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### Volume 03, Number 04 (April 1885)

Theodore Presser

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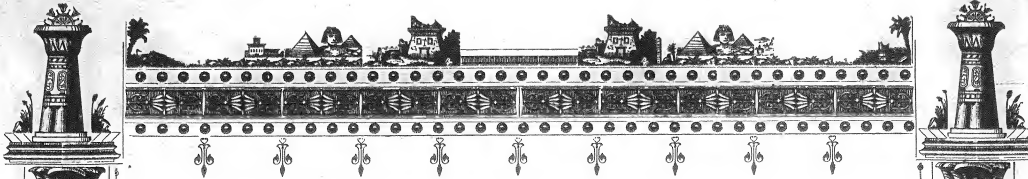
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*MOTTO:—Omne tulit punctum qui miscuit utile dulci. —Horatius.*

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. III.]

APRIL, 1885.

[No. 4.

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EDITOR AND PROPRIETOR,

PHILADELPHIA, PA.



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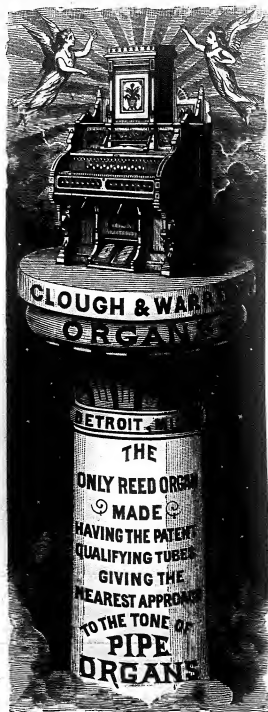
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# THE ETUDE.

CONDUCTED BY THEODORE PRESSER.

VOL. III.

PHILADELPHIA, PA., APRIL, 1885.

NO. 4.

## THE ETUDE.

PHILADELPHIA, PA., APRIL, 1885.

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### THE PRIZE PIANO METHOD.

We are in constant receipt of letters about the character, limit, etc., of the primary instruction opened for prize competition, which announcement appears in another part of this journal. The following letter is a fair sample of the kind we have received:

To the Editor of The Etude:

Respecting your \$100 offer for a primary text-book for the piano-forte, allow me to make a few remarks.

Could not the time for sending in MS. be extended, say one or two weeks? My reason for this suggestion is that most teachers are very busy teaching till the hot season commences, and have hardly time to do justice to a careful preparation and examination of such work as is required.

Secondly, would a limited extract of finger exercises by Flaisy, Lebert, or Stark debar a competitor from the prize if he duly accredits the authors, or must it be strictly original?

Thirdly, would it be possible for you to give your readers an idea how far a primary text-book should go in order not to exceed its limits? I mean would all the major and minor keys with appropriate exercises be included in a primary text-book?—SUBSCRIBER.

We will state that the committee of judges, who will be selected from the foremost teachers in the land, is the only authority to decide these matters. There is little doubt but what selected material will be accepted, if a compilation were placed against an original work of equal merit, the judges would no doubt decide in favor of the latter. If the writer will examine more closely the announcement he will notice that no time is set for the closing of the competition,

but only for receiving names of those who expect to try for the prize.

The time for closing will be voted for by all competitors in July, and the average time taken. There are as many ways of writing an instruction for the piano as there are ways of writing a composition. Milton once received the prize, over all competitors for a composition on the subject of converting the wine into water at the marriage feast, by one masterly sentence: "The conscious water saw its God and blushed."

In our case, however, there is a certain ground to be covered, but a bulky volume is not necessarily meritorious. There will be no restriction whatever on any who wish to compete. The judges only must decide which one is best adapted for the American youth. A number of teachers have registered, and have gone to work vigorously on the work. The stimulus given by the prize will have the effect of forming a definite system and plan in teaching on all those who set to work to write a book.

### PUBLISHER'S NOTICES.

WE call the attention of our readers to the effort now being made to raise funds to erect a monument to the honor of C. M. von Weber at his native place, Eutin. The committee having charge of the matter have appointed Dr. F. Ziegfeld, corner of State and Randolph Streets, Chicago, as chairman of the sub-committee for the United States. All contributions sent to this office will be promptly forwarded to Dr. Ziegfeld, and the names and amounts of the donors published the following month in THE ETUDE.

The Course in Harmony did not appear in the March issue on account of plates not being ready. We have now the assurance that no further interruptions will occur. The new pamphlet which contains the May installment is now ready. It is put up with a flexible cover. The price has been changed from ten to twenty-five cents each, or \$2.00 per dozen.

"THE MUSICIAN."—This work by Ridley Prentice we believe to be of great value to piano teachers and students of the piano, and have been the first to introduce the work in this country. It is so completely in our own line that we have undertaken the publishing of an American edition. The first volume is now being prepared. In a few weeks we will be able to fill orders for this volume, and in a month or so we will have the three volumes on the market.

In this undertaking we ask the kindly support of our readers. It is unmistakably a work which every teacher should possess. The chapter we publish in this issue from the Third Grade will give an idea of the character of the work. We have been furnishing the original English edition for eighty-five cents, but will be prepared to supply our edition at seventy-five cents for each grade, post paid. *Orders will now be received for the first grade.*

It is well to state that only three of the six grades have been published in England. We will issue an American edition of the whole six as soon as completed. Do not let this opportunity pass unimproved.

We have received from F. B. Rice, Director, the catalogue of the Conservatory of Music of the Oberlin (Ohio) College. The total number of pupils enrolled during the last year was 473, which speak prosperity in this staunch school of music. The high character of our American schools of music is fast breaking up the custom of going abroad to study. In a short time there will be little gained by going abroad either in name or reality.

MUCH of this issue is taken up by controversy. This dissension among writers has its benefits, if not carried to a point of wrangling and personality. We were obliged to suppress some otherwise very valuable papers, on account of the writers descending to offensive personalities. We respectfully inform those who desire to use THE ETUDE to expose a wrong or vindicate a right, to avoid all personal ridicule and everything that might be construed as an advertisement. We have in our constituency many of the leading teachers in the land who are not slow to discern a writer's motive in attacking or defending a cause. We will exercise our right to close a discussion whenever it ceases to benefit our readers.

WE are authorized to announce a summer music school by Dr. H. R. Palmer (Theory and Chorus), W. H. Sherwood (Piano), Harry Wheeler (Voice). Organ department remains yet unfilled. The place of holding the school has not yet been determined. In view of the National meeting in New York city a large number of teachers will be drawn there. It would be well to begin the school immediately after the meeting, and it is hoped not too far away from New York city. A full announcement will be made in our next issue. This looks as if we are going to have a really excellent summer school. The faculty thus far represent the heads of three normal schools.



## CHATS WITH PUPILS.

## VII.

## THE MODEL STUDENT.

MODERN education is burdened with a multiplicity of studies. The youthful mind is never allowed to dwell long on one study. Six, eight, and ten studies to prepare daily the year round is not uncommon in educational systems. In fact, the whole of school life is spent in overcoming the rudimentary difficulties of many different studies, any one of which to master thoroughly would make a life's work. The object of all this experimental study is to give time for choice of study, namely, to form the judgment sufficient to make a choice. We plunge into every department of study, tasting of each, only to find out whether our nature responds to the peculiar study. Another very good object in not being hasty in choosing life's study is, that many to be successful in life should never engage in any mental avocation when nature intended and fitted them for a purely mechanical or mercantile pursuit. Parents also make a great mistake in bringing up a child to follow some particular line of study which is revolting to the child's nature. We have two notable instances of this in the lives of Handel and Schumann. We know of a father who was determined that his boy should be an Episcopal minister, and to this end he kept him in high schools and universities for nine years, at a great sacrifice to his and his family's comfort. The young man in this case did not rebel, but faithfully tried to fulfil the wishes of his fond parent, but it was of no use. Nature never intended him for any intellectual pursuit, least of all an Episcopal minister. From the university he entered a printing office at 3.50 per week, which, after a year's time, was increased to \$4.00. His university education? was an almost total loss to him. He was not only kept back all these years from engaging in a pursuit fitted to his capacity, but he lost almost every chance of making a success of anything in life.

But what has all this to do with the Model Student? We only wished to make clear that a judicious choice of study must be made,—not he who wills can become a musician, but he who is called.

One trouble with musical study, which prevents the same mode choosing as with the other professions, is that to be successful in it one must cultivate it from earliest youth. The Germans have a saying that "one must have his technic behind at nineteen." The choice of most callings in life need not be made until about the time a musician is a matured artist. Nature, as if aware of this fact, has wisely provided that the musical talent should show itself very early in a child's life, and thus do away with any preliminary education in order to reach a choice of study; but in spite of this, there are a vast amount of failures in music from late beginnings. We are positively convinced that technical education is at an end after maturity has once set in. Technic after that seems fixed and rigid like the body itself. A child in growing up changes his form, his physiognomy, his gait, his movements; in fact, during childhood and maturity everything about him is constantly changing; but there comes a time when the whole frame and its various movements remain fixed. Only grace and polish may then be added, but the form is moulded and stereotyped. With this clinching of all physical form and habits ceases the further training of the muscles by the action of the mind. We must yet see the first artist who has not laid the foundation of his skill in early youth, indeed, we have never seen even a passable good player who began after the age of nineteen years. We will presume

then, in describing our ideal student, that a judicious choice has been made, and further, that he has youth, with his mind plastic and muscles and body unformed.

In the model student there are two things to be considered. His *nature* and his *work*. The qualities of mind which make a person susceptible to the charms of music, or even to create tone pictures are by no means the same as those which will make him an artist. It is very doubtful whether Wagner, Berlioz, and Cherubini would even have made great artists. Not because of their overpowering creative spirit, but a positive lack of those qualities which one must possess to become an artist. The keynote of this is found in the life of Wagner, who began piano playing under an able and conscientious teacher, who gave him finger exercises to practice, and no doubt good advice about position of hand, etc. Before the second lesson came round the teacher thought he would call in and see how he was getting along in his practice, he found young Wagner hammering away on the overture to *Der Freischütz*.

We will first consider the nature of the model student,—the aesthetic,—leaving the work—the Technic,—for another "chat."

The first requisite is a *warm, loving, poetical nature*; a heart full of sympathy and passion. A nature whose emotional oscillations move through the whole realm of human feeling. Almost any nature when deeply moved by calamity or other outward circumstances will show forth intense feeling. Others have to be goaded to produce feeling, but the Æolian harp-like nature of the musician is moved by the tenderest touch. This artistic soul is the prime requisite to a musical student. Persons may possess every emotion, every susceptibility necessary for an artist, and yet not be able to apply them to art. Not so with an artist who possesses these qualities in the abstract and carries them also into his daily life. Only the crude material for art cultivation is found in our natures. Art is the idealization of our emotions. To appropriate what our sentiment being possesses to artistic cultivation is the work of every true teacher and student of music. There are many cultivated and refined people who are totally unsusceptible to art-creations, or enjoy only the rudest forms. This is because their spiritual nature has never passed through the crucible of art discipline. This directing the life of the soul toward the appreciation and conception of beauty as found in art is the greatest aim of the ideal music student.

Imagination is a quality a musician must especially cultivate. The meaning of tone pictures (with the exception of a very few instances, like the Revolutionary Etude of Chopin, the Pastoral Symphony of Beethoven, etc.) is left to the imagination to supply.

The vagueness and indefiniteness of the musical language when not associated with words call for a constant exercise of the imagination. It gives the interpretation character. It gives to mere outward sensuous beauty a spiritual beauty. It is the only means by which you can search out and comprehend the beauties of any art production; which springs from the imagination, appeals to the imagination, and is understood only by the imagination.

Strange as it may seem, the next quality for a successful student of music is a strong intellect. Modern music demands this intellectual grasp, not only to interpret, but to understand it. The works of Bach, Schumann, Wagner, Brahms, etc., take brains to play. Strength of mind is here needed in every measure. A rugged intellect only can successfully grapple with wealth of learning contained in the works of modern writers. A weak intellect, however surcharged with imagination, with poetical feeling, will be

dashed to pieces when confronting the gigantic art-works of the master minds of music.

There is a call in music for all the minor graces of the mind. To amplify would lead us too far, so we will content ourselves by merely pointing out some of the more prominent ones. Memory is severely taxed, and now forms a distinct study in music. It has been conceded that of all professions the artist has the greatest strain laid on his memory. Nothing less than a miracle is expected from a public performer. The physical powers are called upon to endure a very exhaustive and fatiguing exercise in interpreting many modern works.

There is perhaps no study that combines with the special work on hand so many collateral qualities a music study. Concentration, perseverance, patience, energy, enthusiasm, are all needed from the word "go" in music. The enormity of work is appalling for the ideal student. Were it not for the precious results for this long and fatiguing study we would discourage every person from ever entering the arena of art, and will say, in conclusion, that he who has not the power and gifts to attain the end has no right in the higher walks of art.

## MUSIC TEACHERS' NATIONAL ASSOCIATION.

## PRELIMINARY ANNOUNCEMENT.

## Editor of The Etude:

WHILE it is impossible at this early date to announce with definiteness the details of the programme arranged for the coming meeting of the Music Teachers' National Association, the plans are sufficiently matured to warrant the statement that the session will be a very brilliant one. Essays are promised by Wm. Mason, J. H. Cornell, H. E. Krebhiel, (of the N. Y. Tribune), Geo. F. Bristow, C. L. Capen, and Hon. John Eaton, of Washington, United States Commissioner of Education; while other prominent men in the different branches of musical work are expected to present timely papers. Mr. S. P. Warren, the distinguished organist of Grace Church, is to give the organ recitals, while Mrs. Jennie Bloomfield, and Messrs. Carl Foelten, S. B. Mills, Emil Labling, and Carlyle Petersilea are to be heard in piano recitals. The American Composition Concert, which was such a feature of last year's meeting, it is expected will be unusually fine, and a large orchestra and efficient chorus will participate. The reports of the committees upon important subjects, notably the International Copyright Petition, will be interesting, and the fact that the Association has taken a firm stand on several points, must certainly add to its reputation for fearlessness and honesty of purpose, even from opponents of the principles involved. A delightful sail up the Hudson will be one of the features of the meeting, and as the committee representing the Music Teachers' National Association are hard at work, arranging for reduced railroad rates (in regard to which we hope to give definite information soon) a profitable, and in every way notable meeting can be promised. All parties desiring information are earnestly desired to correspond with the Secretary, Mr. A. A. Stanley, 14 Pallas Street, Providence, R. I.

## THE OLD SCHOOL OF PIANO PLAYING.

## Editor of The Etude:

I WAS much interested in an article on this subject which appeared in your last number. But before going further, let me congratulate you upon the excellence of your paper, THE ETUDE.

It fills a place very completely where before was an aching void. Every pianist and teacher of pianism must feel a personal interest in it. The ideas expressed by the writer of the "Old School of Piano Playing" are the

same that my father entertained, from whom I inherited my love of the classic, and by whom I first learned to love the productions of the old masters. I coincide with the writer that much of the music of modern composers is nothing more than sundry frantic and spasmodic attempts to produce sensational effects at the expense of everything that is pure and lovable in music. But we must remember that literature has had its golden age, its iron age, and even its dark age. May not music also have its golden age, and its iron age, and in time brighten the dependency of its devotees by a return of its golden age? It cannot, however, have such a return if we be content to sit with folded hands, gazing pensively into the past and bewailing the present.

