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The Etude Magazine: 1883-1957

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10-1-1884

Volume 02, Number 10 (October 1884)

Theodore Presser

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Recommended Citation

Presser, Theodore (ed.). The Etude. Vol. 02, No. 10. Philadelphia: Theodore Presser Company, October 1884. The Etude Magazine: 1883-1957. Compiled by Pamela R. Dennis. Digital Commons @ Gardner-Webb University, Boiling Springs, NC. <https://digitalcommons.gardner-webb.edu/etude/277>

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MOTTO:—*Omne tulit punctum qui miscuit utile dulci.*—Horatius.

He who mingles the useful with the agreeable bears away the prize.

THE ETUDE

AN EDUCATIONAL MONTHLY
FOR TEACHERS AND STUDENTS OF THE

Piano Forte.

VOL. 2.]

OCTOBER, 1884.

[NO. 10.

THEODORE PRESSER,

EDITOR AND PROPRIETOR,

(23)

MUSIC TYPOGRAPHERS.

WILLIAM H. KEYSER & Co.

MUSIC ELECTROTYPED AND STEROTYPED IN ALL
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No. 921 ARCH STREET,
PHILADELPHIA.

BOUD & STOCKHAUSEN, Printers, 823 Filbert St., Phila.

THE ETUDE.

PHILADELPHIA, PA., OCT., 1884.

A Monthly Publication for Teachers and Students of the
Pianoforte.

Subscription Rates, \$1.25 PER YEAR (payable in advance).

Single Copy, twenty-five cents.

Specimen Copy sent to any address for ten cents.

Extra Copies will be furnished to Teachers at one-half the regular
retail rates, Postage Free.

Office, 1004 Walnut Street.

In order to facilitate the delivery of mail, all letters should be
directed to

THEODORE PRESSER,

Lock Box 252.

PHILADELPHIA, PA.

(Entered at Philadelphia Post-Office as Second-class matter.)

By a Blue or Red Pencil Mark drawn across
this paragraph subscribers will understand that
their subscription to this publication expires with
that issue, and, unless it is promptly renewed, will
be discontinued.

PRIZE SONG.

THE ETUDE will award a prize of a gold medal
for the best setting to the following words. The
text to be used as it stands, or in part, at the dis-
cretion of the composer. The composition to be
written for one voice, with piano accompaniment.
The competition is open only to composers now
residing in America. All manuscripts must be
sent in before January 1, 1885. The manuscripts
must bear a fictitious name, but an accompanying
sealed letter, bearing the same fictitious name, must
contain within the full name and address of the
author. No letters will be opened until a decision
has been reached awarding the prize; and then only
the letter of the successful competitor. The Com-
mittee of Award will reserve the right to reject all
manuscripts. All unsuccessful manuscripts will
be destroyed, the composers are therefore particu-
larly requested to retain duplicates.

The Committee of Award will consist of some
of the best known musicians in the country. The
names will be announced in due time.

THE STREAM.

By N. A. S.

Bubbling through the sandy earth,
Where the cattle stoop to drink,
Here the streamlet has its birth,
By the meadow's grassy brink,
Springing from its crystal source,
Hence it flows upon its course.

Through the fields the waters wind,
Creeping softly over rocks;
Here and there the banks are lined
With wild grasses, reeds, and docks.
Many a fragrant flower dips
Freshening moisture to its lips.

Flowing merrily along,
For its waters never stop,
It bubbles forth its wooing song
To the blushing clover tops.
Or it sings in harmony
With the cricket's minor key.

Soon its course of peace must end,
Soon shall cease its happy dream,
When its pure cool waters blend
With the broad and turbid stream;
Mingling with the river's roar,
Then its song is heard no more.

CONTRIBUTORS.

LIST OF NAMES OF THE CONTRIBUTORS TO THE
ETUDE FOR 1884-'85

A. Von Adelung.
Miss Klisic Allen,
Thomas A. Beckett,
Dr. Aloys Bielez,
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Madame Emma Seiler,
W. H. Sherwood,
A. H. Snyder,
Albert A. Stanley,
J. S. Van Cleve.

W. H. SHERWOOD will receive pupils in New
York on Friday and Saturday of each week, at
the Knickerbocker block, corner of Fourteenth
Street and Fifth Avenue, but for a few weeks he
will give his lessons in Steinway Hall. See his
card among Professional Cards.

The low-priced and elegant foreign editions of
the best music, such as Peters, Litolf, and Breitkopf
and Hartel, are beginning to be republished in
this country at exactly the same price, but with
one important advantage, namely: the binding.
A serious drawback with Peters' edition is, that
it tumbles to pieces before a pupil has taken the
second lesson. The American reprints from these
catalogues are to be preferred in point of appear-
ance and durability.

The grading of music is yet unsettled. You
find music graded in all manner of ways; in
grades from two to twelve. Subdivisions of grades
are also to be met with. We receive orders for
music almost daily, like this: "Send me two
pieces of the third grade and three of the fourth."
This is very indefinite to us and difficult to fill.
We have adopted ten grades in THE ETUDE. This
does away with subdivisions and leaves scope
enough for close grading for all practical purposes.
Teachers in ordering will please govern them-
selves by this system or state some piece which
will indicate the grade desired.

We have now a complete catalogue of Musical
Literature, which has been in the course of prepa-
ration for some time in the columns of THE ETUDE.
We will continue to publish lists of musical litera-
ture as they can be gathered from time to time.
Our object is to collect the names of all the avail-
able books published in the English language.
The catalogue we now have will be sent free to any
address.

Two exceptionally fine pianists desire positions
at or near New York City as assistant teachers or
the charge of music in private families. They
may be communicated with through this office.

INTERNATIONAL COPYRIGHT.

It has for a long time been a reproach to our
legislators that they have invariably refused to
seriously consider any measure, the object of
which is to secure to authors and composers a just
protection of their interests. Nor have they been
altogether at fault, as the introduction of any such
bill has always been the signal for indignant re-
monstrances from our publishers. And anything
like a fair representation of the views of those
chiefly interested in such a measure of justice has
never been presented. In the last few years the
number of publishers who calmly appropriate the
works of foreign composers and flood the country
with cheap, oftentimes very incorrect, editions of
them, has increased so rapidly that the more repu-
table houses, many of them have (impelled by a
scrupulous sense of honor) always treated com-
posers—both foreign and native—with justice and
fairness, felt obliged, in self-defence, to advocate
the passage of a just and equitable copyright law.
The members of the musical profession are inter-
ested in this movement, and the Music Teachers'
National Association appointed a committee at its
last session to secure signatures to a petition to
Congress asking for the passage of the Dorsheimer
Bill. Petitions are in circulation in various parts
of the country and signatures are being rapidly
obtained thereto.

Let the readers of THE ETUDE come forward and
assist in the work. Secure as many signatures in
your own town or city and pass it along. We
must make a success of this movement, and con-
tribute thus to a measure of *Common Honesty and
Justice*.

TEACHERS OF MUSIC AND MUSICIANS OF AMERICA.

The presentation of the Dorsheimer Bill to Congress af-
fords us an opportunity of expressing our approval of a
measure, the object of which is to secure to composers and
authors a just protection from the piracy which has hitherto
been so injurious to their interests and which has been
doubtless so to our native composers.

This bill has already received the endorsement of the
National Copyright League of New York, and believing that
Musical Art would be greatly benefited by the passage of
such a just and equitable international copyright law, the
undersigned committee, appointed at the last meeting of
the Music Teachers' National Association, held in Cleve-
land, Ohio, in July, 1884, request your earnest efforts in
obtaining signatures to both the enclosed petitions.

As it is confidently expected that this bill will be acted
upon by Congress early in the coming session, it is abso-
lutely necessary that these petitions be returned to the
Secretary, Mr. A. A. Stanley, 14 Pallas St., Providence,
R. I., on or before December 1, 1884.

A. A. STANLEY,
WILLARD BURR, JR., } COMMITTEE.
ROBERT BOXNER,

Copies of the above circular and petition to the
Senate and House of Representatives may be ob-
tained at the office of THE ETUDE, or of Mr. A. A.
Stanley, 14 Pallas St., Providence, R. I.

NOVELLO, EWER & Co., the great London pub-
lishers, have opened a branch house in New York.
This is an important event. This firm's catalogue
embraces all the great oratorios, the best English
church music, part songs, and an immense stock
of organ music, etc. Our choral societies and
church choirs particularly will be benefited by
this; although Ditson & Co. were agents for them
many years, yet there has been naturally more or
less conflicting of interests in such an arrange-
ment. What the international copyright bill will
effect will in no wise interfere with European pub-
lishers establishing branch houses among us.

Those teachers who contemplate attending the
next annual meeting of the Music Teachers' Na-
tional Association at New York City should iden-
tify themselves now, and procure the pamphlet of
the last meeting at Cleveland. Those who pay the
fee during the year will receive a ticket that will
admit them without charge at the next meeting.
We have blanks at this office which will be sent
free to anyone applying.

THE COURSE IN HARMONY.

THE Course in Harmony now current in THE ETUDE is attracting more and more the attention of the teacher everywhere. In not a few instances the journal is taken for the sake of these lessons. Mr. Howard, the author, is not only abundantly competent to write intelligently on the subject, but is fully alive to the needs of the times. He has some fifty pupils in Harmony in his classes in the New England Conservatory of Music, Boston, and has written and rewritten to less than one hundred such lessons. The book, when finished, will make one of the best text-books on Harmony extant.

There have come numerous requests to this office from teachers who wish to use the book lessons in their classes. We have only the September issue of these lessons in separate form, and several of the issues of THE ETUDE containing the book lessons are entirely exhausted. We have, however, the stereotype plates and can furnish in pamphlet form all these book lessons, provided there are enough pledged to justify printing them. The pamphlet will make about fifty pages, including the introduction. These we will furnish, including the last installment, for the bare cost of paper and press work, which will be twenty-five cents per half doz., or fifty cents a dozen. The separate monthly installments can hereafter be had for twenty-five cents a dozen. There is enough in each month's ETUDE to keep the average pupil busy during the month. This is decidedly a pleasant way to acquire a knowledge of this useful and fascinating science. Great interest is being awakened on the subject of theory everywhere. In a recent letter received from a correspondent this matter is touched upon, he says: "For some reason or other teachers round my way are waking up to get a better knowledge of music than the mere technical familiarity with their respective instruments. I have now ten of the best teachers and players in this city studying Theory, some of them simple Harmony, others in Counterpoint, etc." Broader culture in music is being sought for, and it is hoped that many will avail themselves of this opportunity to inaugurate the study of harmony into their classes. We desire to hear from those who think favorably of the idea as soon as possible after receiving this issue, as many are now waiting for copies. They need not be paid for in advance. A bill will accompany the pamphlets when sent to you.

ARTIST-CONCERTS.

Our scheme of introducing artist-concerts into Female Colleges, Music Schools, Seminaries, etc., has been met with satisfactory encouragement. A number of institutions have written earnestly requesting us to arrange for them. It is the desire of Messrs. Maas and Sherwood that we undertake the management of these concerts. To this we have consented. Our aim is only to operate among institutions of learning, leaving the cities to arrange for themselves. We have so far perfected the plans that two trips are now assured before the holidays, and two afterwards.

Mr. Maas will take a Southern trip in December, and Mr. Sherwood a Western trip at the same time. The Southern trip of Mr. Maas will be as follows: He will start from Boston on the 15th of December, and will pass along on his route through Baltimore, and then as far south as Norfolk, passing through Petersburg and Richmond to Lynchburg, and from there, via Danville, to Macon, Georgia; returning, passing through Tennessee, Kentucky, to Cincinnati and Pittsburgh, to Boston. Mr. Sherwood's Western trip will begin December 12th, going from Boston direct to Buffalo, through Northern Ohio to Chicago, passing through the northern and central parts of Illinois, going as far West as Des Moines, then to the South through Southern Iowa and Northern Missouri to Kansas City, then East to St. Louis, then through lower Illinois and

Indiana to Cincinnati, and to Boston via Pittsburgh. They will alternate routes in January, Mr. Sherwood going South and Mr. Maas West. The last season they made over a half-dozen trips each, but by this arrangement, of publishing in advance their route, much time and expense can be saved. Those institutions that lie along this route will have no expense to pay only for the concert. Those off from the main line will be charged for expenses from the main line and return. When the two artists are engaged under the same auspices, a liberal deduction will be made, and it is advisable for all institutions to have both at least once during the season. The average expense of these concerts cannot now be estimated, but, from the present outlook, they will be from \$75 to \$100 each; yet this cannot now be fully determined. Let all who consider favorably this scheme write to us for circulars, which will be ready in the course of a few weeks. We shall cheerfully furnish any information regarding this matter. We confidently believe these concerts will prove a great benefit to the musical departments in our institutions. The concerts have been enthusiastically received wherever given. The artists are unquestionably among the ablest performers in the United States and, withal, are gentlemen of the highest social and intellectual culture. They can be engaged with or without vocalist, or the Institution furnishing the vocal part of the programmes.

We earnestly solicit the sympathy and interest of the heads of musical departments in this matter. Do not forget to give the precise location of your school. The exact time when each school will be visited cannot be fixed until all are heard from. Let this have your earliest attention.

THE SIGNS OF THE TIMES.

