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THE ETUDE.

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FRANZ LISZT.

(By kind permission of American Art Journal.)

IN MEMORIAM.

FRANZ LISZT.

When the cable flashed the sad news of the death of the venerable master, our first thought was that of doubt. Franz Liszt, the ever-youthful, dead! It seemed impossible, despite the fact that ominous hints had been given, from time to

time, in regard to his increasing decrepitude. Alas! further news confirmed the fact; and we must chronicle with sorrow the loss of one of the most fascinating figures in the pantheon of musicians. The prince of pianists; the brilliant and poetic writer; the dazzling man of the world; the modern Merlin, or, as Heine called him, the piper to whose music children and men followed, as did

the rats of Hamelin—he has at last succumbed to the angel of death; but not before leaving an impress on his times as cannot be soon forgotten. Liszt's early career resembled a comet. He flashed across the musical horizon of Europe, blinding all by the brilliancy of his genius. From this eccentric orbit he turned and blazed into a sun, under whose beneficent rays many a promising talent has budded.

His end is as serene as the setting of a star. There are those who ascribe his influence has been deleterious to the cause of true music; quasi-classicists, who cavil at any step toward the enlarging of our mental horizon. Follow, step by step, this Hungarian's career; at no time will anything but devotion to his art be found, coupled with a generosity and an unselfishness that are phenomenal in this latter-day business world. It is a twice-told tale to rehearse his charity and kindness toward rising artists. Both by advice and material assistance has he countless times aided them up the steps and rugged path to Parnassus. How he subscribed toward the Cologne Cathedral; the Beethoven monument, and alleviated, as far as possible, the sufferings of the victims of every catastrophe that presented themselves to him, need not be told. His very faults were picturesque, and one loved the man more for them.

His public career was one series of successes, but hard earned ones; for Liszt's life was a constant struggle. Nature endowed him liberally with gifts, but he never allowed them to lie fallow. Born at an epoch of revolution, a fiery comet hanging in the skies of his natal year appearing to presage his future, he early absorbed the revolutionary ideas with which the very air was saturated at the time. Victor Hugo, Chateaubriand and DeMussé in literature, Berlioz in music, and Laménais in religion, were endeavoring to break the shackles of classicism that hung around the art forms of the day. Romanticism was the war cry, and young Liszt warmly espoused the cause with pen and piano. His playing at this period was like frothing champagne, that bubbled until it overflowed the goblet. But who cannot forgive the extravagances of youth? The sediment of overheated adolescence soon sank out of sight, and the beautiful clarified wine of maturity replaced it; and of that vintage all of artistic Europe has been strengthened, for we cannot overrate Liszt's influence. Read what Wagner says; listen to Berlioz's story, and a host of lesser lights; all cry out that to Liszt they owe the light of their struggling music. This is a magnificent record; and it would be insanely ungrateful to seek the flaws in this man's life. His very compositions reflect him at first brilliant, sonorous, dazzling, even extravagant. They show the virtuoso one who revels in gigantic difficulties. When experience has mellowed him, we have the thoughtful meditations, years of the pilgrimage, ingenious etudes and religious fantasies. Then come a series of grand orchestral compositions, ranging boldly over metaphysical, religious and romantic themes. The daring operatic paraphrases of youth are replaced in old age by the tender transcriptions of *Lieder*, given in all their native purity and sweetness. Liszt's literary work was always fresh and sparkling, and however authorities may differ as to his delineation of Chopin, it is, and always will be, a poetic and suggestive book. He took up the cause of the music of the future; and now he has died at Bayreuth, and will be buried there. How fitting a place! the very Mecca of musical pilgrims, laid at rest with his great friend and son-in-law, Wagner.

What is most to be admired in Franz Liszt's character is his indomitable energy and wonderful powers of self-control. Possessing as he did a volcanic nature, he would have gone to pieces years ago on the rocks of his emotional temperament, if it were not for that strong spirit of self-mastery that at last carried him into the peaceful harbor of old age.

He may be said to have recreated the piano-forte; his strong, vivid touch requiring new effects not obtainable from the old-fashioned instruments. His pupils are legion, and begin from Rubinstein, Tausig and Bülow, downward. He seemed to possess in a mastery degree, as a pianist, what his successors vainly imitated—Rubinstein's power, Bülow's intellectuality, Tausig's technic. He had them all to perfection.

"We shall ne'er look on his like again." With his death we lose one of the most striking figures

in Europe. His vivid personality, keen wit and amiability will be sadly missed. Who can forget that eagle, Napoleonic profile, proud walk and flashing eye? We Americans never heard his magic working fingers on this continent; but there are many among us who have had that exquisite pleasure, and who treasure as sweet memories his music and his words. *Requiescat in pace.*

OBJECTIVE OR SUBJECTIVE.

How often we hear a criticism of an artist's playing as being "objective" or "subjective," with the certain consciousness that the critic does not know what he is talking about. For example, Bülow's performances are looked on as the height of artistic objectivity, i. e., the total sinking of self, and bringing forward the characteristics of the composer. Rubinstein, on the other hand, is dominated as being "genially subjective," that is, allowing personal feelings to tinge every composition he interprets. So it is the fashion of to-day to undervalue, and even ridicule, strong individuality; and that player is most admired who gives the least individual and the most colorless performances. Joseffy, for instance, is not altogether admired so much as—who shall we say? as his conception of Beethoven is not so fine as the gentleman who is not mentioned, comparisons being in this case odious. A whole gamut of names could be gone through with; indeed, we know of one case where Rubinstein was not considered to play his own compositions as well as Von Bülow did them.

Now, this is all wrong, and starts with a false æsthetic doctrine. Of course, the greater the player the more varied are his styles, but also greater is his individuality—his way of doing things. It is not to be denied, for an instant, that Bülow's playing is colorless. Some profound German critics see in it much intellectual warmth. The part of the understanding we denominate "intellectual," has no warmth, that belongs entirely to the emotional system. The intellect is reason, and Bülow has it in abundance. He lacks emotion, and is called in consequence "objective;" whereas, in reality, in no man's playing that we have ever heard has the man shown so clearly forth. He is precise, pedantical and persevering. The *feu sacré* is lacking, while his rival, Rubinstein, overflows with it. Understand, it is not to praise one and underrate the other that we select these two names. They occur to us as the representatives of the two schools alluded to. We could take many others. Liszt and Thalberg are obviously in the same category.

We want to protest against the bloodless performances one so often hears and praised, heaven knows why! Our *nil admirari*. Young men are cultivating self-control and repose and objectivity (save the mark!), so that their performances are drained of all human elements. Blind imitation of others in the same style has much to do with this. Conservatories, by their treadmill routine and crushing of anything that approaches to strong personality, further tend to make matters worse. Man is a dramatic animal and rejoices in art, which is, after all, but the expression of selfhood. Schopenhauer, who was one of the most profound musical thinkers that ever lived, has defined music as the nearest approximation to the eternal idea. This is all very well; but one must remember that piano playing is not a creative art, no matter how much is said about Liszt's playing creating a composition anew. The fact of the matter is, Liszt so thoroughly assimilated musical ideas in his powerful and original individuality, that they seemed new when played, so unconventionally were they rendered. Another case in point for the doctrine of subjectivity. Edward Hanslick, who is the most subtle of musical critics, says that all music is but a reflection of the "ego." So all the so-called objective playing exists only in the imagination of the critic, and has no real meaning. Who were and who are the greatest players? Those that developed some trait that distinguished them from their fellow

players. One whose touch said "I," whose style was self, and no copy. Of course every great virtuoso has, by his nature, affinities for certain composers and styles. Still, the charm of his playing is his original way of interpreting the same composer.

Liszt, himself, has pooh-poohed the silly talk that that one was the successor of Chopin, and could interpret his music; whereas, Chopin was in the main inimitable. Liszt acknowledged this in despair. Clara Schumann plays the works of her husband as no one else, because she had every opportunity of knowing his intentions, and because she has, by some kindred feeling, penetrated their profound meanings; but who will pretend to say they are exactly as if Schumann would have played them himself?

To sum up the whole matter, we think every great work of art has many sides, and lends itself alike to many interpretations. National characteristics must be taken into consideration, too. Neupert plays Grieg and Scandinavian music splendidly, because he is by birth and temperament a Northman. Pachmann, a Slave, renders Chopin as near perfection as possible. Who would want Raphael Joseffy to play like Charles Halle? Thalberg was acknowledged unique in his performances; but what a vast difference from the talented Gottschalk. By the way, it has grown quite fashionable to ignore the Creole pianist as well as his compositions. They are many of them trashy, but some of them are exquisite; and he had, what many of his successors had not, a genuine piano touch—velocity or singing, as the occasion required, in addition to being the pioneer pianist in this country. William Mason plays very differently from S. B. Mills—in fact, who would have them to play alike? Yet this leveling objectivity says, dogmatically, "Thou shalt restrain thy individuality—play without color, and remember the intentions of the composer." Who can tell to-day what was the intentions of the composer?

A critic (?), after enumerating all the qualities that go toward making a great player, gravely announces that "Herr Smasowski should not obtrude his personality so much." How is the unfortunate man to help it? He can't put his personality in his dressing-sack in the green-room, and bid it wait until he comes back from the stage? No; there is a crying want for bold, individual artists, who are not afraid to say, "I am Smith or Jones, and I will play as my Smith-like or Jones-like nature dictates—following the composer as closely as my musical disposition is in sympathy with him." Away with all this talk about the realization of the eternal idea! divine objectivity! It is pernicious to art, and is producing a race of wooden piano players. One reason why we like to attend piano recitals, is the variety one gets from different executants, when they have not this "objective" bee in their bonnets. We like to hear the blood in a man or woman's playing. We enjoy the strong, local flavor that comes from national characteristics. But this technically perfect, colorless, so-called, æsthetic school's pah! it chills our blood. If a man has a cold temperament, yet plays well, appreciate his performance for what it is—a musical, logic machine (one can play Bach too cold). Christiani, in his interesting book on "Expression in Piano-forte Playing," made an ingenious little table showing the various requisites for a good artist. It may be a little too arbitrary, but it is very suggestive. Do not suppose, by individuality, we mean to encourage a reckless, self-willed style of playing—laughing at tradition, etc.; something in the manner of the "Cowboy Pianist." On the contrary, the best and greatest artist is he who has thoroughly assimilated all styles; and, while having a reverence for tradition, nevertheless stamps everything he does with himself. The condensation of technical material that is being attempted at the present time, is a step in the right direction; as anything that will lighten the shackles of technic, allows freer development of spiritual ideas, and renders easier the presentations of selfhood.

