

THE PUBLISHER OF THE ETUDE CAN SUPPLY ANYTHING IN MUSIC.



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THE ETUDE.

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Musical Items.

HOME.

MADAME CAPPANI the celebrated voice teacher, has resumed teaching in New York.

MARY HOWE, an American soprano, has made a brilliant success in Berlin, at the Royal Opera, as "Lucia."

J. N. ROSEWALD, a San Francisco musician, died recently in that city. He was a sterling musician and had an international reputation.

MARSICK, the Paris violinist, has opened his season, but has not impressed his public as a great artist. His playing is refined, but not great.

THERE are 170 piano-makers in London. Ninety thousand pianos are built there annually, yet the best pianos abroad are made in the United States.

PADEREWSKI has begun his third season, and the indications point to a success rivaling his previous tours. Over \$5000 were taken in at his first New York concert. His style has broadened and his playing is better than before.

THE Ohio Music Teachers' Association holds its next meeting in Columbus on December 26th, 27th, and 28th. An address of welcome by Rev. Dr. Washington Glad-den will be made and a programme of interest and value has been provided.

A CURIOUS statistician who occupied a room adjoining Paderewski's, out of curiosity took the trouble to note that during one of his practicing periods the pianist executed a particular cadenza without a moment's cessation something like 750 times.

THE meeting of the Pennsylvania State Music Teachers' Association is to take place on December 30th, 31st, and January 1, 1896. This change of date is caused by the impossibility of securing the new Carnegie Hall, Pittsburg, for the original dates.

A CABLE despatch has been received by Mr. Leon Margulies from Frau Amalia Materna, stating that she will sail on November 5th on the North German Lloyd steamship Havel for America, when she will make her farewell tour of this country under his management.

WALTER DAMROSCH, conductor of the New York Symphony Orchestra, is winning much commendation for the masterly accompaniments his orchestra is giving to Paderewski's solo playing. The soloist is as free to express his interpretation as though he were playing alone, yet the accompaniments are strong and effective.

MR. CARNEGIE'S magnificent gift to Pittsburg, the Library and Music Hall, was dedicated with appropriate ceremonies. The great organ (Fredrick Archer, organist) was used in two recitals. The Damrosch orchestra and the local chorus contributed to give a musical festival of high grade. Music is to be congratulated on the acquirement of this noble building.

A NEW magazine devoted chiefly to music has appeared. It is the *Looker-On*, and is published in New York. Its appearance is certainly attractive and its matter valuable. The contents of the first number include "Paderewski and his Art," by Henry T. Finck; "The Italian Opera," by Apthorp; "Singers, Now and Then," by Krehbiel, and numerous other equally good things. It is well illustrated and should "go."

A VIOLIN by Guadagnini was sold in London lately for \$1000. This dynasty of violin makers has lasted 200 years. Lorenzo worked at Placentia from 1695 to 1743, and was succeeded by his sons, Gianbattista, Gaetano, and Giuseppe, 1740-1786. In 1800 Carlo Gaetano II., Giuseppe II., and Felice were busy; from 1831 to 1881 Antonio. The present members of the family are Francesco and Giuseppe, whose workshop is in Rome. The first Lorenzo Guadagnini was a pupil of Stradivarius.

ON his first two American tours Mr. Paderewski did not go further west than St. Louis. His third tour will take him as far as San Francisco. He will play first in New York on November 4th. Philadelphia, Brooklyn, and Boston will then be visited. The tour will comprise at least eighty recitals, and will doubtless prove a triumphal procession beyond all precedent. On his second American tour Paderewski gave sixty-seven concerts, and the gross receipts amounted to \$180,000, a sum never before reached by any instrumental performer.

THE following hit is a true one, and shows the extent to which rivalry will do away with common sense: "We mentioned the other day how Herr Emil Sauer at Leeds ran against a huge poster describing Herr Rosen-

thal as 'the greatest of living pianists.' Herr Sauer's agents in Leeds have now announced him as 'the greatest pianist in the world.' So honor is doubtless satisfied. Recently, however, the two German pianists were confronted with another rival, M. de Greef, who is introduced to Leeds as the 'greatest executive pianist of the century,' the announcement further stating that 'De Greef has no rival, he is 'the artist for artists, the professor for professors. Read his biography.'"

FOREIGN.

THE expense of mounting the "Nibelung's Ring" at Bayreuth next summer is estimated at \$40,000.

THE Wagner Museum has been moved from Vienna to Eisenach, and will soon be opened to the public.

THOUGH seventy-three years of age, Sims Reeves was still able to draw an audience of 4000 to a Queen's Hall concert in London.

MME. JAELE, widow of the pianist, claims to have invented a noiseless mechanical contrivance which will do away with the necessity for the endless practicing of scales and other exercises.

SIR CHARLES HALLE, an eminent English pianist and conductor, died at his home in Manchester, England, October 25th. He exerted a wide influence upon English musical affairs and traveled widely.

LILLI LEHMANN has returned to the operatic stage. She is to appear soon in Vienna as Isolde, Norma, and Brunhilde, and is said to have accepted Fran Wagner's invitation to take part in next summer's Nibelung festival at Bayreuth.

IN connection with the approaching Purcell celebrations, it may be mentioned that, by way of memorial, a new case for the organ in Westminster Abbey is to be erected. Mr. Pearson, R. A., has prepared the design, and the work will cost not less than £2000. Subscribers will be entitled to seats at the Commemoration Festival in the Abbey.

THE letters of Dr. Hans von Bülow are to be issued early in November by Messrs. Breitkopf & Hartel. They will be contained in two volumes, and will cover the period from 1841 to 1855, the first letters being written at the age of eleven years. Besides music and literature, the composer deals with the politics of '48 and '49, when he was a law student at Leipzig. From his legal studies he flew to Richard Wagner in Zurich, where he made his debut by conducting the orchestra at the theater. The time, at Weimar with Liszt occupies an appropriate portion of the volumes, and should be of especial interest. The edition contains a preface and annotations by Frau von Bülow, and it is to be hoped will soon be translated.

THE chief details and dates of the Bayreuth festival next year have now been officially settled. No representations will be given of "Parsifal," and the pro-

grammes will be confined to "Der Ring des Nibelungen," this being the twentieth anniversary of the Tetralogy and of the first opening of the Bayreuth Opera House. The first "cycle" or series of performances of "The Ring" will take place between July 19th and 22d. The cast of artists has not yet been fixed, but it is understood that M. Jean de Reszke will take part as Siegmund, and Miss Margaret McIntyre, Miss Bréma, and M. Edouard de Reszke have likewise been engaged. The second cycle will be given July 26th to 29th; the third, August 2d to 5th; the fourth, August 9th to 12th; and the last, August 16th to 19th. There will be only one price for seats, viz., \$20 for each series.

No one who has heard Paderewski play Liszt's E flat concerto will forget the enthusiasm that follows. Yet this concerto, though it was written half a century ago and is to-day as fresh as a rosebud, was heard only once in Vienna in the interval between 1857 and 1869. An influential critic had, it seems, characterized it sarcastically as the "triangle concerto," which so intimidated the pianists that they did not dare to play it any more. L. Ramann relates apropos: When Sophie Menter was to make her debut at the Vienna Philharmonic in 1860, she chose Liszt's E flat concerto. The Directors dissuaded her most earnestly, and Anton Rubinstein, who happened to be present, exclaimed: "You are not going to be so crazy as to play that piece? No one has ever had luck with it in Vienna." Bosendorfer, as deputy of the Philharmonic, also advised her not to play it. But the sixteen-year-old Sophie, guided by a correct instinct, replied calmly: "If I can't play that, I won't play at all—it isn't absolutely necessary that I should play in Vienna." She persisted and won a brilliant success with the concerto, which since then has been accepted in Vienna as a work of art. From that moment Bosendorfer became one of the most devoted and zealous admirers of Liszt.

JEAN DE RESZKE is soon to marry the Countess Helene Blanche de Maille de la Tour-Laundry in Paris. The approaching wedding makes clear the reason for the tenor's recent order on a Chicago architect for a cottage for his Polish estate. This great favorite will be able to marry a woman without breaking many American hearts. The announcement that he is to establish a fire-side of his own will not cause the wail which would follow a similar report about Paderewski. He was too big to be petted and too sensible to be a lion in pink-tea circles. His fiancé is one of the handsomest women in Paris, where handsome women are in the majority. She and De Reszke have loved for years, so the romance goes. It has been common report for a dozen years that they were to be married, but each time the wedding has been postponed, pending the tenor's triumph in his operatic tours. He has now passed the fifty-year mark, and the proclaimed engagement has given rise to the rumor that this winter's season will be his last.—*Indicator*.

At a sale of valuable old manuscripts lately in London the following were notable items from the collection of the late Mr. A. G. Kurtz, of Liverpool: W. A. von Mozart, original autograph manuscript music, air with variations for piano and violin, \$140; Mozart, original autograph manuscript music, variations for piano and violin on the air La Bergère Celimène, seven pages, extremely fine, \$170; Mozart, original autograph manuscript music, signed and dated March, 1787; rondo in A minor for piano, a fine specimen, \$140; Mozart, original autograph manuscript music, fuga für clavier in C, very fine, \$80; Ludwig von Beethoven, original autograph manuscript music, signed, "Drei Gesänge von Goethe," dated 1810, \$185; Beethoven, original autograph manuscript music, purchased for Mr. Kurtz by Sir Julius Benedict, October, 1872, from Mme. Fagliesbeck, the widow of the celebrated violin player, with a letter in reference to it from Sir Julius Benedict, \$41; L. Spohr, original autograph manuscript music, quartet, very fine specimen, \$40; F. Schubert, original autograph manuscript music, signed fragment of Terzetto, and others by the same composer, \$52; and F. Chopin, autograph manuscript music, two polonaises for the piano, \$52.

—The culture of the higher musical sentiment must inevitably leave its mark on the character.—*Stainer*.

EDITORIAL NOTES.

PARENTS of musically gifted children frequently wish to know at what age to have the child begin taking music lessons. There are several points to consider before giving an answer to this question. If the parents' financial circumstances are easy, and the child has good health, loves music, and wants to take lessons, it is well to begin anywhere from the age of five or six to that of eight or ten. There are many reasons for an early start. School duties crowd harder when the child is in "the teens." Society is then making demands, and if the child is ever to get personal good or pleasure from the study of music it will come as much during these years as at any time of life. If parents wish to enjoy the musical accomplishments of a child, they will get more of it if the child begins when young. If the gifted child begins young, that child will be a good player at the age when too many people have their children commence music. With children who begin at an early age, music becomes a part of their life; it becomes a second nature to them, not an "accomplishment" as much as an element of education, an actual part of their mental equipment.

AMATEURS are the pillars of musical society. It is to the cultured amateur that the best artists look for recognition and patronage. Piano and vocal recitals get their existence from the intelligent amateur. The orchestra and the opera find their support from the same source. But this worthy class of the public do not always use their influence with due intelligence and discrimination. The general public looks up to them as leaders in musical affairs, and their influence is great. These devotees of St. Cecilia should take the trouble to inform themselves of the standing and art worth of the incoming musicians, who propose to give concerts and recitals in their community, and then use their influence only for that which is of worth. They should do all that they can to induce their musical friends to patronize only the best grade of music teachers. They should take the time and trouble to explain why the best teachers are the ones for their friends to employ, why a superior teacher is worth two or three times the price of a poor teacher.

OPERA is evidently gaining in popular favor in our country. There are now two companies giving grand opera the present season in New York, besides several which give the lighter operas. Boston and Philadelphia have a company of their own, but give light works almost entirely, including such favorites as the "Bohemian Girl," "Maritana," etc. Philadelphia has a fine company under the management of Hinrichs. A company is to give grand opera this season in Montreal and Quebec. A fine company is to travel under the management of one of New York's best known impressarios. New Orleans is planning for a season with a French company. Some of these companies will be heard in other cities than those named, which will practically bring the grand opera within reach of thousands of the lovers of musical art and drama who live in cities and towns that are not large enough to support an evening by a good company. Music students can make no wiser use of a few dollars than spending them to hear the noted musical artists that will appear in the many cities of our country.

A VERY large portion of our readers are teachers in music departments of seminaries. These teachers have special facilities of which they should make the most. One thing they can do is of special value to their pupils, which is to have them study and become acquainted with the very best things of music. Where two pianos can be used together pupils of but ordinary playing ability can give arrangements of great masterpieces very satisfactorily. In many music schools, the weekly programmes in their musicales consist in part of standard or classic music, concertos, overtures, and symphonies, and arrangements from other compositions of the great masters. Each pupil sufficiently advanced gives a small portion of each day to such four and eight-hand play-

ing. One of the advantages of such arrangements is, that works which are entirely too difficult for amateurs to play as solos come easily within their ability when played in these arrangements. The more advanced pupils can give the choicest selections from standard classic solo music, so that during the school year the teacher's class will have heard a great quantity of choice music, and knowing this music has of itself great educational value, such music does very much for the cultivation of taste, this latter being one of the chief points of endeavor on the part of all progressive teachers. Besides the acquaintance with what is best in music, and the resultant improvement in taste, such practice is invaluable in the development of the inner rhythmic sense and of ability in sight-reading. Because of these technical points alone, it is worth the time that such practice demands.

WHEN pupils are sufficiently advanced to play pieces in the third or fourth grade, they are inclined to retain the early habit of playing notes singly—that is, making a separate mental and muscular impulse for each note. This shows itself more frequently in étude playing. For instance, the étude is written in three quarter time, there being three groups of four-sixteenth notes to the measure; in playing this the pupil will make a separate mental impulse for each individual note, whereas he need make but a single mental impulse for each group, three such impulses to the measure instead of twelve. In illustrating this the teacher plays on the piano, in both ways, showing how differently they sound, and then the pupil is required to imitate the effect, care being taken that each is played lightly and very legato. At this point it is well to let him spell a few words of print, and have him observe that it requires fully as much mental and muscular effort to speak a single letter as it does a whole syllable or word; then let him apply this to the music, and he will readily experience the fact that it is just as easy to play a group of notes at a single effort or mental impulse, as it is to play one note alone and then another by itself, and so on. When he realizes this, then show him how to read by groups in advance of his playing, that he is to play a group as it were from memory, at the same time reading a group of notes in advance. Thus his mental effort at reading should keep one pulse ahead of his playing.

It is never right to discourage a pupil, yet many times teachers do this unwittingly. Sometimes a pupil will make what seems an inexcusable mistake, and in correcting and pointing it out, the tone of voice used by the teacher, if not the word spoken, will lead that pupil to feel that the teacher thinks the practice has been worthless, that no effort was thrown into it, or that the pupil did not know enough to do the passage correctly. This feeling results in a wounded sensibility, and whenever this happens the pupil is not in a state of mind to make a success of the remaining part of his lesson. Sometimes the pupil mistakes the expression, or plays the passage in faulty time; then the teacher will sit at the instrument and with a great show of ability play the passage with excessive spirit and style, in a manner to make the pupil feel that the teacher had a very small opinion of him, because he had not been able to play it equal to the model the teacher had just given. And not infrequently the peculiar air in which the teacher will do this playing implies that he considers himself a paragon in musical perfection, and that the poor pupil had better retire into a corner and lustily hate himself for awhile.

—A lady visiting Paderewski's villa in Paris noticed a cherry stone on the mantelpiece of his music room. She appropriated this treasure, and taking it to a jeweler had it magnificently set in pearls and diamonds. A few weeks later Paderewski and the lady met in Vienna, and in the course of the conversation she showed the musician the flattering bauble, telling him that she prized it more than all her other treasures put together. "But, Madame," said the divine Ignace, running his fingers through his golden mane, "I never eat cherries; the one you found on the mantelpiece must have been left there by my servant!"

OPINIONS OF PROMINENT MUSICIANS.

THE ETUDE has solicited from a few of our leading teachers opinions on interesting topics. This feature will be made quite prominent during 1896. In this issue we print only a part of the replies received for three questions:—

1. "What ten pieces, outside of the classics of various grades of difficulty, do you use most in your teaching?" The younger teachers will be glad to know just what the best teachers are using, and any short comment you may make on these pieces, we know, will be acceptable to them.

2. "Give a few of your favored illustrations used in teaching." By this is meant what means are used to deepen the impression on the mind of the pupil for a better touch, a smoother scale, and for reading with more accuracy.

3. "What effect does the raising of the price of tuition have on the number of your pupils and on the annual income?"

FROM CONSTANTIN STERNBERG.

The first question is difficult, almost impossible, to answer, as far as I am personally concerned; for, not only do I continually change the modern music in order to keep abreast of the time, but I select it usually with a view to teach some particular thing through it, and what this "particular thing" is depends entirely upon the pupil's needs. All the principal matters are best taught by employing the classics. I have found it the best means for keeping my own musical interest alive, to cover the widest possible range in modern music, to draw from every available source, and to keep changing from year to year. By changing, however, I not only benefit my pupils and myself, but I also give many a young, striving writer a chance to be heard, and then to make his own way, which was generally commensurate with his deserts.

As to my favorite illustrations, I would not know where to begin; but I may say that I draw almost exclusively from nature and everyday life. To illustrate, for instance, the necessity and character of accentuation, I resort often to making the pupil feel his own pulse, until he can distinguish between a veinal and an arterial beat. The absence of accentuation in pieces of regular motion (such as Weber's "Perpetuum mobile") I often compare to a fence of perfectly similar and equidistant posts; just as the eye could not single out any one post without the aid of some design (as it would get "swimming," in common parlance), so the ear needs a rhythmic design, producible only through accents of various degrees of force. Human speech furnishes also an inexhaustible fund of comparisons; very often I let the pupil make a text to some musical phrase, and mostly in prose, too, for I found this the best means to lead to a proper "rendition."

The third question is extremely delicate—rather personal, I should say. Assuming, however, that it was asked merely in its ethical bearing, and as far as it relates to the dignity of the profession, I do not mind to confess that in my individual case the raising of my terms was the outcome of my having been overworked, and that as a remedy it was a dismal failure. Instead of decreasing the number of my pupils, it has increased it. I advise the reader, however, not to be guided by this statement in his own field of work; the public is an incalculable, mysterious thing, that has its own peculiar instinct of measurement; it will once in a while pay a high price to the undeserving, true enough, but in the long run the public has managed somehow to be pretty nearly right in the sizing-up of their men. High prices must come naturally, not as a speculation, and the best advice I can give regarding the stipulation of terms is that since every one, when all alone by himself, knows almost exactly what his work is worth, let him abide by the counsel of his own conscience. As to a possible overestimation of one's self, I don't believe there is such a thing! There may be such who strut about before others in a fashion that is beyond or above justification, but when they are all alone by themselves they collapse frightfully. Water finds its own level!