We have for a number of years calmly watched the progress of the musical teaching profession. It has been interesting to view the genuine, solid, and positive advancement that our profession has made and is making. It is with no little pride we see our profession becoming a dignified and responsible calling. We are a recognized power in the formation of the moral and intellectual character of our great nation. The devotee of music is not now regarded by the average citizen as a shiftless troubadour, possessed of the one gift—music—as the "jewel in the swine's snout," but as a well-balanced, active, upright man of the world. The profession is purifying itself rapidly. Men are entering the musical profession to-day who, twenty years ago, would never have dreamed of doing it. In one of our largest eastern cities the first man from the upper circle of society that entered the musical profession is still active, but there are at least fifty men of his stamp now teaching music in this same city. The day when a dissipated, greasy, and unworthy character will be tolerated in the parlor instructing refined young ladies is gone by. Men of good repute are now plenty in the ranks of the musical profession, and the vulgar and unprincipled musicians are driven into beer halls and low concert halls, where they rightly belong; only here and there one lurks in a choir loft or obscure places.

That the march onward and upward has begun, no one will deny. Light, more light, stands blazoned on our banner. The true spirit of progress has imbued the whole profession, and the result we may achieve bewilders and dazzles us. All along the line, one after the other is dropping into rank and joining the general march of progress. The good results that have thus far been achieved are to be mainly traced to good teaching, and, furthermore, whatever may in future be accomplished must spring from the same source.

The sturdy Germans that have come among us with sound ideas about music have infused some of their own spirit into the American musical

public, and it, in turn, is now scattering the same ideas far and wide. Then our music schools are now disseminating a vast amount of solid musical information. The foreign element in our musical instruction is being rapidly superseded, or rather outnumbered by native teachers. The prejudice in favor of foreign teachers is fast dying out; and foremost in the ranks of the profession stand our native teachers. Our conservatories, colleges, etc., engage native talent, in some cases, in preference to foreign.

We frankly admit that those whom we point to with pride as being American musicians received their education in part abroad, but the day is not far distant when we will do our own educating entirely.

Petersilia, who has just returned from a trip abroad, speaks of the comparative musical advantages of our own and foreign lands, in an interview. We give a short extract:

"Where did you pass the most of your time while abroad?" asked the reporter.

"After leaving here almost a year ago, we—my wife, my pupils and myself, I mean—took a short pleasure tour en route to Berlin, where we settled down from October to May."

"You then had an excellent chance to compare the musical advantages of Germany and America."

"I did, and I came back more than ever satisfied with America. Though Germany is flooded with American musical students, I can see no possible advantage to be gained there which cannot be obtained at less cost, and with better results, right here in Boston. We have here at home a

FAR MORE BRILLIANT MUSICAL SEASON

than that in Berlin last year. We have more good concerts and of a more varied character, and there is not half the danger or temptation to over-exertion on the part of pupils that exists in all the great European musical centres. There the student is so desirous of achieving phenomenal results in the shortest time that health is too frequently sacrificed in the struggle for rapid advancement. And another point. I must call your attention to the way in which American students are imposed upon. Talk of the American love for the mighty dollar! Why, we are mere babies in that direction, compared with the citizens of Europe. Your German music teacher who charges you twenty marks as an American, is glad to get half that amount from one of his own countrymen."

The German influence is perhaps to be credited for the superiority of our instrumental music, particularly that of the piano. Every one has observed that we are far behind in the departments of vocal music, orchestral instruments, chorus singing, and organ music. These branches have not received the impetus the piano has, but are hopefully struggling into prominence.

Our public school music, outside of a few large cities, we regret to say, is conducted very loosely, and, in most places, without any system or aim whatever. One year it is favorably voted into the curriculum of studies and the next it is unmercifully voted out. The programmes of the concerts given by the average teacher shows marked improvement. The better class of music is accepted and enjoyed by the public. The widening of the range of musical conception of the masses is quietly going on all over this vast land of ours.

The signs of the times as we contemplate our present standard as compared with that of twenty years ago, is indeed most encouraging. Twenty years ago there were only a few musical journals. Among them can be mentioned: *The Boston Musical Times*, Watson's *Art Journal*, Dwight's *Journal of Music*, and, we believe, one published in this city. Not one journal of music now existing was known twenty years ago. *The Musical World* of Brainard's was established a few months later than this date twenty years ago. We have now

nearly thirty musical journals on our exchange list, all apparently in a prosperous condition. The Music Teachers' National Association and the American College of Musicians have sprung from the active, restless, and progressive spirit in the profession. They are not the platitude of a few fanatics, nor organizations which are unfit to serve the profession, but their existence is due to crying wants of the growing inward life of the profession. What is yet needed to perfect the means by which the profession will rise in the esteem of the public and add unto itself more strength is a general and systematic course of music in our public schools and State organizations of music teachers, at which methods are discussed, a spirit of co-operation fostered, the rights protected, the wrong exposed, etc. The profession is far from being fixed in correct principles. The correct spirit is at work, but it will be long before it crystallizes into a definite form. Each member of the profession should shoulder a portion of this responsibility. As a minister is, to a certain extent, responsible for the moral tone of the community in which his influence should be felt, so, in like manner, a teacher of music is to be censured for the musical ignorance of those who come under his influence. We have more than one found the elevated taste of certain communities due to the exertion of one man.

We have inserted a few pages of piano studies from the elegantly gotten-up "Student's Edition." This edition called forth many favorable comments from those who saw it in our last issue. We furnish to patrons nearly all the piano studies in use in this edition and will send catalogue containing full lists of them, together with several thousand other compositions, free to anyone making application.

We are now supplying a large number of schools and conservatories with sheet music and receive expressions of satisfaction on the manner in which orders are filled. We send the best editions. We advance the interest of no particular publisher, but use the best, wherever found.

We commend our readers to an examination of our Premium List, to which we have one addition this month, this gives an extra subscription to every club of five sent in at one time, to the same or different addresses.

We will send a set of piano studies to every one who will send a list of ten names of active and worthy teachers of the piano-forte in towns of less than 5000 inhabitants. We have means of procuring the names of teachers in large towns and institutions of learning, but we desire to reach the village teacher and are willing to reward anyone for such addresses.

ALL orders for music are sent on the day received and whatever cannot be obtained at once is ordered in New York or Boston and sent the next day, if it can be had. Our terms are reasonable, and will be given and catalogue sent to those who apply.

We print again in this issue pages 25, 28, and 32 of Louis Meyers' Studies. The studies can be used as organ studies as well. There has been a very rapid sale of these studies. They were first issued in engraved plates with American fingering only, but the publishers, Messrs. North & Co., inform us that a new set of stereotyped plates with American and foreign fingering was demanded, as the slow process of printing from engraved plates could not supply copies enough. Loeschhorn Studies, op. 65, will be welcomed to all teachers who have beginners to deal with.

MUSIC TEACHERS' NATIONAL ASSOCIATION

SOME MEASURES ADOPTED AT THE LAST SESSION.

To the Editor of THE ETUDE:

THE following resolutions and petition to Congress were unanimously adopted at the last annual meeting of the Music Teachers' National Association, held at Cleveland, Ohio, July 24, 3d, and 4th.

RESOLUTIONS.

WHEREAS, The progress of musical art-creation in America has not been commensurate with the progress of the other fine arts, and with that of the other important branches of the music profession; and,

WHEREAS, The prevailing attitude of the general public toward American musical works, the failure of Congress to pass an international copyright law and other influences are great impediments to the growth of such art-creation; therefore, be it

Resolved, That we, as an organization, hereby agree to encourage the creation of true musical art in America, by giving each year a recital of representative American works, and in such other ways as may be consistent with other demands upon the association; and be it further

Resolved, That we, as individuals, will endeavor as far as possible to use in our own recitation rooms and for our public concerts such American works as will suit our purpose, with the same freedom as we do equally meritorious works of foreign nations.

PETITION TO CONGRESS.

To the Honorable Members of the Senate and House of Representatives, in Congress Assembled:

Believing that the promotion of musical art creation in America would materially benefit us as a nation, and would enable us to command greater respect of other nations, and that such art-creation has not developed proportionately with the other arts on account of very serious impediments, one of the most important of which is the want of an International Copyright Law, whereby our own art creators are placed at a marked disadvantage before those of foreign nations through the permission of reprints of foreign musical works; therefore, we, members of the Music Teachers' National Association, in convention assembled at Cleveland, Ohio, this third day of July, A. D. 1884, and all others whose names are hereto subscribed, do most respectfully and earnestly petition you, the Honorable Members of the Senate and House of Representatives, in Congress Assembled, that you will take active measures toward the speedy establishment of an International Copyright Law, and to this end pray that you will favor the passage of the so-called Dorsheimer Bill, or any similar bill, whereby the creative interests of the art of music in America will receive the encouragement so much needed at the present time.

The spirit of patriotism which is the pride of every true American, the highest honor and respect for ones own judgment compel the real musician not only to a consideration of this matter, but a reasonable effort in its behalf.

The musician whose pulse does not beat for the welfare and success of his country in the sphere of musical art, who cares not that his country is hampered by certain laws and customs which prevent it from obtaining its share of honor and respect in art culture, has no more the genuine American spirit of patriotism than the monarchical subject, who comes here to tap our wealth and resources that the gold may flow into his pocket, and who has no sense is not even worthy to bear the title of American musician.

To imagine works of foreign nations alone meritorious because the larger part and best of musical works have come from these nations, to rely upon the favorable opinions of others, and require nothing of our own, is the first step before they can be accepted and used in teaching and concerts, is a virtual acknowledgement of an uncultivated and unreliable musical judgment. To the musician who habitually depends upon the opinions of others, whose ideas are simply the reflections of others, what opportunities are afforded for the formation and development of a sound and correct musical judgment? Whatever opinions he holds he can neither honor nor respect, for they are only borrowed, and in no sense are they legitimately his own. This has long been our bane and reproach, musically, as a nation; but, thanks be to our more intelligent class of musicians and critics, who are supplementing their knowledge of harmony, theory, and musical forms with a keen observation and strong mental acumen, this state of things, it is a pleasure to say, is fast undergoing a change. The time is rapidly approaching when the knowledge of the author of a composition will not be the prime factor in estimating the merit of a musical work.

The manner and method of introducing American works into the class or concert-room is a subject which cannot here be treated, but ways and means will readily suggest themselves to each one in his special vocation and situation. Of the musician who is too indolent to make any effort in this direction it is only necessary to say that he is too indolent to belong to the profession of music, or, in fact, to the profession; but the names of those who shall stand foremost

in this work shall not go down to oblivion, but shall be enrolled upon the tablets of art's best benefactors.

The petition to Congress for an International Copyright Law makes for the same end as the resolutions above mentioned. Each is equally important in its way. Neither can take the place of the other nor render the other unnecessary.

The immense odds against the American composer and marked injustice to the foreign composer is, or should be, known to every teacher of music and musician. The former, in his effort to find a market for his own works, confronted with the unpaid-for works of the latter, is generally obliged to exhibit an uncommon degree of benevolence, or place his works back upon the shelf from whence they were taken.

To those musicians who combine both the qualities of teacher and composer nothing need be said, as practical experience has taught them more than words can teach. To all other musicians it may be said that what is sought for in this petition, is simple justice and equality of rights and fortunes to both classes of composers and the highest advancement of the art of music within our nation.

The peculiar circumstances which rendered the adoption of this petition by the association especially desirable at the last meeting were these: Mr. Dorsheimer, a member of Congress, has originated a bill relating to International Copyright. This bill grants the foreign author of any novel, story, or play, or any dramatic or musical composition, for a period of twenty-eight years, with the privilege of renewal for fourteen years, whenever such foreign country shall grant similar privileges to citizens of the United States. This bill has already passed the subcommittee and full committee of the House of Representatives, and its author is instructed to report it favorably to the House.

There is evidence of considerable opposition to this bill, in both branches of Congress, and all the influence which can be brought to bear in its favor will help to secure its passage. The American Copyright League of New York are already at work among literary men and publishers, and it is high time that musicians, whom this matter concerns even more, should unite their strength and show themselves in earnest. The important advantages which, sooner or later, would accrue to the teacher of music as well as the composer, if the country itself took any notice of the matter, given did present limits permit. Could these advantages, however, be fully understood, and could it be universally realized that this is the golden opportunity for a united effort for the passage of such a measure, for which many have lived and labored and had to wait, no teacher of music, and no musician, would begrudge the little time it would take to secure the signatures of all his or her musical friends and acquaintances. Quite a number of signatures were secured at the Cleveland meeting of the Music Teachers' National Association, including many of the best musicians in America, and a committee was appointed by the association to carry on and consummate the work there begun. To this committee, consisting of A. A. Stanley and Robert Bonner, of Providence, R. I., and Willard Burr, Jr., of Boston, is entrusted the responsibility of sending out copies of the petition to the teachers of the United States, and to secure as many signatures as possible, which we hope will be many thousands. These memorials, with their signatures, must be returned to A. A. Stanley, or some member of the committee, before December 1, 1884. On account of the shortness of the time, and the fact that Congress does not begin its duties until about December 1st, the committee have thought best to change the time from November 1st to that date, the design being to have them all in readiness and secure the interest and co-operation of some influential member of the House and Senate before the Dorsheimer Bill comes to a vote.