[FOR THE ETUDE.]
HOW TO PLAY CHOPIN.

An examination of a few programmes of pianists will reveal the fact that no two composers are more frequently drawn upon than Schumann and Chopin. The immortal works of Bach, the emotional geometrical, and Beethoven, the prophet of humanity, are always present in their undimmed freshness, and many a dazzling piece of bravura wonderment from the uncanny brain of Liszt you will find also, but the really divine compositions of Mendelssohn, the most perfect of modern artists, are used either in apology or in parentheses, and all admit that the best blood of a piano recital programme is to be found in the Schumann and Chopin numbers. To them, more than to any other moderns, the world of piano performers will apply the epithet great. The works of Liszt are pronounced sensational, those of Mendelssohn tame; only the compositions of Schumann and Chopin are esteemed worthy of enthusiasm. No one of the army of virtuosos pianists will come forth as the champion of Liszt's peculiar views; no one boasts himself a Mendelssohn player; but many a pianist is proud to claim the title of Chopin player or Schumann player. The world seems about equally divided between the Schumannists and the Chopinists; and yet, *hæreses referens*, there was a time, not very far behind our own enlightened era, when Chopin was regarded by the periwig-pated magnates of Germany as a silly sentimentalist, beneath the consideration of earnest students; and Otto Singer, the noted composer and pianist of Cincinnati, was advised by Plaidy not to play Schumann in public, because it was thought by the majority to be trash.

Olympian powers! what changes come with the rolling suns! To-day nearly every pianist is, or thinks he is, an interpreter of Chopin; but after nearly ten years spent in a large city as a newspaper critic, in which capacity I have listened to many performances of pianists, old and young, I am constrained to say that no other composer is so commonly or so completely misunderstood as Chopin.

It is the recognition of this patent fact which incites in me the desire to cast, if possible, a ray of light upon this perplexed subject; and it would be a piece of ludicrous arrogance on my part to thrust any ideas of my own upon the attention of so scholarly a reading public as that of THE ETUDE, were it not that I have had some lessons in this special department of piano art from one of the oldest resident musicians of this city, Mr. Werner Steinbrecher, who was, some forty years ago, a pupil of Chopin. Whatever may be thought of the authority attaching to the memory of so old a musician, one thing will not be denied, that all the salient peculiarities of Chopin's playing and teaching would not have faded out. No less an artist than W. H. Sherwood lately said, in public, that he believed Chopin to have been one of the greatest and most original teachers the world has ever known; and he with joy welcomed the streams of influence which, flowing from his music and the tradition of his playing, are counteracting the mechanical pedantries of Plaidy and other prosaic pedagogues of the piano realm.

Thus emboldened to speak, I will endeavor to expound a few of the cardinal laws of Chopin playing with which I have become conversant.

First, the rubato tempo is the omnipresent element in Chopin's music, of which all are aware, but which is apprehended by a small minority.

Liszt tells us that Chopin at first indicated this feature of his music by writing the words *tempo rubato*, but afterwards discontinued the practice, since not to feel it instinctively was to be incapable of delivering his music at all. The primary law of the rubato tempo is that there should be little departure from the metronomic tick of the rhythm effected by slight accelerations and supplementary ritards, which exactly compensate for each other, and thus bring out a given number of measures in precisely the same time which would be required by them if hemmed in by a pendulum. To secure this adjustment of compensative departure from the strict time, it is first indispensable to fix in the mind, as deep and sure as adamant, a fundamental sense of equitable time-division; and for this purpose, in one's early study, un-

less one is phenomenally endowed with the intuitive sense of rhythm, a vast deal of practice with the metronome, or still better, with that ingenious and practical new instrument, the Techniphone, would be well. No one can possibly know whether he is keeping up that mutual balance, which insures beauty and symmetry, unless by some means there has been rooted in the very inmost fibres of the being a consciousness of timal proportions.

In trying to realize the rubato, performers sin in two ways—first, they make the departures from strict beats so wide that the remembrance of them is lost; and, secondly, they make the changes not infrequently sudden, even to abruptness, whereas they should be gentle and graceful, as if suggested by the indwelling emotion of the phrase while under the performer's fingers. If you would learn rubato tempo, take the summer wind for your music master, let your living heart toy with the clusters of tones, as the free wind of the summer sky undulates the leaves of the compliant willow.

Second, allow me to express as a law, which might be called a corollary to the rubato tempo, the custom of Chopin to shorten all long notes, that greater time may be had for the short ones, which are correspondingly elongated. This rule is in all the works of Chopin, absolutely without exception. His turns are always to be played broadly, that is, with deliberation and full emphasis on each note; the same is true of the majority of the rondades and scales.

I will try to illustrate this idea by a definite example, which, however rude and merely approximate, will help, as a stair of stones, however roughly out, assists one to climb a desired eminence. The first measure of the Polonaise in E flat reads as follows (I express it verbally, instead of noting it, for the sake of convenience): Second line G a staccato eighth, the same a quarter, A flat, G two even sixteenths, then G, F, E flat, a triplet of sixteenths, and a similar triplet on E flat, D, C.

Now, to do this motive as a Chopin, detach the two G's with crystal clearness, then abridge the quarter till it loses the last of the four-sixteenth values properly belonging to it, and bring in the A flat one-sixteenth before its proper time, that is, at the second sixteenth value of the second beat of the measure. Thus, both the G and A flat will be synopated, the first a long, the second a short, synopation, but both a little off the square corners of the measure, as if standing, undecided, on tiptoe. It used to vex Chopin extremely if the pupil could not catch the airy, featherlike, poise of the figure thus rudely sketched.

In the third place, the method of Chopin, in accenting, was peculiar, and, like all his qualities, illusory as the inner tints of an ocean shell.

His triplet was like nothing so much as a fragile French word, where no one should hammer the accent into the fluent syllable. Ordinarily, triplets are to be well enunciated with an accent on the first note, but not so with Chopin, the capricious; there must be little or no accent on the first note, but on the middle or second note there must be a scarcely perceptible delay or hesitation, like the rose-leaf flutter of coquettish indecision. Let the student, in the first measure of the E flat Polonaise, above quoted, hold, as if a little uncertain, on the F and the D in the last triplets, and he will get a notion of this difficult effect.

In the fourth place, Chopin's shadings range through a wide gamut, from the dying breath of a summer zephyr to the demoniac rage of winter tempest. It is mere lackadaisical sentimentality to play his music always in a mood of complaint or regret, or even that of rich, morbid enjoyment, as of one prone of his griefs. There are many moods in him that are only less masculine than Beethoven himself, and at times a tone hard as hail and as brilliant must be used. These wide extremes occur even in the Nocturnes, as witness the intermixture of the one in F major, Op. 15, that fairy butterfly with the jewel wings, and in the glorious one in C minor, Op. 48, which might be called the evening revelry of heroes, the tragic lament of a choking sorrow.

Many of the Polonaises and Preludes of Chopin are trials of energy and endurance for the greatest virtuoso, and we know he often displayed his insignificant muscular power when he himself played them.

There are many other laws of the Chopin style, which space forbids me to express, but these are obligatory. In conclusion, let me counsel the conscientious pianist to remember that in the music of Chopin he must take his pulse as a metronome, and hasten or retard with the flow and ebb of emotion, but avoid either extreme; for neither palpitation of the heart nor fainting fits can teach him to interpret Chopin, the greatest of purely piano-forte composers.

JOHN S. VAN CLEVE.

CINCINNATI, July 23d, 1886.

DEVELOPMENT OF GENIUS.

INTERESTING STATISTICS IN REGARD TO FAMOUS MUSICIANS AND WRITERS.

A writer in the London *Spectator* says: "In a very curious article which James Hall has published in this month's *Nineteenth Century*, he adduces evidence which seems to establish not only that precocity is not necessarily a sign of disease, but that exceptional capacity, especially if it is of the original kind which comes within the scope of the word 'genius,' is very apt to be precocious. He shows that out of five hundred and eighty-seven great musicians, artists, scholars, poets, novelists, men of science and philosophers, two hundred and thirty-one, or four-fifths, were precocious children, giving signs of their unusual capacity in their special line of thought long before they were twenty; indeed in some cases before they had emerged from comparative infancy. Mozart was exhibited as a pianist before he was five, and Mendelssohn's first cantata was written at eleven; while Beethoven at nine had outgrown his father's musical teachings; Raphael was a scholar in the studio at twelve; Titian painted a Madonna at the same age; Morland was an accepted portrait painter, highly paid by his customers, at ten; Landseer exhibited his pictures at thirteen, and Flaxman carved busts at fifteen; Goldoni at eight sketched out a comedy; Calderon wrote a play at fourteen; Goethe was a poet at fifteen; Beaumont composed tragedies at twelve, and Cowley's epic, written at ten, is said to be 'an astonishing feat of imaginative precocity.' Scott invented stories at twelve; Dickens was a charming *recounteur*, the delight of his companions, at nine, and wrote *Bronie* and *Horace* at ten; Keats wrote poems at nine; at fourteen; Grosius was a scholar at twelve; Porson could repeat the whole of Horace and Virgil before he was fifteen, and Macanlay at eight put together a compendium of universal history. Newton was a mechanic at school; La Place, while mere lad, was a mathematical teacher; and at eighteen invented a calculating machine, and Leibnitz thought out difficult philosophic problems before he was fifteen. These are mere selections from much longer lists; and, as in many cases the capacity must have appeared and have escaped either notice or record, we may take it that with men of genius, precocity, sometimes of the most unusual, occasionally of an almost miraculous kind, has been a rule. Of course, the rule is not invariable, and, of course, also, it is most frequently observed in those departments of thought in which, as in music and in painting, a certain inherent aptitude of the senses is necessary as a condition. Not only a brain, but a finger is necessary to the great musical exponent; and Raphael must not only have had a gifted mind, but exceptionally perceptive eyes. Young philosophers are scarcer than young musicians, and there have been but few boy statesmen or boy distinguished in any science except mathematics, which seems, like arithmetic, to have some unknown relation to particular brains, calculating boys working out results. At all seems almost proved, the unconscious methods. At all times, they often do not know what they are doing, and their power sometimes dies away in manhood as a mere power of thinking hardly would do. The special powers in childhood of a majority of men of genius would, however, seem to be proved past question.