Yours truly,

CONSTANTIN STERNBERG.

FROM EMIL LIEBLING.

1. In regard to the questions, I would say that I draw my teaching material from too large a repertoire to admit of singling out ten pieces; but I have found the following selections very desirable for teaching purposes: Joseffy, "At the Spring;" Schytte, *Études*, Opus 48; "At Eve," aubade sonata, Opus 53; Neupert, *Études* and "Spring Song;" Moszkowski, *Scherzino*, *Étude*, and *Polonaise*, Op. 18; Menuet, Op. 17; Morceau Poétiques, Op. 42; Grieg, *Lyrical Pieces*, Op. 54; Sonata, Op. 7, and *Humoresken*, Op. 6; Godard, *Bolero* and "Pan's Flute;" Raff, *Bolero*, Opus 111, and *Gigue*, Op. 91; Chaminade, *Toccata*, Opus 39; Loeschhorn, "A Venise;" Kullak, "5th Valse de Salon," and "Transcriptions," Opus 111; Bruno Oscar Klein, *Suite*, Opus 35, and Ravina, "Allegro Classique."

2. In my work I aim to locate faults accurately and then fit the remedy according to individual cases. Very often the performance of a phrase after it has been fully explained will prove of great help to the student.

3. Much tact has to be employed in raising prices for tuition; it is apt to react unfavorably in the beginning, but result advantageously in the end. To make it a success, no exceptions or deviations from regular terms must be allowed.

Very truly yours

EMIL LIEBLING.

FROM MADAME PUPIN.

1. What ten pieces of various grades of difficulty do you use most in your teaching? I would say, it is difficult to select so few as ten representative pieces; but as pieces should be selected for students, to serve as studies till they are learned, I will state the object in selecting the following: 1. For a young pupil who had taken two or three easy pieces, I would choose "Air Italien," by Duvernoy, Op. 287, No. 1, because it gives a variety of scale and other passages which are studied separately and when well learned make the piece a most effective one for a beginner. 2. For the first study in the use of the pedal, "Le Crépuscule" (Twilight), by T. J. Guy—a melody which *must* be held by the pedal, while the hands are playing in a different part of the keyboard. 3. For a piece of old time simplicity and dignity—Minuet, Boccherini. 4. For sentiment and a preparation later for Chopin—"Ricordati" (Remember!), Gottschalk, calling special attention to its motto from the "Divine Comedy" of Dante—"There is no greater grief in our hours of sorrow than to remember former happy hours." 5. For melody with running accompaniment, "La Fileuse," by Raff, and "Die Forelle" (The Trout), by Heller, especially the latter, because it not only has the melody in the left hand, but has the difficult combination of two notes against three, with the two notes in the left hand. 6. A very simple piece, but which must be played with a snap to be effective, is "Pomponnette," by Durand. 7. A romantic piece descriptive of elves holding their revels at the witching hour of midnight is "Elfeureigen," by Th. Kullak. 8. A short piece with somewhat bizarre and unusual effects is "Im Dreigespann," by Tchaikowski. To play this piece well, one must understand that the Troika, or Russian sledge, has three horses abreast; the middle one has a high yoke over his shoulders in which is suspended a bell; this horse trots while the two outside ones gallop, and as they leave the city and go out into the country the pace is increased till the horses seem to fly. 9. For variety of tone colors in melody playing, I give "Liebestraum" in A flat, by Liszt. 10. For grand chord effects, etc., a very effective piece, if well played, is "Ballade," Op. 20, by Reinecke.

2. I tell my pupils that notes have meanings, like words, but if they do not understand the meanings, they cannot render the music with any more sense than if they tried to repeat a poem in French or Italian, after having learned the sound of the words.

3. I have always maintained that it was better to give four lessons at \$4.00 each, than sixteen lessons at \$1.00 each. In the end, a good teacher has better pupils and a better income by asking a fair price for lessons than by putting himself on a level with inferior teachers.

FROM DR. H. G. HANCHETT.

Certain classical works are of such importance in the history of our art that every student should learn them for their musical value, but aside from such works it is my custom to select from a very wide range of publications, and many pieces I suppose I use but once, although I try to use only such works as would well be worth repeated employment with pupils. All that I can do in answer to the question, then, is to mention some useful pieces that perhaps crop up more often than others in the repertoire of my pupils:—

Raff, "Maerchen;" Wagner-Liszt, "Spinning Song;" Tchaikowski, "June;" Paderewski, Nocturne; Moszkowski, Waltz in A flat, and study in G; Mayer, "Une Folie" in E flat; Grieg, "Schmetterling;" Thome, "Papillons Roses;" Wollenhaupt, piece in form of an *étude*; Godard, "Second Mazourka;" Raff, "Impromptu Waltz;" Rubinstein, Barcarolle in F minor.

2. I fear my favorite illustrations would not be of much service were they detached from the matter to be illustrated. I think my favorite one is doing it myself, for which purpose I always use two pianos in teaching, with keyboards side by side. I never think of illustrations without being reminded of one that a famous teacher of mine used as an aid to the interpretation of the first trill in the A-flat ballad of Chopin. It occurs near the bottom of the first page of the work in some editions, and leads to a short double arpeggio in contrary motion. The figure, he said, reminded him of two belligerent tom-cats on a ridge pole, who, startled in some way while engaged in spitting viciously at each other, simultaneously turn tail and fly to the gable ends. I rarely or never use illustrations of that character.

3. In answer to the third question, I have no experience. On each removal of my location I have raised my prices, but never since I became established in the metropolis. My prices are nearly the highest, and they net me a very comfortable income. I have an idea, however, that, in general, high prices tend to make the recipients worth them. Their first effect is to deter intending students in many cases; but the time one gains through having a moderate class allows of self-improvement, which reflects itself in greater worth and better work. The highest price a person can persuade the community that he is worth is the best price for him to charge for music lessons.

HENRY G. HANCHETT

NEW PUBLICATION.

"BOEKELMAN'S EDITION OF BACH'S FUGUES," published by THEO. PRESSER of Philadelphia, has just been enriched by an addition of four more numbers. Nos. 5 and 6 from vol. 1 and 1 and 11 from vol. 2 of the "Well-tempered Clavichord" are these most recent offerings to pedagogic literature. The editing of a fugue is one of the most trying tasks in the realm of musical revision. "The Well-tempered Clavichord" has been revised by such veterans as Carl Reinecke and Robert Franz, both of whom have brought great skill and careful musicianship to the task, but even in these editions the pupil may become puzzled at times as to the exact relation of the voices, while in the popular editions of Peters or Litolf voices run from one staff to the other in bewildering confusion. In Boekelman's edition each voice runs along on its own position, and on its own staff, in a manner that keeps the different strands of melody perfectly clear throughout. But this is by no means all; by means of colored notes, each appearance of subject or counter-subject, of answer or episodal matter, is shown clearly to the eye. The works thus become absolute charts of fugal form, an object lesson to every advanced pupil. To this is added a harmonic scheme of each fugue and a written analysis of its chief characteristics, so that it is impossible to imagine anything more practical for the teaching of fugue than this edition. As the fugue is the form least understood by the average musician, and as it is the very acme and flower of counterpoint, the perfection of intellectuality in music, it is to be hoped that Mr. Boekelman will not pause in his task until he has completed the "Well-tempered Clavichord," and even now the debt of gratitude which is due him from the musical world is very great.

LOUIS C. ELSON.

PIANO PLAYING AND ANALYSIS.

BY W. J. HENDERSON.

ONE who attends many concerts must necessarily hear a great deal of poor playing and singing. It is a noticeable fact, however, that the mere technical level of piano playing is much higher than that of singing. Of course, I am referring here to technics in their lowest sense. I mean ability to play rapidly, accurately, clearly, and with good tone. But too much piano playing stops short of the point at which the element of intellectuality should enter, and that, I take it, is because the pianist has expended too much study on small things and has not given enough to the composition as a whole. When I say too much study on small things I mean too much as compared with the total amount bestowed on the composition.

Pianists, I am afraid, are too much given to looking out for the points at which their special talents can be most advantageously displayed. Even those who are artistically conscientious will mislead by a beautiful opportunity to introduce a pedal effect which has been applauded in some other composition, or to impart a little staccato of brilliant aspect to a scale passage which ought to be played with a pure legato effect. It is human nature to be easily convinced that opportunities to display one's special accomplishments were purposely placed in the music by the composer.

But a pianist does not do his duty toward his art unless he proceeds with a deliberate resolve to give an honest reading to a composition. He must be willing to sacrifice himself to the composer. That is his duty as an interpretative artist. He need have no fear that in the process his own personality will disappear. It is one of the highest gratifications of musical performance that the more faithful one is to the composer, the more forcibly he reveals his own artistic nature.

I am convinced that one reason why pianists so often fail to give an interesting reading to a composition is that they have not studied the art of musical analysis. Yet a knowledge of that art has given to some dry players power to absorb the attention of an audience. It was the secret of Von Bülow's success. People flocked to hear the Doctor play Beethoven's sonatas because they were convinced that his readings were authoritative. Pachmann, whose touch and tone compared with Von Bülow's were as velvet and roses compared with stone and ice, could not have drawn a corporal's guard if he had offered a series of sonata recitals. Lovers of piano playing felt that he was not a musical thinker. The difference between the two men was summed up in one word—analysis.

When Von Bülow last played in New York, I wrote of him thus: "The Doctor is failing in technical power, but he is still a most instructive pianist. Other players tell their audiences, 'This is my idea of Beethoven, or Schumann, or Mozart.' The Doctor tells his hearers: 'This is what Beethoven, or Schumann, or Mozart says.' We may be astonished, electrified, paralyzed, by the others; we are convinced by the Doctor. The others compel us to acknowledge their own greatness; the Doctor forces us to bow before the greatness of the music."

I wrote that before I had heard Paderewski. The other day I was listening to his performance of Chopin's F minor concerto, and when he began the second movement, I said to myself, "I shall not like it." But before he finished it, I found that his reading of the movement was based on a profound and sympathetic analysis; and it not only stirred my emotions, but it convinced my reason. Pachmann, on the other hand, in the mechanics of his art a genuine master, never satisfied me with his reading of this concerto, because he held throughout it a dynamic level which enabled him to preserve his beautiful tone, but which robbed the composition of certain dramatic movements which indubitably belong to it. If Pachmann ever analyzed the work—which I doubt—he threw the results of his analysis aside because they were not advantageous to his touch and tone.

Pianists ought to study the art of musical analysis.

It is not a difficult art. It demands, first of all things, a complete knowledge of musical form. Its purpose is to dissect a composition; to trace through every phrase of their musical development its leading themes for the purpose of finding precisely what the composer's constructive design was. In this way, and in this way only, can one arrive at a knowledge of his musical purpose. A pianist who subjects every work to a keen and exhaustive analysis is not likely to lay undue stress upon subsidiary matter, to upset the balance of the phrases, or to make a climax in the wrong place.

GETTING BETTER WORK FROM PUPILS.

BY CHARLES W. LONDON.

THERE are many talented pupils who do very poor work. This has become a fixed habit with them. It is very difficult to arouse them out of this poor quality of study, but the persistent teacher, if he will show determination and patience, can generally bring them into a better quality of work. It is impossible to improve a point of character, or correct a bad habit, unless the person sincerely desires it; therefore, it is necessary first to convince the pupil that the poor work he is doing is entirely beneath what he is capable of accomplishing, and to convince him that better work is extremely desirable. His pride and his ambition must be aroused, he must be made to feel that his past methods of half way doing work are entirely inexcusable and altogether blamable.

Having gotten the pupil into a better state of mind, the next thing is to give him study in pieces suited to the taste there is in him, a style of music that will be sure to interest him, even if the pieces are not as high art as the teacher may desire. In giving a lesson on this music, the pupil is to be shown exactly how he should practice, and how he should apply his mind in ways that shall bring the most desirable results. Hard passages will have to be played many times over, showing the pupil exactly at which point to apply effort, and then seeing him play over such passages three times in succession without mistakes, and impressing upon his mind that in his practice he should be able to play all such passages, without any mistake or imperfection, not less than five consecutive times, and even be able to do this at the correct tempo of the piece.

When the pupil is firmly resolved, and his ambition is set to do better work, the fervency of his feelings will hold him to the best there is in him for a short time only, and then comes the real test. He must be made to understand that it is only by the determinedness of an inflexible will that he can continue in the ideally perfect style of the work that he is attempting. He should realize that he has all the deterrent influences of bad habit to overcome. He has his old method of half way doing, with its consequent imperfect mental effort and thought conceptions to overcome, together with the playing of each tone at a much higher grade of quality.

When coming into this period of discouragement, and what he may feel to be an apparent failure to do improved work, he will begin to realize, as never before, the tyrannical power of habit and what a poor student he has always been. When he gets in this state of mind there is then hope for him, if he can be encouraged to try again, and be made to see that to give up at this point would be equivalent to accepting, inviting, and even planning disaster and failure. And, of course, he can be led to acknowledge that he does not care to give up in ignominy, but instead he desires to be eminent in his musical attainments. If he can look forward with a desire and determination to conquer, then tell him that the tyrannical power of habit that has made of him a beggarly slave, so far as the quality of his work is concerned, can be made his most faithful and helpful servant if he will persevere. In other words, the wonderful power of habit can be made to help, as well as allowed to hinder. If he has the strength of character and force of will necessary for bringing himself up to this higher grade of achievement, there will be the making in him of all that his fondest hopes have desired.

SLOW PRACTICE.

BY CLARENCE RAWSON.

THE idea seems prevalent among a great many teachers of the best standing that a pupil ought to be able to play "right off" a new composition that is up to his limit of technical abilities when he has first read it and *only* knows "how it goes."

At this rate what is the use of so much hard work at the piano? Why not at first, when beginning, take a composition, have it explained, simply study it till it is plain how it ought to go, and then *play* it? But the fingers have to be *trained to the composition*. Wagner knew how a piece should be played, but he couldn't play it. Why? Because he never would do any serious practice. The story is well known of his teacher calling after the first lesson and finding him hammering away at the overture to "Freischütz."

I once went to a piano teacher of note, and he expected me to play at sight a composition that my fingers would have to be trained to. I tried to play it that way, that is, right off, as soon as I had read it, and the result was a constant stumbling and stammering. He knew that my fingers were naturally inclined to "run away" with me, and what did he do, as he expressed it, to make my fingers "solid"? Just think! he gave me *velocity, velocity*: all kinds of velocity work to make my fingers sure! Then this same teacher would take the notes of a composition he had been familiar with, and, of course, could read at a rapid pace, tried to play it, and stop soon, unable to proceed, because he said it "*wasn't at present in his fingers!*" Liszt has been called a "grand charlatan," and we have grand (?) "*fogies*" here.

Slow practice *must* be the foundation of all good playing. If a composition cannot be played well slowly, it never can be played well rapidly.

This matter of *slow practice* is a great stumbling block to many, particularly those of a very musical nervous temperament, whose ambition urges them onward to reach the goal too soon.

PRIZE COMPETITION.

LAST season we offered two sets of prizes—one for those who have never contributed to THE ETUDE, and one for those who had. The amount of interest aroused can be judged from the number of essays submitted. No less than 200 were entered for competition. We were astonished at the diversity of subject treated. The competitors, one and all, submitted creditable essays. Our greatest difficulty was to decide which was best. This year we will increase somewhat the amount of the prizes and also the number, distributing \$140 among the six prizes. The First Series are for those whose writings have not yet appeared in THE ETUDE, as follows:—

First prize.....	\$30 00
Second prize	20 00
Third prize.....	10 00

The essays must be marked First Series, with name and address of writer. All competition closes March 25, 1896. The Second Series are for those who have had one or more articles printed in THE ETUDE, as follows:—

First prize.....	\$40 00
Second prize	25 00
Third prize.....	15 00

The essays must also be marked Second Series and bear the name of writer and the address. The competition for the Second Series closes April 25, 1896.

No historical or biographical articles will be accepted. The length should not be more than 1500 words. Articles of greater length may be ruled out. An ETUDE column contains about 675 words. Articles not over two columns in length are preferred.

All articles that do not win a prize, but are accepted for publication in THE ETUDE, will also receive a prize. The writer can select \$15 worth of books from our book catalogue. These will be sent by express at expense of receiver.

LETTERS TO TEACHERS.

BY W. S. B. MATHEWS.

"Do you think it would be consistent to use Book I of Plaidy's 'Technic' in combination with Vols. II and III of Mason's 'Touch and Technic'? Fortunately or unfortunately, my musical education and preparation as teacher were gained in Germany, and I do not feel that I would like to attempt to teach the first volume of Mason's without first having had thorough instruction therein myself. I am not a self-confident person, and must know each step perfectly before I can teach it to others. And it seems to me there is a great deal to learn in Volume I of Mason's. O. C."

You have rightly divined the great advance which Dr. Mason's first and fourth volumes make over the existing statements of the principles of touch and tone-production. They do contain a great deal which is new to teachers generally, and perhaps to none more than to those who have been educated in Germany—for there is as much routine and unproductive teaching in Germany as in any part of the world, perhaps even more. The trouble is that music is cultivated by two classes of folks: The first consists of artists who play and composers who make real music. These *know* things. And second, teachers who neither play nor compose, but who undertake to tell all about it. Although I belong to the latter class myself, I have always tried to avoid the characteristic defect of my class, which is to take it for granted that artistic things can be completely analyzed and reduced to system. Perhaps some time they may, but as yet they are not.

Now, Plaidy's 'Technics' is a good book, as far as it goes. But what you would get out of it that is not included in Mason's Vols. II and III I do not see. Anyway, I should say that you might take hold and teach the first volume of Mason's. The central point of failure in the Plaidy system is ignoring the wrist. Father Weick knew in his time all that we know now about the importance of wrist condition to the production of a full, musical, and singing tone. In his 'Piano and Song' you will find it over and over again insisted upon that the wrist must be kept loose. But it is Mason who, for the first time, has made this the corner-stone of his practice. I have no doubt that the Plaidy pupils had flexible wrists before he had done with them; at least I suppose so from his reputation as teacher. But the method of reaching this result is not in his book.