A sad day that will be for the cause of music when its composers and executants shall cry, "There is no more to be done! the day is past, never to return, when musicians were inspired. We must live merely in the worship of the past." We must cast aside that superstitious idea of inspiration. It is genius we must look to; and half of genius is work, work, work. The sooner the moderns come to that common-sense idea, the sooner will we have better art. Then the crudities of to-day may become the perfections of to-morrow. As the piano-forte of the present is so different from, and so superior to that of Beethoven's time, we cannot expect the piano compositions of the present day to be exactly similar to those of his day. But there is great scope for fine piano-forte composition from the very fact of the greater capabilities of the modern instrument, and great honor for the genius (to come) who shall turn those capabilities to account.

Whilst we worship at the feet of the old masters, let us chide gently the moderns, and above all, let us encourage American composers and pianists, and it may be that the coming genius shall arise out of the shadow of "Liberty enlightening the world." If we indulge such a hope we must not remain idle—waiting for inspiration. God helps those who help themselves. Our work may lie in different fields but there is work for all. Much of the musical future of America depends upon the work to be done now. Some must compose, others write and lecture, organize musical papers, societies, and conventions, and thus create a musical spirit and a correct taste. Still others may advance the cause of music by making good studies. This seemed the vocation of my father. Having received a thorough university education and studied under some of the great music masters, particularly Hummel, at Weimar, with whom he was a great favorite, he brought to the task a trained and logical mind as well as unbounded musical enthusiasm. The making of a "scientific system of piano-forte instruction" he constituted his life-work, and I believe it will stand, when it becomes thoroughly known, a monument to his memory.

Teaching is perhaps the most important branch of the great work, for upon that depends the great and good and right school of piano-forte playing, be it old or new. I am proud to belong to that noble band of workers. Concert playing and teaching has been my life work and it is no little satisfaction to me to be able to point out to many, now successful concert players and teachers in various parts of the country, who have sat at the feet of the old masters through me. But many of the modern teachers may not train as severely as I was trained in the old masters, or require as much of pupils as I do. Such had been my drilling in the old school, that at ten years of age I could play all the preludes and fugues of Bach, Hummel's concertos and other works of the old masters from memory. At twelve, I made my debut in the Rondo brillante for piano and orchestra by Hummel. In commenting on this subject of the old school of piano playing, it seems to me the writer mixes, somewhat, his onslaught upon modern composers and pianists with the means of arriving at the art of piano playing. He says: "Now, as to all this talk about technic, don't you think it is time to cry halt? Where are we drifting with all this muscle schooling? What will become of all our revered classics if subjected to this ruthless treatment of modern piano-forte touch, and I may add the modern interpretation?" Now, I beg pardon if I misinterpret this, but I do not see its relevancy. I would respectfully ask if

good technic is a hindrance to good piano playing; and if strong and flexible muscles are incompatible with a correct, poetic, and musicianly interpretation? Or, is it to be feared that the technic of Liszt or Rubinstein will sweep away our classics? I think not. It is too nearly an axiom for discussion that for good piano playing of any school, celerity, facility, accuracy, strength, and flexibility of finger, hand, and wrist are absolutely requisite.

Old masters, as well as new, have anxiously sought a short road to these qualities and any invention that conduces to the acquirement of them should not be derided by artists, because they acquired their technic in the good old way, but be hailed with joy that the coming generation of pianists may not have to travel the same tedious road.

I traveled that road myself, and I felt the need of a shorter, smoother, plainer, and more direct road; and I felt it to be a growing need as the capacities and grandeur of our piano-forte grew. As to how that need is to be supplied I have before expressed my opinion, but I do not wish to be understood as recommending any contrivance to take the place of the real piano entirely for practice, though some people seem to think so. A moderate use of a mechanical appliance will certainly develop technique.

No, Mr. Editor, it is not time to cry halt to the study of technic, but when that technic is devoted to the playing of bad and sensational music, to the neglect of the old and beautiful; and when good teachers out of pure and unadulterated prejudice, disparage an instrument that will do as much good as any contrivance will, then, indeed, it is time to cry "halt."

CARLYLE PETERSILEA.

## HARMONIC ANALYSIS.

FOR THE ETUDE.

How frequently, while listening to some one reading aloud from a book or paper, have we been placed on needles by their indistinct and almost incoherent articulation as well as by their stopping to spell out the more unfamiliar words. We are more astonished at such an exhibition, when we reflect that this very person has lived and grown up amid cultured society and has perhaps enjoyed the advantage of a school education. We often notice the same defects in those that essay to read music; and surely if reading is synonymous with interpretation, we must object to the use of the term and substitute spelling as a more fit expression.

While in teaching language, it is important to call constant attention to the component elements of a word, yet it must not be merely as A, B, C, but as definite sounds represented by these letters. We are not ultimately to gain a conception of the word by repeating over its letters and listening to them, but rather by considering the looks and sounds of the word as a whole. More than this, we must see at a glance its context, and, by a quick interpretation of its relation to the other words in the sentence, may we give it its proper pronunciation and emphasis.

One may learn the A, B, C, notation of music, and thus spell out the notes of a chord on the piano; but unless one learns, at the same time, the relation of these combined tones to each other, and to what precedes and follows, it is senseless to pronounce them.

Although the variety of total combinations and musical forms seem endless, yet the elements employed in the production of this variety are comparatively few and practically limited.

In order then to unravel all the intricacies of musical form and to gain a clear insight into the subject, it is primarily necessary that these elements should be thoroughly learned. They must indeed become as so many old familiar friends, to be recognized at all times and under all circumstances. We must know them by their form, by their dress, and by their voice; whether on the solitary morning stroll we meet them one by one, or at the festive dance we find them all assembled, all

talking at once, flitting here and there, ever restless like the waves of the ocean, often masked in stranger forms, yet must our familiarity with the anatomy and the ways of each be so perfect, that the head, the hand, the foot,—a single gesture from any will effect its identification. Hence, then, lies the necessity for a practical knowledge of the harmonic analysis of musical composition, by which this acquaintanceship with the elements and their possible combinations may be made known to us and become clearly defined.

Only a limited number of those who make a study of instrumental or vocal music have either the talent or the time to become composers of music; and yet none can do without an accurate knowledge of musical construction.

It is not sufficient that we read a great deal of music. One might read (spell out) Bach and Haydn till he was gray-headed, but without some system of analyzing these grand master's thoughts, he would, in the end, have learned very little that he could appropriate in his own invention, besides, such blind study must be attended with the utmost weariness and ultimate disgust.

We may liken one who listens to music without being able to follow the direction of its melodic flow in the windings of its harmonic successions, or without having any intelligent conception of the adjustment and balancing of the different parts of the symphony to a traveller on a railway coach, shutting his window and closing his shutters, he shrugs himself into his great coat and lies down to be rocked to sleep by the motion of the rushing train. Naught sees he of the varied and passing beauty. Nature's grandest revelations are to him a sealed book. Even the gentle breeze of heaven fans not his brow. He feels the rhythm. He hears the rumble. He is content. He dreams on to the end.

D. DEF. BRYANT.

## Pupils' Department.

Never attempt to degrade another with a view to exalt yourself; this is not uncommon, but it is uncommonly sinful and base.

Knowledge is a comfortable and necessary retreat and shelter for us in an advanced age; and if we do not plant it while young, it will give us no shade when we grow old.—*Chesterfield*

Never trust to a single hearing of composition for a final decision upon its merits. Good music wears well, improving with each new performance, while the pleasure of trashy works is evanescent.

MAKE A BEGINNING.—We sometimes dream of certain things we would like to do: we even go so far as to plan some things out. But we never begin the execution of them. Once begun, we should be reasonably sure of carrying them on to completion. The real hindrance is the fact that we never begin. Many of us can accomplish much more than we do by simply going ahead and doing the things that present themselves to be done. This applies, of course, more especially to work aside from, but collateral to, our ordinary avocation.

There is a vast difference between studying music and merely learning to play a few pretty pieces when you go home. Which are you doing?

"My music is too easy, I haven't had a hard piece this session." The mere mechanical difficulty of a piece is not the only thing to be considered; it is far better to play a simpler piece well, than to scramble over a lot of arpeggios and scales, and call that playing a piece.

An eminent authority has said that the latest step of modern musical refinement is to play the embellished adagios and slow movements of sonatas well, yet as a rule these movements present no great technical difficulties.

The most difficult part of playing is to get the music out of your piece, not merely to gabble over the notes of it.—F. R. W.

Only that which appeals to my spirit can fertilize it. Nothing appears to me more hollow and foolish than to intrude oneself into something unintelligible and unsympathetic. A waltz of Strauss, that I enjoy, a little ballad that speaks to my soul, avails me more and is more valuable to me than the most sublime mass of Bach that I cannot comprehend. Let each one remain true to himself, unconcerned whether that which he loves is classed high or low by connoisseurs: The "little modest violet" blooms for thousands and thousands to whom the second part of Faust is a sealed book.

But love and devotion for the art is already a definite activity. Let the commencement be as lowly and modest as may be; but look beyond, around thee, and cease not to strive onward. Strive ever for progress so long as truth and real inclination for the subject live in thee.

Whatever has pleased us, we long to repeat; but we must also use ourselves to perceive and estimate the contrary of that which has pleased us: after the bold march, the tranquil ballad; after the splendid symphony, the elegant quartette, the thoughtful sonata. If here our sympathy comes short, we must call reason and perception to our aid. Was it only the power and magnificent coloring of the orchestra which impressed me in this symphony? Why does not then every regimental march produce the same? The tonal purport, at least the melody, is with most persons a most powerful medium in producing the emotions that music calls forth, just as the most clownish spectator of a painting distinguishes, not only a chaos of colors, but also the figures to which these colors are appropriate. Here, then, commences development from within. The pupil distinguishes, perceives, he analyses effects of instrumentation and of melody, and thus first becomes conscious of the multiplicity of means that work together to make the work of art. And this consciousness is the best incentive to increase the love and ardent desire for progress. Let no one deprecate these first steps, however unsteady and feeble they may be, however inappreciable their result. Whatever we obtain through our own striving, fruitifies and avails us more than all that can reach us from without; it signifies nothing whence came the first impulse, nor what is its result.—MARK.

The mechanism must be perfect. Just as the most able rhetorical genius does not suffice to make an orator if the tongue stutters, halts, or is incapable of speech, in like manner neither the most extraordinary understanding of all compositions, nor the most luxurious fancy suffice to make a pianist, if the mechanism is faulty. Wherever the slightest deficiency is perceptible, the perfection of the whole is wanting. The most imperceptible weakness hinders the perfected manifestation of the ideal. And neither the profoundest traits of thought, nor the most delicate, the finest touches of feeling suffice, when a hardened finger-tip, a stiff joint, or an awkward motion place obstacles in the way of realization by the will of that which it aims to effect. The mechanism is a material which must possess a softness, liquidity, and ductility thoroughly corresponding to the ethereal spirit of musical art. The slightest neglect leaves a hard spot, liable to flaws, in a material which should be immediately and very sensitively affected by the most delicate touches of fancy when plastically shaping in tones. Where more understanding prevails, and the fingers sluggishly resist, the performance becomes a sort of repulsive hybrid, filling a characterless sphere between abstraction and art, a species of incomprehensible symbolism, deficient in beauty because of faulty proportions between its constituent parts.—ADOLPH KULLAK.

**HARD WORK.**—Music study demands an abundance of hard work. Pupils who do not work are left on the road like the lame and the lame. If highly endowed minds attribute all their achievements to hard work how can the average mind expect results without it? To habits of industry, love of toil, and patient drudgery, we must look to our ultimate success, not only in music but in every department of life. With the indefatigable industry of great musicians we are all quite familiar, we find great literary men likewise attribute everything to

hard work. Here is the verdict of some of the most noted ones:

"What is your secret of success?" asked a lady of Turner, the distinguished painter. He replied, "I have no secret, madam, but hard work."

Says Dr. Arnold, "The difference between one boy and another is not so much in talent as in energy."

"Nothing," says Reynolds, "is denied well-directed labor, and nothing is to be attained without it."

"Excellence in any department," says Johnson, "can now be attained only by a lifetime; it is not to be purchased at a lesser price."

"There is but one method," said Sydney Smith, "and that is hard labor; and a man who will not pay that price for distinction, had better dedicate himself to the pursuit of the fox."

"Step by step," reads the French proverb, "one goes very far."

"Nothing," says Mirabeau, "is impossible to the man who can will. 'Is that necessary?' 'That shall be.' This is the only law of success."

AN EPISODE FROM THE LIFE OF BEETHOVEN.—When Beethoven was about to publish his great work, the Ninth Symphony, he asked, through the intervention of Prince Hatzfeld, King Fredric Wilhelm III., of Prussia, for permission to dedicate this composition to His Majesty, the Monarch, in whose dominion he was born. The King graciously gave his consent, and after receiving the original score, however, the great composer with an autograph letter hearing the date of November 25th, 1826, in which he wrote: "I am most agreeably delighted in receiving the work of an artist, whose fame is so universal, and whose compositions are so justly celebrated throughout the musical world. I thank you most cordially, and I send you enclosed a diamond ring as a token of my high esteem. Beethoven was not a little disappointed, when he found, on opening the casket, in place of a costly gem, a reddish looking stone, whose value was tested by an expert jeweler as not exceeding one hundred and sixty florins, (about sixty dollars). The package containing the ring, however, had not, as was usually the case, the royal seal attached, but that of the Austrian Embassy, to which office it was handed for forwarding it to Beethoven, then living in Vienna. Beethoven's first impulse was to return the gift; but, alas! the spectre of want and poverty staring him in the face, he sold the ring at its taxation value, and said no more about it. Shortly after his death (March 1827) the Berlin and Vienna official circles were one day surprised to learn of the sudden and summary dismissal of the Secretary of the Austrian legation in Berlin, Director Wernhard.

Beethoven soon got over the vexations ring affair, when he learned of the enthusiastic reception by the public, of the Ninth Symphony, in the capital of Prussia.—G. S. ENSSEL.

## THE MODERN SCHOOL OF PIANO PLAYING.

BY JAMES HUNEKER.