"Why should a specially fine brain lose its fineness? Is it not possible—we are not offering a theory, but asking a question—that precocity arises not from some difference in the brain, but from some difference in the vigor, and, therefore, the early development of the life within the brain; that the disparity in the motor power, which we know nothing, and not in the thing moved? Put it in the materializing way, and may not the difference be not in the collision, but in the fluid which makes it act? There is some connection somewhere between the phenomena of precocity and late development which has never been worked out yet. It seems wonderful that a child, however trained, should paint well at five or paint portraits at ten; but it is more wonderful that a man over thirty should discover in himself a faculty he never suspected? Yet that seems to have happened to De Pisis and Cervantes, Sebastian Bach, and possibly Haydn. The power must have been always there, but the something that vitalized it was wanting. May there not be, that is, a thousand boys with the musical constitution, among whom the boy is unluckily the man, but who, under certain conditions, have been unlocked early in life?

LOCAL COLLEGES OF MUSICIANS.

BY W. S. B. MATHEWS.

Editor of THE ETUDE:—

When the American College of Musicians was first proposed by Mr. Bowman, I thought that the plan smacked of "Trades-Unionism," and so wrote him. Later, I thought that the difficulty of defining tests in such a way as to make sure that the persons passing them would have artistic attainments as well as the purely technical ones of playing, singing and theory, would prove too much for any committee, since, in all the world, there is no music school through which a dunderhead cannot pass triumphantly, if only he is good at a "cram." The same thing is true of literary colleges, as everybody knows.

It is many years, now, since I pointed out in *Dwight's Journal of Music* the fact that musical instruction rests, and must continue to rest, on very different principles in America from what it does in Europe. There the pupils come to the teacher already made musical by their environment. All that the teacher has to do is to give them the technical instruction in playing, singing, theory and the historic and aesthetic principles necessary for enabling them to coördinate their ideas into a system, and thereby become able to grasp the progress and achievements of music as a whole. In America it is quite otherwise. The pupils come to the teacher with only a *desire* of being musical—sometimes without even that—but with only the desire of learning a "nice, clean, easy business," with as little use of unaccustomed brain cells as possible. In Germany the environment makes the people musical. It is there as it was in Italy, at the time of the triumph of the great school of Italian painting, in the first part of the sixteenth century. There were good painters by the score, almost by the fifty, and amateurs able and interested to give valid criticism and intelligent appreciation, also by the thousand. All the popular life was in a direction favorable to the development of picture-making power. Taine, in his lectures on "The Philosophy of Art," gives a graphic account of the situation. So in Germany, the composers known to the world during the past hundred years are to be counted by hundreds; they are the tall peaks of a mountainous region, in which there are great numbers of peaks but little less celebrated.

In any German city there are many excellent musicians, well schooled, capable on occasion of turning out an ode, a symphony, a cantata, or any other sort of occasional music—it may not be inspired, it may not be worth hearing in a subsequent century, but at least it will be correct, well written, and will show a familiarity with the phraseology of polite musical society. Such a work will be listened to by hundreds of hearers able to appreciate its good points, and polite enough to express to the composer himself their appreciation. In other words, where the soil is rich there will be a plenty of vegetation; or, to reverse the principle (for it is a double-header), gigantic trees grow only on a strong soil, and on a strong soil vegetation of some kind there is bound to be. Hence, the music teacher in America, to return to the place whence we digressed, is obliged to have recourse to a variety of expedients for making his pupil musical, such as would be unnecessary in a more favored land. To grind them through the routine of orthodox studies and graduate them in course, is not at all a sure way of turning them out musicians. They have no music inside them; that is the reason why I have been in the habit of insisting so much upon memorizing; it eliminates the incompetents; those who succeed acquire an interior environment of musical thoughts. The music so taken into consciousness reacts upon itself, one piece throws light upon another, and in the end the playing becomes musical—provided, always, that the music has been properly coördinated.

This difficulty seems to have been realized by the committees appointed to devise tests for the American College of Musicians; and in my judgment they have there appointed tests which no one can pass without possessing musical qualities as well as technic. But we come now

to another difficulty, also foreseen and as yet not fully mastered. It is that of getting the American College tests adopted and operative in current musical instruction throughout the country. How can this be done? It is known to every musical educator that the current musical courses of the so-called conservatories and colleges, not to say those of private teaching, are very far from coming up to the standard set by the American College. The head of every one of these local schools has his own notions and prejudices, as well as his local rivalries. Even if he were sincerely desirous of conforming to this higher standard, his patrons, he thinks, would not sustain him in raising his lines of past examinations. Hence, he does not think it possible to adopt or sustain the proposed new tests.

Moreover, how is the difficulty of local examinations to be met? It is the same in music as in every other profession; the men who "run" the national societies are not usually the men whose ideas do most for the advancement of the profession. Or, to say it differently, the men who run the national societies are those who do the particular service of causing the profession to appear well in the eyes of outsiders, rather than of conducting in any high degree to the advancement of the profession toward new knowledge. This is just as important a use as any that can be rendered a profession; but, to use a homely simile, it is "clothes" rather than "virtuals and drink." To expect the entire United States to wait upon the annual meetings of the National Association of Music Teachers, is absurd on the face of it. Out of the thousands of students all over the country are there to be no more good musicians, one year with another, than Mr. Sherwood and two or three others can examine in one day or two, in every year? And then there is the question of traveling expenses, etc. On the other hand, it is equally impracticable for the annual meeting to appoint local boards of examiners in such a manner as to avoid local jealousies. Where there are rival schools to consider, why should the head of one school send his pupil to be examined by the other? Where there are eminent private teachers, as in every large city—teachers commonly having a class of pupils much above the average talent of the conservatory pupils—why should these be sent to the head of one of the local colleges for certification, when the same head, in a series of years, had shown himself unable to reach the usual average of the private teacher? Or among the private teachers themselves, here in Chicago, why should I send my pupils to Mr. Eddy, or to Mr. Liebling, or to Mme. Neilson or Mrs. Watson for examination? Or why should either of them send their pupils to me? Just as soon as this subject is opened, we encounter this kind of difficulty without end.

Nevertheless, there is the "Diploma Trade" to be considered; a trade of such magnitude that almost all the schools make their living from it. The general public may know very little about music, but when it pays its money it is desirous of getting the best. Hence, it flocks to the schools which pretend to give a thorough musical education, and to certify the fact under corporate seal whenever the pupil shall have completed the courses. That this is the case, is one of the most gratifying facts in the present condition of music in this country. The practical working of it, however, is to place some of the best private teachers at a disadvantage, as compared with those gifted fellows who possess the American *savoir-faire*, of being able to "keep a hotel," in other words, to "run" a musical college. The private teachers are in the same box, in this unequal contest, that the small dry goods or shops are with reference to the big stores. The big store may not be so fortunate as the old lady who was able to go on indefinitely selling below cost, because she did such a very large trade, but at least it can thrive on a smaller percentage of profit. Hence, for the private teachers to set up other little opposition colleges, is not to meet the case. The two great conditions of success in America, according to Mr. Haverly, are "magnitude and merit." If the small colleges try to travel on these legs, they must inevitably come to grief.

The problem is a difficult one, but I think it can be solved in the manner following: Let us have in every

city our local College of Musicians, composed of *all the teachers of approved standing*. Let it be duly incorporated, with all the self-perpetuating power needed. It may, if it chooses, adopt the tests of the American College of Musicians, or it can modify them; it would be by far the best to adopt them without change, preferring a lower degree, if thought desirable. It is now ready to examine and pass (or "pluck," if the case calls for it), all who apply for examination; it not alone the pupils of the members, individually, but also any others who may desire to have their attainments tested. All that should be insisted upon would be the standard; the route by which the pupil should have come there would be left to the individual teachers. Is it not plain that such an examining body would carry, and deserve to carry, a greater local consideration than any local college could hope to, except after a long course of unquestionable well-doing? To be sure it would. Suppose, for instance, that the Chicago College of Musicians, composed of Messrs. Eddy, Ledochowski, Liebling, Ziegfeld, Gleason, Phelps, Mrs. Eddy, Mrs. Cole, Root, Mrs. Watson, Mrs. Neilson, Lewis, Miss Ingersoll, Wild, De Prosse, Baldwin, Miss Hiltz, etc., should award Miss Julia Rivé Smith or Mr. John Beethoven Jones a diploma, does not every one see that it would be worth much more than the diploma or certificate of any one of them separately, even if in granting it he were to act in the most potent of his corporate capacities? The conditions of passing could be made more severe in such a college than in any private institution.

The incidental meetings of such a body would also perform the uses of a learned body within the ranks of the local profession, and would be the proper field for the presentation of new ideas, etc. This is the way, as it seems to me, and the only way, in which the advanced ideas of the American College of Musicians can be made locally operative. In this way it can be done. Why not? CHICAGO, July 20th, 1886.

