point about care in the very first instruction cannot be too strongly emphasized, and that every parent should expect his child to lay first a good, solid, scientific foundation in technique. If children were brought up to read music as they read their primers, and were kept at the pianos as a duty, as the little Germans are, instead of making practice optional with the child, we should have a very different musical standard in this country. In some cities the public schools are making a start in the right direction, and if a suitable and practicable system comes into general use, the next generation will be much more musical than the one now rising. I have recently visited schools where children of eight were carrying two-part harmony, reading at sight, and doing it accurately, too. This, of course, is all vocal music, but that is so essential to any sort of instrumental music that, if possible, I would teach all my pupils to sing before they played a note, and then, combining the two, they should sing every time they learned to play. Unfortunately, as yet, people are not willing to wait for all that, so we have to begin in the middle and work both ways, with infinitely more pains to teacher and scholar.

The practice of learning good music by heart is commendable, but it may be carried too far. For instance, I know a young girl who commits everything she learns, even to *études* and Bach fugues. As she is studying all the time, she naturally cannot keep them all in practice, and so it is only a few of her latest attempts that she ever can play, while the habit of playing without her notes so constantly makes her a very indifferent reader, so that she scarcely can manage anything not recently committed.

I think it should be considered a part of a liberal education to know the theory thoroughly as well as any other branch of science, and the history of it as well as ancient history, or the history of art, even if one never practices enough to become a performer. This is really the least noticed of any of the departments of music. So many think it enough merely to execute without knowing anything about it; but it should be reversed—everybody should know, and should play on some instrument as much as is necessary to that knowledge, and then the few should execute in a manner to delight such an intelligent public.—*Canadian Musician*.

AN EFFECT IN TONE-COLORING.

BY PERLEE V. JEVVIS.

THERE is a lovely effect in tone-coloring that is not used as much by pianists as it deserves, and that the writer has never seen described in print. It consists in making the tone of a chord that carries the melody more prominent than any of the others.

In order to acquire the knack of doing this it is better to begin with a chord of three tones. Take, for instance, the triad G with the first, second, and fifth fingers.

Now tip the hand sideways, so that its weight and that of the arm is thrown upon the fifth finger, which should be held rigid and curved at the tip, while all the muscles of the hand and arm from the shoulder to the tips of the fingers are kept completely relaxed. With the hand in this position try and play the C of the chord, say, *mf*, while the G and E are kept *p* or *pp*; the tones of the chord should be struck together, not an arpeggio. In a short time the knack of bringing out the C will be acquired, after which tip the hand toward the left and make the E the prominent tone, then the G. When this can be done with facility in chords of three tones take those of four and five, and treat in the same way. The knack of the whole thing consists in keeping the finger that brings out the tone stiff, while the rest of the hand and arm are relaxed.

Now for the practical application. Take the passage beginning with the thirtieth measure in Chopin's Impromptu, Op. 36, and play it *forte*; at the repetition which immediately follows put down the second pedal and play the upper tone of the right-hand chords *p* while all the rest of the chord in both hands is kept *pp*, and notice the lovely tone-effect that is produced.

This treatment is particularly effective in the repetition of any passage, and the most beautiful effect is produced by using the second pedal combined with an artistic handling of the dampers.

Following are a few of many such passages:—Schubert, Moments Musical, Op. 94, No. 2, measures 8 and 9.

Rubinstein, Kamennoi Ostrov, No. 22, measures 72, 73, 80, 81, etc.

Liszt, Liebestraume, No. 3, 7th measure from the end.

And almost any other chord passage where a tone contrast is desired.

MUSICAL CRITICISM.

BY EMIL LIEBLING.

A GREAT deal has been said and written in regard to what constitutes the desirable, if not necessary, qualifications for musical criticism. Some have held that no one should presume to criticize unless backed by solid technical knowledge, while others insisted as strenuously that the very fact of being a professional musician totally unfitted one from being able to write a discriminating and just musical review.

It is perhaps fair to assume that while a little knowledge is a dangerous thing, a great deal might prove equally so. Musical criticism depends very much upon the individual likes and dislikes; the receptive faculty of the writer necessarily varies at different times; the very rendition which at one time delights may again weary and disappoint. It is therefore most always advisable to take a criticism with a good deal of allowance.

The personality of the artist in question has a great deal to do with the treatment he is apt to receive. Take, for instance, a man of Paderewski's social talents and infinite tact, combining all the delightful elements that go to make up the "man of the world," and he is likely to fare much better than De Puchmann, whose actions, if indulged in by a lesser light, would call forth the most unmistakable and vigorous protest from the public and critic alike. Other artists, again, like Jossely for instance, whose as far as pianistic excellency is concerned, may be classed "hors de concours," manifest a personal indifference on the concert stage which exerts a chilling influence. D'Albert labors under the same temporary disadvantage, which, however, is quickly obliterated when both the last-named masters begin to play and warm up to their work.

A modern pianist is supposed to present within the narrow compass of one recital programme all schools of music, from Bach to Tschaiakowsky, play all equally well, and thoroughly *à l'appui* with the widely divergent psychic characteristics and peculiarities of each. Not only that, but he must demonstrate them to the general public in such a way that the mathematician who simply watches for each entrance of the theme will be as delighted as the emotional listener who holds her breath during the entire Berceuse and dies a hundred deaths while enjoying Chopin's Funeral March.

Besides, who is to decide absolutely as to the correct interpretation of a work? Music is too delightfully indefinite to admit of tightly-drawn lines and rules. The vigorous and passionate reading which D'Albert gives to Chopin's E Minor Concerto is as legitimate as the caressing and bewitching manner of a Jossely.

The local critic finds it difficult to get away from his surroundings; his personal sympathies are supposed to cut no figure in his writings; his hostile attitude is reached by only a few. Often he is abused because he discriminates and does not fall in line to worship the popular idol.

It is undeniable that most notices of local performances are too laudatory, and hardly ever based on a strict basis of artistic excellence.

Very often the public is treated to oracular utterances, which may mean a good deal, but are in reality a cloak for ignorance.

But, on the whole, the artist is treated fairly and has little cause for complaint. If once in a while he hears a little more truth than he relishes, he must find consolation in the fact that some one else will catch it the next time.

What the public really wants to read is not a technical criticism abounding in professional terms, but a thoughtful well-written record of the impression which a performance has left on the mind of a person of culture, refinement, and experience. The latter will go a long way.

A common error of critics is the desire to instruct. A newspaper notice is not intended as a resumé from some encyclopedia or musical history. Make it short and bright, gentlemen, and you will be sure of having your articles read.—*Saturday Evening Herald*.

[FOR THE ETUDE.]

A STUDY OF ARPEGGIOS.

BY S. N. PENTFIELD.

THE one portion of piano study most misunderstood and neglected is that of broken chords and arpeggios. Here is a leaf from my experience as a practical teacher. Most of my scholars come to me from previous study with other teachers, and not unfrequently teachers of great repute. In general I find the scholars well or fairly well grounded in scale work and in exercises with the hand in scale position, *i. e.*, with the fingers on contiguous keys; but with the hand spread for broken chords and arpeggios there is little familiarity; the hand is held stiffly and the arm is called upon to do much that the fingers should do alone. The incidental scale passages are played clear, crisp, and smooth, but the arpeggios stiffly and full of hitches.

The bulk of exercise and passage work in instruction books and études are with the hand in scale position, and the implied argument is that these will mostly suffice to train the hand and fingers for all kinds of key manipulation. This is a serious mistake. The fault lies in the non-recognition of the essentially different conditions of the two classes of finger work.

I invite special attention to the following important points. Place the hand over any five contiguous keys in the generally recognized position, *viz.*, with the first joints of the second, third, fourth, and fifth fingers perpendicular or nearly so, with hand loose and easy. Then spread the hand to span an octave, and you will find it difficult to still retain the same easy feeling, yet it is very important. Preserve always a little curving of the fifth finger, which is necessary for strength and elasticity. You will notice that the first joints of the second and fourth fingers will now of themselves stand at an angle with the keys at about sixty degrees, and the third finger will vary but little from the perpendicular.

For the right hand the full chord of diminished seventh of C and for the left that of A are good for first practice. Then using these five keys instead of the five required for the common run of five-finger exercises, nearly all of such exercises can be advantageously employed in this new setting, keeping the knuckles down, lifting the fingers high, retaining about the same curve and striking with a pure finger stroke, while avoiding all cramped and constrained feeling.