In order to teach Mason's Vol. I, suppose you begin with the devitalized form, the fast form of the two-finger exercise, in No. 5. Each little phrase is made by a very light and small fall of the hand upon the first note and the slightest possible finger touch upon the second tone. If you take the same form and apply it to the arpeggio of the diminished chord (No. 14), you will get this hand movement more easily. For wrist condition, hang the arm straight down by your side and shake it out entirely limp to the end of the fingers, so that all the joints are loose. This is the condition called by the Del Sarte people "devitalized." Now, when you place the hand upon the keyboard, try and retain this perfect looseness of wrist, and as long as you retain it you will be all right in the exercise mentioned. When you have this form, try the slow form with the hand fall and the finger elastic on the second tone. Produce the second tone by extending the finger, as illustrated in the text, and complete it by shutting the hand. I prefer to close this touch by an upward motion of the hand, as illustrated in the diagram, which was intended to show the position for beginning the Bowman "stab" touch. My reason for doing this is that I find a majority of pupils are surer of reassuming the limp condition of wrist at completion of the elastic touch than when the hand remains close to the keyboard, as most of the illustrations show it. I believe that in a few days you will master this.

Then let us take up the arm business. This will naturally make you more trouble, because it is unlike anything you have ever done, and, in fact, excessive for practical purposes in playing, except for very extreme cases. If you will begin with the diagram 2, and perform the motions there indicated, then raise the arm a little and permit it to fall in making the down touch, the wrist sinking to the *b* position, you will have the first

touch right. This differs from the first diagram in leaving all the fingers upon the keys at completion of the touch. Then comes the great difficulty of all to most adult students, that, namely, of the "up" touch. I believe you will soon get this by following the directions in the book. The muscular sense in making this touch is that of pushing upward from the key with the back part of the wrist joint. That is to say, if you throw the arm forward and upward, leaving the hand loose, the finger still upon the key, the chief motion will take place in the wrist joint. The forearm moves and the finger tip remains upon the key. When this motion is secured according to the diagram, it is only necessary to make a sort of push from the shoulder (not from the elbow) and allow the arm to spring upward, so that the finger tips are perhaps two inches above the keys. At first maybe six inches will be easier; later reduce the amount of motion.

You might get the same principle in another way. Extend the fingers over a chord, the finger points being in contact with the keys. Then produce the chord by contracting the fingers without using either the hand or arm. This is a finger chord. Now, if you accompany this chord, so made, by an upward spring of the arm in finishing it, in such a way as to greatly increase the tone value without doing anything particularly at the wrist, you will have produced the chord by an up-arm touch combined with finger touches. The additional strength comes from the arm.

When you have tried these experiments a week, you will do well to take the fourth volume of Mason and do the slow octave exercises, Nos. 11 and 12, and then the fast ones, Nos. 13 and 15 and 16. Observe carefully the manner of making the touches. You can hardly fail, if you take care to play the first exercise *very softly*, *diminuendo*, and with as little motion of the hand as possible—that is, an action not greater than a quarter of an inch vertical. Keep the wrist limp, as in the hanging arm first mentioned. After a few minutes of this come back to the two-finger exercises. By going from one to the other, you ought to be entirely correct, or practically so, within two weeks' time, and able to carry a student through these exercises in good shape. Remember that the two-finger exercises are to be made part of the daily practice.

I have gone into this so much at length in the idea that these practical directions, which are expressly designed for hard cases (timid people, never taught wrist conditions), in the hope that they will lead some one to try it; when you try it you will find that it is easy enough. Don't let a new idea stop your career. Take it in. This is the secret of remaining young and of moving on with the world.

I am asked by a correspondent who is now twenty-three, but who commenced the piano at the age of fifteen, whether it is too late for her to make a good player. She says she has a good touch, having used Dr. Mason's works, and wants to know, among other things, whether a Virgil Practice Clavier would benefit her.

It is entirely impossible to say what sort of a player she might hope to make without knowing what she is able to play effectively by heart at present. I must know what are the most difficult pieces she is or has been able to play without notes in such a manner as to please the hearers. Memory certifies to inner musical retentiveness; pleasing the hearers certifies to at least a modicum of musical quality in the playing. But it is at least certain that whatever her deficiencies her present state can be greatly improved. The Virgil Practice Clavier is a valuable adjunct to finger training, but whether it is the thing most immediately demanded in the present condition of the correspondent I would have to know more before saying.

In Mason's two-finger exercises should both hands play together at the same time?

What finger exercises besides Mason's 'Touch and Technic' are best for a girl to play who is playing Clementi and Schumann? And what are the best works in harmony for such a one?

Would you recommend the 'Technicon' for a girl whose fingers are stiff in the joints and need to be more elastic?

Is Godard's 2d Waltz and 2d Mazurka the same?

B. M.

Give the two-finger exercises at first with each hand alone, but as soon as the correct way of playing them is

acquired, practice them with both hands together. It will always be useful to do a part of the practice with each hand alone. You give closer attention.

If by Clementi and Schumann you mean the 'Gradus' of Clementi and the more difficult pieces of Schumann, the girl does not need other exercises. But if you mean the 'Clementi Sonatinas' and the 'Schumann Album for the Young,' you had better do a part of the work with good finger pieces of a lighter character, in addition to what you already have. Mr. Presser will send you a selection of this sort if you will state the grade which the pupil now is working in. The 'Standard Grades' will be very useful indeed, and she will like the selections.

I do not know what is best in harmony. I have never been able to satisfy myself in teaching harmony. I have a pupil using now Dr. Clark's new harmony, and I rather like his method, and think it interests the pupil and gives one a better immediate use of harmonic material: but I do not quite like his basses, which appear to me not very musical. Perhaps this is because I do not understand them. What you want in teaching harmony is to afford the student command of chords at the keyboard in such manner that they can improvise and modulate off-hand musically and pleasantly. This one never reaches by Richter and other works based upon his, such as Jadassohn and many American works, until after about three years' hard work.

The Technicon is primarily used to strengthen the muscles. Elasticity can also be acquired by it, but requires a more judicious use of the instrument. A pamphlet lately published by J. Howard Foote, 33 Maiden Lane, New York, entitled 'Scientific Gymnastics,' will be most useful to you. Godard's 2d Waltz and 2d Mazurka are quite different pieces. The former is op. 56, the latter op. 54.

"What method will best overcome the habit of elevating the fifth finger above the other fingers, even when the weaker side of the hand is held high?"

C. E.

I should say that the two-finger exercises in sixths, with the clinging touch, and with the finger elastic, together with thirds in the same way, would soonest do it, by strengthening the fifth finger until it is stronger than it is now.

"Will you please explain to me the formation of the diminished chords, also how they are resolved? Are there not in reality only three of them, each with four positions?"

J. P. A.

It would take us too far to answer this question. Suffice it to say that as keyboard positions there are exactly three different diminished chords, all the others being positions of the same; but these twelve keyboard positions are written in more than twelve ways, each chord of the diminished seventh properly standing upon the seventh degree of the minor mode, so that there are therefore exactly as many diminished seventh chords as there are keys, namely fifteen. The natural resolution of the diminished seventh is that in which the root ascends a half step and the seventh descends a half step—in other words, to the tonic. Dr. Mason, however, uses the diminished sevenths merely as keyboard positions, and he changes one or more tones in turn a half step either way; also as keyboard positions, or finger changes, and without any harmonic relations. Each chord thus changed becomes something else, sometimes a chord of the dominant seventh, and sometimes one of the secondary sevenths. The resolution of these chords has no application to their use as finger forms, and to undertake to discuss it here would be to abridge an entire treatise upon harmony and modulation, for by these mechanical changes one may reach any desired key from almost any other.

—We have known so-called teachers who seemed to greatly delight in the boast that they made it a point to always find fault with the lesson, no matter how faithfully it had been prepared or how well recited. We know of teachers who never have a word of praise or encouragement for their pupils, and whose presence has about the same effect upon the pupil that a cold shower-bath would have. Such teachers appear to their pupils as if packed in ice, especially about the region of the heart; they are a sort of "Greenland's Icy Mountain," where in the region of eternal frost everything is stunted and dwarfed.—*Musical Messenger*.

TASTE AND TEACHING.

A CORRESPONDENT asks us somewhat pathetically:—

"Is it not possible to play the piano well without studying the works of the classic old masters? They are so dull, heavy, and uninteresting that they take away all my pleasure. I want to be a showy, brilliant pianist, and if I could reach my ambition without going through the horrid 'classic' routine I should like to do so. What do you think?"

This is the type of many letters that we receive during the year, and it suggests many interesting questions. Our correspondent, who signs herself "Agatha," frankly expresses what a large number of amateurs secretly think, and the first question to answer is whether the fault is in Agatha's taste or in the method by which she is taught. The taste for "classic" music, like that for high art generally, is an acquired taste; human beings are not born with the capacity for admiring a fugue, sonata, or symphony any more than they are born with the capacity for appreciating at first sight a painting by Rubens or Rembrandt. The average human mind, without special study, rarely reaches to a higher level than the chromo condition of art, where the artist addresses his obvious commonplaces to the commonplace experiences of his audience or his spectators.

A capacity for enjoying and for accomplishing anything in a special branch of art implies a knowledge and appreciation of art generally. Excepting a genius, no one who is wholly ignorant of the general art of music can become a thorough artist as pianist, violinist, or singer. That is, there must be a well-organized taste for music generally before the taste can be specially applied. To thrust the study of Bach, for example, on the average pupil whose taste has reached no higher than appreciation of the popular songs of the day, is necessarily to produce weariness and dissatisfaction. Imagine compelling the average novel reader to study Milton!

A large amount of unsatisfactory or bad art is due to bad routine teaching. Lucid exposition in teaching is of more importance than theory, and lucid exposition can come only from a wise, skillful, and experienced teacher who is a musician and not a manikin. The average intelligent person will willingly admire, if he is shown what to admire.

It will be seen, then, that a distaste for classic music is born of ignorance pure and simple. It is not a matter of taste, for no normally constituted human being can fail to admire the music of Haydn, Handel, Mozart, and Beethoven when they have once passed beyond the mist of ignorance. Adequate teaching dissipates this mist while it is only made more dense by bad teaching. And how much of the current teaching belongs to this latter category? How many amateurs play Beethoven and Chopin "brilliantly," and yet without the slightest comprehension of the meaning of the works played. The average teacher cultivates her pupil's fingers and there stops; at best she produces an admirable machine, but never an artist, and even an amateur must be an artist or nothing—the smoked herring must be well and deceptively painted, but in addition to technical skill, it must reveal some knowledge of light and shade, some harmonies or contrasts of color, and some proof that the delineator is something more than a photographic camera. Small art is not bad art, provided it be art.

If Agatha wishes to be something more than the modern hand-organ which plays "brilliantly," yet without soul, she must study "the classic old masters" under a competent teacher, even if she has to pay more than fifty cents for a lesson. Agatha can rest assured that it takes no more labor to play well than to play badly, and that if she does not put her mind and her heart in her work she is simply wasting her time whatever she plays. It is profitable even for the humblest amateur to have a lofty ideal in art, and nothing is more stimulating, improving, and ennobling than studying the works of genius. Do they weary her? Let her learn their language that she may understand what they say, and then be taught to look for what they mean. Analyze their works that you may understand them for yourself, and then you will play them that they may be understood by others. Those that have the opportunity have no excuse if they do not strive for the highest, but on the other hand

it has been truly said that "even the vulgarest street music is an education to the hearts of those who stand at the doors of pestilential dwellings to listen to it."—*Leader.*

THE DIFFICULTIES OF A PIANO TEACHER.

BY JAMES M. TRACY.

How often one hears the expression, "If I had nothing to do but give piano lessons I would be one of the happiest of mortals. It must certainly be a pleasure for one to sit down by the side of a young girl, or a young lady, for an hour and hear her recite her piano lesson. All the teacher has to do is, to admire his pupil, and occasionally say, 'Please play a little slower, a little faster, a little louder, a little softer,' and that comprises all there is to be done in the lesson."

It has been my good or ill fortune to have had many scholars, some good, some medium, some bad; how I wish I might say they have all been good, but I cannot truthfully say so. If all the members of the small army of scholars who have come under my instruction had been attractive, talented, diligent, or had appreciated my earnest efforts in trying to instill into their hearts, brains, and fingers a love, appreciation, and a knowledge of music, I would be a happier man, and my hair would certainly be three or four shades darker than it is now.

A few years ago two young ladies, sisters, from a distant State, came to me for instruction. They joined a class in which there were two others, and as they came in late, were the last to be examined. My first question was, "How long have you taken lessons? What has been the nature of your study, and do you study music for pleasure, or do you propose to become teachers? Do you love music well enough to practice whatever is given you thoroughly, or do you find it irksome and discard what you do not like?" "Oh!" they replied, "we are remarkably fond of musical study and learn all the nice pieces given us as soon as possible." "How is it with the practice of scales and other exercises?" "What do you mean by scales and other exercises? If you mean five-finger exercises, we don't like them, though we have studied them at home." "How long have you taken lessons?" "Nine and seven years respectively." I then said, "The oldest one will please be seated at the piano. I wish to test your technic." "What is that?" she asked. I explained what technic was, and then asked her to play me the scale in A minor. She said she never practiced the minor scales, but could play several real nice pieces if I wished. "No, not yet," I replied. "Try this exercise if you please," giving an example, "and let me see if you can raise each finger without disturbing the position of the body, head, arms, or hands." She thought she could do it just as I did, but she made very sorry work of it. "Can your sister do any better than you?" I asked. "No, we both took of the same teacher, the best in the city. He was a German, was good looking, very popular, and was called a fine teacher. He gave us finger exercises, but never asked us to play them to him, so we thought they were of no use and did not practice them." Now comes the pleasant, delightful part of this lesson. I said to them, "It will be necessary for you to devote considerable time to the position of your hands, the carriage of your arms, and the careful practice of finger exercises and scales. After a few lessons, you can take up the practice of Czerny's or Loeschhorn's studies, in connection with Clementi's sonatas." The young miss rose up from the piano, and with great excitement and a flashing of the eyes said, "Mr. Tracy, perhaps you think we have come a thousand miles to practice finger exercises and scales; if you do, let me inform you that you are very greatly mistaken! We can practice such things at home,—we came here to learn some hard pieces and to get finished off." "But," said I, "it is necessary for you to get some technic before playing difficult music, and you can only get it through the means I have suggested." "No, sir! if you won't give us hard pieces, we shall go elsewhere and take lessons." "But," said I, "please stop and consider well what I have said before you take such a step. You can, of course, find teachers in the city who will do just as you ask them to do; all they want or care for is your

money. But what kind of teaching would that be? Is it what you came here for? You might better stay at home and save your money by giving yourselves instruction. Do you think such a course would be a wise one to take, and do you think when you return home a year hence you would show improvement and be satisfied with your progress?" No, they did not think they would. "Now please bear in mind, I did not say you must practice finger exercises and scales to the exclusion of pieces, but the exercises must come first, for unless you can gain control of the fingers, it will be impossible to play any piece well." They hesitated, but finally said they would try the course I suggested for a couple of weeks. They were bright young ladies, were musical, ambitious, and learned fast, so that at the end of the two weeks had made such satisfactory progress, I gave them their first piece.

At the fifth lesson they told me they began to see and feel the improvement that was taking place, and were perfectly willing to add another hour to their exercise practice. When the term was half out, they were willing and anxious to devote all their time to purely technical work, because they saw that it was benefiting them. At the end of the year they gave a public recital, playing a programme of six pieces each, in which they were highly successful. They were praised and congratulated by both their friends and the critics. After arriving home, the father, a distinguished lawyer, sent me a congratulatory letter thanking me for my firmness, for the excellent showing his daughters were able to make. Here was a case where firmness, tempered with kindness, had to be exercised judiciously to gain confidence and respect of two headstrong misses, who thought they knew it all, and who were determined to have their own way. Naturally, one would have thought these young ladies, coming from a large city, brought up in fashionable society, surrounded by wealth and luxury, would have been so well educated and informed that they would have known how impossible it is for a person to play well without a good technical education. They did not, or would not see it so, and because of it I had anything but a bed of roses to rest on for the first six weeks of their instruction.

THE ETUDE FOR 1896.

We approach the coming year with more than usual pleasure and confidence. The journal has never been in a more prosperous condition. All during the late depression the subscriptions have not fallen off, but substantial gains have been made. With the new year we intend to increase the attractiveness of *The Etude* by a number of new features. Every month it will contain a portrait and sketch of some living composer. We have been for the last six months in correspondence with some of the writers who have gained reputation all over the world as productive musicians. The first sketch appears in this issue with Ludwig Schytte. We have in preparation Von Wilm, Gurlitt, Nicode, Schuett, and Chaminade. Then from time to time will appear supplements of pictures of musical subjects, which in every case will be worth the price of the journal, and will serve to adorn the studio. The character of the journal will not be changed. Perhaps the subjects treated will have a wider range. The journal has been growing broader and holds not so strictly to piano subjects as formerly. We have already made arrangements with a number of writers to contribute regularly during 1896. Our corps of contributors numbers over 200. From this number we may expect attractive articles every month. The force of writers on *Brainard's Musical World*, which is merged into *The Etude*, will add materially to our journal. We promise during 1896 a better journal, better edited, better music, better articles, than in any year in the past.

—A music teacher should do his share toward building up and perfecting a pupil's character. This is often—yes, generally—overlooked in giving instruction.

—*Merz.*

MUSIO AS IT IS TAUGHT.

BY ADA NEUMEGER.

II.

Mrs. Black.—But would you then countenance wrong notes?