The need of a Congress of Musicians was never so great as at present. There are many ambiguities in musical notation which need to be definitely settled, and can only be by a meeting of leading composers and teachers. Among the points on which even good musicians are at sea are the following:—

1. What is the proper subdivision of the sextolet?
2. What rules can be followed in playing of turns?
3. What is the true mordent?
4. What is the meaning and use of the word "Andantino"?
5. Which fingering shall come entirely into use, European or American (English)?
6. Why not immediately change the German H and B, which came into use through a clerical error, into B and B flat?
7. Why not abolish the English style of quarter rest, which so closely resembles the eighth as to be confusing, and use the German sign?
8. Why not do away with the English nomenclature—semibreve, minim, etc.—which has been meaningless since A. D. 1600, and use the German system of whole note, half note, etc.?

There are many other vague points in our music on which teachers and composers differ, and which can only be made entirely clear by a great musical convention, not of American musicians only, but of all the eminent leaders in the art.—*Musical Herald*.

An intelligent musician is as broad in his judgment of fellow professionals as his own education. It is the man who feels himself weak that is ungenerous and narrow in his estimate of others.

Few persons, perhaps, are aware that they possess a pair of harps. They are called the organs of Corti, after their discoverer, and are located in the ear. They are estimated to have eight thousand seven hundred strings, being, of course, microscopic, and varying in length from one five-hundredths to one two-hundredths of an inch. If you hold a properly-tuned violin near a piano when the E string is struck, the E violin string will vibrate and sound too, so with all the rest. Now, the eight thousand seven hundred strings of the human ear-harp have such a wide compass that any appreciable sound in the universe has the corresponding tone string, and the sound is conveyed through the connecting filament to the auditory nerve, thence to the sensorium, and thus a knowledge of the sound is received by the mind.

CONCERT PROGRAMMES.

Annual Concert by the Members of the Conservatory of Music, Mt. Carroll Seminary, Ill. Directors, B. D. S. Haasen, Vocal; Bella D. Becker, Piano.

Chorus, The Triton, Molloy; Faschingsschwank aus Wien, Op. 28, Schumann; Terezio, Ma D'ognio Rio Soppeto (for two pianos), Weber; Yearnings, Rubinstein; If I were a Bird (with second piano accompaniment), Henselt; Chorus of Spinning Maidens (Flying Dutchman), Wagner; Valse Brillant, Moszkowski; Vocal, Selected; Concerto, Cmajor, Allegro Con Brio, Beethoven; a. Ah! 'Tis a Dream (with second piano accompaniment), Lassen; b. Fly away, Nightingale, Rubinstein; Duets, Ballet music from Opera Foramors, Rubinstein; Double Trio, Vienne e Colei, Costa.

St. Mary's Academy, Notre Dame, Ind.

Chorus, Invitation to Dance, Mac Oeston; Essay, Pearl of Great Price, Miss Carney; Second Polonaise, F. Liszt; Song, Swiss Boy, J. F. Pixie; Grand Concerto, Opus II, P. Chopin; Quartette, Ave Maria, J. Brahms; Essai, La fin couronne l'oeuvre, Miss M. Bruhn; Sisto, Miss M. Fuller; Song, With Verdure Clad, Haydn; Second Ballad, F. Liszt; Solo and Chorus, The Water Nymph, Ant. Rubinstein.

University of Wisconsin, Madison. F. A. Parker, Musical Director.

The Forty-second Psalm, As the Hart Pants, for Chorus, Orchestra and Soprano Solo, Mendelssohn; Quartette No. 3, in C, for Piano, Violin, Viola and Violoncello, Beethoven; Song, Spring-tide, Becker; Part Song, Vintea, Abt; Song, The King's Mistress, Pinatti; Piano Solo, Concerto in G minor, Mendelssohn; Arias, Eliza's Trauma (Eliza's Dream) from Lohengrin, Wagner.

A. W. Gale, Monroe, Mich.

Marche Hongroise, for two pianos, Wollenhaupt; a. Soldier's March, Schumann; b. The Happy Farmer, Schumann; c. Rondo in C major, Steibelt; Viente a Terre, Galop de Bravoure, Kowalski; Ladies' Chorus, Summer Fancies, Metra; Heather Rose, Lange; Marche Heroique, Op. 27, No. 1, two pianos, Gobbarts; Tarentelle, two pianos, Heller; Piano Solo, Op. 36, No. 4-5 Gade; Violin Solo, Bohemian Girl, Winner; Song, Angel's Serenade, Braga; a. Berceuse, Op. 8, Von Wilim; b. Polish Dances, Op. 3, No. 1, Schwarzenk; c. Concert Waltz, Op. 22, Mattei; Wedding March, for two pianos, Orgau and Orchestra, Mendelssohn.

Miss Lizzie Lake, Topsfield, Mass.

May-Pole Dance, four hands, Sidney Smith; Duets, Dewe of the Summer Night, Dudley Buck; Arias, From La Traviata, Abt, Verdi; Song, Angus McDonald, Roedel; Piano Solo, Waltz Caprice, Wienawski; Song, The River of Years, Marzials; Song, Everywhere, Bachmann; Piano Solo, Whispering Wind, Wollenhaupt; Song, I know an Eye so softly bright, Reichardt; Trio, Excelsior, Berger.

Kansas University. Wm. MacDonald, Musical Director.

Sonata in A, for Violin and Piano, Mozart; Songs, a. The Maiden's Wish, Chopin; b. The Asra, Rubinstein; Concerto in A minor, Schumann; The Evening Star (Romance from Tannhauser), Wagner; Piano, Valse Caprice, Rubinstein; Song, My Queen, Blumenthal; Fest-Klänge (Symphonic Poem), Liszt.

Milwaukee School of Music. John C. Fillmore, Director.

Prelude and Fugue in F minor, J. S. Bach; Song, Last Night, Kjerulf; Prelude in E minor, Mendelssohn; Arabesque, Ravina; Tocato, Parandis; Etudes Op. 10, No. 5 and No. 12, Chopin; Song of the Old Ball; Allegro from Vienna Carnival Prank, Schumann; Violin Solo, Fantasia Lyrique, De Beriot; Tarentelle, Moszkowski.

Western College, Toledo, Iowa. Herbert Oldham, Musical Director.

Turn Thou unto us, Costa; Inventions, No. 1, Bach; Invention, No. 8, Bach; Aufschwung, Op. 12, No. 3, Schumann; Warum, Op. 12, No. 3, Schumann; Grillen, Op. 12, No. 4, Schumann; Good-Bye, Tostei; Six Variations, Beethoven; Polonaise, Op. 89, Beethoven; Serenade, Op. 16, No. 1, Moszkowski; Erl-King, Schubert-Liszt; Sonata Patetico, Op. 13, Beethoven; My Dream, Blumenthal; Last Hope, Gottschalk.

Miss Mary B. Ferguson, Salem, Va.

Overture, Piano, Organ and Violin, Op. 156, Diabelli; Piano Duo, Tarentelle, Beisecke; Piano Duo, Violin Obligato, Hunter's Chorus, Weber; Albinetti Für Ellen, Beethoven; Piano Duo, Der Postillon, Volkman; Piano Duo, Sonata, Mozart; Piano, Organ and Violin Trio, Transmors, Schumann; Piano Duo, Wanderer at Eve, Beethoven; Piano Duo, Hebe's Song, Krumpholtz; Violin Duo, Piano Accompaniment, Audante; Cantabile, Danals; Piano Duo, Bohemian Girl, Ballo; Piano Duo, Galop de Concert, Blake.

[FOR THE ETUDE.]
RELAXATION OR REST.

BY E. M. SEPTON.

Much is written on "Piano Technique" as to the best means of developing the nervous and muscular system used in piano playing. But do we not often overlook a very important factor in the care and rest of this system; and, at the same time, a great assistant in the rapid development of it? I refer to relaxation of nerve and muscle. If we hold out the arm at right angles with the body, for five successive minutes, we are in great danger of suffering from paralysis of the nerves and muscles thus used.

On the other hand, we may raise and lower rapidly to that position, for more than double the length of time, without the least danger of strain, and, indeed, with little fatigue. This proves that we can stand but a short time an unremitting use of nerve and muscle.

It proves, further, that rest is found in relaxation, however short the period of relaxation may be. The winking of the eye, hardly noticeable, so short and rapid is it, saves us from paralysis of the iris, by cutting off the light for a part of a second, and thus producing alternate contraction and relaxation of its muscles.

If we hold the eye open for a considerable length of time, admitting the light without cessation, there is danger of blindness.

At first thought the human heart seems to us a tireless, ceaseless organ of unrest. Yet, after every heart pulse, there is perfect relaxation. So, that, in the twenty-four hours of each day, it has had its eight hours' "night" of rest—rest, not slumber; for the only need of sleep is to replenish that great engine and nerve centre of life—the brain.

All involuntary muscles of all organs have the laws of rest in their regular and alternate contractions and relaxations. Every voluntary muscle may be rested, if the will has been sufficiently developed, without slumber.

We may walk until fatigued, and rest without sleep, so we may do with our arms, our hands, our eyes, our ears, in short, every organ but the brain, the source and seat of all force. Every movement of the body, every thought of the mind, draws from this reservoir.

We should take the involuntary muscles and organs for our model, and by the application of our will, give rest to all voluntary muscles, by allowing proper relaxation after each contraction.

In this nervous, excitable age, we must study and care for this complex, but well-balanced, mechanism of ours—the human body.

The pedestrian who consumes the least nerve energy, and who walks the longest and with the least fatigue, is the one who, while resting the weight of the body on one limb, comes the nearest to an entire relaxation in the other.

The pianist who plays with the greatest ease and least fatigue is the one who has the power to keep the hand free and easy, who can use a muscle and then relax it.

Such an one is free from stiffness and cramps; and it is only after the student has learned this law of relaxation, that he is able to single out the various individual muscles, and develop them independent of one another.

Our hands and arms are made of bundles of muscles, and to obtain an easy, free use of any one of these muscles, means the doing away with friction and the consuming of nerve energy by neighboring muscles. This can be done only by relaxation.

