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5-1-1886

Volume 04, Number 05 (May 1886)

Theodore Presser

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Recommended Citation

Presser, Theodore (ed.). The Etude. Vol. 04, No. 05. Philadelphia: Theodore Presser Company, May 1886. The Etude Magazine: 1883-1957. Compiled by Pamela R. Dennis. Digital Commons @ Gardner-Webb University, Boiling Springs, NC. <https://digitalcommons.gardner-webb.edu/etude/294>

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THE ETUDE.

ISSUED MONTHLY BY THEODORE PRESSER.

VOL. IV.

PHILADELPHIA, PA., MAY, 1886.

NO. 5.

THE ETUDE.

PHILADELPHIA, PA., MAY, 1886.

A Monthly Publication for Teachers and Students of the Piano-forte.

SUBSCRIPTION RATE, \$1.50 PER YEAR (payable in advance).

Single Copy, 15 cents.

The courts have decided that all subscribers to newspapers are held responsible until arrangements are paid and their papers are ordered to be discontinued.

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

THEODORE PRESSER,

PHILADELPHIA, PA.

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

Lock Box 959.

THE ETUDE will be found on sale at the following places:—

S. T. Gordon & Son, 13 East 14th Street, New York.

Bretano Bros., 5 Union Square, New York.

Leitch H. Ross & Co., 3 West Street, Boston.

PUBLIC TASTE.

WE have just read in a recent exchange a criticism upon conductors of orchestras for introducing so much classical music into their programmes. The writer claims that amusement is the sole object sought by the masses, and that this must be promoted by catering to the popular demand for "light, breezy selections," such as "potpourris of popular operatic arias," or medleys of negro campaigning hymns!

In the first place, this argument has a false premise, and in the next place, such assertions from the press have a demoralizing tendency, in so far as they have weight in the minds of the people that read them.

The orchestral conductor, if he is thoroughly conscientious, is to be regarded as the conservator and priest of musical morals, and as such, it is his duty to present only the chaste and pure, abhorring and rejecting the trivial and meretricious at all times and in all places.

It is to the influence of the rise and growth of theatrical music that the opera owes its development from its incipient condition of corrupt and lascivious display into its present state of intellectual and moral refinement. The operation of this influence may be observed on the minstrel stage to-day. Who does not note the improvement in the standard of minstrel comedy during the last twenty-five years? And to what is this improvement attributable but to the refining influence of music itself?

There is no question but if people have a taste for potpourris and clog dances, they have also a personal right to be gratified in witnessing their favorite exhibitions. But it is, at the same time, unquestionably true that such people are at a low standpoint intellectually, if not socially, and need a thorough reformation in their tastes; and what artist can think of stooping in his position to win the rapturous applause of such people, when it lies within his power to bring them up to his own standard of appreciation. Like rough, untutored schoolboys, they may chafe under the discipline, or they may, perchance, go to sleep now and then, but they will awake, in time, to a realization of the fact that masters, though severe, must be revered and praised for their severity. After all that may

be said, the general audience has not such an abhorrence of classical music, as many suppose.

There are two classes of persons that attend musical performances. 1. A small number who thoroughly understand and appreciate what they hear. 2. A large class that does not understand, yet the majority of whom appreciate some part of the performance; one, the display of virtuosity, another the allegro movements, another the adagios, etc. There are a number, too, who make themselves believe it is fine, staking their verdict upon the acknowledged reputation of the performers. Only a very small number are out and out dissenters, and this portion belong to the Shakespearean category of "men who have no music in their souls." What all these people need is to hear the same works more frequently repeated, until, by familiarity, they become recognized, we might say naturalized. To meet a German on our streets is a common occurrence, and we think nothing of it, beyond giving him a friendly nod, as if he were our countryman. But with what a feeling of curiosity and distrust do we eye the Turk or Hindoo that we chance to meet occasionally; and yet these latter may be as worthy our recognition as the former, if we knew them better. Compare the influence of two authors in their respective countries: In England, Handel; in America, Sankey. In the former country, every school-girl sings and loves to sing the arias from the Messiah, while here, "Hold the Fort," and "The Ninety and Nine" are much more "popular." No, no, we might as well say that it would be better to introduce into our schools the reading of dime romances, because by the average pupil they are more appreciated, as to say that we should lower the standard of music in order to tickle certain low fancies of certain frivolous people.

Such a policy might sometimes draw larger houses and pay better financially, but it would, if carried out, prove the ultimate prostitution of a noble and progressive art.

(The following communication is not intended for our Question and Answer column, but for general discussion by the subscribers of THE ETUDE.)

WHAT is a true touch? How is it formed or acquired? How high should the fingers be lifted? As high as possible or not? What is the best way of developing strength in the fingers? Simply practicing different exercises will not *always* bring about the result, as some who have practiced for years fail to get the sought-for strength or rapidity. I have been in the habit of having my pupils lift their fingers as high as possible, so as to develop strength, and also for the reason that, if I did not, a great many would not lift their fingers at all, but let them lie sluggishly upon the key-board, and when the time came for the note to be properly struck, it was invariably *punched* or *thumped*, the blow not coming from the simple finger-strength, but from the arm, producing an unusual, unsympathetic tone. To my mind, all piano playing is unenjoyable unless it is accompanied by a *fine touch*. No amount of technical skill and facility will compensate and satisfy me if a well-developed touch is not at the beginning to be sought for. It is one of the important points which distinguish a good player from a poor one. Hence its paramount necessity. **TEACHER.**

Bureau of Employment.

DURING the next four months we will give a portion of our time to the interest of this department of THE ETUDE. Our aim is not to encourage change, which in itself is not good, neither for the teacher, the pupil, nor the institution. There are numerous contingencies that arise that make changes desirable and necessary.

The same demand for teachers who combine the ability to sing and play is repeated this year. Last year there was scarcely a vacancy that did not require vocal and instrumental. It is well for those who are preparing to teach, to note this fact. We append a few specimens of vacancies which give a fair idea of the wants of institutions.

Musical director in university, Kansas. A man of good musical ability. Salary \$750 to \$800.

Southern Female College, vocal and instrumental music. Female preferred. Salary \$500.

Female College, Mo. Painting and drawing. Female preferred. Salary liberal.

In a female college (South), penmanship and elocution. A good teacher.

Director of music, female college, Ga. Male desired, one having full knowledge of his work. Salary \$1200, at least.

In Southern college, modern languages. Salary \$400.

Young ladies' seminary, N. J., vocal and instrumental music. Female preferred. One who can sing well. Salary \$300 and home.

College—South. Violin with piano. Liberal salary. Female desired.

Organist, Episcopal Church, Miss. Salary \$300.

Female college, W. Va. Instrumental and vocal music. Female preferred. Salary \$300 and home.

In a female college, in Western State, painting and drawing and common English branches. Liberal salary to the right person. Female desired.

In a female institute in Southern State, vocal and instrumental music with French beginning. Female preferred. Salary \$300.

In a Western college, vocal and instrumental music. Female preferred. Salary \$450 and home.

In another column of the ETUDE our readers will find the first instalment of Dr. Hugo Riemann's "Nature of Harmony," translated by John C. Fillmore. This issue contains about one-third of the work, which will be continued in subsequent numbers of the ETUDE, and when complete can be had in book form. We have already called your attention to these theories of Dr. Riemann, in former issues of the ETUDE, and we advise our readers to carefully study them, as they appear for the first time in English print. We intend to supplement them by a series of "New Lessons in Harmony," by J. C. Fillmore, which are developments of Dr. Riemann's theories and their application to the study of Harmony.

[FOR THE ETUDE.]

WRITING BOOKS FOR PIANO PUPILS.

From the German, by A. J. Gantvoort.

Since the editor of this journal (*Der Klavierlehrer*) has broken a lance in defense of the undeniably pedagogic usefulness of the exercise book, I believe that it will be of interest to the reader to hear the testimony of one of their own number, who can laud and praise it, even from his own experience.

During the last four years and a half of my teaching, I have made use of these books, and it has been a wonderfully true and efficient friend to me.

I start out with the supposition that the pupil does not regard Music as a severe task-mistress, whom he hardly dares look in the face, whose difficult requirements he fears, and whom, therefore, he cannot love and cherish, but, on the contrary, regards the noble Muse as a disseminator of untold pleasures, who loves to share her treasures with him, if he will only seek and pursue them in her pleasant paths, and whom he should always love and admire.

I hold it as my first duty to inspire the child with a love for music. Therefore, I inscribe as the first thing in his exercise book, an appropriate motto, whose meaning the mind of the pupil can thoroughly grasp, and being written in his book, on the very first page, will always meet his eyes whenever he may chance to open it. Immediately under the motto I write the division of his practice time, so that it may always remind him of his duty, in a seemingly unintentional manner.

On the next two pages I require them to write down the following rules for practice, which I reduce to as compact a form as I can possibly make them:—

How should I practice?

Very attentively, so that I may learn as much as possible.

1. Very slowly, so that I may be able to see *everything* and attend to (a) fingering, (b) marks of expression, (c) rests, legato and staccato, etc.

2. Listening attentively how I play, and especially listening, whether the tones are pure, full and distinct, whether playing *pp* or *ff*.

3. Always in exact time.

4. I must always count, and I make the most rapid progress when I count aloud.

5. I must practice those passages wherein I hesitate and stammer, *separately*, with each hand alone, till I am thoroughly master of them, and *then*, and then *only*, with both hands together.

6. I must never play too fast, because my practice will be careless, and careless practice does no good, but does harm.

7. I must not look at the fingers in playing, but must look at the notes, except when practicing finger exercises, when I must, on the contrary, give all attention to the fingers, because a good tone and a good touch can only be acquired by a good position of the hand and fingers.

8. I must always practice the studies first with each hand alone.

9. I must always carefully note all repetitions of the different parts.

I must read these rules very often, so that I may always have them in mind and thus follow them closely.

(Rule six is not superfluous, because very few pupils have a *metronome*.)

In my course of instruction, I often recur to these rules, explaining them, applying them, and enlarging upon them. These rules sound, possibly, very prosaic, still, I consider them as belonging to the poetry of the exercise book, especially when (for example), with my pupil in the lesson hour, I wish to censure his playing; I do not scold him, but simply ask, "What answer does rule five give to the question 'How must I practice?' Then, when the answer comes, accompanied by a little shame and repentance, and I have induced him to play the pas-

sage better by a few well chosen words, eulogizing and emphasizing the rules, the child's sympathy has been gained.

Above the first lesson, in the exercise book, I inscribe "Mit Gott" (With God). In doing so, I endeavor to impress upon the pupil's mind my earnestness in giving instruction, and I am certain that these words, coming from the heart, in all their simplicity and meaning, have brought me many blessings and much success, and have helped me very much in gaining the confidence of my pupils, a very necessary attribute of successful teaching.

Among the things of the exercise book, I reckon, also, regular music practice.

Whoever wishes to know the actual importance of this, should watch the pupils when they speak of this among each other. I could write a great deal about this, but I believe that every teacher has rich experiences in this respect.

I can, however, cite one instance. Whenever I wish to better and improve anything in particular, whether touch, position, execution, etc., I urge them to practice that especially, and rest assured I achieve my purpose.

The last pages of the exercise books have the following headings:—"Practiced"—"Memorized"—"Songs"—and others. Under these headings I write the particular work that has been accomplished, and, thereby, enable the pupil to have a correct record of what he is able to do, and what he has learned.

Under the heading "Practiced" or "Studied" are the names of the pieces; the Sonatas and Etudes are not written down. I then allow the pupil to mark those pieces or songs which he admires most, and thus I have an insight into the true taste of the child, and can, therefore, direct and train it with more success.

Experience taught me further to use a practice table or card, inscribed with the following questions:

How long do I practice every day? Above this an appropriate motto, and under, the following table:—

DAYS.	FORENOON.	AFTERNOON.	REMARKS:
Monday,			
Tuesday,			
Wednesday,			
Thursday,			
Friday,			
Saturday,			
Total,			

To be continued.

[FOR THE ETUDE.]

CHOPIN, OP. 37, NO. 1. NOCTURNE IN G MINOR.

Louis Koehler entitles this nocturne: "Under the cypress trees. We walk in the beautifully ornamented grounds of the cemetery, among urns and weeping willows; and under elegant black toilets weeps the heart bitter tears, and also sweet ones."

Karasowski describes it, as: "Lamenting under the spell of one sad emotion, interrupted by a choral of the Catholic church, whose consolation seems to point to the most gloomy rest—the rest of the grave."

These descriptions are in harmony with the letter and the spirit of the composition. In the first part of it, we hear the sound of the funeral bells in almost every measure, either in the bass part (measures 1 and 2, etc., compare Chopin's op. 38, *march funebre*), or in the treble, or in both bass and treble; in the second part, the solemn chant of the Catholic church.

The rhythm of this part, and its resemblance in character to the hymn "Dies irae of the *Missa pro defunctis*," suggest that the composer had this text in mind:

"Dies irae dies illa solvet saeculum in favilla," from meas. 41 on; and "Tuba mirum spargens sonum per sepulchra regionum," from meas. 49.

Its melody, however, is based on the eighth Gregorian tone, with its first and second close.