If the hand tires soon, practice these but a few minutes at a time.

Extending these into arpeggios of two or more octaves we find it necessary to modify greatly the plans and rules which obtain in scale playing. In the latter we are taught to pass the thumb beyond the third or fourth fingers, without turning the wrist. As we must play the arpeggio legato, and as we can nowhere near reach the thumb under to its next note without turning the wrist, we must make a virtue of necessity and turn the wrist in arpeggio as much as is necessary. But if between each two thumb notes the hand regains the normal position described above, we have a terrible wobbling movement of wrist and hand and of necessity a corresponding, but contrary movement of the elbow. This will never do. We are aiming to play the arpeggio smoothly and rapidly with always a finger-blow and without any perceptible twisting or wobbling. We must therefore play the entire arpeggio with the hand turned slightly, the fingers of the left hand pointing somewhat to the right, and those of the right hand to the left. As this cannot be done without holding the elbows a little off from the side, this latter should be allowed and expected. In fact I hold the proper position of the elbow, in scales as well as arpeggios, to be at a little distance from the side. Place the doubled fist of the opposite hand the broadest way between the elbow and the side, and it will give the average position. This will also make much easier the holding at an equal height of the knuckle joints of the second and fifth fingers, which materially favors the weak fourth and fifth

fingers. In thus placing the elbow I differ with many teachers of repute, notably William H. Sherwood, who teaches to hold the elbows close to the sides, but I have the satisfaction to know that I support the views of no less a pedagogue than the late Louis Plaidy, the acknowledged authority of Germany.

Return now to our arpeggio study.

The hand has to move an entire octave for every three or four notes played, and do it smoothly and with apparent ease. It must therefore be in constant motion from end to end of the arpeggio, the fingers dropping on to the proper keys with firmness and surety while the hand ever moves. Farther than this, the thumb will surely make a hitch in passing under to its next note—upward in the right hand or downward in the left—and the faster the arpeggio, the worse the hitch, unless the following points be noted and reduced to practice. The thumb should pass under the hand, preparatory to its own next note, the instant after it is relieved from its own last note, which point of time will be also one instant after the second finger has touched its key. The thumb can at course at this point not reach clear to its own next key, but as the hand is ever moving forward, it can and must reach to the octave by the time the third or fourth finger note is struck. If the thumb thus draws forward in advance of the hand, it will be easy to properly slur the passage even in the most rapid tempo. Again, every one has noticed the strong tendency to accent with the thumb in upward scale or arpeggio movements of the right hand, and downward of the left hand and chiefly in the arpeggios.

This results from its sudden turning under and grasping its note all in one instant. A good rule to facilitate the acquisition of a prompt, sure, and equal touch in all kinds of movement is to *anticipate*.

As soon as the hand or finger is free from its last note it should instantly place itself in position for its next note, even if such note be distant a number of beats or even measures.

Take now, as a specimen exercise for the right hand, the arpeggio C E G C E G C.

Try first the following: Hold the third finger on G and the thumb underneath on the C above. Note the turning of the wrist that is required. This position or nearly this should be retained. Start now with first and second fingers over C and E respectively.

Drop the first on C and simultaneously lift the second. Then drop the second on E, with the hand instantly moving far enough to bring the third over G, but lifted high, and at the same time put the thumb under as far as may be. Then drop the third on G and instantly push the thumb under to but over (not touching) the next C. Then drop the thumb on C and instantly spring the second finger along over the next E, but keeping practically the same turn of wrist.

You will be surprised to find how little movement of arm and wrist, is required at this point. If playing three or four octaves, repeat all this operation. If in the last upward octave, drop second finger on E and instantly draw the hand far enough to hold the third finger over G. The thumb will of course not pass under again. Then drop third finger and simultaneously move the hand for the fifth finger to stand over the upper C. The reversal of all this movement for the downward arpeggio will call for no additional comment farther than this. In striking each finger, make sure that simultaneously with this or the very instant later the following finger is in position over its own key, but retain the wrist ever in the same position. For the left hand the rule is the same, but of course reversed in direction. And in the above arpeggio the fourth finger will be required instead of the third. The hands should be practiced separately and at first very slowly.

This reads as though a constant succession of jerks were required, and at first that would rather describe the situation. Having, however, mastered the three essentials—wrist in nearly the same position, thumb drawing ahead of the hand, fingers always anticipating—it is then an easy matter to smooth things off, to keep the arm always in motion and to wipe out all the wrinkles. The thumb will not accent unless as result of

old habits, and this can be cured by playing three-note arpeggios (formed from triads) in groups of four, and four-note arpeggios (formed from chords of the seventh) in groups of three. With all this, make sure of a genuine finger stroke. Be content to play the hands separately and slowly for quite a time, and you will lay the foundation for an absolutely smooth, crisp, and rapid arpeggio.

[FOR THE ETUDE.]

INTELLECTUALITY IN MUSIC.

BY LOUIS C. ELSON.

AMONG the various definitions of Music that of Fétis—"Music is the art of moving the emotions by combinations of sound"—is probably the one most universally accepted, and is certainly the most succinct; and it may be taken as an acknowledged fact that music had its beginning in the gratification or the display of emotion. Yet the statement quoted above is after all but a half truth, for when part music was very young it had very little emotion in its composition. The fault of the definition is that it makes no account of the intellectuality which forms so potent a factor in much of the best music. Music in the modern sense may be said to have had its birth with the Flemish school (about 1400), for Dufay, Ockeghem, Des Pres, and their contemporaries were the first to evolve rules by which combinations of tones might be properly made. Yet an examination of their works will yield very slight traces of emotion expressed in tones. The entire Flemish school placed intellectuality far above emotional expression.

The intellectual side of music was, even in the fifteenth century, chiefly represented by the canon. When listening to a canon the brain is brought into action in constant comparison, and of course memory and anticipation join in the sensations produced. The auditor recalls the preceding phrases (after the composition has fairly started); he mentally compares them with their reproduction in another voice, and he notes the phrase of the moment, that he may be able to recognize that also when the succeeding voice reproduces it. Amid such multifarious occupation he is unable to find time for deep emotion. There is a limit to the comprehension of the brain in complex music, but the old Flemish, Italian, and English contrapuntists seem to have taken no heed of this. A dozen real parts are no uncommon thing in many of their works, and Tallis, about 1680, brought forth a motette with forty real parts throughout.

J. J. Rousseau, writing in the last century, stated his belief that the human mind could not thoroughly comprehend more than two voices at the same time. Without endorsing this opinion it must be readily evident that a full comprehension of the music just mentioned was impossible. We often hear the charge made that modern music is too complex, and the statement that true music should be restful; if this be true, then the old music sinned fearfully in making inordinate demands on the auditor. In one way, however, complexity was an advantage; a contrapuntal work of many parts could never grow threadbare, since the ear would hear different combinations at each hearing.

There came a period of reaction against the excess of intellectuality in music, and the opera was born. As usual in the case of great reactions, the pendulum swung too far, and soon there came a time when mere melody was held above all else. Here again was an evil; a mere presentation of emotion in tones attractive at first soon palls on the musician's ear, however much the uncultured may prize it, and we find intellectuality creeping back into music in a new guise. Development may be called the modern use of mental processes in music.

The non-musical auditor (the type of the thousands who "do so lo-o-ove music!") is satisfied with a pretty tune, but the musician demands that the tune shall be presented to him in various guises, that it shall have logical thoughts evolved from it, and that he shall be

able to trace these evolutions as a botanist watches the growth of a flower from the seed. This was the kind of intellectuality brought about by Haydn, Mozart, and Beethoven in the Sonata, and the mental work demanded by Bach in the fugue. As such treatment is especially suited to instrumental treatment, we find piano and orchestral works to present the intellectual side of music more strongly than the vocal works generally do.

We are in the midst of a peculiar musical epoch; such a genius as Chopin, whose harp was only tuned to the emotional side of things, has raised up writers who are not content with prizing the romantic, but deery the more classical forms. That Chopin is to be accepted is self-evident, for every genius is a law unto himself, and one school of music does not abolish another, but he may serve to point the moral of true music. That music is entirely emotional will lead to a lack of depth of character (it can readily produce a Pachman), while that which is entirely intellectual will lead only to pedantry (such as marked the early contrapuntists); the works of the greatest masters always combine the emotional and intellectual touches; the power of all the sonata forms lies in the fact that they afford opportunities for this combination; classical music is that in which development of musical ideas and themes is well carried on.