In view of these facts,—

First. The saving of nerve force. *Second.* The giving of rest to parts in active service. *Third.* The assurance of endurance; and, *Fourth.* The great assistance rendered in securing rapidly a technic. Should this subject not receive our earnest attention and careful consideration?

Therefore, replenish nerve force by sleep; but let us rest and ease it, by relaxation between every contraction of the muscles.

"Let us rest between every heart beat."

[FOR THE ETUDE.]
THE STUDY OF MUSIC.

BY H. SHERWOOD Vining.

The student of music, at the beginning of his career, should determine within himself to be thoroughly earnest; fully impressed with the importance of developing his musical faculties to the utmost; never questioning to what use he may put his acquired knowledge. Results can never be measured when we give ourselves, heart and soul, to any worthy cause.

It should be with the student an accepted fact that the study of music, as an art and a science, is education in its fullest sense; that its natural effect is to discipline the mind, broaden the ideas, quicken the receptive faculties, and increase the power of concentration. When the pupil, as well as the teacher, shall assert this high appreciation of the art, to which he feels called to devote himself, we may hope to do away with the prevailing idea that music is merely a light accomplishment, and need be studied only in a superficial manner; that to choose a musical profession is to renounce all hope of success in life, either as regards usefulness or prosperity. That the profession is so seldom remunerative, pecuniarily, is a reflection upon an uncultivated and unappreciative community.

As few enter upon the study of music without having a love and an aptitude for it, it would seem that the earnest spirit and the true endeavor were foregone conclusions, and the common enlightenment already assured; but, alas! this is far from being the case. Too often a youth, with music "running in his head" and oozing out at the ends of his fingers, either at the keys or on paper, imagines himself a genius, and, from the praise of admiring friends, conceives an ambition for the praise of an admiring public, and thinks easily to win it. Nothing can be more fallacious! Either as a composer or a performer, his natural gifts depended upon aright, will only be incentives to constant effort, while the field of endeavor is ever broadening to his vision. A student content with what he can do out of himself, will never reach a worthy goal, because to him there is no such goal.

If the highest ambition of the student is to perform on the concert stage, his standard of excellence is lowered; he studies for effects, and is diverted from more worthy attainment. Surely, the gratification of applause from an uncultivated and capricious public, influenced often by chance circumstances and sensationism, without any reference to true artistic worth and merit, is not worth the winning. Certainly, the advantages thus gained can never compensate for the strain upon delicate nerves, and the necessary sacrifice of pure music to popular effects. The true artist, in the effort to please a cold, promiscuous audience, can seldom be true to his higher instincts, or do justice to himself or his art, and thus wisely, as far as possible, avoids so trying a position. Playing in public should be but an incidental result of study and never the sole aim.

"For the sake of knowledge, for love of art," should be sufficient answer to the questions so often asked of the student who continues his musical studies, yet seeks no opportunity to perform in public. "Why, then, do you study music? What is it all for?" That the answer would be usually unintelligible; that it would be often met with a smile of incredulity or pity, is certainly not the fault of the art!

Let us endeavor, through the life-long study of music, to gain expression for what is far beyond speech, thought and feeling in the abstract, that which establishes a relation or connection between the soul and that which is beyond it, the spirit itself, pure and perfect, lifting us into a conception of the Great Beyond.

Music Teacher: "Your daughter, Mrs. Jones, has real musical talent. She ought to have a thorough training." Mrs. Jones: "That's just what I was telling Mr. Jones to-day, and we agreed to hire a competent teacher for her, after she had finished her next quarter with you."

THE THEORY

OF

Phrasing, Memorizing and Interpretation.

CHAPTER I.

PHRASING DEFINED.

1. The proper performance of a piece of music may be regarded as comprising three stages or degrees of attainment:

The first is that in which the piece is correctly played as to its *mechanical execution*. All the tones are produced by the proper fingers and muscles.

The second is that in which, besides this correct mechanical performance, the *individual ideas in the piece* are clearly expressed. These individual ideas are of various sorts. There is almost always a melody, and generally an accompaniment to it, which consists of chords, either played as such or broken into arpeggios. Then the melody itself consists of successive periods or sentences, some of which are likely to have modifying clauses.

The third stage of excellence is that in which not only are the individual ideas clearly expressed, but they are so distinguished from each other by means of different degrees of force and other varieties of expression, that the principal idea of the piece is brought out into its proper prominence, and the less important ones are proportionately subordinated.

2. These latter two stages belong to the artistic execution of the piece. When the individual ideas of a piece are clearly expressed, the piece is *well phrased*. When they are so expressed as to give them their *proper relative importance, and in the style and spirit that the author intended*, the piece is said to be *interpreted*.

3. Phrasing, then, is the expression of the individual ideas which a piece contains. It involves three things: *joining tones into coherence* (by means of legato), *separating clauses and sentences* (by means of staccato), and *shaping the phrases* (by means of varying force) in such a way that each receives its proper effect. In order to be phrased well the piece must have been correctly analysed, and the necessary technic of touch must have been acquired.

QUESTIONS.

How many stages of progress are there in playing a piece well? Describe the first—the second. Mention some of the different kinds of individual ideas a piece may contain. Describe the third stage.

Which of these stages belong to the artistic execution of the piece? When is a piece said to be “well phrased”? When is it “interpreted”? Define phrasing. What three elements are involved in it?

CHAPTER II.

HOW TO ANALYZE A PIECE OF MUSIC.

4. In order to perform a piece of music intelligently, it is necessary to ascertain at least three points concerning it:

First. What is its general character?

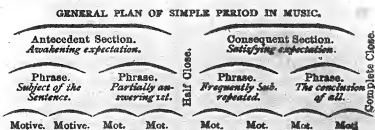
Second. What are the individual ideas in it?

Third. The relative importance of the individual ideas.

5. The general character of a piece is to be inferred from the *tempo* and *expression marks* at the commencement and at other points throughout the piece. If there are wanting, the reader must consider carefully the general character of the melody and the rhythm, and judge from these, as well as he can, what its proper style of delivery should be. (See § 35.)

6. In analyzing a piece into its individual ideas, the first step to take is to divide it into its successive chapters, or paragraphs, according to its *structure*.

Putting ourselves in the composer's place, we have for a start a single little melodic idea, called a *motive*, or text; this is repeated perhaps in a higher or lower pitch, or a second motive is added to it, and thus we have a *phrase*. The phrase so obtained has the air of expectancy, or of proposing a subject for consideration. The composer next builds a second phrase (likewise composed of two motives, or of one motive twice repeated) of such a character as to *partially answer* the expectation of the first; and thus we have a *section*. Then follows a third phrase, which in a majority of cases in simple music is nothing more than an exact repetition of the first (although it may just as well be something entirely new), and this has the effect of intensifying the expectation awakened by the first phrase, which is always the *subject* of the musical sentence. It is the business of the fourth phrase to completely answer this expectation, and to lead the musical sentence to a complete and satisfactory ending. Thus we have a complete sentence, or stanza, which in music is called a *period*. The simple period is like a stanza of four lines of verse, the phrases answering to the lines of the stanza, as thus:



A good example of this, which is called the *simple period*, is furnished by the Haydn subject, in No. 4.



This repeated completes the first phrase. The second phrase consists of two unlike motives, the first of which is composed of a still smaller motive three times repeated, as indicated by the brackets.



This completes the first *section*, which comes to a *partial close*, because it ends on the fifth of the key instead of the tonic. A complete close can be made only on the tonic.

The third phrase is exactly like the first, except that the bass is made livelier by being broken into sixteenths, and the little trill on E is changed to a grace note. (See Measures 5 and 6, p. 14.)

The fourth phrase begins like the second, but the second motive of it is new, and leads to a complete close on the tonic.



Let now this entire period be played straight through, and the symmetry and simplicity of its structure will be plainly perceived.

Another example of the simple period, somewhat different in structure, is found in the first eight measures of the first study. In this the third phrase starts off with a new motive, introduced for the purpose of enlivening the rhythm, which up to that point has been nearly all in quarter-notes.

There are very few of the studies in this book which exhibit a perfectly simple period structure. Thus, the first period of No. 2, has sixteen measures, and the third phrase is entirely different from the first. (See p. 12, Measures 9-12.)

In No. 2, p. 12, the principal motive is six times repeated in every period.

No. 3 has an opening section of regular structure, but the second introduces a new subject and leads to a considerable digression, so that the period is extended to eleven measures. (See p. 13.)

Such formations as these are analogous to the fanciful stanzas, composed of long and short lines in irregular number, such as some poets affect. In all cases the end of the period is to be looked for in a perfect close on the key note; or sometimes in the introduction of a new subject which itself is developed into a period. But to whatever extent a period may be spun out, if it ever completes itself so as to express an idea, it must contain an *antecedent* section, proposing a subject,

and a *consequent* section, answering it, and closing in its own principal key. Between these two essential elements other matters may intervene, or at the close of the period the cadence may be repeated or a coda added; but the musical sentence when complete always has its subject and predicate, i. e., its antecedent and consequent.

7. In taking up a new piece for analysis, the best method of procedure is to trace its development, motive by motive, and phrase by phrase, precisely as already pointed out, marking the bounds of the phrases, sections and periods by suitable signs. In this way the individual ideas of the melody will be fully discovered.

Having ascertained these, the next step is to study the harmonic treatment, which can generally be done by playing the left-hand part alone. If this consists of broken chords, as in period I of No. 7, all the notes of the broken chord should be struck together, as if written in chords. Having learned the sequence of chords in this way, the part should then be played as written, giving particular attention to the even performance of the individual tones, and to a proper accentuation of the measure. In this way the harmonic and rhythmic ideas of the accompaniment will be ascertained.

8. In regard to the structure of the piece as a whole, the following will suffice for the present. A piece is said to be in *unitary*, *binary* or *ternary* form according as it contains one, two or three fully developed independent melodies. In this book, Nos. 1, 2, 4, 5, 8, 9, 11, 12, 13, 15 and 17 are unitary forms. The easiest to memorize are those containing the least material, namely, Nos. 1 and 4. Nos. 3, 6, 7, 10 and 16 are binary forms, because they contain second subjects.