Cecilia.—Children who are well taught rarely play wrong notes; when they know the various chords of the simpler keys in which elementary pieces are usually written, and can write them and form the scales, they instinctively read these chords, etc., as a whole, and do not pick out the notes one by one; and if the place where a modulation begins and ends and the key of each scale passage that occurs be pointed out, the notes come naturally and are played correctly and intelligently as parts of a whole, and the same later on with more difficult keys. In order to cultivate and more fully develop the sense of rhythm, a student should, as her musical education advances, frequently hear first-rate performances distinguished for the perfection of this among other characteristics: a Richter conducted orchestra, solos of Santley, Joachim, Rubinstein, attending not with the ear only, but with the mind, and carefully following the swing of the rhythm. Ultimately the student will intuitively perceive for herself the rhythmic arrangement of a composition and be able to represent it properly, but much patient and earnest application is needed in order to reach any degree of perfection. Indeed, *perfection* is to be found in artists of the highest class only. Nevertheless, experience proves that if a player can but vaguely feel this subtle force, that impels and controls at the same time, a sense has been aroused and a beginning has been made toward the development of a power which, when combined with a sympathetic touch and fair technical skill, will give an irresistible charm to her simplest performance and enable the performer to compel the attention and appeal to the feelings of her hearers,—a charm they will readily recognize and appreciate, although few of them may be able to define its true cause.

Mrs. Black.—I can clearly see that with this method you aim at something more than mere pianoforte playing.

Cecilia.—I confess I do. I aim at making girls musicians—i. e., drawing out and training all their musical powers.

Mrs. Black.—And what about technical training? You surely do not undervalue that?

Cecilia.—Certainly not. The education of the fingers must by no means be neglected, and touch and execution must receive their full share of attention. Indeed, a thoroughly artistic and sympathetic touch is in itself a complete study and must from the first be indefatigably cultivated. I see you have lying there "Pauer's Primer." Let me read you what he says on that subject: "All the performer's enthusiasm, fire, feeling, and fancy will not avail him to conceal mechanical deficiencies; and the style of his playing must, without the possession of a certain technical efficiency, remain unbroken, spasmodic—in short, imperfect. . . . So long as neatness, clearness, and evenness are wanting, the ear will never be completely pleased. We may be gratified by the reading of single passages, but we cannot experience a thorough satisfaction at the performance generally." And again: "The electric or magnetic fluid of our intellectual capabilities must act uninterruptedly on our fingers, and for this most important reason, too great an amount of attention cannot be devoted to the effectual and systematic training and development of our technical execution." It must, however, be always borne in mind that this technical training is the means to an end, not the end itself—and that the power of doing adequate justice to the great works of great musicians. The fact is not to be disguised that to attain any degree of technical facility entails much earnest work and indefatigable perseverance. If a hint were sometimes given by teachers as to the apprenticeship they themselves served, and the struggles and patient study their present dexterity cost them, instead of the attitude of apparently miraculously-attained perfection often assumed, it would do much to encourage pupils and lighten what must often prove an arduous task.

Mrs. Black.—Yes, you are right. I find it so difficult

to make Lily practice. She likes music, but hates practicing.

Cecilia.—That is not altogether her fault. She does not understand how to do it. Practice with her means simply playing her pieces through and through till they become note-perfect; but there, I must not enter into that subject. I find, however, as soon as a student realizes that she has not sufficient technical skill to allow her to interpret music in such a manner as to satisfy her newly awakened artistic consciousness; when she finds that she can neither play turn nor shake nor run evenly and distinctly, nor make any rapid passage fall in smoothly and clearly with the rhythm; that her *piano* touch is feeble and woolly, and *forte* wanting in firmness and power, there is no difficulty in inducing her to concentrate her energies for a certain time daily on the studies that will train her fingers to obey readily the dictates of her mind and feelings. This, keeping that purpose constantly in view, she therefore does with assiduity and perseverance, the spirit animating her practice rendering it a vivid contrast to the usual dreary, monotonous task of five-finger and kindred exercises.

Mrs. Black.—I have no doubt there is much in what you say. At all events, you speak from experience, and your girls, I must say, play charmingly, I might almost say wonderfully, for their ages; but then, in judging other girls I always put yours out of the question.

Cecilia.—I do not see why you should. Their musical training has in no way interfered with their general education, but the reason they improve so rapidly in music is that their interest and enthusiasm are stimulated in every way, and the two hours of their intelligent practice do the usual work of four of the ordinary wearisome grind. I find novelty and variety are both valuable aids to excite their interest and arouse their energies. Duets with the teacher, simple accompaniments of songs, reading at sight, each in its turn may be made a source of pleasure and profit. Easy solos that can be mastered and well played give to a pupil confidence and a feeling of satisfaction. Schumann, you know, says in his advice to young students, "Endeavor to play simple pieces perfectly." To an earnest teacher numberless ways of stimulating the industry and riveting the attention of a pupil will suggest themselves; while, as a means of forming a good musical taste, the frequent hearing of first rate performances of the works of the best composers must be considered essential.

Mrs. Black.—Do you mean that you would treat the average school girl in this manner?

Cecilia.—Certainly I would, with the result that both music learning and music teaching would soon be shorn of half their drudgery. In reality, it is only proceeding, according to Lord Bacon, as "Nature does in forming a flower; she throws out altogether and at once the whole system of every being and the rudiments of all the parts." The fact is that pupils taught on these principles soon cease to be "beginners in the ordinary sense of the word, rapidly attaining a degree of independence and self-reliance which soon transforms the teacher from the instructor whose behests demand only blind unquestioning obedience into the friend and guide whose advice is gratefully and confidently followed, and whose directions are faithfully, zealously, even enthusiastically carried out, because the reason and artistic feelings are alike enlisted in the cause. Believe me, dear Mrs. Black, ground thus prepared and seed thus sown, fertilized by talent and cultivated by industry, will in a comparatively short time yield a rich harvest, the fruit proving not alone a source of satisfaction to the teacher, of ever-increasing happiness to the student, and of pleasure to an audience, but also bearing in itself seeds of fresh musical growth; for the listeners to such playing, recognizing in it something far higher than the touch of a mere pianist—namely, the grasp of a *musician*—will unconsciously raise the standard by which they will in future judge the performance of amateur music, as well as of the way in which, in order that it may appeal to the mind and feelings, music should be taught.

[At this point the two friends exchanged farewell greetings and parted.]

—Music is not a matter of "looks" but "harks."—*Julius Klausner.*

LETTERS TO PUPILS.

BY JOHN S. VAN CLEVE.

To A. M. B.—You ask for a definition of the terms "musician" and "pianist." I will define the second first. A pianist is one who has acquired that particular form of thinking power and digital skill which enables one to reproduce upon the pianoforte the tones which have been set in order by the imagination of some other person and deposited in the permanence of visible notes.

A musician is any one who, in any form whatsoever, manifests the power either to produce music by construction or reproduce it by performance. Thus the composer, the professor of harmony, the piano-player, the organ player, the violin-player, the performer upon any orchestral instrument, or even such less regarded instruments as the guitar and mandolin, with singers of all kinds and schools—each and all may be entitled "musician." I surmise that your question is called forth by the remark often made that such a pianist "plays like a pianist," and such another "plays like a musician." The meaning of this distinction is this: Certain pianists in their performances bring forth prominently and with shining excellence the mechanical effects of the instrument, and especially those which are peculiarly adapted to its powers of utterance—such as long arpeggios, glittering scales, thundering octaves, and the like. Another class of players you will find who may not, perhaps, possess such consummate skill of execution, but who, selecting music of great intrinsic beauties though perhaps not especially adapted to the piano, make those beauties stand out vividly by their earnest, loving treatment of the music before them, and by their modest self-effacement in their endeavor to re create the beautiful.

Miss C. S.—You ask me what to do with a pupil who insists upon taking the "Alpine Storm" or Sousa's "High School Cadet March." Why, give it to her; imitate the angler—be sly with your fish. Do not jerk the poor creature up into a higher element till the bait is swallowed and the hook securely fastened.

There is, I think, a good deal of unnecessary howling about bad music. Sousa's music is by no means stupid, though it is, of course, light, and makes no pretense of being anything else, but it contains a spark of the sacred fire, and if by the "Alpine Storm" you mean a little piece in A major, which I used frequently to hear, I must say that it strikes me as containing a lovely, rustic melody, while the suave sixths are charming to hear. The music makes a very pretty genre picture. But now, I suppose, you hold up your hands in holy horror and ask, aghast, "Why, must I give my pupils anything they want? Must I not try to elevate their taste?" I answer to the first question "No" and to the second "Yes." I am one of the worst classical cranks in the United States, but what I advise is that along with such music, which if simple and shallow is nevertheless pretty, which if not the nectar of the gods is at least sugar water from healthy maple trees, you ought to slyly interlard charming morceaux of the same grade of difficulty from Schumann and Mendelssohn, Beethoven and Mozart. By this means your pupil will come to relish the deeper significance of those masters unless, as may be the case, there is no real depth of musical brain in which the roots of these nobler plants may ramify. If your pupil loves marches, give one of the easy marches of Schubert, or Söderman's "Swedish Wedding March," or the "Wedding March" from Mendelssohn's "Midsummer Night's Dream," or an easy arrangement of that from "Tannhauser," or the "Funeral March" from Beethoven's sonata, Op. 26, or the "Funeral March" from Chopin's sonata, Op. 35. If your pupil loves lyric music—"music with a tune to it"—give one of the exquisite nocturnes of Field, No. 5 in B flat, No. 13 in D minor, No. 4 in A, or any one of the scores of lovely, lucid little lakelets of music which Schumann has made to mirror the gladness of heaven. Just think of the "Traumerei," or "The Child Falling Asleep," from "Scenes of Childhood," or from the Album, Op. 68—"The Merry Peasant," "The Hunting Song," "The Romanza Reminiscence," and

"Santa Claus"—or "The Nocturne," Op. 23, No. 4, or "The Cradle Song," Op. 124, No. 16.

Mendelssohn's "Songs without Words" also are admirable for teaching the musical nostrils to detect the difference between dog fennel and violets, between jimson weed and Japanese lilies.

To Miss A. S.—You ask how you shall train yourself and your pupils in interpretation. This question could be answered either with an epigram or a volume. As I have not the space for a volume and fear the epigram would do you no good, I will make some attempt to shoot between those two extremes. By interpretation is meant many, many, many, many, many different things.

First of all, it means the customary marks of expression, such as forte, fortissimo, piano, pianissimo, sforzando, crescendo, diminuendo, and all the dynamic marks, with all marks of tempo and the common phrasing marks of staccato, legato, and the like.

The way to learn this much interpretation is simply to pay attention to your print. Of course, beyond this interpretation stretches away to a vast horizon. And here I would recommend first a thorough course in theory, and, second, the studious perusal of such books as Mathews' "How to Understand Music," Christiani's "Expression in Piano Playing," "Æsthetics of Piano-forte Playing," Kullak, "Beautiful is Music," Hanslick, and the like. But beyond all this there must be a certain culture of your whole being, especially the emotional and imaginative side of it. To effect this read and brood over the best poetry, study and contemplate paintings if you have the opportunity, but, above all, learn to observe and love nature. The great book of nature, her sky, her earth, her waters, her plants, her rocks, her living creatures, will open to all. No one is so poor that he cannot own this library. There is, I believe, widespread and dumbly felt, like the humidity of the atmosphere, through the public mind a sense of need in this very direction of general æstheticism.

To J. J. L.—You ask me to institute a comparison between Schumann's "Nachstücke," Opus 23, and the nocturnes of Chopin. I am at a loss to know what kind of comparison you intend, but I must remark, first of all, that the nocturne as a distinct art-form was invented by Field and perfected by Chopin; and Schumann's "Night Pieces" are not nocturnes in the true sense, unless you expand the word so as to mean any piece of music which symbolizes nocturnal scenery or embodies emotions which are peculiarly appropriate to the night season.

The fourth number is a tolerable approach to the typical nocturne in spirit if not in form.

As to the relative musical value I am almost afraid to speak for fear of being misunderstood. I admire both Schumann and Chopin extravagantly, but while Schumann had by far the broader and stronger intellect, and has immensely outdone Chopin in the magnitude and multitude of his works, he was far inferior to Chopin in a certain clearness and sense of fitness which may be called the artistic sense. Schumann had all the strength and daring and fervor of the Teutonic mind, but he had also its obscurity and lack of the sense of form. The "Nachstücke," Opus 23, are splendid examples of Schumann at his best. They are powerful, mystical, original, and deeply impressive. As for the Chopin nocturnes, it is the fashion with some of the German critics to undervalue them and speak slightly of them, as sweet, feeble, sentimental, and a trifle namby-pamby. This is an opinion from which I dissent most violently. Must music, forsooth, be always hammering away in chords and octaves, and never melt away in soft reveries of sinuous ornament? Must we always be shouting and gesticulating and stamping the foot, and never sit quietly whispering to ourselves or murmuring to the friend at our elbow?

—To be permitted to initiate a pupil into the beauties of our art, to open to him the doors of new avenues that lead to the divine idea, that is a rare privilege. Yet many consider teaching a great drudgery.—*Merz.*



LUDWIG SCHYTTE.

LUDWIG SCHYTTE.

VIENNA, August 16, 1895.

MR. THEODORE PRESSER:—

Dear Sir:—First of all, I must beg your pardon that my reply has been so long delayed; so many hindrances occurred that I was not able to write sooner.

Although pictures and biographical sketches have been published of me, yet I regret that I cannot find them now; I therefore take the liberty of supplying a few biographical notices.

I was born at Aarhus (Jutland), Denmark, April 28, 1850, and was the youngest of thirteen children.

Notwithstanding my longing for music, I received no instruction in it, but had to become a pharmacist (the Norwegian poet Ibsen experienced a similar fate). Only after I had reached my twenty-second year was I enabled to commence taking music lessons; it was in Copenhagen, where the pianist, Edmund Neupert, well-known in America, was my teacher, while Master Neils N. Gade directed my attempts in compositions.

I visited Weimar in 1884 (upon the advice of Madame Sophie Menter), where Liszt received me very friendly, and by word and writing expressed his interest in my compositions. Later on I lived in Berlin; in 1886 I accepted a position as professor at the Horak Institute in Vienna, where I continue to live since then, although I resigned the position.

As solo pianist I appeared but seldom in public. In Copenhagen, Scandinavia, and Vienna I assisted in concerts and gave recitals on my own account.

My compositions have been publicly played by Mesdames Essipoff, Menter, Roger, Miclos, Mademoiselle Pancera, etc., also by Messrs. Arthur Friedheim, de Greef, Alfred Grunfeld, Sally Liebling, Franz Rummel, Alfred Reisenauer, Moritz Rosenthal, Wieniawski, etc. Most of my compositions are for the piano, and have reached Op. 85.

A comic opera in four acts, "Fahrendes Volk," of which Dr. Hanslick has spoken in great praise, awaits yet its production. I have also composed a number of songs, but I have not been so successful with them as with my compositions for the piano. Among the latter I will specially mention the following:—

Clavierstücke, Op. 12 (le Soir, la Nuit, etc.); Melodische Studien, Op. 25; Ueber die Steppe (Across the Desert), Op. 22; Promenades Musicales, Op. 26; Concerto, Op. 28 (played by Rosenthal, Rummel, Friedheim); Pantomines, Op. 30 (very warmly recommended by Liszt; played by the Thomas Orchestra in America, but it fell flat); Nordische Volkslieder und Tænze, Op. 35; Amorenen, Op. 44; Moderne Studien, Op. 46; Schwedische Lieder und Tænze, Op. 52, for four hands; Sonata, Op. 53 (on Rosenthal's programmes); Staccato Étude, Op. 57 (dedicated to Rosenthal); Rhapsodie Norwegienne, Op. 59; Bajaderentænze, Op. 61, for four hands; Launen und Fantasien, Op. 63; Special Etuden, Op. 75; Aubade, etc., Op. 77; Nacht am Meeresstrande (Night on the Seashore); Valse Impromptu, etc., Op. 78, and the easier pieces, Op. 79 and 80, Madritena, etc.; Kindersymphonie (Children's symphony), Op. 81.

With Moritz Rosenthal I edited jointly "Die Schule des höheren Clavierspiels," published by Fuerstner, Berlin; this work created extraordinary interest.

Translated by W. MALMENE.



EMIL LIEBLING.

BERCEUSE BY LUDWIG SCHYTTE.

SOME seven or eight years ago I was invited to play before the Music Teachers' National Association at the New York Meeting, and in making up the programme looked for novelties. It seemed a matter of considerable difficulty to find some melodious selection which within a very limited space would yet contain the essential elements for a public success.

Having decided not to resort to the well-known shorter pieces by Mendelssohn, Schumann, or Chopin, I examined compositions by living masters, as I do not require a certificate of death of the composer before producing his works. At last, after a weary search, I happened to find a little two-page selection by a writer whose name I had only seen mentioned occasionally in foreign musical magazines; it was "At Eve," by Schytte, simply a melody with an accompaniment similar to that in Mendelssohn's first "Song without Words" in E, but so tender and original that it scored an immediate success and was at once republished by several music houses. I then ordered all his works from Europe, and was struck with the originality of Schytte's themes and that peculiar harmonic element which pertains to all northern composers. He is to be placed unhesitatingly alongside of Grieg, Neupert, and Svendsen. Gade's originality was emasculated at Leipsic, and I fail to enjoy so far anything by Sniding. Schytte writes in larger forms than Greig, whose best work is done "en miniature." For concert purposes the polonaise, Opus 11, and études, Opus 48, are very useful; the first of the three études easily rivals those by Chopin; there is also a sonata, Opus 53, and a concerto in C minor; the first two movements of the sonata are models of form, but the finale is not effective; while the concerto is not as convincing and sincere as that by Grieg, it yet contains many beautiful episodes, and is being played abroad by Rosenthal, to whom it is dedicated, and Franz Rummel. Teachers and students will find the following compositions by Schytte a very desirable addition to their repertoire: "Mignon" fantasie, Opus 16; études, Opus 66, 46, and 75; a staccato étude, Opus 57; six sonatas, Opus 76; "Elfin Dance," Opus 70; Aubade, Opus 77; Nocturne in A minor, Aubade in F, scherzo étude in A flat, gavotte in E, Rhapsodie in D flat; also a set of duets published in the Augener edition.

In all these works he shows perfect command of the resources of the piano, melodic charm, definite musical form, and skillful thematic development. The Berceuse which appears in the present number of THE ETUDE, while not as pretentious as Chopin's unique "Cradle Song," yet presents much of interest; from a merely technical point of view it demands quite a developed left-hand technic in legato chord playing, and a fine singing tone in the melody playing of the right hand; all grace notes are to be anticipated, and not played simultaneously with the corresponding bass note; all marks of force and expression to be strictly observed and the pedal used most discreetly; the entire piece must be interpreted with freedom, giving to each shade of sentiment a corresponding change of tempo force. There are several brief, passionate moments, which will bear working up to to a considerable climax.