Wagner, the genius of this end of the century, was impelled toward the same goal by an entirely new route. He, too, desired to appeal to brain as well as to soul, and the *Leitmotiv* gives plenty of occupation to the thought, while the heart is moved by presentation of various forms of romance. Take for example the first act of "Die Walküre"; while the sympathies are awakened for the helpless Siegmund, the mind is following the "weary Volsung" *motif* in the orchestra; when Sieglide is describing to the hero the entrance of an old man with a sword, at her unhappy wedding, the orchestra is busy telling us a fact of which neither he nor she is aware,—that the old man was the god Wotan himself, and that the sword which he struck into the ash tree was the celestial weapon "Nothing." It is scarcely necessary to multiply instances; music changes from age to age, and in these very changes lies its strength, for it changes only as our conditions of mind and life change, but this fact remains forever immutable. Music that is wholly emotional is unhealthy and morbid; music that is entirely intellectual is dull; and the only music that stands the test of the ages is that in which the intellectual and the emotional are held in just equipoise. And Bach, Mozart, Beethoven, and Wagner all have recognized this unwritten law of our art, and have acted upon it.

—It is undoubtedly a fact that, other things being equal, the musician who reads widely, intelligently, and thoughtfully is most truly and certainly successful. Good musical literature is increasing in quantity as well as quality. It were well for every earnest, ambitious musician to take and regularly read several musical journals, but this is usually impossible, as is also very often a wide acquaintance with musical literature.

It is the aim of THE ETUDE to supply this deficiency. A careful reading of its columns will discover a systematic scheme of musical education. In addition to original articles by the foremost musical thinkers of the day, there will be found reprints from various leading music journals, both domestic and foreign, which give the cream of current musical thought; musical items so condensed that a glance tells the busy musician the leading musical events; and, in addition, there are extracts from all the most important works which appear.

Nothing of a low order, or which will not be of direct use to teacher and pupil, or an incentive to higher ideals, is admitted to the columns of THE ETUDE. It is to be truly educational, and to this end all the efforts of its editor and contributors tend.

The most difficult thing in music is to be truthful to the movement, not to precipitate nor retard it.—Gounod.

Liist sweeps past on the wild storm's wing, Henselt reveals in flowers of spring, Thalberg carves in ivory fine.—Rubinstein.

CONCERT PROGRAMME.

Piano Recital at Hillsdale College, Mich.

La Consolation, Dussek; Mazurka in B minor, Chopin; Nocturne, Op. 21, No. 1, Schumann; Vocal Solo: Barcarolle Venetienne, Op. 63, No. 2, Harbieri; Spinnerelle, Op. 67, No. 4, Mendelssohn; Sonata in G, Op. 14, No. 2, Beethoven; Air and variations, Proch; Jagdlied, Op. 82, Schumann; Grand Valse Brillante, Op. 18, Chopin; Sonata in C sharp minor, Op. 27, No. 2, Beethoven; "Neath the Stars," Grieg; Thomas: Etude, Op. 10, No. 12, Chopin; "Farewell to the Forest," Op. 82, No. 9, Schumann; Sonata in C, Op. 2, No. 3, Beethoven.

Cook Academy—Students' Recital.

Si, Le Stancchezza, from "Il Traviatore," Verdi; La Sylphes, Bachmann; "The Lost Chord," Sullivan; "Mountain Stream," Op. 38, Smith; Processional in E flat, Guernard; "The Two Larks," Op. 2, Leschetizky; "Love's Sorrow," Shelley; "Dreams," Harris; "Walter's Song," from "Die Meistersinger," Wagner; Lange: Airs from "Il Puritani," Alberti; "The Two Grandchildren," Schumann; "Mein F. Rubinstein;" Norwegian Bridal Procession, Grieg; "Flying Leaves," Leavitt; "O, Hush Thee, my Baby," Sullivan.

Annual Concert. Pupils of Miss Strong, St. Louis.

Concerto for Three Pianos, D minor, Bach; Pastorale, E minor, Gigue, G major, Scarlatti; Concerto for Two Pianos, E major, Mozart; Duo for Two Pianos, Arr. of Septette, Op. 20, Beethoven; Fantasia for Piano and Violin, Op. 159, Schubert; Rondo Brilliant, Op. 29, Mendelssohn; Concerto, Op. 21, F minor, Chopin; Fantasia-Turke, fr. Op. 12, Schumann; Concerto, Op. 70, D minor, Rubinstein; Female Chorus, The Sea Fairies, Gilchrist.

Piano Recital by the Pupils of Joseph H. Darling, Atlantic, Ga.

Overture des Marionettes, Four Hands, Op. 105, Gurlitt; "Angels' Greeting," Behr; Minuetto, "Snow Balls," Op. 160, Lichner; Waltz, Op. 70, No. 1, Chopin; Tarantelle, Merkel; "Evening Calm," Op. 299, Lange; Orfa Grand Polka, Gottschalk; Slumber Song, Op. 124, No. 16, Schumann; "The Post Boy," Op. 142, No. 10, Low; "Frolic of the Butterflies," Op. 282, Böhm; Song, "The Gardian," Schumann; Waltz, "La Fleuse," Behr; "The Hunter," Op. 331, Böhm; "Wedding March," Six Hands, Mendelssohn.

Pupils of Mr. Fred. A. Williams, Cleveland, Ohio.

Duet, "Marche Pontificale," Gonnod; "Soldiers' March," Schumann; Tyrolaise Melody, Op. 110, Krug; Sonatina in G major, Beethoven; Nocturne, Op. 26, Richards; "Shepherd's Song," Krug; Nocturne, Op. 67, Elgar; Valse in E flat, Durand; "Break! Break! Break!" Williams; Polonaise, Op. 265, Straubhog; Duet, from "Invitation to the Dance," Weber; Duet, "Marche des Tambours," Smith; "Marche Funèbre," Chopin; Fantasia, "The Storm," Weber.

Wesleyan Female College, Macon, Ga.

"Canto d'Amore," Hackensollner; Rhapsodie Honroise, No. 2, Liszt; "Love's Sorrow," Shelly; Cavatina, from "Robert le Diable," Meyerbeer; Concerto, Op. 82 (Adagio and Presto), Weber; "Jeanne d'Arc a Rouen" (dramatic scene), Bordees; "O, Lucie, O Qu'est Anime," Donizetti; "Capriccio Brilliant," Mendelssohn; Sonata, Op. 53, Beethoven; "Judith," Concone; "Le Sprendo," Schubert; "Scene de Ballet," DeBeriot.

Home School, Statesville, N. C.

"Wedding Chorus," from "The Rose Maiden;" Sonata Pathetique, 1st movement, Beethoven; Kammer-Ostrow, A. Rubinstein; Andante Gélbreux, Beethoven; Kuyaviana, Polish Dance, H. Wieniawski; La Fleuse, "The Spinning Girl," Raff; Vocal Solo, "Silently Blending," "Figaro," Mozart; Com é Gentil (for the left hand), S. Smith; Le Secret, Piano Trio, L. Gautier; Nocturne in F, Op. 28, Schumann; Song Without Words, Op. 58, Mendelssohn; Norma, Piano Trio, Arr. Czerny; Chorus, Nightingale's Song, Zeller.

Pupils of Miss Ada E. Weigel, San Francisco, Cal.

Duo, Dinorah Fantasia, Meyerbeer; Norwegian Wedding Procession, Grieg; Valse in C sharp minor, Chopin; Song, "Let Me Love Thee," Ardit; The Butterfly, Grieg; Staccato Etude, Rubinstein; Valse in A flat, Op. 42, Chopin; Scherzo in B flat minor, Chopin; Song, "Hush, My Little One," Berigiani; Concerto in G minor, Mendelssohn.

Recital by Pupils of Mrs. R. A. Grumbine, Lebanon, Pa.

