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Theodore Presser

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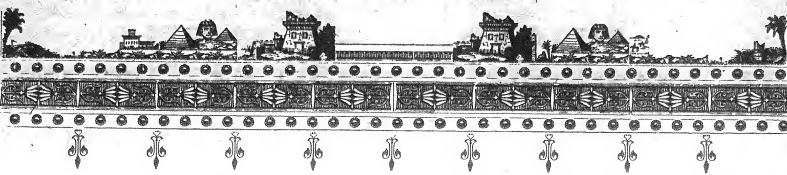


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MOTTO:—*Omne tulit punctum qui miscuit utile dulci.*—Horatius.
He who mingles the useful with the agreeable bears away the prize.

THE ETUDE

AN EDUCATIONAL MONTHLY
FOR TEACHERS AND STUDENTS OF THE

 **Piano Forte.** 

Vol. III.]

MAY 1885.

[No. 5.

THEODORE PRESSER,

EDITOR AND PROPRIETOR,

PHILADELPHIA, PA.



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

SEASON OF 1885.

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VOL. III.

PHILADELPHIA, PA., MAY, 1885.

NO. 5.

THE ETUDE.

PHILADELPHIA, PA., MAY, 1885.

A Monthly Publication for Teachers and Students of the Piano-forte.
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Single Copy, twenty-five cents.
Specimen Copy sent to any address for ten cents.
Office, 1004 Walnut Street.
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By a Blue or Red Pencil Mark drawn across this paragraph subscribers will understand their subscription to this publication expires with that issue, and, unless it is promptly renewed, will be discontinued.

In our last issue we mentioned that J. Harry Wheeler would be associated with Dr. H. R. Palmer and W. H. Sherwood in normal work. This was a mistake, which we beg to correct. It is Lyman Wheeler, his brother, who is the one we should have announced. J. Harry Wheeler will conduct a normal of his own at Steubenville, Ohio, and will have connected with him Carlyle Petersilea, for piano; Eugene Thayer, organ and theory; Harry Benson, tonic sol-fa; Marion Sterns, elocution. Mr. Wheeler held a very successful normal (and no doubt well deserved) in the same town last year. His corps of teachers are among the best that can be found. His holding the normal in the same place proves that his school has been appreciated by the local community, but why not gravitate to some more populous centre where greater local patronage is available. Circulars for this school can be had by addressing J. Harry Wheeler, 149 North Tremont Street, Boston, Mass. (See advertisement elsewhere.)

Of the five senses, sight is usually deemed the most valuable. Yet the deprivation of hearing is attended with far more serious results. It is only with overpowering intellects that the mind rises superior to the affliction of the loss of hearing. The average mind loses its freshness and vigor and grows stupid and inert. We do not value sufficiently the pleasures we derive through the auditory nerve.

What a dreary world this would be without sound. People would be little better than wax images. A dead monotony would rest on all things. The flavor, the poetry of life, is in the audible world,—the lightning, without its accompanying majestic thunder; the running brook, without its chatter as it goes; the trembling leaves, without their rustling; the cooling breezes, without the soft gentle song.

We have left over a lot of copies of THE ETUDES of last year, from July to December; also some of the issues of October, November, and December of 1883. We are desirous of clearing out all these issues, and will dispose of them to teachers for the use of pupils at the rate of only *fifty cents per dozen* copies, free of expense for postage. The issues contain some of the best piano studies known. Many teachers have used THE ETUDE with pupils since its establishment, and without exception have increased the interest of the pupil in the work at hand. At the low rates we offer these past issues we cannot sell them in less quantities than a dozen. Each package will contain an assortment of those on hand.

With most pupils progress is made degreewise. Not by a steady flow onward like a river, but by leaps and bounds. One crust after the other is broken through. Sometimes these sudden starts follow each other in rapid succession, and again the mind will remain at a standstill for a longer period, while the most earnest effort is being made. The philosophy of this we will not attempt to explain, but every teacher of experience has observed this principle with himself and with his pupils. Much of the discouragement arises from not knowing this principle of the action of the mind. If good work is being done rest assured the mind is being prepared for a charge. Perhaps one of the most difficult things in the art of teaching is to know how to manage these periods of progress. There is a time in every pupil's advancement that just the right thing must be applied to enhance these leaps forward. For instance, a pupil of average talent and application has been diligently working for some time at Loeschhorn, Op. 66, or the velocity exercises of Czerny without any perceptible progress being made, then about this time a dose of Bach is needed to bring forth the desired results. This requires close observation and good judgment from the teacher. All along the whole career of pupilage this principle is at work. It is preparation and attack; but how often is it misguided? How often only the main forts are captured, leaving here and there in the rear a small fortress of the enemy standing, which are continually giving trouble. Many students never retrace their steps to destroy these petty hindrances, that should have been overcome

long ago, and thus remain only part conqueror of the field. This is often the result of the hot haste of the teacher. It is of the utmost importance to know when and how to make these spurts, and to work patiently until the time comes to dash forward. A little attention given to this principle of development will convince every teacher of its value in teaching those who are easily discouraged or too hasty to push forward.

MANY of our readers are interested personally in the standard of attainment that will be assumed by the American College of Musicians. The examiners are not yet fully ready to publish the much-desired information. In the nature of things, this movement, to merit perpetuity, must be slowly and carefully matured. There are now some seventy applicants booked by the secretary of the college, which is over seventeen times as many as the London College of Organists had at their first examination.

The delay of the definite information is not without its benefit. The candidates have not the temptation to the "cramming" process that would otherwise be. We publish in this issue a part of Dr. Ritter's examination questions which will give candidates an idea what will be required for the higher degrees. We will give our readers all the information relative to the future movements of the Board of Examiners.

THE educational scheme suggested by THE ETUDE of issuing a pamphlet for the purpose of awakening greater interest in public school music, has advanced so far as to call for some plan of operation on the part of those who will take an active part in the movement. The Hon. John Eaton, Commissioner of Education at Washington, has acceded to the request for an essay, to be delivered at the Music Teachers' National Association at New York, in July. The Editor of THE ETUDE will follow him, and open the discussion. He will present to the Association resolutions for its consideration.

These resolutions will embody the features of the movement, and it is hoped will be taken up by the Association. It is proposed that the preparation be done by the Association and the publishing and sending out of it by the authorities at Washington. There is no branch of public education that is less understood than this music question. Many school boards have not the courage to act, and those that have, know not how to proceed.

The object of this pamphlet will be to present the subject in all its completeness. The opinion of the leading educators will be solicited. Statistics of schools in which music has been taught will be collected. The objection against its introduction will be met. Plans for education of teachers and, in fact, everything that has

any leaning on public school music, will be put into the pamphlet and sent broadcast over the land. The encouragement the movement has already received bids fair for its ultimate success.

Much editorial matter is unavoidably crowded out of this issue, together with a number of important contributions.

The reading matter of THE ETUDE will be somewhat lighter during the summer months. This will give an opportunity to present a number of articles similar to the one "On Piano-forte," by Rev. Hawes, whose name our printer has "Hawes."

The attention of our readers is called to the advertisement of Dana's Musical Institute. This school has accomplished a great work for music in the West. The faculty is composed and always has been of teachers and musicians of the first rank. For the coming year the services of John W. Metcalfe have been engaged. He will be at the head of the piano departments. Mr. Metcalfe is known to the readers of THE ETUDE by frequent contributions. While at Leipzig he received the Helbig prize for composition, an honor much sought for by the students of the Leipzig Conservatory. The Dana Musical Institute could not have made a better choice for principal of the piano department.

BEFORE vacation is upon us we would suggest to our subscribers, who are teaching, that nothing will keep their classes from wholly disorganizing during the hot months more than to have THE ETUDE come once a month. This should be done with the more talented ones, whose interest in music will thus be kept alive, even if the regular instruction is suspended. Teachers can have THE ETUDE mailed to their pupils direct during the coming three months for only thirty-five cents. This will in a measure keep the relation between the teacher and pupil from dissolving until lessons are resumed in the fall. Try this once.

FOR THE ETUDE.

THE LIBERATING OF THE RING-FINGER.

BY RICHARD ZECKWER.

ABOUT six years ago a number of articles were published in the *Klavierlehrer* (a Berlin music paper) by Gustav Stowe, on the anatomy of the arm and hand, which interested me so much that I sent for the preparations recommended in those papers. I received of Mr. Wickersheimer, preparator at the Anatomical Museum in Berlin, an arm and hand prepared in such a way that the muscles and tendons moved as in nature.

With great diligence I pursued the study of anatomy, not only through books and the afore-mentioned preparations, but also in the dissecting-room. My greatest attention was directed to the helplessness of the ring-finger, the cause of the helplessness, and the overcoming of this difficulty. Every piano teacher knows that it requires years of practice to move this finger obedient to the will.

Robert Schumann fully realized this difficulty, and tried through mechanical means to shorten the time for technical studies. Franz Brendel, the historian and a great friend of Schumann, gave me the following account: Schumann tied the fourth finger to a string, which he carried over a pulley fastened to the ceiling immediately over the key-board of his piano, and pulled this finger with the other hand up and down. In this way the extensor muscle of the finger acquired the expected flexibility, but the flexor muscle was paralyzed, and after fourteen days of this practice he was unable to use the finger at all. Probably to this circumstance must we attribute the fact that Robert Schumann became no pianist but the composer, whom the whole world admires.

All mechanical contrivances which have been invented to promulgate the flexibility of the fourth finger have not bettered the condition of this unfortunate finger. The will through the brain has to act upon the muscles. But this cannot be readily accomplished on account of the peculiar construction of the hand.

The extensor tendons on the back of the hand run from the ungula phalanx over the wrist. The tendon of the fourth finger is, as every anatomist knows, connected with two accessory tendons, which run diagonally to the tendons of the third and fifth fingers. Through my study I became convinced that these accessory tendons were the only drawbacks which hemmed in the free use of the ring finger.

After receiving the preparations from Berlin, I showed them to my family physician, who expressed great admiration for the invention. He spoke about them to his professional friends, and for three weeks afterwards I was visited by many physicians eager to examine them. I took this opportunity to ask them about the feasibility of dividing these accessory tendons, but all were of different opinions as to the cause of the awkwardness of the ring finger. At last I found in Dr. W. Forbes, demonstrator of anatomy at the Jefferson College, Philadelphia, a physician who shared my opinion. He promised to perform the operation as soon as I could find a willing subject. A young mulatto, employed in my academy, and who also plays the piano, declared himself willing to go through this operation. Before the operation I measured the height to which he could raise the fourth finger when all the other fingers were held curved on the table. It was one-fourth of an inch. Immediately after the operation he could, without any difficulty whatever, raise the finger one and a fourth inches above the table. This was a sure demonstration that these accessory tendons are the only cause that hinders the fourth finger, and causes all players so much difficulty in raising it. Then why not cut them out on beginners who intend studying music as a profession? That it can be so easily accomplished Dr. W. Forbes has shown in his lecture before the college of Physicians, Philadelphia, which has been reprinted in THE ETUDE. I was present at this lecture. After hearing several objections made by some physicians present (which Dr. Forbes answered very satisfactorily), one of the doctors asked me to say a few words from a musician's standpoint. I stated my experience in the matter, and concluded by saying that this young mulatto operated upon gained in one quarter of an hour what I have not gained in twenty-five years of practice; for no matter how great a pianist may be, he must acknowledge that he cannot raise the fourth finger with the same facility as he can the other fingers of his hand. The finger that loses any strength by the operation, but gains it, for the simple reason that one can elevate the finger more and can bring it down on the keys with more force. If I let an iron ball fall from a height of four feet in soft ground it will make a larger indentation than if it was only dropped from a height of two feet. Dr. Forbes has performed this operation on fourteen people, and lately on his son, in all these cases the operation was a success.

Questions and Answers.

[Questions pertaining to the study of the Piano-forte will receive attention, and answers appear weekly, in the following month, received before the expiration of the current month. The writer's name must accompany letter to insure an answer.]

QUES. 1.—How can I write an Angmented Third from D sharp, in the key of E?

ANS.—This interval is not brought into use in practical harmony. See answer to W. E. M. in last issue.

