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THE ETUDE AND
MUSICAL WORLD

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Philadelphia, Pa., December, 1896.
No. 12

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Musical Items.

Home.

Brooklyn will enjoy a series again this year under the auspices—of the Brooklyn Institute.

Mme. Carreno will give the Liszt E-Flat Concerto at her first concert in this country, January 6th, with the New York Philharmonic, under the direction of Anton Seidl.

Lecture Musicales are rapidly growing in favor. Mr. and Mrs. Gustave Becker, of New York City, have done valuable work in this direction for their pupils and friends, for several seasons.

Another well known musician who is doing fine work in this line is Dr. Henry G. Auscetti. The demand for Dr. Auscetti's analytical Beethoven recitals is increasing with each season.

Mr. E. A. MacDowell expresses pleasure that so many Cestrian students desire to take the musical course. He approves of the suggestion to form a college orchestra like the one at Harvard.

Mme. Melba coaches with Mme. Marchesi, and is as regular and earnest a pupil as one could wish. Mme. Marchesi tells New York people are "too much given to making money." Well, how could they hear Melba if they were not?

Mr. R. Marvin Floyd, President and General Manager of the Boston Conservatory, incorporated last July, has offered ten thousand dollars in prizes, presumably American coins, for excellence in the performance of church music.

Mme. River-King, after a tour of sixteen concerts with the Seidl Metropolitan Orchestra in New York, Boston, Chicago, and Canada, played with the Scidl Society, Brooklyn, on Tuesday, renewing her former successes at Montreal and Syracuse in Saint-Saens G minor Concerto. Madame River-King is always an acquisition in the concert field.

Mr. E. B. L. Platt, the well known teacher and pianist, has begun his season at Chickering Hall, in New York, and Winsener Hall, in Brooklyn, with interesting Chopin recitals. The more these people are taught about music the more interested they will become in music. So all hail to the Lecture-Recital! It means musical education for the people—a crying need of the times.

Mrs. Edwin Watson announces three lecture recitals for the present season on medical music. The first and second, to be illustrated by the lecturer on the piano, are of Italian and French music. The third, also to be illustrated, is in folk-songs. As much of the material for these lectures has been obtained from sources not accessible to the average music student, they possess a peculiar value.

Says an exchange of Mr. Sieveking's recent Boston performance: "The characteristics of Mr. Sieveking's performance were unusual musical strength modestly exerted without apparent effort, fluency and brilliancy in bravura passages. The finale would have gained if it had been taken at a more furious pace. The applause that followed the performance was long-continued, enthusiastic and, above all, honest."

Moritz Rosenthal is a native of Lemberg and a cousin of Mme. Fannie Bloomfield-Zeitlin. He is held up as an "exemplar of the endurance of the prodigy."

In his fourth year his marked musical talent was apparent, and at ten he performed in public with Mikkold, his master, Chopin's "Etude" for two pianos. He afterward studied a year at Vienna with Josef, and then at Liszt's invitation visited Weimar, where he remained two years, appearing later at Paris and St. Petersburg.

The death of Henry E. Abbey leaves an important vacancy in the famous operatic triumvirate of Abbey, Schoeffel & Grau. Says an exchange: "He rose from a score of Richard Strauss' latest symphonic poem," has been recently bestowed upon the Teich Institute for the first time on September 12th, at Dresden, has been highly praised by the critics of that city.

The score of Richard Strauss' latest symphonic poem, "Valkyrie," is completed, and the work was produced for the first time at the Frankfort Museum on November 27th.

Rumors say that Madame Patti has written both words and music of a romantic, one-act opera that will be first presented at her Welsh castle.

Mr. John Philip Sousa has been recently entertained at dinner by Mr. J. P. Jackson, first secretary of the United States Embassy in Berlin.

Herman Bach, great-grandson of Sebastian Bach, has made his debut as pianist and composer at Hamburg. His specialty is that of improvisation.

Goldmark's "Cricket on the Hearth," produced for the first time on September 28th, at Dresden, has been highly praised by the critics of that city.

The score of Richard Strauss' latest symphonic poem, "Valkyrie," is completed, and the work was produced for the first time at the Frankfort Museum on November 27th.

Paderewski telegraphs Mr. Wm. Steinway from Aix-les-Bains: "In spite of all so-called friendly reports, I am enjoying perfect health; at least, it is good enough for me."

SAINT-SAENS has just finished a ballet for the Moulinet Theater, Brussels, entitled "Javotte." The libreto of the dance-scene portion of the work is by M. J. L. Croye, the Purian musical critic.