9. The individual ideas of a piece having been thus studied in detail, and their performance having been mastered separately, it remains to decide upon their *relative importance*, in order to so interpret the piece as to convey the composer's intention. Concerning this part of the work the following principles will perhaps be sufficient for present needs, and they apply alike to the simplest and the most elaborate compositions:

1st. Melody is always to be considerably more prominent than its accompaniment. When the melody is in the bass it must be still more forcibly enunciated, since the hearer is not looking for a melody in that part. Melodic ideas that answer one another in different parts, as in No. 17 ("Happy Enough"), must be clearly enunciated.

2d. Every period consists essentially of three moments: *repose*, *motion*, *repose*. It starts from silence, increases and reaches a climax, and then subsides into repose. Commonly it reaches a partial repose at the close of the first section. In the second section it resumes its motion, reaches a full climax, and ends in repose. These crescendos and diminuendos, and especially the climax, are very important elements of expressive playing.

QUESTIONS.

In order to perform a piece of music intelligently, what three things must be known about it? How is the general character of a piece to be ascertained? What is the first step towards ascertaining the individual ideas of a piece? With what does a piece begin? What is a motive? a phrase? a period? Play a period, and explain its structure. Give two other examples.

What are the two essential elements of a period? Describe the method of studying a new piece. What is meant by unitary and binary forms? (If this is not understood, refer the pupil to the studies which are in these forms respectively.) In ascertaining the relative importance of the ideas in a piece, what principles should be observed?

CHAPTER III.

HOW TO MEMORIZE MUSIC.

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

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

With a little care any pupils, capable of a good recitation in any other study, will find it quite practicable to memorize one of these studies for every lesson. If they do this, their phrasing and interpretation will be much better than if they do not. They will also have a number of short, tasteful and attractive pieces to play when called on, and will at the same time be laying important foundations for artistic attainment in the future. They may also reflect, if they choose, that even with this addition a music lesson is no more burdensome than any other.

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

1. *Slow practice.*
2. *Close attention.*
3. *A little at a time.*

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

RULES.

1. Observe first the division of the piece into periods and phrases.
2. Learn the first phrase, the right hand part alone. Read it *twice* by the notes, then immediately conceal the notes by placing another sheet before them, and try how much you can remember. Try twice to remember. If you do not re-

member it do not try to stutter it out, but return again to the notes. Observe now where you lost the thread. Play the phrase slowly by the notes *twice*. Conceal the notes as before and try how much you can remember. Generally you will remember it all. If not, repeat the process. Then take the left hand part of the first phrase. Proceed with this as with the other. When it is learned, try both together. If anything has become indistinct, first try whether you can think it out without referring to the notes. If not, refer to them and then play the phrase with both hands. You will now have spent considerable time in learning only one phrase, but then you *have that*.

3. Learn the second phrase in exactly the same way, each hand singly at first, following all the steps already recounted. When this is done, then play the two phrases in succession. You now have four measures of your piece.

4. Proceed in precisely the same way with the third and fourth phrases. When each is learned, attach it to the preceding by playing all in succession.

5. Learn the next period in the same way, phrase by phrase, and each hand separately. And so on until the whole piece is learned.

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

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

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

All the studies in this set are easy to memorize, since the longest contains no more than six periods. Perhaps Nos. 1, 3, 6, 10, and 11 are the easiest of all. But let this be remembered, namely: pupils who can not memorize are exactly those who can *never play well without*. Anybody able to learn such verses as "Mary had a little lamb," can memorize any of the studies in this book by following the directions above.

QUESTIONS.

Which generally sounds best, playing "by ear" or "by note"? Can you refer to players among your acquaintances who illustrate this difference? What is the ideal of study? To whom is the practice of memorizing recommended? Why to the talented? Why to others?

What are the three conditions of successful memorizing? Repeat the first rule. State how one should proceed in order to learn the first phrase of a piece. How the second? The third? The fourth? How do you join together what you have thus learned? What is the sixth rule? Why is it directed to read a phrase only *twice* by note before trying to remember it? Why should dull pupils memorize? Who is too dull to succeed at it?

LEGATO AND STACCATO.

18. In order to acquire a more perfect legato, the following exercises should be played several times a day.

EXERCISE FOR THE CLINGING TOUCH.

[illegible][illegible]*Legato.*

Quarter Staccato.

Half Staccato

Shortest Staccato

21. *Finger staccato* is made with the point of the finger, moving at the second joint so that it striking the key the point of the finger moves toward the palm of the hand. In this exercise the metacarpal joints are not flexed. This touch does not produce a large tone, but it gives sharpness and brightness. It is best obtained by the practice of tremolo exercises like the following, carried through an octave or the scale.

1st way. 3 3 1 3 3 1 3 3 1 3 3 1 etc. 3 3 1 4 3 3 1 4 3 3 1

2d way. 4 3 3 4 3 3 4 3 3 4 3 3 etc. 5 4 3 5 4 3 5 4 3 5 4 3

3d way. 5 4 3 5 4 3 5 4 3 5 4 3 etc. 5 4 3 5 4 3 5 4 3 5 4 3

This touch secures the largest tone which can be obtained from the piano, and the quality of the tone produced in this way is also extremely satisfactory. Robert Schumann was very fond of this touch and sometimes required it in melody-play-

ing, effecting a legato by means of the pedal. (See Schumann's *Nachstück* in F, op. 23.)

To secure this touch, at first practice single tones with the second finger of the right hand. Extend the hand straight, about two inches above the keys; then violently shut it in such a way as to strike a key with the second finger while shutting (the point of the finger does not for a moment pause on the key, but sweeps violently towards the palm of the hand, which at the close of the movement it must touch, but be immediately relaxed); at the very moment when the finger strikes the key, the hand rebounds, as described in the previous paragraph. This is to be practiced with every finger.



"Mason's Two-Finger Exercises" (Mason's *Pianoforte Technique* p. 51), in the different forms, employ all these touches, and they are therefore extremely advantageous as a preparation for phrasing.

[NOTE.—Although it is apparently true that no pressure on a piano key after it is struck can affect the tone then sounding, except in so far as it may prevent the damper from falling too soon on the strings (for which purpose a light pressure is sufficient), it is nevertheless true that a close legato is more easily produced and with a better singing quality of tone when a moderately heavy clinging-pressure is employed in holding down the key. In acquiring this pressure, the directions in § 18 must be carefully observed, otherwise a hard touch may be fallen into.]

QUESTIONS.

What are the principal means of phrasing? What is meant by *legato*? Describe *legato* in violin-playing; in singing; in organ-playing; in piano-playing. What is the chief difficulty in securing a good *legato* on the piano?

What is meant by *staccato*? When is a tone *legato*? When *staccato*? What two kinds of *legato* are here mentioned? How is the close *legato* produced? How is the light *legato*? Give the substance of the "note." If you do not understand it, ask the teacher to explain it. Give examples of *staccato*; of *legato*.

CHAPTER V.

SIGNS FOR PHRASING AND INTERPRETATION.

23. Under the general name *phrase-marks* are included all signs, terms and abbreviations used in printed music for the purpose of indicating the connection or disconnection of tones and their proper *expression* in general.

24. For convenience, they may be included in three classes:

First. *Marks directing the connection or disconnection of tones*, including the tie, slur, staccato, portamento, tenuto, and damper pedal.

Second. *Dynamic signs, indicating degrees of force*, including forte and piano, and their augmentations and diminutions, crescendo, diminuendo, sforzando, *una corda*, *tre corde*, etc.

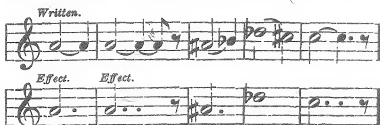
Third. *Marks of tempo and style, indicating the*

rate of movement and manner of performance, such as *adagio*, *allegro*, *presto*, *scherzando*, etc.

25. The observance of *phrase-marks* of every description is indispensable to a truthful reproduction of the composer's intention. It is necessary, therefore, to learn carefully the meaning and use of all of them, and to acquire the habit of obeying them in playing, for which purpose the explanations following in this chapter must be thoroughly mastered, and every study in this book reviewed until every *phrase-mark* is properly observed. The observance of these marks, although at first troublesome and acquired with considerable difficulty, will after a time become habitual and easy. In fact, the *phrase-marks* are merely explanatory, and for the convenience of the player. In most cases any good player would be able to supply them himself, were they entirely omitted from the text, since they only point out the expression which naturally belongs to the melodic ideas to which they are applied.

SIGNS OF THE CONNECTION OR DISCONNECTION OF TONES.

26. *The tie* is a curved line connecting two notes of the same pitch, to show that the second is a continuation of the first. Hence the second note is not articulated, but merely prolonged by keeping the key down. The tie is indispensable when it is desired to represent the prolongation of a tone out of one measure into the next, for modern music does not carry dots into the next following measure, as was formerly the case.



27. *The slur* is a curved line connecting two or more notes of different pitch to show that they are to be produced *legato*, and separated from what follows by means of a *staccato* tone at closing.

28. *The short slur* connects two or three notes of different pitch. In certain cases the short slur of two tones implies, besides the *legato*, a decided accent on the first tone and a very short *staccato* on the second, namely, in all cases where the two notes are of equal length or the second shorter than the first. When the first of the two notes is short and the second considerably longer, these implications of accent are not included in the short slur, but only a *legato* of the first tone.

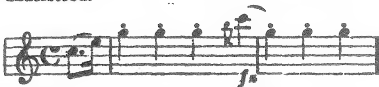


29. *The long slur* (or simple slur) is a curved line connecting several notes of different pitch, to show that they are to be played *legato*, or that they constitute a phrase. The long slur does not

require an accent at beginning. It is terminated with a staccato (except when otherwise indicated by a long note or tenuto), but not so decided as the staccato closing the short slur.