Editor of the Etude:

KNOWING your paper to be perfectly fair, I am constrained to answer the writer in the March issue of the article entitled, "The Old School of Piano Playing." I don't know the gentlemen's (or lady's) name, but I do know it is written in a very prejudiced style and from a one-sided point of view altogether, notwithstanding the author's violent disclaimer to that effect. Any fair-minded person must acknowledge at once that not only *pianists*, but the art of piano building have made immense strides in the last fifty years, and that a return to the touch of our forefathers is practically an admission that the clavichord and the old-fashioned piano is better than our modern grand or upright. How insipid, indeed, would

the old-fashioned *pearly* touch sound in the broad, mainly compositions of Beethoven, Schumann, *aye*, and even Bach, or in the much-abused Liszt repertoire. The "scratch with a tunc at the end of it," as the tone of the spinet was designated, needed no doubt a dainty little push with the finger tips, but who could play that way on a modern instrument and in modern compositions. No; the truth of the matter is our old foggy friend (if he will pardon the expression) can't keep pace with the times, and, failing to do so, falls back on reminiscence and re-creation, hints at pearly scales, and tells us we don't know how to play *legato*. Heaven save the mark; what, then, does he call *legato*? Not that hopping from key to key in the old-fashioned manner, letting the tone, so to speak, escape at each note. These so-called pearly scales, what are their aesthetic value in the grand compositions of our modern piano masters, full of sonorous and many-colored chords? They are valueless, except where a certain kind of shading is required. They may be pearly, but after all pearls are pale compared to rubies, and diamonds sparkle more than either. I admit there is much banging nowadays, but it arises from the fact that the *banger* knows nothing about that abused pressure touch that seems so to have excited the ire of our old foggy friend. He even has the temerity to quote Wm. Mason, an ardent exponent of the *elastic pressure* touch, and who even plays Mozart and Hummel with that very same touch. Color, in a word, is the bane of the old school; they would play everything with the same unvarying touch. Now the modern touch, while quite as singing when necessity requires it, is able to interpret every class of composition it meets with. Go play a Bach fugue or prelude with the pearly touch and then the elastic pressure and see if the interpretation does not gain vastly. All compositions written for the piano must not only sing, but some must be declaimed, so to speak. Where would be the pearly touch in some dramatic episode from Schumann or Chopin. See how inadequate it is to express the ideas contained in the music. I purposely refrain from quoting any of the later composers, particularly those who are so unfortunate as to possess "barbaric names," but who write by no means barbaric music, as our old-fashioned friend would infer. Now, as regards the assertion that the old masters are being neglected, nothing is further from the truth. A glance at the curriculum of any of our conservatories will show the names of Bach, Mozart, and even Hummel, although Herz, Kalkbrenner, Mayer, and even Thalberg, are rapidly sinking into oblivion, never more I hope to be revived. They were doubtless great virtuosos, and Thalberg's touch must have been exquisite, but then his compositions are another thing altogether. Great pianist as he was, his greatness was laid within very narrow lines, and as an interpretative artist he ranked by no means high. His beautiful touch was against him; it never could interpret anything but opera fantasies, nocturnes, etc. Here is a glaring example of the one-sided touch business. Listen to Rubinstein's—observe his arms, wrist, and hand movements and you will realize the greater breadth of modern piano-forte playing. Even if it has its drawbacks, what then? Perfection is never realized. We must always strive. Look how Weber, Beethoven, and others were ahead of the instruments of their day. We must never stand still, and who can predict what the piano of the future will be like? Maybe that long-wished for sustaining tone may be reached, and then it will indeed be the ideal instrument. Until then, however, we must endeavor to get all we can from the piano, and this can only be attained by the pressure touch. The classics will always endure, but trashy opera fantasies deserve neglect. Every generation produces its ephemeral music, but I think the Moskowskies and Scharenwenkas of our day can hold their own beside the Kalkbrenners, Hüntens, and Herzas of a former day, even if they have discarded the pearly touch. The age of virtuosity is, I hope, past, and is supplemented by solid artistic playing and interpretation. The editor of this journal has pointed out the utter uselessness from a musical point of view of all those glittering scales and flying arpeggios in some long strong out operatic fantasia on themes from a forgotten Italian opera. One morsel of Schumann or Chopin is worth a whole factory full of such machine-made trash.

## THE WORLD WITHOUT LOVE.

"Was ist unserm Herzen die Welt ohne Liebe!  
Was eine Zauberlande ist ohne Licht."—GÖTTE.

BY MISS E. S. T., FOR THE ETUDE.

Like a darkened magic lantern,  
Ere the flame within burns bright,  
Casting glowing colored figures,  
On the wall, once cold and white.

Like that lantern was my heart, dear,  
Ere I saw your winsome face.  
Ere the lamp within was lighted  
By the magic of your grace.

As the flame burns bright and brighter,  
So the lovely pictures rise;  
All the world is full of beauty,  
Through the rosy tints and dyes.

May the light be never darkened;  
May the picture that is there,  
Leave us but a single moment,  
Only changed for one more fair.

## THE "MUTE PIANO-FORTE."

FOR THE ETUDE, BY T. L. KREBS.

THE February number of THE ETUDE contained an article on "Mechanical Appliances as Promoters of Piano-forte Technique," by Mr. Carlisle Petersilea, on which I would like to make a few remarks.

In my article on "Piano-forte Techniques" in the same issue, I have expressed an opinion as to the value of mechanical appliances generally, in their relation to piano-forte playing; but Mr. Petersilea's article gives me occasion to be more explicit on some points, and I will therefore in a few words review what he has said as far as it treats on the mute piano-forte.

Scholars cannot be expected to learn the difference between the sound of major and minor, nor the difference in the pitch of the various keys without hearing them. They must constantly *hear* themselves play; must give the closest attention to every note they strike to make sure that a good tone has been produced; to every chord that they may tell when all keys have been struck evenly together, one with as much force as the other; to every scale and broken chord to observe that the several notes are played evenly and well connected.

In each of these cases it is necessary for the scholar to judge by the *tone*, and it is evident that when practicing on the mute piano they are as those who grope in the dark. They may possibly strike notes and chords clearly and play scales and broken chords clearly and evenly, but the probability is that they will *not*.

Every teacher knows how difficult it is for some scholars to remember what the signature of the composition is which they are studying, and in how many cases their hearing tells them what is right or wrong. Every teacher knows how difficult it is to get scholars to observe the signatures or accidentals after they get in the habit of ignoring them.

Nobody can be more anxious to see and make use of an instrument which *successfully* takes the place of those long, weary hours of toil at the piano, and with joy I will hail the instrument which can relieve the community at large from the piano practice nuisance, without impeding the development of piano-forte playing.

Mr. Petersilea assures us that "nearly all the great pianists have had some dumb contrivance, etc." I know of only a few who have made use of them. Schumann might have been a great pianist had he not made use of "some dumb contrivance" to strengthen the fourth finger of his right hand.

When scholars become "sick" of the sound of the piano, it is in many cases the fault of the teacher who fails to interest them in their work. Often the cause is

in the instrument itself. We cannot blame scholars for becoming "sick" of the sound of some pianos.

There are many scholars who, with very little or no talent and no zeal and diligence, are obliged to study music. They drag along from week to week, month to month, and year to year, without the least desire to become good performers and without the least attention to the instruction they receive. Such scholars also become "sick" of the sound of the piano; "sick" of everything connected with study of any kind. Could any one advise the use of the mute piano-forte in this case?

Below I give in *italics* the words in which Mr. Petersilea sums up the merits of his invention, the mute piano-forte, with my comments in ordinary type.

*It insures that accuracy of touch that no merely mechanical device can.*

That is, in other words, it is in every respect at least equal to a real piano in developing the touch. This I most emphatically dispute. As I have mentioned in the February ETUDE scholars must gauge their touch by the tone they produce, and as the mute piano, as its name implies, does not emit any tone the scholar has nothing from which to tell what degree of force to apply. While he may with the thumb or index finger produce a strong tone without any great effort, it will take considerable effort to produce a tone of equal force with the fourth or fifth finger, and scholars will be tempted to think they are striking much harder with these fingers than they did strike with the first or second, unless they have the tone to tell them how hard they struck.

*It strengthens the muscles necessary for piano playing at least four times as much in the same length of time as practice on the ordinary piano does.*

We cannot see any reason why this should be so. The absence of sound can surely not bring about such wonderful results. If it had been stated that "it strengthens the muscles necessary for piano playing as much, etc.," instead of "at least four times as much," it might be more plausible.

The unusually heavy action of a piano or mute piano may make the touch strong, but it will invariably produce a clumsy and awkward touch. A *strong* touch is not necessarily a *good* touch. What all pianists must have in order to perform well is a touch which in all degrees of power and speed is completely under control of the mind. A thoughtless thumping on the unduly heavy action of a mute piano will surely not have the desired results in regard to bringing the touch under the control of the mind.

*The action can be graduated to the strength of the performer, and thereby promotes delicacy of touch.*

While the strength of the entire body of a child develops as it grows older, the fingers, of course, also develop their strength, and while it would be well enough to graduate the action of a mute piano to suit the degree of strength a scholar's hand possesses, how will it be when a scholar practices on a piano where the action cannot be thus adjusted? Or can any person be so unwise as to attempt to teach a scholar for any length of time on the mute piano-forte exclusively. Adults who have not enough strength in their hands to play on a piano with a normal action will not be very likely to play at all, because they will not have strength enough to enable them to sit at the piano.

*Unlike merely mechanical appliances it develops only the muscles actually needed in piano playing.*

*It is equally as effective in developing a single muscle or set of muscles, or strengthening a weak finger as by any merely mechanical instrument.*

*It saves an immense amount of time in affording exercise for all the technical powers at once.*

Is the mute piano in these respects superior to a real piano? Indeed not. It is not even equal to it when we take into consideration the absence of the sound. The above assertions of Mr. Petersilea are not only "wild," but also illogical, as in one sentence he says that the mute piano-forte is ever so much superior to anything else, then in the next sentence says that it is "equally as effective."

*All technical work can be done on it better than on the piano-forte.*

This is a very bold assertion which, however, cannot be backed by proof. In fact, it is utterly without foundation. It stands to reason that more beneficial and satisfactory practice can be done on a piano where scholars can hear what they are playing than on an instrument on which no sound is produced save the rattling of the keys.

The mute piano-forte very much tempts scholars to acquire, and confirms them in, the bad of habit of looking at the keys instead of the notes, because they are not sure of having struck the right key, and must look to the keyboard in order to make sure that they have struck what they intended to strike, while in practicing on a piano they could in most cases judge by the sound. The mute piano also favors the bad habit of holding notes too long and not long enough.

*Being mute it prevents the strain on the nervous system that the continuous sound of monotonous technical work on the piano-forte occasions.*

Yes; and being mute it tempts scholars to fall into that careless, dreamy manner of practicing, which will be sure to keep them from ever becoming good players so long as they drag and dangle through their studies, thinking of anything but of the work before them. If there ever was an invention which for this one reason deserved to be condemned, it surely is the mute piano-forte.

*Being a seven and one-third octave key-board, the most exacting programme can be performed on it.*

Is it in this respect superior to a piano?

*It teaches pupils to think music and not practice it from ear.*

How does it teach pupils to think music when there is no music in it?

Scholars cannot "think" music before they *know* what music is. Thumping on the mute piano-forte will not teach them what music is.

*It saves its cost in two years in the wear and tear of a fine piano.*

Let us take it for granted that this is just as stated. Then the question arises: Is the amount of money saved in this way by the mute piano-forte a compensation for the injury it does and the time that is wasted on it?

The answer is no; for it will take many times the cost of a mute piano-forte to pay the teacher whose unpleasant task it will be to rid the scholar of the bad habits and faults acquired through practice on the mute piano-forte, not to say anything of the time that has been wasted in useless work. When scholars can perform well enough that a piano will not be injured by using it, I see no reason why they should be denied the use of a fine instrument.

Even if \$22.50 (half the cost of one of Mr. Petersilea's mute piano-fortes) were saved in one year on the wear and tear of a fine instrument it would take from thirty-five to fifty years' practice on the "dummy" before we could make it pay for a first-class piano.

## THE DEPPE SYSTEM VINDICATED.

Editor of The Etude:

My attention has been called to an article in the February issue of your journal, in which an attack is made on me. I would state that I never answer anonymous attacks, but, on Deppe's account, I feel obliged to take some notice of the article. If a person has not sufficient courage of conviction to sign his own name, but calls himself "Boston," and talks in a vague way about my ways with my pupils without giving any authority for his statements, it must be because he feels his case to be a very weak one. I left Boston seven years ago, and at the time of my departure I divided up my pupils between Mr. Sherwood and Mr. Warren Locke. Those are the only teachers who ever had any opportunity of teaching my pupils in Boston, and I can hardly think that since they obtained them from me, they would be likely to come out in an article against me. I shrewdly suspect, therefore, that the letter ought to be signed "Chicago."



My antagonist, in his zeal for attacking the Deppe method, should not allow the facts to get away with him. He begins by saying that Deppe is an "obscure violinist." Now, will he please give his authority for this statement? Deppe is not a violinist, nor is he known in Germany as such. It is true that he began life with the study of the violin, as all orchestra conductors nearly do. He soon abandoned it for the baton, and has conducted ever since. It would be about as sensible to speak of Thomas and Danrosch as "violinists," because they formerly played that instrument.

Deppe was called from Hamburg to Berlin expressly to conduct Stern's orchestra there during the latter's absence in Italy, which was a fine and old established orchestra. While I was studying with him he received a splendid offer to go to Wiesbaden to take charge of the orchestra there, which he refused. He is in the habit of conducting oratorio and miscellaneous concerts in various parts of Germany, and recently he conducted a musical festival in Schlesien. As a proof of my statements I will refer "Boston" to Kiel, the well-known composer in Berlin and teacher of composition in the *Hoch-Schule* there; to Professor Gustave Engel, the critic of the *Vossische Zeitung*, the leading daily in Berlin; to Joachim, the great violinist; or to Taubert, the former conductor of the royal orchestra concerts at Berlin; or, if he would like authority nearer home, to Joseffy, whose first concert with orchestra in Berlin Deppe conducted. I was present at the concert, though it was long before I knew Deppe personally.

I had a call a day or two since from Mr. P. C. Lutkin, of Chicago, who has just returned from a three years' stay in Germany and Paris, where he has been finishing his musical education. He said "Deppe has nearly given up teaching. He is highly thought of as conductor, composer, and musician in Germany. He is at present absorbed in conducting and in composition."

My own experience in teaching has wholly confirmed me in the opinion I express in my book, "Music Study in Germany," of the value of his method. Far from being too "enthusiastic" over it, I never considered that I had done him half justice!

My class has been largely composed of teachers from all over the West, who were eager to learn Deppe's method. In every case, after studying with me they have written to express their delight with the results both in their own playing and with that of their pupils. They say they have improved as they never had before. I can point with pride to Miss Alice Heald, the head of the musical department in Carleton College, at Northfield, Minn., a young lady of brilliant musical gifts; to Miss Ida MacLaglen, the head of the musical department of the Iowa State Normal School; and to Mrs. J. J. Jolley, who is at the head of the musical department in the Ohio State Normal School, all of whom give lessons at the rate of sixty per week, and who use the Deppe method with the greatest success. Besides these I have many letters from others who are private teachers, and they say without exception that it has given them a command in teaching such as they never could have had without it.

I take no credit to myself in saying this, because I simply teach them as Deppe taught me, and transmit his ideas literally.