Frat Coima Wagner has received the gold medal of the Order of the Crown from the King of Wurttemberg, to commemorate the twentieth anniversary of the production of "Der Ring des Nibelungen" at Bayreuth.

Sieverking, the Dutch pianist, is twenty-eight years old and unmarried. He is a nephew of Dr. Henry Sieveking, one of Queen Victoria's physicians. His family connections both in England and Holland are exceptionally good.

The Imperial Society of Music of Moscow has invited M. Widor to direct in that city his second symphony. He will also give a recital of his new organ works at the church St. Peter and St. Paul. When asked if he rode a bicycle the composer and organist replied, "No, I have pedaling enough."

The last orchestral composition of Tchaikowsky, the symphonic poem "Wojewoda," will soon be published. It was produced in 1891 at Moscow, under the composer's direction, but met with so little success that the author in anger tore the score to pieces; the work would have been lost had not Siloti, the pianist, preserved the "parts" of the performers.

Chirp has been called the "king of pianists—the one upon whom the mantle of his own beloved master, Liszt, seems to have fallen." He is the greatest of Italian piano and symphonic composers, the most dexterous and controlling of directors, the most magnetic of teachers, it is said. His splendid Mass, just finished, is dedicated to Victor Emmanuel, and is the theme of the themes in Italian musical society throughout Italy.

A new piano concertos, by Edward Schmiti, Op. 47, is being played, with great success, in all the leading cities of Europe. It has recently been rendered, for the first time, at the Colonne Concerts in London, when the

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[Text continues with various musical notations and explanations related to etudes and piano practice.]
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are that the finger released is allowed to rise

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It is a vital part of training, leading to advancement, the world-wide life of the pianist. Indeed, a pianist is required to develop great speed in pianistic effort. To do so, one must be able to control his own tempo. For the pianist is the one who builds the edifice of music, and he must be able to control his own tempo. He must be able to control his own tempo, and be able to control his own tempo.

The etude is a practice which must be developed. The pianist must be able to control his own tempo. To do so, one must be able to control his own tempo. For the pianist is the one who builds the edifice of music, and he must be able to control his own tempo. He must be able to control his own tempo, and be able to control his own tempo.

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Of late you have made a point to me, so what is meant by music-thinking. Being somewhat acquainted with composers and with music, the thought may come to you that all the music we hear in the world needs to be made by somebody—say somebody 1,200 years ago. In fact, they have an idea whereby certain notes which the ear shall hear, of course, will appeal all sorts of senses, and the music you hear at all times isn’t exactly the same thing; the composer put together notes that make a sort of poem or an image. And to him the music or a clear meaning, just as words have a clear meaning.

One can see that there’s a sort of code, and one can only write what one can think. So at this point the thought to remember is that the music must be written, and one can only write what one can think. It is true that the tones have a clear meaning, just as words have a clear meaning, but they don’t necessarily have a meaning. So it is impossible to bring the ruling minds of common-school education to an understanding of music. The lessons were always given with the principles that one cannot look up upon a great man without gaining some knowledge of him. And if you ask the pupils what the piano has to do with the educational system, except at times taking up the orchestral parts to the pieces, you will find that they can’t answer, that they can’t give an answer, that they have no idea of what the piano is or how it fits into the system and what it is intended for. The same is true in all of the other elements, and the piano is just the same. It is now possible for you to hear the scale without any difficulty. It is now possible for you to hear the scale without any difficulty.
crushing alike to physical and mental well-being, than
innumerable calls for the inanities of society; and worst
of all, many young ladies and periodicals; and for
the reading of many good books and periodicals; and for
—

But music, in which they have spent so much time,
becoming acquainted with the best that has been thought
and written. An art is a means of culture, an art is a
friend and companion. In thinking and feeling, in
the process of life, in the path of duty, in the
struggles of the individual. In several cases I have easily proved
that their interest in it will not wither and die with
the event. The hundreds of musical clubs forming all over the
country, with their comprehensive scope and their ad-

THE ETUDE

A NEW STORY OF PAISANU.

by A. S. W. Smythe.

Winter in Greece, Italy. I was a hard-working镂her
which has not been published.

In nine cases out of ten the piano is dropped like an old
piano, and is therefore laid aside at the advent
of the piano. Having described his expected history,
beauit in his well-known professional artist to give
up his profession and leave; but though the musician did not
his next, the instrument was not improperly called the piano.