Nocturne 5th tone.
Meas. 41. 42. 43. 44.

Requi— em aeternam dona cis Domine.
from the Luxaeterna.

*The notes in parenthesis are sung to some other texts.

Nocturne 5th Tone.
Meas. 56. Meas. 44, etc.

I close. II close.

5th mode Final.
Transposed.

Final Tone. Dominant, viz. Predominating Tone.

The motive of Meas. 41, differing somewhat, as shown, from the intonation of the eighth tone, is here characteristic: The Mass for the dead begins thus:—

Re - quiem; Je - de - cet;

and ends thus:—

Re qui - es cant.

And what is the meaning of the pauses in measures 62, 63, 64?

Those familiar with the service of the Catholic church know, that at a funeral, when the coffin has been brought before the altar, and after chants and responses have been sung, the priest walks around the coffin, blessing it with the holy water and the incense. During this ceremony, organ and song are hushed, only a deep, soft pedal tone, perhaps, mingles with the rustling of the priest's garments and the clink of the censer. It is a silence of awful solemnity, interrupted, now and then, with the half suppressed sobs and lamentations of the bereaved ones.

Granting that the pauses in the composition portray this solemn moment, they are of great significance. And if the part is played somewhat like a chant, as regards time and accentuation; with proper shading of cresc. and dim., of accel. and ritard. to motives and phrases; slightly anticipating, at the end of the phrases, the pauses in the last measures; connecting with the pedal generally one chord with another, but not allying phrase to phrase—the bass notes with the ties contrasting the organ accompaniment with the voice parts—it can hardly fail to be interesting and impressive.

Here the ceremony at the church ends; the funeral bells sound again, and the lamentation of the first part is repeated, until, in the last measure, the tone-pedal, in exaltation, rises above all earthly sorrow, and sings—*op. 37, No. 2*—of peace and contentment.

C. L. DOLL.

LIBERATING OF THE RING FINGER.

PHILADELPHIA, PA., April 6th, 1896.

MR. THEODORE PARETTE, PHILADELPHIA. — DEAR SIR:—I am pleased to state my hands are much improved by the cutting of the accessory tendons which bind the third finger, which operation was performed in your presence, by Dr. Forbes.

The opposition from my musical friends, to such "butchery," was surprising to me, and I being but a beginner at the piano, they had no hesitancy in "conceding" to give me their opinion of the operation and its extremely improbable results. As a rule, the exhibition of "nerve" in the expressing of such opinions would certainly have resulted then safely over an operation, and left them plenty to spare; how any one can express themselves against the operation seems rather strange to me.

Having mistrusted the operation, from the first unsuccessful attempt by another surgeon, I was extremely cautious before again undergoing it; but my prejudice was dispelled after examining your hands and those of others who had undergone the operation.

Excepting the inconvenience of swelled hands for three days, I can see no disadvantages attending the operation, and the after results are of great benefit. The individuality, rather than the "lift," of the ring finger is the main feature of such surgery.

On Sunday I had another small tendon cut, in the right hand, over the same spot as that of the previous Sunday, the former operation not being entirely successful; this satisfies me that the physician must know the nature of each hand, find how constructed from the surface of the hand, and the position of each and every vein and tendon. Between my third and ring fingers I have no tendons at all.

The injection of cocaine, in my case (the first time used in this operation), was of decided advantage; of this I am assured, having, as previously stated, had an unsuccessful operation performed without its use, the lessening of pain being considerable, although it left an after-numbness, with slightly increased swelling, which has now gone.

I experienced no inconvenience in stoppage of my regular business or piano practice; the latter I rather increased than diminished. My hands as a whole, or the ring fingers alone, are not doing as strong as ever, and that there can be no after result from the operation. I feel assured, or Dr. Forbes would certainly have refrained from subjecting his own sons to the operation, after their request.

The satisfaction I have in the success of the management of the ring finger has certainly repaid me, and would any one, for the slight pain and discomfort attending the operation. Some of my friends appear to misconstrue the intention of the surgeon, and I have endeavored to set them aright. The cutting of a tendon will not make a pianist. If you make a new, a much smoother one, devoid of so serious a stumbling-block or load as accessory tendons, which many endeavor to stretch by years of practice, when it can be done in five minutes.

Yours, very truly,

WALTER C. SMITH.

"SEX IN PIANO PLAYING."

BY ONE OF THE GIRLS.

DEAR MR. PRESSER:—"Old Foggy" (who, I am sure, is a cross old music-master) very kindly took it on himself to answer the "writings" of "Some Types of Piano Pupils," for the girls, and said some pretty things about us, also some untrue ones. Many men seem to think they only have to flatter a girl, put her condescendingly over the head, and she will immediately haul down her colors, and gracefully surrender all her arguments in exchange for the little morsel of sugared words offered her. Women, in the eyes of such, have no distinct individuality; they are but a gentle and meek shadow of their lords and masters; and although "Old Foggy" apparently talks up our cause, he is in reality telling us, in so many words, that he had better stay at home with our mothers. But he shows the cloven hoof. He may not adopt the "wash-tub and cradle" theory of a woman's existence, but he thinks (compromised creature!) that the parlor is good enough for her performance, while the male of the species does the roaring and brute strength part of the show in the pianistic arena. This was all very well for our grandmothers, but there seems to-day a disposition on the part of the world to let the girls have fair play. The "rib" theory is knocked out, and female brains are marching to the front in every profession and all the arts.

Some time ago, there was waged a furious discussion on "sex in education" or "no sex in education," and the way our male opponents were driven out of the ring was amazing. Why the majority of people lay such stress on "muscle"? Useful as it is, it is not the prime factor in life. In piano playing, one might suppose it

was the "all in all." When I say muscle you all know what I mean. Our dear brothers are so proud of their biceps, and take every opportunity of showing them. Talk about female vanity! So with your muscular pianist, he seizes every occasion to show his development of arm and the result is musical chaos, particularly if he vine out of ten of that school pedal badly. "Old Foggy" tells us, in plain English, that, unfortunate as we are in being born women, we had better let alone public performances and certain composers. We have not enough breadth, etc. Why does he measure brain by brawn? When he cites Fanny Bloomfield's playing, he is only throwing a "sop to Cerebus." He would, I venture to stake, rather hear one of those key-board thunderers, with a terrific Slavonic name, long hair, smirk and technic. Is there sex in piano playing? I am sure, a competent judge was blundered, and listened, without distinction of sex, to the best male and female virtuosos, he could not tell the difference. And if his musical taste was finely cultivated, he would instinctively judge the woman as having the finest and purest tone, the clearest technic and the most beautiful conception. Why, I could cite scores of names to prove this. "Old Foggy" seems to think only of grace in a woman, power in a man. How about Joseffy? And how about Carreno? One of the most talented of our home pianists. There the case is reversed, as you all know. As to Chopin, I, for one, am opposed, with all my experience as a player and a teacher, to a return to the dew-drop, pearly, namby-pamby, Hummel school. We all know that Chopin regretted his want of physical vigor—a genuine defect in his case. The instrument impresses on one the fact that that is the style of touch and tone suited to our tender and delicate frames. Take the case of Fanny Bloomfield; was she any the less heard above the orchestra the night she played the D-minor Concerto of Rubinstein, that our friend quotes? No; she led the orchestra, and every note was as round and as clear as a bell. "Brute strength was nowhere," as he justly says, but instantly blows hot and cold in the same breath by telling us not to become "Rubinsteins in petticoats." Rather might we retort by saying that the boys should not aim to become "Sophie's tentacles in petticoats," with the same result. Let's hear now about this "Sex in Piano Playing." Music emanates from the brain, and we should close our eyes to the sex, as long as it is good and beautiful. Raphael's angels are sexless, typifying, beautifully, that there is no sex in music.

ART VS. TECHNIC.

WOBURN, MASS., April, 1886.

MY DEAR PRESSER:—I have not forgotten my promise to contribute my mite to *THE ETUDE*, and to-night, having read the very excellent number for April, I feel as if I must take up the pen. I am glad to see the great interest America's cultured artists take in your paper; it is apparent that each new number of *THE ETUDE* is an important factor in creating a bond of union among the musicians of our country. It certainly is very significant to read the discussions on various topics, and note the earnestness with which the writers thereof enter into them, and all with the utmost endeavor to avoid offensive antagonism! One of the greatest benefits resulting from the publication of *THE ETUDE* is the opportunity afforded teachers and pupils, far and near, to read the opinions of those most prominent in the profession. Indeed, were this the sole object in publishing *THE ETUDE*, the subscriber would not begin to pay his subscription in money.

I say that the contributions from such able writers present an irresistible attraction to the true student of the piano-forte. We cannot expect to find unanimity in these discussions; in fact, the very idea of argument, pro and con, is essential to educate correctly and intelligently. "Doctors of Music" will be found to disagree, as well as other Doctors, and, to the student, who reads opposite arguments from eminent authorities, this antagonistic principle of human mind nature is a powerful factor in creating a self-confidence on the part of the student. In this century of progress, no student can expect to appear on the horizon of Art if he meekly swallows the same kind of pills every time. For instance, Technic pills have been given by the wholesale in the columns of *THE ETUDE*, ever since the first number, and I would

caution your readers not to swallow every pill, and especially, be sure not to use the Technicon as a means whereby the pills can be "rammed" down, in order that more may be swallowed. The time is coming when some Interpretation pills will try to find a "vacuous" place; pills of Expression will want a deep hole to fill up. If the student gets crammed to overflowing with Technic pills, there will be little hope for him when the present typhoon of Technic buries itself in the sierras of Pianism. Technic is very useful in its proper place. It should be made to keep there, however, and not allowed to degrade Art by invading the latter's sacred domains. The term technic, to my mind, is synonymous with science, and carries with it thoughts of the mechanical, the mathematical and the philosophical. It is useless to try to deny the fact that much of modern piano-forte playing has science, and not art, for its chief characteristic. Science is trying to swallow Art, as it were, and Technic is the mouth. Science is rapacious just now. How fortunate Art is inexhaustible!

It is the greed, and not the appetite of science (or technic) that needs rebuke. Technic not only "wants the earth," but seeks to devour everything beyond, apparently. Fingers are slit open with the devotion of a Dervish. Students in our great musical centres seem to vie with each other in sacrificing Phrasing, Expression and Interpretation—potent ingredients of Art—for digital dexterity and physical bravura. The Allegros of the old masters become like Prestos of Liszt. Hummel, in his time—the time when the Art of music was at its zenith—said three hours' daily practice on the piano-forte was sufficient; and (though Bach's "Well-tempered Clavichord," and the Sonatas of Beethoven were played in those days, yes, played, in the artistic sense of the word), yet, now-a-days, from five to even ten hours' daily practice are gone through with, including a varying amount of "fooling around" with the Technicon and the like.

A moderate use of the Technicon, in a purely gymnastic sense, I believe, can do no harm; but to the student of piano-forte playing, the novelty of the invention serves to temporarily draw the attention away from his legitimate Art study. Let us see what Schumann says: "The cultivation of the ear is the most important."

"Practice assiduously scales and other finger exercises. There are, however, many people who fancy they attain perfection by spending, even until an advanced age, several hours daily in mechanical execution; that is as if a person should exert himself to repeat his A, B, C, faster and faster. Employ your time better."

"Mute instruments, as they are called, have been invented. Try them awhile, just to see how useless they are. The dumb cannot teach speech."

"All that is merely fashionable goes out of fashion in its turn; and if you continue to cultivate it till you are old, you will become a simpleton whom no one values."

Shall we give heed to Schumann or mechanical inventors? Shall we seek advice from mercenary sources, or from true disciples of Art? Shall we pursue legitimate art study, or shall we waste valuable time on "fashionable" inventions? If the student cannot progress with a legitimate course of study, it is but merciful to tell him that he has mistaken his calling. Art is not acquired, it is born in the person. Just the opposite with science. The less art endows the student, the more the aid of science will be necessary; therefore, no art means all science. Where we find the greater portion is science, we lose sight of the artist.

In concluding this article, I might express the opinion that, no doubt, many of your readers will, in their criticisms, class me as one of the "old fogies," so, in order to equal their conceit (should such criticism be made), I will anticipate them, and announce myself as a prospective member of a future party, now forming, to welcome back all zealots, but mistaken, devotees of that gigantic musical mushroom—Technic.

Fraternally, yours,

F. H. LEWIS.

Educators should be consummate masters of what they pretend to teach, and not mere dilettanti bent on laying hold upon a few dollars.

THE BOUND VOLUMES FOR 1885.

WHAT IS SAID OF THEM.

VINELAND, N. J., March, 1886.

MR. THEO. PRESSER.—DEAR SIR:—When a copy of THE ETUDE (I believe it was the number for Sept., 1884) first fell into my hands, I was greatly impressed with its excellence as a journal full of help to the piano student, and felt that I must secure not only the future numbers for that year, but also the back numbers, which I did by purchasing the bound volume for 1883 and 1884, thus getting the work from the beginning.

On perusal of this volume, its various articles were found so good and practical, that subscribing for 1885 followed as a matter of course, though I said, privately, to myself, "It's too good to last."