80. *Staccato* is indicated by dots or points over or under the notes. The different degrees of staccato mentioned in § 11 are represented by the same marks. *Staccato* runs are played with the finger staccato. (§ 13.) A staccato mark accompanied by *fs* or *ffs* is played with the elastic touch. In general the slower the movement the more decided are the staccato indications to be understood.



81. A mark composed of a slur and dots over every note is sometimes, though improperly, called *portamento*. The same effect is represented with a single note by a short straight line and dot. It indicates emphasis and staccato. Notes so marked are usually prolonged half or three-quarters their apparent value.



82. The abbreviation *ped.* indicates the use of the *dampers pedal*. Sometimes its discontinuance is indicated by the mark * or Φ ; but frequently the continuance of it is left to the discretion of the performer. In order to use it intelligently, carefully observe the following directions:

First: The pedal is used in order to prolong the sound after the fingers have been taken off the keys.

Second: The pedal must never be held down while two different chords are sounding. (This rule is habitually disregarded by ordinary players, and the consequence is the production of hideous effects.) The pedal may be held during the continuance of the same chord, no matter how many times it is struck, except where its use obscures the melody, as will happen when the melody lies in the middle range of pitch, or lower.

Third: Besides allowing tones to continue after the fingers have left the keys, the pedal also permits the octaves and other near harmonic relatives of these to sound, and thereby improves the blending of the tones, and to a slight extent increases the volume of tone. It is this peculiarity which has given its ordinary and improper name of "loud pedal."

The pedal may be used in order to secure this blending of tones whenever consistent with the

second rule. In good playing the pedal is frequently used on each single chord, especially at the accents.

83. *Tenuto*, or its abbreviation *Ten.*, indicates that the note is to receive its full value. It is often used over the last note of a phrase, where a staccato would otherwise be expected. The mark \wedge also indicates the *acc.* (This is universally true in German music. In Belgian and some English prints this mark is used for accent.)

TERMS, MARKS AND ABBREVIATIONS INDICATING DEGREES OF FORCE.

84. The following are the terms commonly used to indicate degrees of force:

For.—(For'-te)—*Loud*. Abbreviated *f*.
Fortissimo.—(For-tis-si-mo)—*Superlative of the preceding*. Very loud—*ff*.
Messa.—(Mēs'-so)—*Medium, m*.
Piano.—(Pī'-no)—*Softly, p*.
Pianissimo.—(Pī-nēs-si-mo)—*Superlative of preceding*. Very softly, *pp*.
Crescendo.—(Kra-shén-do)—*Gradually increasing in force, cres.*
Diminuendo.—(Dē-mē-noo-ēn-do)—*Gradually diminishing in force, dim.*
Forzando.—(For-tān-do)—or *Sforzato* (Sfor-tāt-to). With sudden force, *fs* or *ffs*. Also indicated by the mark >.

Observe carefully the following concerning the use of these terms. *Messa* indicates the ordinary, natural force of touch. *For.* is a decided augmentation of this force, and of the resulting tone. *Fortissimo* is very loud, that is, with the utmost force.

Piano indicates a decided reserve, the natural force being purposely restrained, and the tone thereby softened.

Pianissimo indicates the softest tone possible, and is to be produced by the utmost delicacy of touch. These directions in regard to restraining the natural force of the touch in playing piano and pianissimo are too often disregarded; whence it happens that these qualities of expression are seldom heard from ordinary players.

Certain combinations or modifications of these degrees are sometimes found. *Mezzo forte* (*mf*) denotes a force slightly greater than the mezzo. *Mezzo piano* (*mp*) a force slightly less than mezzo. *Forte piano* (*fp*) has, however, a meaning quite unlike what would be expected. It means that one tone is to be *forte*, and those immediately following *piano*. This mark is common in the works of Mozart. It is now superseded by the signs *sf* or *fs*, which, although not requiring the *piano* of the mark *fp*, answer the purpose sufficiently well.

Forzando, *sf* or *ffs*, indicates a decided accent on a single tone or chord. This accent is lighter in pianissimo passages, but very heavy in those *forte* or *fortissimo*.

Diminuendo indicates a diminishing of tone, whatever it may have been.

Crescendo, an increase of force, whatever it may have been. These two *nuances* are extremely important, and need constant and long-continued study. It is sometimes necessary to prolong a crescendo through a page or more, to do which requires, of course, the control of a wide range of force.

35. In mastering these various degrees of force the pupil will do well to practice daily an exercise like the following: Play any melodic phrase with the natural force of your touch—this is *mezzo*. Now play the same decidedly louder; and then as loud as possible. These are *forte* and *fortissimo*. Then play again *mezzo*. Follow this with a performance of the same, in which the force is considerably restrained; and then with one in which the force is restrained to the utmost, so that the tone is a mere whisper. These are *piano* and *pianissimo*. This exercise is to be continued daily for several weeks. Having once acquired these five primary grades of force, the remaining modifications of them, *mf*, *mp*, *dim.*, *cres.*, etc., will easily follow.

36. By *tempo*, or movement, is meant the rate of speed at which a piece is played. There are three principal degrees of speed, namely: slow, moderate, and fast. *Moderate* is that speed in which the pulsations of the measure are about as rapid as a healthy human pulse, i. e., about 70 or 72 in a minute. Slow is not so fast as this, or about sixty in a minute, or one pulse a second. Very slow, about 50. Fast is from 84 to 96, or even 100.

The principal terms used for tempo are the following:

SLOW MOVEMENT.

Grave.—(Grâ'-vâ)—Grave, very slow.

Adagio.—(â-dâ'-jô)—Slow and tender.

Andante.—(ân-dân'-tâ)—Leisurely.

Andantino.—(ân-dân-sê'-nô)—Not quite so leisurely as *andante*. Each of these degrees is quicker than the one before it.

MODERATE MOVEMENT.

Moderato.—(Mod-ê-nâ'-tô)—Moderately.

Tempo Ordinario.—(Têm-pô or dâ-nâ'-rîô)—Ordinary time.

FAST MOVEMENT.

Allegretto.—(âl-lâg'-rô)—Moderately quick, cheerful. This movement is but slightly more rapid than *moderato*.

Allegro.—(âl-lâg'-rô)—Fast—the addition of *con brio* (brê'-ô) "with spirit," intensifies the speed.

Allegro molto.—(Môl'-tô)—Very allegro.

Presto.—(Prê-sô)—Quick.

Prestissimo.—Superlative of preceding.

37. The exact rapidity proper to any given piece can only be approximately determined from the tempo marks. When there are no metronome marks, the proper movement should if possible be ascertained from some experienced player. Wanting which the preceding explanations are offered as the best that can be done, without taking into account the peculiarities of the individual piece in question. A complete success in deciding upon the correct tempo, turns upon a correct judgment in regard to the nature of the rhythmic pulsation intended. Thus, e. g., in *presto* movements the pulsation is one for each measure, and the rhythm is generally such that three or four measures might be joined together and counted as one, allowing each of the original measures to represent one beat. This is the case in the well-known Chopin Scherzo in B♭ min. op. 31, which is written in 3 time, but counted (if broad phrasing is desired) in four-fold measures, each consisting of four of the original measures.

On the other hand, in very slow movements the real pulsation is often two to a beat of the measure as written. Thus the Mozart Andante (No. 16, p. 29) is written in common time, but is played with twice four beats to a measure, the eighth notes going at about the rate of 60 or 68 in a minute. So also the Grave introduction of Sonata Pathétique (Beethoven) is written in common time, but is played with twice as many beats to a measure, the eighth notes being at the rate of 60 in a minute.

38. The terms already given are those most commonly employed for indicating the force and speed of performance. These terms are frequently modified by association with other terms relating generally to style of performance. The chief of them here follow:

A tempo (â têm'-pô), in time; a term used after some deviation or relaxation of the time, to denote that it must return to the original movement.

Cantando (kân-tân'-dô), singing, i. e., with a sustained, singing tone.

Cantabile (kân-tâ'-bê-lâ), in singing style.

Calando (kâ-lân'-dô), dying away. This term refers both to quantity of tone and speed. Becoming gradually slower and softer.

Dolce (dôl'-tshâ), sweetly; implies a delicate and refined quality of tone.

Espressivo (ês-prês-sê'-vô), expressively.

Grazioso (grâ-tsiô-sô'-zô), gracefully.

Legatissimo (lê-gâ-tis-sî-mô), exceedingly smooth and connected.

Molto (môl'-tô), much, very much, extremely, a great deal.

Pause, or the character \curvearrowright , indicates that the rhythmic movement is to stop completely for a length of time equal to at least twice the value of the note over which it is placed.

Rinforzando (rîn-for-tâîn'-dô), strengthened, reinforced, emphasized; differing from *forzando* in that it applies to a succession of notes instead of one.

Ritardando (rê-târ-dân'-dô), retarding or gradually slackening the time.

Ritenuito (rê-tê-noô'-tô), detained, slower, kept back; differing from *Ritardando* in being done at once, the other by degrees.

Scherzando (skêr-tâîn'-dô), playful, lively, sportive, merry.

Semplice (sêm-plê'-tshê), simple, pure, plain.

Sempre (sêm'-prê), always, continually.

Sostenuto (sôs-tê-noô'-tô), sustaining the tone, holding the notes their full duration.

Soft voice (sôt-tô vôi'-tshê), softly, in an undertone.

Vivo (vê'-vô), animated, lively, brisk.

Certain of these terms require special consideration. There are three of them, *cantando*, *cantabile* and *sostenuto*, which call for a *singing quality of tone*, which, according to the nature of the passage, is to be applied to the melody only, or to all the melodic parts, if there be more than a single voice. This tone is obtained by a touch sufficiently firm, and a tender, clinging pressure upon the keys.

Properly speaking, questions of tempo and style belong to *Interpretation* rather than to *Phrasing*. They are introduced here because some attention to interpretation is essential to any degree of intelligibility in a performance.