2. Don't you think that the "liberating of the ring finger in musicians by dividing the accessory tendons of the extensor communis digitorum muscle" could be done by any good M.D.?—J. L. M.

ANS.—There has been as yet very few operations of this kind, and it may be that it is safer to entrust the operation only to an experienced surgeon. We learn from good authority that there is danger of inflammation after the operation. Apart from this the operation is simple, easy, and would not be painful. Should you have your hands operated upon, we would be glad to have your testimony. There is a case on record in which an accidental wound on the back of the hand partly divided the tendinous slips, which resulted in a greater freedom of the ring finger. The subject of the accident was a violinist. It may be that he liked to investigate. A mere trace of what once was, but is now superseded by the natural course of development. We learn that these accessory tendons are not the only needless parts of the human body. The knee and sole of the foot are said to have unnecessary parts, and lately a German anatomist has discovered that rudimentary tails may at times be found in the human species. However this may be, all admit that the fourth (ring) fingers give pianists an enormous amount of trouble, and that this trouble is caused by these accessory tendons is bound to be the

case, then why not sever them? If they were of use to the hand all the fingers would have them. Some one is needed who will be bold enough to risk the experiment. It would only need a few well-authenticated cases among teachers to decide the matter. We believe that it is only a question of time when all piano students, who have these remnant of tendons, will have them cut. (Since the above has been written and set in type Richard ZECKWER has sent in a contribution which fully confirms what is herein set forth.

(Continued on page 117.)

MUSIC TEACHERS' BUREAU OF ENGAGEMENT.

THE season for changes of teachers is near at hand; some seek more lucrative positions, others different localities, others again desire a change because the surroundings are uncongenial. Then there is a class whose motives for changing are very vague; they know not what they want nor why they desire a change. This year has been particularly severe on music teachers, and the result is naturally more dissatisfaction than usual, and no doubt, in many cases where the teacher seeks to better his or her condition by a change, mistakes are made. Hard times are everywhere, and no change of position is going to alter the situation very materially.

In the Bureau in connection with THE ETUDE we assist worthy and efficient teachers to positions, and subjoin a list of vacancies which gives a fair idea of the class of positions we are called upon to supply. Applicants in applying to a Bureau of this kind are often at a loss how to proceed to apply for a position. The whole matter is a business transaction that requires tact and energy, and much depends on the manner in which the claims of the applicant are presented. The following may be of service to applicants. It is well to send testimonials from prominent persons, who are able judges of the applicant's professional, social, and moral standing; but the original copies of the testimonials had better not be sent, only copies.

Every correct means must be used to convince the parties wishing a teacher of your competency. Many able teachers lose their chances of being elected to desirable positions on account of their indifference to the severe competition there exists for every vacancy, and the result in many cases is that their inferiors are chosen. This Bureau will give each candidate a full and fair representation, but we cannot guarantee you a position. We will faithfully advise you of every vacancy suited to your requirement.

It is advisable that you send stamps with every letter requiring answer. Your photograph will in every case assist in reaching a decision. It is not necessary that you stand at the top of the ladder of your profession; teachers who are well prepared to teach beginners are valued everywhere, and opportunities are often open to those of limited experience in less responsible positions.

Whenever a negotiation is concluded and a contract made, we require, as payment for our services, the small amount of four per cent. on the first year's salary. Payment to be made whenever engagement is entered upon, unless otherwise stated in the contract. In case the salary is dependent upon the income of tuition, we require \$25 in advance, and the balance at the close of the scholastic year.

No application will be recognized unless the contract is signed by the applicant. The following are specimens of vacancies at our disposal:

1. Conservatory of Music; in the West, voice department; salary, \$100; least; male desired.
2. Female College; in one of the Gulf States; painting and drawing, with French or German; salary, \$30 per month; female desired.

3. Academy; in New York State; vocal and instrumental; with German; salary is small, with home; position now open; female desired.

4. Director of Music; in large Western College; salary, dependent on income.

5. Female College; in one of the upper Southern States; vocal and instrumental; salary, \$600 and a home; female desired.

6. Director of Music; New York State; either male or female; salary, from \$800 to \$1000.

7. Director of Music; in a Western University; good opening; salary, \$750; male desired.

8. Female College; State of Maryland; salary, not stated; vocal and instrumental; French or German.

9. Episcopal School; in one of the Territories; salary, \$450 and a home; vocal and painting; female desired.

10. Female College; vocal and instrumental; salary, \$400 and a home; female desired.

11. Female College; in the West; painting, drawing, and elementary music; salary, \$600 a year.

12. Female Seminary; in the South; painting and drawing; salary, not stated.

Pupils' Department.

SELF-CONCEIT is a hindrance to real progress in any study. A person may, however, be aware of possessing special qualifications for music, art, or science, and know that his studies are being prosecuted with unusual and flattering success that is especially creditable to himself, without being afflicted with an over-weening and offensive egotism. One may have a pardonable pride in his abilities and attainments, and yet feel that there is much to learn, and be willing to be instructed. Such a one will get on. But he who has such an estimate of his powers as causes him to be indifferent to the instructions of his teacher, and considers practice unnecessary on account of his superior talents, has already placed a barrier in the way of advancement, and any progress that he makes will be in a backward direction.

Ask your teacher what to do, and try to follow him in everything. It is an absolute necessity (if you wish to make any progress) to obey the teacher you learn from, yes, even if you are painfully aware that he is not always right. You will learn nothing as long as you set yourself up as an authority against him. Either do not learn from him at all, or obey him implicitly. Even if all he says is not quite for the best, a residue of good remains. Whether he is first-rate, second-rate, or third-rate, he is sure to be a better musician than you are yourself. Nor is it always the finest artist who is the best teacher. Many a great artist has not the gift of teaching, a gift that requires a combination of patience, moderation, sympathy, steady nerves, and many virtues of which the exacting pupil is but dimly conscious.—LADY LINDSAY.

One often hears the question asked: "What good will it do me to study harmony?" This question of *cui bono* is too often asked about almost everything. Yet, in this case, one can answer: It will do you the good of teaching you what music really is; your impressions of music will no longer be a mere ear-tickling, nor a vague excitement of the physical emotions; your musical likings and dislikings will no longer be sheer cases of Dr. Fell; but you can distinguish between what is worthy and what is unworthy. A knowledge of the laws of the art will give you something worthy of the name of musical taste, and you can utter an opinion which will not be an insult to every musician. In fine, you may possibly be able to talk common sense about music, and not make yourself ridiculous in the eyes of every right-minded musician, as the writers of musical novels do. What is it that makes that great pianist admired and respected all the civilised world over, while this other one, who can do

things with his ten fingers which the first cannot dream of doing, is merely known as a brilliant excentric? His musicianship! The world is fast growing sick of performers who are not musicians, and the time will come when it will be just as sick of music-lovers who know nothing about music. The time has already come when people had best take the art of music seriously or not at all, and to take it seriously without some knowledge of it, is like attending lectures on the integral calculus, or doubly periodic functions without having any knowledge of algebra.

THE German adage, "When pressed by hunger the Devil will eat flies," is often aptly illustrated where, after exhausting all regular and legitimate means, the most amusing expedients are resorted to in order to accomplish a desired object. It sometimes happens that also the piano teacher would like to imitate the devil, not literally, however, in adding the dainty dish of flies to his own customary menu; but, to borrow from the sister-art, "drawing," after all regular educational resources had been tried and failed. Illustrations of a refined and refining sort will hardly succeed; the imitator of the devil resorts to that branch of the draftsman, which in itself is more or less diabolical, "caricature." An inattentive pupil, after having made a number of mistakes, playing half notes, where the composer wanted quarters, or having translated the *p.* to mean *pounding* instead of piano, may, perhaps, be cured by the teacher admonishing him in the following manner: Well, well, my child, you played the beautiful Sonata of Mozart very slowly and bad, because you were careless and absent minded. Your sonata is composed by a great master, who knew how to compose in a fine and artistic style. Every bar is regularly constructed, and Mozart wants those who play it to render it faithfully as he wrote it. If I should make a comparison, I would say, this composition sounds to the ear as pleasantly as this nicely drawn house is pleasant to the eye. Did your playing have such an effect? By no means; you played very bad, paying no attention to the duration of notes, and overlooking entirely the *p.'s* and *f.'s*, etc., so that it reminds me of a house drawn like the following:



Now, my boy, suppose the Almighty wanted to punish you for this carelessness, and changed your fine and well-proportioned form into a body like this: do you think you or your parents or friends would like such a deformed little boy? Why, you played Mozart's Sonata just in such a distorted manner, and therefore it was not nice.

The little boy will perhaps smile when he sees these caricatures and comprehend the teacher's secret meaning, but I am not so sure about little girls, and, for aught I may add, the big girls also. I rather think they would frown in beholding the pictures and puttingly murmur to themselves, something that sounds like horrible picture and nasty—teacher.—(Translated for THE ETUDE, from LOUIS KOEHLER, by G. S. ENSEL.)

DR. LOUIS MAAS has superceded Carl Zerrahn as conductor of the Rutland (Vt.) Music Festival. This year (in May) will be given the Messiah: Eli King's daughter selections from the Meister-singer, and Rönt-Schmann's A Minor, and Rubinstein's D Minor Concerto. The chorus will number three hundred, and the orchestra will be from Boston. Dr. Maas will go to Europe during the summer, and will give concerts in London, Copenhagen, Christiania, visiting Berlin, Leipzig, and other German cities. He, we are glad to learn, will return in October. He has permanently taken up his residence in Boston, where he is highly esteemed as a piano-forte teacher.

The Wisdom of Wang.

No art, not even poetry, has such a close affinity to religion as music.—L. RUCKERT.

Music is a revelation more sublime than all wisdom and philosophy.—BEETHOVEN.

The highest aim of art is to ennoble us, This aim once reached, inspiration follows.—HEINRICH MARTIN.

Music, being the language of emotions, may become the minister to excite, and the master to command them.—HAWES.

Vocal music is not the highest expression of the divine art, for then we are not yet freed from human conceptions and sentiment. Instrumental music is the most sublime perfection in the tonal world. Hearing it, we are separated from outside fetters, and can drink as from the limpid fountain, whose waters run clear and unadulterated.—BERTHOLD AUERBACH.

Though all the different forms of music have been subject to frequent changes, the CHORAL alone has remained unaltered, and its sublime power still holds its sway among the cultivated. The eight tropes (scales) which St. Ambros adopted from the Greek system of music, as also his own compositions, are used in our days and charm the pious listener in spite of their venerable age, some being more than two thousand years old.—CH. F. SCHUBART.

The opinion that music which cannot at once be comprehended must be at fault and is not the right kind of music, though erroneous, is yet entertained by more people than we are willing to admit. Nevertheless we cannot wonder at such a mistaken idea, for it is undeniably true that the masses will remain cold at the performance of a work of art, while the cultivated find the purest enjoyment in it. It requires a good musical education to appreciate the really sublime, and the "dear public" does not care for refined pleasures; like the Roman plebs of old it craves for amusement, "panem et circenses."—ROBERT FRANZ.

The attempt to imitate the "beautiful" is at least able to produce a tolerable good copy; but to imitate mannerism brings forth an aesthetic caricature.—H. LAUBE.

I found among my papers a note in which I called architecture "frozen music." There is some truth in this; the effect of gazing at a magnificent structure is not unlike the sensation produced by listening to a musical masterpiece.—GOETHE.

There are mental conditions and emotions which cannot be represented externally, and for this reason painting is incapable of reproducing them. It is only possible in the realm of tones to faithfully portray the most profound affections and sentiments; hence, music, more than any other art, has found the material to bring the depths of the soul to an outward expression. Therein lays the grandeur and sublimity of the art.—FRANZ BENDEL.

Rocks re-echo the lay of the shepherd's flute; Listening to the song of its driver, easily walks the ship of the desert; Tulips and roses are opening their petals when hearing the song of Philomel; Harder than rock, and wilder than beasts, Must be the heart of man not affected by music.—HERDER.

Next to the Word of God, music is the ruler of the affections; man submits to its influence as if forced from within. No doubt whatever the heart of lovers of music harbors the germs of many virtues; those who are left cold in hearing music must have a heart of stone.—MARTIN LUTHER.