With regard to octave playing, I maintain that octaves must be practiced with a loose wrist. To practice them in any other way is highly dangerous. They can be played with high wrist or low wrist. There must be a certain contraction of the muscles in holding the notes, just as the muscles contract in catching firm hold of anything. That is not the point. It is in letting go. How must the wrist be in the brief space of time that elapses between letting go one octave and taking hold of the following one? It must be loose. The stiffness or firmness must be in the *ends of the fingers*, or in the first joint. The muscles of the arm must be supple, and rigidity avoided. It is because people practice octaves with stiff muscles of the arm that they often weaken and lame their wrists for life, and have to give up playing altogether. I teach my pupils, therefore, in the slow practice of octaves, to hold firmly with the fingers and

to sink with the wrist between each octave, towards the fifth finger of each hand, so as to compel the fifth fingers to be curved upon the keys, and to make the stretch from the thumb, which is naturally the stronger finger. I tell them to listen to their fifth fingers, and then they do it right instinctively, in endeavoring to equalize the tones of the thumb and fifth fingers and to prevent the thumb from predominating in loudness. In raising the hands from the keys I tell them to loosen the wrists. If you sink with the wrist in taking hold of an octave, you can rise with it better in letting go, on the same principle as when you strike a rubber ball against the floor it will rebound from it. The more rapidly an octave passage is played, the more imperceptible becomes the sinking of the wrist, because there is not time for it. The wrist looks as if it were high, but there will be a slight depression between each octave, just enough to show that the limberness is there. The best octave player I know of in this country is Madame Teresa Carreno. I shall recommend "Boston" to hear her play the long octave passage in Gótschak's arrangement of "Trovatore," if he wants to see elasticity of the wrist in octave playing.

In conclusion, I am obliged to "Boston" for finding my book "immensely interesting, all but the Deppe part;" but, as a matter of fact, my book has now been before the public for three years, and since then I have received a perfect broadside of letters from all parts of this country, and all of them inquiring about the Deppe method!

Please compare Mr. Sherwood's remarks, found in the last issue of THE ETUDE with the description of the Deppe method in my book, pages 288, 289, and 293. They will be found identical. The "low seat," the keeping the elbow "down and heavy," (Deppe said "your elbow must be lead, and your wrist a feather"), the various wrist movements, and the keeping the outer side of the hand or that part of it which would naturally slope away, high, all of these points are in Deppe's system, and all peculiar to him.

In speaking of the greatest artists and teachers of the world, I hope I shall always be "enthusiastic."

Yours very cordially,

AMY FAY.

## MUSIC TEACHING AND THE PUBLIC.

BY LOUIS EHRLERT.

THERE has been no lack of efforts, in recent times, to direct the musical judgment of the public into the right path. In his pamphlet, "Musical Judgment and its Development by Education," that appeared a few years ago, Dr. W. Langhans proposed to this end to make musical instruction, even in theory, compulsory in schools. This author started from wrong premises in supposing that everybody possessed a minimum of musical talent. While all those who have been occupied in teaching the theory of music know that it may be taken for granted that any musical imaginative faculty, even if it exists only in a slight degree, will be certain to become evident after the first rudiments have been mastered. This slightest degree of musical capacity, however, I refer in this connection only to the power of fancying tone-combinations, read upon paper in written form, as material tones,—is by no means a general one. There are not only individuals, but whole families, in whom this sense is entirely wanting. The compulsory introduction of musical instruction into schools, as far as it exceeds the customary chorus-singing, and of theoretical study in particular, would, therefore, only increase the endless list of elements of instruction by one, without arriving at a proportionately great result. The mass of scientific material to be conquered at school is already so bewilderingly great that it were inconsiderate to add a new discipline that would be so questionable. He who would devote himself to music has but two roads before him,—the art-school, if he mean to become an artist, or private instruction, if he desire to be an amateur. The intended artist can easily find means and ways to initiate himself; for the amateur, the choice of a teacher is attended with difficulties. Probably no art is taught by so immense a number of untaught ones as the art of tone. Every individual, diverted from his own path by some bankruptcy, some personal misfortune or natural defect, casts himself, in despair, into the totally uncontrolled career of a music teacher. Unsuccessful candidates of all kinds, the recusant and degenerate of every degree,

constitute an alarming portion of the music teacherhood. They are joined by the incompetent musician himself in their most dangerous element. He may perhaps play the flute in a small orchestra; but, aside from that, he teaches singing or piano-forte playing. It is surely not his fault that there are so few flutes in the world. But, is it ours?

The public is badly off. Has anyone to prosecute a law suit he will rarely, if ever, call to his aid a pettifogger; but will turn to men that are authorized to act as advocates, just as we seek relief, when ill, from a licensed physician and not from a quack. In all conditions of life, we are protected against total ignorance and incapacity, except in art alone. Here only, if we are not accidentally initiated, we have no means at hand whereby to distinguish the artist from the impostor. And the evil caused by such a lack of discrimination is nameless. Every cultivated man knows that the effects of a defective elementary musical instruction are almost ineradicable. There remain bad habits, superficialities, and a lack of taste that the most skillful master can hardly suppress. We must provide a safeguard against this uncalculated peddling in art, and this can be best accomplished by some form of government. If music really belong to the means of culture, it should enjoy the same legal protection that is placed at the command of all other universal elements of culture. The form it might assume, it would not be difficult to determine.

A commission of tone-poets most celebrated in the various branches of their art might assemble once a year with a view to an examination. Every musician, as advocated in a general way, would be privileged to undergo an examination in musical science, in harmony, counterpoint, study of form and instrumentation, and in the history of his art, but principally in that particular branch that he might choose for his special branch of instruction. Upon those who should pass this State examination, there might be conferred a "grade," whose title could easily be determined. "Doctor of Music" would probably be the most natural. All other considerations might be considered by the commission at its organization. A few hints will suffice here. If anyone desire to establish himself as a teacher of vocal music or of any particular instrument, no demands in the way of composition need be made. He would have simply to prove a knowledge of the means of composition, but not a special aptness for their application. On the other hand, specimens of skill in composition would be demanded from him, who should choose theory as his particular field of action, for no one can succeed in vitalizing the secrets of an art who has not practically, and with a show of success, proved them in himself. In this case, the absence of a high degree of technical proficiency in the treatment of an instrument might be dispensed with. One can be a very great composer without possessing an unusual facility of execution upon any instrument, as Cherubini, Berlioz, and Wagner have shown. The particulars of the interior department of this board of examination, the manner of voting, as well as the numerous technical questions that must arise, might, as we have said, be left to the ratification of the examiners. As the most natural model there might be taken the organization of a scientific commission of examination.

From the *Tone World* is a new publication by Louis Ehrlert, who is known in Germany as a vigorous writer and competent musical critic, all of his essays containing many beautiful thoughts clothed in expressive language. There is always more or less difficulty for a translator to render the exact meaning of a writer in a language other than his own, and at the same time to preserve a graceful and clear style. No one who reads these essays in their present form will refuse to admit that Mrs. Trethar's translation is smooth and reliable, two qualities in a translator that must ever be deemed invaluable. People do not always get the credit due them for exacting labors, and hence it is with pleasure that right here just praise can be awarded Mrs. Trethar for the able and satisfactory manner in which she has accomplished her by no means easy task. Of these essays themselves these Felix Mendelssohn-Bartholdy and a complete edition of his works, Tri-ton and Isolde, (2), Wagner, Makart, Hammerling (a parallel), and The Stage Festival at Bayreuth, will be found of the highest interest. But the remaining essays dealing with delightful entertaining reading and discuss Gervinus and purely instrumental music, Offenbach and the Second Empire, Music Teaching and the Public, a scene from "Die Meistersinger," the Concert System of Berlin, Gounod, contra Wagner, Robert Schumann and his School, and Chopin, will be found of the highest interest. It is to be hoped that the volume mentioned will have a large sale, for, as the talented translator justly remarks, "our country is far from being overburdened with musical literature."—*Musical Item.*

\* It is interesting as well as satisfying to observe how closely the plans of the American College of Musicians conform to the ideas of Ehrlert.—Ed.

# PROGRESSIVE AND MELODIOUS STUDIES.

## BOOK 3.

Selected and Arranged by

*Allegretto.*

LOUIS MEYER.

39. *mf*

*mf*

*p*

*mf*

*p*

*mf*



40. *Allegretto.*

41. *Allegro moderato.*

*Andantino.*

42. *Andantino.*

1 2 4 5 1 5 1 2

3 2 1 2 4 3 4 3 2 1

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has one flat (B-flat), and the time signature is 4/4. The melody consists of eighth and quarter notes, with some rests. The accompaniment consists of quarter and eighth notes. The score is written in a simple, clear style.

A musical score for the song 'The Rose Tree'. It features a treble and bass clef with a key signature of one flat (B-flat). The melody is written in the treble clef, and the bass line is in the bass clef. The score includes various musical notations such as notes, rests, and fingerings. The lyrics 'The Rose Tree' are written below the bass line.

*Andantino.*

*legato dolce.*

43. *Andantino.*  
*legato dolce.*

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

2 3 1 5

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of two systems. The first system has four measures, and the second system has two measures. The piano accompaniment features a prominent bass line with octaves and chords. The voice part has a melody with various ornaments and a final cadence. The score is labeled with the title "The Rose Tree" and the number "1" in the top right corner.

A musical score for the song 'The Rose Tree'. It consists of two staves: a treble clef staff for the melody and a bass clef staff for the accompaniment. The melody is written in a key with one flat (B-flat) and a 2/4 time signature. The accompaniment features a steady eighth-note bass line. The score includes various musical notations such as notes, rests, and fingerings. The lyrics 'The Rose Tree' are written below the melody.

*Allegro risoluto.* (♩ = 96.)

26. *f*

*p* il basso marc.

*mf*

*Ped.*

*f*

*p*

*mf*

*Ped.*

*f*

*Soa.....*

*Soa.....*

*ff*

*dim.*

First system of musical notation, measures 1-3. The key signature has two flats (B-flat and E-flat). The music is in 2/4 time. The right hand features a continuous eighth-note pattern. The left hand has a bass line with some rests. Dynamics include *p* (piano) and *cres.* (crescendo).

Second system of musical notation, measures 4-6. The right hand continues the eighth-note pattern. The left hand has a bass line with some rests. Dynamics include *p* (piano) and *cres.* (crescendo).

Third system of musical notation, measures 7-10. The right hand features a sixteenth-note pattern. The left hand has a bass line with some rests. Dynamics include *cres.* (crescendo), *Ped.* (pedal), and *Sua...* (sustained). There are asterisks (\*) at the end of measures 9 and 10.

Fourth system of musical notation, measures 11-14. The right hand features a sixteenth-note pattern. The left hand has a bass line with some rests. Dynamics include *Ped.* (pedal), *ff* (fortissimo), and *Sua...* (sustained). There are asterisks (\*) at the end of measures 12 and 13.

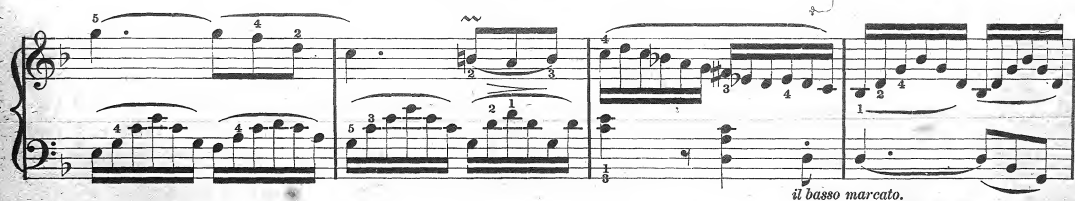
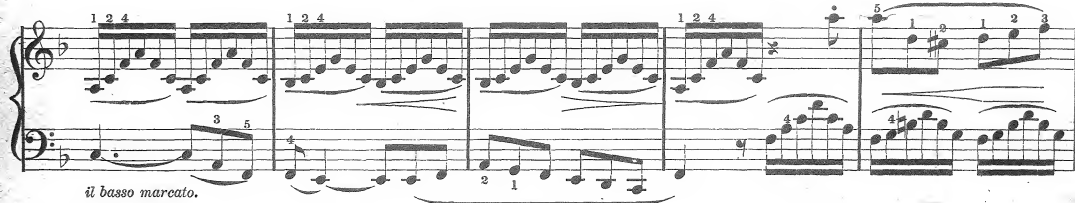
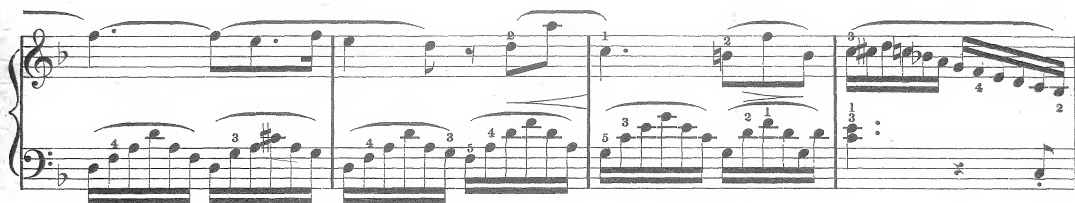
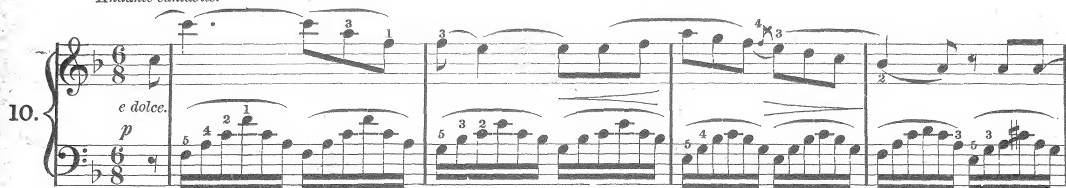
Fifth system of musical notation, measures 15-18. The right hand features a sixteenth-note pattern. The left hand has a bass line with some rests. Dynamics include *Ped.* (pedal), *ff* (fortissimo), and *Sua...* (sustained). There are asterisks (\*) at the end of measures 16 and 17.

## EXERCISE.

Each exercise 20 times.



## ETUDE.

*Andante cantabile.*



*a tempo.*

*calando.*

*p e dolce.*

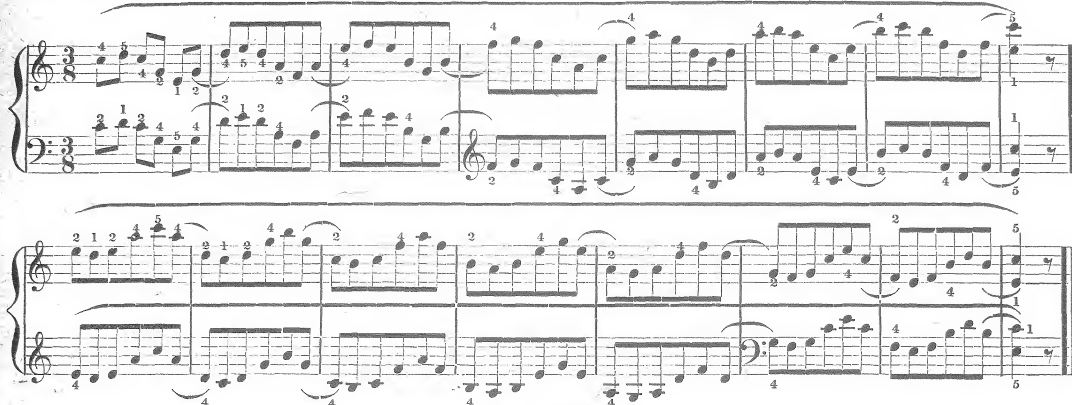
*poco a poco smorzando.*

*pp*



## No. 10.

- a. Practice in a measured movement, with a firm blow, separating well the fingers.  
 b. Gradually increase the speed until the greatest ease and fluency are attained.  
 c. The wrist should not move about but be held firmly in its place.  
 d. The movement along the key board is effected by extending a finger, and then drawing the hand toward it, with a slight movement in the upper arm in a horizontal position.  
 e. This exercise should also be practised in 2 time in triplets. The left hand will receive the accent with the fourth finger in ascending, and the right receives it in descending. Let the fourth finger be strongly emphasized, but care should be taken that the *legato* be not disturbed by it.  
 f. This number can serve as a preparation for the one following.