EMIL LIEBLING.

"THE SPOILED CHILD."

BY ANDREW GREEN.

Of all the virtues requisite in a good teacher of music, patience may be reckoned as the most necessary. Especially must this virtue be at hand, when the "spoiled child" comes for its lesson. Never lose patience; it is the most manly, godlike of virtues; impatience, the most irrational of bad qualities. But who is the "spoiled child"? There are three classes of them:—(a) such pupils as have had incompetent or careless instructors in the rudiments; (b) (a worse sort) such as from flattering or over-indulgent treatment have gotten it into their heads that "they know something about it;" and (c) such as have been fed on trash till they have acquired, so to say, a passion for it, and sneer at everything that is good and substantial.

The first class of spoiled children will, without a doubt, have contracted bad habits in numbers—faulty posture, faulty position of head, hands, and feet; their finger movement will be bad (if finger movement it can be called; for the generality of such neglected pupils usually strike with the hand and arm; now and then the head and the whole body must lend their share for the sake of stress); they will in all likelihood have scarcely heard of a scale. There is a lady of my acquaintance who made this "quack" course from beginning to end, and when asked to play the G sharp scale in thirds, sixths, and tenths was dumbfounded. All such ailments must be cured, driven from the system, before we can do anything to add vigor to the musical life of these puny, stunted pupils.

In the first place, do not for a moment entertain the idea of rooting out all this rank growth with one stroke. When habits are once deeply embedded, it requires patient, untiring labor to eradicate them. If you succeed in ridding your pupil effectually, once and forever, of one bad habit with two or three weeks of earnest, vigilant application, you have reason to congratulate yourself. Hence, keep courage, and be not vexed at seeing your first efforts prove, perhaps, utterly fruitless. Keep on working in all patience; "reprove, entreat, rebuke," all the while directing your attention to one particular fault until it utterly disappears. And remember that a bad habit is not completely and forever put aside until a good one is put in its place. Hence, as it has been a second nature for the pupil to hold his hands in a wrong position, you must work till it becomes a second nature to him to hold his hands correctly.

One fault corrected, center your energies on another with the same patience and perseverance. When all faults have disappeared, then, and only then, can you settle down to earnest work.

It might be well, in the case of young pupils who are inclined to be rather backward in attacking their own faults, to offer some small prize to serve as a stimulus. Let this, however, be done but rarely. Prizes should generally be kept in reserve for extra occasions: never let them become commonplace, else they lose their worth.

The second-class pupils, that have been spoiled by over-indulgent and flattering treatment, are rather harder to cure. These pupils will have faults; for indulgence overlooks instead of reproving; flattery turns the very faults to praise. Their faults may not be, probably are not, as gross and shocking as those of the neglected pupil; but they are often harder to correct, from the fact that it is harder to make such pupils acknowledge that they have any faults. They have been petted and pampered and praised until, as said, they simply "know how." And be it known that professors who do this kind of criminal work are plentiful, their main object being to let the hour pass off as pleasantly as possible, duty done or not.

You can do nothing with this sort of pupils until you have convinced them that they have faults. They play as they do on the authority of their former teacher. Do they look upon you as a better authority? If so, the case is easy; they will take your word for it. But in many cases they will question your authority, especially so if you are a young hand at teaching. Do not take it hard if they should call your authority in question, but

quietly cite (from memory, if possible) the teaching of eminent writers on the subject. Be sure of your citations (they need not be verbatim), and refer them at the same time to the work from which they are taken. When you have done this two or three times you will not only have opened their eyes to their faults, but will likewise have established your own authority. They will henceforth take your word for it. This much accomplished, the correction of the faults themselves is a matter of a few weeks' earnest and vigilant work.

The third class, those whose taste has been corrupted by bad music, is harder to treat successfully, and many futile attempts have been made to rescue this sort from the mire into which they have sunken. In difficulty it is like curing a drunkard of his passion for drink.

Do not make the mistake of attempting to wean them all at once from their passion. You will fail utterly. Instead of curing your patients, you will disgust them, and they will show you the door. Consider that you are perched at the top of a sturdy oak, that stands near this mire into which your unfortunate pupil has fallen. Can you expect that at one bound he should leave the mire and perch himself at your side? No. You must descend, take the unfortunate by the hand, and, drawing him from the mire, plant him on solid footing, then teach him to climb, limb for limb, bough for bough, to the top of that sturdy tree of perfect musical culture.

Let your selections for such pupils be at first of the lowest admissible grades of music; let the melodies be striking, the piece, on the whole, of a brilliant character. Then pass on to something more sedate, all the while pointing out the true beauties, and passing lightly over those that are beauties only to the senses. In this way you will be able, gradually, to correct their false notions of beauty,—for herein lies their great defect.

More specific suggestions I cannot give for the treatment of this class of pupils. Each individual case must be studied in itself, the pupil's temperament and other circumstances taken into account, before an effectual treatment can be outlined.

May I hope that these few humble suggestions may be of help to my friends in the profession? I shall feel amply rewarded if but in the smallest degree I can help along the noble cause of true musical culture.

DESCRIPTION OF "DANSE MACABRE."

BY E. BAXTER PERRY.

THE French word "Macabre" is derived from the Arabic "makabir," signifying a burial place or cemetery. "The Danse Macabre," therefore, is simply a "cemetery dance," or "dance of death."

One of the most prevalent superstitions during the Middle Ages throughout Europe, and especially in France, was that of the "Danse Macabre," a belief that once a year, on Hallowe'en, the dead of the churchyards rose for one wild, hideous carnival, one Bacchanalian revel, in which old King Death acted as master of ceremonies. This gruesome idea appears frequently in the literature of the period and also in the painting, particularly in church decoration, and a more or less graphic portrayal of the "Danse Macabre" may still be seen on the walls of old cathedrals and monasteries.

This composition of Saint-Saens, belonging, as it does, to the ultra-realistic French school of the present day, is a vivid tone picture of the same "Danse Macabre." It opens with the twelve weird strokes indicating the arrival of midnight, struck out upon a vibrant tombstone by the impatient hand of Death himself. Then follows a curious light staccato passage suggesting the moment when, in response to this awesome signal, the specters appear from their graves and come tip-toeing forward to take their places in the fantastic circle. Then a strikingly realistic passage where Death attempts to tune up his fiddle, as he is to furnish the music for the dance. The fiddle has been lying disused since the last annual festival; it is very much out of tune and refuses to come up to pitch. In spite of his best endeavors the E string obstinately remains at E flat. After repeated attempts, with growing vexation, he abandons the effort and strikes into the dance regardless of the dissonant results.

Then follows the dance itself, weird, grotesque, at times almost hideous, growing steadily in speed and impetuous power, its forward movement broken but once by a slower, more plaintive strain, suggesting the sigh of the night wind through the yews and cypresses. Then an onward crush again, more furiously impetuous than before, ending in an almost demoniac climax of wild hilarity. Then a sudden hush, in which the distant crow of the morning cock is distinctly heard, twice repeated, a signal that daylight is approaching and the revel must end, and with a wild hurry and scurry the specters betake themselves to their graves once more.

At the head of the original orchestral composition, serving as motto, and undoubtedly as direct inspiration for the music, stands a curious ancient French poem, in well-nigh obsolete fourteenth century idiom. The music follows the verses literally line for line, reproducing with startling accuracy every passing detail.

The following is a free English version of the poem:—

On a sounding stone,
With a bleached thigh-bone,
The bone of a saint, I fear,
Death strikes the hour
Of his wizard power,
And the specters haste to appear.

From their tombs they rise,
In sepulchral guise,
Obeying that summons dread,
And gathering round,
With obeisance profound,
They salute the King of the Dead.

Then he stands in the middle
And tunes up his fiddle,
And plays them a gruesome strain,
And each gibbering wight,
In the moon's pale light,
Must dance to that wild refrain.

Now the fiddle tells,
As the music swells,
Of the charnel's ghastly pleasures,
And they clatter their bones,
As with hideous groans,
They reel to those maddening measures.

The church-yard quakes,
And the old abbey shakes,
To the tread of that midnight host,
And the sod turns black
On each circling track,
Where a skeleton wheels with a ghost.

The night wind moans
In saddening tones,
Through the gloom of the cypress tree,
While the mad rout raves
Over yawning graves,
And the fiddle bow leaps with glee.

So the swift hours fly
Till the reddening sky
Gives warning of daylight near,
When the first cock crow
Sends them hiding below,
To sleep for another year.

—Translated from the French by EDWARD BAXTER PERRY.

LIMITS OF THE EAR.

DR. L. VAN SCHAIK, of Rotterdam, has been making some new experiments on the limits of audible sound. They confirm Helmholtz's opinion that the lowest sound that can be heard by the ordinary human ear is the A of twenty-eight vibrations a second; the F below this A can be detected only in exceptional circumstances; the A an octave lower, of fourteen vibrations a second, cannot be heard by any one. The fork may be seen to vibrate, but the sound produced could not be perceived.

Similar experiments with a pipe of ten meters in length gave the same results. The subcontra A was audible, but much weaker than the note a semitone higher, the subcontra B flat, while the subcontra F sharp was inaudible.

The upper limit of a sound varies considerably; in general the C of 16,896 vibrations a second is the highest that can be distinguished by the human ear. Hence it results that the range of the human ear is about ten octaves.

A STUDY IN DATES.

BY FRANK L. EYER.

A close study of the following table will reveal some facts worth remembering.

DATE	BORN.	DIED.
1685.....	Bach.....	}
	Handel.....	
1732.....	Haydn.....	
1750.....		Bach.
1756.....	Mozart.....	
1759.....		Handel.
1770.....	Beethoven.....	
1786.....	Weber.....	
1791.....	Meyerbeer.....	Mozart.
1797.....	Schubert.....	
1809.....	Mendelssohn.....	} Haydn.
	Chopin.....	
1810.....	Schuman.....	
1811.....	Liszt.....	
	Verdi.....	}
1813.....	Wagner.....	
1826.....		Weber.
1827.....		Beethoven.
1828.....		Schubert.
1829.....	Rubinstein.....	
1847.....		Mendelssohn.
1849.....		Chopin.
1856.....		Schumann.
1864.....		Meyerbeer.
1883.....		Wagner.
1886.....		Liszt.
1894.....		Rubinstein.

The two fathers of music, Bach and Handel, were born the same year.

Two gentlemen (that is, refined and elegant) composers, Mendelssohn and Chopin, were born the same year.

Two operatic composers, Wagner and Verdi, were born the same year.

Haydn was born in 1732. Add 27 years and Handel dies (1759). Add 27 years and Weber is born (1786). Add 27 years and Wagner is born (1813).

Mozart was born 1756. Schumann dies one century later, 1856. Weber was born 1786. Liszt dies one century later, 1886.

Take 1809, the year Haydn died, and Mendelssohn and Chopin were born; add one year, 1810, and Schumann was born; 1 more year and Liszt was born; skip a year, and, 1813, Wagner and Verdi were born. Add 13 years and in 1826 Weber died; 1827, Beethoven died; 1828, Schubert died; 1829, Rubinstein born.

Liszt, who was associated so intimately with Wagner, was born two years before him and died three after him.

Of all of these, 15 in number, Verdi is the only one alive to day.

Place this table on your black-board and ask your pupils to find out these little facts for themselves.

It makes a very pleasant half hour's study, as you will learn if you try it.

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 THE WRITER'S FULL ADDRESS MUST BE GIVEN, or the questions will receive no attention. In no case will the writer's name be printed to the questions in THE ETUDE. Questions that have no general interest will not receive attention.]

A SUBSCRIBER.—The mark used in Beethoven's Andante Cantabile from Beethoven's "Sonata Pathétique," Op. 13 ( ) is a pedal mark, the pedal being pressed down where the upward turn begins and sustained to the downward bend.

M. T. stands for Main Theme; S. T. I., First Secondary Theme; S. T. II., Second Secondary Theme; Cl. T., Closing Theme.

H. H.—"Kuyawiak," the name of a mazurka by Wieniawski, is pronounced Koo-ya-viack, the strongest accent being on the last three letters.

M. L.—1. The dominant chords in the minor are exceptions to the rule for diatonic chords, because the dominant must be a major chord; also, the modern ear requires a half-tone between the 7 and 8 of the scale, and this raised leading note is the third in the dominant.

2. Consecutive thirds may be used in any number, but they get monotonous if long continued; therefore in strict counterpoint they are limited to three in succession. Consecutive fifths are strictly forbidden in the books, but used by composers whenever they feel disposed. The only way to learn how to use them is to observe how good composers use them. No concise rule can be given.

3. It would be a courageous man who would venture to pronounce any book the "best on harmony."

4. The chant in some form is supposed to be the earliest form of musical expression.

5. Instruments appear to have been first used to accompany the voice.

6. The arpeggio on page 24 of Vol. I of "Touch and Technic" is called the diminished seventh because a chord is so called when the interval from the first to the seventh is seven letters, embracing nine half-tones—as B D F A flat.

M. K. B.—In answer to your request for a programme of American compositions, I would suggest the following from which to make choice: *Piano Solo*,—Bruno Oscar Klein, Op. 43, "Eight Characteristic Pieces," grades 3 to 4. E. A. McDowell, Op. 17, No. 2, "Hexentanz," grade 4. Templeton Strong, Op. 41, "Five Miniatures," grade 3. Wm. H. Sherwood, Op. 14, Nos. 1 to 5, all good. Nos. 1 to 3 are arranged for four hands. *For four hands*,—Chadwick, "Melpomene Overture," Foote, Op. 21, No. 1, Air in F, grade 4; No. 2, "Intermezzo," grade 4; No. 3, "Gavotte," grade 3-4. McDowell, "Suite," Op. 42. *Piano and Violin*,—Foote, "Sonata in G minor," Op. 20, grade 4. *Songs*,—Mrs. H. H. A. Black, "Empress of the Night," Chadwick, "Album of Seventeen Songs," for baritone or contralto (very fine). Foote, "Elaine's Song," soprano. Klein, "Five Songs for Baritone or Alto." *Duets*,—Mrs. Black, "A Canadian Boat Song," soprano and baritone. Jules Jordan, "Love's Reward," soprano and tenor. G. W. Marston, "Land of Peace," soprano and alto.

S. O. A.—I have come from a Western home to an Eastern city to study music. I am taking lessons of a celebrated pianist, and he gives me a piece that I practice upon until I can play it, and then at the lesson he sits down and plays it, part of it, afterward requiring me to produce the same effect that he did; in other words, I am simply imitating. However, I am learning to play a few pieces in fine style, but a musical friend says that method is all wrong and advises me to change. Will THE ETUDE advise me?

ANS.—The best teachers give principles and reasons why for all of the rules and suggestions that they make to the pupil. By this method the pupil gains a broader knowledge, one which enables him to continue his progress when he is without a teacher and puts him in possession of the necessary stock of knowledge for teaching. But a teacher who simply shows how a passage is done, or a movement in technics is made, leaves the pupil entirely helpless, so far as self-improvement or teaching others is concerned.

S. R. D.—I have been teaching about a year, and I have two or three pupils who trouble me very much from their lack of accuracy in time. How can I make them play in correct time?

ANS.—Your question if answered fully would require several pages of THE ETUDE, but in brief: many pupils fail to play in time because they do not know the time values of the notes and rests, and this is true of a very large proportion of pupils who are considerably advanced. The remedy is to give them work in a music writing-book, where all manner of time difficulties come under consideration. THE ETUDE publisher is just about to issue a work by Justis covering this field. Another help is to play scales and arpeggios with accents. In all of their reading they should try to read whatever belongs to a single pulse with one mental effort. Another help is to play accompaniments and to play in four-hands music. Chorus singing is a special help in development of a feeling for time. And this is the point aimed at—that is, the pupil must depend upon the inner rhythmic sense, developing the time from within outward, getting a rhythmic pulse into the swing, feeling its rhythmic flow, then bringing the music to the inner time sense, calculating the notes lengths by pulses.

O. H. B.—I have when reading music journals seen slighting allusions to Gottschalk's "Last Hope," to Schumann's "Traumerei," and Liszt's "Transcripts" for the piano. Why should writers sneer at such music?

ANS.—Gottschalk's "Last Hope" has been a very popular piece in musical departments of seminaries, their graduates often making that their commencement piece; besides, the same is true of some of the easy "Transcripts" by Liszt. From this fact critics have gotten into the habit of ridiculing a musician's work that aims no higher than the performance of such music. Schumann's "Traumerei" has been played in an exaggerated, mockish, sentimental style; the piece seems to appeal to a certain class of soft-hearted and weak-headed players; however, there is nothing in the class of music under consideration to warrant the attitude of the critic toward it; it is only when such music is made a standard of attainment that one is warranted in critical remarks, and then these should be directed at the players and not at the music.

S. M. L.—In giving pieces that have basses which extend a tenth or more, and at the same pulse there is a chord for the right hand, I fail to get a satisfactory musical result. I have in mind the first two pages of Henselt's "Spring Song," but the same form of writing appears frequently in my work. How can I remedy this?

ANS.—There are two common mistakes in playing passages such as you describe. Pupils strike the right-hand chord at the same instant that they strike the lowest bass note. This allows the extended or upper bass note to come in alone, and it gives a thumping and "what are you here for?" effect. The other mistake is when the chords are arpeggiated with the right hand either with the lower or the upper of the bass notes. The correct way is to strike the right hand exactly with the upper note of the left, especial care being given that the topmost note of all shall receive the greatest pressure of touch and sound forth with the greatest fullness; also

there must be an exact simultaneousness between the two hands; that is, the right hand strikes precisely with the left when it takes the upper of the bass notes. To get the best effect the upper note of the left hand should be played very softly, with no resistance in the thumb, and the lower notes of the right hand played very softly, with no resistance with the thumb of that hand. The melody note should receive most of the effort, and when clearness and brilliancy is desired the finger that plays the melody should snap under the palm.

W. T. M.—I have a pupil who is constantly stumbling and playing in an over-careful manner; there seems to be a desire for directing every finger movement by special mental effort. How can I get better musical results from him?