But here is the number for March, 1886, proving that it has not only lasted, but grown both in size and usefulness, until it is now, without doubt, the best musical journal published in the English language, and is worth many times its cost.

I cannot conceive of any better investment for any student or teacher of music than to take THE ETUDE, either by annual subscription or by purchasing the bound volumes from year to year.—JAMES LANG.

FREDERICK, MD., March, 1886.

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*Very sincerely,

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Yours fraternally,

WM. MACDONALD.
State University, Department of Music.

[FOR THE ETUDE.]

AN EASY FINGERING OF THE SCALES.

RICHARD ZECKWER.

EDITOR OF THE ETUDE:—

In the last two issues of THE ETUDE, there appeared two articles on the fingering of the scales, which suggested the idea to me of submitting to your readers the fingering of the scales which I have successfully taught for the last twelve years.

Teachers doubtless notice that pupils learn with greater facility such scales as B major, F sharp major, and D flat major, than such as B flat major. The reason for this is because in the former the thumb of both hands occur on the same notes, while in the latter (B flat major) the thumb of the right hand occurs sometimes with the second finger, sometimes with the third finger of the left hand. If this method of playing both thumbs together be easier, why not adopt it through all the scales—major as well as minor. I have found, in my experience as a teacher, that the pupils learn the scales in this manner in a much shorter time, and perform them more evenly. The fingering of the right remains as in the old approved method, only the left hand accommodates itself to the right hand and takes the thumb, whenever the right hand uses it. For pupils who have already played the scales, this change is easily accomplished. For beginners who never played the scales, the following few rules will suffice: Learn the fingering of the right hand first. The thumb is used twice within an octave. In scales commencing with white keys, take the thumb the second time after the third finger (foreign fingering). The scales commencing with black keys, use the thumb on the first white key that occurs after the black keys. As the thumb is now used on the black keys in scale playing, the pupils will therefore not play B flat in F major with the thumb (Tausig used to let his pupils practice D flat major scale with the thumb on D flat and G flat, but that will hardly apply to beginners). After the fingering of the right hand is thoroughly acquired, practice the left hand with the right, using the thumb whenever the right hand does.

SCALES IN TENTH AND SIXTH.

In these scales the right hand is again a guide for the left hand. In scales at intervals of an octave, the thumbs of both hands occur on the same notes—in tenth and sixth the second and also the fourth fingers of both hands come together. When the right hand uses the thumb, the left hand takes the third finger, and vice versa, though one can play C and G in tenth and sixth, and B flat in tenth and F in sixth, after the first principle, i. e., the thumbs together.*

This fingering has the advantage that it can be used everywhere. I have not found a single piece of music where I could not use this fingering. For the sake of

*Should any teacher be interested in this matter, he can obtain a copy of these scales, gratis, by writing to the Philadelphia Musical Academy, 1611 Spruce St.

experiment, I taught a pupil only this fingering; she began to learn the notes at my school, and graduated after eight years' study. (The requirements for a graduate in the Piano Department are to play Chopin's Etudes according to the metronome time). She played all exercises and pieces with this fingering, and never felt the want of another.

[FOR THE ETUDE.]

POPULAR MUSIC.

I suppose it has been the experience of many a music teacher in the land to have to fight an inglorious fight with the demand for "popular music." Reared in the spheres where a breath comes from Schubert, a breeze from Mozart, a gale from Weber, a hurricane from Beethoven; in the realm where triviality is sin, originality virtue, genius the only salvation; in that artistic church where reverence to the beautiful is taught as a self-sustaining dogma—the musician is, at first, very naturally bewildered when he meets the monster. When the latter puts forth its request, he will possibly lay aside, though regretfully, a secret predilection for a school whose adepts are not, as yet, very numerous, of no kind of school, and seek the wherewith to amuse the case, in the productions of schools universally admired. . . . by his equals. This, however, he soon finds out, to his dismay, does not satisfy the monster. This first attempt to meet the "popular taste," if it is at all recognized, is turned into ridicule. Though the thing is hard to bear, the musician makes another effort, and wistfully consults the records of public approval in the concert rooms, and in parlors where music is listened to. This time he receives the praise of a number of his patrons, who congratulate him upon . . . scoring popular music; and, presently, he hears again the growls of the never-to-be-satisfied monster. What is to be done now? Quit, and start in business as a lightning-rod agent? No, our musician will remain a musician, and has not lost all illusions yet. Surrender? This is a harder question to solve. Of two things, one, either he is, or he is not, a good business man. Generally, he is not; in which case he makes a barricade of all the big words that swarm through his perplexed brain, such as professional honesty, artist's duty to music, mission to elevate and convert, and so on—and resists as best he can, until he comes to the point where he would have found himself if he had been a business man. Patronage comes from the musically uneducated; they will not be educated, which is conclusively shown by the way in which they exert their self-assumed right of criticism; consequently, our musician-business man, or our dreamer finally awakened, decides upon complete self-denial. Well, now, this is only the beginning of the worst. Nowhere can he find what pleases everybody; nobody can tell him where to find it; and never does he reach the bottom before he is able to appreciate, to its full extent, his patrons' unbounded admiration for that class of (?) music which extends from Chopsticks Waltz to Silvery Waves, with the harmonies of Sweet Violet as the true exponent of what the theory of music ought to be.

Let us suppose that our musician has at last reached that point. He is utterly dejected, hates the sound of an instrument, and is as cross as a bear when his best tenors sing to him "Put My Little Shoes Away," or when his most fastidious pianist plays a set of variations by Chas. Grobe.

"He is then likely to meet with some sympathizing friend, who will condescend with him on the utter neglect in which the people of the town persist in learning 'classical' music (classical, in this instance, only means the reverse of popular). After some condescending, comes, quite in order, some advising. The taste of the public must be gradually improved. And the sympathizing friend is then much surprised to hear our musician ask what it is that is just a little better than "Only a Passy Blossom," or than "The Frolic of the Frog." It is not at all unlikely that the friend will remonstrate, and tartly make the remark that he has to fill his store with such wares for which there is a demand, and that he does not see why a teacher does not teach popular music.

And, to put a short end to a long story, it shows conclusively the truth of the old French proverb: "Fais ce que dois, advienne que pourra." Make as good a player or as good a singer of your pupil as you can, with what nature endowments there are in the case, do all that is possible to show where lies the road to musical truth, and never stop to listen to "popular taste" talk. If you do, you are lost. Fais ce que dois, advienne que pourra.

A. EIDER.

[FOR THE ETUDE.]
SIMPLICITY OF TECHNIQUE.

CHAPTER III.

GYMNASTICS ON THE PIANO.

1. Place the thumb of the right hand on G, and the other fingers on A, B, C and D, or any other five contiguous keys, and proceed to tap hundreds of times with each finger, as indicated in Chapters I and II.

As to the position of the hand, most people will find that they can strike hardest and play most distinctly if the ends of the fingers point *directly downward*.

2. Place the thumb of the right hand on G, and the other fingers on B \sharp , D \sharp , E and G (an octave higher than the first G). Press all the fingers down, then tap hundreds of times with each one.

Afterward, strike the letters one after the other, as if you were playing a five-finger exercise. Do it hundreds of times. After you have played G, B \sharp , D \sharp , E, G, E, G, E, D \sharp , B \sharp , G, five hundred times, you will conclude that there is some exercise in it. In fact, this playing of what is called the *Chord of the Diminished Seventh*, is one of the best of finger gymnastic exercises in existence, and is of advantage to the most advanced players. Be sure to strike distinctly, and, as soon as you can, play very rapidly.

Afterward, while the hand is held in the same position, *trill* with the thumb and first finger, the first and second fingers, and so on, in each case hundreds of times.

Afterward, while the hand is in the same position, and all the fingers held down, let the *thumb* play G A G A (30 times), G B (20 times), G C (50 times), G D (50 to 100 times).

Also one may play five-finger exercises with the thumb alone, while the hand is in the same position.

Whatever is done with the right hand, do also with the left, but, of course, with the fingers in reverse order.

The foregoing are all the strictly gymnastic motions that are needed, and are amply sufficient to prepare the muscles and joints for the playing of the most difficult passages in music.

ELEMENTARY EXERCISES.

All piano music may properly be divided into seven classes:—

- Class 1. Five-finger passages.
- Class 2. Scale passages.
- Class 3. Chord passages.
- Class 4. *Arpeggio* passages.
- Class 5. Octave passages.
- Class 6. Runs of thirds or sixths.
- Class 7. Chromatic passages.

Class 1.—A. Five-finger passages of adjoining keys, as A, B, C, D, E.

It is evident, as there are thousands and thousands of such passages, that the only difficulty is to play the letters in the right order. In a series of five letters, there can be a myriad of different combinations. *Here*, in his "1000 Five-Finger Exercises," does not at all exhaust the number. It is fortunately true, however, that if we learn a few dozen of the more common combinations—if we play them thousands of times, until we can play them accurately, striking, perhaps, twelve times in a second—then we can play any other combination as soon as the eye understands it.

The moderate number of five-finger exercises found in "Richardson's New Method for the Piano-Forte," or in the "New England Conservatory Method," are sufficient for practice. If one wishes more variety, it is perfectly easy to write down a few combinations, as C G F, D, E, G D C; G F, G E, G D, G C, or any one of a thousand others.

Trits come within the bounds of five-finger exercises. Trills C D, or C E, or C F, or C G, or D E, or D F, or D G, or E F, or E G, or F G, trilling a long time on each.

In playing five-finger exercises, it is well to bend the knuckle-joint as much as possible, for exercise and for distinct playing. Do not care for accent or for anything but playing the notes rapidly, in the right order.

After all this is done, one may practice for even playing and for accent, but that is not the first thing.

Class 1.—B. *Five-finger Exercises Extended*. Place the fingers on G, B \sharp , D \sharp , E, G, or any other Diminished Seventh chord. Play these letters in all sorts of orders just as other five-finger exercises are played. We do not usually spend much time on this kind of exercise. Z.

[FOR THE ETUDE.]

NOTES ON J. S. BACH'S

WELL-TEMPERED CLAVICHORD.

BY DR. F. L. RITTER.

(Continued.)

Bach's manner of tuning the clavichord was no doubt accepted in Germany by most practical musicians. The learned Marpurg says, in his "Versuch der musikalischen Temperatur," that Bach's pupil, the theorist Kirnberger, along with other musicians and able students of his, Bach, he often taught the master's instrument, and that Bach insisted on having all major thirds tuned sharp. Kirnberger, however, advocated in his writings a manner of tuning somewhat different from that of his master.

French harpsichord players, such as Couperin, Rameau, Marchand and others, who, by means of the style of playing, and their characteristic graceful compositions, exercised a decided influence on J. S. Bach and his German contemporaries, did not, for a long while, accept the practice of tuning their instruments according to the equal temperament. Rameau, the originator of the modern system of chords, wrote in his "Nouveau Système de Musique" (1726), still in the interest of the old exact temperament; but, according to his own confession, he already then began to suspect that a more suitable temperament ought to be introduced. In his next work, "Génération Harmonique" (1737), he advocates the use of the so-called equal temperament. This theory, however, was not accepted without a good deal of opposition on the part of French Musicians.

English musicians also became early aware of the impracticability of the exact temperament. William Holder says, in his "Treatise of the Natural Grounds" (1701), "To put an organ, a spinet, and that kind of instruments in more useful tune," the tuning of the octave must be perfect, and that of the fifth "a little bearing downward." Malcolme, in his "Treatise on Music" (1740), recommends a compromise between equal and exact temperament. But English organ builders seem to have been slow in adopting equal temperament, for Dr. Crotch, in his "Lectures on Music," published in 1830, says, "I have now heard the equal temperament of an organ, and decidedly prefer it to the former method of tuning."

But to return to this "Well-tempered Clavichord." Bach did not arrange the order of succession of the different preludes and fugues that compose his collection, according to the tonal relations of the keys; he followed simply the chromatic order of the degrees of the scale, commencing with C. At this early time of the introduction of the tempered keys, there existed still, in Germany, some dilemma as to the naming of the five black keys, (on our pianos) of the key-board; sometimes when the two notes representing an interval would have required flats, we find a sharp and a flat. Werkmeister writes thus the C \sharp major scale, C \sharp D \sharp E F \sharp G \sharp B \sharp C, C \sharp Heineichen (General Bass, 1711) says, "if you wish to transpose from B \sharp into D \sharp (E \flat), you must add one flat. According to this custom, Bach writes a prelude in E flat minor and the corresponding figure in D \sharp . E flat is ex Dis (D \sharp). A flat, ex Gis (G \sharp). This proves that Bach did not believe in the theory of those modern aestheticians who assign to every one of the twenty-four keys (twelve) a special characteristic emotional meaning, and who would not dare to write a piece in D \sharp minor, when E flat was meant; and yet Bach indulged a good deal in tone-painting when special words or sentences offered an opportunity for so doing; witness his St. Matthew Passion Music, and his cantatas.