"Türkischer March" (six hands), Beethoven; Sonata, No. 3, 1st movement, Mozart; Op. 48, No. 14, Op. 48, No. 27, Heller; "Mennet Louis XV," Kontaki; "Spinning Song," Mendelssohn; "Persian March," Kontaki; Overture, "Heimkehr aus der Fremde" (four hands), Mendelssohn.

HELPS AND HINTS.

Contact with the powers of others call forth new ones in ourselves.—Weber.

A great deal of talent is lost to the world for the want of a little courage.—Sydney Smith.

No man can know and do all things; it is enough to know and do one thing well.—Thalcoff Blake.

It is right to be contented with what we have, but never with what we are.—Sir James Mackintosh.

The sublimity of art consists in making everything appear easy and natural, and as if it all came nearly by instinct.—C. Pinsuti.

Do not withhold praise for the task well done; the child looks up to you and wants to please; recognize it.—Thomas Tapper.

It is of the utmost importance that piano lessons be undertaken early in life, when the fingers are flexible and pliable.—C. H. Jarvis.

To look for great and grand results without commensurate labor is like the expectation of a harvest where there has been neither plowing nor sowing.

To the true artist music should be a necessity and not merely an occupation; he should not manufacture music, he should live in it.—Robert Franz.

Expression constitutes the highest ideal summit of the study of music, comprehends all beneath itself, and can only be perfect when all below is perfect.—The Echo.

Ye peddlers in art, do ye not sink into the earth when ye are reminded of the words of Beethoven on his dying bed, "I believe I am yet but at the beginning" ? or Jean Paul; "It seems to me that I have written nothing as yet" ?—Schumann.

The gift of a musical ear to man, over and above the ordinary sense of hearing, is due to the goodness and wisdom of the Creator, who has added to His other gifts boundless sources of rational pleasure. It is the duty of man to cultivate this faculty, and to use it not merely for gratified enjoyment, but for grateful praise.—Musical Standard.

Notwithstanding the high musical worth of the Sonata, it is seldom played in proportion to the great importance music has nowadays, particularly in the family circle. The reason may be found in the demanding made from the player not only of entering more deeply into its inner meaning, but also requiring an attentive musical audience, such a one as loves music for its own sake, not to make it a means of entering into conversation. Where music is considered only as a social amusement, the first strains of the Sonata will be the signal for a more animated conversation.

RICHARD WALLASCHKE.

How many virtuosos might be named, to whom the artistic sense of an easy piece of music remains a closed book, who for that reason execute the highest and simplest music with vanity and coquetry, but without the soul having any part therein, without pleasure to themselves and who can only awaken admiration (in their listeners) by their technical abilities.

As long as a performer only amuses, he appears as a servant of the public; only when he brings works of beauty, truthfulness, and elevation, he rises above them.

FERDINAND VON HILBERN.

You may be a genius and still trample art underfoot—you may be one only possessing meagre talent and still claim the respect due to him who strives worthily.

FERDINAND VON HILBERN.

The virtuoso is not yet an artist, though this class delight in assuming the name, nay, they even imagine by adopting this vocation makes them of course artists. To be an artist is not a vocation, but a natural individual property.—RICHARD WALLASCHKE.

The qualities of a genuine artist or virtuoso are besides technical cultivation and intelligent delivery, the possession of beautiful, characteristic, and artistic means of expression, taken together with his own individuality.—HERMAN RITTER.

The overture to Spontini's "La Vestale" was being rehearsed. Suddenly, with a violent blow on the desk, Berlioz stopped the band. "The two clarionets are not in tune together!" he cried out. "The two clarionets, stupefied, simply stared. Like a lion he jumped down and ran at the terrified musicians. "Give me the A!" he yelled. "One did so, then the other; but when the second A came out—"Oh, le brigand! Oh, le malfaiteur! Oh, le criminel! You sit upon your ears, then! What? You are at least a sixteenth of a tone apart, and you can stand it; and you still play on!" The appalled clarionetists were ready to sink through the floor in terror and amazement at the man who could detect the difference of a sixteenth of a tone amid the buzz of one hundred instruments.

[FOR THE ETUDE.]

THOUGHTS ON PIANO PRACTICE AS A FACTOR IN CHARACTER-BUILDING.

BY EDWARD BAXTER FERRY.

FIRST. It develops forethought. It is a truthful, though jocosely, popular saying that "Success would always be easy if our foresight was only as good as our hindsight," and it is a fact daily demonstrated that most men fail wholly or partially in their undertakings because of their inability to look ahead, to plan and follow a systematic line of progressive effort, with a well-defined, far-reaching purpose, and a view to future needs and results.

Though, of course, we cannot acquire an actual knowledge of the future, a careful consideration of its probabilities and a judicious shaping of our plans to meet them is the best; in fact, the only method of molding future events in accordance with our wishes. The admonition, "Take no thought for the morrow," if followed literally, would put an end to the entire human race by starvation in just two years; yet forethought, though recognized as one of the most indispensable faculties, is still scarcely more than embryonic in the race, and its application to the affairs of life is pitifully rare and imperfect.

The piano student, if faithful, conscientious, and well taught, as well as ambitious, is using and thereby strengthening this valuable faculty at every step of his progress. He practices exercises, scales, and arpeggios day after day and week after week, not because they are in themselves worth anything to him or any one else, and certainly not because he likes it, but because years hence he will need and utilize the skill and familiarity with his instrument, and the strength and quality of touch thus derived. He repeats a given passage hundreds of times slowly and firmly, not because it is ever to be played so, but to acquire the certainty and smoothness requisite for a rapid pianissimo. He is always looking forward to the next lesson, to the next quarterly concert, to his graduating recital, or his professional debut; later to his next season's engagements, and is learning to make the present hour of drudgery a stepping-stone to a distant but definite goal. In a word, every exercise is at the same time an exercise in forethought. This is more true in the study of music than in any other branch of education. We learn a fact in geography or history or a principle in mathematics for its own sake. If we stop study to-morrow, this fact or principle acquired to-day is ours for life, and has an intrinsic value, irrespective of future additions to our stock of knowledge, which is not true of the slow trill of Cramer study.

I claim, therefore, that the earnest, honest study of the pianoforte develops the faculty and the habit of forethought more rapidly and more systematically than any other line of mental acquisition; and this faculty once awakened to activity, this habit once established, becomes an integral part of the individual's character, a portion of his equipment, and may be well be applied to the practical contingencies of life decades after the music itself has been crowded out, as it so often is with the amateur, by more pressing cares and urgent duties.

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Subscriptions can be sent in when you like, and we will keep your account, so you can select a premium when you have finished your solicitations. Money to be sent with orders each time, of course.

—Two teachers may possess equal musical qualifications, yet while one has thrown his entire energies into a single channel, the other has also studied the great principles of human progress and human development; the one may, indeed, impart musical instruction, but adds nothing to the strength of mind, no elevation to its character; while the other, if true to his own capacity, will not only develop the mind in a much higher degree to the musical talent, but strengthen the perception, elevate the tone of moral feeling, and illustrate the true dignity of the science of music or its relation to intellectual and emotional life.

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PUBLISHER'S NOTE

We hope the supplement will please our subscribers. It is something *The Etude* contemplated years ago, but our subscription list would not warrant the expense. The supplement is useful and good for framing, which might adorn the music studio. We have printed some on fine thick paper which have a larger margin. These we sell for 25 cts. each, post-paid. The supply is limited. If you wish one for framing send at once for one.

PLEASE take notice of your wrapper on this month's *ETUDE*. If the date or printed address says December '92, it means your paid-up subscription has expired. It will facilitate much clerical work if renewal subscription is sent in promptly. If you wish the journal discontinued we must have explicit notice, otherwise it will continue to be sent. When renewing, why not try and have four others; perhaps pupils, join you. The four will entitle you to your renewal free of charge.

OUR readers will notice a number of prominent new contributors in this issue. Among them H. E. Krehbiel, critic of *New York Tribune*; Henderson, critic of *New York Times*; Louis O. Elson, one of the most prominent writers of the day. We have promises of frequent articles from these writers as well as others yet to come. The average teachers cannot well afford to miss the many good things *The Etude* has in store.