ANS.—As soon as the pupil begins to know the piece somewhat, there should be a special effort to deliver each phrase as a continuous musical thought. Avoid breaking and hesitating. To do this it will be necessary to play each phrase many times over, until he can give the phrase in an unbroken manner several times in succession. A most valuable help is to memorize extensively and then give out the phrases as musical impressions. Another way of putting it would be, to play musical thought instead of mere notes, or to play what the notes express, instead of making an effort to play nothing but the notes.

D. E.—The fifth, fourth, and octave are called perfect for the reason that any alteration of them produces a dissonance that requires resolution. The third major and minor and the fifth major and minor are called imperfect consonances, because they are equally consonant whether major or minor; in reality, the octave is the only perfect consonance in the modern system of music, as, owing to temperament, the fifths are a little flat, consequently the fourths a little sharp.

2. The great masters were not of a fault-finding disposition by any means, but, like all serious artists, they had no patience with pretense or dullness, and as a large amount of nervous irritability always accompanies genius, they were not always careful to conceal their feelings.

3. It is not easy to say who is the greatest living pianist, so many different points have to be taken into consideration, not only of "technic," but in a greater degree of the powers of interpretation, at the present time. Paderewski seems to fulfill the ideal of the majority of music lovers, but there are others, as Pachmann and D'Albert, who may claim with justice to rank with him.

DOMINICAN SISTERS.—The statement that an accidental can, and does under certain conditions, affect notes in the following bar is certainly correct, as thousands of musicians, especially English-speaking ones, can testify. Numerous examples, particularly in old editions, in works of the masters, can be cited. It is true, however, that the custom is dying out, and in modern works it is rarely found. But to enable pupils to fully comprehend the old editions it should be taught, coupled with the explanation of its disuse.

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E. H.—Practically there is no difference between 3-8 and 3-4 time; the accent is the same in each; the length of each beat is regulated by the movement. Theoretically there are reasons which govern composers of intelligence in the choice of the time signature.

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M. C. Ga.—At the very beginning of a child's musical instruction practice the habit of reading at sight, using, of course, the simplest examples: say the five sounds from c to g in notes of different value; whole notes; then half notes; then quarters, eighths; dotted half notes, etc. As the pupil advances, use more extended forms. See that a thorough knowledge of the scale and its fingering is acquired; the form and fingering of the arpeggios and solid chords; the fingering of the various figures and groups of notes, in ascending and descending. Practice reading slowly at first. Do not "go back" for correction; keep steadily on to the end. With a proper knowledge of names of notes, time, fingering, etc., sight reading is largely a matter of confidence in one's self. Read a little every day, increasing the difficulty of the compositions as facility is acquired, but go slowly. Never stop to correct a passage; review it some other time.

You will find Dr. Clarke's work on harmony suitable to your needs. It may be obtained through the editor of THE ETUDE. Recreation pieces should go hand in hand with mechanical exercises, and may be given to a pupil as soon as the various notes and their values are well understood, but the pieces must be carefully selected and adapted to the comprehension and technical ability of the pupil.

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E. F. L., Mass.—It is certainly right and proper that a teacher should furnish music to the pupil at the price at which the music dealer would sell the same composition to the pupil.

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E. B. S., Kans.—To play groups of notes containing odd numbers, as 7 in place of 6, etc., it is a good plan to begin practice with the easiest and best known form, namely, the triplet, 3 notes in place of 2. Observe carefully that the three notes are of equal length while occupying exactly the time needed for playing the two notes. After accomplishing this, try 5 notes in place of 4. Establish the time and rhythm by playing the 4 notes firmly, with a little accent on the first one; then endeavor to bring in the 5 notes—as evenly as possible—in the same space of time. Later try 7 in place of 6, firmly establishing the group form of 6 in the mind, as in the case of groups of 4 notes. When this can be readily done with the right hand, introduce the 3 notes of the bass confidently, feeling as if they were to be played against 6 notes, but without any special desire to divide them into the treble group.

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—"The essential qualities of a work of art, those which impart to it its character of the beautiful, are precisely those which defy and escape analysis."—Hauptmann.

JEALOUSY AMONG PIANISTS.

BY HENRY T. FINCK.

It was during the second concert tour of Paderewski in America, when he never earned less than \$1500 in a small town, and as much as \$5000 and \$7000 at a single concert in New York and Chicago—the total receipts for sixty seven concerts being \$180,000—that I was accosted one evening by a well-known pianist who is noted for his insane jealousy of all rivals,—a pianist, I must add, who has never had in America the success he deserved. He was highly indignant over what he was pleased to call the "Paderewski craze," and although he knew that I was one of the most ardent admirers of the Polish pianist, he volunteered the sneering information that there was "more genius in the little finger of D'Albert than in the whole of Paderewski." I was naturally angered by this ill-bred remark addressed to an enthusiast, and, my "dander" being up, I replied sharply: "Mr. X, in my opinion there is more genius in the little finger of Paderewski than in all other pianists I know rolled into one." It was a cruel retort—brutal, if you will—and, of course, I did not mean it. The pianist seemed stunned for a moment, then he said mildly: "Well, I think you will find the artists agreeing with me." "I know that Mr. Joseffy and Dr. William Mason, the two most eminent authorities on piano playing in New York, do not agree with you," was my answer. "Besides," I added, my "dander" being up again (dyspepsia, I suppose), "I consider myself more or less of an artistic individual, even if I do not play the piano in public." And with this I turned my back on him and gave the usher my seat-checks.

To my surprise, when the concert was over, I found myself waylaid at the door by the same Mr. X, who was in a most abject and penitent mood, from fear, apparently, that his foolish remarks had cost him my good will as a critic. He began to apologize, and to express the hope that he had not offended me by the expression of his opinion of Paderewski. "My dear Mr. X," I replied, "you have just as much right to your opinion as I to mine. We are both to blame for losing our temper and expressing our views in exaggerated terms. But let me tell you one thing as a friend. You know, better than I do, that you have not been a success in New York. Now, do you think it would have done you the least good if Paderewski also had been a financial failure? Think about that question, and it will help you to cure a jealousy which, since it leads you to belittle a genius who is a popular idol, will only make people dislike you."

Apparently my little sermon went to his heart, for not long afterward I saw him at a Paderewski concert, applauding one of that pianist's own compositions vigorously. And the reason why I have related this little incident in detail is because I believe that it teaches one of the most useful lessons to a great many other pianists,—the lesson that jealousy never hurts the person who is its object, but may be very detrimental to him who harbors it. Every one who has studied life or read realistic novels knows that nothing so surely ruins a lover's chance of winning as jealousy of rivals and inability to suppress it. The same is true of pianists. Of course, no display of jealousy or any other kind of malice can harm an artist like Paderewski, for in the case of a genius the public judges for itself and cares very little what experts and professionals say, experience having shown that in the estimating of men of genius experts and professionals are usually behind the times. But in the case of minor pianists it is different. Here the public is often at a loss whether it should applaud or not. A little encouragement from generous rivals would in such cases often help a minor pianist to such success as he deserves. But instead of helping him, the jealous rivals do all they can to bring about his fiasco; and when their turn comes he does the same for them.

When I was a bachelor I often went, after concerts, to beer halls where soloists and orchestral performers congregated for a chat. Talk of old women's gossip! Why, the most slanderous kaffee-klatsch is flattery compared with the talk one hears at such musical gatherings.

The rule of etiquette seems to be: "Say nothing about those who are present, but abuse everybody else who devotes himself to music." I soon became so sick and tired of this malicious and trivial small talk, that I avoided these places altogether; but my experiences there have often made me reflect on the great harm musical people do to their art and to each other by their everlasting jealousies and ill-natured comments.

If the contemptuous criticisms of rivals and other professional were confined to these after-concert gatherings in beer-halls, no great harm would be done. But they are carried all over town, and with remarkable celerity; for while praise travels slowly, dispraise has wings. And now note the result. Schumann has justly said that one disparaging criticism has the force of ten favorable ones. No one likes to be taken for an ignoramus, or supposed to be less fastidious than others. Consequently when a new pianist appears, though his talent be great enough to give genuine pleasure, few will venture to give him hearty praise or applause for fear of being sneered at by the malicious rivals and their friends. Thus their enthusiasm is suppressed, and no attempt made to induce others to go to these concerts. Result: another fiasco, another victim of jealousy, another artist who had hoped to be a concert pianist condemned to the drudgery of a teacher's life.

Pianists and other musicians should learn to dwell together in peace. It is uphill work to interest the public in good music, but the work could be done much more easily if all honest musicians put their shoulders together to push the wagon up hill, instead of combining into cliques, one of which always pulls down what the other is laboriously trying to push up. I do not believe there are, in Greater New York, with its three millions of inhabitants, more than 10,000 persons who really care for good music. But I am sure there would be a great many more if the jealous musicians themselves did not make it an invariable rule, whenever a new artist comes forward, to proclaim to the public from the house tops that he is "no good." Can the public be blamed if it believes them, and conscientiously stays away from all concerts, since they are all disparaged by one clique or another? Is it not obvious that the jealous pianist bites off his own nose to spite another's face?

HOW TO BECOME A PIANIST.

BY CECIL CARL FORSYTH.

ALTHOUGH music has made most rapid strides in the past few years and the people are becoming better educated to a higher ideal in the art of music, yet the advancement only extends, comparatively speaking, to the cities and larger towns. The great majority still consider music the easiest accomplishment—something to be learned in their spare moments.

How many people there are who think that to learn to play the piano is one of the easiest things in the world! They seem to think that to become an accomplished pianist, all that is necessary is to take two or three terms of lessons and only practice during their leisure time, and in the end if the result does not meet their expectations the teacher is blamed for it, whereas the fault is entirely their own.

To all students of the piano who wish to become proficient (and by proficient I mean from an artistic standpoint, which every student should aim at), I would say first make up your mind that it will not only take you a year, but years of solid, earnest study.

Now at what age should a pupil commence to study? In my opinion the study of music cannot be commenced too early. In looking back over the history of the world's greatest artists, we find that sound precepts and correct technical habits were inculcated at a very early age, at a time when the mind quickly receives ideas and is more apt to remember them. The hand will be soft and flexible, and the fingers will do with comparatively little effort what is required of them, whereas in later years the muscles will have become stiffened and it will be almost impossible to get them to do as they are bidden. Then, too, as the muscles grow they will be moulded by the technical difficulties required, and the

muscles of the hand and arm will remain loose and pliable as they were in childhood.

What shall we study? In order to be an artistic pianist, the student must study other branches of music besides the piano. The mechanical side only will be developed by the study of the piano alone, but the intellectual side can only be developed by reading and studying all the other branches of the art.

The student must be a broad thinker, and able to form ideas of interpretation of his own, and not always be a mere copyist. To this end he should study harmony, history, musical form, etc.; become familiar with the scores of the great masters by a thorough analysis of them; read the poets, magazines, and papers on music. At least two musical journals should be taken, one which will give information as to what is going on in the musical world, such as the *Musical Courier*, the other containing helps to the study of music. For this last no better journal is published than the *ETUDE*. It is always full of good and useful things to the reader.

If the student follows a course of study like the above, then, and then only, will he broaden out into the musician—the artist. As the rosebud unfolds day by day into the most beautiful and sweet-smelling of flowers, so the pianist will each day give more and more pleasure to himself and to others, because he has learned to play music and not merely notes.

ALMOST DISCOURAGED.

BY H. H. J.

A VERY successful teacher recently remarked to me: "I find so many pupils who look upon music as a plaything entirely. And their parents encourage them in the idea of learning just enough about music to 'show off' in company, sing a few pretty 'Annie Rooney' and 'Sweet Marie' style of pieces, and a few pretty waltzes and marches and descriptive 'Storms at Sea,' at home, church socials, receptions, and card-parties—which is all right enough, if that is what is wanted. But I get almost discouraged trying to convince them that in order to do that acceptably, to their credit and mine, much good, solid practice is needed. They say, 'Oh! our day-school studies are so hard this year, we don't get time to practice.' What can be done?" Do the best we can under the circumstances. If the powers that be so will it, I see no better way than to submit. Music is of heaven, and should do things worthy of her origin and birthplace. "Sometime, somewhere, reward will surely come," if we do our duty as we see it by the light of our environments.

WRIST TRAINING BEFORE FINGER.

BY H. O. KELSO, JR.

THERE are many scientific reasons why the development of wrist technic should precede that of the fingers.

There are about thirty muscles whose tendons pass through or are attached to or very near the bones of the wrist. When any of these muscles not directly employed become tense a rigid wrist is likely to result, in consequence of which freedom of movement of wrist and fingers is impeded.

It is apparent that legato octave practice principally concentrates all the movements at the wrist.

The anatomy of the arm, besides all scientific reasons, favors the development of wrist technic before that of the fingers. Therefore it is advisable to give legato octave work before scales, trills, arpeggios, or any work requiring a predominance of finger action. A separated conscious control of the wrist-muscles from those of the fingers and the development of the great principle of the *Wrist Directing the Hand* are more easily accomplished by legato octave practice than by any other single department of piano technics.

—I never look upon a group of teachers but I am reminded of the expression of St. Andrew's, "The noble army of martyrs."

NON-SUCCESS.

WHAT volumes could be written on the subject of failures, especially in the matter of music study. Heartburns, regrets, disappointments galore, seem to be the stock-in-trade of the average music student; and in the pursuit of the *sacred* calling—we use the word advisedly—perhaps it is as well that it should be so. As one of the characters in Henry Arthur Jones' delightful play, "The Middleman," so expressively states: "Every failure brings you nearer to success," or as another writer puts it, "Failure is the key-note of success," so one feels justified in accepting what at the time seems an irksome reality as really being a means to the desired end.

Rubinstein held, and held rightly, that the pursuit of music study, if properly directed, was a pilgrimage fraught with disappointments and hardships, which had of necessity to be endured prior to the entrance to the holy portals of success.

One cannot emerge from the commonplace into the empyrean of blissful notoriety without hard and prolonged labor. The ascent to Parnassus is no "picnic," but a hard and rocky road full of pitfalls and brambles. Prizes are few, disappointments numerous. A writer has recently stated that "out of the six hundred American girls who annually go to study in Milan, there may be half a dozen who attain a measure of success; the others, after spending all they have in ineffectual study and struggles too terrible to be recounted, either sink into chorus singers or else creep back to their homes disheartened and disgusted, to pine in obscurity over the loss of the visions of delight that, like will o' the wisps, had led them into quagmires."

We are not attempting to discourage musical students and musical aspirants, only re-sounding the note of caution, which it is well to occasionally repeat. Do not be too sanguine, too ambitious, too hopeful; be sincere, terribly in earnest; remember what Carlyle says—it is applicable to all classes of workers, "Work then, like a star, unflinching and unrelenting; it is all thou hast to face eternity with," and, if you have the requisite talent and physical strength—there are so many "ifs" in the question of ultimate success in matters musical—then all may yet be well.—*Presto*.

PREJUDICE IN MUSICAL ART.

"PREJUDICE in Musical Art" is the subject of an admirable article in the London Musical Standard, from which we make some excerpts covering the salient points made. J. H. Bonawitz, the author, goes right at the point of the matter partly in this wise:—

Prejudice in musical art arises (as do all other prejudices) from a lack of understanding. There are millions of people who go to oratorios, operas, and concerts without ever getting beyond the surface or really understanding the deeper meaning of the divine art. I even go so far as to assert that one-half of those who cultivate music (professional musicians and critics included) have no more natural calling for the art they are exercising than a good many physicians, clergymen, actors, or generals may be said to have for their particular professions; in short, I am inclined to believe that the great majority of people are unmusical.

* * * *

"Perhaps it is genius alone that understands genius." And we are indeed chiefly indebted to Mendelssohn that we now possess the great works of Bach, and to Schumann that Schubert's works were drawn from oblivion. We also know in what a noble and manly manner Haydn and Mozart defended and appreciated each other, and how enthusiastically Schumann spoke of Mendelssohn and Chopin, and Liszt of Wagner, at a time when the public knew little or nothing about those great composers.

* * * *

It is owing to those whose names I have given, and other great musicians, who understood and supported each other, that the world now possesses a treasury of great musical works, and not to the public or to the average critic or musician. The public (always cautious

in musical, as in other matters) has never done more than endorse the opinions of great authorities. Moritz Hauptmann once said: "Our dear Leipzigers love to see Bach's name (on the programme) and hear Offenbach." This is perhaps the most caustic criticism on popular musical taste which was ever expressed in a few words.

* * * *

The real criterion of a musical nation is the cultivation of good music at home. The assertion one often hears that "every German is a musician" is absurd. One might as well say that every Englishman is a bicyclist. It cannot be denied, however, that the piano-forte-playing and chamber-music-cultivating Germans and Austrians have given the world a greater number of genuine composers and musical amateurs than all the other European countries put together.

* * * *

Musical criticism should therefore only be exercised by persons who are really competent of guiding and advising the artists and the musical public. Theoretically, a critic ought indeed to stand as high above the artist he criticises as a teacher above his pupil. If this is not the case, his criticisms are of little or no value.—*Musical Standard*.

HOW TO PRONOUNCE THEM.

KEY TO PRONUNCIATION.

a as in fat, man.	o as in move, room.
ā " mate, sale.	u " rub, ton.
ä " far, father.	ū " cute, few.
â " talk, walk.	ü " full, book.
ã " ant, task.	ü German ü, French u.
e " hen, pet.	oi as in oil, point.
ē " meet, seat.	ou " round, now.
ë " her, heard.	th " thin.
i " it, sin.	TH " then.
ī " pine, tight.	OH German ch, as in <i>ach</i> .
o " hot, on.	G Ger. g, as in Hamburg.
ō " hole, boat.	N French nasal n, as in
ô " nor, song.	en, ton.

PERSONS.

Amati, ä-mä'tē.
André, on-drä'.
Caraffa, or Carafa, kä-rä'fä.
Concone, kon-kō'ne.
Gretorex, grä'ō-reks.
Grisi, grē'sē.
Gungl, göngl.
Halévy, ä-lä-vē'.
Hummel, hōm'mel.
Kreutzer, kroit'ser.
Lindpaintner, lint'pant-ner.
Ricci, rē'chē.
Thalberg, täl'berG.
Thiele, tē'le.
Vieuxtemps, vyē-toN'.
Weber, vā'ber (German pronunciation).