FOR THE ETUDE. SOME PHASES OF TECHNICAL STUDY.

BY ALBERT A. STANLEY, SECRETARY OF M. T. N. A.

In the work entitled "Head and Hands," Mr. Stephen A. Emery has, in a very consistent and logical manner, employed in his treatment of the subject of *Technique* that happy combination of the two factors implied by the title; and admirably formulated ideas, which it should be the aim of every progressive teacher to apply, and which, although by no means new, are not fully appreciated by a large number of the profession. To the conscientious teacher who is desirous of so stimulating thoughtful study, as to arouse in the pupil a *genuine interest in music itself*, as well as ambition to acquire that mastery over technical difficulties so primary an essential to success, it is always a delight to seek to so present the subject that the reasonableness of insistence upon careful study of special difficulties shall be apparent. It is a happy omen for the progress of piano teaching in this country that, in the technical study of the instrument, more and more attention is being given to a systematic application of the principles which, forming the basis of successful instruction, as such must apply under all ordinary conditions. It should be the aim of each and every teacher to be cognizant of all such honest attempts to perfect methods as the work above mentioned, and to carefully consider whether it is not possible to follow out the line of treatment therein suggested even more fully. To do this with any assurance of success, the teacher must be willing to submit to a tax upon the inventive powers, as well as a test of patience, to a degree only commensurate with the desirableness of the end to be attained. Much of the dread with which a pupil takes up a new difficulty may be wholly, or at least to a great degree dissipated, by a concise analysis of its peculiar characteristics, derivation, and relation to something which has been already studied; while a careful explanation of the reasons for the fingering, as demanded by the construction of the hand, its consistency when compared with other passages of a somewhat similar nature, or as applying certain general rules of fingering, coupled with a demonstration of its practical use, may make what would otherwise be an irksome task, not only an attractive one, but also induce a spirit of inquiry into the "reason of things" which will be of inestimable value in future study. If it does nothing more, it will make the pupil feel that there is not an impassable gulf between the teacher and himself, and moreover no one thing will encourage study more surely, or sooner begot mutual confidence, than such a recognition of a pupil's intelligence as is implied by a thorough explanation of technical *formulas* as suggested above. Great care should be taken that the explanation does not become too technical, and the simpler way is always the better.

It is of course impossible to suppose that more than a small minority of piano students can be, or are induced, to take up the study of Harmony (which is so essential to a proper comprehension of our subject), for it is a lamentable fact that few trouble themselves in the least to ascertain facts, even the most commonplace, regarding music, and are contented to remain in profound ignorance of the leading events in its evolution and history.

The progressive teacher will always endeavor to combat this apathetic spirit, and will seek to impart musical information in every possible way. No greater misfortune can befall a teacher than to become so conversed in the commercial aspects of his profession that the labor of musically educating a pupil is no longer a delight, but a bore. In view of the fact in the case, the apathy of so large a proportion of the pupils, the indifference (to put it mildly) of so many teachers, the necessity of a more thorough understanding of the importance of *technique* as a means to an end, not as the end itself, it would seem all-important to invest the study of mechanical difficulties with somewhat of musical dignity, and not treat it as a necessary evil.

So much has been published in these columns on the subject, and the treatment has been uniformly of so practical a nature, that it is with diffidence we approach

a theme upon which we can hope to suggest so little, if anything new, and where the testimony we present must be chiefly cumulative in its nature. If the one fact be kept steadily in view, viz., that all mechanical study is to so perfect muscular development and control that the medium of interpretation shall be equal to all demands made upon it in the expression of musical ideas, the proper appreciation of which calls into play different faculties, the advantages arising from the closest possible association of the two from the very beginning are obvious at once. It goes without saying, that no teacher should allow a pupil to study a scale without understanding its construction, the reasons for the fingering, and its value and use as musical material, all of which can be easily demonstrated. A careful classification of the scales as regards fingering removes one great difficulty, and their practice can be made very much more interesting than is generally the case by a few hints regarding key relationships, and by suggesting varied combinations such as are easily formed.

Five-finger exercises may be made less exasperating by selecting such figures from compositions (which may be readily found) as will answer the same mechanical purpose, and give an opportunity for an explanation of what is implied by the term "figure." Even young pupils can readily be taught what is meant by this term, and it stimulates them to feel that they are beginning to find out some of the wonderful secrets of composition. The older pupils are much less ready to acquire such information, unless they are particularly musical; possibly the result of the unsympathetic ministrations of that class of teachers whose interest is centered in their bank accounts.

In taking up the study of *arpeggios* there is a good chance to explain the formation of simple chords, and once understanding that a Triad consists of a fundamental tone with its third and fifth, the different positions are easy to comprehend. It seems not unreasonable to suppose that it would, at this stage, be comparatively easy to point out what is meant by an *inversion* of a chord, and teach the pupil to distinguish a chord in its fundamental position, and to become acquainted with the *inversion* instead of *positions*, as it is certainly logical to speak of the fingering of the arpeggio of C in the fundamental position, and two inversions. We do not wish to be assumed ignorant of the terminology used by some of the most eminent theorists, but simply to carry out a logical principle of development in the pupil, which shall imply a practical assimilation of certain facts in Harmony. It can readily be demonstrated that the fingerings used—as founded upon the proper consideration of the construction of the hand and use of the muscles—are practical and judicious, while the *power of accentuation* can be more clearly and forcibly shown by an analysis of the development of the different groups, which the change of accent produces, than in any other way. The classification of arpeggios can be carried out more fully than in the scales, and the reasons therefor are more easily understood, and are convincing to a pupil who has ordinary perception. The simpler relationships of *tonic* and *dominant*, *tonic* and *sub-dominant* can first be studied, later the different inversions among themselves, to be followed by progressions to the secondary chords of the key, and eventually modulations into other keys, thus making it possible for a teacher who is a *thorough musician* to imbue a pupil with appreciation of harmonic effects, and insensibly lead to a desire for absolute thoroughness in their studies. In taking up the chord of the Dominant Seventh, it could be added to the progressions already well under way by this time, in much the same manner that it is introduced in the study of Harmony. If studied always in connection with its resolution (and this applies to all positions, or *inversions*), it would not only impress fully on the pupil its peculiar characteristics, but also further that harmonic sense which it is aimed to develop by this method of study. The Diminished Seventh, which has been obliged to endure a great deal since it became the chief stock in trade of a tribe of "long-haired" composers, who, having nothing in particular to say, have a natural affinity for such chords as indefinitely postpone a decisive progression, offers a great field for this method of procedure, for the value of this chord as a means of modulation has been attested by scores of organists, who by its use have not been obliged to put their entire reli-

ance upon the chromatic scale for this purpose. Take the Seventh F#, A, C, E, naturally existing upon the seventh degree in minor, it may in its various *inversions* be followed by its chord of resolution, G Minor, and by a lowering of the Seventh in the third *inversion*, resulting in the Dominant Seventh, the progressions may lead to the major, and so on indefinitely. Now, if we take the *same keys* on the piano, but write our E#, D#, an opportunity is given to impress upon the student the fact it makes a great difference to the whole progression of this chord (which sounds the same to them), whether the upper note struck is E# or D#. This is not easy to make clear, but once comprehended, the way is opened to a more thorough understanding of all harmonic combinations. The discussion in THE ETUDE regarding the value of the "Technicon" and dumb piano furnishes a text for a further carrying out of our principle. In the use of either of the above-named inventions, one of the great advantages accruing would be the concentration of thought necessary to their successful employment, and *this very fact is a great argument in their favor*. To teach a pupil to think music is indeed an end desirable to attain, and it is well to encourage at the beginning of the work those qualities of mind and thought which are essential to the accomplishment of such a mastery. The importance of work away from the piano can hardly be over-estimated, and the mere writing out of the different scales, indicating the whole and half steps, in both major and minor, with and without the signature (in the latter case writing the "accidentals" necessary for the construction of the scale), is invaluable in impressing them upon the mind, thus helping the fingers in their work.

In writing out the arpeggios, the fundamental note may be indicated in some way, so that in the different inversions the pupil may realize that the foundation of the chord remains the same, and, as intimated above, in writing out the Sevenths, and especially in the case of the Diminished Sevenths, it will require a great deal of care and study before they are understood. This hurried sketch of a systematic application of principles which seem to belong more properly to an advanced stage of technical work, when the study of harmony has been taken up, and which is merely suggestive in its character as it can be carried out much farther, may be criticised (if worthy a criticism) as attempting to do too much, and presuming upon more intelligence than the average pupil possesses. The force of such strictures may be admitted without in any way weakening the position we assume, that every piano teacher should do more than simply by careful attention cultivate the fingers so admirably that certain pieces of a showy nature can be dashed off brilliantly, and others of a higher standard of musical worth be mechanically played with a soulless adherence to certain marks of expression (which mean but little in reality when followed out in this spirit). We repeat, every teacher should do more than this, for unless every influence which can be brought to bear upon the pupil to inculcate a love for the best, a desire to understand thoroughly all that pertains to music; in short, unless the pupil is led by sympathetic instruction to become as good a musician as possible of attainment with the ability given him, the teacher fails of realizing what should be the *ideal result*.

Is it assuming too much to affirm that by following out the principle involved in this article, a principle which does not interfere in the least with the musical training secured by the study of judiciously selected pieces, but rather supplements it by seeking to sustain a *musical interest* even in the necessary muscular drill, great advantages can be secured, and the influence of the teacher as a MUSICAL EDUCATOR be enhanced? In conclusion may we draw attention to the necessity of full and free discussion of all points in the practical work of instruction, and also express the hope that by availing ourselves of the opportunity offered by such a paper as THE ETUDE for mutual counsel, we may, all of us who are working for the advancement of the art, learn at least to respect each others honesty of purpose, and "proving all things hold fast to that which is good."

Allen Anfang ist schwer—all beginnings are difficult, as the German proverb says; and the more excellent the task the greater the difficulty.

FOR THE ETUDE.
APPROBATION.

BY D. DE FOREST BRYANT.

PROBABLY no faculty in the human mind contributes more powerfully to human progression than the faculty of approbation, and just in proportion as this faculty is possessed and subordinated to the will and reasoning faculties, does it become an actual blessing or curse to its possessor. Very few things in this world are performed without the incentive thought, that through the effort some one will be pleased and will applaud.

This is peculiarly the case in intellectual attainment; and the teacher, whose business it is to study and mould the character and destiny of the youth, may use this principle as one of his most powerful allies.

The day has long gone by in civilized communities when children were driven along the straight path of learning. Pestalozzi and his followers have demonstrated that the mind of the child is not like inert gold leaf to be beaten out into usefulness, but more like the swelling rose-bud to be fed and nurtured until it naturally blossoms forth in all its beauty. It is the duty of the teacher to insinuate into the mind of the child the great necessity of placing his standard of approbation above himself, otherwise it may lead him to ultimate ruin.

And how difficult it is to do this, especially when the adverse influences of the home and of society are of such a nature as to completely destroy the sprouting germs of early ambition that have been implanted at school by the careful, thoughtful teacher. A distinguished Leipzig professor, who has been in this country about six years, and who is one of our most successful teachers, in a recent correspondence to me, said, "I have made a sad experience (*traurige Erfahrung*) in attempting to teach pupils in America. They go just as they begin to learn." And, I ask, who has not had this experience? Let each teacher stop and count up the number of his pupils that have, through his instructions or through his influence, become eminent in the profession of music and how startling will be the poverty of the result. And why is this so? Well, to be sure, there are many causes, but chief among them is this, viz., that the great majority of those who undertake the study of music, have not the proper incentives held up before them. They study to please and win the approval of some one intellectually beneath themselves, and therefore unworthy to judge of their efforts. The result is they do not progress, but continually retrograde until they are so far without the pale of art's domain as to be really insusceptible of art-impression.