THIS is the time of the year to make up clubs of subscribers for *THE ETUDE*. In every city, town, and neighborhood there are many persons who would be glad to know of *THE ETUDE*, and gladly subscribe. We print elsewhere a Premium List, which gives also cash deductions allowed when more than one subscriber is sent in at one time. Read also "How to get Subscribers." *THE ETUDE* is a journal for everybody who loves music, for mother or child, for student or teacher, for the learned or ignorant. We hope to have many lists of subscribers from our friends, and we promise to fulfill our part by giving the best the musical world affords.

It must be generally understood that we publish much more music than we print in *THE ETUDE*. This is only a small part. We issue from twenty to thirty new pieces monthly. The best of these we send on sale to our patrons on monthly instalments. A settlement is made at the end of the season, when all unpaid is returned. We have a circular explaining details of the whole matter. Send for it.

We have received a large lot of Fowler's Flexible Music Binder and Roll. It will keep your sheet music from becoming worn, torn, or destroyed. It is light and flexible. It will stay open at the piano. Pieces can be easily put in or taken out. With each outfit is furnished a quantity of gummed mending material, by the use of which any worn or torn music can be made as good as new. From one to forty pieces can be bound in one binder.

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—We are now the publishers of a fine work for singing classes by W. W. Gilchrist. It is in three parts, progressively arranged. This work is by one of the foremost musicians in the land. The exercises are all original, and are the result of many years' experience. The work is suitable for colleges or classes. The work is thoroughly educative. See advertisement elsewhere in this number.

We have an engraving establishment directly connected with our business and have begun with two engravers. Our patrons can look for more new publications. We expect soon to be able to send out our monthly installments of "new music" to our teachers.

We have a large supply of Metronomes, and the increased demand has necessitated our sending an order to France while we still have hundreds on hand. The "Touch and Technique," by Dr. Mason, employs the metronome to such an extent that this instrument has become almost indispensable in the cultivation of the piano. This is as it should be, as most of the leading teachers have used the metronome as designated in "Touch and Technique" for many years. We furnish metronomes at an unusually reasonable rate. Teachers can rely on getting an instrument that will not get out of order if they purchase from us. There are a great many cheap varieties on the market which we would warn our patrons against. When you are in need of a metronome send to us.

Questions and Answers.

Our subscribers are invited to send in questions for this department. Please write them on one side of the paper only, and not with other things on the same sheet. In every case try to state the FULL ANSWER, even if the questions will receive no attention. In no case will the writer's name be printed to the questions in *THE ETUDE*. Questions that have no general interest will not receive attention.

QUES.—Could a person secure diploma and membership in the American College of Musicians (both Associate and Fellow Degrees) by satisfactorily passing in the demonstrative examination and in all the branches of the theoretic examination, except counterpoint, canon, and fugue (i. e., by passing in harmony, form, analysis, terminology, history, acoustics)?

ANS.—No. The syllabus of examination requires a paper on counterpoint in two voices for the Associate Degree, and on counterpoint, canon, and fugue, in four voices for the Fellowship. E. M. BOWMAN.

QUES.—Kindly recommend the columns of *THE ETUDE*, several editions or works on the pipe organ for beginners and amateur organists.

H. O.

ANS.—One of the best is Stainer's "Instruction Book." An excellent work by Whiting is his "First Six Months on the Organ." Zundel's "Organ School" is good, but a little old.

QUES.—Will you please answer in *THE ETUDE* the following question, and oblige a subscriber: When a grace note is placed before a double note (or an octave), and the grace note is the same as the lower one of the double note (or the octave), how is it played? A. B.

ANS.—If the appoggiatura is the same as the lower note of the chord, or octave, it is generally joined to that lower note by a tie; it then precedes the upper note—by an instant, as is usual with grace notes—but is not released, as the tie prolongs the sound. There are cases, however, where the grace note is not joined to the chord; then the small note is struck and instantly followed by the chord or octave.

QUES.—Will you please give me the rule for the following question in the columns of *THE ETUDE*? If a note is made sharp, through how many measures does that note continue to be sharpened? M. L. S.

ANS.—The rule regarding accidentals limits their power to the bar in which they occur, unless the affected note is carried into the next measure by a tie. There is an old rule, now almost obsolete, by which the effect of the accidental—sharp, flat, or natural—was continued if the last note of the bar, having been sharpened, the same note commencing the next measure it was continued sharp. Regarding authorities on this subject of limiting the effect to a single measure, they all agree; we never saw it contradicted. The obsolete rule mentioned was largely used by English musicians.

QUES.—Will the editor of the question department please inform the unnamed whether the tempered scale was used prior to the time of John Sebastian Bach? Also whether he used it exclusively? Also if the scale invented by Guido corresponded to the first six tones of our major scale? And if so, how could Pythagoras have discovered the ratios of the tones of the scale 1600 years before? A. SUBSCRIBER.

ANS.—The tempering of the scale was the discovery of the Italian musician and mathematician Tartino, who lived in the century preceding that of Bach. The tempered, or to speak more exactly, "the equal tempered" scale was therefore well known before the time of Bach. But its possibilities were not recognized by musicians until after the publication of the "Well tempered Clavier," which was written with the object of showing these possibilities. The other scale was known as the "unequal tempered." It has not yet quite gone out of date; many organs in the old world are still tuned on that system. The Hexachord or Guidonian scale does not correspond to the first six notes of the major scale exactly, because our scale is tempered; the Hexachord was not, but the sounds bore the ratios to each other, the discovery of which is attributed to Pythagoras.

QUES.—Is a figure (say by Bach) intended to be played through with full organ, or the entries of the subject, answer, etc., to be indicated by different manuals and registration? Is there not a diversity of opinion among organists on this? J. H. B.

ANS.—There is diversity of opinion on this point, but there can be no question that a judicious change in the "registration" adds greatly to the effect of the performance.

QUES.—Will you kindly give in *THE ETUDE* the correct pronunciation of Paderewski? B. H. P.

ANS.—Pad-a-ref-aki.

QUES.—In Rubinstein's Romance in E♭, Op. 44, how are those measures to be played which have triplets in bass and even notes in treble? A. SUBSCRIBER.

ANS.—This passage offers the usual difficulty of playing 3 notes against 2. There are two methods that are used to overcome the difficulty—the one is to play each part separate in strict time, and then afterward joining them; the other is a mathematical analysis of counting 6 to each triplet. For the details of this method I would refer you to Ed. B. Perry's elaborate article, "Two against Three," in October *ETUDE*.

QUES.—1. Should an Andantino movement be played a little slower or quicker than Andante? I have always played it slower, but I notice Mathews' and other dictionaries give it a little quicker. Which is correct? 2. In the October *ETUDE* the piece, "Lover's Tryst," has some of the broken chords of the bass of last page marked with (s, t) under them. What does it mean? 3. Please define scintillante. C. D. A.

ANS.—1. The Italian dictionaries define Andantino as slower than Andante. The termination *ino* always means *less*, and as Andante means *going*, Andantino must mean *less going*. The impression is almost universal that the reverse is the case, but it is a mistake. See Grove's dictionary. 2. These notes may be left out by small hands. 3. Scintillante is, literally, sparkling.

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4. Preiser (compiled), "Selected Octaves Studies," vol. iii.
5. "School of Four-Hand Playing," vol. iii.
6. Smith, Wilson G., "Studies for the Cultivation of the Fourth and Fifth Fingers."
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THOUGHTS OF LEADING MUSICIANS.

OF STUDY.—W. H. SHERWOOD.

Music and music student should examine that he plays in order to hear, so that he breathe its harmony with every chord, the accent, rhythmic flow or pulsation; sense impulse either of melody, harmony, or order to make the music alive and true promptings of the composer.

And undulates. It has form, both in the shape of accented beat, or in the climax, either in the middle, or of the development of a series of chords from one perspective point. No less should he be aware of the properties of fundamental basses, accompanimental interruptions and imitations, changing tones, modulation, suspension, syncopation, and resolution be artistically proportioned and

of technique, of showy execution and numberless "exercises," are our piano players becoming interpretative musicians?

Do they really listen to the details of their own playing?

HAVE EARS AND HEAR NOT.—J. C. FILLMORE.

Music is to be heard. This would seem to be a self-evident fact. But I am afraid there are a great many young pianists who do not hear music, as it was meant to be heard, at all. The fundamental thing in music is Tonality, the relation of all the tones of a piece to the key-note. But I have had occasion to observe that there is a great deal of piano teaching in which this fundamental matter is entirely neglected. Pupils are often merely taught to translate from printed notes on to keys, a thing which a deaf man could do as well as anybody. The first thing to teach piano pupils is to listen, then to reproduce what they hear, by means of their fingers.