Bach composed the W. T. C. in the interest of earnest and apt musical students. But the fact that these two famous and unique collections of unrivalled masterpieces were never printed during the lifetime of the great composer, and not even until half a century after his death, proves that not many, not even among the professional musicians, were then capable of appreciating the great artistic importance of the work; the ablest of the old master's pupils alone seem to have been thoroughly acquainted with those preludes and fugues, knowing them through autograph copies made by the composer, or from copies made by themselves with the permission of the master, and all these disciples seem to have been very proud of the possession of the treasure. That Bach himself thought highly of his "W. T. C.," is proved by the many changes, corrections and improvements he justly needed, and which he made in successive years, in order to satisfy his own sense of formal perfection.

Kirnberger seems to have been the first to publish a couple of pieces of Bach's W. T. C.; he gave, as an appendix to his "Die wahre Kunst des Clavichordspiels oder Harmonie" (1778), the beautiful fugue in B minor, from the first part, and that charming, highly characteristic prelude in A minor, from the second part of Bach's work, adding to them, as examples of harmonic construction, different forms of thoroughbasses, or fundamental harmony, upon which those pieces are based.

The first German edition of the complete collection of the two books of the W. T. C. was issued by Nägeli in Zurich, and another by Simrock in Bonn. Franz Kroll, the meritorious editor of the W. T. C. as issued by the Bach Society, gives the year 1800 for the appearance of the above two editions. This is a mistake. Simrock announced, in the *Leipzig Musical Journal* for February, 1801, his intention to publish "J. S. Bach's 48 Preludes and Fugues, having been composed that by so doing he will satisfy the desire of the majority of living students, as well as the great want felt by musical students." A few weeks later in the same month, Nägeli announced his forthcoming publication of a fine, as well as cheap, edition of the principal works of Bach, including the Well-tempered Clavichord. Nägeli, at the same time, remarks that he has had to contend with any competition in this enterprise, but he now perceives that there are two other publishers, besides himself (Simrock, Hoffmeister & Kühnel), prepared to bring out the old master's works. He, therefore, in order to get in advance of his competitors, hurried up his edition, and in the beginning of May, 1801, he published the second part of the *Leipzig Musical Journal*, part of the E major prelude, from the second part of the W. T. C., as a specimen of his style of engraving. In September, the same year, Breitkopf & Härtel, the Leipzig agents of Nägeli, announced the publication of the first part of the W. T. C. The second part, in Nägeli's as well as in Simrock's edition, did not appear until 1802.

In the above-mentioned musical journal for April, 1803, Roehlich, then editor of the paper, published his charming and instructive article "On the Taste of S. Bach's Compositions, Especially for the Piano-forte," and takes, at the same time, occasion to make the following remarks: "It is certainly a remarkable sign, of our time, that not only do three publishers dare to bring out S. Bach's works for the clavichord, but also that they find a good sale for their editions, which is very encouraging." Thus, he has to confess after the death of the great master before it was found advisable to make his works more universally known through print. But the ice was now broken, and all the leading musical publishers in Germany, France and England made it a point to have an edition of their own of S. Bach's Well-tempered Clavichord.

However, it seems that, according to Gerber (Neues Lexikon der Tonkünstler, 1812), the first printed edition of the W. T. C. was brought out in London, edited by A. Ch. F. Kollman, a German musician who settled in the English metropolis in 1782. Kollman was a warm advocate of Kirnberger's system of harmony and counterpoint, for the introduction of which among English musicians he published several treatises. In one of these—"Essay on Harmony, 1796,"—he gives, as illustrations, a few fragments of the prelude in F minor, from the second part of the W. T. C. Kollman seriously endeavored to create, among his pupils, a taste for Bach's works. The English, at that time, appreciated Bach merely as a clever organist, and a scientific contrapuntist. Burney ("History of Music" 1811), says, half sarcastically: "Bach is said by Marpurg, to be many great musicians in one; profound in science, fertile in fancy, and in taste easy and natural;" and then adds, in a foot-note, for fear this favorable statement may be accepted by his English readers, "To this part of the encomium many are unwilling to assent; as this truly great man seems to have been a very ordinary fellow. I am in possession of the chief part—to have been constantly in search of what was new and difficult, without the least attention to nature and facility. He was so fond of full harmony, that, besides a constant and active use of the pedal, he would put down the right foot, by sticking in his mouth, such keys as neither hand nor foot could reach" (the italics are my own). What an absurd statement on the part of a musical historian! Another able German musician, K. F. Horn (the father of Charles Horn, who died about 1890), who was settled in London in 1782, brought out in 1810, in conjunction with the distinguished English musician, Samuel Wesley, another English edition of the W. T. C. The purely educational tendency of this edition is accentuated by the adding of marks to the figures to indicate the respective entrance of the subject and answer.

It seems that Bach's figures were considered, by many English musicians, to have been written for the organ, for Dr. Crotch says (Lectures on Music): "I always suspected, and mistook, and misapprehended, that the fugues of this author, since published by Wesley and Horn, were not intended for the organ. It appears, by his life, that they were composed for the clavichord, which the author tuned according to the equal temperament, of which I was always determined to prefer." Dr. Crotch keenly appreciated Bach's universal greatness. (To be continued.)



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BOOK I.

E. von ADELUNG, Op. 21.

1. Allegro.

p *crese poco a poco*

The musical score for Study 1, 'Allegro', is written for piano and consists of four systems. The first system is marked 'p' and 'crese poco a poco'. The second system is marked 'f'. The third and fourth systems are marked 'p'. The score features complex fingerings and dynamic markings.

2. **Waltz Time.**

Fine.

legato

pp **rit. D.C.**

3. *p*

mf

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one sharp (F#), and the time signature is 2/4. The score consists of two systems. The first system has two staves. The second system has two staves. The piano part features a prominent melody in the right hand, often with triplets and sixteenth notes. The voice part has lyrics written below the notes.

[illegible]

A musical score for the song 'The Rose Tree'. The score is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. There are several measures with fingerings indicated by numbers 1 through 4. The score is divided into three systems. The first system has two measures. The second system has two measures, with the second measure featuring a double bar line and a repeat sign. The third system has two measures, with the second measure featuring a double bar line and a repeat sign. The score is presented in a clear, legible format with a white background and black ink.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment, often using chords and moving lines. The score is divided into three measures. The first measure shows the beginning of the melody and accompaniment. The second measure continues the melody and includes a '5' marking under the treble staff. The third measure concludes the phrase and includes '2' and '1' markings above the treble staff, indicating a second ending or a specific rhythmic pattern.

a
Moderato.

4.

mf

b

c

Allegretto.

10.

p

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

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

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

3 5 4 4 3 5 4 3 5 4 3 5 4 3 5 4 3 5

3 5 4 3 5 4 3 5 4 3 5 4 3 5 4 3 5 4

p

Fine.

D.C.

Legatissimo.

11.

First system of music. Treble clef, bass clef. Treble staff has a piano (*p*) dynamic marking. The music features a continuous eighth-note pattern in the treble and a sparse bass line. Fingering numbers (1-5) are indicated above the treble staff notes.

Second system of music. Continuation of the eighth-note pattern in the treble and sparse bass line. Fingering numbers (1-5) are indicated above the treble staff notes.

Third system of music. The treble staff concludes with a "Fine." marking. The bass staff continues with eighth-note patterns. Fingering numbers (1-5) are indicated above the treble staff notes.

Fourth system of music. Treble staff features a series of chords. The bass staff continues with eighth-note patterns. Fingering numbers (1-5) are indicated below the bass staff notes.

Fifth system of music. Treble staff features a series of chords. The bass staff continues with eighth-note patterns. Fingering numbers (1-5) are indicated below the bass staff notes. The system concludes with a "rit. D.C." (ritardando, Da Capo) marking.

7

Allegretto.

12.

12.

mf

f

mf

f

f

Moderato.

13.

The musical score is for a piece titled "Moderato." and is numbered 13. It is written for piano and bass. The score consists of five systems, each with a piano (treble) staff and a bass (bass) staff. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked "Moderato." The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and fingerings. The piano part features a continuous eighth-note melody in the right hand, while the bass part provides a harmonic accompaniment with eighth and sixteenth notes. The score is divided into measures by vertical bar lines, and some measures contain dynamic markings like "mf" (mezzo-forte) and "A" (accents). The piece concludes with a final cadence in the fifth system.



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Devoted to the Interests and Wants of Teachers and
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Questions and Answers.

QUEST.—1. Which scale is meant by the expression Enharmonic Scale? 2. Which other scale is acknowledged as such, besides the major and the minor?—OAK LAND.

ANS.—1. We have no separate enharmonic scale in modern music. Two scales are said to be "enharmonic" when they are identical in *pitch*, but are written differently. Thus, for example, the scales of B (5 sharps) and of C flat (7 flats) are said to be "enharmonic." 2. The chromatic scale is mentioned by all theorists.

QUEST.—Is the work on Harmony, by Mr. Howard—that you are publishing—completed; if so, what is the price to teachers, by mail? 2. Is the "Musician," by Prentice, completed? 3. What system of voice culture do you consider the best? 4. Would you advise me to try the "Howard" method for the voice, by John Howard, of New York City. I believe that he has been in your city?—J. N. M.

ANS.—1. Not yet completed. 2. Not yet; only four of the six grades are ready. 3. Don't know. 4. It is very doubtful whether much help in voice-culture can be given by mail.

QUEST.—What are the advantages of the "Movable Do" system over that of the "Fixed Do"? Which system is used in the Public schools of Boston, Philadelphia, Cincinnati, Chicago? Which is used in Germany and France?—C.

ANS.—The "Movable Do" system lays stress on *relative pitch* only, and thus is purely in relation to the key-note. The "Fixed Do" system teaches *absolute pitch*, also. I am not aware that this is any advantage. It would seem to make the learning of key-relationship more difficult. But it is commonly used in Germany. France I am not sure about. In this country, the "Movable Do" system is nearly or quite universal.

QUEST.—When a note is followed by a rest, is it held its full time, as when followed by another note? Does the tempo make any difference in regard to the custom? Does it matter whether the passage is for piano, organ, orchestra or chorus?—E. A. S.

ANS.—The note should be held its exact time. The tempo makes no difference. It is all the same whether the passage is for piano or other instruments.

QUEST.—1. Have you anything better in the way of musical writing book than Peter's Copy Book? 2. In Gurli's Song Without Words, op. 101, No. 10, the musician gives dotted eighth note = 126, and it appears to me, that would be 2 beats to a measure, the piece being in 3/4 time. Should it not read eighth note = 126, and set the bell to ring every 8 beats? 3. Why are slurs used? Some say they indicate legato touch. Should not legato touch always be used, slurs or no slurs, except otherwise marked? 4. I was taught to accent the first note of a slur, and lift the hand lightly from the last note of a slur. I suppose it is to indicate the phrasing, but it seems not always the case. So that I feel quite puzzled as to their use.—P.

ANS.—1. I know nothing better. 2. I think you are right. 3. You are not the only one to be puzzled by the use of slurs. They denote the *mean legato*. Sometimes they indicate the phrasing; it would be better if they always did. The *short slur*, connecting two notes, generally means that the first is to be accented, and the second played softly and staccato. But sometimes both are accented, and the staccato note comes on the accented beat of a measure. If the second note is longer than the first, it is not made staccato. All passages should be played legato, unless marked otherwise, and it is often hard to see that a given slur means anything.

QUEST.—1. Will you please state in your next *Etude* if there is any kindergarten method for children on piano or anything that may have a very simple or illustrative beginning? 2. Is there a simple method of the sol-fa system, and by whom? 3. What special exercises or techniques do you know for the loosening and strengthening of the forearm? 4. Your paper improves all the time; I find my number invaluable.—M. R. M.

ANS.—1. The only one I know is "The Child's First Piano-Forte Book," by H. K. Moore. I can get it for you if you wish. It is very good. 2. Write to F. E. Gilson, 226 Franklin St., Boston, for tonic sol-fa instructors. 3. I know of no special exercises intended for this purpose, but will give you a list of studies that are suitable for the purpose. Clement's Grades, No. 8, 41; Hensell, op. 2, No. 8; Hiller, op. 16, Nos. 1, 16, 24;

Hunten, op. 114, No. 16; Kullak, op. 48; Loeschhorn, op. 66, No. 82; Moscheles, op. 70, No. 11; A. E. Müller, op. 29; Thalberg, op. 26, No. 4.

QUEST.—Regarding the question so much discussed in your paper—the use of "foreign or American" fingering—do you not think that such intense pertinacity about minor points limits one's freedom and narrows the range of vision? We intend to cultivate independence of fingering, but if we allow ourselves to be troubled or hindered by one little sign, how can we leap over the greater obstacles which we expect to meet? Could we, with a word, establish the one system, I should say, by all means do so; but since both are in use, and are likely to remain so, it seems to me the better way to train our pupils early to take either with equal facility. The figure "6" in a composition shows at once the foreign, and the mark "X" shows, the American. It seems to me a simple matter for a child to learn the two signs and for what they stand. I never, or rarely, mark a composition for a pupil. I give certain broad, general rules for fingering, such as are found in nearly every good book of exercises, and I give enough exercises without ceasing to instruct the attentive practice upon the point. The hands, thus trained, fall unconsciously into a habit of correct and graceful fingering, which has rarely to be changed, except for some very unusual passage which is generally already marked, and for this rare occasion a very slight glance suffices to decide the system we are to consider the middle and "ring" fingers 2 and 3 or 3 and 4.—"D."