## No. 11.

- a. It is the purpose of this trill exercise, first, to strengthen the weak portion of the hand, second, to cultivate equality of touch. Smoothness of execution is possible only when the flexibility and the strength of the fingers are equal, and with automatic control of the required movement.  
 b. The remarks a, b, and c, of the previous number are also to be here observed.  
 c. Where two sets of finger-marks appear, the upper set is preferable for the first practice, and one should be thoroughly mastered before the other is attempted.  
 d. The figure in the left hand in ascending should sound out clear and distinct, for additional practice, it can even be made more prominent than the right hand.



## THE FIRST ROBIN.

WRITTEN FOR THE ETUDE.

LISTEN! Spring is coming,

For I hear

Music in the tree-top,

Glad and clear.

Music sweet, and gushing,

From a throat

Swelling with the rapture

Of its note.

Hark! the tone is perfect,

Pure and grand;

"Technique" not needed,

Understand.

This is Nature's pupil;

Would you be,

Happy as the Robin

In the tree.

Be your heart with music,

Ever rife;

Let no passing discord

Grapple life.

Like the robin scatter,

Cheerful tone;

Pour in other hearts the joy,

Of your own.

Where life's stormy winters

Sadness bring,

Let your mission herald

Coming Spring.

CORNELIA J. M. JORDAN.

March 13, 1886.

## A GOOD PIANO TOUCH.

THE first efforts of the piano teacher should be devoted to the acquisition by the pupil of a good touch. Later it is more difficult to acquire it, although it can be done. The future unfolding of fine technical ability, which is to enable the player to express himself understandingly and effectively, depends entirely upon a correct touch. All teachers, and all persons of common sense, for that matter, know that if incorrect habits are once settled, it takes much more time and study on the part of the pupil—and more ingenuity on the part of the teacher—to unlearn the bad and acquire the better ways. Bad habits arise from crude natural playing and are about the same in all pupils. One might imagine that habits true to nature would be the best and most effective in their result, but this is true in a very particular sense only, in another sense it is not true, for nature may prompt the individual to commit acts that are more brutal to the noblest. We must, therefore, strive for the highest in nature, whether applied to life or to its ideal mirror, Art. We can not, it is true, ever leave the limits of nature since, no matter what degree of cultivation we may attain, it is always the result of natural forces.

Crude natural playing upon the keys of the piano is caused by the difference of force, among the fingers as well as between those of the wrist and the arm. The beginner, left unguided, shuns the weak forces and naturally resorts to the strong instead of practicing the weaker members until they become strong likewise. According to correct training, the pupil must learn to raise the fingers, each independently, without the assistance of any other, but the untrained player, making a strike for immediate results, lifts the whole hand or jerks the finger upon the keys by means of wrist strokes. This produces the ugly hand-push or wrist-jerk, which is fatal to good quality of tone, and has the additional disadvantage of leaving the fingers weak and untrained. This natural fault is itself sufficient to limit the progress of the pupil to a certain point, for the simple reason that the hand cannot learn to play fast and smoothly enough passages which are easy to alternate fingers, correctly employed. As to the choice of fingers the natural player prefers the strongest fingers and leaves the weak unused—consequently untrained. With such players the middle finger (third) has to do its own work and also that of the fourth, while the latter is completely neglected, and, in contrast with the rest, becomes seemingly weaker and weaker. Except in rare cases, it does not seem to occur to the natural player that tones must be connected, one lasting until the other begins!

This important point, from which the whole art of a beautiful style of playing or singing has been evolved, cannot be disregarded without making expression, phrasing, and shading an impossibility. A mere staccato rattle is produced resembling the music of uncivilized nations or savages. Just as a house can not stand unless its foundation is good, just so can there be no beautiful art unless certain fundamental principles have been well secured. These principles are exactly the same in all instrumental and vocal music, and the piano, therefore, exemplifies them perfectly.

That which the pupil should learn to do from the beginning, is to hold down the keys, not leaving one until the next is being struck, in such a manner that the ear will clearly perceive the continuation and blending of one sound into the next. This joining of key to key and sound to sound is called the legato (binding), and should at first be practiced exclusively until it has become a second nature. The staccato or short striking of the keys, in perfect contrast to the legato, comes in at a later point of study. Let the pupil make it a rule, at first, to raise the finger previous to striking, then hold down the key while the next finger is raised and brought down to produce the next tone. At this very moment, but not sooner, the finger that had previously struck, is allowed to leave its key.

This manner of playing is continued from key to key and tone to tone, producing a series of sounds so perfectly joined to each other that no intervening space is observable. When the pupil has once learned to "hold and raise" the fingers invariably at the same moment, the foundation of correct piano playing is laid and the most essential part of a good touch acquired. The so-called pressure-touch, by which the tone is produced by pressing upon the key without raising the finger, belongs to a later period of practice and is of great use to the artist. The beginner is apt not to get it, and the attempt to acquire it generally develops the wrist-jerk to get tone. The premature endeavor to learn the more hidden pressure-touch is, therefore, to be dreaded. The raising of the fingers, on the other hand, associated with a perfect legato, teaches the pupil what is required and what a good touch really means. When this is once understood the battle is nearly won, and when, after thorough practice, the player is able to execute a perfect legato almost any touch that results in good, can be introduced.—*Art Critic.*

## A MUSIC LESSON.\*

## SONATA IN G (Op. 14, No. 2), BEETHOVEN, 1770-1827.

Allegro in G,  $\frac{3}{4}$  time ( $\text{♩} = 84$ ).Andante in C,  $\frac{3}{4}$  or  $\frac{4}{4}$  time ( $\text{♩} = 80$ ).Scherzo, Allegro assai in G,  $\frac{3}{4}$  time ( $\text{♩} = 76$ ).

The first movement is in sonata movement form (p. 4). Mark bars 9, 15, 21, 24, 27, 46, 48, 53, 64, 68, 70, 75, 82, 99, 109, 116, 120, 123, 125, 133, 138, 142, 153, 175, 183, 201, each with its proper number. As the first is a half-bar, it must be numbered 1.

Div. I. 1-9. First subject, in G.

9-26. Introduction to subject.

Div. II. 27-45. Second subject, in D (Dominant).

45-59. Tributary, in D.

59-64. Coda, in D.

Div. III. 64-125. Working-out, leading to

Div. IV. 125-133. Return of first subject, in G.

133-153. Introduction to

Div. V. 154-175. Return or second subject, in G.

175-183. Tributary, in G.

183-201. Coda, in G.

The six-note figure (page 3), with which the movement opens, is largely used in its development, and the first subject occurs four times, twice on the original notes, and twice a note higher, thus forming a sequence (page 6) in melody; notice also the sequential character of the passage, 15, 24; brightened by the triplets at 21, 22, 24; and increasingly so at 24, 37. The principle on which the descending passage of the third, beginning the second subject is fingered, must be carefully studied; each group of two notes is played without movement of the hand. Bars 46-48 form, in reality, a short coda to second subject. The tributary, 45-49, is sweet and peaceful after the restless first subject.

\* The above analysis of the Sonata in G. of Beethoven, is taken from a work entitled "The Musicians," by Ridley Prentice. A review of the book appeared in the January issue of THE ETUDE. For young teachers and students who are without a guide, the work will be of immense benefit, and the many illustrations of the three of the six volumes are published, older teachers will find them valuable in teaching. Our illustration is taken from Vol. II., or Grade 3. For further information, see Book Notice in January issue and advertisement in another column.—Ed.

Considering that this movement is of a rather early period, the working-out is exceptionally long. The tendency in modern music has been, and is, to lengthen this division, thus affording scope for more variety of key and more elaborate contrapuntal treatment of the themes. The working-out opens, in G Minor, with the six-note figure before alluded to; 68-70 is founded on its last four notes; at 71-73 the complete figure of treated in imitation, at 116-120 the last four notes are treated in imitation, 130-132 being the same, with the answer hurried; in 133-134 the figure is shortened to two notes only.

By means of a modulation into C at 138, Beethoven gets exactly the same modulation into G, 142, that he had before into D, 15.

The tributary is lengthened at its repetition by the introduction of two new bars, 186, 187. The little coda, 59-64, with its simple alteration of tonic and dominant harmony, is not used again; but in place of it a longer one, 188-201, founded on the first four notes of the six-note figure.

This figure has therefore done duty in five different forms; first, in its entirety, in the major; next, at 64, in the minor; at 68, and elsewhere, deprived of its first two notes; at 123, of its first four; and in the final coda, of its last two notes.

I. Make a plan of first subject, showing figures, phrases sections, and sentences (periods).

II. Describe the harmonies (chords) in 9, 11, 13, 44, 47; stating in each case the relationship of the chord to tonic, e.g., 44, second inversion of major common chord on tonic, root D (page 7).

III. Name the keys employed in the working-out.

IV. Explain the bass D in the passage 108-116.

V. Find another two-bar coda, corresponding to 46-48.

In the second movement, an air with variations, make a plan showing the theme, variations, and passages. The theme is of a beautiful grace and simplicity; an eight-bar sentence, *glacé*, modulating into the Dominant, G, a four-bar passage, *legato*, touching on F Major and D Minor; return of the first chords, the sentence, however, being compressed into four bars instead of eight, and ending in C; this again answered by another four-bar sentence, with the same close in C. The variations are so simple, with an antique grace, a freshening of all their own. The syncopations (page 6) in the first, the use of the pedal-bass (*ibid.*) in the second, the semi-quaver figure in the third—on these the movement depends for variety and interest; differing thus entirely from the more modern method, in which changes of harmony constitute one of the most important elements; and of which Beethoven has given an example in the thirty-three Variations in C, Op. 130. The little interlude and coda give additional completeness to the movement.

The third movement is in rondo-form (page 4). Number bars 8, 23, 27, 31, 35, 41, 64, 72, 81, 88, 109, 118, 120, 124, 138, 160, 174, 189, 213, 237, 245, 254.

Subject. 1-22. Principal subject, in G.

First episode. 23-41. Second subject, in E (relative minor).

Subject. 42-64. Second entry of principal subject.

Second episode. 64-72. Passage, leading to

72-124. Third subject, in C (subdominant).

Subject. 124-138. Passage, leading to

138-160. Third entry of principal subject.

Subject. 160-189. Passage, leading to

189-213. Closing subject, in G.

Coda. 213-237. Repetition of closing subject, varied.

237-245. First eight bars of principal subject.

245-254. Closing passage.

This scherzo is one of Beethoven's really comic movements, full of strange jerks, pauses, sudden *sforzandos*, and cross accents. Notice the first figure, two semi-quavers and quaver, compelled to fit itself into the  $\frac{3}{4}$  time; the scale broken off short, 8, 9; the quaint ending, 20-22; the repeated *forte* chords, 23, 27, 31, 35; the two prim little *pianissimo* dominant chords, 39, 40; the phrase, 190, 101, mockingly answered by the bass in the next two bars; and, above all, the grumblingly inconclusive three-note figure which finishes the sonata abruptly, "just as it," says Lenz, the poet here blew out his lamp."

The usual meaning of *assai* is "very," so that *Allegro assai* would mean "very fast," but often, like the French *assez*, its effect is rather that of qualifying or moderating the word it is attached to. In this case, for instance, where Beethoven evidently means "moderately fast," "fast enough," so as to give brilliancy and at the same time keep the phrasing clear and well defined. Preserving thus the light, playful character of the movement.

The second episode is much longer than the first, and in its *cantabile* character contrasts strongly with the rest of the movement. The first eight-bar sentence is re-

peated, 81-88; but afterwards, at its return, Beethoven shortens the passage, and repeats only the second four-bar section, 116-120; making also a tiny coda out of the last three notes, 120-124.

This sonata has been said to illustrate a quarrel between man and wife, the man having the last growl; according to Schindler, Beethoven explained it as a dialogue between two lovers, the entreating, the resisting. Perhaps it is rather a pity to limit the meaning of music by any attempt at explanation in words. The work was published in 1799, and written probably not much earlier.

I. Which two notes show the passage 23-26 to be in E Minor?

II. Find an example of pedal-bass.

III. In what key is the passage beginning at 174?

IV. What sort of a note is the G# in 177?

V. Point out an example of cross-accents in the coda.

## HOW TO MEMORIZE MUSIC.\*

BY W. S. R. MATTHEWS, FROM STUDIES IN PHRASING, MEMORIZING, AND INTERPRETATION.

THE habit of playing without notes is the next best to "playing by ear." The latter mode, although often and indeed generally imperfect in details, is, nevertheless, much more charming and inspiring than the most correct and well-schooled performance from notes. The latter is somewhat cold; the former warm and full of musical life. It is the ideal of study to enable every pupil to perform his pieces with such freshness and spirit as to make them seem like improvisations. This quality in playing is by far too rarely attained by students. However talented they may have appeared in childhood, and however spirited their performance of the little airs then played by ear, they soon lose it all in favor of a merely cold correctness. All this is wrong and due to improper modes of study. Had they continued their early habit of playing by heart, their performance would never have lost its freshness.

The practice of memorizing is recommended to all; to the gifted in order that they may retain their original charm of playing; to those somewhat less quick of ear, in order that they may in this way fill their minds with musical thoughts (phrases and melodies), and not only be always ready to play, but able to do so with that freedom which is possible only when the player thoroughly knows his piece.

In order to memorize a piece of music three conditions are essential:

1. *Slow practice.*

2. *Close attention.*

3. *A little at a time.*

These are also the conditions of improvement in the quality of playing, and here, again, the attempt to memorize is often the indispensable condition of improvement.

### RULES.

1. Observe first the division of the piece into periods and phrases.
2. Learn the first phrase, the right hand part alone. Read it twice by the notes, then immediately conceal the notes by placing a blot over them, and try how much you can remember. Try twice to remember. If you do not remember it do not try to stutter it out, but return again to the notes. Observe now where you lost the thread. Play the phrase slowly by the notes twice. Conceal the notes as before and try how much you can remember. Generally you will remember it all. If not, repeat the process. Then take the left hand part of the first phrase. Proceed with this as with the other. When it is learned try both together. If anything has become indistinct, first try whether you can think it out without referring to the notes. If not, refer to them and play the phrase with both hands. You will now have spent considerable time in learning only one phrase, but then you *have* that.
3. Learn the second phrase in exactly the same way, each hand singly at first, following all the steps already recounted. When this is done, then play the two phrases in succession. You now have four measures of your piece.
4. Proceed in precisely the same way with the third and fourth phrases. When each is learned, attach it to the preceding by playing all in succession.
5. Learn the next period in the same way, phrase by phrase, and each hand separately. And so on until the whole piece is learned.
6. When you return to the piece the next day, first

\* In various places above the direction is given to read the passage twice by note before trying to play without notes. The reason of this is that twice is as good as ten times. The first two times you pay attention; afterwards, less and less.

sit quietly and see whether you can think the music through in your mind, just as clearly as if you were when played. If you can, you can play it, though but slowly if it is difficult. If not, refer again to the notes for the point where you lost the thread. Play the period twice through with the notes, slowly; then without them, and you will find it easy.