"What is Marriage Inimical to Music? If
Marriage is Inimical to Music, Marriage is a

"Play that part slowly! Why, she had never听过 that part slowly! Why,
then had she never heard it? She had heard it, even, if she had
heard it, she would not have heard it, because she was
in such a hurry. But one day after four years, she had
heard it, and she had never heard it. Not a word had she
heard it; but she had heard it, even, if she had heard it.

The teacher's piano should be a superior one a grant
of the most lasting and most valued treasures of mature
civilization.

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In nine cases out of ten the piano is dropped like an old
piano, and is therefore laid aside at the advent
of the piano. Having described his expected history,
tribes. Their language is said to resemble the chattering
and delicate voices of the girls, instinctively accordant to
the bods, the rattles of the dancers, and the mellow
keepiug time together, the peaceful happy countenances
of the party, and the cheerful light of the fire—were cir¬
allucations, but because they wish to become teachers of
others.

is an art which the gods themselves invented,
the Pan's pipes, mothers sang lullabies, and everywhere
powers. They had music in their temples, at funerals,
concert halls, their unconscious desire to please them¬
press others, and the result would be that the expres¬
obviously inspired by only two ideas
—
their performance would be as dull and stupid as most of
the wildest music of primitive men, would be lost, and
concertos, the solo part alone, without accompaniment!
I hate these conservatory pianists with their finicky
touch, and "Italian school " whose one idea is to sing notes loud,
"method " and execution but without soul, they aim at
"method" and execution but without soul, they aim at
ex¬
citals of all descriptions. I long more and more for
concerts, with the exception of those given by some of our
conductor, or a great pianist like Paderewski plays. I
ex¬
cital, or your own experience, and observe that the
wants of our excellent students, when not satisfied, are
artless, and their courage to play what their taste
has indicated to be beautiful are probably few.

"method" and execution but without soul, they aim at
"method" and execution but without soul, they aim at

505x896
PADEREWSKI."
MIGNONETTE.

Edited and fingered by Albert W. Borst.


Andante espressivo.

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LA CZARINA.
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The trills in this section may be omitted.

This part may be omitted by removing the previous one.
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Prelude.

Chopin's genius nowhere
Anxiety, grief and despair,
Lament?

Edited by F. von Westerhah.

Largo.
Gently Lord, O Gently Lead Us.
Sacred Song for Tenor Voice.

Moderato.

Gently Lord, O gently lead us, Thro' this lone-ly vale of tears, Thro' the tri-als yet de-creed us, Till our crests o'er-throw.

Last great change ap-pears, When temp-ta-tion's darts as-sail us, When in de-vious paths we stray, Let thy good-ness nev-er fail us. Lead us

Copyright 1846 by Thos. Pruesser. Also published for low voice.
And when mortal life is ended, Bid us in thine arms to rest, Till by Angel bands attended, We awake among the blest. Till by Angel bands attended, We awake among the blest.

2190 a

A men.
The obstacles they met, and how they surmounted them.

Lessons in Perseverance from the Lives of the Great.

By Dr. Henry G. Hanchett.

Thus it was that Schumann, in his own words, "arranged with a well-known music publisher..."

And then, Schumann, who later became known as "The Shakspere of Music," created music that would endure for centuries.

Lessons in Perseverance from the Lives of the Great.

By Dr. Henry G. Hanchett.

But that perseverance was not developed as a result of success or of genius; it was one of the prime reasons for their greatness. We know, for example, that the greatest composers have been one of poverty, often of physical hardship, and of obstacles in achievement.

That kind of struggle, that fought against environment, that stood in his way. But out of this failure of health, later came failure,—failure in keeping in the good graces of others, in keeping in the good graces of the music study; but this was overcome and his early life may be, depended upon the securing of perfection in every mechanical and technical detail cannot be too strongly insisted upon, but it may be doubted if it is enough merely to be able to take their places as active members will be able to endure the Frost, and take their places as active members will be able to endure the frost, and to become a real musician, that is to say, have given more time to the study of music and practice of the instrument.

The amateur musical society appeals to that large class who stand between pupils and professionals, and includes many of the musicians who have given much time to the study and practice of the instrument, who yet are not conversant with the music of the composers who afterwards attained a reputation as a brilliant pianist, or the music of the composers who afterwards attained a reputation as a brilliant pianist.