ANS.—I am of the hope the so-called "American" fingering, in a few years, will be driven out altogether. One is right, of course, as to the comparative importance of the subject. But the experience of most of us is that the average pupil is greatly confused by a change of fingering, and we prefer to use only one. That one must be the "foreign," so long as our best and cheapest editions of the best music are German.

QUEST.—1. Will you be so kind as to give me, through THE ETUDE four selections from each grade of piano-forte music, beginning with the third, and going through the eighth? Give four pieces of each grade, and let two of each of these be classical, and the other two modern, in composition—so that one classical and one modern, suitable for drawing-room, may be given for study at the same time. I wish very much to have this short list of your selection, because I know each one of the number will be a gem. 2. Which theory is best for teaching purposes, Palmer's or Weitzmann's?

ANS.—1. Grade III.—Rondo in D, Mozart; Sonata in C, Mozart; Song of the Brook, Warren; Break of Morn, Dorn. Grade IV.—Sonata in A, Mozart; Sonata in G, op. 49, Beethoven; Serenata, Moszkowski; Fish Dance, Schwanke. Grade V.—La Consolation, Dausser; Inventions, Nos. 8, 10, 13, J. S. Bach; Tarantella in A^b, Heller; Why and Whims, Schumann. Grade VI.—Prelude and Fugue in C minor, J. S. Bach; Sonata in A^b, op. 26, Beethoven; op. 29, Impromptu in A^b, Chopin; Schwanke. Grade VII.—Prelude and Fugue in C minor, op. 85, Chopin. Grade VIII.—Prelude and Fugue in C^b, J. S. Bach; Sonata in C minor, op. 27, Beethoven; Nocturne in E^b, Schumann; Rigoletto, Liszt. Grade VIII.—Chromatic Fantasia and Fugue, Bach; Sonata Appassionata, op. 57, Beethoven; Tarantella, Moszkowski; Second Hungarian Rhapsody, Liszt. 2. Weitzmann's is more complete.

QUEST.—As the "tonic sol-fa" question is just now agitated here, and book agents are highly interested in introducing new books into the public schools, I should think it a great favor if you would give me your opinion on the subject (I know the system from John Curwen's T. S. F. book). The system has, apparently, made rapid progress in England, although I consider it inferior. Yet, if it is superior to our note system, why has it not been introduced into the Conservatory of Leipzig, or Munich, or Stuttgart? Please answer as soon as you can, and also let the question come up in THE ETUDE.—B. V. A.

ANS.—THE ETUDE hardly feels prepared to give a final judgment on the Tonic Sol-fa notation. On general principles, there seems to be no little reason to compare the notation we have. It has been developed through a long course of experience, and meets the needs of musicians. Probably, few or none of them feel the need of improvements. But the tonic sol-fa method undoubtedly concentrates the attention of pupils on *pitch-relations*, the central thing in music, and its masters do secure quick and excellent results up to a certain point. They claim that the system can be carried out completely. This may be doubtful. They also claim that there is no loss in going from this notation to the common one. I doubt it. The German Conservatories teach absolute pitch. Tonic sol-fa teaches only *relative pitch*. The latter is far more important; the former is often convenient. There is a good deal of old fogeyism in the German schools, and a thing is not necessarily bad because they do not use it.

QUEST.—I should like to know something about the origin of the "Stories of Nocomis" (Pictures of the West), by Wollenhaupt. Are they written in answer to Schumann's "Bilder aus Osten" (Pictures of the East)? If you will kindly answer through your publication, THE ETUDE.

ANS.—Wollenhaupt died in 1863, at a time when Schumann's "Bilder aus Osten" were comparatively new, and there is no doubt that the former author was inspired by the latter, both in the style of composition in the "Pictures from the West," and in the choice of title.

There are three factors that definitely influence and fashion the standard of a musical community: 1. Those professional musicians, either singly or collectively as a faculty in colleges and conservatories, who represent the musical intelligence of a city, and whose duty it is, as teachers or in some other way, to educate the public, and prepare them for the good, high and ideal. 2. The publishers and music dealers, who can influence progress more than is generally thought by the manner in which they conduct their business. 3. The critics, as they appear in the daily papers or in those organs exclusively devoted to art.

OTTO SINGER.

CLIMAXES.

Rossini was at the Opera in Paris, one evening, and seated next to him in the stalls was a pompous individual, who, from his anything but *sotto voce* remarks upon the performance, must have considered himself, as a musical critic, *par excellence*. The opera was "Il Barbiere di Siviglia," and the heroine was represented by a *cantatrice* celebrated for her vocal power. At the conclusion of "Una voce poco fa" which brought down the plaudits of the house in general, and of Rossini's neighbor in particular, the *maestro* asked the latter who was the composer of the air they had just heard. "Why, Rossini, of course. What a question!" "Really, Monsieur, I beg your pardon; but it is the first time I ever heard it." "Ah," said the critic, turning superciliously round to Rossini, "one can easily perceive you are not very well acquainted with operatic music."

Q. Are there slaves everywhere? A. No; in Republican France, in Switzerland, and in the United States, they are all free men." The compiler of this curious claim has apparently no belief in the assertion that "Britons never, never will be slaves."—*London Sunday Times*.

A lady when playing an allegro movement for a gentleman friend who called, was interrupted with the remark, "You need not hurry on my account, I have plenty of time."

A good composer for a slumber song—Go(a)nod. For a drinking song—Meyer-beer. For a wedding march—Benedict. For a knock-turn—Sullivan (J. L.).

At a concert in Boston, not many years ago, the leader became incensed at one in the audience shouting "Louder! louder!" to him, until the poor player could stand it no longer. He dropped the instrument and turned to the audience, saying, "Its all very well to say 'louder!' but were is de vind to come from?"

A young man with an extremely powerful voice was in doubt what branch of the art to adopt. He went to Cherubini for advice. "Suppose you sing me a few bars," said the master. The young fellow sang so loud that the walls fairly shook. "Now," said he, "what do you think, I am best fitted for?" "Auctioneering," dryly replied Cherubini.

A NEW PLEASURE.—A subscriber to a series of Wagner concerts, not one of which he ever missed, though he always appeared dreadfully bored, was gazing, as he frequently did, during the performance, when some person near him observed "You do not appear to be amused." "I am not; far from it." "Then why do you come? Why do you subscribe?" "For the sake of the exquisite pleasure I feel when the concert is over."—*London Musical World*.

Great ex-pounders—dead pianists.

Mrs. Fizeztop has been making an earnest effort to have her son Johnny taught to play on the piano. A few days ago Mrs. Fizeztop called up stairs: "Why ain't you practicing your piece, Johnny?" "I am." "You are not; you haven't touched the piano in the last half hour." "I've been practicing all the same. There are rests in this march, and I am practicing them over and over until I know them perfect."—*Texas Siftings*.

Mrs. Gladstone plays the piano, and her husband sings ballads in a "robust voice;" but as their house stands off by itself, instead of being in a row, nobody makes any complaint.—*Philadelphia Call*.

THE NATURE OF HARMONY.

BY

DR. HUGO RIEMANN, OF HAMBURG.*

TRANSLATED BY J. C. FILLMORE.

The almost inconceivable number of text-books on the subject of harmony may be divided into two groups: theoretical systems of harmony, and books intended for teaching the practical use of chords; i. e., what are called text-books on Thoroughbass. Each of these groups contains numerous examples, but those intended to introduce pupils directly to the practice of part writing over a figured bass are decidedly more in number than purely theoretical works, dealing with the significance of chords and their relations to one another. It has become customary, indeed, in these latter days, to introduce the practical instruction books with a chapter on theory, or to begin the separate chapters with some theoretical observations; but, in principle, the two methods of treating the subject of harmony have to be kept separate. The practical teaching of harmony, the practice in connecting chords according to the rules of polyphonic writing, is properly a part of the art of writing music, is the practical acquirement of the technic of composition. The theory of harmony, on the other hand, is a part of the science of music; it belongs in the domain of natural science, with which the art of music has to do only in so far as it can utilize the results of scientific investigation for its own practical purposes.

Scientific investigation in the domain of music concerns itself, primarily, with ascertaining the laws which govern *sounding bodies*, and is thus a department of *physics*; i. e., the science of *acoustics*. Then, pursuing tones still further, and inquiring into the effects they produce on the human ear, and the mode in which those effects are produced, it becomes a special department of *physiology*. Finally, concerning itself with tone-perceptions, with the *mental effects* of these acoustic and physiological phenomena, and with the mental connections and relations of the sensations produced by sound, it enters the domain of *psychology*. Out of the results of scientific investigation in all the three fields of physics, physiology and psychology, we get the elements of an exact theory of the nature of harmony. It is the special function of this theory to provide, for the practical instruction in the art of composition, ways and means of grouping special details under general laws; of establishing comprehensive points of view and general rules; in short, its province is to systematize facts according to their true nature and laws, and, avoiding all arbitrary ways of looking at the facts, to provide a true system as a basis for the practical work of the student and composer.

At first, the contributions to such a theory based on scientific investigation were few and far between; it is only of late that the impulse given to scientific study in general has helped us forward considerably. The interest of practical musicians in the new science is still confined to the few, and has not yet become intense; but this is hardly to be wondered at when we consider that it is only within the past twenty years that our scientific knowledge has become sufficient to make it possible to classify discovered facts into a well-rounded system, available for practical use. The more the new way of looking at harmonic relations is seen to be positively useful and practical, the more will interest in laying scientific foundations for the art of music become widespread and lively. In the following pages I shall briefly show what benefit the practical teaching of music has already derived from exact science, and how much it may still hope to draw from such study in wholly new directions.

The oldest portion of our exact scientific knowledge in connection with harmony is that investigation into the nature of sounding bodies which produced the *mathematical definitions of the consonant intervals*. These definitions are ascribed to Pythagoras; but are, without doubt, much older than he. The well-known legend about the blacksmith's hammers of different weights, which led Pythagoras to the discovery of the relative numerical proportions of the intervals, is physically false as to its central fact. Pythagoras very likely got his facts about intervals, as determined by measuring the different lengths of string which produce them, from the

Egyptian priests, with the rest of his philosophy of numbers; at least the elements of it.

Of course, the practical musician has a right to ask, "Of what use is it to Art and artists to know that when two strings sound the interval of an octave, they being of the same weight and tension, their lengths are related as 1 : 2; or if they produce a fifth, as 2 : 3; or a fourth, as 3 : 4?" And certainly the composer derives no *direct* benefit from knowing these facts; only the maker of instruments can apply them in his measurements, and the player in finding out how to stop his strings correctly. But, *indirectly*, we do gain a great deal from knowing that two tones at the interval of an octave stand in the simplest of all mathematical relations to each other, and that this simple relation does (in some as yet unexplained way) make its impression on our minds; since we really do perceive the octave to be a nearer and simpler relation of two tones than any other combination whatever. We certainly ought not to forget that no system of music can be practical which does not admit of looking at different tones from common points of view; such, for example, as that which allows us to give the same name to two tones an octave apart. We should hardly have come to this without the help of mathematics.

The Greeks designated tones an octave apart by the same sign (at least this is true of their latest notation), discriminating them, however, by a mark, just as we discriminate the once-marked \bar{c} from small *c*. The occidental music system has done the same thing since the tenth, or even since the ninth century. The fifth and fourth, too, intervals whose relations are only less simple than those of the octave, play a correspondingly important part in practice. The key-note, fourth, fifth and octave, are the fundamental tones of the ancient no less than the modern scales. In the ancient system they were the only unchangeable tones; the second, third, sixth and seventh varied with the chromatic and enharmonic modes. I do not need to emphasize the importance of the fifth in our modern doctrine of keys and chords; especially in our view of the keys, everything turned on it, up to Moritz Hauptmann's time.

The third was not acknowledged at all as a consonance by the ancients. They did not use our consonant third, related as 4 : 5; the tone of their scale which corresponds to our third they defined theoretically as the lower octave of the fifth four times removed (c-g-d-a-e); and they considered it a dissonance because of its complicated mathematical relations (64 : 81). To the Arabs belongs the merit of having enriched the exact theory of music by the conception of the consonant third (see my "Studies in the History of Musical Notation," pp. 77-85). The so-called "Measure-theory of the Arabic-Persian theorists, which demonstrates the theory of intervals from a string divided into twelve equal parts, not only counts the major third (4 : 5) and the minor third (5 : 6) among the consonances, but also the major sixth (3 : 5) and the minor sixth (5 : 8). It looks very much as if their music was no more exclusively monophonic (i. e. in unison), than that of the Greeks; and as if they must have known the importance of the consonant chords. The oldest statements of this theory known to us (though they probably came down from a much older date), belong to the end of the thirteenth and the beginning of the fourteenth centuries; i. e., to a time when our Western music had no theoretical conception of the consonant third; although it had considerably developed the polyphonic style (*discant*, *Fauxbourdon*).