This mode of study will doubtless seem tedious at first, and after a considerable expenditure of time but a small result will have been reached. Still, in fact, progress is much more rapid in this way than by the usual method of study. And all that is gained is acquired in a form to be available and useful.

### QUESTIONS.

Which generally sounds best, playing "by ear" or "by note"? Can you refer to players among your acquaintances who illustrate this difference? What is the ideal of study? To whom is the practice of memorizing recommended? Why to the talented? Why to others? What are the three conditions of successful memorizing? Repeat the first rule. State how one should proceed in order to learn the first phrase of a piece. How the second? The third? The fourth? How do you join together what you have thus learned? What is the chief rule? Why is it directed to read a phrase only twice by note before trying to remember it? Why should dull pupils memorize? Who is too dull to succeed at it?

## HOW SOME STUDY MUSIC.

A PESSIMISTIC writer who signs himself Z. Q. in an article on "Learning Music," in *The Gems*, makes the following gloomy exposition on piano study: Among the social curiosities of the day, the waste of time and energy in the imaginary pursuit of musical proficiency in the shape of piano-forte playing stands pre-eminent. Students are taught to believe that quick two-handed scale running, practice of exercises of the "Etude de Vitesse" class, and a careful study of carefully selected pieces will accomplish all that can be done to produce good playing, and that any failure in the result can only proceed from want of talent.

As regards piece learning, this is the usual state of affairs. All notes with more than one or two ledger lines are submitted to a process of wandering, sometimes leading to recognition, sometimes to mistaking. As to playing treble notes with the left hand, or *vice versa*, guessing riddles is a trifle to it.

Signatures containing more than four flats or sharps are mostly looked upon as incomprehensible, the eyes being incapable of recognizing the notes indicated by the flats or sharps at the commencement of each line. As a proof of this, if some one is asked what are the flats or sharps belonging to any key containing more than three or four, the eyes are at once turned to the keyboard with a view to recall the notes of the scale (if it be remembered), although a flat or sharp stands on the place of each note to be so played.

Accidental sharps or flats, if noticed at all, are usually applied without any particular reference to the lines or spaces they may happen to indicate, although there is no more doubt on this point than about the notes themselves.

Recollecting to carry an accidental through a bar is mostly looked upon as an impracticable mental effort.

Ideas about time are extremely vague. The grand notion is to put the notes together as they are over each other on the paper. By the clock, the printing is a little awry or, as in older print, a note occupying an entire bar is printed in the middle of the bar, the time will most likely suffer by it.

Keeping one finger on a note while other fingers play successive notes is altogether ignored. As the quick scale-running is supposed to supply every piano playing quality, finger exercising is put aside as childish, and the power to feel one finger from another remains undeveloped. Either the note that should be kept down is given up, or every note kept down anywhere. In fact, varieties of touch are considered to be hidden mysteries.

Fingering is scarcely glanced at. Few recognize the fact that for learning a piece the knowledge of the note without the finger that is to play it is useless.

The pedal is frequently used as a footstool, or else not touched.

The remedy for all these melancholy absurdities is to realize that the various powers indispensable to a reasonable manner of studying pieces must be separately developed by proper exercises. A few minutes daily would suffice for this. The reason why every valued moral quality and all customary care and caution should be ignored in learning the piano is a puzzle to any intelligent observer.

Independently of pianism, a proper study of piano playing is a most useful intellectual exercise, and an entrance into music through which any who will make the necessary effort may pass.

## Teachers' Department.

PARENTS who have not had the advantage of learning music themselves in their youth, are anxious to hear their children play or sing, and the masters are obliged to satisfy their impatient expectation. Knowing perfectly well that they will be judged only by the apparent brilliant results they obtain, they find it useless and dangerous to struggle against the current. As sufficient time is not allowed to teach the pupils to read music fluently, to develop their ear and rhythmical feeling, in short, to give them a complete musical education, they are obliged to devote all their energy to the teaching of as many brilliant pieces or fashionable songs as they can. Being unable to do wonders, they produce sham miracles.

—B. LUTGEN.

When teaching children, adapt yourself to children's minds and characters. Do not measure a child's capacity by your own, nor use such language with a little one as you would use with one advanced in years. Many teachers are capable of doing good work with advanced or with grown pupils, but they utterly fail when attempting to instruct children. To teach children well is a great art.

How much should I know before I can teach? said a young man. Whatever you know thoroughly, you may teach it, if ever so little. No one has a right to criticise you for teaching so little, but you deserve severe criticism for attempting to teach that with which you are not thoroughly familiar.

The object is not to play a certain piece of music that it may be heard, but that it may be felt and understood—that it may impress. Nothing is gained if I play all the prescribed notes, unless I feel and know how the composer conceived them, unless I render them according to that perception. This is the task of the executant. This perception of the artistic purport, as applied to executive proficiency, is called "style" and "expression."

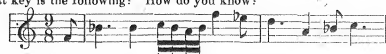
No one who has any idea of the complexity of emotion and impressions that stir the spirit of the composer and guide his pen, no one who can conceive the impossibility of expressing in writing all the inarticulate accents, the half-disclosed secrets, the twilight of soul, that strive for utterance in music,—will doubt for a moment the irremissible necessity of leading every disciple of art towards a clear perception of the spiritual purport in music, and to the intelligible rendering of this purport in performance. Our verbal language is not even fulfilled in the alphabet; and of how little moment are the inflexions of accents, gracefulness and acuteness in language, in comparison to what they are in music, where all these resources come into play, besides rhythm, duration, pitch, and resonance, and where all these have an essential significance.

And now for the indwelling purport of words or music, which is, after all, the all-important feature: how often do we fail to understand each other in our native tongue? how few seize the sense of what it undefined or profound? how often most commentators and expounders make clear what has been written? What has not been written to explain Shakespeare? and has not our own Goethe been set forth to his countrymen by similar mediators? and have these yet come to the end of their task? although we have known and practiced his language from our infancy, as if it were an infant faculty. How can it then be otherwise with the fugitive and mystic language of music, that, far from being the idiom and habit of our whole life, resounds only in rare and single moments, and to speak which, we must penetrate and identify ourselves with it?

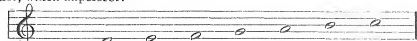
If the teachers who are constantly struggling to keep soul and body together would only gather the few pupils they have and organize a weekly class, at which pupils and teachers would take part, the whole world would be brighter. Then there are harmony classes, pupils concerts, history, lectures, recitals which, if the teacher would only undertake and confine to his own pupils, he would soon have plenty to do and be happier and a more useful man to society.

## EXAMINATION QUESTIONS.

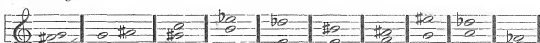
In what key is the following? How do you know?



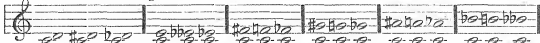
Write triads or common chords on each note of the scale of C, and say which are major, which minor, which imperfect:—



Convert these chromatic intervals into diatonic intervals, and say to what key they may then belong:—



Name the following intervals:—



Transpose the following into B minor:—



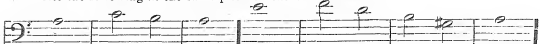
Add Alto and Tenor parts, in accordance with the figuring, to the following:—



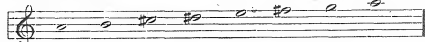
Divide the following by bar-lines into measures of the value of 3.



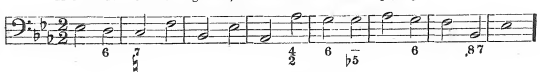
Write the following at the same pitch on the Treble staff:—



Alter the following into a correct Major scale, and when you have done this mark the position of the semitones:—



Harmonize the following Bass, in accordance with the figuring:—



## CORRESPONDENCE.

## AMERICAN VERSUS FOREIGN FINGERING.

J. ALLEINE BROWN, INDEPENDENCE, TEXAS.

It is the habit of American thought to regard the thumb as a distinctive member. For this reason the distinctive sign suits American students. Foreign fingering requires the beginner to discover the necessary classification of the fingers, and when the habit of association is fixed more firmly by practice, it is difficult to do so. It is impracticable, however, to make the American method universal, and the only alteration, if we would use but one arrangement, is to adopt the foreign for obvious reasons. It would help matters very much through, if the trans-Atlantic publishers could be induced to use a larger and more distinct figure for the thumb. This, I think, is all there is in the discussion.

E. VON A.

As Americans we should favor the American. All the public schools teach it, and the pupil is familiar with it before he takes lessons. It is the same for the violin and the Violoncello. The most important finger for fingering is the thumb, and the American sign (the standing cross) for it is more prominent and not so easy to overlook as the numeral 1. Now, what can be said in favor of the foreign? It has been "rocked in the cradle" of the land which gave us the greatest masters, a land which yet holds the reins of music as an art. As the thumb participates in all the movements similar to the other appendages, it is entitled to the name and number of a finger as well as they. Although it costs the pupil an effort to learn a different system, yet that effort is

beneficial,—first to his brain, next to his intellect (as he can peruse works published in foreign fingering as easily as those printed in that of his own country. He has to learn several clefs, he has to study and understand musical terms in three foreign tongues,—Italian, French, and German,—all of which knowledge is indispensable and yet ten times more difficult than to learn that X, 1, 2, 3, and 4 is identical with 1, 2, 3, 4, and 5. And in the end I think it is easier to print and to teach foreign fingering than to drive publications in this fingering out of the American market. Schumann tried to banish Italian nomenclature,—has he succeeded?

F. R. WEBB, VIRGINIA FEMALE INSTITUTE,  
STAUNTON, VA.

As a matter of intrinsic merit there is little to choose between the two methods of fingering, with perhaps that little in favor of the American method, as every one in speaking of the fingers naturally refers to them as thumb, 1st, 2d, 3d, and 4th fingers, but the continued use of two methods is a nuisance and should be abolished as soon as possible, and but one method—the foreign—be used. I prefer it for several reasons,—all the cheap foreign editions, which are so useful and as a rule are so beautifully gotten up, are in this mode, as well as many of the publications of our leading American houses, such as Schirmer and others, whose editions as a rule are really artistic, and I really know of no standard studies or methods which cannot be had in this mode. Mr. Meyer suggests that teachers resolve to use nothing else but the foreign fingering with each new pupil. I improve on this suggestion by using nothing else with all pupils (new and old), and have met with no trouble whatever in making the change, with but one exception,

and this one was a pupil such as all teachers are familiar with, who accomplished nothing with any kind of fingering. I think a few years will do the work, and the American mode will die out of itself.

JOS. RAFF, OWEGO, N. Y.

I am very glad that the question of a universal system of fingering for piano music has recently been opened by Mr. L. Meyer of Philadelphia, Pa. I fully endorse his views in this matter and prefer "foreign fingering."

It is the fingering of our great masters of the old and new school. Our best American composers and teachers, such as Messrs. Mason, Mills, Sherwood, and a host of others. It is a loss of time for any teacher to alter fingering, and such alterations disfigure the music and often troubles the pupils in reading. Foreign fingering also would be of some advantage for our best American composers, and their works would find their way more readily into other countries. I personally use both fingerings and do not make these remarks on account of being a foreigner (German), but simply out of respect for the art, its great masters, and those who study their works.

R. DE ROODE, LEXINGTON, KY.

With new pupils I adopt foreign fingering.

With intelligent advanced pupils, accustomed to American fingering, I use both.

Use the American fingering with the average pupils who are accustomed to it.

I think that any thorough teacher ought to be perfectly familiar with both kinds of fingering, as well as with every system of notation, the standard, the Tonic Sol-Fa, the Italian or French Do-Re-Mi (unchangeable) and the numeral system.

Whenever I see a man advocating any one system, excepting the regular standard, I generally rate him as a crank.

H. H. JOHNSON, SIDNEY, O.

I most heartily endorse the project mentioned in the article entitled "Music Teachers' National Association." It is just what I have long been hoping to see promulgated in every musical journal. I have had practical experience sufficient to convince me that the teaching of music in all of our common schools can be made a decided success, as lasting and permanent as any other branch of education, if it can only be made to become a national institution, and I know of no better plan than for the Music Teachers' National Association to take hold of the work, something on the plan suggested in said article.

By all means possible, let us all push this matter to a successful point. I believe it can yet be done.

## Questions and Answers.

[Questions pertaining to the study of *Our Piano-Forte* will receive attention, and answers appear, usually, in the following month, if received before the *vicinities* of the current month. The writer's name and accompanying letter to insure an answer.]

QUES. 1.—In Beethoven's Sonata, Op. 27, No. 1, Allegro Molto e Vica, why does not the principal accent fall on the first beat of each measure as is indicated, instead of on the second, fourth, sixth, etc., measures as the note below these arrangements say?

ANS. Your question resolves itself into this: Why does not Beethoven use 6-4 time instead of 3-4 in the movement referred to. Beethoven in all his sonatas never uses 6-4 time, probably for the following reasons: That 3-4 time will answer for every 6-4 movement, but not vice versa. In numerous instances in his sonatas, one part of movement will be in 6-4 and the rest in 3-4 movement, see Allegretto movement Op. 10, No. 2, Scherzo to Op. 23, etc. It is evident that Beethoven chose intentionally the time (3-4) that would answer for both. Besides this, 6-4 time is always associated with slow music, *Alla Breve* and *Alla Capella* are used synonymously in music writing, and 6-4 being *Alla Breve* time is properly used in choral music,—the further removed from the Scherzo.

2. Same Sonata, Allegro Vivace, in 25th measure, what is the meaning of the *Tr.* under the note of 3d beat; also in 71st measure, what is the meaning of *En.* over first half of 1st beat. Both the *Tr.* and *En.* occur several times in the sonata.

ANS. You mean in Ditson's translation of the "Cotta Edition." On the first page of the sonata you will find the abbreviations written one after the other. The letter *Tr.* is by mistake omitted in the explanation. The form of the piece makes it clear that *Tr.* or *Tn.* stands for Transition, and *R.* or *Rn.* for Return.

3. In Beethoven's Sonata, No. 26, what is the meaning of *Pochettino*?

ANS. *Pochettino* means "a very little" as *Pochettino* riard, a very little slower.



## 4. What is the cost of a metronome?

Ans. From six dollars (without bell) to ten dollars with bell.

## 5. What is Beethoven's last and best piece?—E. L.

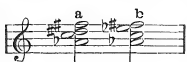
Ans. We believe that the quartette in F Major, dedicated to Mr. von Wolmar was the last complete composition Beethoven wrote.

QUEST.—Please answer the following questions through THE ETUDE:

## 1. What kind of a fourth is it from A flat to D sharp.

Ans. There is no chord in harmony that contains this interval; hence no account is taken of it; likewise Augmented Thirds, Diminished Sixths, Diminished Seconds, Augmented Sevenths, which never appear in chord formations.

2. Are the following chords one and the same, and which one gives the correct notation, and what is the name of the chord.—W. E. M.