The association in no sense regarded this measure as a matter of interest simply to its own members, for it equally concerns every one who belongs to the musical profession. To every teacher and performer of music in the United States the committee desire to say that the time is now ripe for the presentation of these memorials, but, owing to the great amount of labor involved and the extreme difficulty of finding out the names and addresses of many, they fear it will be well-nigh impossible, even with the kindly help of the musical press. If every one, however, who observes any notice of this matter, and has not received copies of the petition, or do not receive them soon, if they will please send to any member of the committee, they will meet with a prompt reply and receive copies of the petition with an accompanying circular. It is very respectfully requested that you will send the petition nearly up for obtaining signatures, but secure all you can at once. To get these matters, inaugurated by the Music Teachers' National Association, before the attention of the vast body of musicians throughout the country is a work so very different from the usual work of a musician, and is a real musical fraternity and the progress of American musical art, that if other musical journals should feel disposed to publish these resolutions and petition, together with the accompanying or similar explanations, and manifest a deep interest in the matter, we have no concern, as we are sure they would not only receive the lasting gratitude of the Music Teachers' National Association, but of all the good and worthy members of the musical profession in America.

WILLARD BURR, JR.,
BOSTON, MASS.

FORTY-EIGHT PROGRESSIVE PIANO STUDIES.

(Foreign Fingering.)

Book 1.

A. LOESCHHORN, Op. 65.

1. *Moderato.*

The musical score is written for piano and consists of four systems of two staves each. The first system is marked '1.' and includes a tempo marking 'Moderato.' and a key signature change to C major. The second system continues the piece. The third system includes a key signature change to D major. The fourth system concludes the piece with a double bar line. Fingerings are indicated by numbers 1-5 above or below notes. The right hand plays chords and single notes, while the left hand plays a steady eighth-note accompaniment pattern.

Moderato.

2.

Allegretto

3.

A musical score for the song 'The Rose Tree'. It consists of two staves. The upper staff is in treble clef and contains a melody with various ornaments (flourishes) above it. The lower staff is in bass clef and contains a bass line. The music is written in a simple, folk-like style. The key signature has one flat (B-flat), and the time signature is 2/4. The score ends with a double bar line and repeat dots.

4. *Allegretto.*

3 5 3 2 4 3 2 1 4 3 1 3 2 4 3 2 4 3 1 3

6 1 2 4 5 1 2 1 2 3 4 2 3 6 1 2

A musical score for the song "The Rose Tree". It consists of two staves. The upper staff is in treble clef and contains a melody with various ornaments and fingerings (e.g., 5, 4, 1, 2, 3, 4, 5, 3, 4). The lower staff is in bass clef and contains a bass line with chords and single notes, including fingerings (e.g., 2, 6, 3, 6, 2, 3, 2, 1, 2, 3, 4). The key signature has one sharp (F#) and the time signature is 2/4.

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a treble clef staff. The melody is composed of eighth and sixteenth notes, with various fingerings indicated by numbers 1-5 above the notes. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes a repeat sign and a double bar line. The lyrics "The Rose Tree" are written below the staff.

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is on a single staff with a treble clef. The piano accompaniment is on two staves (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 4/4. The music consists of eight measures. The first measure has a vocal line starting on G4 and a piano accompaniment of a single G4. The second measure has a vocal line starting on A4 and a piano accompaniment of a single A4. The third measure has a vocal line starting on B4 and a piano accompaniment of a single B4. The fourth measure has a vocal line starting on C5 and a piano accompaniment of a single C5. The fifth measure has a vocal line starting on B4 and a piano accompaniment of a single B4. The sixth measure has a vocal line starting on A4 and a piano accompaniment of a single A4. The seventh measure has a vocal line starting on G4 and a piano accompaniment of a single G4. The eighth measure has a vocal line starting on F#4 and a piano accompaniment of a single F#4. The score ends with a double bar line.

50. *Moderato.*

25

f

p

cres.

f

p

cres.

f

p

ELEGIE.

Andantino. Melody legato.

p accompaniment *staccato.*

mf

p

dim.

FINE.

EXERCISE.

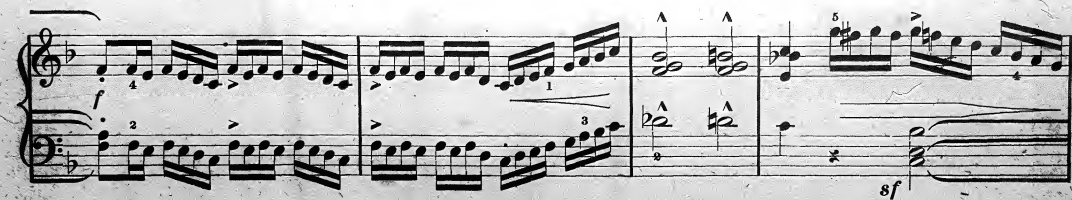
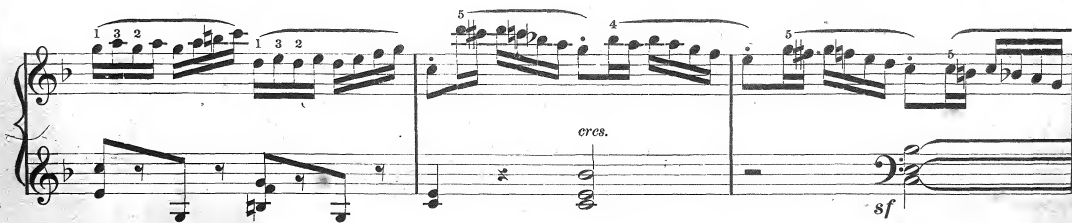
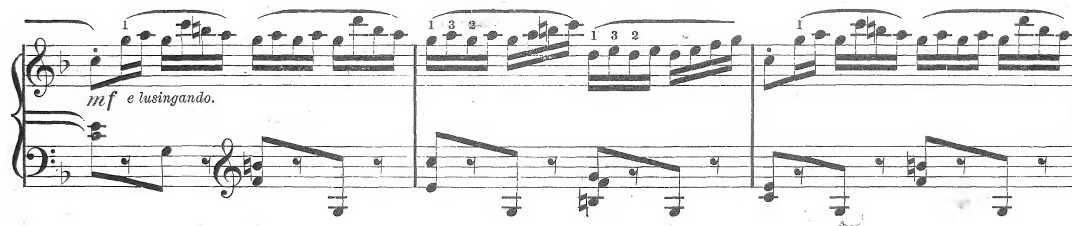
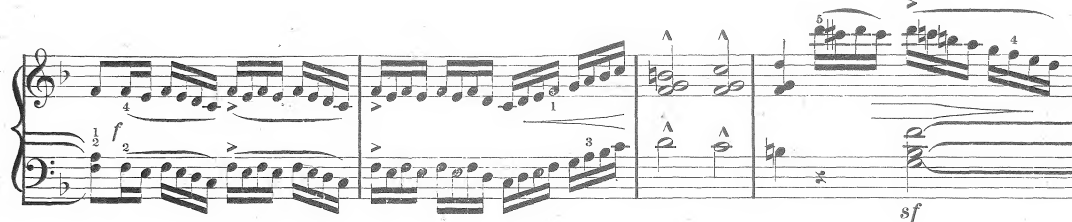
12 times.



ETUDE.

Allegro.

2.



The page contains six systems of musical notation for piano, each consisting of a treble and bass staff. The notation includes various musical elements such as notes, rests, and dynamic markings.

- System 1:** Treble staff starts with a forte (*f*) dynamic. Bass staff has a forte (*f*) dynamic. The system ends with a fortissimo (*sf*) dynamic.
- System 2:** Treble staff starts with a piano (*p*) dynamic. Bass staff has a piano (*p*) dynamic. The system ends with a fortissimo (*sf*) dynamic.
- System 3:** Treble staff starts with a piano (*p*) dynamic. Bass staff has a piano (*p*) dynamic. The system ends with a fortissimo (*sf*) dynamic.
- System 4:** Treble staff starts with a piano (*p*) dynamic. Bass staff has a piano (*p*) dynamic. The system ends with a fortissimo (*sf*) dynamic.
- System 5:** Treble staff starts with a piano (*p*) dynamic. Bass staff has a piano (*p*) dynamic. The system ends with a fortissimo (*sf*) dynamic.
- System 6:** Treble staff starts with a piano (*p*) dynamic. Bass staff has a piano (*p*) dynamic. The system ends with a fortissimo (*sf*) dynamic.

PASTORALE.

Andantino.

legato.

p

mf

piu. f

p

Pupils' Department.

PORPORA, perhaps the greatest of the old Italian masters, and well known as the teacher of Haydn, Domenico Corri, and others, the founder of the Italian school, selected one of his pupils, for whom he had conceived a great friendship, if he would have courage to pursue whatever course he (Porpora) might point out. On being answered in the affirmative, he wrote out a sheet of ruled paper the diatonic and chromatic scales, ascending and descending, together with the intervals, and a variety of trills, turns, and other practices in vocalization. Day after day, and year after year, was this page produced and reproduced. About the third or fourth year the pupil began to murmur, but was reminded of his promise. The fifth year came also, and every day brought the same everlasting leaf. The sixth, too, was similarly attended; but accompanied by lessons in pronunciation, declamation, etc. At the end of this year the scholar, who still imagined himself only at the commencement of his studies, was struck with astonishment to hear the master exclaim, "Go, my son, thou hast no more to learn; thou art the first singer of Italy and the world." What he said was true: the singer was Caffarelli.

Teachers are human; quite so, at times. Pupils who desire to get all the benefits from a teacher should resort to policy at times. The teacher must be studied by the pupil, his characteristics, his temperament, his weakness, should be studied by the pupil. The pupil that approaches the teacher very timidly, and says, "I have a poor lesson to-day, I have not studied any," will thus find the end of the teacher's sails at the very start, and an unprofitable lesson is generally the result.

A maiden lady, of the strong-minded order, engaged a term of lessons from Mr. —, of Boston. He has the habit of walking during the lesson, sometimes perambulating into the adjoining room. At the very first lesson the lady obliged Mr. — to sit right down by her side. He said he heard every note as well as if he were by the instrument; his protests were of no avail, so he took his seat, as commanded. What an unwise action! that kind of lesson will elicit any interest a teacher might put forth. There are many ways in which a teacher's interest can be enlisted, and just as many by which it can be destroyed. The duties of pupil to teacher are bound to be studied and enforced, if good results are expected. The teacher is not to be exactly a duty, but it will increase the interest at the next lesson hour. The pupils will be flooded with information, if only a daisy is laid on the professor's table. A slight remembrance at holidays will gladden his heart the year round. Avoiding his peculiarities, and referring to his capriciousness, his shortcomings, and admiring his vanities, if done wisely and in good taste, play no little part in the pupil's advancement. Hence, while the teacher is employing every means to get the best work out of you, do you likewise with the teacher.

The head of the Leipzig Conservatory, Herr Carl Reinecke, had already told me how much the American nature had begun to assert itself in this field of art. Some of the most earnest and gifted pupils in Leipzig at the present are Americans. The studies in this direction are gigantic, yet the professor sounded a note of warning as well. "You younger nations," said he, "begin at once with the most highly-spirited musical food, and spoil your stomachs. You will never learn thoroughly to appreciate Mozart."

THE WANT OF SELF-CONFIDENCE.—There are some who never seem to believe themselves capable of anything; they see others press forward to attempt and achieve, and shrink back in inactivity. Having no faith in themselves, they undertake nothing and effect nothing. If they are convicted of some fault or bad habit, they have so little hope of being able to cure it that they scarcely make an effort. If, as usual, no assistance or encouragement comes before them, they draw back, almost sure that they should not succeed, and decline to enter. If some duty presses urgently upon their conscience, they try to quiet its promptings by pleading inability. Thus their lives pass away in uselessness, their faculties do not develop, or if they do, they improve, their abilities are wasted, they dwindle into insignificance, and all this, not for lack of power, but for the want of a confidence and courage that would set that power into good practical working-order.

BERLIOZ'S FIRST EFFORT.—An indomitable will, that first necessity when anything great is to be achieved, exhibited itself in full force when his father, strictly forbidding him to continue his musical illusions at the expense of his medical studies, withdrew a small sum allowed for his subsistence, in order to force him to give up what he not only thought an unremunerating, useless pursuit, but what his pious mother, from fear of the contact in which it might engage Berlioz with the stage and with its unholy practices, considered to be a source of temptation. When he would not give in and abandon the career which he had chosen, she actually cursed him. Left at last to his own resources, he solicited the place of a chorister. Having so completely won three or four other poor men, he sang himself into positions by reading at sight anything they laid before him,

and singing from memory a whole scene he had heard at the opera. Of course the weaver and the blacksmith were beaten, and he received the official nomination to the post, which brought him £2 a month! On this splendid appointment he associated himself with another student who had about the same wealth. They spent about 25 shillings a month each, and with two pupils sent by Providence to increase his "economics," he began a life of luxury by buying a piano, a real piano, for £4. I give all these details in the hope that they may encourage a gifted but not wealthy young man to continue the struggle of life if he feels a real vocation, and not to be daunted by unavoidable difficulties. The great event of Berlioz's private life was his becoming acquainted with Miss Smithson, and with Shakespeare, whose "Ophelia" she introduced to the Paris public. He says that the dramatic genius of her performance only compared to the revolution which Shakespeare's works produced in him. "The lightning which, with a sublime enlightenment, opened for me the heaven of art, illuminated at the same time the most distant depths. In Shakespeare I recognized the real grandeur, the true beauty, the real dramatic truth."

EXAMINATION QUESTIONS.