A little child begins the study of music with bright prospects. It seems to her like entering a new and lovely field. She becomes joyful and enthusiastic in her expressions of delight. She beholds the flowers that deck the mead, while all around bloom fragrant shrubs and overhead, from pendent boughs, droop verdant foliage and luscious fruit. "Oh, is it not perfectly beautiful!" she exclaims; "and am I to pluck these?" "All these in time, my child, but some you cannot reach. Stop, now, and gather these modest flowers at your feet." The happy child obeys. An hour we spend together, she and I, in picking little daisies, violets, and pretty grasses. Then I arrange them in a bunch together, and tell how she must take them home and carefully water and daily watch them till every little bud should blossom out in beauty. Then she must bring to me her flowers again that I might see her care. Smiling she bade me adieu and went away. A week has flown. A faint ray comes at my garden gate, and I open to meet again my little friend; but, how changed! A look of sadness has overpread her little features, and when I ask for her flowers she bursts in tears, and tells me that, "That she went home that day and showed mamma her pretty flowers, and ma declared them 'ugly daisies, common violets, with nothing but green grass between;' and so," continued she, "I threw them 'way; and please, sir, mamma sent to you this note." I opened and read,—"Dear Sir, Be kind enough not to give my daughter any more such common things as you last sent. I desire her to have roses and orange blossoms. If she is yet too small to reach them, pluck them for her, and oblige, yours, etc."

This parable might be extended, but it suffices to illustrate the point. The majority of children are blighted in their musical career through the injudicious and thoughtless treatment of parents, guardians, or intimate friends, who, ignorant of the difficulties of the art, expect a child to perform pieces to tickle the symphony of their particular ears in a very short space of time, and the child soon learns to understand that this is his goal; and as it is really not very far away, sometimes not farther than "The Cornflower Waltzes," or at most events, "The Maiden's Prayer," he rushes pell-mell to it, anyway to get there and win the approbation of his auditors. Thus the young frog soon learns the size of his pond, and, having made the circuit, is content to peep away on the topmost log, a single note above his fellow-croakers.

It is not the young child either that suffers the most universally; for many quite ignorant people have a kind of sensible philosophy, which they apply to all educational subjects alike, viz., that the child should have a good foundation laid; and thus the earnest teacher is encouraged in his work by being let alone, and not being continually urged to hurry. But when it comes to the girl of fourteen and upwards—the age, of all others, when the girl is disposed to be a little flighty and romantic, and needs withal a steady hand and firm treatment, then is often exhibited to the fullest extent the whimsicality of those who ought to be her guides and directors.

Then arises the idea of showing off the young lady (since now her dresses are an inch longer) to society. It may be to gratify a false pride, or it may possibly be actuated by more subtle motives, especially if the young lady in question be matrimonially marketable. Be it as it may, all sense is laid aside. The teacher, if he serves at all, must, as an able writer in THE ETUDE once expressed it, "sit by and say Amen."

The girl absolutely has no aim in studying music only to please her mother, possibly another. This she can do best by resorting to the veriest trickery. The fewer the chords, the more jumpy the notes; the more bangy the effect, the more rapturous the applause. Thus the young lady begins to practice the most unscrupulous deception. Her mistakes are more easily concealed than corrected. Can any one fail to see how such a course will influence the formation of that young lady's character, morally?

Not only do pupils transgress to gratify this approving propensity, but many teachers succumb to it and do. They destroy their usefulness by catering to caprices of supercilious, social surroundings. In fact, I find words quite inadequate to express my detestation of the flimsy superficiality in reference to the requirements of a musician and of a musical education that meets me on all sides. What missionaries we must be and how often we are placed on the torture rack! I have this to say of my pupils and to all others as well, hold your independence and defend your position. Strive not to win the laudation of your inferiors by deviating from the course that your reason and conscience marks out. Select some high ideal in your profession and work to that. However limited the time you propose to devote to the study of music, do what you do well. Think of the metaphorical illustration of aiming at the sun in order to shoot your highest. Regard him as a robber that steals from your future wealth who bids you pause in your studies and spend your precious time for his idle amusement.

Life is short and art is long. It will take unremitting toil to arrive at the goal of true excellence, where you may receive the plaudits of true artists.

This has been my guide in the study of music. I first chose the master-places for my study. I chose them not because I then so much admired or understood them, but because they were the footprints of great men, and I felt safe to follow whither they lead. I knew these works must be models of excellence, and I bethought myself of what Schumann had said, viz., that "one must have a hundred lives to learn that only which is good." When I studied any of these works I always imagined that the author stood beside me and criticized my every move, and I have come to notice and enjoy the ideal approval or rebuke of these great masters far more than the idle stamping of the herds or the silly clapping of certain chronic cranks who loiter about the concert halls and now and then find their way into fashionable drawing-room circles. I trust my language may not be misconstrued,

since it is intended only to reprove the art-crusher and encourage the struggling art-builder to labor forward with renewed and undaunted energy, for in so doing he will at last pass beyond the thought of what any creature may say or may think, finding his truest happiness in wooing his loved and loving art.

MECHANICAL AIDS TO PIANO PLAYING.

Editor of The Etude:

At the risk of being called an *old foggy*, I wish to protest in the interest of true art and against the use and abuse of all these numerous so-called aids towards mastering the piano. Under this head I include dumb pianos, dactylions, hand guides, and the already numerous *tricks*, with various sounding and sonorous terminations, all designating their especial uses in conquering the enemy—technic. Now if these gentlemen had spent the time they wasted in writing up their so-called discoveries in the study of the brain, they would have realized the force of that old and respectable adage in regard to driving a horse to water, but then the difficulty of making him drink when you get him there, precisely so with the brain. It cannot be driven to do a thing any faster by mechanical inventions.

The production of musical brain cells is not sensibly hastened by these finger gymnastics. We play the piano with our brains and all the muscle training in the world won't accelerate the musical worth of our work one particle.

Schumann says "you cannot learn to speak from the dumb," and while I won't absolutely deny all use for these many inventions, still the time could be so much more profitably spent. One of the strong points made by the various patentees is the claim that the nervous system is spared much wear and tear, and that in the case of the dumb piano and techniphone, one is enabled to think the music so to speak.

I must admit the first claim seems plausible and come to the conclusion that our forefathers possessed much more nerve stamina than we do; but I still cling to the old fashioned idea, prejudiced it may be, of wishing to hear music when I play it. I do my musical thinking away from the piano altogether, and then again as I pointed out two months ago in an article on the old piano technique, the reason so many nerves suffer from practice is the harshness of the modern touch, and the intolerable noisiness of the modern piano-forte.

A rather heated discussion has been going on in the columns of your paper, and much has been said *pro* and *con* in the dumb key-board. Now the dumb key-board has been used for nearly a century and its excellencies and limitations were perfectly understood years ago. It is more useful than a table, but not as useful as a piano, and no doubt a good thing for traveling pianists when they can't get a piano. The techniphone is simply a key-board with a click at the end of it, in other words it is superior to the dumb key-board, as it is able to register to a certain degree the mistakes of the player.

The dactylion, invented by Levasser, is a slight improvement on that of Herz's. It is about on a par with the rest of these inventions, although it has not the variety of some others.

In London they are advertising an instrument called the organo-piano, which claim to combine the sustaining powers of the organ and still preserve the velocity principle of the piano. We don't want this instrument, as the classical literature of the piano does not call for any such effects; as it is, the character probably asserts more than it is able to prove. Behrer's hand guide is also of little practical value.

The Technon, about which so much talk has been expended, is simply a combination of old inventions, but the question still remains, why not play the piano at once? The inventor says, because his machine brings into better play more muscles than the piano will. All I can say to that is, that our fathers got along very well without all this abnormal development of the flexor and extensor muscles.

In the March issue of your journal there is an article in regard to cutting the accessory tendon of the fourth finger.

Now, of all the outrageous ideas this is certainly the worst. Surgeons may prove to us conclusively that this tendon is vestigial and the finger may be lifted an appreciable distance more than the normal lift. But what, may I ask, is the use of this difference in finger lift? How many of the world's players have had this operation performed? and yet I think they were able to play. No; I think that this age is merely prolific in seekers after novelties, and in many cases the outcome of all this experimenting is the search for the almighty dollar. Profit and not art is the basis of their calculation, and therefore true art suffers not to speak of the fruitlessness of their endeavors. Brains and not machines play the piano.

"OLD FOGY."

Teachers' Department.

UNFORTUNATE is he who, under any circumstances, allows himself to say an unkind or even a petulant or impatient word, or do any ungentle or discourteous act to any committed to his charge, for he must suffer, not less in his own estimation than in that of others, and lose proportionately in self-respect and usefulness.

ANTON RUBINSTEIN and Hans von Bülow when considered together are somewhat like a new edition of Liszt; although we think that Liszt himself is incomparable. Bülow plays with premeditation,—the three hundredth bar of a *piere* is already well designed and shaped, long before its execution; in fact, he estimates his rendition in advance. On the other hand, Rubinstein plays by impulse, spontaneously, as if he would say to himself, "as the Lord will;" and it happens almost every time that the Lord's will is manifested in that marvelous playing. But sometimes he does not listen to the divine inspiration; he refuses to be inspired, and in such a case his execution is simply a "musical cataclysm."

The true teacher brings ALL his mental powers to bear when he is giving his instruction. Yes, ALL; those of the heart and the mind; all must become active, and nothing in him and about him must show a lack of interest, tiredness, vexation, or exhaustion. His inborn vivacity may, in the zeal of his duty, increase to the fire of enthusiasm, but never into passion or effervescence; a quiet and dignified bearing must be the normal state of his mental condition. Only he, who in the position of his body, in the movements of the hand, in the expression of his face, in his gestures, in the modulation of the voice, in the use of his language shows self-control, only he deserves to be called a good teacher.—L. KOEHLER.

There is a lack on the part of teachers in adapting their lessons to the capacities and attainments of their scholars. The result, it seems to me, is about the same, whether you give a lesson to a pupil that he or she cannot fairly be expected to learn in reasonable time, nor, indeed, at all, excepting by an amount of painful drudgery, that would discourage all but the most enthusiastic and persevering—I say, it seems to me, that the result is about the same, whether you give such lessons to your pupils, or whether you give right ones, and allow them to be left before they are learned; indeed, the latter leads directly to the former, the pupil not having mastered one difficulty, is sent on unprepared to meet the next, which, in turn, is left unfinished for the next, and so on to partial or entire discouragement and failure. If we are asked, "is not a lesson learned when the scholar can play or sing it once through in tune and in time without stumbling?" We should answer no; it is only begun. It is not learned until it can be correctly performed with all its proper expression to anybody, at any time, and under all circum-

stances, on that day or the day after, or the week after, or the month after, and the lesson that an average scholar cannot learn thus perfectly in the time allotted for practice is not a right lesson.—Musical Visitor.

Many times it will do pupils good to undertake to learn a piece before their acquired ability. They always come out the stronger for it, even if they do not master it. Then it gives them a clearer idea of their own attainments. To illustrate: An Englishman, who was a sportsman, owned a bear and a young bull-dog. One day the servant came rushing into his master's room crying, "The bear and the dog are fighting, and the dog is getting most killed. What shall I do?" "Let 'em fight," said the master, "it will be the making of the dog." It will often be the making of the pupil to let him tussle with a difficult piece.

"Taste, of all natural gifts," says Rousseau, "is that which is most felt and less explained: It would not be what it is, if it could be defined; for it judges of objects, in which the judgment is not concerned, and serves, as it were, as spectacles of reason.

"Genius creates, but taste makes the choice; and a too abundant genius is often in want of a severe censor, to prevent it from abusing its valuable riches. We can do great things without taste, but it is that alone which renders them interesting. It is taste which makes the composer catch the ideas of the poet: It is taste which makes the executant catch the ideas of the composer.

"It is taste which furnishes to each whatever may adorn and augment their subject; and it is taste which gives the audience the sentiment of their agreements."

One of the besetting sins of teachers is the partiality shown by some of them to certain of the scholars in their classes. They do not seem to remember that they are dealing with young people who are quick to notice such discrimination, and who will resent it by losing interest in teacher and study. The well-trained instructors will, however much they may favor a bright or pretty scholar, so conduct themselves with the class as not to let their favoritism be known.