Ans. The one at b is the correct one, and is found in C Minor, on the fourth degree of the scale called the Augmented (German Sixth) Chord of the Sixth and Fifth. Some writers reckon it as a Chord of the Ninth on the second degree, Minor, without fundamental. The D sharp in example a forms with A flat an interval (fourth) that, as we said, is not found in chord formations. In this case D sharp could be used, with the F sharp, as a passing note.

QUEST.—Will you please give the metronome marks for Th. Kullak's Op. 62 and Op. 81?—M. C. R.

Ans. Many of "Scenes from Childhood" and capable of various interpretations. The following tempos will be found approximately correct:

## Op. 62.

- No. 1. M. M. dotted quarter note = 80.
- No. 2. M. M. quarter note = 144.
- No. 3. M. M. quarter note = 96.
- No. 4. M. M. dotted quarter note = 100.
- No. 5. M. M. dotted quarter note = 84.
- No. 6. M. M. dotted half note = 69.
- No. 7. M. M. dotted quarter note = 84.
- No. 8. M. M. quarter note = 96.
- No. 9. M. M. quarter note = 96.
- No. 10. M. M. quarter note = 126.
- No. 11. M. M. dotted quarter note = 76.
- No. 12. M. M. eighth note = 100.

## Op. 81.

- No. 1. M. M. quarter note = 66.
- No. 2. M. M. quarter note = 104.
- No. 3. M. M. quarter note = 84.
- No. 4. M. M. quarter note = 92.
- No. 5. M. M. quarter note = 108.
- No. 6. M. M. quarter note = 108.
- No. 7. M. M. dotted quarter note = 96.
- No. 8. M. M. eighth note = 100.
- No. 9. M. M. quarter note = 132.
- No. 10. M. M. dotted quarter note = 84.
- No. 11. M. M. dotted quarter note = 96.
- No. 12. M. M. quarter note = 104.

QUEST.—I would like to ask some questions to be answered through THE ETUDE.—W. A. P.

## 1. What is the meaning of "Dolente"?

Ans. Dolente is an Italian word meaning mournful, sorrowful. Our English word doleful has the same meaning.

2. Ought the damper pedal be used in Mendelssohn's forty-seventh "Song Without Words" if so, how?

Ans. In most edition no directions are given for the use of the pedal in this "Song Without Words" and can be dispensed with altogether, but the judicious use of it gives the composition a softer, sweeter, and more poetic tinge. The only necessary direction is, to carefully change with every harmony.

## 3. What is meant by a dash (—) in figuring? thus, 6—, 4 3, 7—

Ans. The dash (—) after a figure in thorough bass is an abbreviation, and stands for the figure that preceded it. Then, why not write it again? you naturally would ask. Because it means also that the preceding tone indicated by the figure is prolonged. If you wrote the figure again, you would also write and play the note again, which in suspensions would be very unusual.

## 4. What is meant by people's or folk's songs?

Ans. Songs that have become national, but not always patriotic, like our "Home sweet Home," "Yankee

Doodle," etc. We have very few "folk songs," but with older nations hundreds of these songs float along with the life of the people and beautifully do they portray the character, and life of the people; as the dearest associations in the mind of a people; for they contain the essence of life's joys and sorrows. Our negro melodies are good illustrations of "folk songs."

QUEST.—Will you please tell me, through THE ETUDE why Lischnhorn's Klavier-technic is not spoken of and used more extensively. It is certainly an excellent work. I have never found anything which strengthens the fingers as much. While, of course, I do not presume to challenge Plaidy, still I think the Klavier-technic superior at least in regard to giving strength to the fingers. Then the exercises for the wrist and especially those for the passing under of the thumb are the best I have ever seen. I have used it a great deal in my teaching and it always develops the hands wonderfully.

Do you think it possible to obtain the great amount of strength and independence by practicing exercises similar to most of Plaidy's (excluding scales) that can be gained by the practice of exercises which contain "holding down notes"?—B. B.

Ans. Lischnhorn's "Technical Studies" (Peter's Edition) we have used in teaching and have on several occasions mentioned them favorably. We know of no reason why they should not be used generally, except it may be they are not known sufficiently. If we were obliged to use either Plaidy or Lischnhorn's, we would choose the latter.

Her Zwietscher, who is the follower of Plaidy in the Conservatory at Leipzig, told us that Plaidy did not believe in holding down notes to gain technic, and regretted ever putting in the page of such exercises the work now contains. This is a piece of information not generally known. Plaidy and Zwietscher notwithstanding we believe in "holding down notes" exercise, and here are our reasons: First. They form an important part of playing, just as much so as scales, arpeggios, etc. Second. It gives the mind better control of the individual fingers, by one being obliged to withdraw its action from the fingers not held down and concentrate the force on the fingers actually needed. Third. A more perfect legato is possible by a practicing exercise of this kind, because the fingers are drawn toward the keys as if by an elastic band. Fourth. A good position of the hand is cultivated by this practice. Fifth and last. Nothing will produce coactness in striking double notes as this exercise. Most amateurs in playing double notes strike one just a little before the other. Kullak's "holding down note" exercises or even the simpler ones of Plaidy will soon break up this bad habit. Many attach too much importance to it and write whole systems of playing on this principle like Eggeling in his "Anweisung und Studien nach Seb Bach's Methode."

## NEW PUBLICATIONS.

THE PIANOS' PIANO-FORTE BOOK. By H. KEATLEY MOORE, B.Mus. W. SWAN SONNENSCHNEIN & Co., LONDON, ENGLAND.

This book is designed for the very youngest pupils, indeed was written for kindergarten purposes. There is not a five-finger exercise nor any other kind of technical exercise in the whole book of one hundred and seventy-eight pages, but, on the other hand, most of the contents is verbal letter-press type.

The exposition of a kindergarten system of piano playing is here given, which the teacher is expected to make his own, and then in conversation with the child, convey, in his own language, the impressions received. The book furnishes the text, the illustrations, the stories, etc., which is only used as material by the teacher. We copy from chapter XIV, the amusing way in which the subjects of rests is introduced.

In an orchestra there is one player who is more often silent than the other, and this is the drummer. If he were always banging away, the music would soon sound coarse and vulgar, for the use of a drum may be said rather to mark a beat stronger than to give out a musical tune. So the drummer's music is full of signs of silence. It is very important that he should be still when he is not wanted. Think what effect would be produced when one of those sweet singers whom we love to much to hear singing softly, and all is still and peaceful, if the drummer by mistake were to bang away his loudest. How we should all feel annoyed, and perhaps the singer would feel the most angry of all. So, as we said before, the drummer has to be very careful and learn signs for silence. These we call rests, and every sort of note has its corresponding rest.

Once there was a theatre manager who looked angrily at the band in his theatre for a long time while they were practising. At last he strode across to the drum player, and said roughly to him, "Come, sir, why do you sit idle? I'll have no people in my theatre who do

not earn their wages." "But, sir," said the drummer, "I'm resting!" "Resting! I tell you I'll have no resting," roared the angry manager. "How dare you rest, sir! play up directly, or leave my service!"

We know better than the theatre manager, and we know the poor drummer was quite right to count his rests and remain silent when his music told him not to play.

Mothers who have their children to instruct, or teachers who have very young pupils under their charge, will find the book a great help. All teachers could gain ideas from it. Aside from the simple manner in which everything is expressed, the author shows he is master of a wider scope of music. The book is now in its second edition, which, for the short time it is out, indicates that it has met with popular favor.

Dr. Fredric Louis Ritter, the well-known composer and litterateur of Vassar College, has just published a lovely setting of Shelly's celebrated Indian Serenade, "I arise From Dreams of Thee." The words of this beautiful song are simply luscious, and almost sing themselves, and with Dr. Ritter's characteristic music their merit is doubly enhanced. It is a thoroughly composed song, in the key of F sharp major, the sentiment deeply felt throughout. The composer has infused into the composition, that warm color which the text calls for, and the significance and simple beauty of a song like this at a time when the market is absolutely flooded with meaningless trash, makes it all the more noticeable.

- 1. Fresh Flowers," song book for infant classes, by Emma Pitt.
- 2. "Songs and Games for our Little Ones," by Jane Milley and M. E. Tabram.
- 3. "Menuet from Sonate, No. 1," Adam Geibel.
- 4. "Ariel," allegretto grazioso for piano, by Louis Meyer.
- 5. "Florida's Wedding," reverie, by Louis Meyer.
- 6. "My Faith Looks up to Thee," sacred song for soprano or tenor, by Louis Meyer.
- 7. "Anemone (a zephyr flowerlet), rondo for piano, by Edgar H. Sherwood.
- 8. "Flight of the Starlings," mazourka caprice, by Edgar H. Sherwood.

Numbers 1 and 2. Two interesting books for little ones, full of good things both as regards text and music. 3. This is a very clever minuet from the well-known talented blind composer Adam Geibel. It reminds one somewhat of Mozart in its general build, but is withal original and worthy of study.

4. This rondo and the two succeeding numbers are from the facile pen of Mr. Louis Meyer, a composer who contrives to hide his scholarship and render interesting whatever he attempts. The rondo is sparkling and difficult enough to warrant some study. The reverie is pretty, and the vocal solo is simple and effective.

7. Mr. Sherwood has given us here a sprightly rondo moderately difficult and certainly original.

8. Also by the same composer is more pretentious. It is a mazourka caprice, and is difficult, brilliant, and full of surprises. Mr. Sherwood certainly is earning a name as an American composer. We will look with pleasure for anything from his pen.

## MUSIC TEACHERS' NATIONAL ASSOCIATION.

Editor of The Etude.

DEAR SIR.—ALLOW me through the columns of your admirable paper to call once more the attention of the musical fraternity of the whole country to the approaching annual meeting of the Music Teachers' National Association in New York City. By the 1st of July all teachers of music are practically free from professional cares, if for no other reason than because their patrons desire a vacation. This is the music teachers' opportunity. Before he hies him to the seaside or betakes him to the mountains or makes his pilgrimage to antiquities of the old world in quest of health, strength, or pleasure, or starts for the summer "Normal" for the cramming of a four weeks' course, the Journey to New York, and an attendance at the gathering of the Music Teachers' National Association will amply repay the expenditure of time and money.

No teacher can give diligent and conscientious instruction for nine or ten months of the year without a great draft on the nervous energies and a drawing down in greater or less degree into a narrow routine of teaching method. No matter how great an artist he may be, no

matter how successful a teacher, no matter how confident that his system is the only real, genuine, and artistic one, still it is more than probable that he will modify it in a greater or even degree when he learns the experience of others, and even if he has really the advantage over all others, he has more to gain than loss in imparting to others his ideas and the results of his experience. It is well to remember Schumann's maxim, "Behind the mountains there live people too." To the ambitious, but inexperienced, teacher the advantage of association with great artists and valuable hints from them is too manifest to need any argument. Even the remarkable group of concerts and recitals is alone worth many times the cost of membership.

The complete programme of essays, recitals, and concerts will be soon ready for announcement. Meanwhile the following general plan of the meeting has been decided upon by the programme committee.

The Academy of Music has been engaged for the use of the Association for the 1st, 2d, and 3d of July. Sessions each day at 9 A.M. and 2 P.M., with a limited number of essays at each, on subjects of practical interest, each essay to be subject to free and frank discussion by the members of the Association, and each session closing with a short recital of piano and vocal or violin music. The programme committee has already received encouragement of essays from the following gentlemen: Mr. William Mason, Mr. George F. Bristow, Mr. J. H. Cornell, Mr. C. L. Capen, Mr. H. E. Krehbiel, and the Hon. John Eaton, of the Washington Bureau of Education, and other essayists are still to be heard from; also of piano recitals from Mr. S. B. Mills, Mr. Carlyle Petersilea, Mr. Emil Liebling, Mr. Carl Faellen, and Miss Fannie Bloomfield; also of an organ recital from Mr. S. P. Warren. There will also be a general concert devoted exclusively to American works in the various classes of composition. At this concert a large chorus and an orchestra of about sixty men will participate. All music teachers, all lovers of music, and all who desire to see American Musical Art, creative and executive, established on a firm and independent basis may be sure of a cordial welcome from the resident profession and art amateurs of New York.

S. N. PENFIELD,  
President M. T. N. A.

## CLIMAXES.

"WHAT amuses me most at the opera," said an Arab chief, who had been taken to hear "Faust," "was one of the musicians in the orchestra, seated a little higher than the rest, who performed on an invisible instrument with a stick.—*Musical Courier.*"

"I know a bank whereon the wild thyme grows," is a quotation familiar to every singer; and it should have been frequently used this season, for certainly there has been no lack of banks with wild times in 'em when it was found the cashier had skipped with the funds.—*Fall River Advertiser.*

The dinner-horn is the oldest and most sacred horn there is. It is set to music and plays "Home, Sweet Home," about noon. It has bin listened to with more rapturous delight than ever any band has. It can hear further than you can or Rodmand's guns. It will arrest a man and bring him in quicker than a sheriff's warrant. It can out-foot enny other noise. It causes the deaf to hear and the dumb to shout for joy. Glorious old instrument! long may youre lungs last!—*Josh Billings.*

The sexton of a New York church, having to be away from his duties one day, got a substitute, who was not acquainted with the congregation, and became much excited when he saw an old man come into one of the pews and raise a peculiar shaped ear trumpet to his face. Springing to his side he said something in a low voice; whereupon the gentleman endeavored to raise the trumpet to his ear, but was prevented by the pseudo-sexton seizing his hand. With increasing voice and excitement he said: "You mustn't blow that horn in here. If you do I shall be obliged to put you out!" And the good man, pocketing his bugle, heard nothing of the services or sermon.

YE OLDE TYMES.—In former times, when the possession of a hymn book was within the reach of only the wealthy, it was customary that the minister, after giving out the hymn, also read every stanza line after line so that those gifted with memory could sing the text. A clergyman of the Scotch Kirk one hundred and fifty years ago announced at the evening service the doxology to be sung. The little church was poorly supplied with candles and the parson vainly trying to read from his hymnal, addressed the audience with the words:

"The light is bad, my eyes are dim,  
I cannot see to read the hymn."

Immediately the worshippers believing to learn the new text, rose and sang these words to the tune of "Old Hundred."

With a glance of consternation the good minister continued to address his audience:

"I didn't mean you to sing this hymn  
I only said my eyes were dim."

This second verse was faithfully repeated by the congregation like the first.

Exasperated by the "intelligence" of his flock, the representative of the "church militant" vehemently struck his hand upon the pulpit and cried:

"I wish the Devil take you all  
This is no hymn to sing at all."

History fails to record whether this last stanza was also sung.

Dr. von Bilow intends to go to England shortly. The English may sing:—

"Man wants but little Herr Bulow,  
Nor wants that little long."

An unsuccessful vocalist went to the workhouse and delighted the inmates with his singing. He said it was a natural thing for him to do, as he had been singing to poor houses ever since he began his career.—*Ex.*

A young lady, when recently asked if she was a singer, replied that she only sang for her own "amazement."—*Ex.*

"They tell me my wife plays superbly." "So does mine." "How so? I never hear her." "The day after we were married, she shut the piano and hasn't opened it since." "Indeed! (A pause.) How she must love you!"—*Ex.*

HOW THEY PLAY THE PIANO IN NEW ORLEANS.—"I was loading around the streets last night," said Jim Nelson, one of the old locomotive engineers running into New Orleans, "as I had nothing to do I dropped into a concert, and heard a sick-looking Frenchman play a piano in a way that made me feel all over in spots. As soon as he sat down on the stool I knew by the way he handled himself that he understood the machine he was running. He tapped the keys way up one end, just as if they were gauges, and he wanted to see if he had water enough. Then he looked up, as if he wanted to know how much steam he was carrying, and the next moment he pulled open the throttle, and sailed on to the main line as if he was half an hour late.