The man who first introduced the consonant third into our occidental music was *Ludovico Fogliani* (*Musica theorica*, 1529). He seems not to have been aware that this was anything new; nor was *Giuseppe Zarlino*, who did the same thing in 1558, in his "Istituzioni harmoniche." They both based their theories on those of the Greek theorists, Didymus and Ptolemy, who, among other divisions of the fourth (tetra-chord), used the third (4 : 5) consisting of a major tone (8 : 9) and a minor tone (9 : 10). But although the Greeks did happen on this third, they never regarded or treated it as a *consonance*; and neither Zarlino nor Fogliani had any occasion to disclaim the originality of their idea.

But Zarlino went further. He gave to the world the conception of the *consonant chord*, in its double form of *major and minor chord*.

In practice musicians had long ago discovered empirically the consonant harmonies which lie at the foundation of polyphony; but both theory and practical instruction were totally wanting in the conceptions necessary to

(To be continued.)

* A lecture, given at the Hamburg Conservatory of Music, February 4th, 1882.

CONCERT PROGRAMMES.

A TALK ON CHOPIN.

BY MISS CHARLOTTE W. HAWES.

Vermont Methodist Seminary. Mr. A. A. Hadley, Musical Director.

1. (a) Toccata in D minor, J. S. Bach; (b) "Ave Maria," Liszt; 2. Variations on "Auld Lang Syne," Thayer; 3. (a) Elevation in F flat; (b) Offertoire in C, Baisette; 4. Pastorale in B flat; 5. "Serenade," Tittl; 6. (a) Gavotte Française, Scotson Clark; (b) Cavatina, Raff; (c) Air of Louis XIII, Glys; 7. Overture to "Mariana," Wallace.

Miss Sheslie Hough, Martinsville, Ind., Teacher.

1. "Dear Confiding Heart," Millard; 2. Polca Brillante, Weber; Liszt; 3. (a) Nocturne No. 12, Chopin; (b) Pavane, Sharpe; 4. "The Wanderer," Schubert; 5. Sonata, Op. 10, No. 1, Beethoven; Allegro con brio, Adagio Molto; 6. (a) Mazurka No. 14, Chopin; (b) Mazurka No. 16, Chopin; (c) Duoetto, Mendelssohn; 7. "How Dear to Me the Hour," H. Kleber.

J. Wolfram, Canton, Ohio, Director.

Lecture, "The Beautiful in Music," Karl Merz; "The Disconsolate," (Vocal Duo) Hoffman; Paraphrases on Themes of Verdi's Operas, for 8 hands; "At the Meadow," (Vocal) Valse, G. W. Smith; "The Vagabond," (Bar. Solo) Molloy; (a) Liszt's Rhapsodie, No. 2 (Lassan); (b) Henselt's Etude, Op. 2, No. 6 (Piano Solo); (Vocal) Valse, Gumbert; "Diebische Elster," (Overture) Rossini.

Recital by the pupils of Mt. Carroll Sem., Ill., Conservatory of Music, Directors, Mrs. B. D. Hazen (Vocal), Belle D. Decker (Piano).

"Impromptu, A2," Schubert; (Vocal Duo), "Spring Song," Lassen; "Rondo Capriccioso," Mendelssohn; (Vocal) "Rose of the Desert," Spohr; "Movement Perpetuel," Weber; (Vocal) "Barcarole," Schubert; Nocturne, F minor; Etude, C minor, (Revolutionary) Chopin; (Vocal) "O Loving Heart, Trust on," Gottschalk; (Sonata) "Appassionata," Beethoven; (Vocal) "Farewell," Schumann; (Piano Duo) Ballet Music, from Opera "Fenramors," Rubinstein; (Vocal Duo) "Wanderer's Nachtlied," Rubinstein.

Mr. Calixa Lavallée's Fifth American Concert, Boston, Mass.

Lullaby, Moreaux à la Gavotte, Otto Floersheim; Album Leaf, Etude de Concert, J. W. Metcalfe, Scherzino, G. W. Chadwick; Danse Caractéristique, John Orth; Polonaise, Edouard H. Sherwood; 1. Vocal, Request, Thos. Art. W. Little; Flowers in the Hair, H. Love; Me, The Miller's Daughter, G. W. Chadwick; Concerto in E minor, Moli Benedict; (Vocal) Far from Home, Theodore Human; My Heart is Like the Gloomy Night, The Young May Moon, Wm. Rohde; Allegro Patetico, Op. 12, Wm. H. Sherwood; Preludium, Rain Drops, Carl V. Lachmund; Berceuse, Scherzo, William Mason; Valse de Salon, Op. 39, Le Papillon, Op. 18, Calixa Lavallée; (For Two Pianos) Scherzo in E, Carl Walter.

Detroit Conservatory of Music, J. H. Hahn, Director. Recital by Miss Marian A. Fowler.

1. Sonata in D major—Op. 10, No. 3, Beethoven; 5. (a) Barcarolle—Op. 27, No. 1, Moszkowski; (b) Le Rossignol, (The Nightingale) Liszt; (c) Tarantelle—Op. 13, No. 1, Nicodé; 8. (a) Frühlinglied, (Spring Song) Henselt; (b) Rhapsodie Hongroise No. 8, Liszt; 4. Concerto in C major—Op. 11, von Weber.

Danville, Va., College. Graduates' Recital, by Miss Annie Belle Brown. Mr. J. Henry Smith, Director.

Sonata, Op. 7, (1st movement) Beethoven; Spring Song, Henselt; Polonaise, Op. 26, Wm. Valse Caprice, Rubinstein; Nocturne, Op. 37, No. 1, Chopin; Love's Young Dream, Paper; Rhapsodie Hongroise No. 7, Liszt.

Mrs. C. S. P. Cary, Teacher, Rochester, N. Y.

Fantasia, Op. 26, allegro, Schumann; Sonata, Op. 31, No. 1, allegro, adagio; Beethoven; Nocturne, Op. 9, No. 2, Chopin; Cachoncha Caprice, Op. 79, Raff; Nocturne Op. 37, Chopin; (a) Sonata, Op. 27, No. 2 (Moonlight), adagio, allegretto and trio, presto agitato, Beethoven; (b) Ricordi, Gottschalk; (c) Romance, Op. 44, No. 1, Rubinstein; (d) Der Jagd, Rheinberger; (e) Walse, Op. 42, Chopin; Song, "Come Unto Me," Coehen.

Mrs. S. M. Stocker, Teacher, Duluth, Minn.

Duet Valse, Op. 642, Francis Behr; "In Bank and File," Lange; "The Springing," Lichner; "A Winter Scene," H. J. Bennett; Corcoran March, Meyerbeer; Paper, Weber (Born Dec. 18, 1786, died June 8, 1826); Eurythmie, Weber; Songs, (a) "All is Over," (b) "When the Thorn is White with Blossom," Weber; Overture, Weber; Valse, Wm. Valse Caprice, Rossini (Born Feb. 28, 1792, died Nov. 18, 1868); William Tell, Rossini; (c) Othello (Solo for left hand alone); (d) "Prayer from Moses, Rossini.

The musical hour given by Miss Charlotte W. Hawes, at Hotel Berkeley, Boston, Mass., having for its theme Chopin, a strange, ethereal genius, who so sweetly voiced the sadness of his loved Poland, the underlying note of patriotism burning brightly beneath the delicate grace of its spiritual embodiment—was made especially interesting by the relation of a personal interview which Miss Hawes enjoyed, in England, last summer, with Mr. G. A. Osborne, an intimate friend of Chopin's, whose reminiscences are, consequently, of great value. The Etude takes pleasure in presenting to its readers Miss Hawes' interesting sketch of this genius of the piano-forte.

In external appearance Chopin personified the characteristics of his native Poland, and his features were not above middle height, with dark brown eyes, more cheerful than pensive, his Roman nose slightly aquiline, and clear, transparent complexion, with a musical but subdued voice and frail body, he had a natural grace and the gift of pleasing even those with whom he was slightly acquainted, and the culture of his mind, with the originality of his conversation, secured for him the attention of the most eminent.

Kiesko, a distinguished Polish writer, says: "The rudest peasant can be allured to the end of the world by his national songs." And although Chopin created in music new phases of poetic sentiment, and innovation of forms so unique that they are only typical of himself, he often wondered concerning those expressive melodies originating in the cottage, by peasant composers whose music must always remain unaltered, and his fondled for them will be traced in many of the mazurkas, which could almost take the name of "songs without words," of Poland.

In college, his easy, charming character caused him to be greatly beloved by his fellow-students—many of whom belonged to the first Polish nobility, who frequently had him for their guest, and with whom he acquired the manners of a courtier, which he retained through life, for at fifteen he had all the grace of youth combined with the gravity of a more mature age. Mr. Osborne had been a pupil of Kalkbrenner for two years, and he closely questioned Chopin, who was anxious to place himself under his care. "I am surprised that you dissuade me from it," said he, "it is strange, indeed, from you." "Not so," said Mr. Osborne; "I thoroughly value my master, but I am an ordinary mortal, and you are not with him, very little of you will be lost, and you will become what you are, and if I mistake not, your peculiarities will be imitated by Kalkbrenner's pupils, when they have finished with him." To his father and others, whose advice he valued, he communicated his thought, the fortunate result of which was, that he retained his own master. Mr. Osborne resided close to Chopin's residence, and had the advantage of hearing him play his compositions when still in manuscript. Even when published, he would introduce fortiores, always varying them, when repeated, with new embroideries according to the fashion of the moment. In brief passages, he would sing out as loud as he could, occasionally exclaiming: "This will require force and dash," evidently having Liszt in his mind. Although there is a strongly marked rhythm in Chopin's polonaises, mazurkas, and cracoviennes, they are unlike all compositions of their class that have preceded or followed, and could not be imitated without plagiarism. All his compositions seem to be suggested by thoughts of his country, which presents phases so remarkable among nations struggling for freedom. Speaking of Herr Haslinger, the music publisher, he is said to have said: "He is a short man, trying in vain, to induce me to let him have my compositions gratis. Perhaps he thinks that, by treating my works as bagatelles, I shall be only too glad to get them published; but the time for gratuitous work is over with me; now it is pay."

Chopin was always in good spirits when in company with Hiller, and those who had the privilege of attending Hiller's soirées had the advantage of not only hearing some of his exquisite compositions, but also those charming gems of his Polish friend, played by the composer himself, who was the life and soul of parties, especially where he met his artist friends. During Mendelssohn's visit to Paris, he frequently dined at a restaurant with Hiller, Chopin and Osborne, each, in turn, ordering the dinner. One evening, at Dessert, the conversation closed on authors and their MSS., which was very animated. When ready to leave, Osborne called the waiter, and instead of asking for "la note à payer," he said "Garçon apportez moi votre manuscrit," which amused Chopin greatly. He was fond of making observations on the merits of his own music, especially if they were unfavorable. One of the remarks was, "that young man has a light touch, but he can't compose." Moscheles's opinion of him, in 1838, was: "I am a sincere admirer of Chopin's originality, but I am not at all satisfied with his artificial and forced melodiousness; my fingers slide and stumble at such passages, and practice them as I may, I never play them fluently. Six years later, he writes: "The *ad libitum*

which in his interpreters' degenerates into bad time, is, in his own hands, the most charming originality of execution; the harsh and dilettante-like modulations, which I never could get over when playing his compositions, ceased to offend when his delicate, fairy fingers glided over them. He is quite unique in the pianistic world." In a letter from Mendelssohn to his sister, he speaks thus: "There is something so thoroughly original and masterly about Chopin's playing that he may be called a perfect virtuoso, and, as I love perfection in any form, I was very glad to be once more with a thorough musician; not with those half virtuosi and half classical choir, who would like to unite 'les honneurs de la vertu et les plaisirs du vice,' but with one who has a clearly defined aim; and, although this may be poles asunder from mine, I can get on with such a person capably; but not with those half and half ones."

When asked if he studied before giving a concert, he replied: "It is a dreadful time for me. I do not like public life, but it is part of my profession. I shut myself up for a week and play Bach—that is my preparation."

Having mastered the technicalities of music, Chopin could improvise, to an unlimited extent, on any given theme, producing most marvellous effects; and those who heard him at such times, say that his finest compositions are but a reflex and echo of his improvisations. The great steadiness of his accompaniment, whether with the right or left hand, was truly remarkable, and his playing, thus freed from all trammel, acquired a peculiar charm. Chopin's finest works are to be found in his smallest forms; such as nocturnes, mazurkas, ballads and studies, which are redolent with poetry, for he was a poet as well as musician, expressing in the voice of the soul the unconquerable sentiment of every Polish heart, and the words sung in Poland to these melodies are said to give them the right to cling closer to the life of memory than any other dance music.

He used to say, "I believe that my works will stand on their intrinsic merits, and whether they be recognized now or in the future, is immaterial." As disease, in 1840, preyed rapidly upon him, he seemed to long for death, and expressed a wish to be buried at Père la Chaise, beside Bellini. His funeral obsequies took place in Paris, at the Madeleine Church, where Mozart's Requiem was sung, the solo parts being taken by Messieurs Viardot, Garcia, Castellan, and Signor Lablache; Meyerbeer conducted, and the well-known preludes in B and E minor were played on the organ by Lefebvre Wely. In his concert clothes he was laid in his grave, and a gold of exquisite workmanship, filled to the brim with his native earth, was emptied of its contents on his coffin.