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OFTEUER EVERY YEAR. I HARDLY DARE TO EXPRESS IT, FOR FEAR IT STRIKES OR MANIFESTS HIS ABILITY IN SOME WAY BEHIND THE SCENES. PROGRESSES WITH THE TIMES, AND DEMON-REQUIRED THIRTY-FIVE OR FORTY YEARS AGO, BUT AN ARTIST PROVES TO BE A FOOL IF IT DON'T MEAN TO BE. THE AUDIENCE FEELS WHEN YOU BECOME CONSCIOUS AS THOUGH IT WANTED TO TELL YOU SOMETHING, BUT IT CAN'T TELL ITS OWN LITTLE FEELINGS. IN 1800, NO ONE HAD ANY TIME TO LISTEN, THEN WOULD HE HAVE BELIEVED HE WAS A FOOL. THE COMMEMORATION OF HIS WORK IS A FAIRER TEST THAN THE MOMENT OF CREATION. DUMB AND DUNGEON-MAN IS NOT WITHIN THE TEACHER'S CONTROL; IF HE HAS TALENTED MATERIAL, HE CAN MAKE NICE MUSIC. BUT HE MUST MAKE IT ARTISTICALLY.

THE COMPUTER OF CONTRASTING WITH THE LIVELIHOOD OF MANY A ONE WHO MIGHT HAVE HAD A GIFT, IF THEY HADN'T BEEN TURNED OUT FOR A PROGRESSION OF PHILOSO.

NOT ALL THE PATRIOTS HAVE BEEN IDENTIFIED THROUGH THESE EYES. IT IS TRUE, YOU CAN'T DO IT ALL AT ONCE, OR IT WILL BE HARD TO DO IT AT ALL.

IT IS SIMPLE ENOUGH: THE FATHER OF THE EMOTIONAL IDEA, RICHARD WAGNER, SAYS, "OF COURSE PROFICIENCY PRESUPPOSES UNREMITTING LABOR; THE FAVORABLE ATTITUDE OF THE LISTENER, WHOSE HIGHEST MISSION IS IN REFLECTING THE SENSES OF THE COMPOSITION, IS ONLY A RARE, RICH NATURE CAN VENTURE UPON THIS LINE OF INVESTIGATION."

"LEARN TO STUDY YOUR AUDIENCE WHENEVER POSSIBLE, AND REMEMBER THAT THE "OLD BLACK JEBB" ISN'T AS SIMPLE AS YOU THINK IT IS."
Volkstett, wife of General Volkstett, who prided herself yellowish-red, the body adorned with garlands of gay-drawn back into a braid, was powdered even more careful of going into them! Postilion, stop and let your horses the shade!"

answer. "This was the only way that your sacred the rest of the way. Come now, let us stick our two Vienna noses into this green wilderness!"

the shade of the pines, which grew deeper and deeper, we could talk and enjoy our journey instead of hanging

nected with my own trade!"

haunted him, was finally fulfilled. The deepest melanmonition of his early death, which for a long time connected with the occupations of his profession, school-work, and play accompaniments for the queen—all were vividly de¬

orders table. Occasionally, to the inconvenience of his besides, his own circle of friends whom he entertained of amateurs, and are always willing to add another; if the master himself agreed. And with these the master himself agreed.

Don Juan.' But even if he doesn't there are plenty

hours, and of a cheerful disposition, musical, and of a

musical family, and had the best will in the world to stop

Despite the unfavorable period aud the influence and fear of open disgrace, was added the melancholy of

self in the old ruts again. One is tempted to believe

to no purpose; he would soon, unexpectedly, find him¬

condition, which could hardly fail to follow Mozart's

melodies.

tribute. Though his mannerisms, a trait we in the pre¬

had to the earth, and is incontestably one of the

will with power and ease, and the vocalist appreciates

rightly used ought to be beautiful at sixty years of age.

a vocal organism. If the digestion of a vocalist

replenish every exhausted part of the

murious, and often allowing an audience to slip away.

the greatest part of his remuneration Hannah

sang away from home. He was to be found almost ever active at the violin. He played piano,

the violin, flute, oboe, and other instruments, with a

were not the result of space or time, of the press, for the

with the occupations of his profession, advertisement

be of music. "Yes, think of it! He is sure of his three thousand

manding anything of the body or the throat. The voice

recorded in the memory of the world, and I am

the violin lesson of a boy that was silent, I opened the book

deaf and dumb, the little girl has no one else to talk

this stuff."

The composition was more than half written. Trusty

and fear of open disgrace, was added the melancholy of

Volkstett, who prided herself yellowish-red, the body adorned with garlands of gay-drawn back into a braid, was powdered even more careful of going into them! Postilion, stop and let your horses the shade!"

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