1. State in how many ways the curved line — or — is used and explain its meaning in each case.
2. How many different sounds may one note have by placing accidentals? Give them.
3. Who wrote "The Creation," "The Messiah," "Elijah," "Don Giovanni," "Babylon," "Der Freischütz," "Erl King," "Esther," "Faust" (three compositions), "Fra Diavolo," "William Tell," "Il Trovatore," "La Traviata," "I Puritani," "La Sonnambula," "Last Judgment," "Les Huguenots," "Songs without Words," "Mount of Olives," "Norma," "Oberon," "Rigoletto," "Samson," "Saul," "St. Paul," "The Tempest," "Theodor," "Woman of Samaria," "Zampa," "Zandri," "Tannhauser"?
4. Write the scale of G Minor in as many different forms as you are able.
5. Write the scale of B Major without signature, but place the essential sharp before each note requiring it.
6. Write the scale of B major and relative minor, and mark the semitones in each.
7. What is harmony?
8. Give the meaning of the following words: Largo, Lento, Grave, Adagio, Andante, Andantino, Allegro, Allegretto, Moderato, Allegro con brio, Vivace, Presto, Prestissimo, Maestoso, Con spirito, Cantabile, Dolce, Marziale, Pomposo, Stringendo, Calando, Ritenuto, Rallentando, Ritardando, Diminuendo, Crescendo, Accelerando, Dolce, Dolente, Glissando, Pesante, Sostenuto, Streptoso, Tenuito, Velocissimo.
9. What is the meaning of the word "beat"?
10. What is rhythm?
11. Write out a chromatic scale as it would appear in a composition in the key of F Minor.
12. Why is a "pianoforte," so called?
13. By what means do you determine the key in which a piece of music is written?
14. What is the difference between an appoggiatura and an acciatura?
15. Write out in two forms the relative minor scale of A Major.
16. What particular note points out the difference between a minor key and that of its relative major?
17. What is meant by compound time?
18. What is a sonata? Of how many movements does it generally consist?
19. What is the difference between C time and C time?
20. What is a tetrachord? Give an example.
21. Form an arpeggio on the chord of C# Minor.

REVIEW OF NEW MUSIC.

"Twenty-four short Melodious Studies," op. 30, in the major and minor keys. A. D. TURNER.

We have before us a new set of studies recently published by the Handel House of Boston. Each one of which contains a modern technical requirement presented in a varied, useful, and instructive manner. Carefully fingered and phrased with pedaling and copious notes by the author. Mr. Turner is a very prolific writer, and if we are not mistaken, this is the tenth or twelfth set of studies published written by him. The present set is not difficult,—about third grade, reckoning 1 to 6,—and form a splendid preparatory to Cramer's Studies. Each study takes up some particular phase, thus perfecting its execution before going on to the next variety of figure. There are legato scale studies, staccato, arpeggio octaves, skip and Portamento studies, etc. The study in arpeggiated or broken chords presents a new feature regarding their performance. The foot note says, "Consider to the generally accepted rule for arpeggiating chords, viz., that the lowest note should be played on the beats or rhythmic divisions of the measure, this piece and all similar compositions having a distinct melody in the upper part should be arpeggiated in such a manner as to bring the *Melody* notes on the rhythmic divisions of the measure."

Quoting Mendelssohn's Capriccios in B Minor, No. 11 of op. 25, Chopin, and "Harmonies du Soir" of the "Etudes d'execution transcendante" of Liszt, as examples. No. 8 in A Minor, a "Study in single note skips for left hand," has the following foot note relative their correct performance: "In skips, if the distance be an octave or more, the hand should be constantly spanned for an octave, keeping the gaze fixed upon the note over which the thumb hovers, or the octave from the note to be struck, represented in this exercise by the small notes." No. 23 is a "Study for the acquisition of ease in passing the right hand over the left," and No. 24 for passing the left over the right, another one is for the study of expression, another in phrasing, and so on through the book. The studies are interesting from a musical as well as technical standpoint, and deserve to rank with the best studies written of their grade. They are gotten up in the very best style, representing some of the best plate work done in America. No study is larger than two pages. Price \$2.00. Furnished by us to the trade at the usual discount.

CONCERT PROGRAMMES.

Pittsburg, Pa., Female College.—Dr. Louis Maas (assisted by Mrs. A. Thomas, Soprano).

Fantasia, op. 17 (dedicated to Liszt), Schumann; Grand Polonaise, A flat Major, Op. 53, Chopin; Concert Air, Mozart; Variations, E flat Major, Op. 53, Mendelssohn; Margaret at the Spinning Wheel, Schubert-Liszt; Marche Militaire, Schubert-Tausig; "Peacefully Slumber," Randerger; Twelve Etudes Symphoniques, Op. 13, Schumann; Venezia e Napoli (Tarantella e Canzone Napolitana), Liszt.

Eureka Conservatory of Music, Eureka, Ill.—John W. Metcalfe, Director.

Reminiscences, from "Lucia de Lammermoor" Liszt; "Angels Ever Bright and Fair," Handel; Scena and Aria; "Softly Sighs" from "Der Freischütz," Von Weber; Staccato Etude, Op. 23, No. 3, Rubinstein; "It was a Dream," Cowell; "The Merry Postilion," Abt; Gavotte, Silas; Impromptu, "The Chase," Rheinberger; Berceuse (Cradle Song), Chopin; "Good-Bye," Tosti; Waltz, from "Romeo and Juliet," Gounod; "Awakening of the Lion," Caprice Heroique, De Koninski.

School of Music Art, Fort Scott, Kansas.—D. De F. Bryant, Director. (Illustrated by a Lecture.)

Sonata Pathetique, (adagio), Beethoven; Pasquinade, Edgar Sherwood; Home, Sweet Home, Bryant; Gondellied, F sharp Minor, Mendelssohn; Presto Agitato, G Minor, Mendelssohn; Spring Song, Mendelssohn; Polacca Brillante, Weber; Last Hope, Gottschalk.

Western Musical Festival, (Clark Lake Iowa)—H. S. Perkins, Director.

Lurtspiel Overture, Kellar Bela; "See the Conquering Hero Comes," Handel; Song—"I Saw the Forest Fading; Procession; Recitation—"Tom's Little Star," Fannie Porter; Soprano Solo—"Would You?" Tarry; Violin Solo, Concerto No. 1, De Beriot; Baritone Solo—Selection; Song—"Life is so Gay" (Gumbert) Fanny Kellogg; Song—"Come Again, Days of Bliss"; "Sweet and Low," Barnard; Concert Polka, "Cornelia, Rejection of the Lord's King" (Festival Anthem), Perkins; Soprano Solo—O, Dolce Concerto" and variations (Mozart), Emma von Elsner; Piano Solo—"Polonaise in A flat," Chopin; Bass Solo—"The Watcher," Adam Geibol; "A Summer Shower" (Marzials), Fanny Kellogg; Recitation—"I Noble Woman," Mark Twain; Chorus—"The Marvelous Work," Haydn.

Anthony Stankowitch, Philadelphia.

Variations, E Major, Handel; Minuetto from Sonata Op. 31, Beethoven; Humoresque, Op. 6, No. 3, Grieg; Humoresque, Op. 6, No. 2, Grieg; Norwegian Bridal Procession, Grieg; Scherzo, B flat Minor, Chopin; Toccata, Scarlatti; Arabesque, Schumann; Grillon, Schumann; "I was a Bird" (Etude), Henselt; Waldesrauschen, Liszt; Etude No. 12, Op. 10, Chopin; Concerto, E Minor, Chopin.

W. H. Neave, Salisbury, N. C.

Orchestral—"Overture to Olivette," Piano Solo—"T. tania," Wely; Vocal Solo—"Heaven Hath Shed a Tear," Kucken; Piano Solo—"Novellette," Schumann; Trombone Solo—"Fantasia on airs from Rigoletto," D'Alce; Piano Solo—"Coral Caves," Wyman; Vocal Solo—"Una voce poena," Bossini; Piano Solo—"The Last of the Corps de Sole," Orchestral "Belles of Raleigh," Paull; Piano Solo—"Last Rose" Var., Smith; Vocal, Bass Solo—"The Sentinel."

PIANIST—"Which part of my rhapsody did you most enjoy?" Ignorance. "Which part?" "Yes; which movement?" "Oh! the last one." "Ah! that is the presto." "Presto?" "What a question!" "Do you think so?" "Yes; up one way, where man gets up, bends his back under the audience, and walks off, we call it a bow."

NEWS OF THE MONTH.

Saint-Saens is going to Prague to direct his "Henry VII." Rubinstein's dread of seasickness keeps him from revisiting America.

Prof. Baermann is preparing for his concerts of next autumn.

Mr. Carlisle Petersen has been staying at Weimar as the guest of Franz Liszt.

Dr. Hans von Bülow has resolved to become a Roman Catholic.

Madame Schumann is sixty-five years of age and has been before the public as a pianist for fifty-six years.

The Abbe Franz Liszt has finished the fourth volume of his memoirs. The whole series will be published at Christmas time.

Joachim Raff will have a statue to his memory erected in Frankfurt, the city of his musical labors, during the current year.

It is stated that Joseffy, the pianist, will make a transcontinental tour next season, with an orchestra, beginning at San Francisco.

Miss Emma Abbott has offered Gounod, the composer, \$40,000 for the music to a new opera, the book for which will be furnished him. Gounod has the matter under consideration.

The Mendelssohn Quintet Club of Boston, is to be among the active local organizations of the coming season, with Fritz Giese as the solo cellist, and a new leading violinist in place of Herr Frank.

Oliver Ditson has sent his check for \$1000 to the family of William Chase, of Cambridge, who has been many years in the Ditson's employ, and was recently killed, during the discharge of his duty, by the freight elevator, which from some unknown accident crushed his head.

DR. LOUIS MAAS'S LATEST COMPOSITION.—The latest composition from the pen of that gifted musician and composer, Dr. Louis Maas of Boston, is a piano and violin fantasia, which will be produced at one of Dr. Maas's recitals this fall. Dr. Maas will play the piano part and Mr. Timothy Adamowski the violin part.

The largest organ in the world has just been completed by Walck, of Ludwigsburg, and placed in the cathedral church of Riga. The colossal instrument measures thirty-six feet in width, thirty-two feet from back to front, and sixty-five high. It contains no less than 6836 pipes, distributed among 124 sounding stops.

Adolphine Henselt, the composer of so many charming and well-known pianoforte compositions, is himself said to be one of the best living interpreters of Weber's pianoforte music. He resides in St. Petersburg, and has contributed one thousand marks towards the proposed monument to be erected to Carl Maria von Weber at Eutin, Oldenburg, in 1886.

Of piano studies Prince Bismarck says: "I profited nothing. I never could get any interest in it. I, like all my children, am thoroughly unmusical. Thanks to my good memory, I mastered all the letters of the Greek alphabet in half an hour, but as for those little black heads, with stripes and symbols before and behind them, I never could tell one from another."

Verdi is credited with being a somewhat inhospitable man to all except his own friends. His favorite residence is his country seat at Bussotto, near Parma, Italy. It is a considerable distance from any railroad station, and situated in the midst of a wild and desolate landscape. A lofty wall surrounds the grounds, which are of great extent. The house is further guarded by two enormous dogs of the famous Pyrenean breed, which are Verdi's great pets and constant companions. The porter has orders to admit no visitors except those who come by special invitation from the master of the house, so that often a distinguished personage will make his way out to this guarded castle only to be met by the information that its master is away from home. Verdi, meanwhile, is promenading with his dogs in some distant portion of the grounds, delighting in his immunity from intrusion. The house itself is of immense size, and the rooms are of proportionate extent, with very lofty ceilings.

Questions and Answers.

(Questions pertaining to the study of the *Piano-forte* will receive attention, and answers given usually, in the following month, or shortly before the appearance of the current month. The writer's name must accompany letter to insure on answer.)

QUES.—Can you recommend any book on piano playing for teacher and pupil, containing the best literature of the kind in the English language. I have all the works of the kind that have come under my notice. You may know of some recent works of value and I beg of you to write publisher and price.—N. S.

ANS.—Have you the work just published in England, "How to Play the Piano-Forte"? It is written by a number of the best English writers, among them Arabella Goddard, Lady Benedict, Lindsay Stoper, etc. The little volume contains much of value to teacher and pupil, especially those chapters relating to "Piano-Forte Playing for Beginners," "The Art of Practicing," and "Method of Study," this last chapter being written by a professor in the Royal Academy of Music and is the finest chapter in the book. If you have not the work, by all means procure it at once.

Another work, though not very new, but little known, is Dr. Marx's "Music of the Nineteenth Century." The work is written principally for teacher and pupil. The excerpt in the Teachers' Column of Marx is taken from that work. The book teems with such thoughts.

QUES.—What is the English name for a 128th note?—M. S.

ANS.—There is no name given to the valuation of a note of this kind in England, in any books we have examined. In fact, 128th note is not found in any of our own books on notation, though it is found in Mozart's C Minor Fantasia and Beethoven's Sonata, Op. 13. The English name for it would be, according to their ridiculous system of naming notes, a demi-semi demi-semi quaver.

QUES.—Will the editor of THE ETUDE give me the address of a firm that deals in tuners' supplies?—C.

ANS.—Alfred Dodd, No. 122 East Thirteenth Street, New York.

QUES.—I would ask a question of you and will look for an answer through THE ETUDE. It is this: I find no trouble whatever in playing the scales in what seems to me to be the correct manner, while others complain constantly of the unsatisfactory manner of their own scale playing. Can it be that I do not understand myself and if so, what had I better do?—E. G.

ANS.—Submit your scale playing to some competent judge. There are quite a number of teachers in your city (Chicago) who will, in a few moments, tell you whether the formation of your hand is peculiarly favorable to scale playing or if you are self-deceived.