A correspondent sends us the following:

I have a boy pupil of ten years who has been playing since eighteen months, and is able to read the easier sonatinas of Clementi and Kuhlman nearly correctly from sight. I gave him lately the easier music of Mozart and Beethoven, and told his father that the moment he would ask me to give his little child a "piece," I would refuse to give him anymore lessons. I could not, and I would not make such a condition to all my pupils; some play because they are forced by parents and teachers. To such I give "The Battle of Manassas." I read lately that at the Conservatory at Vienna several hundred applicants for admission were refused for want of talent. I wish I could afford to be so independent; but we can't do it, and have to silence our conscience by taking tuition fees which we know to be "rausgeschmissenes geld."

We must be ourselves in whatever we do, whether it be piano playing or anything else. We must exhibit an individuality of our own (not an imitation of some one else, be they ever so admirable) if we would exert a pronounced influence and make our personality felt. And I do not regard the quality as being inconsistent with a correct and true interpretation of the intentions of the composer; and I believe it possible to not only lose one's self in the music, but yet not put entirely away individuality. I do not mean personal vanity, but ideas and conception. It is just this individuality that distinguishes us from our fellows, and needs to be fostered and encouraged by all right-thinking musicians. When I receive letters from my friend, I want to recognize his familiar sign—manual—not a piece of Spencerian copperplate engraving. When I hear him talk, I want to get his ideas and see as he sees, in order to a further improvement of my own vision. Now, technique is an admirable and indispensable thing, but it goes just so far and no

farther. I would rather hear a performance that revealed soul, feeling, and real insight, than a technical one, be it ever so perfect, destitute of these vital qualities. And I would gladly tolerate a wrong note once in a while if I could but be carried away by the performer on a high wave of emotion and grandeur, or floated along on an enchanted stream of intoxicating beauty, a thousand times more, than to listen to the most perfect technical performance devoid of all this, a barren peak, a glistering iceberg. The high priest of the former is Rubinstein, that Titan of the piano; the later, Von Bülow, the infallible technician. It is needless to say which of these great players is my "ideal."—E. S. MATTOON.

People do not dream of the self-sacrifice necessary to preserve the purity of voice the public always expects from me. I hardly dare go out. I have to watch everything I eat and drink, and the fear of a draught constantly haunts me of a night.—Adelina Patti.

EXAMINATION QUESTIONS.

THE following questions are selected from the papers prepared by Dr. F. L. Ritter, of Vassar College, for the examinations for the degree of Musical Bachelor, at Trinity College, Toronto, Canada. Dr. Ritter is officially appointed by that institution as examiner. The musical examples in connection with the questions we have not the space to give, but the questions will give a clear idea what is demanded from each candidate:

Harmonize a given bass in four parts, introducing secondary or non-dominant chords of the seventh, and inversions, and add a plagal cadence, figure your bass.

Harmonize a given melody in four parts, introducing chromatic chords (modulations), interrupted (deceptive) cadences, suspensions, perfect and plagal cadences.

Give the roots of a given exercise written out in four parts, and rewrite the same exercise in score, using proper clefs.

Correct a given and faulty exercise of four part harmony.

Modulate from D Minor to E flat Major, from C sharp Minor to A flat Major, using only one chord; that is, adding two chords to the first.

Harmonize a given chorale in four parts, upon harmony, use proper clefs.

Place the same chorale alternately in the alto and tenor, transposed each time into another key; do not use the same bass in the above three exercises.

Write a progression of chords on a pedal note, in triple time; there must be at least three chords in each measure.

Two-parts.—Write counterpoint of the second species above a given canto fermo, and of the fourth species below.

Three-parts.—Add to a given canto fermo, soprano and bass, upper part fifth species, bass third species.

Four-parts.—Add to a given canto fermo, soprano in the fifth species, tenor in the second species, and bass in the third species.

Five-parts.—Add to a given canto fermo, four-parts in counterpoint of various species.

Six-parts.—Add to a given canto fermo, five-parts, middle parts in counterpoint of the first species, bass in the third.

Write an imitative counterpoint in four-parts on a given canto fermo, in the bass.

Continue a canon in the fourth below, of which the beginning (three measures) is given, add a free coda, also a free bass; there must be at least eight bars within the repeat.

Write a double counterpoint in the octave; fifth species, above a given canto fermo, write inversion below, add a third bass and figure it.

Write a double counterpoint in the tenth, on a given canto fermo, show the inversion.

Write the answers to three different given fugue subjects.

Write a correct answer to a given fugue subject, and add a counter-subject.

THE RETURN.

MINUETTO SCHERZANDO.

Composed by LINNAEUS THOMAS.

Poco allegro.

p

tr

cres.

tr

tr

tr

cres.

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3

First system of a musical score in G major (one sharp). The right hand features a melodic line with a trill (tr) and a triplet of eighth notes. The left hand provides harmonic support with chords and single notes.

Second system of the musical score. The right hand continues the melodic line. The left hand includes vocal-like lyrics: "cres -", "cen", and "do.".

Third system of the musical score. The right hand continues the melodic line. The left hand includes vocal-like lyrics: "de -", "cres", "cen", and "do.".

Fourth system of the musical score. The right hand continues the melodic line. The left hand provides harmonic support with chords and single notes.

Fifth system of the musical score. The right hand continues the melodic line. The left hand includes vocal-like lyrics: "cres".

The Return.

4

cres.

tr

tr

tr

cres.

TRIO.

ff

The Return.

Musical score for "The Return," page 5. The score is written for piano and features six systems of music. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes various dynamics, articulations, and performance instructions.

Dynamics and markings include: *p* (piano), *sfx* (sforzando), *rit.* (ritardando), *A tempo.* (Allegretto tempo), *tr* (trill), *cres.* (crescendo), *CODA.* (Coda), and *ff* (fortissimo).

The score concludes with a Coda section marked "CODA." and a final double bar line.

Vivace. ($\text{♩} = 103.$)

7. *legato.*

The first system of the musical score is in 6/8 time with a key signature of one sharp (F#). The tempo is marked 'Vivace' with a quarter note equal to 103 beats per minute. The system consists of two staves. The right hand (treble clef) begins with a triplet of eighth notes (F#, G, A) followed by another triplet (B, C, D), then continues with eighth and sixteenth note patterns. The left hand (bass clef) plays a steady eighth-note accompaniment. The word 'legato.' is written above the right hand staff.

mf

The second system continues the piece. The right hand features more eighth-note patterns with some slurs. The left hand has a few chords and eighth notes. The dynamic marking 'mf' (mezzo-forte) is placed above the right hand staff.

f p

The third system shows the right hand with eighth-note runs and slurs. The left hand continues with eighth-note accompaniment. The dynamic marking 'f p' (fortissimo piano) is placed above the right hand staff.

The fourth system continues with eighth-note patterns in both hands. The right hand has some slurs and fingerings indicated. The left hand has a steady eighth-note accompaniment.

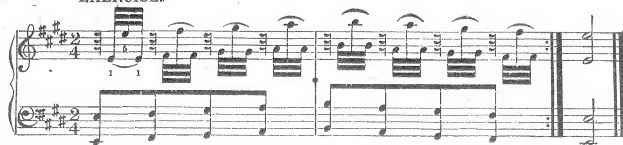
The fifth system continues the eighth-note accompaniment in the left hand and eighth-note patterns in the right hand. There are some slurs and fingerings indicated.

f *p* *f*

The sixth system is the final one on the page. It features eighth-note patterns in both hands. The dynamic markings 'f' (fortissimo), 'p' (piano), and 'f' (fortissimo) are placed above the right hand staff at different points in the system.



EXERCISE.



ETUDE.

Andante cantabile.

21.

Ped.

* Ped.

* Ped.

* Ped.

* Ped.

* Ped.

*

First system of musical notation, measures 1-4. The piece is in G major (one sharp) and 2/4 time. The right hand features a melodic line with triplets and slurs, while the left hand provides a steady accompaniment of eighth notes. The dynamic marking is *p* (piano). The instruction *poco a poco cresc.* is written above the staff.

Second system of musical notation, measures 5-8. The right hand continues the melodic development with more complex triplet patterns. The left hand accompaniment remains consistent. The dynamic marking *p* is present.

Third system of musical notation, measures 9-12. The right hand features a series of slurs and triplets. The left hand accompaniment continues with eighth notes. The dynamic marking *p* is present.

Fourth system of musical notation, measures 13-16. The right hand continues with melodic patterns. The left hand accompaniment includes some rests. The dynamic marking *p* is present. Pedal markings are indicated below the staff: *Ped.* followed by an asterisk, then *Ped.*, an asterisk, *Ped.*, an asterisk, *Ped.*, an asterisk, *Ped.*, an asterisk, and finally *Ped.* followed by an asterisk.

Fifth system of musical notation, measures 17-20. The right hand features a melodic line with slurs and triplets. The left hand accompaniment continues. The dynamic marking *dolce assai.* is written above the staff. Pedal markings are indicated below the staff: *Ped.* followed by an asterisk.

- a. This exercise was originally intended for a *staccato* exercise, and as such it sounds more effective. It can, however, be played *legato*.
 b. The utility of the exercise lies in this, that it passes through all the major keys and their relative minors.
 c. Uniform fingering is retained throughout. Special care must be taken to avoid hesitating too frequently.
 d. Fix each key in the mind before going to the next, and be able to tell at any moment in what key you are playing. A practical knowledge of harmony is almost indispensable in an exercise of this kind, and the practice, if perfectly done, is very fascinating.

The musical score for exercise No. 21 consists of seven systems, each with a piano (left) and treble (right) staff. The exercise is written in common time (C) and features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings. Fingerings are indicated by numbers 1 through 5 above the notes. The key signature changes throughout the piece, moving through all twelve major and minor keys. The first system is in C major. The second system moves to F major. The third system moves to B-flat major. The fourth system moves to E-flat major. The fifth system moves to A-flat major. The sixth system moves to D-flat major. The seventh system moves to G-flat major. The exercise concludes with a final measure in G-flat major.

FOR THE ETUDE. OUT OF TUNE.

E. S. T.

BROKEN? Not broken, merely out of tune.
A little chord too feeble to withstand
The constant thrumming of an unskilled hand.

Only one little note to spoil the theme;
Let it be silent, strike the other keys
And sweet and clear will ring their harmonies.

But 'tis the key-note, and may not be mute;
What does it matter tho' the rest be sweet?
Without it the whole air is incomplete.

None how'er skilled can play the melody,
For 'tis too dark to tune the note to-night.
Wait patiently until the morning light.

ABOUT PIANO-FORTES.

H. W. HAWES.

"PIANO-FORTES, sir! stuff, sir!" said my uncle; "the most abominable things ever invented. Girls do nothing in these days but strum on these confounded piano-fortes. When I was a young man they used to be taught sewing and cooking; they didn't waste their time over trashy novels, and love-songs, and pianos; but now, sir, they're not content with the occupations of sensible women, they must needs make fools of themselves and ruin the patience and digestion of the fellow-creatures into the bargain. If I attempt to go to sleep after dinner that piano-forte begins up-stairs with the 'Dead March in Saul,' or an imitation of the bag-pipes, and when I complain, I am told that sleep after dinner is not good for me. In the morning, sir; that is to say, when your untended wife is staying in the house, am awakened by scales before breakfast. If I go to the sea-side for peace and quiet, I am driven out of the house by pianos on both sides; and if I go out to dinner, the men hurry over their wine and get up stairs to the women, who squall and bang the piano for the remainder of the evening. You tell me you are going to be married, sir; I am glad to hear it. You say that Emily plays; I am sorry for it. You say she'll want a new piano for her new house; I've no doubt of it. But if you suppose for one moment I am going to indulge idleness by encouraging the manufacture of those abominable instruments, you're mistaken, sir!" And so saying, my uncle took out his yellow silk bandana, threw it over his face, and leaning in his arm-chair, was soon asleep.

My uncle was the kindest-hearted of men, but this was his peculiar method of expressing himself. Emily certainly wanted a new piano, and we both thought that uncle might give us one; nor was I seriously discouraged at the manner in which he took my broad hint to that effect. "Omnia vincit amor," said I; and I was not far wrong, as the event proved, for it appeared that Emily knew a trick worth two of mine. I was just rising to leave the room, when I heard a soft, well-known step outside; the door gently opened, and Emily herself peeped in.