WHAT WE ADMIRE.—CHAS. W. LONDON.

Thackeray said: "Learn to admire rightly; the pleasure of life is that. Note what the great men limited; they admired great things." Cultivation of music changes and improves musical taste. Styles of music that were a pupil's delight when he was young, in later life possess no interest for him. On the other hand, compositions that were uninteresting in his early experiences he eventually appreciates, and learns to take great delight in hearing and playing them. But it does not always take years to accomplish this result. Music of the better kinds often requires more than one hearing, even for the most cultivated to fully appreciate. What was simply endurable, upon further acquaintance becomes interesting, and upon being thoroughly learned will be considered one of the rarest gems. When a piece of superior music is poorly performed, it seldom shows much that would attract the listener's or the performer's interest. Music of the more intricate kinds depends much upon the manner in which it is performed, as to the different kinds of touch and all that goes to make music impressive, so much so that an artistic rendition is absolutely necessary if from it a fine musical effect is to be gotten. The student should suspend judgment as to likes and dislikes, not only until he can play the piece in correct time, but until he has learned it well enough to bring out its inner and hidden beauties.

SELF-CONTROL.—E. BAXTER PERRY.

of modern, civilized

take the necessary steps to gain it. This self-control the faithful student of the piano is acquiring daily. Exercise means growth in a mental faculty, as much as in the muscle, and it is only by use that strength is gained.

It requires no small effort of volition on the part of any young person to keep on practicing, carefully, intelligently, by the hour, while others are skating, sleigh-riding and preparing for and discussing the approaching dance party, or while the pages of a new novel on an adjacent table lie temptingly open just at the most interesting chapter. It is no trifle to keep the mind clear, the nerve steady, and the muscles relaxed, while repeating patiently, over and over, a difficult technical or rhythmical passage, when one's whole nature cries out for a change of position and occupation, and one feels like pulling the keys out by the roots and flinging them at the head of the composer for contriving such exasperating and seemingly needless intricacies. Frequent efforts of this kind tend to develop a strength of will, a persistency of purpose, a complete self-domination, which are worth infinitely more to the average person than any amount of talent in any given direction, and which may be applied to immeasurable advantage to every situation and condition of life.

I repeat here, for my readers, what I have so often said to pupils, "If you learn in your piano practice to force yourself to do patiently, cheerfully, and well something which you dislike to do, you have learned what is of far more value than all your music." We are all frequently placed in positions where our present personal wishes have no right to a voice in our decision, and where duty, not desire, must be empire. He is wisest who learns early to pay the present, when necessary, for the future, and to make wishes bend to wisdom.

[FOR THE ETUDE.]

THE PHONOGRAPH IN MUSIC STUDY.

BY H. E. KREIBEL.

I.

It would have been passing strange, considering the present tendency of pedagogies, if the minds of musical educators had not turned to the phonograph as a possible help of unique character and potency in teaching. The true field of the instrument, however, has not yet been found. Thus far, I believe, its practical application has been extremely limited; indeed, it is still looked upon as more a scientific toy than anything else. One reason for this lies in the circumstance that, marvelous as its accomplishments are, they are not yet sufficiently free from defects to tempt one to elaborate a system of use whose results would be striking enough to insure its wide introduction. Unless the capabilities of the instrument are carefully studied and scientifically determined, moreover, it is liable to do considerable mischief, and it is with a view to stimulating such a study that I have undertaken to set forth a few of my own observations in the premises. In their course I shall show what I conceive to be the best use to which the instrument can be put in its present stage of development, send a few notes of warning against some suggestions that have been made, and indicate a few desirable improvements in the instrument itself. In all this I shall ask the reader to remember that I am not a teacher of music, but only an investigator of some of its phenomena, especially those which have an ethnological bearing.

II.

Two articles on the use of the phonograph in music study have fallen under my notice. The first was published in *Music* last June, and came from the pen of Mr. Goodwin, of Milwaukee. The second was a German journal, *Der Clavierlehrer*, and

anet. I do not wish to indulge

purpose to reprint

in order to hang

at Mr. Good-

American

German

ical side,

growing out of his greater familiarity with the instrument, which many of those made by Herr Dessauer lack. The reader will have no difficulty in discovering some fantasies in the German essay, which are plainly due to the fact that the phonograph which Herr Dessauer has in his mind is, to a considerable extent, a figment of his imagination. The limitations of the instrument, as we now have it, are known to Mr. Goodwin, and he therefore sees a narrower horizon for its usefulness than does the German, who plainly conceives it to be capable of rivaling a pianoforte in the production of musical tones. Some day all that he says may be possible of realization, but we must deal with the concrete things of the present, not with idealities.

Herr Dessauer's attention seems to have been drawn to the phonograph by the fact that while, as he says, it is still a plaything in Europe, he had learned that it was used in the United States as an aid to the study of languages. This discovery leads him to speculate upon the advantages which might accrue to the student and young artist, if it were possible to reproduce without sophistication "the technical refinement and elegance, the tempo and phrasing, the sincerity and nobility of conception with which Mozart was wont to play his concertos;" if it were possible to learn from actual hearing how the players of the language executed the characteristic ornaments which are so common in their compositions; if it had been possible to have seized and held for present study Beethoven's own reading of one of his sonatas. Naturally he conceives that the influence of such educational aids would be stupendous not only in preventing blundering misconceptions, but also in setting examples for imitation. I translate:

"With what wretched taste do some sentimentally disposed persons drag out a noble cantilena! How awkwardly are retardandos introduced and executed! A player who is dominated by his moods, or a virtuosos specially talented in a technical way, often feels called upon to precipitate every *allegro* and transform a *presto* into a mad scramble. If such musicians are gifted with an honest, artistic nature they may be brought to a recognition of their faults, and led to reform their playing if the correct tempo and all modifications of time as conceived by the composer be brought to their notice."

"Singers and violinists are often in need of accompanists, who are obtained with difficulty. In teaching, too, it is often indispensable to afford the pupil an opportunity for *ensemble* playing. In such cases the brilliant inventions of the New World offer a perfect help. The singer or violinist need but carry in his pocket the accompaniment recorded upon the phonographic cylinder, take it out when the need arrives, insert it in the apparatus, start it going, and perform his solo. Artists are often keenly alive to the artistic shortcomings of their colleagues, but touching the effect of their own performances many otherwise exceedingly capable musicians have no understanding whatever. The fancy of the performer conjures up tonal effects which are not at all in correspondence with the impressions received by the listeners. The musician ought first to play his solo into the phonograph, and then permit the latter to perform it for him, in order thus to put himself in a position to judge objectively, as a listener, of his own performance. Many a striving artist who has hitherto been satisfied with himself would discover to his amazement how much he lacks of being a master. Self-criticism, this most indispensable agency for the attainment of the highest art, can thus be promoted most materially; indeed, it is alone attainable through the phonograph."

"The majority of music students are obliged to forego the opportunities of studying with one of the foremost teachers, or of prosecuting their studies in different countries. They are forced to content themselves with the pupil or representative of the tendency of a famous artist. Such a one, however, often clings to the external of his master with such stubbornness that he declares everything to be false which does not conform to the instruction which he received. By means of the phonograph it would be possible to make the performance of all the great executive artists of the world accessible to young teachers and concert players. It would open the

work room of the master—his innermost lesson room! In order to learn something of Joachim's artistic skill one of his pupils would play a study for him. Suppose the pupil is not entirely familiar with Joachim's method. The German master would first expound his manner of posing fingers and hand, and his style of bowing, and then himself play the study with his technic and quality of tone. The pupil tries to imitate him, and if not at once successful the teacher directs his attention to the causes of his failure, and plays it again and again until satisfactory results are achieved. The apparatus might preserve permanently the instrumental dialogue between teacher and pupil, as well as the explanatory remarks of the former. To yet a complete picture of Joachim's art, however, it would be necessary to take photographic records of his method of overcoming difficulties in his own study, as well as of his style of play in chamber music and solo. Art is cosmopolitan; the same attention might be paid to the notables of the Franco-Belgian school, such as Sarasate, Marick, and others; and what has been suggested here might also be applied to the masters of other instruments and of singing. So we see beckoning to us from a distance the lovely possibility of every student taking a lesson at any time from Rubinstein, Joachim, Lechaitzky, or hearing a Beethoven sonata interpreted by Hans von Bulow or Eugen d'Albert, and thus finding a stimulus and inspiration for his study labors.