QUES.—Where does Gustave Lange live and what is his age?—D. L.

ANS.—He lives in Berlin and is fifty-four years of age.

QUES.—Will you name a few studies especially adapted to develop the thumb?—M. E. K.

ANS.—Op. 129, Nos. 10 and 13: Ch. Meyer, op. 61. Etude in F sharp minor; Clementi, "Gradius," Nos. 23, 24, 35.

QUES.—Will you inform me through THE ETUDE whether Beethoven ever made a will?—S. A.

ANS.—Yes, two of them. The one is noted for its brevity, the other for its fullness. As the time for receiving questions has not begun we will give them both. The final one was given only a few days before his expiration. The codicil read as follows:

"I appoint my nephew Carl my sole heir. The capital of my bequest, however, to devolve on his natural or testamentary heirs. LUDWIG VON BEETHOVEN.

The first one was written twenty-five years before and more information regarding Beethoven's inner life can be gained from it than by any biographies. One can scarcely read it without becoming deeply affected. We give it almost entire:

"Oh, ye who consider or declare me to be hostile, obstinate, or misanthropic, what injustice ye do me! Ye know not the secret causes of that which to you wears the name of my morbidness. I was from my earliest years from childhood prone to the tender feelings of affection. Nay, I was always disposed even to perform great actions. But only consider that, for the last six years, I have been attacked by an inextinguishable complaint, aggravated by the unskillful treatment of medical men, disappointed from year to year in the hope of relief, and at last obliged to submit to the endurance of an evil the cure of which may last perhaps for years, if it is practicable at all. Born with a lively, ardent disposition, susceptible to the diversions of society, I was forced at an early age to renounce them, and pass my life in seclusion. If I strove at any time to set myself above all this, oh how cruelly was I driven back by the doubly painful experience of my defective hearing! and yet it was not possible for me to say to people, 'Speak louder'—baw!—for I am deaf!—how could I proclaim the defect of a sense that I once possessed in the highest perfection—in a perfection in which few of my colleagues possess or ever did possess it? Indeed, I cannot! I forgive me, then, if ye see me draw back when I would gladly mingle among you. Doubtless my destiny is my misfortune to me; as it must tend to cause me to be misapprehended. From recreation in the society of my fellow-creatures, from the pleasures of conversation, from the effusions of friendship, I am cut off. Almost alone in the world, I dare not venture society more than absolute necessity requires. I am obliged to live an exile. If I go into company, a

painful anxiety comes over me, since I am apprehensive of being exposed to the danger of betraying my situation. Such has been my state, too, during this half year that I have spent in the country. Enjoined by my intelligent physician to spare my hearing as much as possible, I have been almost encouraged by him in my present natural disposition, though, hurried away by my fondness for society, I sometimes suffered myself to be enticed into it. But what a humiliation when anyone standing beside me could hear at a distance a flute that I could not hear, or anyone heard the shepherd singing, and I could not distinguish a sound! Such circumstances brought me to the brink of despair, and had well-nigh made me put an end to my life; nothing but my art held my hand. Ah! it seemed to me impossible to quit the world before I had kissed myself, I felt myself called to accomplish! And so I endured this wretched life—so truly wretched, that a somewhat speedy change is capable of transporting me from the best into the worst condition. Patience—so I am told—I must choose for my guide. Steadfast, I hope, will be my resolution to persevere, till it shall please the inexorable Fates to cut the thread.

"Perhaps there may be an amendment—perhaps not: I am prepared for the worst—I, who so early as my twenty-eighth year was forced to become a philosopher. It is not easy—for the artist, more difficult than for any other, O God! thou lookest down upon my misery; thou knowest that it is accompanied with love of my fellow-creatures, and a disposition to do good! O men! when ye shall read this, think that ye have wronged me: and let the child of affliction find comfort on finding you kinder himself, while in spite of all the impediments of nature, yet did all that lay in his power to obtain admission into the rank of worthy artists and men.

"I go to meet death with joy. If he comes before I have had occasion to develop all my professional abilities, he will come too soon for me, in spite of my hard fate, and I should wish that he had delayed his arrival. But even then I am content, for he will release me from a state of endless suffering. Come when thou wilt, I shall meet thee with firmness. Farewell, and do not quite forget me after I am dead; I have deserved that you should think of me, for in my lifetime I have often thought of you to make you happy. May you ever be so!

"M. P. LUDWIG VON BEETHOVEN.
(L. S.)
"HEILIGENSTADT, October 5th, 1802."

QUES.—I, who are the best teachers of piano, organ, and theory in Leipzig and Paris?—H.

ANS.—In Leipzig, Carl Reinecke, Dr. Paul, Dr. Pappeitz are considered among the leading piano teachers. In Paris, St. Saens, Th. Ritter, Louis Dremer, Ludovico Breitner, Benjamin Godard, and De Beriot Malabran.

The organ instruction in Leipzig is a force, but in Paris there are several first-class teachers. St. Saens again, Guilmant, and Widor.

In theory, Leipzig comes again to prominence, S. Jadasohn, Bernsdorf, and Dr. Rust. In Paris, B. Godard, who is said to be a genius at composition. Widor also has a reputation as a teacher of theory.

2. Is it requisite for anyone studying with them to have a knowledge of German and French or do they speak English?

ANS.—It is a very great convenience to be able to understand and speak these languages. H. F. Hates, correspondent of the *Indicator*, in its last issue relates his experience in Leipzig. He writes: "I wish to say, first of all, how important it is to have a knowledge of German before leaving home. So many make the mistake of neglecting to study before coming to Germany, thinking that they can learn the language so much more rapidly here, and it will not cost so much time at all previously. In a measure this is true. It is quite natural that one should learn a language sooner in the country where it is altogether spoken, but if one also knew the many unpleasant experiences they are liable to meet with in a foreign country where they cannot speak their own language they would most heartily wish they had studied it before leaving America."

3. About what are their prices for tuition and the price of good board in these two cities?

ANS.—The highest price for tuition I ever heard of in Leipzig was 10 marks (\$250). In Paris, the best teachers charge 20 francs (\$4). Good board in Leipzig is had in Leipzig for 90 marks per month, which is about \$22.

In Paris, corresponding table d'hôte can be had from \$5 to \$6 a week. Expense for board abroad is about the same as with college students in this country, but there are a great many more ways to economize abroad and just as many temptations to squander money. The tuition in Leipzig Conservatory is \$75 a year. In the Grand (Paris) Conservatory you cannot enter after the age of eighteen years. The examination is very severe; the tuition is free.

4. Is it better to take private lessons instead of going into the conservatories?

ANS.—Take both, if you can afford it; if not, study private for awhile and then enter the conservatory.

The Teachers' Department.

Experiences, Suggestions, Trials, Etc.

[Short communications of a didactical nature will be received from Teachers. Only the initials of the writers are printed, without postoffice address.]

HAVE a clear idea what you aim at, what you propose to do with your pupil. Have before your mind's eye an ideal one. Aim every day to bring your real pupil nearer to your ideal pupil. In order to do this effectually, teach the pupil how to practice, how to study. Give him a proper appreciation of his task. Infuse life into your work and revive the drooping powers of your pupil with the energy of your own will and the sunlight of your own encouragement.—MERZ.

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

In the old days of counterpoint, when Bach, Handel, and others of that ilk flourished, a melody was held to be common property, and no trace of plagiarism attached to the composer who seized upon any floating tune and gave it a dignified musical setting. We find Bach taking the popular tunes of his day, and preserving them, like a fly in amber, by enveloping them with rich counterpoint. We find Handel boldly appropriating the melodies of even his rivals, and not only this, but using the melodies of his early opera a second time as themes for more dignified oratorio work. The cause of this was that in those days the "tune" of a melody was of less importance to the composer than its adaptability to contrapuntal treatment.—Musical Herald.

There is a good deal of vague talk concerning musical invention, much of which resolves itself into a matter of individual opinion. For ourselves, we believe in what Theophile Gautier has said, that "a curious thing, and one which by day is getting to be more certainly proved, is this: That the men of the very highest genius have seldom invented anything at all; but the nuclei of their compositions have come to them from authors often of the second rank, or men obscure, sometimes even contemptible." What is termed original is oftener crude and repulsive than otherwise, and is generally presented in a manner that betrays most indifferent workmanship. Style and manner are the signs of genius, for many composers may light upon a good idea, but the art in the presentation, so that others may see its beauty and all the poetry that may be hidden in it.

To cultivate the musical sense, hear the best music. In Eastport or Oshkosh fair teaching may be had, but great music cannot be heard. Better spend some money in hearing than all for instruction. Better go to Leipzig, where you will be in a musical atmosphere, than take lessons in Liszt in a town barren of music culture. Music is untranslatable. Each mind must understand for itself. Some boast of ignorance, as a certain church committee had no serious objection to music because women liked it. A pastor once proclaimed to his choir that he knew only two tunes, one "Old Hundred," and the other not. Mr. Lang responded that any man should be ashamed of such ignorance, and lived to hear the parson acknowledge vast indebtedness to the choir. There is a story that Julien, who was the Theodore Thomas of the day, had a curious habit of music fault with a fuge of his. So Julien climbed to his sacrum and inquired if the critic could write a fuge or play one. No! "Then," said the irre director, "what the devil do you know about fugues?" There is no truth in the story, but it illustrates a common feeling among musicians, but the feeling is erroneous. People who are not musicians are sometimes like judges, and the slightest opinion of some critics is worth heeding.—LANG.

Every teacher ought to be imbued with the desire to excel. This will guide him into those avenues that lead to self-improvement. The simple desire to improve one's self is a healthy sign; it is a good motive and, as such, is inspiring. He who desires self-improvement has an aim in view, and to have an aim is a great gain. What sort of a teacher is he who lives on his capital year in and year out, without adding anything to it? What sort of a teacher is he who has no desire to know what is being done in the world of music by way of improvement of methods,

etc.? Men like these have no living purpose; they grow stagnant and do poor work. A living teacher alone is worth having; a dead or dying one is poor material to have about. It is worth than useless.

The progressive teacher diligently seeks those avenues that lead to self-improvement. If we must grow, let us find out what is best conducive to growth. Mental development is brought about by our coming into contact with other men's minds, either through reading or by receiving instruction. Let teachers therefore read, let them read musical journals, as well as books on art. Let them keep posted as to the new works on music that appear from time to time. Let parents engage only reading teachers, for they alone are the progressive ones. The instruction of a fossil is too dear at the lowest rates. Study yourself, study your pupils, study the best methods, study your art, study the works of the masters! Do this and your own interests are safe.—Musical World.

IMPORTANCE OF FOUR-HAND PLAYING.—The practice of four-hand playing exercises the finest possible effect on the musical progress of the pupil. And yet it is a melancholy fact that precisely this branch of musical instruction is most neglected in our female colleges. The teachers themselves are most to blame for this state of things. Frequently, too, the difficulty with the pupils, and to an even greater degree with the principals of the schools, who, not possessing the slightest tincture of musical culture (with the exception of here and there one) interfere seriously with the work of the music-teacher. They think that pupils should learn a few pieces, so as to make a show with them during vacation, and in this way attract new pupils to the school, which is the chief object in view. Let us return to the main question. Wherein consists the great utility of this four-hand playing? In the first place, the pupil thus acquires the absolutely necessary faculty of *prima-vista* reading. The practice of playing sometimes *secondo*, sometimes *primo*, gives the pupil an accurate knowledge of the notation and the power of a true perception. In the second place, precision in keeping time is thus acquired. Although two are playing, the general effect is nevertheless a unity. There is a mutual tendency and following, the same as if two souls with but a single thought, two hearts that beat as one." Thirdly, the pupil is thus made acquainted with the best musical works, which otherwise, either from want of technique or of understanding, he could not by himself master. This last reason is sufficient of itself to justify one in giving one hour daily to this kind of practice. The opportunity is thus afforded of admiring Bach in his wonderful depth, Haydn in his child-like simplicity, Mozart in his charming and sublime melodies, Beethoven in his immeasurable riches, and all who have come since them in their varied excellence.—The Musical Record.

To teach patiently, is not the lazy "letting things take their course," or "taking them as they come," that springs in many from often disappointed hopes. Goethe gives a striking picture of them when he complains: "In youth, they fancy they are going to build palaces for mankind; and when it comes to the point, they have all hands full to cleave away their refuse." This kind of patience is extinction of all qualification, and actually the utmost impatience, founded upon self-delusion and false premises of easy success or greater aptitude in the pupil than really exists. This is disloyalty, and pushing one's own faults and deductions upon another. This latter rule is frequently heeded even to good teachers. The more clever and intelligent the teacher, sometimes the more irritable; it exasperates him to see pupils slowly receiving what he perceives immediately. But why, in this case, we must ask, does he teach? Why does he undertake to instruct these pupils, and to attribute to them powers they do not possess? And, finding his error, why does he retain them?

The true virtue of patience has quite another and a nobler sense, it is not suffering, but active. "Thus," says the ancient spirit teacher, "this is man's thus youth, and thus my particular pupil. From the moment I charge myself with this progress, I am bound to promote it, and responsible for all that is possible for thee to attain. Be, then, thou my pupil, what thou art, and become all that thou mayest be." And truly, is it not so?