In another minute we had both passed out of the dining-room window on to the lawn. A spreading cedar stood black against the sky, and the first stars seemed to hang like pale gems against its branches. After a few turns we came in. My uncle had a curious objection to finding himself alone when he awoke. He liked to believe that he never exceeded his forty winks, and I used to humor him in this harmless fancy by generally appearing innocently in the room about the time he woke up, as though I had never left it. Much to our relief, we found him still asleep. There was an Indian sofa by the window. We sat down and continued our conversation in low tones.

"And now talk sensibly," said Emily, settling herself very demurely with her hands before her. (It was quite clear there was to be no more nonsense.) (You promised to tell me what you had been writing about the piano-forte." And so whatever sentiment there may have been in the garden was brought to an end; and owning her gentle power to control and regulate my pulses—as an instrument owns the touch of a cunning artist—I drew one or two loose notes out of my pocket, and, collecting my wandering thoughts, began:

"Before the piano-forte came the harpsichord, and before the harpsichord came the spinet, and before the spinet came the virginal, and before the virginal came the clavichord and more than these the claviertherium, before that the cithole, before that the dulcimer

and psalter, and before these the Egyptian, Grecian, and Roman harps and lyres innumerable."

"But," said Emily, "you've already got right away from the piano-forte."

"Into the remotest ages of antiquity, my love; it's necessary, you know, in treating a subject philosophically; but where would you like to begin in the series?"

"What's the cithole," said Emily, "and what has the lyre and harp got to do with any of them?"

"Ah, I see I must begin at the beginning. Some of the harps of antiquity were struck with a quill or 'plectrum'—we know very little about them, except that some were round, and some square, some with three corners, some with more; some had ten strings, some thirteen; and modifications of these varieties formed the staple of stringed instruments in the Middle Ages. The Middle Ages, then, had harps of all kinds, and out of the harps grew the psalter, the dulcimer, and cithole. The psalter (from 'psaltery,' singing) was a box with metal strings stretched over it; it was plucked with a quill. The dulcimer ('dulce melos,' sweet sound) was also a box with strings stretched over it; but it was struck with two crooked sticks. The cithole, or 'little chest' was another box with strings stretched over it; but it was played with the fingers. And now I roll all these into one, and you get the fellow-glimmering notion or embryo of a piano. A piano has three fundamental ideas: *Percussion* (hammer); *Vibration on sonorous box* (sounding-board); and *Finger touch through mechanical action* (key-board). From the dulcimer, sometimes called *hachoir*, or *hachoir*, (also, how many young ladies go back to the dark ages and turn their pianos into hachoirs!)—from the dulcimer, I was observing, you get *percussion with a hammer*, and from all three you get the *sonorous box*, or sounding-board; but no one has yet thought of that crowning glory that now, at length, is perfect and noble as a minister of truth, the *key-board*."

As early as the eleventh century the key-board was applied to the organ, and sometime afterward an unknown Italian (perhaps Guido—not the painter, my dear) adapted it to stringed instruments, and hence arose the claviertherium or key-lyre. For many ages the claviertherium was not extensively popular, and for centuries after we read that at the feasts there was "Cytoling and eke harping, ye fyle, dovemere, ye psalter, and voices sweet as bell." But little mention is made of the claviertherium, the 'dark horse' which has since become so popular. The fact is, in those days people progressed by moving one step forward and two backward, e.g., the claviertherium was fitted with *catgut* strings, and *plucked with quills*, called *jacks*; and so, incredible as it may seem, the instrument, in gaining a key-board, actually lost its metal strings, and the *percussion* lost! The construction of the claviertherium was coarse and simple to a fault; I have no doubt that, like our first harmoniums, it was always getting out of order—keys sticking, *catgut* snapping, and was altogether much less manageable and portable than hachoirs and dulcimers.

"The clavierchord ('clavis,' a key; 'chorda,' a string), fifteen hundred was a real advance; it was in most respects like the claviertherium, with the restoration of metal strings and the addition of that *sine qua non* of all harmony—the *dampers*. The dampers, as every one knows, is a piece of cloth which descends upon the strings after they have been struck, to check the vibration and prevent the sounds from running into one another. The clavierchord differed only from the clavierchord in shape; it bore the same relation to the clavierchord that a snail's shell was to an upright snail shell. "With the clavierchord and clavierchord we enter civilized regions; instead of having to fall back upon unknown dulcimer players copied from old manuscripts, and ladies out of stained windows with citholes on their laps, we have the noble figure of old Sebastian Bach, with his neat perwig and silk stockings, thrumming those wonderfully melodious jigs and sarabands on his favorite instrument, the clavierchord. 'I find it,' he says, 'capable of expressing the most refined thoughts. I do not believe it is possible to produce from any harpsichord or piano-forte (i. e., a piano-forte of the Bach period) such a variety in the gradations of tone as upon this instrument, which, I allow, is poor in quality and small in scale, but extremely flexible."

"The virginal and spinet were still nearer approaches to the piano-forte; they were an improved and more expensive kind of clavierchord; they were much in vogue toward the end of the sixteenth century, and were found chiefly in the Elizabethan households of the fine ladies of that age, who had the same opinion of them. Here, for instance, is a picture drawn from life. It is to be found in the 'Memoirs of Sir James Melvil,' 1683, ambassador from Mary, Queen of Scots, to Elizabeth—'She (Elizabeth) asked me if she (Mary, Queen of Scots), played well on the clavierchord.' This is the picture of the Queen of Scots, as she is represented by her royal patron who asked him how he liked his playing on the violoncello—'Vy, sir, your highness plays like a prince!' I wrote a little sonnet the other day, my dear, which would apply equally well to the Queen of Scots, at her virginal, or to you at your piano."

"Oh, do please repeat it to me," said Emily.

"I cannot recollect it, but the moon is already so bright I think I can see to read it,—

"How oft when thou, my music, muses playest,
Upon that blessed wood whose motion sweetest
With thy sweet finger, wags thy little way
The wiry concord that my ear confounds:
Do I envy those jacks that trimlings have
To kiss the tender inward of thy hand,
Whilst my poor lips that should that harvest reap
At the wood's boldness by the blushing stand!
To be so tickled, they would change their state
And situation, and so play my happy note
O'er making thee fingers walk with gentle gait,
Whilst I, poor soul, am forced to live on life!
Since sassy jacks are in this so happy state
Give them thy fingers—me thy lips—to kiss."

"You shocking old cheat!" exclaimed my listener, giving me a gentle box on the ear; "that's Shakespeare."

"Well, I did not say that I made it; I only said I wrote it." And with this feeble shuffle, I continued, gravely,—

"About the year 1700 the virginal went out of fashion, and its place was finally taken by the improved clavierchord, called *spinet* (from 'spina,' a thorn—hence 'quill'), and later on, harpsichord. In 1700 a first-class harpsichord by the famous and most celebrated maker, cost one hundred guineas. A grand harpsichord looked precisely like a grand piano, only it was provided with two key-boards, one above the other, the top one being to the bottom one very much what the swell key-board of the organ is to the main; and the two organs had four strings, three in unison, the fourth tuned an octave higher, and there were stops capable of shutting off or coupling any of these together. The quality of the sound depended upon the material of which the jacks were made—whether, that is, the string was struck with cloth, quill, metal, or buff leather; the quantity did not depend, as in the piano, upon the finger-touch, but upon the number of strings coupled together by the stops. It now at last occurred to admirers of the harp and violin that all refinement of musical expression depended upon touch, and that whereas you could only pluck a string by means of the machinery in one way, you might hit it in a hundred different ways.

"The long-abandoned notion of striking the strings with a hammer was at length revived, and, by the addition of this third and last element, the harpsichord turned into the piano. The first piano was made in 1709 by three men at the same time, about the beginning of the eighteenth century—Cristofali, an Italian, Marius, a Frenchman, and Schroter, a German; the palm probably rests with the Italian, although so clumsy were the first attempts that little success attended them, and good harpsichords on the wrong principle were still preferred to bad pianos on the right one; but the key-note of the new instrument had been struck in more senses than one—the object of centuries was in fact accomplished—the age of the quill, pig's bristle, tortoise, ivory tongue, etc., was rapidly drawing to a close. A small hammer was made to strike the string and awake a clear, precise, and delicate tone unheard before, and the 'scratch with a sound at the end of it' was about to be consigned, after a long reign, to an eternal oblivion.

"We cannot wonder at the old harpsichord and clavierchord lovers, even the greatest of them, not taking kindly at first to the piano-forte; the keys required a greater delicacy of treatment, it became necessary for musicians and amateurs to change their style of playing, and this alone was enough to hand over the new instrument to Sebastian Bach, who, being given to two of his piano-fortes, to Sebastian Bach, who praised them as ingenious pieces of mechanism, but complained of their feebleness of tone. Silbermann, nothing disconcerted, retired into his workshop, and after some years of study, during which he had been perfecting his hand, he at last produced an instrument which even Bach, wedded as he was to the clavierchord, pronounced to be 'without fault.' From that moment a rapid demand for Silbermann's pianos rose throughout Germany; they could not be made fast enough."

"Frederick the Great, who indulged in a variety of the most improbable pursuits, had several of them about his palace; and having the finest pianos, he was naturally anxious to hear the finest player in the world play on them. But Sebastian Bach, who had been playing of the vasty deep, would not at any time when called for. At last, one night in the year 1747, as the King took up his flute to perform a concerto at private concert in the palace, a messenger came in with a list of the names already present, and among them was his name. The King ran over the names, and, turning suddenly to the musicians in a most excited manner, said: 'Gentlemen, old Bach is come!' The great man had indeed alighted, after his long journey, at his son's house; but by express command from the King he was not to be admitted. The concert was suspended; no doubt the courtiers, in little groups, began eagerly discussing the new event; and the King's enthusiasm speedily spread through the assembly. Presently the door opens, and 'old Bach,' with a sudden glare of light, steps into the midst of this

PIANISTS.

THEIR DEVELOPMENT AND STYLES.

DURING the past century thousands of pianists have been turned out from the well-known and unknown conservatories, as also by the numerous instructors, and still how few have become great in an artistic and scientific point of view. Why do so few aspire to be virtuosos of a second or third order? Is it the fault of the pupil, the public, or the master? It may be said, all three are to blame.

The student who arrives from a conservatoire with a *premier prix*, such as a race horse might gain after a race, imagines that he has no rival in his—can I say *art*?—No, *trade*. He possesses technic of a certain kind—that is, he can hammer out a brilliant *fantasie*, and murder a Chopin nocturne.

These individuals grow long hair, and are so-called pianists. Where is their talent, in their hair or fingers, or in their brain, which should act as a commander to its ten soldiers, viz., the fingers? They have little idea of composition, and never think of a higher sphere of work to leave a great name. It is the great craze for show. Fame can only come with years of hard labor. When we consider the lives of the great apostles of our art, as well as others, where do we find rapid recognition leading to lasting fame?

How few understand properly how to judge an artist. The average critic encourages ordinary and sensational players, and those that aspire to something great are not heard of. How few have the chance of being tested.

Talent cannot be held back any more than the waves of the ocean can be chained.

If you are conscious of really possessing true talent, then develop it. Practice with untiring labor until the fingers are capable of fulfilling the requirements of the artist; at the same time do not neglect the spirit of the composer. Don't play, but "act." Numerous examples might be given as to interpretation. I will cite one instance—Beethoven's Sonata Appassionata, Op. 57.

Imagine that you are expressing the passion of a frantic being, but do not forget the proper phrasing. Play your crescendos in a manner that gives the effect of "raving." Speak with your fingers; act, throw passion and soul into your phrasing.

Interpret the second part as a dream—as if you heard your own *Marche Funèbre*. In the *finale*, awaken and discover that it was a dream. Thus only will you properly express the title, *sonata appassionata*.

A story can be told in every good composition. The public may fail to understand this, but remember that you are only doing justice to the great departed masters and their immortal compositions.

I will endeavor to exemplify the styles of a few eminent piano-forte virtuosos.

Liszt, the greatest of all living pianists, possesses the power to draw his listeners to him, either in sorrow or in happiness. He plays everything in the manner I have just spoken of. He may be termed the monarch of the piano-forte.