By means of this invention, moreover, the conscientious and successful teacher might provide comfort and satisfaction for himself as distinguished from an incapable teacher. Just as teachers of penmanship prove the accomplishments of their pupils by appeal to their writing at the beginning and its improvement in the progress of instruction; so, too, the music teacher could demonstrate the degree of progress made by a pupil in consequence of his method, by means of the photograph. The pupil would play into the photograph at the beginning of his course, and after some time had passed, he would repeat the performance. As a supplementary thing it would be desirable to reproduce the position of fingers and wrist at the beginning of the lessons, and again later, either by drawings or photography.

Frequently the last test of a composition before publication is a reading of it at the pianoforte. In such a performance the composer frequently discovers turns concerning whose effect he had deceived himself while writing down his composition. To save himself the drudgery of immediate notation of the changes, he might play his corrected version into the photograph, and so continue his work without repetition. Equally well improvisations might be preserved by having a photograph at hand.

(To be Continued.)

TESTIMONIALS.

I hasten to say that Mr. Mason's "School of Octaves and Bravours" is the most concise, complete and successful system of octave study I have ever seen. If followed to the letter, the student cannot fail of attaining the desired skill in this department of piano playing. Mr. Mason deserves the pianists of the world for his concise treatment of the principles involved in piano playing. Respectfully, MILTON RAGSDALE.

The books of "Mathews' Standard Course" I consider especially valuable. The Concert Albums are fine and valuable collections, and a boon to me.

MISS L. R. ANNIN.

In conclusion allow me to say that neither in England nor in this country have I met such an excellent paper as THE ETUDE.

E. I. PASSMORE.

I really think that the selections of Mr. Macdonnell in Melody playing are uncommonly good and judicious, and his own studies very helpful. The whole thing is so very good in general and detail that I anticipate great success for it.

ARTHUR FOOTE.

I am much pleased with "Selected Songs Without Words," Mendelssohn. It gives new helps and great encouragement to the student by its valuable annotations, its modes—phrase interpretations, and its clear, uncrowded style of printing.

DR. M. MATILDA.

The "Touch and Technic" is just excellent; nothing in its line better.

MARY KINGSBURY.

In "The Album of Instructional Pieces," Peabody's Edition, No. 8, each number is a little gem for beginners.

Mrs. D. HAYS.

I wish I could tell you what an inspiration and help THE ETUDE is to me in my work. It is more valuable than many times the money put into it. Indeed, its money value counts as nothing compared to the good I derive from it.

NELLIE P. HENON.

I have been using "Landon's Based Organ Method," and find it most excellent. If all my organ pupils could have the book their progress would be more marked and my labor less.

LEWIS O'CONNOR.

Mason's "Touch and Technic," Vol. IV, received. A careful examination shows it to be the "key" ahead of the structure begun by the two-finger exercises.

While one can derive benefit from the last volume alone, it is necessary to begin the course with Vol. I, and progress carefully through the "School of Scales" and "School of Arpeggios," finishing with the last volume, "School of Octaves and Bravours." This is Mason's grandest work.

LOUIS H. FREELING.

I am much pleased with "Story's Anthems," and have made out an order to supply my chorus choir.

B. D. ALLEN.

MUSICAL DARWINISM.

I.



II.



III.



IV.



V.



LEWIS D. WORTH REPEATING

The head of the Leipzig Conservatory, Reinecke, had already told me how much nature had begun to assert itself in him. Some of the most earnest and gifted pupils the present are Americans. The strides in art are gigantic, yet the professor sounded a note as well. "You younger nations," said he, "are with the most highly-pitched musical in your stomachs. You will never learn to appreciate Mozart."

We set up the lifeless notes before our only have we to go through the mechanic reading—we have to bring to bear all the intellectual faculties which must be concerned in music before us; we have to be quick to apprehend the fine points, all the beauties of the work, privilege to interpret many a charm which to perceived or hasty player remains a mystery. The performer will have all his sympathies and his aroused by a good piece, physically as well as intellectually and technical features of the work awaken a corresponding movement in the technical power of the performer, to give them life and expression. The soul of the piece lies in its leading thought; its structure or outward form is displayed in the time and the rhythmical expression; its warm blood is represented in the ready and fluent musical life that circulates through it; its nerves are shown in those particular expressive lights and shadows, those innumerable accents, which are necessary to give the proper expression to harmony, melody, and rhythm. Thus we see that there is, in a good piece, a real life like that of the performer, and that it is absolutely necessary for an adequate interpretation of a master work that the performer should possess high and varied qualities. —KOHLEN.

SPECIAL NOTICES.

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

FOR SALE—A Technician, by a party who has further use for it, as good as new. Price \$15 cash, delivered. Write to H. T. Petriani, 606 Dearborn Ave., Chicago, Ill.

FOR SALE—Teacher's Technician (new) for \$15.00. Address B., Etude Office.

Edward Baxter Perry will begin his Southern tour the first of January, and will take the following route: Kentucky, Western Tennessee, Arkansas, Texas, Louisiana, Mississippi, Alabama, and Georgia, returning to Boston via Ohio, Pennsylvania, and New York State. Parties in this section who wish to correspond in regard to lecture-recitals may address Mr. Perry, at 178 Tremont Street, Boston.

Mr. H. TOURGEE, director of the Tourgee Conservatory of Music, which has lately opened in Chicago under the most favorable circumstances, is certainly directing his energies in upholding the highest standard of music and aiding its advancement. He offers to the public an institution where music pupils may receive the most careful training by eminent teachers. The faculty consists of musicians of wide reputation and high standing. Negotiations are in progress for one of the most widely known musicians before the public.

In conversation one of Mr. Tourgee's teachers very highly commended his energy, determination, and ready methods. His new enterprise is to be heartily commended.

Madame A. Pupin, one of our esteemed contributors, has been giving recitals on the Janko Keyboard, in St. Paul. Her programme contained pieces by Chopin, Liszt, Rubinstein, Siles, and Grieg, and excited great wonder and admiration on the part of the professional musicians, because of the ease and grace with which the most difficult passages were performed. Madame Pupin enjoys the distinction of being the first lady on this side of the Atlantic to play the Janko Keyboard in public.

—Almost every phase of musical art is represented by some journey.

LATEST PUBLICATIONS

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GRADE I-X.