Let me be permitted here to state a principle that I have myself borne in mind; it has promoted most of the advantages that have been ascribed to my method of teaching. I say to myself: "The pupil has erred; it is my fault; this fault I must redeem." And truly, is it not so? If the pupil is inattentive, uninterested, and indolent—that is to say, when, for a time or generally, he is wanting in sympathy with the cause, or in persevering will—is it his fault? It is for me to rouse the sympathy, strengthen the will, or to retract. If he is deficient in comprehension—that is, if he is deficient in intelligence, or, maybe, my exposition of the subject, though correct, is not adapted to his special comprehension—is it his fault? Can he help it? I must help him; I must always find new means of making him understand. If he is deficient in energy, or I must rouse him. If he is deficient in any particular faculty, such as ear, time, facility of the organ, it is I who must awaken them, or renounce my task and renounce it with the confession of my insufficiency.—MAX.

The Wisdom of Wang.

~To be a true artist you must first be a true man.

One science only will one genius fit;
So vast is art, so narrow human wit.

~No great musician is possible without great passions.

Play with original feeling of the soul and do not imitate like a trained parrot.—EM. BACH.

Were it not for music we might say in these days, the beautiful is dead.—BEACONSFIELD.

It is known that an *Adagio* is much more difficult to perform well than an *Allegro*.—HUMMEL.

A beautiful musical interpretation actually requires that which you play should always be half and half play.—FERD. HILLER.

"A man who gives his whole life to music, who becomes absorbed by it, and who really knows nothing else, will necessarily be a very small specimen of a man."

~Never give a decision on any point in theory, if you are in doubt as to its correctness, without first looking it up. Do not assume to know that which in reality you do not.

Music! Oh, how vain, how weak.

Language fades before the spell;

Why should feeling ever speak

When thou canst breathe her soul so well.

MOORE.

A performer must be inspired to inspire others, and therefore must necessarily feel the effects and place himself in the emotions which he desires to produce and impress upon an audience.—EM. BACH.

It will be of great aid and inconceivable benefit in the whole manner of playing for those who at the same time have the opportunity to study the art of singing and can often hear fine singers.—EM. BACH.

Study only the best, for life is too short to study everything, and too valuable to be wasted upon mediocre productions. Do not waste your time upon poor music, poor books, and ignorant, conceited people.

With "andante" we signify a moderately slow rate of movement, Mozart and his contemporaries, a moderately quick tempo, which is "piu andante," and must, therefore, be taken faster than our "andante."—JUL. RITZ.

The meaning of a melody can not only be changed, but even entirely destroyed by false accentuation and movement, so that no one would be able to guess the meaning intended by the composer.—C. M. VON WEBER.

True art is imperishable and a true artist feels heartless pleasure in grand works of genius and that is what enchants me when I hear a new composition of yours; in fact, I take greater interest in it than in my own; in short, I love and honor you.—BEETHOVEN'S LETTER TO CHERUBINI.

Mozart began his career at the age of 12; Weber and Carafa at 14; Zingarelli and Galuppi at 16; Generali, Pacini, and Petrella at 17; Rossini at 18; Boieldieu, Handel, Mehul, Cherubini, Salieri, and Donizetti at 20; Scarlatti, Paer, Meyerbeer, and Ponchielli at 21; Paisiello, Spontini at 22; Bellini, Cimarosa, and Wagner at 23; Pergolesi at 24; Gretry, Herold, Mercadante, and Massenet at 25; Piccini, Adam, Thomas, and Verdi at 26; Flotow at 27; Glinka and Halevy at 28; Ambert at 30; Gounod at 33; Lulli at 39; David at 41; Titus at 45, and Rameau at 50.

THE MAIN PRINCIPLE OF FINGERING.

FOR THE ETUDE, BY E. VON ADELUNG.

(Continued from August number.)

BEFORE I pass to the 3d rule I must recapitulate a little. To what do these two rules, presented in the July number of THE ETUDE point? They point to the importance of regulating the fingering by the highest and lowest point or points of the phrase or passage to be fingered. If that phrase or passage is not within easy reach of the finger by covering the respective key, from the lowest to the highest point, then its main direction has to be ascertained. If ascending, the lowest points must be attended to; if descending, the highest. Hoping to have made myself sufficiently explicit to my readers, I shall give now a third rule, a rule arising from the difficulty of passing the long fingers over the thumb resting on a black key. If the player were sufficiently drilled in the skill of such passing no third rule would be needed; there are indeed cases where such passing is preferable to a change in fingering. But these are rare, and such passing is always an awkward and inconvenient matter as it forces the hand into a side motion (of the wrist), which by a little circumspection can be avoided.

Therefore, in passages consisting partly of white partly of black keys the 3d rule steps in.—Ascending with the left hand or descending with the right hand, place the thumb in preference of any other finger on that white key which immediately precedes the black.

This 3d rule underlies the fingering of all scales. To show the application of that rule we turn to No. 4 of Cramer's Scales.

Let us first suppose that the signature be natural instead of 3 sharps and finger according to the first two rules, then finger the same measures as written in the proper key. Measure 1, according to the phrasing tie we have to finger from \bar{c} to c ; the notes descend; highest finger on \bar{c} ; the next phrasing tie extends from \bar{c} to the end of the 2d measure; we first descend; high finger on \bar{c} ; from c we ascend; b in the first group and c in the second receive low fingers. Measure 3 same. Measure 4, the first \bar{a} with a low finger. Measure 5, low finger on \bar{a} in the first group and on b in the third. Measure 6, high finger on c ; so on \bar{a} , in the 7th measure, and on the last b . Measure 8, high finger on \bar{g} and the last c . Measure 9, low finger on \bar{g} and high on c . In measures 10 and 11 we may either place a high finger on every second note, or on the 2d, 6th, 10th, and 14th, or only on the 2d (\bar{c}), the 8th (\bar{g}), and the 14th (d).

Now let us apply the 3d rule to the same measures after restoring the proper signature of three sharps. Measure 1, \bar{a} is preceding the black key, \bar{g} sharp; it receives therefore the thumb, which explains the third finger on the first note (\bar{c} sharp). The $\bar{f}\sharp$ has to have the 4th on account of the \bar{a} preceding a black key. Measure 2, here are four groups of sixteenth; in the 1st, thumb on b because the lowest; in the 2, $\bar{c}\sharp$ ought to have the thumb, and can have it; but for convenience we make an exchange and finger $\bar{c}\sharp$ \bar{d} 1, 2, instead of 1, 2. Perhaps it may be just as well to accompany the 3d rule with the remark that if inconvenient we may avoid placing the thumb on a black key by exchanging fingers (as in this case), but should always, if possible, place some other finger than the fifth on black keys, so otherwise the position of the hand is turned from outward to inward. If, however, the passages contain so many black keys that it is worth while to raise the whole hand over them, such exchanges would of course be superfluous. Let us continue. Measure 4, exchange of fingers on the lowest notes \bar{a} , b like in measure 2. Measure 5, here we may ask why we had the thumb marked over the three notes b , \bar{a} , and \bar{a} ? Our 3d rule says, descending with the right hand, how would that rule sound if applied to an ascent? It would sound, place the thumb on the next white key following a black. Why then did we not mention the ascent of the right hand and the descent of the left hand in our 3d rule? Because rules should be made only where they are needed. Although we agree that fingering of these three notes is the very best, yet that scale from b to \bar{b} could as well be fingered with the regular fingering 1, 2, 3, 1, 2, 3, 4, without necessitating any change in the fingering of the next measure. Measure 6, high finger (3d rule). Measure 7, thumb on first note of 2d group (\bar{a}), 3d rule. Measures 8 and 9, same. Measures 10 and 11, 2d rule (3d rule not needed, as there is no turning over a black key to be avoided).

Staccato passages, especially such as have to be executed with rapidity, are better fingered like legato passages. As we have said already, we may in many cases feel induced not to break but to modify these rules for special reasons, either to secure a better position of the hand or for the sake of expression, dynamic exercises, etc. In that way fingering might differ from that of others, and yet either be

right. Look for instance at the study in the August number of THE ETUDE, page 141. 1 would finger the first \bar{a} in the bass with the third to maintain a more outward position of the left hand. In measure 3 I would place the fourth finger on the \bar{f} in the 3d group, analogous with the g in the same group of the preceding measure. In measure 7 I would prefer 1, 2, 3 instead of 2, 3, 4 for both chords as we are ascending, and therefore prefer lower fingers notwithstanding the thumb on $\bar{f}\sharp$, by which the hand is turned more outward but not inward. In measure 8, I should select 1, 4, 5, and 1, 3, 5, instead of 1, 3, 4, and 1, 2, 4, for we are descending. Yet in measure 9 I would finger the left hand 4, 3, 1, instead of 5, 3, 1, for the fifth finger on $\bar{c}\sharp$ turns the left hand inward. In measure 11, where we are (starting with the 3d group) ascending, I would select 1, 2, 3, 4, 5, 4, 3, 2, 1, for in measure 13, I should prefer high fingers, and consequently finger \bar{d} , \bar{g} , \bar{f} with 3, 2, 1, instead of 4, 2, 1.

Finally, allow me to say that I trust that those who have read this article attentively will not jump to the conclusion that I have the intention to denounce all rules hitherto made as superfluous, rules as they are so ably laid down in L. Köhler's excellent work, "Der Klavierfingersatz (Breitkopf & Härtel)". Such and similar conclusions would miss the mark widely. Try my "main principle" see whether it does not unfold all fingerings and whether it is not a good guide for *prima vista* players, and an assistance to both teacher and pupil.

NEW PUBLICATIONS.

MANUAL FOR TEACHER AND PUPIL. BY DANIEL BATCHELLOR AND THOMAS CHAMBERLAIN. F. H. Gilson, 226 Franklin Street, Boston, Publisher. Limp cloth; price, 40 cents.

This little book is intended to be used in connection with the set of school books in the Tonic-Sol-Fa system issued by the same publisher. It contains within its fifty-five pages a complete explanation of the notation. Many of the hints apply as well to teachers of the note-system, especially the remarks that concern the head of "Value of Listening," "Treatment of Children's Voices," "Common Faults," and "Memory." There are also numerous diagrams of hand-signs, a modulator, together with thirty-six note songs for the little ones. The work is entirely original with the authors, who are practical sol-faists. The work is far in advance as to dictation, design, practicability, and typography, of the flood of books that are poured upon the market by the professional compilers, who seem to think that the musical world would stagnate unless they published at least two books annually. It is to be presumed that, as the Tonic Sol-Fa system is in the ascendancy, superior works in the system will only be issued. Naturally enough authors and publishers in this notation must, for some time to come, produce superior books to gain a foothold; at least, it is evident from the series or course of school books issued by the above firm. To those who have children in charge, in Kindergarten, public, or private schools, this set of textbooks will be found very serviceable.

We have received from the editor of the "Klavierlehrer," Emil Breslauer, Berlin, Germany, four books, in the form of school copying books, for the exercise of writing notes.

This is the first time a system of note writing was ever presented to the public. True, the whole page, from the printed Latin letter to the hand-made notes differ from the printed ones. And on this principle the author has given us a system of writing notes. The position of the hand is dictated, correct angles of the lines are indicated by oblique lines drawn over the whole page. The different parts of every note are exercised separately before the pupil is allowed to write it complete. Rests, signs, expression marks, signatures, curved lines, the major and minor scales, intervals, grace notes, turns, trills, and lastly, chord writing—these are clearly set forth in the four copying books. Models are given on one line to be imitated on the line below by the pupil. There is no better way to impress a thing on the mind than by writing it. Writing of notes has more merit in it than most teachers are aware. From the first lesson a pupil should do some kind of writing, and it is with pleasure we welcome this contemporary striking out a path for others to follow. These books are published in German, yet there is very little verbal explanation connected with them, hence the system can be used very easily by those unacquainted with the German language.

"Hark! The Lark at Heaven's Gate sings,
And Phoebus' gins arise,
His steeds to water at those Springs
On chanced Flowers that lie."

Shakespeare could hardly have foreseen that his name would, in this enlightened age, be spelled in various improved fashions, nor could he dream the brilliant lines, written so long ago, would be eagerly sought for by the song makers.

The above words belong to a very musical song sent us, with nine others, by the well-known music publishers, O. Ditson & Co., of Boston.

The names of the pieces sent are:
Morning Song. (30 cts.) Words by Shakespeare, music by C. S. Hamlin.

I long for a Voice so sweet and low. (30 cents.) Song by H. P. Danks.

Lesson Books. (35 cts.) Song by O. Barri.

Hush! (30 cts.) Lullaby, by O. King.

The Star of Glenary. (30 cts.) Transcription, by A. Louniey.

My Mother's Old Home Far Away. (30 cts.) Transcription by A. Louniey.

Fairy Wedding Schottische. (30 cts.) by E. Christie.

Serenade. (40 cts.) 4-hand piano piece, by F. Behr.

March des Troubadours. (40 cts.) For violin and piano, by S. Winner.

Polnischer Tanz, or Polish Dance. (35 cts.) Piano piece, by R. Thoma.

A GRADED LIST OF POPULAR MUSIC.

IN TEN GRADES.

(Continued from last number.)

Sixth Grade.

Third Meditation, by Jaell; Nocturne, op. 24, by Th. Nöbler; Freischütz, by S. Smith; Polka Caprice, Mills; Babbling Spring, by Rive King; La Fontaine, by Lysberg; Midsummer Night's Dream, by S. Smith; Ernani and Lucrezia Borgia, by Loeschhorn; Serenade, by Woszkowski; Roses de Bohème, by Kawalski; Wanderbilder, op. 17, Jensen.

Seventh Grade.