These reminiscences of Chopin were embodied in an essay delivered before the Association of Musicians in London, and printed in pamphlet form. Those readers who desire to know more of the gifted Chopin will find much pleasure in perusing the "Life of Chopin," by Franz Liszt, also "Frederick Chopin; His Life, Letters and Works," by Moritz Karasowski.

THE DIFFICULT FIRST.

EDITOR OF THE ETUDE:

1st. When are we freshest and most capable of doing our best work? Isn't it when we first begin to work? Then common sense would teach us to practice exercises or difficult passages with the left hand first.

This is contrary to the plan of all the instruction books with which I am acquainted, even including that otherwise excellent book, "Piano Technique," by Dr. Wm. Mason.

Whilst some books teach that we should practice the left hand first, they annul this teaching by their persistent inconsistency, in arranging all the exercises that demand separate practice of the hands, so as to draw the attention of the pupil constantly to the already too much used right hand.

2d. Which part of a piece is nearly always known the best? Is it not the beginning, and that because it is generally easier in itself, and because it gets more practice, on account of the habit of nearly all players, of practicing as they play, namely, always from the beginning to the end of a piece.

Which part of a piece generally goes worst? Is it not the ending, and that because it is generally more difficult in itself, and also because it gets less practice than the rest?

Would not common sense, then, suggest that, as a general rule, it is better to begin at the end and work backward? You would think so, Mr. Editor, if you could see the delight of a pupil trying this plan for the first time.

If these little suggestions are of use to any poor, patient, long-suffering teacher, no one will be more pleased than Yours, very respectfully, JAMES LANG.

A LETTER FROM WM. H. SHERWOOD.

MY DEAR PRESSER:—I am greatly pleased with the April ETUDE. It constantly improves, and is of practical value to students. It is true, that some articles are written by people whose enthusiasm is greater than their comprehensive grasp of the problems involved; who think they have it all, when they only partially understand one side of a subject. But therein lies the very opportunity—through comparing notes, through friendly arguments and presentation of the other side—to develop independent judgment, and to bring out facts.

Your article against the "Technicon," as also some articles in favor of various other mechanical contrivances and methods, are, I am fully prepared to state, frequently in error. One man writes a good article in the main, and condemns the effort to hold the elbows steadily and near the sides of the player. This depends upon the player, upon his degree of self-study, self-mastery and experience. The one who can steady the upper arms in playing, does not need to lose ease, freedom, delicacy and grace, but can really gain greater ease, etc., thereby—such an one has less baggage to carry around with him. One man writes to criticise my arguments regarding the knuckle-joints. I use my knuckle-joints, at times, high and loose, again low, again medium; sometimes straight across, others slanting one side or the other side at will. I do these things for a variety of purposes, and for reasons that my advanced pupils understand and take advantage of.

My one and one-half years' experience with the "Technicon" has helped to improve my own delicacy, flexibility, consciousness of touch, and power of contrasts; also my endurance, velocity, steadiness and power. My best pupils, who have used it, say the same for themselves. We have not changed our methods for its sake at all, nor ceased studying, at the key-board, touch, technique, independent sensibility, and conscious subdivision of things mental, muscular, nervous, or musical, on that account! My methods have always called for "Technicon" practice, but I did not always have the "Technicon." I tried to get away from the key-board, however, with many profitable experiments, such as using weights, things to grasp or push, spreading the fingers, poisoning or balancing the arms, and trying to strengthen the secondary muscles and powers involved in playing. Now the "Technicon" fills that bill in nearly every respect, much better than could possibly be done before, and with added means for developing new resources, not thought of before. Through bringing the thought, will-power and energy down to the *ways and means* of playing, particularly those needed to glide right and left, or to hold up, or gain relief from the confinement, one-sidedness and hurtful effects of blunt key-board practice, the "Technicon" principles are correct and must endure. The other inventions are not products of equally clear realization of the needs of good players.

I have been asked repeatedly, by ETUDE subscribers and friends, to give my views on this subject. They are the unmistakable results of my experience and scientific analysis of a "part of the subject?" at least. If a human being commences a new and vigorous course of exercise, such as gymnasium practice, or horseback riding, doing enough to fatigue, but not permanently injure or cripple the functions, he will first succeed in tiring out the unaccustomed parts, and reducing the size and vitality of the muscles involved. If he keeps up the process a few days regularly, nature will begin to repair and rebuild, to send a new current of blood and vitality to the losing or weakened locality. Piano students, who can intelligently learn to rest the strong and accustomed muscles enough to concentrate and divert such energy and natural processes into building up the weaker ones, may commence a method of equalizing their touch and beautifying their means of expression. The majority do not know how. The "Technicon" gives many means of learning how! Partly because it is different and contrary to the key-board. The key-board is not, and cannot be, a complete gymnasium. It was invented for the musical scale, and for the organ, not

the piano! Most players actually use the stronger muscles of the arm and wrist in the endeavor to play with fourth and fifth fingers. They seldom know it. Their efforts should first be to cease strengthening or stiffening the strong parts. Learn to keep them light, loose, passive, or sustained lightly in the air; then find out how, through a gentle inward, to coax the weak muscles into gentle action and self-consciousness, or individual use. Thus, we can claim a strong relationship with "Rubinstein's touch," as commented on in the April ETUDE.

I must also object to the idea of "cutting a tendon" to "liberate the fourth finger." Intelligent methods of arm, wrist and hand training, giving flexibility and advantageous positions—a real knowledge of equalized power and balance in the five fingers, will, and must, supersede the cutting process, many times over. I want to hold my fourth and fifth fingers quite erect, at the knuckles, and down from the knuckles, instead of lifting or holding them up—as though "hanging over a hook to dry!" I would like to keep the thick part of the thumb (also the second and third fingers) up, without necessitating either a raised or lowered wrist or raised knuckle-joint of the second finger. My "Technicon," key-board exercise (No. 1), is to hold down deeply the keys for fourth and fifth, keep knuckle-joints level across top of the hand, and keep up the first, second and third fingers to a level with the top of the key-board, meanwhile moving the wrist slowly and lightly (relaxed) up and down, also right and left, and rolling. In "rolling," I keep the wrist quite low, not heavy, thoroughly easy or passive, and my elbow still. Try it! Nine out of ten will have to think a great deal, and stop violent exertions and quick motions first! It calls for more brain than muscle.

Lastly, let us petition the next Episcopal Conference to insert into the Litany, "from X, 1, 2, 3, 4 fingering. Good Lord, deliver us!" The "American" fingering has no musical, mental or mechanical excuse for existing!

Yours, a victim thereof,

WM. H. SHERWOOD.

KEY-NOTES FROM THE OHIO MUSIC TEACHERS' ASSOCIATION.

DEAR MR. PRESSER:—A complete directory of the teachers of music of Ohio, some two thousand in number, is at last secured. I am thus enabled to enter into direct communication with every teacher of the State. Two circulars have, so far, been issued. They contain the announcement of the next session at Columbus (from July 6-8), an invitation to attend the session, an argument setting forth the need of associations of music teachers, and various extracts from musical journals that have taken a decided interest in the O. M. T. A. The interest already aroused leaves no room for discouragement, and I predict, on the basis of some two hundred letters from representative musicians of the State, that the attendance at the next convention will, indeed, be an agreeable surprise. Some, who have held their noses "too high," will feel obliged to lower them a story. The arrangement of the programme will, during the next thirty days, absorb the attention of the official household. Professors Doerger and Andres, of Cincinnati, are booked for a recital of piano works. The programme for a recital of compositions, by composers of the State, is almost arranged. To you, Mr. Presser, who, more than any one, contributed towards the creation of "Music-Teachers' Associations," and to Mr. Stanley, President of the N. M. T. A., I hereby extend a hearty invitation to attend our next session. I shall take pleasure in honoring you at Columbus. In about a month I shall write to you again, and chronicle the advance in the preparations for the next session.

FRANKLYN,

JOHNANES WOLFRAM,

President of O. M. T. A.

ANTON DVORAK.—There is no fact more significant, as regards the distinguished Bohemian composer, than his sudden appearance above the musical horizon. He was, till lately, the victim of conditions that may be regarded as exceptional. He began life in humble circumstances, like many a great man before him, but it does not appear that he found patrons, while it is certain that he remained unconnected with educational or other institutions, which, discerning his ability, might have made it known for their special benefit and glory, as well as his advantage. Dvorak was thus left in youth very much to his own resources, upon which the struggle for actual existence proved a severe strain. He nevertheless found the time and energy requisite to give himself a higher education in art. We now know with what devotion he must have labored when not actually working for daily bread. Indeed, it is far from difficult to compare him, in this respect, with that marvellous embodiment of patience and enthusiasm, Franz Schubert, only, more fortunate than the Viennese master, the Bohemian has lived to receive his reward. Between these two men another point of resemblance appears. Neither can be charged with pushing or intruding himself into prominence. Schubert had plenty of artistic ambition, but of personal ambition none; while the quality he so entirely lacked cannot be denied to Dvorak, who spent the best part of his life in the enjoyment of merely local fame. Dvorak, the Greek, shut up within the narrow limits of provincialism, owes his release to Brahms, the Hebrew, who, looking over some competitive works, upon the merits of which he had adjudicated, discovered what a spirit lay "cribbled, caged and confined" in the Bohemianism of Prague. From that moment, life became another thing to Dvorak. He stepped from obscurity into light. We, however, are most concerned to acknowledge what a happy accident this was, for when Brahms laid down Dvorak's piece, astonished and delighted, the "Sabat Mater" had been in existence some years, no one knowing.—London Musical Review.

NEW PUBLICATIONS.

CONSERVATORY MUSIC STORE, Franklin Square, Boston.
"THE ELEMENTS OF MODERN OCTAVE PLAYING." Presented in an easy and comprehensive *Method of Octaves*, based upon the system of Theodore Kullak, for the Piano-forte. By A. D. TURNER.

That the principles of octave playing, as exemplified in the school of Theodore Kullak have never been improved upon, is sufficient evidence of their great merit and lasting worth. In speaking of this method, Dr. Hans von Bülow, the great pianist, says: "This extremely meritorious special work is, in our opinion, irreplaceable, and it most justly claims the frequently misused title of 'indispensable du Pianiste.' Pianists will hardly fail to agree with us that its want of practicality has been the direct cause of its limited use in this country. 'To condense its theoretical diffusiveness into that brevity so indispensable to a practical work, and to illustrate its principles with easy exercises and studies adapted to the powers of students beginning the study of octaves (Kullak's studies being adapted to advanced players only), has been the aim of the author of the present work,'" so says the Preface to this new work of Mr. Turner's. No teacher can examine this work without becoming convinced that it is the easiest and most comprehensive exposition of the great principles of octave playing, as lavishly praised by Tausig and Bülow, which has ever been made. In fact, this work occupies a place all by itself in educational music for the piano, as it is the only publication of its kind, either in Europe or America.

PART I. *Preparatory*, contains four subdivisions, as follows:—

Staccato Octaves, illustrated with five easy exercises.
Legato Octaves, illustrated with five melodious studies.
Octaves in Skips and Portamento Octaves, illustrated with four exercises, and *Broken Octaves*, illustrated with one study.

With the exception of the last study, none of them cover more than a page. Both hands are given an equal amount of octave work to do.

The studies are not only very clearly written, with nice points in imitation, but they contain interesting music as well, and in many places are poetical gems.

Part II contains seven interesting and poetically conceived studies, which are especially good for independence of hands. We can honestly praise this *Octave Method* without reserve. It shows the workmanship of a thorough musician on every page, and certainly no piano teacher will turn away from an examination of it without acknowledging its great merits. We confidently assert it to be the most important and practical statement of the subject of octave playing we have ever seen.

The publishers are so thoroughly convinced of the intrinsic merits of this Method, that they offer to refund the money of any purchaser desiring to return same within two weeks from the date of order. It is evident that no pains have been spared to make this work a model of fine engraving and printing.

NEW PUBLICATIONS.

WM. ROHLING & Co., Milwaukee, Wis.

1. "A DREAM OF LOVE," by CHARLES MORLEY.
2. "THE FOREST BROOKLET," by WENY.
3. "BIRTHDAY SONG," Op. 65, by SACS.
4. "A LA VALSE," Op. 801, BOHM.
5. "JOURNALISTEN FEST MARSCH," Op. 112, CH. BACH.

No. 1 is a song of more than ordinary merit, a good specimen of the German *Lied*, *durchcompilert*, with editions for soprano and alto. The delicate sentiment that the words embody is heightened and intensified by the tone setting. The translation is admirable. The song is well worthy the consideration of those who teach singing.

No. 2. A good teaching piece for piano. Those who have finished Duvernoy's op. 120 are prepared to master all technical difficulties presented in the composition. There is a running motion in triplets (as the name would indicate) with the accent notes higher than the melody, which in itself is rather common-place; but for a study in expression it is excellent. The second theme borders on the E Mack school. The cadence at the end of it is rather difficult for the players who would attempt the piece.

No. 3. This is a song like "Katy's Letter," by Duferin, but distinctly German in words and music. It is a message a boy delivers to his aunt on the occasion of her birthday. The song has been sung by no less artists than Lilly Lehmann and Minnie Hauk. It can be had in three different keys.