VIII

NUMBER ONLY.	PRICE.	ORDER BY NUMBER ONLY.	PRICE.	ORDER BY NUMBER ONLY.	PRICE.
1230 Webb, F. R. A Song of June. (Waltz-Vivace). Grade IV.....		1268 Geordeler, Richard. Ivy Green. (Schottische). Grade IV.....	35	1284 Janke, Gustav. Op. 18. No. 3. Among the Gypsies. Grade III.....	20
A graceful and brilliant waltz. It is an unusual teaching piece as it gives opportunity for developing good feet and hand control. It is carefully fingered.		Andantino of this waltz is a good composition. A good study in octaves and chord work.		This is another piece of the same set and it, as pretty as the other pieces. It is treacherous in form, melody, and touch, it is excellent.	
1281 Webb, F. R. Op. 57, No. 2. The Fairy. (Polka Gypsy). Grade IV.....	85	1284 Geordeler, Richard. Mignonette Waltz. Grade IV.....	35	1285 Moelling, Theo. Melodie, con espressione. Grade III.....	20
A very graceful waltz movement. It is a very lively piece, with an inner chord accompaniment and a sustained bass. It can be made very effective by proper phrasing. The entire waltz is useful as well as melodious.		A very graceful waltz movement. It is a very lively piece, with an inner chord accompaniment and a sustained bass. It can be made very effective by proper phrasing. The entire waltz is useful as well as melodious.		This is a melody in reality, a good composition is graceful and gives an opportunity for teaching a good effect, and for intelligent phrasing. It will be a boon to the teacher.	
1282 Webb, F. R. Op. 57, No. 8. A Souvenir. Grade III.....	20	1265 Geordeler, Richard. In Distant Land. Grade IV.....	50	1286 Moelling, Theo. Youthful Pleasure. Grade III.....	20
A very good mazurka. The counter themes in the bass are very effective, as is also the abrupt transition from major to minor in the first part.		This composition is a very good and much desired. It requires a singing, expressive touch. Its contents are varied and afford room for good work.		Another useful piece by the same author. It is in time, and brings to the student a very interesting finger exercise. It affords good opportunity for securing smoothness in playing arpeggios divided between the two hands.	
1283 Webb, F. R. Op. 58, No. 2. (Minuet). Grade III.....	20	1266 Hewitt, H. D. Victor March. Grade III.....	35	1287 Durfield, John H. Op. 34, No. 2. Grade Song. Grade II.....	20
The harmony of this piece is rich and well worked out. It is sold in a very attractive and pleasing character. This entire set of pieces is especially useful for teaching purposes. The fingering and pedaling are carefully and critically marked.		This march is a very good and much desired. It requires a singing, expressive touch. Its contents are varied and afford room for good work.		A thoroughly good piece for singing quality of tone. Another useful mazurka. It is in time, and brings to the student a very interesting finger exercise. It affords good opportunity for securing smoothness in playing arpeggios divided between the two hands.	
1284 De Kontski, Chevalier. Op. 370. (Minuet-Louis XV.) Grade V.....	35	1267 Hewitt, W. D. Murmuring Waves. (Nocturne). Grade IV.....	50	1288 Bohm, C. Op. 280. Dance on the Green. Grade III.....	20
A good study in chord and left-hand octave playing. It is also useful in developing a crisp staccato. It is in quantity in melody and form.		A good study in arpeggio movement for the left hand. The melody is effective and the harmony above the average. The entire piece is a fine study in phrasing and shading.		One of Bohm's well-known and popular pieces. This is a very good one in its grade. It is brightly and taking.	
1285 Houseley, Henry. Flowers of Autumn. (Concert Waltz). Grade IV.....	80	1268 Long, Dion M. Morning Song. (Reverie). Grade V.....	65	1289 Rathbun, F. G. (Valse Impromptu). Grade IV.....	60
A smart and swingy waltz. It will please both teacher and pupil.		This composition is written in repeated notes, broken chords, and octaves. It is, therefore, a good practice piece in carrying a melody of repeated notes. It needs, in carrying, light wrist, and flexible fingers. It is good for teaching or for concert use.		This is one of Franz's Bohm's characteristic pieces. It is in time, and brings to the student a very interesting finger exercise. It affords good opportunity for securing smoothness in playing arpeggios divided between the two hands.	
1286 C. Bohm. Op. 282. Frolic of the Butterflies. Grade V.....	50	1269 Wilkins, S. Star Polka Mazurka. Grade III.....	35	1290 Behr, F. Op. 590, No. 8. Gipsy Dance. Grade IV.....	40
A graceful mazurka in the well-known style of this popular writer. Good for trill and melody playing.		Good practice in double notes and on time. The theme is attractive and it developed somewhat by imitation.		This is one of Franz's Bohm's characteristic pieces. It is in time, and brings to the student a very interesting finger exercise. It affords good opportunity for securing smoothness in playing arpeggios divided between the two hands.	
1287 Moelling, Theodore. Nocturno. Grade V.....	35	1270 Kavanagh, Jr. Op. 5. Fete Champetre. (Polka). Grade IV.....	35	1291 O'Neill, Thos. Op. 63. Nymphs at Play. Grade IV.....	60
More difficult than Nocturno would indicate. The melody is given to the right, while occasionally the left hand takes up and develops the theme. It is a fine study in accompanying. The accompaniment consists of repeated chords, making rather difficult work. It is worthy of a grade V.		A very pleasing composition, containing valuable practice in hand and arm touches. "Has some good finger work also."		The value of this piece is much written in the easier range of piano music is largely dependent upon the interest for the pupil in melody, movement, harmony, and general effect. It is a very good piece, and is most completely as what teachers are seeking for. This piece belongs to this category, and is well worthy of use.	
1288 Weddington, Edmund. Rippling Stream. (Mazurka). Grade V.....	80	1271 Barbe, N. A. Op. 27. The Red Sarafan. Grade IV.....	50	1292 Smith, Wilson G. Op. 48, No. 1. Mazurka Poetique. Grade V.....	60
Like the other numbers of this set of pieces, it is brilliant and tuncful, and is popular.		Embellishments upon this familiar air. They are good for the teacher and also for the student.		Mr. Smith's compositions are noted for their originality, and this is no exception in this piece. It is a beautiful composition of musicianly character. It opens with a figure which changes from the two hands, and is finally taken as the opening theme of the piece. It is instructive musically, as well as technically.	
1289 Schmitt, Johann C. Bravo, Der Kuckuck. (Parade). Grade V.....	80	1272 Fresser, Th. Consolation (4 hands).....	20	1293 Weddington, Edmund. Op. 20, No. 1. In the Woods. (Swing Song). Grade III.....	20
A very lively and cheerful piece. It is a fine study in accompanying. The accompaniment consists of repeated chords, making rather difficult work. It is worthy of a grade V.		Embellishments upon this familiar air. They are good for the teacher and also for the student.		This piece is good for the teacher and also for the student. It is a very good piece, and is most completely as what teachers are seeking for. This piece belongs to this category, and is well worthy of use.	
1290 Kurzak, J. Parade. (Parade). Grade V.....	80	1273 Reinecke, C. Op. 54, No. 3. Morning Prayer (4 hands).....	20	1294 Weddington, Edmund. Op. 20, No. 2. In the Dell. (Rondo). Grade III.....	20
A very lively and cheerful piece. It is a fine study in accompanying. The accompaniment consists of repeated chords, making rather difficult work. It is worthy of a grade V.		Embellishments upon this familiar air. They are good for the teacher and also for the student.		Another fine-rate teaching piece. It will do excellent work in its grade and will please the student.	
1291 O'Neill, Thos. Op. 63. Nymphs at Play. Grade IV.....	60	1274 Hungarian Dance, An. (4 hands).....	20	1295 O'Neill, Thos. Op. 62. Gavotte Antique. Grade IV.....	35
The value of this piece is much written in the easier range of piano music is largely dependent upon the interest for the pupil in melody, movement, harmony, and general effect. It is a very good piece, and is most completely as what teachers are seeking for. This piece belongs to this category, and is well worthy of use.		Embellishments upon this familiar air. They are good for the teacher and also for the student.		Opens with a quaint theme in minor, in keeping with its title. It changes to the major in the second and is well worked out. It is a thoroughly enjoyable piece either for teaching or parlor use.	
1292 Smith, Wilson G. Op. 48, No. 1. Mazurka Poetique. Grade V.....	60	1275 Low, Jos. March Impromptu (4 hands).....	20	1296 Drippe, Paul A. Op. 21. Little Acoustic. Grade III.....	35
Mr. Smith's compositions are noted for their originality, and this is no exception in this piece. It is a beautiful composition of musicianly character. It opens with a figure which changes from the two hands, and is finally taken as the opening theme of the piece. It is instructive musically, as well as technically.		Embellishments upon this familiar air. They are good for the teacher and also for the student.		Only good can be spoken of this piece. It is a very good piece, and is most completely as what teachers are seeking for. This piece belongs to this category, and is well worthy of use.	
1293 Weddington, Edmund. Op. 20, No. 1. In the Woods. (Swing Song). Grade III.....	20	1276 Gurilt, C. Op. 147, No. 5. Negro Dance (4 hands).....	20	1297 Rathbun, F. G. Nocturne. Grade V.....	60
This piece is good for the teacher and also for the student. It is a very good piece, and is most completely as what teachers are seeking for. This piece belongs to this category, and is well worthy of use.		Embellishments upon this familiar air. They are good for the teacher and also for the student.		This is an exceptionally useful composition. The melody is strong and susceptible of much shading in force. The entire rhythm of the piece is very beautiful, which the ability to play in a smooth, flowing style, will be very acquiring. The left hand is given a very good exercise.	
1294 Weddington, Edmund. Op. 20, No. 2. In the Dell. (Rondo). Grade III.....	20	1277 Weber, C. M. v. Op. 3, No. 5. Marie. (4 hands).....	20	1298 Rathbun, F. G. The Maybells. (Polka-Rondo). Grade IV.....	60
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