Rubinstein is a virtuoso, of whose playing one never tires. He plays all composers well. His playing in the compositions of Bach, Mozart, Handel, Haydn, and Beethoven, is so wonderful that he is unequaled by any other living artist. His school is perfect; his phrasing remarkable. He is one of the greatest pianists that has ever come before the public.

Von Bülow is also a wonderful virtuoso. His intelligence in phrasing is not so perfect as that of several other pianists; nevertheless, he has great merits of his own, and possesses a remarkable memory. His style and technic, however, are not equal to that of Rubinstein.

Pachmann is another wonderful virtuoso. His interpretation of Chopin is most delightful. It is very similar to the composer's own playing. His technic is marvelous, but he knows little of the other great masters.

Mme. Essipoff plays well at times. She has lost much of her refinement. Her interpretation of Schumann and Chopin is not so beautiful as of old. She delights in playing as powerfully as possible, which, of course, is detrimental to a delicate touch.

Mme. Mentor is another brilliant virtuoso. The force of her playing in bravura passages resembles Rubinstein in the manner she throws into her performance.

M. Eugène D'Aubert, the young English pianist, is a new comer and an artist of uncommon order. His technic is unsurpassed, while his playing exhibits great passion and brilliancy. He interprets some of the works of Beethoven, Liszt, and Rubinstein, in a wonderful manner. He does not express or reproduce the romantic qualities of Chopin and Schumann, and his phrasing is not equal to the rest of his playing.

There are many great pianists that could be mentioned, including Mme. Schumann, M. M. Plateau, Josef, and others, but sufficient examples have been given to illustrate that it requires soul, passion, and imagination, as well as technic, to become a great artist.—L. C. in the *Key Note*.

CORRESPONDENCE.

C. H. KEHR, NEWMAN, GA.

In the March number of THE ETUDE, Mr. D. N. Hood referred to what he learned in his youth; now, in my case, eleven years (from three to fourteen) I was trained in the use of German fingering. Since then I have used American fingering, fifty years against eleven, and yet I am for foreign fingering. One reason with me is, that the best musicians of the world have used it, and surely they would use the best. Another reason with me is, that it makes a division of the hand 1-3-5 and the other two fingers 2-4. This may be called fanciful, but I have used it to advantage especially in changing from one to the other. But of all things let us have one and save us from the mixed state of things in which we find ourselves at the present time. I for one thank you for the efforts you are making in this direction, and hope they may soon be crowned with success.

H. S. WARNER, SUSQUEHANNA, PA.

Respecting American vs. foreign fingering, I would say that I am not particular about which one is used. My wish is, that one or the other of the two modes would be universally adopted, and the other discarded, since it is a great nuisance to have the two.

W. H. NEAVE sends this bit of musical pleasantry revised and improved by him.

A CANINE TRIO.—When Cimaroosa went to Naples, after a long absence, he was waited on by a manager, who, after meeting with much ill-success, hoped to retrieve himself by securing something new from the great master. He begged for some moroccan which could be introduced at once upon the stage and draw the attention of the public, which was neglecting his performances. Cimaroosa replied that he "must first hear the singers to judge what to write." The manager acknowledged that they were bad; so Cimaroosa agreed to go and hear them that night.

When the first act was over, the manager rushed to him, and asked his opinion, "You told me your singers were bad," he answered, "why they are excellent; but so much the better. I have got an idea which will suit them, snit you, and suit the public, too. Come early, to-morrow, and I will have something ready for you." "But," said the manager, "our poet is here ready to write the words as you may direct." "No matter about that," said Cimaroosa, "I have got the whole thing in my head,—words, music, and all."

The next morning there appeared a flaming announcement, in which it was stated that a new and superb *terzetto* would be introduced that evening, written expressly for the occasion, by the celebrated Cimaroosa. An immense crowd was attracted, and when the *terzetto's* turn in the programme came, the tenor stepped forward and advancing humbly to the footlights, began, as though he were confessing himself,—

"Sono un cane, lo confesso."

(I am a dog, and I confess it.)

then, turning to the *primo basso*, he adds,—

"Ma! altro! l'è pin di mè."

(But he is another, worse than I.)

The *basso* then took up the strain, with equal humility, confessing himself an ass, and then paying the same compliment to the *prima donna*, who, in her turn, makes a similar avowal, and proclaims the others as even more ridiculous. Thus all three kept on, respectively confessing themselves and deriding each other—as dogs and asses—in a sort of continuous round. The public received it with shouts of laughter and applause. It was furiously encoored, and the desired effect was accomplished, for the theatre was nightly filled by the people, who had long deserted it, and who went in crowds, mainly to hear the canine trio, which was rendered nightly without any accompaniment of *real pugnacity* or any *assurinous feelings*.

NEW PUBLICATIONS.

SIX SONGS, by FREDERIC LOUIS RITTER, Op. 15. Published by EDWARD SCHUBERTH & Co., New York.

This lovely set of six songs from the gifted pen of Dr. Ritter further proves our remarks regarding another of his songs last month. He has in the highest sense the power of musically illustrating verse, and he is at high-water mark when giving color to some elusive sentiment that is too fine for words. This is noticeable in the fine setting of Schatz's poem, "Silence," No. 2 in this set. All can, however, be recommended as containing beautiful work.

"JUBILATE DEO," in Eb, by S. T. STRANG. Published by J. E. DITSON & Co., Philadelphia.

This composition is by the well-known organist of St. Clement's Episcopal Church, of this city. It is full of good ideas, and is well planned and written throughout, and shows the composer to be well grounded in the classics.

1. "Good Night," by Frank Herbert Brackett.
2. "Harvest Moon," words and music by M. Watson.
3. "Loves Prayer," by Miss Martwey.
4. "Castibela," by F. Boott.
5. "An Old Wife's Song," by J. B. Campbell.
6. "A Mother's Love," by Thys.
7. "At Eventide," by J. B. Campbell.
8. "Nanon March," Richard-Généé (arranged by L. Knight).

The above are published by DITSON & Co., Boston, Mass.

1. A fairly good song in D^b Major. Accompaniment being rather ahead of the vocal part, as regards its character, also in difficulty.

2. A common-place ballad, in 6-8 time, suggestive of jollity, but a little tiresome at the end of three verses.

3. The words are a translation of Sully Prudhomme's beautiful poem, "Priere," and the music is good and effective, while the piano part shows invention.

4. Words by Victor Hugo; a well-known song of the Caribner. The setting is fairly descriptive, lots of "go" in it.

5. The music here is suitable to the rather quaint words of Jean Ingelow.

6. A conventional French romance.

7. By the same composer as No. 5, only not as good.

8. A trashy march arranged from a well-known light opera.

"We Have Left them 'Neath the Roses," by H. H. Johnson.

"Once Again Around the Camp Fire," by same composer.

Both songs are of the old war type, with not even passing merit.

"REUNION," by BATES. Published by LUDDEN & BATES, Savannah, Ga.

This piece is the *reductio ad absurdum* of programme music. It is a collection of tunes popular during the late war on both sides of the Mason and Dixon's line. Trashy to the last degree, and clumsily put together. It is an attempt to describe musically some of the incidents of the late Rebellion. Diminished Chords doing duty for some thrilling battle engagement, the whole topped off with "Our Country 'Tis of Thee." This monstrosity is nothing more than a vulgar campaign document.

1. "La Réve des Fées," Valse Brillante, by Louis Meyer.

2. "Dance of the Grasshoppers," by same composer.

3. "Golden Hours," by same composer.

Published by F. A. NOETH & Co., Philadelphia.

1. Showy and melodic, suitable for a *débütante* in a female seminary. We fail to see any connection between

the title and the spirit of the composition. There is also a simplified edition of the piece published.

2. The name of this piece is the worst part of it. This is the most useful of the three. Teachers will find this piece good for pupils who clamor for pieces when they need technical studies. It is about as difficult as the "Musical Box," by Liebig, and it is hoped will become quite as popular.

3. We would like this composition to have commenced on last half of measure, and thereby make it a Gavotte. It will serve as an introduction to the severer class of music. These compositions are some of the best that we have examined by this popular writer. We consider his efforts in this grade of composition far superior to his easier music.

"VOCAL PHYSIOLOGY." By J. HARRY WHEELER. Published by the NEW ENGLAND CONSERVATORY OF MUSIC, Boston.

The work has been out for some time, and its merits are already established. It has taken its place among the standard works on voice. The work shows earnest research, with a loving hand for the task. The book was primarily written to give students of singing some knowledge of the physiology of the vocal organs; but it contains much of interest in the general study of vocal culture. It is written in the form of questions and answers, which makes the information conveyed very delicate.

"THE MUSICIAN."

VOLUME I. of "The Musician," by Ridley Prentice, was announced to be ready by May issue. The work of preparation is far greater than we anticipated, which will cause a delay of a few weeks. The orders for this first grade we now have will, we hope, be filled before the end of the month. Our edition will have the addition of a valuable introduction of Dr. F. L. Ritter, of Vassar College. The work will be used as a text-book in Vassar College as soon as our edition is ready. The work is in six volumes. Three of these only are now published in England; these we will republish as soon as the plates can be made.

The work is not only published under the approval and sanction of Sir Ouseley and Professor G. A. MacFarren, but has made a decided impression on the London musical world, as the following notices will indicate:

"We are far from suggesting that there is any reason for acquiring technical knowledge, but we are quit, certain Mr. Ridley Prentice's road is in every way the pleasantest that has yet been laid before any piano-forte student."—*Saturday Review*.

"A knowledge of form is imparted in simple and pleasant language. We heartily commend it to all who desire to understand, satisfactorily interpret, and enjoy beautiful music."—*Academy*.

"Written with the laudable purpose of helping the piano-forte student to understand and enjoy beautiful music."—*Graphic*.

"A useful book for earnest teachers."—*School-Board Chronicle*.

"Mr. Ridley Prentice has newly developed an important though much-neglected branch of the teacher's duties."—*Musical Review*.

"No more valuable work of the kind is in existence."—*Monthly Musical Record*.

The pieces analyzed in the work are generally well known, but often certain editions are recommended which are not to be had at every music store. In the first vol., or grade, there are about sixty pieces analyzed, which we will furnish to the profession for \$3.80. If less than the whole set of pieces is desired, the usual discount only will be given. We make this announcement for the benefit of those who have already purchased the English edition and have written to us regarding the music. Each volume will be sold at seventy-five cents, postage paid. Let no teacher who reads THE ETUDE fail to send for one.

NEWS OF THE MONTH.

ALL the world is busy making music, as a glance at the programmes, which are simply bewildering in their variety, will tell. At home or abroad is one long carnival of sounds, as if musicians were vying with each other in the production of as much tone as they could make, before the slowly dying season fades away entirely. The unusual warmth of April has had a marked effect in the attendance at local concerts, and it may be safely predicted that the best has been heard, and the music-worried concert and opera goer as well as the worn out artist, can take their long needed siesta and listen to the music of the trees, and hear the babbling of the brooks.

London has had more than its full share of the divine art this season. Joachim and Bottesini have both played there the last month. The latter's wonderful proficiency on that singular solo instrument, the contra-basso, creating the same enthusiasm as it did forty years ago. Joachim is of course the same old favorite as of yore, although he has been a little careless lately in his style and intonation, but he is readily forgiven by his many admirers.

A particularly strong quartette is the Heckmann party, recently arrived and have made at once a hit. Their playing is praised for its beautiful balance and clearness altogether.

Agnes Zimmermann still holds her own as pianiste at the Monday Popular Concerts, although the numerous aspirants both male and female for pianistic fame are on the increase. Madame Viard Lotis still continues her Beethoven recitals with continued success.

Sir Arthur Sullivan is now conductor of the Philharmonic, while we chronicle with sincere regret the news of the death of J. W. Davison, the celebrated musical critic of several prominent London newspapers. He was a remarkable man in many respects, and helped to form the taste and perfect the style of Arabella Goddard, the celebrated pianist, whom he afterwards married. Clotilde Kloss, a young French pianist, whom we had the pleasure of hearing at her debut, Paris, 1878, is now an artiste before the world and fulfilling the bright predictions made on her first appearance. Still, on the whole, the flood of foreign pianists is not so large as last year. Bilow, Pechmann, Schumann, and Menter have not yet been heard of, although Schumann has been heard times. She was not received warmly and is now in the provinces. Her playing was pronounced cold and hard, a criticism hard to believe. Apropos of Bilow, the papers have been printing the following atrocious couplet:

"Man wants but little Herr Bulow,
And wants that little long."