OPERAS.

Armida, är-mē'dä; or Armide, är-mē'ä.
Ernani, er-nä'nē.
Postillon de Longjumeau, pōs-tē-yōN' dē lōN-zhū-mō'.
Straniera, strä-nē-ä'rä.

TERMS.

Più, pū.
Rubato, rō-bä'tō.
Tutti, tūt'ti.
Vaudeville, vōd'vil.

Temporary discouragement is not a bad sign. It is far better to be dissatisfied with your progress than to believe yourself omniscient. In the first case, unless you are a moral coward, you will be spurred on to greater effort; while, on the other hand, you will, through vanity, incapacitate yourself even from learning the plain fact that you are ignorant.—*Lombard*.

HINTS TO STUDENTS.

BY JEAN DE RESZKE.

You ask me for a few words of advice to vocal students. It is a difficult task you set me, for, as far as the voice is concerned, what might be good advice for one student might be bad advice for another. Nevertheless, I will jot down a few impressions.

Art is not a trade. One cannot learn to sing unless from early youth one has shown innate musical aptitude, a correct ear, and a natural comprehension of rhythm. Taste, style, and sentiment will come later by the force of work, observation, love of the beautiful. But in order to become a singer, one must have been a singer from the cradle. If, therefore, you have not always been able to sing, do not tempt fate on the lyric stage. That is my first piece of advice.

Moreover, do not fancy that our career is a road strewn with roses. It is far from that. Aside from the inevitable troubles and uncertainties of your *début*, you will find that the farther you advance in your career the more trouble you will have, and this will be because you yourself have come to have a better idea of what art demands, and a more perfect understanding of your responsibility toward the public.

Thus you are fated to be always dissatisfied with your own work. And so it is that in trying to climb higher and higher you may fall and break your neck.

I do not say all this to discourage students who feel an irresistible vocation for the stage, and who are strong enough to struggle successfully against the numerous difficulties that beset them. I say it for the benefit of weaker vessels, to whom I think it well to recall the verse in the Bible: "Many are called, but few chosen." To sum up my convictions and artistic aspirations, let me say this:—

Study words, in order that you may enunciate them intelligently. The singer that does not articulate clearly shows that he distrusts himself.

Exercise your heart. Suffer. Put yourself in the place of the characters whose woes you sing; weep with them in their sorrows in private before you communicate them to the public.

Strive ever to move your hearers—not to astonish them. It is to the heart, which is the basis of humanity, that you should first appeal, and only after that to the ear.—*The Musical and Dramatic World*.

BROADMINDED.—What more can we do? As an association we should emphasize the need of a far more thorough and broad general education outside of music, that our musicians may hold their place beside the other professions and exert the force they should as citizens. Indeed, one of our special duties is to teach the general public by example that all education which does not develop the artistic as well as the practical makes an uneven and illy-balanced citizen, and detracts from the efficiency of the body politic and the happiness of each community. We recognize the superior disciplinary value of real musical study, and realize its force for good and happiness. We know that no study requires more intense application and concentration. But the general public do not. The work of ignorant, selfish, and careless teachers in music, as well as all other branches, is a menace to good citizenship.—*C. H. Morse*.

BE WISE AS SERPENTS.—Do your best to overcome the stumbling-block of prejudice in each community. Induce all who have musical talent to contribute some song, solo, etc. Don't criticise harshly and tear to pieces, but receive graciously all aid. Be yielding, not stubborn; be energetic laborers for harmony. Be sociable, seek polished manners, for musicians are acknowledged social leaders. Seek a liberal education. A musician must be an educated man or woman to be a leader. Only such men and women can make an association a success—a power.—*J. M. Tracy*.

Don't concern yourself about your talent, but about your work. Work hard and work long, and if you have talent your work will show it.—*F. L. Eyer*.

WHY SHOULD WE STUDY HARMONY?

BY BERTRAM C. HENRY.

EVERY musician knows why it is necessary to study harmony, but it is often hard to give reasons which will have weight with the pupil. An analogy between music and literature frequently helps to clear up a cloudy matter, and it may assist us here. Harmony is to music what grammar is to language,—a systematic statement of the principles of structure. While we can get along very well in English without knowing very much of formal grammar, because the principles which govern the construction of English sentences become a part of the very texture of our thoughts, when we approach a foreign language we have to study the grammar before we can make much progress in understanding speech. Music is a language. But for the majority, unfortunately, it is a foreign language, which must be acquired with difficulty, not the native tongue, which is learned, so to speak, "by absorption" in childhood.

Now try to realize for a moment how much in literature depends upon the appreciation of grammatical principles, even though the scientific formulas are never thought of. Suppose we are studying a language like Latin, in which the order of the words helps little toward an understanding of their grammatical relations, but all depends upon their terminations. We come upon the sentence, "Brutus Cæsarem occidit." The dictionary will tell us who are the persons concerned, and will show that a question of murder is involved; but without a knowledge of the laws of grammatical construction, it will forever remain a mystery whether Brutus or Cæsar is the sufferer, and whether the action took place some time ago, or is to be looked for in the future.

Or, take the lines,—

"The splendor falls on castle walls
And snowy summits, old in story."

Suppose that, while we are able to appreciate fully the rhythm and melody of the words, we can gather of their sense no more than the bare ideas that each would convey by itself, so that the effect upon the understanding would be something like this:—

splendor—fall—castle—wall—
snow—summit—old—story.

No one could be said to appreciate the poetic beauty of the lines in such a case. Yet this is just the condition in which people find themselves as regards music, if they do not understand its principles of structure. They gain the purely sensuous pleasure in large measure and some small inkling of the musical sense, but they miss altogether that significance which depends upon the close relation of tone to tone, as of word to word. When one does not realize which tone of a melody is the keynote, it is as if he were unable to distinguish the subject of a sentence. If one cannot tell whether a given chord in a phrase is the tonic or the dominant, it is like being unable to say whether a particular word is the name of an object or denotes an action. A further parallel might be made between passing notes, sevenths, and appoggiaturas in music, and prepositions in language. In either case we feel distinctly that, in order to complete the sense, something must follow the word or tone in question in such a way as to seem to belong to it. Threads of connection like this run through the whole texture of a musical composition. There is not a tone which stands absolutely by itself. Every one is bound to what precedes and to what follows. It is impossible to appreciate the poetic character of a work while these threads of connection remain unperceived.

The comparison of harmony with grammar not only helps to make it plain why the study is necessary, but also points out the aim that should be kept in mind. One studies grammar not for the sake of being able to parse sentences, but in order to understand when spoken to, and to speak correctly in reply. So the object of the study of harmony is not to acquire readiness in tacking the proper names to the different chords, but to make their manifold relations living realities to the ear, and to give one control over his imagination, if he have the gift of composition. In fact, one of the reasons why harmony is so neglected is that it is commonly taught in a mechanical fashion, as a branch of applied mathe-

matics, rather than as a matter which concerns the art of music. Harmonic laws mean little or nothing if the truth and justice of them cannot be made evident to the ear. Neither teacher nor pupil should be satisfied with a method of study which does not teach one to hear more distinctly and connectedly.

Finally, the knowledge of grammar which is of use comes more from exercising one's thoughts and powers of expression, than from the study of text-books. This is true of the grammar of music as well. Consequently, it should be the aim of every teacher who is interested in cultivating the musical understanding in his pupils to develop their power of thinking tones. How is this to be done? "Ay, there's the rub." All known devices may be so easily evaded by a determined pupil. Still, it means a good deal to know what to aim at, and patient and persistent effort is bound to result in some measure of success.

"ENIGMAS."

BY HENRIETTE SCHILFFARTH-STRAUB.

ENIGMAS always invite solution, whether they are written by the hand of man, or that of nature. The London *Lancet* calls it "one of the most extraordinary enigmas in the history of the fine arts that woman, after all the time she spent on music, cannot compare with man in instrumental performance, while in composition she is no where."

Well, if we cannot solve that enigma, we may at least discuss it. At any rate, woman—music-loving woman—ought to take up the gauntlet. If that knight of the *Lancet* had read certain articles in *THE ETUDE*, or other standard American music journals, he would have known that it is not the quantity of hours spent in practice, but the quality of the study which forms the musician; while the superficial way in which the average girl is allowed to study music does not deserve the name of study. Exceptions do not disprove the rule, but among the few women who have tortured their brains into mastering harmony, counterpoint, etc., we cannot right away expect to find the stamp of genius; the field is too fresh to warrant such expectation.

The brains of the average man, having been developed and strengthened for generations, are better prepared to grapple with the problems of science and the intricacies of fine arts than those of the average woman, that have been sadly neglected for centuries. Even genius cannot fly to the heights of Parnassus without proper familiarity with the use of wings.

But, it will be observed, the majority of girls dislike the study of theory and of exact science anyhow. Whether such dislike is inherent to woman, or a consequence of long neglect, is a question that can only be decided by the well-taught "woman of the future."

Meanwhile, though women may rise to the level of man in instrumental performance, it seems doubtful whether she ever will be a great composer, either in music or in any other fine art. Women have been painters and sculptors of merit, and some acquired world-wide fame, but they were chiefly close observers and portrayers of nature, they did not compose, did not enter into broad conceptions. In literature woman tried her best and gathered most of her laurels; still, there is no female Goethe, no female Shakespeare, and, to return to music, there seems no possibility for a female Beethoven.

To listen to the voice of genius and engrave its whisperings into your mind, to develop its meaning according to the laws of musical theory, to harmonize and unite the various parts to one great tuneful ensemble, this is a feat that does not only require thorough knowledge and self-reliance, but also tough nerves and strong brain-fibre, together with a power of mental concentration not usually found in woman and not to be acquired by her except at the cost of that undefinable charm called womanliness.

But if woman cannot create a symphony she can inspire its creation. Without sharing the toil of the composer she can share his merit. Few masterpieces have been conceived without the direct or indirect influence of woman.

Ah! what privilege for a pure and noble mind. What glorious compensation for the lack of creative power! Or shall we not rather call it the "life-principle" of creative power, whose quality determines the quality of the master's work?

Sir Knight of the *Lancet*, is woman nowhere in composition?

COMMENDABLE LIST OF MUSIC—GRADE I TO X.

Fanfare Militaire, Op. 40 (V), J. Ascher.....	85c.
Les Gouttes d'Eau (Water Drop), Op. 17 (VI), J. Ascher.....	75c.
The Coquette (Valse) (III), G. Bachmann.....	50c.
Success Mazurka (II), G. Bachmann.....	35c.
Les Sylphes (Impromptu-Valse) (III), G. Bachmann.....	75c.
Rondo Mignon, Op. 49 (II) F. Baumfelder.....	30c.
Good Humor Rondo, Op. 274 (II), F. Baumfelder.....	35c.
Marcia Fantastica, Op. 31 (VI), W. Bargiel.....	50c.
Con Amore (With My Love) (III), Paul Beaumont.....	40c.
Caprice Espagnol (III), Paul Beaumont.....	\$1 00.
Sabbath Chimes (III), Franz Behr.....	60c.
Snow Bells (Polka Mazurka), Op. 451, No. 3 (I), Franz Behr.....	35c.
Spanish Chimes (III) Franz Behr.....	65c.
Waltz in F (I), Franz Behr.....	25c.
Turtle Dove (Scherz-Polka), Op. 303 (II), Franz Behr.....	50c.
Think of Me, Op. 575, No. 11 (I), Franz Behr.....	40c.
Very Happy, Op. 586, No. 4 (II), Franz Behr.....	25c.
The Violet, Op. 627, No. 1 (I) Franz Behr.....	25c.
Valse of Camellias, Op. 575, No. 16 (I) Franz Behr.....	40c.
Gipsy Encampment, Op. 424, No. 3 (II), Franz Behr.....	40c.
Cosette (Polka Gracieuse) (II), Franz Behr.....	35c.
Boat Song, Op. 25, No. 4 (I) G. T. Wolff.....	20c.
Cuckoo in the Forest, Op. 25, No. 5 (II), G. T. Wolff.....	20c.
In the Mill, Op. 25, No. 13 (II), G. T. Wolff.....	20c.
Song Without Words, Op. 25, No. 9 (II), G. T. Wolff.....	20c.
The Story of Little Thumbling, Op. 25, No. 8 (II), G. T. Wolff.....	20c.
Children's Dance, Op. 17 No. 3 (I), S. J. Dassohn.....	20c.
Christmas Bells, Op. 36, No. 1 (I), Niels W. Gade.....	20c.
Entrance to the Forest, Op. 82, No. 1 (III), Robert Schumann.....	20c.
A Little Piece, Op. 68 No. 5 (I), Robert Schumann.....	20c.
The Wild Horseman, Op. 68 No. 8 (I), Robert Schumann.....	20c.
Melody, Op. 68, No. 1 (I) Robert Schumann.....	20c.
Soldiers' March, Op. 68, No. 2 (I) Robert Schumann.....	20c.
The Poor Orphan Child, Op. 68, No. 6 (I) Robert Schumann.....	20c.
Hunting Song, Op. 68, No. 7 (I), Robert Schumann.....	20c.
Siciliano, Op. 68, No. 11 (II), Robert Schumann.....	20c.
Soaring, Op. 12, No. 2 (VII), Robert Schumann.....	50c.
The Fair, Op. 101, No. 8 (II), Cornelius Gurlitt.....	20c.
Slumber Song, Op. 101, No. 6 (I), Cornelius Gurlitt.....	20c.
Song Without Words, Op. 101, No. 10 (I), Cornelius Gurlitt.....	15c.

Too much of the instruction here is on the go-ahead, railroad locomotive basis. Have your engine *new*—let it be brightened up so it shines—have your head-lights all in trim—puff, puff away—the faster the better—only so you are *new*. Let some new name be advertised—no one can inform you what artist the new teacher has made or what sort of work he has accomplished, but when you ask who is this new musical light that is creating such a stir, the reply is: "Is it possible you don't know? He has elegant rooms in the—building, has two Grand pianos, and people seem to be going in and out all the time—seems to have an immense class—and—and—well, is *very stylish*." In a comparatively short time, if you follow up this same musical phenomenon, you are, on passing the rooms some fine day, astonished to find them closed, the lights extinguished, the meteor vanished. Before long some one else steps into his shoes and opens another art emporium, if anything more showy than the last—everything to be found there except true art. A stranger, on entering the city in search of a teacher, naturally makes inquiries at leading music houses, and in a great many cases is told by all means to go to some just such teacher—of course, regardless of real merit.

PUBLISHER'S NOTES.

We have quite a number of attractive novelties to offer our patrons this month. The usual advance offers will be made on all of them.

No. 1. A musical game called "The Great Composers," consisting of 68 cards. On each card is the picture of a composer, with dates of birth and death, and four of his greatest works. The game is played similar to the well-known game of authors. The object of the game is to acquaint the players with the names, works, likeness, and dates of the great composers. Besides this, it is an enjoyable game for young and old. It makes a very acceptable and modest Christmas present. It will be made attractive in appearance, and will sell in retail stores at about 75 cents. We will send it to all who send cash in advance for 20 cents. The work will be ready in time for Christmas. This offer only holds good this month, and for those sending cash in advance.

* * * *

Then we have a new work in process of manufacture called "Studies in Rhythm," by Edgar L. Justis. Most every pupil is deficient in time, and the reason is, that no direct practice is ever given. In this work nothing but time value of notes is considered. The exercises can be played on one key at the piano or tapped out with lead pencil or hand on the table. It is a book for any one studying music. The exercises are not to be played once or twice, but daily until perfect command over every combination of rest and notes is attained. The work can be given with the very first lesson in music. There is no work covering exactly this ground. Writing books acquaint the student with the theory, but this book is real practice in rhythm. If the rhythmical sense of the student is cultivated the rest is easy. We predict for this work a useful career. Let every teacher get a copy and give it a trial. We offer this opportunity this month in advance of publication to those sending cash. The work will be 25 cents to all advance subscribers. The entire work is in the press, and those who wish the work at 25 cents must have the order in before January 1st.

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For a long time we have had in view the issuing of a dictionary of music terms. Actual work is begun on it already. It is in the able hands of Dr. H. A. Clarke, of the University of Pennsylvania, one of the most erudite musicians of the country. This dictionary will be unlike any other, and the special features we consider very important. All the terms will have the latest shade of definition given them. Assistance is had of specialists in every language. The Hungarian, Spanish, Bohemian, etc., terms will all have the sanction of specialists, especially with the pronunciation. The derivation or orthography of the words will also be given. It is very interesting and valuable to know where the word Violin, Flute, Sonata, Harmony, Lied, etc., comes from. Then the work will contain proper names, with pronunciations. All the names of leading musicians of all times will be given on the bottom of each page where they belong, with dates of birth and death, and also the pronunciation. It will be made one of the most complete dictionaries of music that is possible. There is also an abridgment of it to be made called "Student's Pocket Dictionary." This will contain only the important terms and proper names. The work will not be ready until some time in '96. The special offer for both the abridged and unabridged editions is only 50 cents, postpaid. There will be no offer made for the separate editions.

* * * *

THE ETUDE offers for premiums the following: A high-grade bicycle for 60 subscribers. In October and November issue we have given some details about this important premium. The next most important is a sewing machine for 45 subscribers. A circular giving information of this machine will be sent on application. A lady's gold filled watch for 15 subscriptions. This is a premium *par excellence*. Last, a fountain pen for three subscriptions. The cash must accompany orders for subscriptions at \$1.50 each; but the whole number need not be sent in at once; credit can be given on our

books and premium sent when full number is sent in. The articles can also be purchased from us for cash at the following rates:—

The Bicycle.....	\$60 00
" Sewing Machine.....	33 00
" Lady's Gold Watch.....	10.00
" Fountain Pen.....	1.25

These prices are far below the retail for this class of goods. For holiday gifts nothing can be more acceptable.

* * * *

Our Holiday offer appears in this issue for the seventh consecutive year, greatly augmented. Our object is to present the best in musical literature at prices that will tempt the most economical. The offer closes January 1, 1896, as our arrangements with quite a number of large publishers who have given us reduced rates also closes on that date. We have in the past sent out immense quantities of goods, and have yet to hear the first complaint. As much as possible have the orders on a separate sheet from any other communication to us. The number of the article is all that is necessary to mention in ordering. The name only makes unnecessary writing. The list with complete information will be found in another part of this issue.