No. 4. A charming waltz, with an elegant title page. It is a miniature "Invitation to Dance," of Weber's. Teachers are safe in ordering this piece.

No. 5. Last and least destitute of everything worthy in rhythm, melody and harmony. It is Chs. Bach's op. 112. This opus is not calculated to inspire curiosity about the others. The piece is a galop, not a march. The publisher of these pieces is deserving of praise in bringing out his publications in such fine style. The engraving, presswork and paper are of the very best. This is an age of elegant editions.

FROM OLIVER DITSON & Co., Boston.

"THREE NOCTURNES FOR THE PIANO-FORTE," by WILLARD BURR, JR.; dedicated to Wm. H. Sherwood.

- No. 1. Concert Nocturne in D Flat Major.
- No. 2. Concert Nocturne in C Minor.
- No. 3. Nocturne in E Minor. "Am Abend, auf dem Brieser See."

The above are by far the most commendable productions that we have seen from this author.

No. 1, though it makes one at first think of Chopin, yet it is not Chopin. How blind we are usually to the beauties of the present, ever adoring the past. This composition is richly shaded, has a distinct and interesting form, and on the whole is very pleasing.

No. 2 is the least difficult of all, and will be an excellent piece for beginners in the second year, who will aspire to a classical style. The melody is songful and very impressive.

No. 3. A fine study in double thirds and in pedaling. Requires a well developed touch and much musical feeling, to do well.

SCHUBERT & WELFORD, New York.

"A HISTORY OF MUSIC," by W. S. ROCKSTRO.

A valuable addition to musical literature of the English language. The work contains about 450 pages, and retails for \$5.00. The six sections treat respectively of Music in the Early Ages, Music in the Middle Ages, Music in the Seventeenth Century, Music in the Eighteenth Century, Modern Music, and Future Music. The work is accompanied by a copious index and chronological table. Rockstro is also the author of "A History of Music for Young Students." The prominence given to the History of Music in England is an important feature of the work.

G. SCHIRMER, New York.

"TABLES FOR THE WRITING OF ELEMENTARY EXERCISES IN THE STUDY OF HARMONY." Third Series. By C. C. MUELLER.

This is the completion of a work begun some time ago and presented to the public as the First and Second Series, which were reviewed by us in THE ETUDE, when published, and which have received the most favorable commendations from the press and profession everywhere. The tables are adapted from, and intended as a companion to, S. Sechter's fundamental Harmonics, a book for

the most admirable translation of which into the English language we are also indebted to Mr. Müller. The subject of this Third Series of Tables is *Modulation*. It treats exhaustively of Diatonic, Chromatic, and Enharmonic modulation, giving numerous and lucid explanations of each, followed by a practical application of modulatory progressions in harmonizing melodies. In arranging this course, Prof. Müller has boldly caught up the idea that the most practical exercise for a student of harmony consists in the harmonization of melodies. This idea has had quite a struggle to come to the front, but we are indeed happy to meet it in this position at last. The notion that the bass of music was at the bottom, has induced theorists, from time immemorial, to consider that the bass must be the source of all other voice development, which is a fallacy. Melody is the chief thing in music, and the bass is merely one of the ornaments of melody; has nothing absolute in itself; is entirely conditioned by the melodic construction. The study of harmony in its relation to melody forms a most interesting occupation for pupils who have become wearied over the complications of thoroughbass. Mr. Müller's work cannot, therefore, be too highly commended, since it fills a place in musical literature which has long been void.

Price, for the 1st, 2d and 3d Series, respectively, 50 cents and \$1.00. It may be supplied from this office.

Three piano-forte pieces by Chas. E. Pratt—"BERCEUSE," "Valse Poétique," "MOMENT MUSICAL."

Three poetical compositions of moderate difficulty. Three pieces are real creations, springing from a musical mind. The "Berceuse" will probably be played the most, but in conception and construction, is not equal to the others. Mr. Pratt is a composer which the M. T. N. A., in choosing works for native composers for their meetings, cannot afford to pass by.

GENERAL INFORMATION.

The sessions of the M. T. N. A. will be held in Tremont Temple, Tremont Street. The building is admirably adapted for such a purpose, as it contains two fine halls, in one of which is a large concert organ, besides ample accommodation for orchestra and a large chorus.

In order to secure reduced railroad rates, it will be necessary to organize excursion parties from the leading railroad centres, and in order to facilitate such arrangements, the Excursion Committee would urge all persons desirous of attending this meeting to communicate with the following gentlemen: H. S. Perkins, 162 State St., Chicago, Ill.; W. H. Dana, Warren, Ohio; N. C. Bowman, 26 Jennings Ave., Cleveland, Ohio; E. M. Stewart, Cor. Jefferson Ave. and Benton St., St. Louis, Mo.; F. C. Hahr, Richmond, Va.; the Executive Committee, or the Vice Presidents of their respective States.

The Quincy House, a celebrated Hotel, within five minutes' walk of the Tremont Temple, has been chosen as the most convenient stopping-place for members of the Association. Through the courtesy of the proprietors, members will be received at \$2.50 a day, a substantial reduction from the regular charges. Rooms may also be had on the European plan, at \$1.00 a day and upward. To obtain this reduction, tickets of membership must be shown when rooms are taken. Tickets admitting the holder to all Sessions, Concerts and Recitals, may be obtained from the Secretary or other officers of the Association, and will also be found on sale at the leading music houses in Boston, E. Schuberth & Co., 28 Union Square, New York, John Church & Co., Cincinnati, and at prominent music stores in other cities. These Tickets, when purchased by members of the Profession, constitute the holders "Active" members, and coupons should be filled out with full name and exact address, also stating the holder's branch of the profession. Other purchasers of tickets are constituted "Associate" members. Tickets to single Concerts or Recitals, Five Cents.

TO THE EDITOR OF THE ETUDE.

I find a suggestion in one of the late numbers of THE ETUDE with regard to scale fingering and the use of the thumbs upon E and B for the sharp scales, and upon F and C for the flat scales.

I am glad to add my testimony and experience to that of the writer.

I have myself used and have taught that fingering for many years, and I find it not only of inestimable advantage for little pupils, but of great service also to adults, who frequently speak of the benefit it is to them to play all the scales from one note—an impossibility with other modes of fingering.

C., Washington, D. C.

The Wisdom of Many.

ATTAINMENTS made without difficulty are not often of much value.

Tutors should behave reverently before their pupils.—L'ESTRANGE.

Even the gods themselves must fight in vain against stupidity.—SCHILLER.

He that governs well leads the blind, but he that teaches, gives him eyes.—SOUTH.

The genius of imaginative sensibility is the raw material for greatness.—REV. W. R. ALGER.

A man never properly progresses in life until he becomes thoroughly dissatisfied with himself.

Instructors should not only be skillful in those sciences which they teach, but have skill in the method of teaching, and patience in the practice.—DR. WATTS.

Of all the liberal Arts, music has the greatest influence over the passions, and it is that to which the legislator ought to give his greatest encouragement.—NAPOLÉON I, at St. Helena.

Let the child of affliction take comfort in finding one like himself who, in spite of all the impediments of nature, yet did all that lay in his power to obtain admittance into the rank of worthy artists and men.—BETHOVEN.

I understand Rubinstein's saying, "There is only one pianist—Liszt;" I understand Von Bülow's despair when he exclaimed, after listening to his great master, "What business have all we woodchoppers to play the piano—after him."

Nature is not at variance with Art, nor Art with Nature, both being the servants of His providence. Art is the perfection of Nature. Nature hath made one world and Art another. In brief, all things are artificial, for Nature is the Art of God.—SIR THOMAS BROWNE.

Improvement in art condition must grow. Nothing is so short-lived, and (often) so pernicious during its existence, as some scheme for working wonders, which springs up *à la mode des champions*, lives long enough to prove itself a nuisance, and dies a retired death, unobserved and uncareful.

Schumann is stated to have exclaimed that critics want to know what the composer himself cannot tell them, and that they sometimes hardly understand the tenth part of what they talk about. "Good heavens! will the day ever come when people will cease to ask us about our divine compositions? Pick out our consecutive fifths, but leave us in peace."

It requires long and patient study to learn to play a difficult piece of music well. Constant watchfulness and correction are required, while the mind must diligently search for the hidden meaning of the composition. Thus weeks and months may pass before a pianist thoroughly masters a fine composition. Alas! our pupils demand new pieces every two or three lessons, and there are many teachers who readily accede to these demands.

A lady having three months' vacation would like to form a class for the study of Piano and Harmony during the summer months in some pleasant town or village. She is a good pianist, and very successful in teaching, having made special study of the best methods of piano playing under W. H. Sherwood, Carl Baermann and other artists. She can furnish testimonials from these artists, and from the schools in which she has taught.

A similar position is desired by a lady whose specialty is painting and drawing. Both these ladies are teachers in prominent institutions of learning. They can be addressed in care of ETUDE office.

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Mme. EVA ALBERTI, of New York, ELOCUTION.

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- 9.00—Devotional Exercises, Questions answered, etc.
- 9.15—Psalmody Class; the Study of Church Music.
- 9.50—Voice Culture Class.
- 10.55—Primary, Intermediate and Advanced Harmony Classes.
- 11.45—Recess.

AFTERNOON CLASSES.

- 1.00—Teachers' Clubs (Primary and Senior).
- 1.50—Elocution Class and Conducting Club, alternately.
- 2.30—Junior Choral Union Class.
- 3.45—Senior Choral Union Class.
- 5.00—Recitals, or Glee Practice.

EVENING CLASSES.

- 7.45—Chorus Class four evenings each week, for the study of superior music.

TUITION { Full Scholarship Ticket, admitting to all Class Exercises, } \$10.00.
Lectures, Recitals, Concerts and Choral Practice, }
PRIVATE LESSONS, EXTRA.

One of the main objects of the Summer School is the improvement of Church music: 1st, by educating the members of the congregations and choirs to sing sacred music intelligently, at sight, in four parts; 2d, by developing efficient Choristers and Church Choral Union teachers.

Classes will meet five days in each week during the term of four weeks, as per following schedule (which is subject to change):—

The Piano Department will be under the direction of the Great American Pianist, Composer and Teacher, W. H. SHERWOOD. To give an idea of the authoritative position held by Mr. SHERWOOD, we append some extracts from prominent papers:—

"No superior in America; few can challenge comparison with him."—*Cincinnati Commercial*.

"A thoroughly conscientious and correct player."—*New York Sun*.

"Can stand side by side with the best living pianists."—*The Royal Prussian Anzeiger*.

"He was encored in the most enthusiastic manner."—*Leipzig Signale*.

"One of the greatest pianists of the day."—*Omaha Bee*.

"Proved his aptitude to master technical difficulties, compared with which all exhibitions of modern so-called virtuosity sink to absolute insignificance."—*Boston Home Journal*.

"Good taste, careful study, delicious touch, strong technique and musical clearness in his playing."—*New York Tribune*.

He will give a series of six recitals and six lectures, in which he will analyze piano playing and music from as many standpoints as it is practicable.

The Organ Department will be under the efficient direction of Dr. EUGENE THAYER, who deservedly stands among the foremost organists of the present day.

He has received the government invitation, under royal seal, to represent America in the international contest of organists at the Royal Albert Hall, in London (which has the largest organ in the world), and is the only American who has been so honored.

He will receive a few private pupils at the Summer School in Organ Playing, Harmony, Counterpoint and Composition. Early

application should be made, as the number will be limited and the term brief.

The Voice Department.—Mr. LYMAN W. WHEELER's thorough preparation, together with his long and successful experience as a teacher, place him foremost among the profession in this country.

After finishing his studies here, he spent three years in Europe, under the instruction of GARCIA, of London, PRATI and SAN GIOVANNI, of Milan, and SKOFATI, of Naples. Since his return to Boston he has maintained the highest rank as a teacher of the voice.

He numbers among his pupils Anna Louise Carey and Myron W. Whitney.

Elocution Department.—"Madame Alberti, a lady of culture, who has acquired an enviable reputation as an elocutionist, was present, and gave admirably a reading entitled, 'Briar Rose,' which was received with hearty and well-merited applause."—*Rockland Evening Journal*.

Location.—Pittsburgh has nearly 225,000 inhabitants, and is the second largest city in the State. It is situated at the confluence of the Allegheny and Monongahela rivers, which here unite and form the Ohio river. Owing to the natural gas, which is rapidly taking the place of coal as fuel, Pittsburgh is becoming a clean and beautiful city. Its streams are spanned by fourteen bridges and viaducts, while six incline-plane railways afford access to its picturesque hills. It is the centre of the iron, glass, steel and other manufactories of the United States, comprising 1380 establishments, and employing upwards of 90,000 workmen.

Just across the river from Pittsburgh is the attractive city of Allegheny, which has nearly 100,000 inhabitants. The two cities have 237 churches and six collegiate institutions, one of which, the Pittsburgh Female College, has kindly opened its doors to the Summer School.

For circulars or for further information address the local correspondents, Mr. R. B. MEHAFFEY, or Mr. A. B. MORTON, Hamilton Building, Fifth Avenue, Pittsburgh, Pa., or the Principal,

Dr. H. R. PALMER, 867 Broadway, New York City.