Les Belles de New York, by G. Satter; Fairy Fingers, by Mills; Rustic Dance, by Mason; Spinnlind, by Litoff; La Danse des Fées, by Jaell; Printemps d'Amour, by Gottschalk; La Caressante, by Blumenthal; La Cascade, by Pauer; Vive la République, by Kunkel; Sakontala, by Bendl; Neerer my God to Thee, Rive King; At the Waterfall, op. 23, Kölling; Salsarollo, op. 77, Heller.

Eighth Grade.

Recollections of Home, Mills; First Tarantella, by Mills; Witches' Dance, by Paganini-Wallace; Pilgrim Birds, by G. Satter; Harpe colenne, by Krumpholtz; Ernani, by Prudent; La Truite, by Heller; Carnival of Venice, by Schulhoff; Frendwill and Leidroll for left hand alone, by Williams; Polonaise, op. 12, Schwarzenau; Galop Militaire, op. 117, Mayer; Scherzo, op. 1, Moszkowski.

Ninth Grade.

Alpine Horn, Doehler; Le Reveil du Lion, Kontski; Silver Springs, Mason; Hugonots, Thalberg; Polka de la Reine, Roff; Ballet music from Fernandour, Rubinstein; Valse Impromptu, D. flat, Roff; Valse Caprice, Rubenstein; Bendl, op. 124 (six opera Fantasias); Waltz Caprice, op. 11, Birgel; Diavolina Galop, op. 60, Bendl; Russian Romance, op. 33, Henselt.

Tenth Grade.

Rigoletto, Liszt; Rhapsodie, Nos. 2 and 14, Liszt; Chromatic Galop, Liszt; Windsbraut, op. 52, Willmers; Tausig's arrangements of Strauss' Waltzes; Faust, by Mills; Variations, op. 1, Henselt.

MUSICAL LITERATURE IN PAMPHLET FORM.

(COMMUNICATED.)

It is my belief that the publication of Musical Literature in a cheap form would be of great benefit, not only to the profession, but to the public in general. It is true, we have a vast number of books, journals, etc., devoted to the subject of music, but the people do not care to spend much time nor money on such works, therefore they are seldom read except by the teacher or his pupils. Now if we had published a series of pamphlets, containing short articles on the most important subjects connected with the theory and practice of music, and had them freely circulated, much good would come from it, and many of the hindrances to art might be removed. I only desire in this article to mention the matter, but shall be glad if teachers and others will give it their attention, since I believe it to be worthy of careful consideration.

H. S. WARNER.

THE GROWTH OF PIANO PLAYING.

Prepared for THE ETUDE by A. J. GANTVOORT.

SECOND PAPER.

The great Handel [8] and John Seb. Bach [9] shone in Germany as pianists besides Froberger [10] and Muffat [11] (a pupil of Fux) and Spitta [12].

The compositions of that period consisted largely of Preludes, Fugues, and the so-called, Suites.

To form an idea of a Suite one must imagine a number of dances in ideal form, of which "Allegretto" was always the first, having the others as a following (Suite).

To the Suite belonged, as a rule, the "Courante," the "Sarabande," and the "Gigue." Gavottes, Menuets, Passepiés, Bourrées, etc., were often placed between the "Sarabande" and the "Gigue" as intermezzos.

The "Allemande" which was written in 3/4 time, and played in moderate tempo, is, according to Matheson, "the picture of a contented or pleased mind, which abandons itself to good order and repose."

The "Courante," being in trite time, is of a livelier character. It begins, like the "Allemande," with a subdued, and, according to Matheson, expresses "Hope." These two pieces belong together, like the introduction to the Allegro of the Sonata or Symphony.

The "Sarabande" occupies in the Suite the same place that the "Adagio" occupies in the Sonata. Its movement reminds one of that of the Spanish Grandezza. It is in old time and favors the accentuating prolonging of the second beat.

The closing movement, the "Gigue," reminds one of the last movement of the Sonata, and is a sprightly, joyful figure in 12-8, 6-8, 3-4, or 3-8 time.

Bach nearly always wrote the "Gigue" in the form of a Fugue, with an inversion of the subject in the second part.

Spitta [12] speaks of the importance of the Suite form as follows: "If we compare the Suite form and the Sonata form in regard to their general value, we are not justified in adding greater value to the last mentioned form, but should place them side by side as being equally complete forms."

In the Sonata the inward connection is closer because by means of one movement in a foreign key an element of contradiction is introduced, upon whose construction and arrangement the whole existence of the composition depends. The Suite has nothing contradictory in it to overcome; it exposes upon the foundation of one and the same key a harmonious, ingeniously-divided variety. Its features are repose, ethos (purity).

The growing preference for the Sonata, beginning at the time of Bach, indicates the even stronger and more pronounced disposition in German instrumental music, towards innate passionate expression, the decided inclination towards the poetic, while in the Suite a more naive and purely musical tuition is displayed. The component parts of a Sonata are consequently invented by artists, those of the Suite are born out of the individuality of nations. The Suite, when compared with the Sonata, is the simpler of the two, in spite of the number of its movements.

It is but as one precious stone, which has been cut so as to have many facets, the Sonata is a ring consisting of several precious stones. Neither could the movements of the Suite ever attain such a breadth, such an extension as those of the Sonata. Such a development as that which took place from the Sonata into the Symphony was impossible with the Suite.

If the Suite did not consist entirely of dances it was sometimes called "Partita," and, to distinguish it from the Church Sonata (Kirchen-Sonata), it was often called "Sonata di Balletti."

After Henry Biber [13] had (in 1681) published some Sonatas for violin, and Corelli [14] (in 1684) had issued some Sonatas for violin, bass, and piano, Johann Kuhnau [15], Bach's predecessor, began to transfer this form of writing to the piano* as a solo instrument. He published in 1696 some Sonatas entitled, "Fresh Fruits of the Piano"; or, seven Sonatas of good invention and in good style, to be performed on the piano. These Sonatas are full of "energy, boldness, and refreshing beauty." They consist, some of five and others of four movements, of a quiet or sometimes a very lively character. They are all written in the polyphonic style. The last also included in the so-called programme-music, for in 1700 he published six Sonatas with the following titles: "The Conflict between David and Goliath," "Saul, when David had Pacified him with his Music," "Jacob's Marriage," "Hezekiah, when Sick unto Death, made Strains and Healed again," "Cithara," "Jacob's Death and Burial." In the preface to these Sonatas he says: "I also represent in the first Sonata the smiling and boasting of Goliath by the low, deep-toned theme, which, being played staccato, sounds very delicate and short, further represent the flight of the Philistine and their pursuit by a fugue with very short notes," etc. Kuhnau was not the only one of his time who wrote pro-

gramme-music, for Froberger described in a Suite for piano solo the "Adventures during a Trip on the Rhine," and Seb. Bach wrote a capriccio about the departure of his brother "with a description of several adventures which happened to him in foreign countries."

Next after Kuhnau we must mention Matheson, who in 1731, published a "Sonata for piano, dedicated to him who plays it best."

Domenico Scarlatti [16], son of Alessandro Scarlatti, of Naples, was also very productive in this form of writing, as he published not less than thirty-six Sonatas for Piano. The spirit, the inner meaning, of his Sonatas is never lofty or grand, but they are all enjoyable, cheerful, and full of life. He himself speaks of them as "witty pleasantry of art." They are all written for two parts or voices, the second part, or "Durchführungs-Satz," is lacking, and great use is made of the crossing and passing of the hands over each other. Many of these pieces might even in our day be used as showy pieces for piano.

Durante [17] also wrote several Sonatas for piano.

(Concluded in next issue.)

BIOGRAPHICAL NOTES ON THE PRECEDING.

[8] GEORGE FRIEDRICH HANDEL was born the 23d of February, 1685, at Halle, in Lower Saxony. His father was a physician and surgeon. He showed from early youth an intense desire and love for music, and his father's wishes, who believed that music was a very means of entertainment, but had not dignity enough for an occupation.

Handel received his first instruction from Zachau, the great organist, with whom he remained three years. He then went to Berlin (1696) to study the operatic school. He was an excellent pianist and organist, one of the greatest of his time, and even excelled Domenico Scarlatti, who, when Handel, at one time at a masked ball, in mask, sat down at the piano and began to play, exclaimed, "That must be either the Saxon or the Devil, for no one else can play like that." Handel died in London on Good Friday, April 14, 1759, in his seventy-fifth year.

[9] SEBASTIAN BACH's piano works were lately published in a cheap edition by Holte, at Wolfenbüttel. They are edited by Fr. Chrysander. The most important one of them is the "Wohltemperirte Klavier" (Well-tempered Clavichord), consisting of Preludes and Fugues in all the keys. The name has reference to the fact that those pieces in all their different keys can only be played on an exactly even-tempered piano. Besides these, his best piano compositions are the French and the English Suites and also the six Partitas.

[10] JOHANN JACOB FROBERGER, born in 1635, at Halle; studied in Vienna under Frescobaldi, went to Paris for a short time, and in 1655 became court organist at Vienna. In 1662, during a sea voyage to London, he fell in the hands of pirates, and when he reached London, without money or friends, was compelled to accept a place as bellows-tender in a blacksmith-shop in order to maintain his existence.

At last when, one day in the absence of the organist, he played the organ in a certain church, he was recognized by one of his pupils and was immediately relieved from his humble position. He then, by hard work as a teacher, soon earned a considerable sum of money and returned to Vienna, where he soon after fell in royal disgrace. He died in 1695, at Mainz, discontented with the whole world and with himself. His playing on the organ was something wonderful for his time; he also played the piano excellently and was one of the first who wrote tastefully and understandingly for that instrument.

[11] GÖTTLIEB MUFFAT, a son of George Muffat, was an excellent organist and pianist. He studied under his father and under Fux, he was chosen as organist, harpsichordist, and piano teacher of the royal family of Charles V. He was a prolific writer for the organ and piano.

[12] CARL JOHANN PHILIPP SPITTA, a German devotional poet, born at Hanover, in 1801. He wrote an excellent biography of Bach. ("Lippincott's Biogr. Dictionary." Thomas.)

[13] FRANZ HEINRICH VON BIBER, a noted violinist and composer born at Warthenburg, in 1644; died January 1, 1703, at Salzburg. ("Handlexicon der Tonkünstler," Paul.)

[14] ANTONIO CORELLI, born in 1653 at Fusigone, near Bologna, was the founder of methodical violin playing and the greatest virtuoso of his time. He created a great sensation at Paris, in 1672, went to Germany in 1680, remained for a short time in the service of the Elector of Savoy and died January 5, 1713, at Rome. His massive works are highly praised, even at the present time.

[15] JOHANN KUHAU, a very remarkable old musician, Cantor of Leipzig, and the greatest figure in German clavier music before Bach. He was the inventor of the sonata as a piece of several movements not dance tunes. Born 1662 at Geysing, Made Cantor at Leipzig, 1684. Died 1722. ("How to Understand Music," Mathews.)

* Piano-works of Kuhnau and Matheson can be found in the collection of the late Baron von Schöberl, at Leipzig, Breitkopf and Härtel. They are published in separate books.

New editions of his Sonatas were published by Senf, Metzler, Biedermann, Breitkopf and Härtel, Peters & Schubert at Leipzig.

[16] DOMENICO SCARLATTI—born 1683, died 1757—was a pupil of his father and of Gasparini. He was a superior pianist and industrious composer. He wrote more than 100 sonatas for the piano, some of which are still highly prized. He also wrote some operas. He was director of the church of St. Peter's Church, Rome, and died as court piano teacher at Madrid. ("Handlexicon der Tonkünstler," Paul.)

[17] FRANCESCO DURANTE was the founder of the old, classical Neapolitan school, was born in 1734 and studied under A. Scarlatti, Greco, Zucchini, and Pitagora. He became musical director of the Conservatory Onofrio, at Naples, in 1719, and afterwards occupied the same position at the Conservatory Santa Maria dio Loreto, which position he held till his death, in 1755. He is one of the greatest writers of the piano, and was a great teacher, and among the following names of his pupils show Pergolesi, Duni, Terradellas, Vinci, Piccini, Sacchini, Paisiello and the elder Guglielmi.

A FEW OBSERVATIONS.

FOR THE ETUDE.

1. THERE is, to the teacher as well as to the pupil, nothing more injurious than absent-mindedness. Inattention to the work before us is the most intelligent an imbecile, at least for the time being; for it is the same whether the faculties we possess are not used, or whether they are altogether wanting. To the absent-minded the teacher speaks always in vain; hence instructing even the most talented often becomes annoying. It is much more difficult to attract the attention of a diverted mind than to catch the flies swarming around us. *Loud counting* (aside from its merit to keep proper time) will be found an excellent expedient to keep the attention to the musical object well awake.

2. *Concetti*.—It often happens that a pupil will practice a piece diligently enough, and yet he is not able to master it. Perhaps, that the teacher had given him an extra hard nut to crack, because he had noticed that easier compositions are carried, as it were, on the light shoulder. Such hard pieces are often thought by the student to be "finished," though they may have gone through in a careless manner. If you ask the pupil after his fruitless attempt, "Is the piece difficult?" then, to your surprise, he will answer, "No, it is easy." Behind such a reply lurks *conceit*, for he is imagining that nothing is too difficult for him to overcome. This, to say the least, is a dangerous illusion in calling a burden light when we are unable to lift it. He who calls a piece "easy" and yet cannot accomplish it, unwittingly admits his own superficiality. *That is conceit*. Besides this, conceit carries with it other defects and errors. A pretended great virtuosity is trying to make you believe that everything is easy to him; for, to the *real artist* it appears rather too difficult for the simple reason that he is no charlatan, but aiming continually for a higher ideal, and therefore willingly admits that the task before him is difficult. The self-complacency of many would be turned into modesty if they were to mind the maxim of a great artist, "All that is beautiful is difficult."