Sir Julius Benedict, the veteran pianist and composer, is at the point of death. Bonnavitz, formerly of this city, has scored a success in the new opera, "Jema." Oscar Beninger has played with the Philharmonic the Minor of Schumann with marked success.

The new invention, the organ-piano, so-called on account of its capacity for sustaining tone, has made a sensation. A perfect crescendo and decrescendo can be obtained at the will of the performer, and the mechanism is said to be exceedingly simple and effective.

Berlin may claim with London the lion's share of the music making of the past month. Among the great violinists who have visited the city have been *Sarasate*, the Spaniard, whose fascinating bow has almost won the German allegiance from the King; the Russian, Franz Ondricko, a Hungarian, has also made much success with his delicate tone and refined phrasing. The Joachim quartette have also been playing in their well-known wonderful way. Pianists have been more than numerous. Alfred Gottfried, Emil Lauer, Haven Scharwenka, Silas Leibing, Franz Rummel, Krensis (sister to the celebrated soprano), Montigny Remy from Paris, and last but not least, the famous Eugene D'Albert, have all contributed their quota to the art. Scharwenka has played his second concerto with the same old success. He is a dashing player, and his good looks make him a favorite with the ladies. D'Albert, who has been recently married to an actress in Berlin, is the sensation of the hour. His technique is pronounced perfect, and the fire, abandon, and poetic beauty of his playing is wonderful. He is only twenty-one years old and remains one strongly of Rubinstein, both as regards his powerful head and also in his style. Rubinstein, by the way, has played the "Emperor" concerto in Leipzig and directed his "Tower of Babel," both tasks being accomplished in his well-known manner.

An American young gentleman, formerly of this city, Mr. Augustus Victor Benham, has roused the enthusiasm of both London and Parisian audiences by his skill in improvising and his fine playing.

At home there has been the usual number of concerts given by local artists. The Thomas Orchestra has won golden opinions by its fine playing this year. The Heinrich-Henson song recitals have also attracted much attention, not only for the novelty, but also the thoroughly artistic manner in which they were carried out. They will be a feature of next season. Mr. Fred. Archer has as usual proceeded with his interesting organ recitals.

while Madame Hoppe, Miss Margulies, Madame Schiller, Robert Goldbeck, and Rafael Joseffy have all had their share in the piano music of the year. Joseffy's playing of the Liszt's A Major concert was severely criticized, and perhaps justly; he was certainly over-weighted with that ungainly composition. Edmund Neupert, who is a sterling pianist, made quite a success in several Western cities, his solid style being generally admired. Miss Fanny Bloomfield made a great hit both in Boston and New York, and was immediately pronounced by the critics as a pianiste of the premier ordre. Also Miss Mary Garlich's name deserves honorable mention.

Among the debutantes of the year, Mr. Calixa Lavellée is playing his programmes made up from the works of American composers with marked success, and has been well received. Mr. Sherwood is also doing the good work from one end of the country to the other. He is indefatigable. Miss Margulies played the last two movements of a concerto of Mr. E. A. MacDowell, a young American composer abroad, which received hearty commendation. Also was produced at the same novelty concert a symphonic poem by George T. Strong, another young American composer, which showed merit and originality.

The death of the well-known violinist and composer, Frederick Mollenhauer, is announced.

A lad named Jacob Friedberger, a pupil at various times of Neupert, Sternberg, and Max Pinner, has revealed in his playing remarkable talent. His rendition of the Bach-Tausig toccata and fugue is spoken of very highly.

The opera festival in Chicago, organized by our genial friend, Mr. S. G. Pratt, has been a success.

Mr. Carlisle Petersile, of Boston, gave a delightful recital, the first, I believe, since his return from Europe, where he had such a flattering and legitimate success.

Mr. Charles H. Jarvis, the celebrated pianist of this city, closed his twenty-first season at the Lyceum with a fine programme, the Schumann E flat quartette being the *pièce de resistance*. For earnest and unselfish devotion to his art Mr. Jarvis is indeed a model. His programmes had been most eclectic and all worthily interpreted.

Mr. N. C. Coe Stewart is proposing to hold his Summer Normal at Newark, Ohio.

Among the novelties of the season is a harp concerto by Reinecke and a concerto for drums by Tausch.

The autobiography of Franz Liszt is eagerly awaited for by the musical world. It is sure to be interesting and spicy.

(QUESTIONS AND ANSWERS, continued from page 100.)

3. How can I write an Augmented Second from E sharp in the key of F sharp?

ANS.—Theoretically, F triple sharp. You would only have occasion to use this interval in the relative minor of the key having eight sharps (G sharp) in the signature. The enharmonic harmony would of course be used, which, in this case, is A^b. The E² would then appear as F natural.

QUEST.—A certain author gives as a simple fingering for all the scales, both Major and Minor, this simple rule, in sharps, thumbs of both hands on B and F; in flats, thumbs alike on C and F. By this method a child will learn in one or two lessons the fingering of every scale correctly, and remember it. Does any one know any reason why this fingering should not be adopted? Let us turn the weight of our investigation for a little while from that very simple problem as to what kind of finger marks ought to be employed, and consider the far more essential questions as to how the scales ought to be fingered.

ANS.—This question is one of the most important that has been presented to us. Our present mode of fingering has passed through a strange process of development. It is not safe to say that we have reached the end. The above question intimates the possibility of further development. The fingering now used was settled by Clementi, Mozart, Vogler, Woelfe, Steibelt, Hummel, Czerny, and others, and more recently by Chopin, Schumann, Hanslick, and others. We have some of the ways of fingering before the present one was adopted. In many cases the left hand is entirely different from the right, as will be learned from the following, which was the orthodox mode of fingering the scale of F about the year 1871.

f, g, a, b, c, d, e, f.

Right hand, 2, 3, 2, 3, 2, 3, 2, 3.

Left " 4, 3, 2, 1, 4, 3, 2, 1.

Later on, about 1888, the left hand seems to have taken up the order of the right, thus:

c, d, e, f, g, a, b, c.

Right hand, 3, 4, 3, 4, 3, 4, 3, 4.

Left " 2, 3, 2, 3, 2, 3, 2, 3.

The downward motion was never similar to the upward, but quite independent. In 1849 we find a nearer approach to our system in that the playing of the whole scale with two fingers was not frequently used.

The scale of C was fingered exactly as we now do, but in using black keys they had an awkward way of turning over and under. We here give the A flat scale ascending and descending as then used:

Left hand, $a^b, b^c, c, d^b, e^b, f, g, a^b$
 $a, b, c, d, e, f, g, a, b, c, d, e, f, g, a, b$ ascending.
 $a, b, c, d, e, f, g, a, b, c, d, e, f, g, a, b$ descending.

1, 2, 3, 1, 2, 3, 4, 5.
 Turk, who wrote a number of text-books for piano instruction (1789), gives the following fingering for the scale of C Major, right hand: 1, 2, 3, 4, 3, 4, 3, 4, etc., and descended as follows: 5, 4, 3, 2, 1, 2, 1, 2, 1, etc.

From this imperfect outline of the history of the art of fingering, we can at least learn that our present system might possibly admit of improvement. The main advantage gained by the move suggested by the question, is simplicity of form and uniformity.

A pupil might know exactly how the scale should be fingered, and could write out every one without hesitation or mistake, and yet not be able to play a note of them.

A beginner generally begins by playing the scales through one octave, and the mode here suggested would be more difficult to play in that case than the one we use, because the hand has three positions to assume, C, D, first, E, F, G, A, second, B, C, third, while in the present mode there are but two, C, D, E, F, G, first, A, B, C, second. This is for left hand.

Those scales that are now played according to the mode he suggests are looked upon as easier to play or learn than any other. The scale of F and B, for instance, are not considered any easier, because the thumb falls on the same notes, likewise many of the keys in flats.

We do not think this mode of fingering presents enough advantage over our present system to warrant a change. Our correspondence column is open for a further discussion on this topic.

QUES.—Is there any warrant for any one playing one movement or part of a movement in a sonata in different tempo from the rest, when no such change of tempo is indicated by the composer?

ANS.—Yes: The tempo of a sonata of any classical composition, varies not only in sections, but often in the shortest passages. The mood of the performer at the time of playing determines the tempo and its changes. It may be interesting to quote Ries' account of Beethoven's playing, he says: "In general, he played his own compositions in a very capricious manner; he nevertheless kept strictly accurate time, occasionally but very seldom accelerating the tempo. On the other hand, in the performance of a *crescendo* passage, he would make the time *retardando*, which produced a beautiful and highly striking effect. He adopted a *tempo-rubato* in the proper sense of the term, according as subject and situation might demand, without the slightest approach to caricature." Beethoven's playing was a most distinct and intelligible declamation, such, perhaps as in the same high degree, can only be studied in his works.

We are quite frequently called on to give metronome marks to composition, which we generally do without comment, but in many instances the taste and feeling of the performer is the only sure guide. It is very much like a painter getting the surveyor to measure off the landscape to give him an idea of perspective. Where there is an absence of true feeling metronome marks are of no use, the person will run astray, even if the tempo is given.

We will close by giving the opinion of Moscheles on this matter. His remarks that marking the time by a metronome is but a slight guide for performer or conductor. Its object is to show the general time of the movement, particularly at the commencement; but it is not to be followed strictly throughout, for no piece except a march or a waltz would have any real life and expression, or light and shade of the solo performer, or the orchestra under its conductor, were strictly to adhere to one and the same tempo. The player or conductor who enters into the time and spirit of the piece, must feel when and where he has to introduce the necessary changes, and these are often of so delicate a nature that the marks of the metronome would become superabundant, not to say impossible.

2. What is the proper position at the piano, the elbow above or below, or on a level with the key-board?—C. K.

ANS.—When the hands are on the key-board, the elbow should for with the upper part of the arm, an angle a little more extended than a right angle.

QUES.—Will you please give me the metronome mark for the last movement of the "Moonlight Sonata," Op. 27, No. 2, and how are the trills to be played?—K.

ANS.—Von Bülow, who is justly regarded as one of the most scholarly pianists of the age, takes the last movement of the so-called "Moonlight Sonata" at half note — 38 M. M. (read answer to C. K. first question), and plays the shorter trills (see measures 30, 32, 136, and 137), as simple trills of five notes, and the longer trills (see measures 36 and 132) in sixteenth notes.

CLIMAXES.

A CONTEMPORARY says, "It requires your enthusiastic Wagnerite to distinguish between opera and uproar."

A musician whose door-plate read, "G. Sharp," was much disgusted to find one morning that some envious rival had written under it, "is A flat."

A young vocalist, failing to execute the trill of his part effectually, apologized to the audience by saying that he trembled so he could not shake.

A woman who went to a concert to hear a performer called Blind Tom "play by ear" says she was awed, and wants the fraud exposed. She says that, instead of playing by ear, he played with his fingers, just like other performers.

A DOUBLE FACED MUSICAL CREED.—The following *jeu d'esprit* is ascribed to the Rev. Charles Wesley. It may be read in columns or straight across with opposite effect:

Handel d'ye sees's
 The man for me
 Who can write well
 But old Handel
 George is for air
 Beyond compare
 To Handel's name
 Give then the fame

A downright arrant block
 Is John Sebastian Bach
 Why none but German John
 Ought to be spat upon,
 The staidest of muses
 Is Bach at graceful tunes,
 We all propine our hate
 To Bach's chromatic pate.

Dear Mr. Editor.

In an editorial last month you made the very common mistake of ascribing Richard Crashaw's beautiful lines, "The conscious water saw its god and blushed," to Milton. As a rule Dryden gets the credit of this exquisite imagery, which was originally written in Latin, and runs thus,—"*Nymphæ Pudor, Deum vidit, et erubuit.*"

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