"You could hear his thunder over culverts and bridges, and getting faster and faster, until the fellow rocked about in his seat like a cradle. Somehow I thought it was old '39' pulling a passenger train and getting out of the way of a 'special.' The fellow worked the keys on the middle division like lightning, and then he flew along the north end of the line until the drivers went around like a buzz saw, and I got excited. About the time I was fixing to tell you to cut her off a little, he kicked the dampers under the machine wide open, he pulled the throttle way back in the tender, and, Jerusalem! how he did run. I couldn't stand it any longer, and yelled to him that he was pounding on the left side, and if he wasn't careful he'd drop his ash pan.

"But he didn't hear. No one heard me. Everything was flying and whizzing. Telegraph poles on the side of the track looked like a row of cornstalks, the trees appeared to be a mud bank, and all the time the exhaust of the old machine sounded like the hum of a bumble-bee. I tried to yell out, but my tongue wouldn't move. He went around curves like a bullet, slipped an eccentric, blew out his soft plug, went down grades fifty feet to the mile, and not a confounded brake set. She went by the meeting point at a mile and a half a minute, and calling for more steam. My hair stood up like a cat's tail, because I knew the game was up.

"Sure enough, dead ahead of us was the headlight of a 'special.' In a daze I heard the crash as they struck, and I saw cars shivered into atoms, people mangled and mangled and bleeding, and gasping for water. I heard another crash as the French professor struck the dead keys away down on the lower end of the Southern Division, and then I came to my senses. There he was at a dead standstill, with the door of the fire-box of the machine open, ripping the perspiration off his face, and bowing to the people before him. If I live to be a thousand years old I'll never forget the ride that Frenchman gave me on a piano!"—*Times-Democrat.*

## CONCERT PROGRAMMES.

Fred C. Hahr, pianist, Richmond, Va.

1. Sixth Hungarian Rhapsody, Liszt; 2. Menet et Valse, Saint-Saens; 3. Mazurka, in F Sharp Minor, Fred C. Hahr; 4. Valse Caprice, Rubinstein; 5. Menet, Op. 17, No. 2, Moszkowski; 6. Erikönig, Schubert-Liszt; 7. Mazurka, Op. 33, No. 4, 8. Mazurka, Op. 33, No. 3, 9. Prelude, Op. 28, No. 15, 10. Taranella, Op. 15, No. 2, Chopin; 12. Tannhäuser Overture, Wagner-Liszt.

H. R. Roney, Director, East Saginaw, Mich.

1. Chorus Lift Up Your Heads, Handel; 2. Male Quartette, March, Becker; 3. Aria With Verdure Clad Haydn; 4. Part Songs, O Fly With Me, The Hoar Frost Fell, Over the Grave, Mendelssohn; 5. Piano Solo, Rhapsodie Hongroise, No. 2, Liszt; 6. Trio, The Mariners, Randegger; 7. Solo, The Brown Thrush, D. Buck; 8. Ladies' Chorus, The Twenty-Third Psalm, Schubert; 9. Violin and Piano Duet, Hungarian Variations and Rondo, B. Molique; 10. Chorus, O Italia, Beloved, Donizetti; 11. Male Quartette, Waltz, Vogel; 12. Chorus, Good-Night, Beloved, Pinsuti.

"Impromptu Solres Musicalc," given by young pupils.

Mrs. F. V. E. Dorsey, Teacher, Fredericks, Md.

1. Mignonette Valse (duo), Straebhog; 2. Tyrolese Melody, Krug; 3. Blue Danube Waltzes, Strauss; 4. May Bells Ringing, Stewert; 5. La Serenade, Schubert; 6. Perle d'Allemagne, Ascher; 7. Shepherd Boy, Wilson; 8. Gen. Logan's Grand March, Geibel; 9. Flower Song, Lange; 10. Direct the Tide Comes In, Millard; 11. An Alecia, Beyer; 12. Mephisto Galop (duo), Labitzky; 13. Heimweh, A. Jungmann; 14. La Fille du Regiment, Oesten; 15. Flower of the Alps, My Queen Waltzes, Coote; 16. Chant du Berger, W. de Colas; 17. Friendly Pastime (duo), Farmer; 18. Queen of Beauty Mazurka; 19. Heart, Whence Thy Joy and Sorrow, Gumbert; 20. Norma, Leybach; 21. La Gondola, Wallace; 22. Nocturne Sixième, Leybach; 23. Witches Dance, Wallace; 24. Lelshire d'Amour, Vilbac.

Miss Emma I. James, Teacher, Athens, Ga.

1. Overture to Tannhäuser, Richard Wagner; 2. Vocal Solo, L'Estasi, L'Arduiti; 3. Vocal Solo, The Night, Van Ghele; 4. Piano Solo, Invitation to Dance, Op. 65, Von Weber; 5. Vocal Solo, I Dreamt, Reverie, F. Schira; 6. Piano Solo, Roses de Bohème Waltz, H. Kowalski; 7. Vocal Solo, Come, Dear, Come, Dear; 8. (a) Overture, (b) March, Midsummer Nights Dream, Op. 61, Mendelssohn; 9. Vocal Swiss Song, Eckhart.

Wesleyan Female College, Macon, Ga. J. H. Newman, Musical Director.

1. Vocal Solo, Wreck of the Hesperus, Hutton; 2. Piano Quartette, Concordantia, Ascher; 3. Vocal Quartette, Friendship, Love, and Song, Thompson; 4. Vocal Solo, Orpheus With His Lute, Sullivan; 5. Piano Solo, Chromatic Galop, Liszt; 6. Vocal Solo, Love's Dream, Wels; 7. Piano Duo, Norma, Wels; 8. Vocal Solo, Bright, Glowing Star, Arditi; 9. Piano Solo, Midsummer Night's Dream, Mendelssohn-Liszt; 10. Vocal Solo, Magnetic Waltz, Arditi; 11. Piano Solo, Rigolotto, Liszt; 12. Vocal Solo, La Farfalletta, Torry.

Milwaukee, Wis., School of Music. J. C. Fillmore, Director.

1. La Jungfrau, Idylle, Leopold Brassin; 2. Valse, B. Godard; 3. Il Trovatore, Fantasia for Violin and Piano, H. Leonard; 4. Etude in C sharp Minor, Op. 25, No. 7, Chopin; 5. Gavotte in E (Jeopilly), Bach; 6. Romanza in E flat, Handel; 7. The Dewy Shires, Bright, Rubinstein; 8. Tre giorni son che Nina, Pergolesi; 9. Moment Musical, Op. 7, No. 2, Moszkowski; 10. (a) The Lotus Flower, (b) Thour't Like a Lovely Flower, Schumann; 11. Second Hungarian Rhapsody, Liszt.

Mrs. Nellie L. C. Osgood, pianist, Montpelier, Vt.

1. Piano, (a) Nocturne in F, Schumann, (b) Dedication, Raff; 2. Piano, (a) Polonaise in C sharp Minor, Chopin, (b) Prelude in C, Bach, (c) Danse Norvegienne, Op. 3, Grieg; 3. Impromptu in A, Merkel, (d) Selected.

Miss Gordon's School, Philadelphia, Pa., by W. H. Sherwood.

1. Gavotte Colorée, G. Minor, Bach; 2. Fugue, Op. 5, No. 3, G. Minor, Rheinberger; 3. Selections from the Kreisleriana, Op. 16, Schumann; 4. Songs Without Words, No. 3, No. 1, No. 20, No. 22, No. 23, Mendelssohn; 5. Sonata in E flat, Op. 31, No. 3, Beethoven; 6. Mazurka, Wilese & Sons, Op. 2, No. 2, Haberer; 8. Fugue in D, Guilman; 9. Chorus of Dancing Derivatives, Saint-Saens; 10. Lohengrin's Verweis as Elsa, (arr. by Liszt), Richard Wagner; 11. Tocatta di Concerto, Op. 30, Auguste Dupont.



## NEWS OF THE MONTH.

MME. ESTOFF is ill with rheumatism, and obliged to quit work for a time.

The first school of singing for women was founded 1690, at Venice, by Antonio Lotti.

Dr. Damosch will be succeeded by his son, Walter Damosch, in the conductorship of the German Opera Company bearing his name.

M. Calixa Lavalée is giving in Boston a series of concerts the programmes of which are exclusively made up of works by American and resident composers.

Among Volkmann's papers have been found a sonata for piano and violin, two concert overtures, a number of smaller piano pieces and songs. These will soon be published.

The claim is made for Ludwigsburg, Germany, of having produced for the cathedral at Riga, Russia, the largest organ ever constructed. It has 124 stops and 7,000 pipes. The organ is sixty-five feet high, the largest pipe thirty-two feet long and the smallest half an inch.

Foreign journals speak of an invention produced in Germany, viz., a musical bed, so constructed, that by means of a concealed piece of mechanism, the pressure of the body produces the softest harmony, which lasts long enough to lull one to sleep. At the head of the bed is a dial with a hand, which can be placed at whatever hour the person wishes to awake and at the time fixed the bed plays a march of Spontini, with drums and cymbals, loud enough to wake the soundest sleeper.

Dr. Carter Moffat's Ammonia-phone is attracting almost as much attention and finding as many dupes as did Perkins' metallic tractors about three-quarters of a century ago. It finds among the high classes many firm believers, and fair ladies are everlastingly sucking at the tubes which are to convert their thin voices into rivals of Jenny Lind or Patti. If the inhalation of free ammonia and peroxide of hydrogen is so good for the voice, it seems scarcely necessary to inclose these ingredients in an expensive flute-like case to test their powers, and the fact of doing so and calling the vapor they give off "artificial Indian air," savors of quackery, and would, we imagine, find few in America to pay hard cash for such doubtful gas.

Ravina, the veteran pianist and composer, who founded a school of his own, is still enjoying the best of health and spirits. His *soirées musicales* are amongst the most enjoyable reunions in Paris.

Natalie Janotha, the pupil of Clara Schumann, recently played with much success in Berlin, embracing among her other selections some pleasing waltzes of her own composition and the "Kreutzer Sonata" that she performed with Joseph Joachim.

Minnie Hauk has bought a chateau near Basle, Switzerland.

At a recent concert in Paris, says a dispatch, "the first part of the programme, which contained only French pieces, was quite thrown in the shade by a selection from Wagner."

Franz Abt, the song writer, is dead. He was born in Eilenberg, Germany, in 1819, and spent the last part of his life in Braunschweig. He has composed over four hundred songs.

PRIZE COMPETITION.  
FOR PIANO-FORTE INSTRUCTOR.

The publisher of THE ETUDE will award a prize of ONE HUNDRED DOLLARS for a Primary Text-Book for the Piano-Forte.

All competitors must send their fictitious name and address to this office by July 1st, 1885. No manuscript will be recognized unless this registration has been made. A sealed envelope should accompany the manuscript bearing the same fictitious name and address, on the outside, as registered, with the real name and address of the author on the inside. Should correspondence be necessary before the decision is made, it will be conducted under the fictitious name.

The time for closing competition and the names of the judges will be announced in the July (1885) issue of THE ETUDE. The work will be published free of expense to the author immediately after a decision shall have been reached by the judges. A *Royalty of ten cents per copy will be paid to the author* after the first edition has been exhausted. The competition, on account of copyright, will only be open to American citizens. The judges will reserve the right to reject all manuscripts. Manuscript should be written with foreign mode of fingering.

## A RARE BARGAIN.

I offer for sale the following musical works :

1. Albrechtsberger's "Thorough Bass, Harmony, and Composition."
2. "How to Understand Music," Mathews.
3. Richter's "Harmony," translated by J. C. D. Parker.
4. "The Lyrical Drama," two vols., H. S. Edwards.
5. "Music in America, Ritter.
6. "Music and Some Highly Musical People," Trotter.
7. "National Music of the World," Chorley.
8. "Curiosities of Music," Elson.
9. "Dictionary of Musical Information," Moore.
10. "Musical Instruments," Engel.
11. Parker's "Harmony," J. C. D. Parker.
12. Mathews's "Outline of Musical Form."
13. "Manual of the Organ," Nicholson.
14. "Musical Biography," D. Baptie.
15. "The Violin," B. Tours.
16. "Five Thousand Musical Terms," Adams.
17. "Great Singers," Ferris.
18. "Great Violinists and Pianists," Ferris.
19. "Hand-Book for the Piano."
20. Plaidy's "Technical Studies" (American Fingering).
21. Cramer's "Studies" (English edition, foreign fingering), revised by Knorr.
22. Sarotti's "Harmony."

None of the above books are worn to any amount, and few of them even soiled. The regular retail price of the lot is about \$35.00; I will send it to any address, by

freight or express, for \$12.00, and throw in some standard music if the order is received early. No book sold separately. Such an opportunity will not occur again.

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"Vocal music," said L'Abbate Gravina, an eminent Italian critic, more than a hundred years ago, "ought to imitate the natural language of the human feelings and passions, rather than the warbling of canary birds, which our singers nowadays affect so vastly to mimic with their quaverings and doated cadences."

Neither water nor art can raise higher than its source. If the artist is *mechanical* his works will be mechanical also; if he is simply *imitative* he remains only a camera.

Rubens could by one stroke of his brush convert a laughing into a weeping child; and we can color emotion with qualities of voice so that the metamorphosis is not less sudden or more complete.

Mozart's piano-forte had five octaves, F to F, and Clementi's had no more (till about 1793, when five and a half octaves were gained by going up to the next C). In 1796 appeared the first piano with six octaves, from C to C; and this compass was that of the grand piano-forte given by Messrs. Broadwood, the great London house, to Beethoven in 1817, the one he used for the rest of his life. The general introduction of a six octave compass, whether from C to C or F to F, was not until 1811, when the six and a half octave compass also came in. The gradual extension to seven octaves by G, and then A, upwards, and to the lowest A, downwards, was not everywhere completed until 1851.

A complete cure of the writer's cramp is announced to have been put into operation by a German, Herr Julius Wolff. The system is described as a peculiar combination of massage and gymnastics. The massage consists of rubbing, kneading, stretching, and beating of the fingers and the several muscles of the arm and hand. There are active and passive gymnastic exercises and graduated exercises in writing to call into play a new set of muscles in place of those injured by the cramp. Remarkable cures are announced.

During Chopin's first visit to Paris he was frequently invited to play in high circles, and upon one occasion the lady of the house, having asked him to sit down at the grand piano-forte when Liszt was present, Chopin noticed that the piano-forte had no pedals.

"How unfortunate!" exclaimed the hostess. "They were taken away to be repaired and the man has not returned them. What shall we do?" Liszt laughingly replied: "If Chopin will play, I will be a substitute for the pedals." And he thereupon crawled beneath the key-board and supplied the place of pedals by pulling the pedal wires with his hands.

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