* * * *

We cannot too urgently impress on our readers the importance of making up their orders from "Our Special Holiday Offer" at the *earliest possible moment*. Delays may and often do arise, and all should, if possible, make due allowance for them. During the last two weeks before Xmas both mail and express are sadly overtaxed, causing many who wait almost till the last moment to order much disappointment in not receiving their orders in time; then, too, it may happen that some work may run out of stock toward the last and take some time to procure again. So save yourself anxious worry by ordering early and receiving what you have sent for on time and without delay.

* * * *

The following is possibly the very best holiday (or any other) offer that THE ETUDE publishing house has ever tendered its patrons, and is made partially to show its appreciation, in a practical way, of their kind support and patronage during the past year. The subjects making up this offer are all standard and well-known works and represent the best publications of this house. The price which has been decided on to offer them at is about the actual cost of publishing, and this price *includes* also the mail or express charges for sending. These are the books, with their usual selling price:—

Celebrated Pianists of Past and Present, Ehrlich.....	\$2 00
History of Pianoforte Music, Fillmore.....	1 50
Anecdotes of Great Musicians, Gates.....	1 05
Music and Culture, Merz.....	1 75
Chats with Music Students, Tapper.....	1 50
Total.....	\$8 25

The price for all five till January 1, 1896, will be \$3.75. Think of it!

The only condition of this extraordinary offer is that they will be sold *positively* in sets *only*. Please don't ask us to do otherwise, as we will be obliged to refuse. We feel sure our readers will appreciate this most liberal offer, and we look for the largest and heartiest response in our experience.

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CHRISTMAS will soon be here. Don't worry yourself wondering what you will get for your scholars or musical friends, but consult our "Special Holiday Offer." There is nothing they would more greatly appreciate than one of the many appropriate gift books in this list.

* * * *

The elegant editions of the works of Beethoven, Mozart, Haydn, Mendelssohn, etc., advertised in "Special Holiday Offer," have never before been offered at such *very low prices*. Beautifully bound in gilt cloth, printed on the *finest* of paper, they are a gift one might be proud to offer or gladly receive.

We announce with pleasure that Mr. Charles W. Landon is now working on a new "Pianoforte Method" which we shall publish early next year. The new book is especially for beginners, and will contain some new and valuable features. It will be strictly up to date in its methods of imparting instruction. Its musical selections will be of the best formative value, and every piece will be distinctly pleasing, and each will prepare the way for the next. The pupil will be led onward pleasantly and thoroughly. The book when issued will be bound in stiff paper. We make an especially liberal advance offer of 25 cents if cash is sent with the order. This is only for introduction, and the offer is withdrawn when the work is on the market.

* * * *

THE ETUDE should be in the hands of more music teachers and advanced students, especially those of the latter who think of becoming music teachers. If our subscribers will send us a list of such addresses we will forward sample numbers. The larger our circulation the better we can make each number, for we shall do all in our power to make THE ETUDE as helpful as possible, but it takes money to produce the best.

* * * *

This is the time of year to renew subscriptions to periodicals. Look over our list of special-rate clubbing terms with other magazines and papers and send direct to us and secure the reduced rates.

* * * *

Do your best pupils take THE ETUDE? If they do you doubtless find that they now do better work, have more advanced ideas of musical art, and are more ambitious to excel, and give assurance that they will take lessons much longer than they first intended. Many teachers furnish THE ETUDE the same as they do sheet music, and charge it in with the music bills of the pupil. Parents do not object, for they see the practical value of it to their children, and then, too, the music pages more than save its cost.

* * * *

Our special music satchels are a great success, for they do not roll the music. One style holds it flat, and the other bends it so that the sheets are but half width, but bend it at so broad a curve as not to crease it. They are exactly the thing for carrying the volumes of classics bound in paper. See advertisement elsewhere in this issue.

* * * *

UNDER the head of "Musical Novels" on our "Special Holiday Offer" there are a number of new and excellent works which are fully as good as the *best* advertised in previous lists. Among them are:—

- "Blind Musician," Korolenko.
- "Minor Chord," Chapple.
- "Miss Traumerei," Bagley.
- "Mirror of Music," Makown.
- "The Master of the Musicians," Marshall.
- "Missing Chord," Dillingham.

* * * *

Our list of Life-Size Portraits has been increased by the addition of two new subjects—Bach and Rubinstein—uniform in style with the others. The "Special Holiday Offer" *saves you thirty cents on each one*. Take advantage of it!

* * * *

Our patrons are beginning to appreciate our efforts to furnish them with fine busts of great musicians at small cost. The prices quoted on the "Special Holiday Offer" are *extremely low* and give none an excuse not to have at least some of them. Send for special catalogue.

* * * *

THE "Album of Instructive Pieces," which has gone through two editions, is now again on the market, one-third larger and greatly enhanced in value by the addition of a number of pleasing and yet instructive piano compositions of the very first grades. The price remains the same.

"Studies in Melody Playing," as its name implies, is a collection of easy and very melodious piano compositions, compiled by that successful teacher, Mr. Hamilton C. MacDougall, of Providence, R. I., thoroughly edited, phrased, and annotated for teaching purposes. Its success has been well deserved, having gone through a number of editions—another is just printed. Published in two books. Please remember, in reading these notices, that you do not have to buy "a cat in a bag," as it were; we will send anything of our publication On Sale to responsible parties, so that, except the small expense of postage, you have every advantage of living near a large music store.

* * * *

THE "Standard Graded Course of Studies," compiled by Mr. W. S. B. Mathews, is steadily but surely taking the place of all other exercises; they are culled from all, carefully graded, and with them scarcely anything else is ever found necessary to be used. They are used by most of the large schools and leading teachers in the United States and Canada. Specially adapted to be used in connection with Dr. Wm. Mason's system of technic for peculiar needs.

* * * *

We have a number of books in our catalogue especially suited for Christmas gifts to musical people. We publish a pamphlet giving a description of them. Send for it and make your selection, using our special cash with order Holiday Offer, presented in this issue, in sending your order.

* * * *

To our New Subscribers: The publisher of THE ETUDE is also proprietor of one of the best equipped and up-to-date stocked music teachers' supply houses in the country. Promptness, accuracy in filling orders, the service of experts in supplying special needs, lowness of discount, and a number of advantages to teachers are the reasons you should send to us for our complete line of catalogues and details. All free.

* * * *

DURING the past month we sent out the first of our New Music On Sale packages to teachers. They consist of a package once a month, from November to May, containing about ten pieces of new music, suitable for class use, all not used returnable at the end of the season, in June or July. Many teachers find these small packages more acceptable than one large one, where the class is not large and distance makes express an item to be considered. Let us send you this first one on trial.

* * * *

EVERY one of us do more or less writing where a desk and ink are not handy. A good Fountain Pen is something one cannot do without after they have once used one. We give a good one, with a gold pen point, as a premium for three subscriptions to THE ETUDE, or sell it for \$1.25, postpaid.

* * * *

In the new Premium List, in this issue, we have given more value than ever before for securing subscriptions to THE ETUDE. As a special mention—because it is a premium that has been taken advantage of the most—notice that we give a year's subscription to this Journal for only three new subscriptions.

* * * *

We would like to have a list of the names of all teachers throughout the country who would undertake to impart instructions in Mason's "Touch and Technic." Almost daily we receive word from teachers of music who are desirous of perfecting themselves in this method and request the name of some teacher near their home from whom they can receive the necessary instruction. It is for this reason that we would like to enroll all teachers who are qualified to satisfy applicants of this kind.

* * * *

ANOTHER convenience, with very little outlay, the bills

and receipts as used in the "Music Teachers' Class Book," by E. M. Sefton, we have printed separately, on fine ledger paper, and sell them in packages of one hundred (100) of either at 25 cents per package, postpaid. If you have never used the Class Book itself, send for one to examine.

* * * *

We have made arrangements with one of the best manufacturers of American watches to supply us with a lady's or gentleman's gold watch for premium purposes. The lady's is a gold filled (five-year-warranted) hunting case. We will give it for fifteen (15) subscriptions, or sell it for \$10.00.

The gentleman's is an open face, screw bezel and back, gold-filled case, engraved. We will give it for twelve (12) subscriptions, or sell it for \$8.00. These watches are as good as any person wishes to wear, and we are sure they will give the best of satisfaction.

* * * *

We call special attention to the half-page advertisement of the "Encyclopedic Dictionary" found in another part of the Journal. It is truly a great work. While not musical, it is of interest to every one. If you want a work that contains information on every conceivable subject—a library in itself—this is a chance of getting it very low, only \$14.40. The regular price is \$42.00. Will send the complete work also for 25 subscribers at \$1.50 each. Can send a circular giving full information if desired.

* * * *

THE special offer on Mansfield's "Harmony" will be continued during December. The plates, at this writing, are expected from England. The book will be ready for delivery about January 1, 1896. It will contain an introductory chapter on "Intervals" which is being prepared by Dr. H. A. Clarke, which will make the book more valuable. The special offer price is 50 cents, postpaid.

TESTIMONIALS.

"I have used Mathews' 'Graded Course of Studies' and am delighted with them, and also with THE ETUDE, having been a subscriber only for six months, but have had more than the price of the year already in help with my scholars. MRS. JAS. P. EDWARDS.

THE ETUDE is an excellent magazine, of great help to both teacher and pupil. MISS ADELE AUZE.

My order, together with your charming selection of pieces on trial, was promptly received, for which I thank you. Every piece is a perfect gem, and those I do not wish to retain will be returned as agreed. MISS MAUD ANDREWS.

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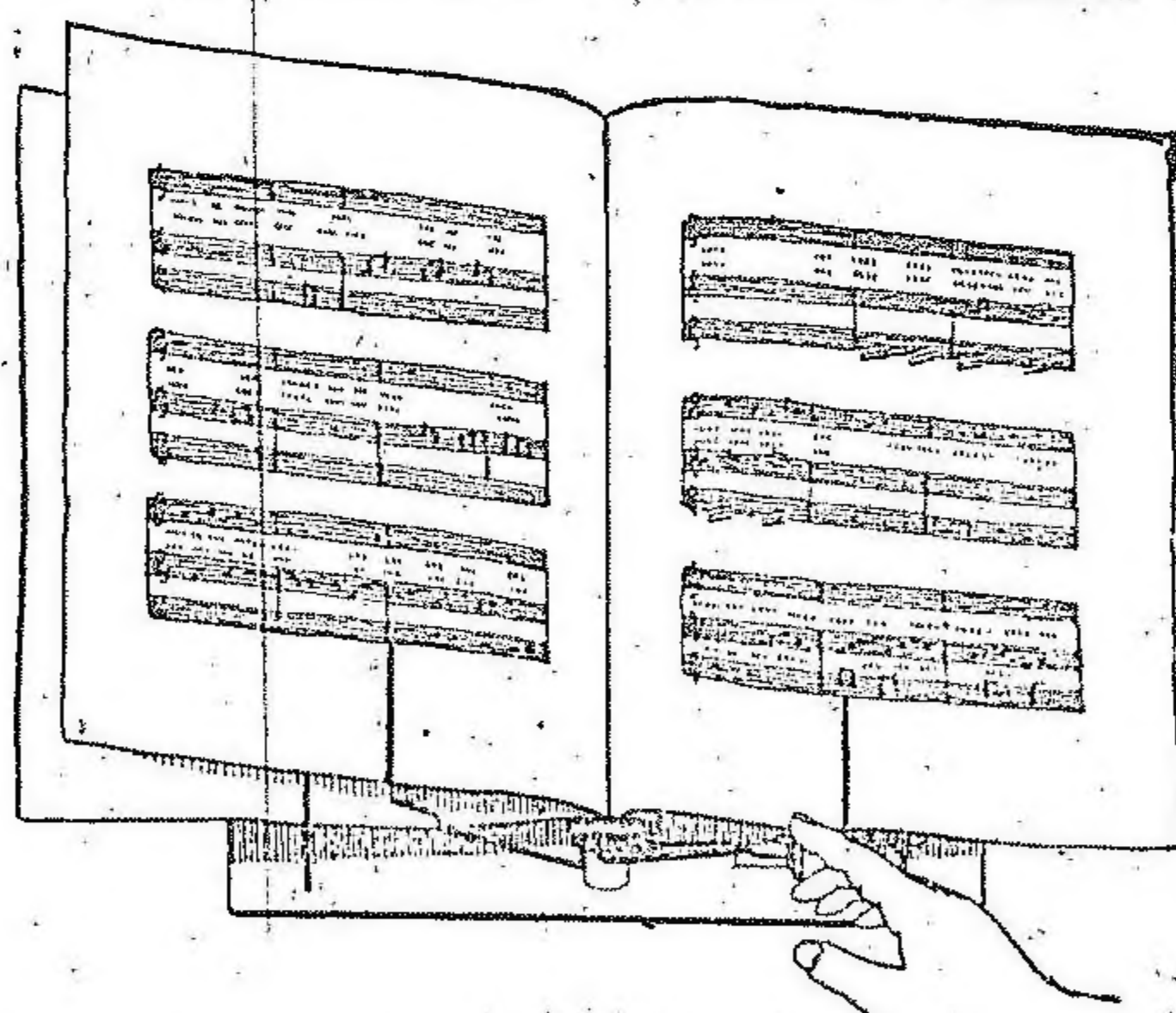
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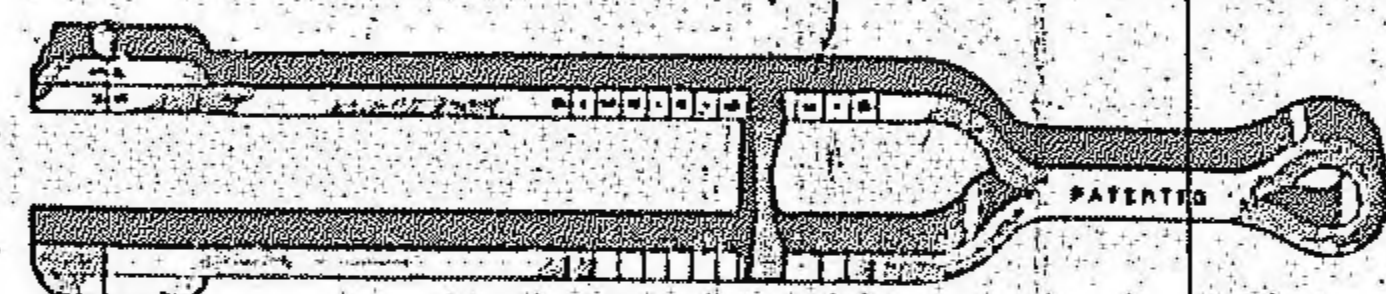
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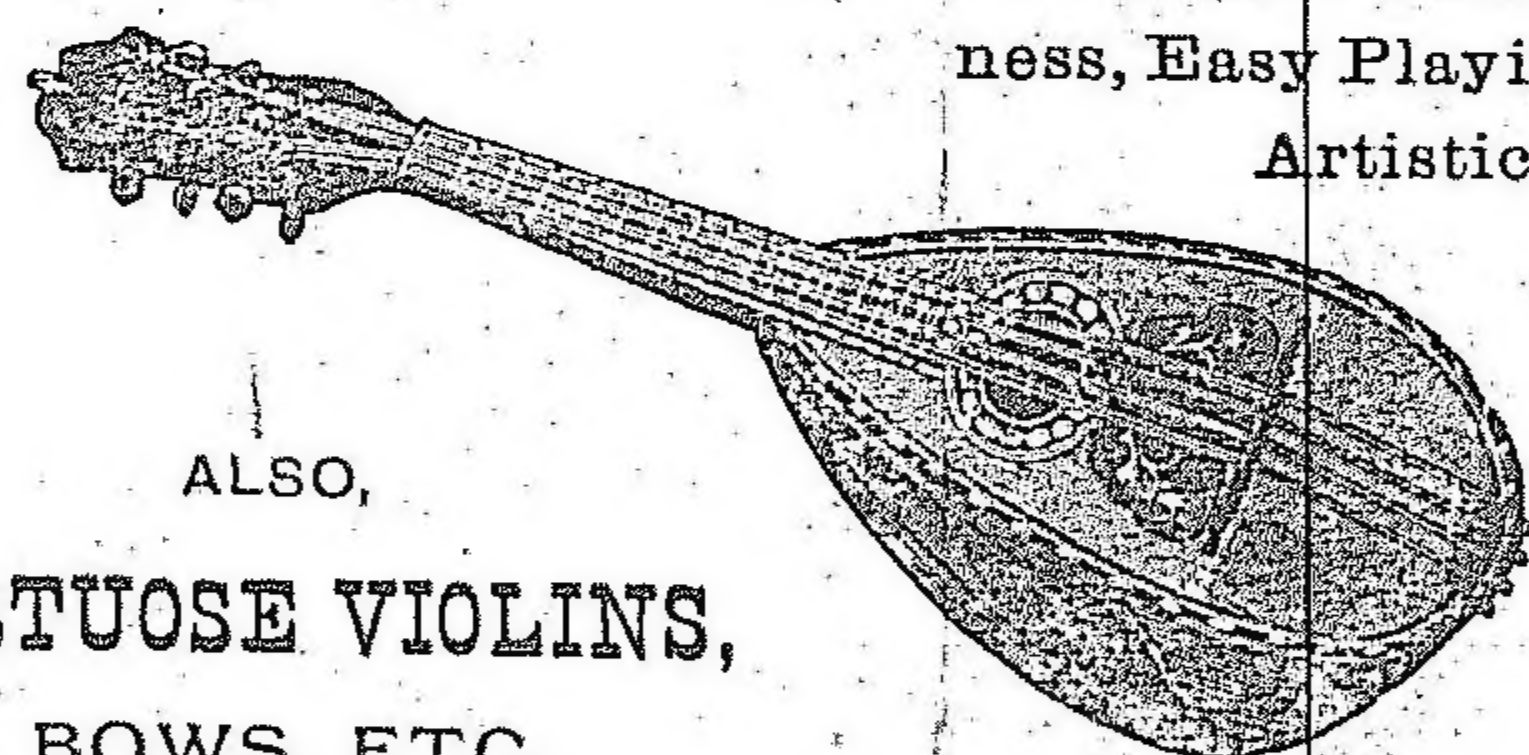


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