3. Constant and tireless practice will hardly serve to reach a proper end unless the physical relaxation of the body is not lost sight of. Abstain from protracted and fatiguing practice, and do not neglect daily exercise in the fresh air.

4. *Perfection*.—In the course of proper time the player must become so thoroughly imbued with his art that music will be to him like speech, while his fingers act like lips, tongue, etc. When we reflect how much practice is needed to learn our own mother-tongue correctly, we can very readily understand the necessity of the musician's tireless application in order to attain a high technical skill, aided by faultless accentuation, and accurate phrasing.

5. The teacher, suggesting to the parents the necessity of their child's more faithful practice, will often hear the following answer: "But that poor child should become a *Virtuoso*." *Don't be afraid*; by a natural law growing trees do not reach to the sky; it is not so easy to become a *virtuoso*. But in holding out to a pupil the aim of a *virtuoso*, it may perhaps help to raise him an inch above mediocrity.—From the German by G. S. ENSEL.

THE OLDEST PIANO.

THE oldest piano is supposed, in the United States, now to be seen in the suburbs of New York City, not far from Harlem Bridge, is an adventurous relic, and interesting from its historic associations. It belonged to the beautiful Mary Phillips (whose name George Washington once sought, but who became the wife of Col. George Morris, a gallant royalist of Revolutionary memory), being imported from Paris by her father in 1764. At the close of the Revolutionary war Col. Morris proceeded to England, and when he and his family removed to England after twenty-four years' residence in America, it went back across the Atlantic with them. In 1812, Mrs. Morris returned to America a widow, and the piano was set up once more in the old New York household and occupied its place by George Junius Morris, his wife, Mme. Junel (who, after the death of her husband, became the wife of Aaron Burr) unburied the piano, and used to loan it to the great musical concerts of the day.

* By piano is of course understood its precursors—the clavierchord and harpsichord.

AMERICAN COLLEGE OF MUSICIANS.

ITS ORIGIN AND PLAN OF PROCEDURE.

Editor of The Etude:

PURSUANT to your request on account of the special inquiries made by many of your readers for information concerning the present status of the newly-organized American College of Musicians and its plans for the future, allow me to furnish the following:

In answer to the many letters which I am constantly receiving asking for more or less detailed description of the movement "from its inception to the present moment," let me briefly outline the history. The significance of all these communications, as showing the widening interest manifested in the efforts of the Music Teachers' National Association to encourage a higher standard of musical attainment on the part of our teachers, will be deeply appreciated by all thoughtful musicians, and I would gladly answer them all in thorough detail were it possible in the midst of manifold other duties; but when I say that it would take four good-sized figures to enumerate the letters I have written on this subject, on behalf of the original committee, within the last fourteen months, I may be pardoned for seeking to economize time, now that the movement has been endorsed and the privilege of backing it up distributed among such a large number of our foremost teachers and artists, and so powerfully supported by our leading musical journals.

While visiting London in 1881, I became much interested in the work of the London College of Organists and the great stimulus furnished to organists during the seventeen years of its existence, so that, indeed, quite a revolution had resulted in favor of a better preparation for the duties of an organist and church musician.

The popularity of the institution had been increasing from year to year, while its standard of examination had been correspondingly elevated, thus furnishing the incentive to the rising generation of organists to prepare themselves the more thoroughly to meet its demands and the more highly to prize the practical value of the annual business meeting. I heard the presiding officer, Dr. F. E. Gladstone, (an Oxford or Cambridge Musical Doctor, I cannot recall which), a thorough-going musician, and near relation to the English premier, say that he regarded the work of the College of Organists of far more practical value to the organist than the musical honors offered by Oxford or Cambridge, because the examinations at the College of Organists could only be passed by a practical musician, an *executive* as well as a *creative* musician, while those at the universities were exclusively for the theoretical musician, the *student*. Let this serve as a hint to some of our friends who think that in the examinations of the American College of Musicians no particular stress should be placed upon the executive powers of the candidate, those who think that to be the *best kind of teacher* it is only necessary to read (never play) the *standard*.

The really wonderful growth and beneficial influence of the London College of Organists instigated the idea of organizing in this country a kindred institution for the encouragement of a better state of music *teaching*, and on a sufficiently broad basis to cover the principal departments of that avocation, both vocal and instrumental.

In an open letter to the Music Teachers' National Association, then about to assemble at Albany for its fifth annual meeting, I briefly suggested a movement of this kind, proposing to present at a future meeting, if desired, some details and plans of procedure. This promise was redeemed in an address at Providence, the result of which was the election by ballot of a committee consisting of Wm. H. Sherwood, Carlyle Peterson, and H. Whitely, N. C. Stewart, and the writer, with discretionary powers to add to our number "such other substantial musicians" as we deemed proper, and to call a meeting at Cleveland to discuss the project and formally organize, if it was considered advisable.

The enlargement of this committee was a work of no inconsiderable magnitude, involving, as it did, a voluminous explanatory correspondence in order to secure the co-operation of the leading professionals throughout the country, but, at length, the roll contained the names of over 125 men and women who represented the progressive spirit of the age and all the artistic centres of the land, and who were willing to at least consider the advisability of such a movement. This count did not, by any means, contain all the best musicians which our country boasts.

Many were unintentionally overlooked until too late, owing to the fallibility of mortal memory; two declined to consider the movement at all, and two others declined because their engagements precluded the possibility of their attendance at the meeting.

At length, on Tuesday, July 1st, about one-half of the total membership convened at Cleveland to discuss the *pros* and *cons* of the proposed movement. Considering the great distance traversed by a large portion of the committee, the expense involved, the time of year for traveling, and, above all, the great sacrifice of valuable time, this large attendance was surprising. Those who did not come sent earnestly-worded regrets and such valuable excuses as the country, or illness, or other self-interests or in their families.

So many sent the excuse "going to Europe" that I began to conclude that the advice given in my address at Providence (to "advance the price of lessons") had been very generally acted upon during the year.

The meeting was called to order about half-past ten on that Tuesday morning, and from that time, with short adjournments for dinner and supper, it continued until nearly midnight.

Those who participated in its deliberations will put it down as a red-letter day, memorable for harmony as well as for the intense interest which prevailed. On the next morning the Music Teachers' National Association convened for its three-day session, but all the chinks of time were filled up in informal continuations of the absorbing topics of Tuesday.

On Thursday evening and on Friday noon adjourned meetings of the committee were held at the last of which the organization was so far perfected as to be able to proceed to the election of the Board of Examiners. This election, by the provisions of the constitution, not only imposed the trust and honors of an Examiner upon the recipient of majority vote, but it also made him a member of the first body of "Fellows" of the College of Musicians. It was evident to the most casual observer that the utmost care was being exerted to place only such persons upon that Board as would command the confidence and respect of the American musical world. Immediately following this election, their being a quorum of the Board present, they proceeded, in accordance with the terms of the constitution, to elect, from among their own number, the officers of the organization.

This procedure is but the identity of the candidate will remain unknown to the Examiners, thus removing, as far as possible, any opportunity for the charge of collusion or the show of partiality to the candidate on the one hand and, on the other, relieving the candidate from the embarrassment of a public failure and placing him as much as possible in his case and in the command of all his powers.

Persons desiring to enter for these examinations should write to the Secretary, Mr. A. A. Stanley, 14 Palms Street, Providence, R. I., for an Application Blank. This blank they will fill out and return to the Secretary, who will return to them in which branch (piano-forte, voice, organ, musical theory, orchestral strings, or rudimentary) they propose to labor and in which of the three grades they desire examination. All candidates will be required to pass the examination in musical theory, counterpoint, etc., and to receive a certificate at least to the grade of certificate for which they have applied.

At the time and place in New York announced in the blank for the examinations, the candidates will meet the Secretary, pay their dues (yet to be fixed), and draw at random the names of the Examiners, who will then sign his or her number to all the written examinations. Instead of their names, and will announce it to the assistant, who, in turn, will announce it to the Examiners who have charge of the demonstrative examinations.

At the close of the examinations the Secretary will require each candidate's number in order to properly fill out the diplomas and keep the college records.

As intimated above, the examinations will be two-fold, written and demonstrative.

The written examination will be sub-divided into two parts also, one part of which will specially refer to the branch which the candidate proposes to follow, including the noting of a given composition all such matters as counterpoint, etc., as well as the manner in which the candidate will be required to properly guide a pupil studying the work under his direction. The other part of the written examination will consist of musical theory (harmony, counterpoint, etc.), history of music, acoustics, and general information of a musical character.

The accuracy, perspicuity, and conciseness of language employed in answering these questions and the manner of solving the exercises will form the basis upon which the Examiners will arrive at their decision.

The value of a good literary education in addition to the specifically musical attainments will be fully appreciated by the candidate at this point.

The demonstrative examination will show what the candidate can do as an executant or demonstrator of the method he proposes to teach to others. In this examination, the candidate will (1) be asked to render a solo of his own selection, within a given range of compositions (to be mentioned in the Application Blank), to show his technical and interpretative powers, and (2) he will have placed before him, in the course of the examination, a short passage to transcribe to some other key, to be named by the Examiner's assistant. The other key will be furnished him a composition to be read at sight.

Finally, the execution of certain fundamental forms (scales, etc.), covering the technique of the voice or instrument involved, will be called for, the performance of which should be the instant command of every candidate. The candidate will be directed through this demonstrative examination by an assistant, as at the London College of Organists' examinations, who will announce the number to the Examiners, but otherwise faithfully protect the *incognito* of the candi-

date, who, though within hearing, will not come into the immediate presence of the Examiners.

Each Examiner, thus, as in the written examinations, will be provided with a blank upon which, after noting the candidate's number, he will mark, according to a pre-arranged method of rating, his estimate of the candidate's skill upon each point considered in the examination.

These ratings will be compared, in each particular and, if found to be approximately alike, the sum total of credits will be averaged, whereupon, if the number reached is equal to the proper percentage out of the possible total, a diploma will be awarded the candidate. Should a marked discrepancy appear between the ratings of the Examiners concerning any particular, that part of the examination will be recapitulated, with still greater care and attention, until a majority decision shall have been reached.

In order to furnish all the information respecting these examinations which may be imparted without impairing their value as impartial tests of excellence, it is the intention of the directors to issue a suitable circular, by-and-by, giving a list of the works which will form the basis of the examination papers, and a list of compositions for solo and *prima vista* execution, transposition, etc., in each department and in each grade. In the meantime, a circular has just been issued giving some preliminary information which will be interesting to all and having attached a blank wish, upon being properly filled out and returned to the Secretary, will secure the entrance of your name upon the Secretary's list and the reception of all further information which may be made public. Every teacher and ambitious student in the country should at once send themselves the privilege of having their names included in the course of action whatever and is attended with no expense, beyond a two-cent stamp.

Send to the Secretary for the preliminary circular; keep posted as to the movements of the organization and, by-and-by, if you so wish, send in a candidate for the examinations, in the manner already described. Let every teacher make his or her plans to secure this impartial professional and official endorsement of their merits; let every student look forward to the time when he shall apply for his first certificate from the American College of Musicians and so fortify himself that ultimately he shall attain to the degree, Master of Musical Art; and let every teacher so order his instruction as to enable his pupils to reach this honorable goal.

One word more in closing. In spite of a great many surmises and charges to the contrary, it is not and never has been the intention nor desire of the promulgators of this movement to institute any malicious crusade or prohibitory measures whatever, even if that were possible. On the contrary, it is the intention of the directors to set a standard of musical scholarship in this country, in place of the very crude opinion on that point now prevailing; to say that constitutes a real musician; to secure to that name and its bearers their deserved honor, and to enable the worthy to more easily find their proper place in the estimation of the public as well as among their professional brethren. It proposes by every high-minded procedure to encourage the least competent teacher and student in the land to press forward toward the skill and dignity of a Master of Musical Art and so to protect the path of the honest and able to make his possession a synonym for unpeachable excellence.

Yours truly,

E. M. BOWMAN,
President American College of Musicians

HUMORISTICS.

TO A SINGER.

(October Century.)

If you earnestly wish to promote

Your talent, best way I can suggest:

You've given us many a note,

For Heaven's sake, give us a rest.

BEN WOOD DAVIS.

"I CAN shine as a pianist if I have half a chance," said a dilapidated individual to a prominent professor.

"Can you?"

"Yes, I have talent but no opportunities. What would be the first step in my case?"

"Ah, well, I should say to go wash your hands."

"WHICH part of the cake will you take, Johnny?"

"Oh, I'll take the soprano, I guess."

"The soprano; what do you mean?"

"The upper part, of course, ma'am." *Burlington Free Press.*

A YOUNG pianist says he "always closes his eyes when he plays."

"It is difficult with those who, while hearing discontinue, they always close their cars when he plays."

"How do you like Wagner's music?" asked Kosciuszko Murphy of an Austin society lady.

"Like it! I don't like it at all. I'd rather listen to one of Mozart's pauses than all the music Wagner ever wrote."

Times-Sydney.

There is a difference—a new definition, perhaps—between a teacher and a professor of music in Australia. Is the person or young girl who has taken a "few quavers" lessons set up as a "teacher," and—almost invariably—cannot play the scales, whilst those who can play the scales are "professors."

Musical Opinion.