ENTRANCE TO THE FOREST

(EINTRITT.)

The three pieces following are of a somewhat higher character than those preceding, inasmuch as for their adequate interpretation they require a greater variety of discriminative emphasis and shading. The pupil is not to allow himself to become discouraged, if at first his efforts result only in an unmeaning and uninteresting cacophony of "motives" and phrases. When the directions following are carefully observed, and the music itself has been learned by heart and played for a week or ten days, the playing will gradually clear itself up, as the relation of the different parts to each other becomes apparent. The melodic phrase is to be sought out in whatever part it may have hidden itself away. When properly played both these little pieces of Schumann's are song-like in character.

FOREST SCENES.

ROBERT SCHUMANN, Op. 82. No 1.

Allegro ma non troppo. (♩ = 132.)

Nicht zu schnell.

18.

The musical score is for the first piece of the 'Forest Scenes' by Robert Schumann, Op. 82, No. 1. It is in 3/4 time and marked 'Allegro ma non troppo' with a tempo of 132 beats per minute. The tempo instruction also includes 'Nicht zu schnell.' The score is numbered 18. It consists of three systems of music. The first system (measures 1-12) shows the beginning of the piece. The second system (measures 13-24) continues the melody and accompaniment. The third system (measures 25-36) includes a crescendo marking and ends with a piano (pp) dynamic. The score includes various musical notations such as slurs, ties, and fingerings.

The general effect of the "Entrance to the Forest" is to be one of delicate lights and shadows. There is no one entire period in full light; but is as if of a branch here, a flower there, a brilliant patch of light, a shadow, and especially a succession of little shadows and minute bars and bands of sunshine. In order to produce this effect, attend carefully to the following technical directions

(a) The first period is to be very soft. What little melody there is in the first phrase is in the tenor, which must be made to sing the least little bit—not "bringing it out" as we say, but allowing it to be *felt* rather than *heard*. The right hand must be played with the utmost delicacy, and with a loose wrist.

(b) At the second phrase the melody appears in the soprano, which may be brought out somewhat clearly.

(c) The leading motive of the second period, the first three notes of the soprano, is made a great deal of in the course of the development of the piece. It must be brought out quite strongly. The syncopations and sustained notes in the other parts are to be held down their full duration, but must be struck softly.

(d) The melodic motive in the bass here must be heard softly; it is the only melody there is in this phrase.

III.

mf

pp

p

f

p

Ped. dolce teneramente

p

pp

ff

ff

pp

CODA.

Ped. PP

(e) The motive in the tenor, (the same as at the beginning of the period) must be brought out strongly. So also at (f), in the next period.

(g) Here and at most other places throughout the piece, it is important to hold down the keys for the entire duration of the long notes. They are intended to afford a binding effect, and holding them down also makes the touch softer upon the other keys.

Pedal. The Pedal is required in every measure, and in the majority of them many times. It is not possible to indicate by the present notation the exact manner in which an artist would pedal such a piece. The best that can be done is indicated in the first period. The intention is to use the pedal enough to produce a blending effect, and relieve the dry sound that a piece of this character has without it; but to scrupulously avoid using it so long at a time as to allow the playing to sound mixed up or confused.

THE WAYSIDE INN.

(HERBERGE.)

FOREST SCENES.

R. SCHUMANN, Op. 82. N° 6.

Moderato. (♩ = 132.)
Mässig.

[illegible]

(a) The fingering of the first phrase as here marked permits it to be played more smoothly than the one sometimes employed, having the 5th finger on A \flat .

(b) The sharp rhythm of the motive in the right hand, decidedly emphasized by accenting the half-note, must be answered quite as strongly by its echo in the bass. This vigorous response of the left hand must not fail in any of the numerous places throughout the piece where the composer has counted upon it. See, for instance, measures 3, 7, 9, 10, 16, etc.

(c) This melodic figure should be slightly prominent, and the answer by the bass in the next measure he made *still more prominent*, because otherwise it might not be noticed.

SERENATA.

(SERENADE.)

MORITZ MOSZKOWSKI, Op. 15. No. 1.

Andante grazioso.

20. *p*

(a) *p*

(b)

(c) *f sf. procoso*
Ped.

(21) *f sf. Ped.* * *Ped.* * *Ped.* * *Ped.* *

(22)

Moszkowski's charming Serenata is intended to produce an effect somewhat like that of a violin solo, accompanied by strings "Pizzicato" as of a Guitar. The melody, therefore, must be played *legato*, while the accompaniment is picked up as short as possible but without making it "snappy." It is a serenade, and the evident intention of it is to please rather than to astonish. In the second period the effect becomes more bold. The difficulties of this part are more seeming than real. In the more trying passages of the bass a slight simplification can be made by omitting the upper notes of the chords in measures 21, 22 and 24, as indicated by the small notes.

(a) The melody should be produced by a touch from the wrist; the effect is better. The melody notes must be held.

(b) Be sure that the melody actually leads down to the "A" here; ordinary players allow it to sound as if it stopped on "E."

(c) The proper touch for the left hand in chords of this sort is misunderstood by many players. The main force of the

stroke is obtained by a sharp jerk of the left arm towards the right. The proper motion can be easily acquired by the following exercise: Hold the middle "D" of this bass chord with the second finger of the left hand; while so holding it alternate the low "G" with the fifth finger, and the high "B" with the thumb fifteen or twenty times — at first slowly, then more and more rapidly, all the time holding the middle "D" and obtaining the distance by moving the wrist and fore arm, laterally. The arm motion so acquired is the proper motion for striking chords of this extended kind. The right hand comes in instantly after the last note of the bass chord but so quickly as to sound almost like a single stroke.

(d) The climax at the beginning of the next measure must be strong.

(e) The melody note here must be produced by a hand touch; it is to be sustained during the accompanying octave.

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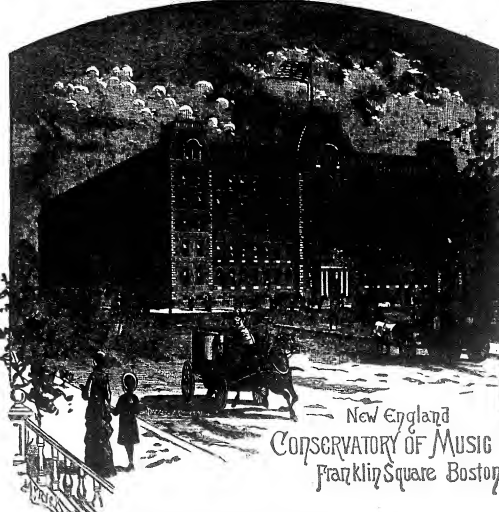
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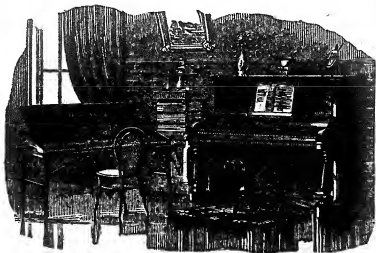
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[FOR THE ETUDE.]

THE SIMPLICITY OF TECHNIQUE.

CHAPTER V.

ELEMENTARY EXERCISES.

Class 4. Octave Passages.—It is a sad, but true, assertion, that at least half the hands of piano learners are too small, or have too little stretch to them, to play octaves with ease. This is so true as to suggest the wisdom of making piano keys one-sixth or one-fifth narrower than at present. It is not likely that it would embarrass players, or cause any difficulty in striking between the black keys.

But since the keys are so wide, we must try to stretch the fingers and joints to suit them.

It is a good plan to get in the habit of pressing the thumb and little finger against the front of the keyboard until both lie perfectly flat and in line against the key-edges. When away from the piano, do it against any flat edge, and try to "span" as far as possible, as the thrifty boy that plays marbles tries to do. Also try to span and play 9ths and 10ths on the piano, for this makes the playing of 8ths easier.

As to the practice of octaves, play all the scales, and also the arpeggios in octaves, with one hand, then with both hands.

For the motions, use the seven octaves described in "chord-striking."

Include in octave practice also "exercises of security," by striking octaves in all parts of the key-board, in these bounds causing the hand to rise four to six inches in the air.

It is understood that these excessive motions are not often to be used in playing pieces, but are for practice.

Octaves are also to be played *legato*, almost sliding the thumb along, and *jerk*ing the finger from *key to key*, so that one octave is played by the time the other ceases to sound.

As to the fingering of octaves, they are generally, from necessity, played by the thumb and little finger; but black keys are often played by the fourth finger.

Class 5. Arpeggio Passages.—An Arpeggio, or Harp-peggio, passage is a chord passage with the different sounds of a chord brought out one after the other, as they must be on the harp. "Broken Chord" is the less musical name for an "Arpeggio."

Arpeggios give most useful exercise to the fingers, since they have to be spread apart while playing, and since the thumb has to pass frequently under the hand.

Of course, there are as many arpeggios as there are chords; but, since the motions of the fingers and of the mind are nearly the same in all, it is well to confine elementary practice to not more than two keys, and to the tonic and dominant arpeggios in each key.

The arpeggio-chord of C is C, E, G, C, E, G, C (if we play two octaves). For the best practice, *trill* C, E, then E, G, then G, C (thumb under the hand), then the upper C, E, and so on until the hand is tired. Then play the arpeggio up and down, one octave, two octaves or three octaves, as you please, till the fingers are tired. Play perfectly *legato*, and increase the speed as you can, with safety. Sometimes commence with C, sometimes with E, sometimes with G; that is, play all portions of the chord of C.

Next, take the chord of the seventh of G; that is, G, B, D, F; trill as before, and play up and down as before, one, two, three, or even four octaves. Be sure to play *legato*. Be sure to raise the fingers high. After the fingers are once playing, keep them playing without stopping, until some little degree of fatigue is felt.

After a few months of practice, with each hand separately, on single arpeggios, one can venture to launch out and modulate from one key to another, or to play with both hands, or extemporize tunes or studies full of arpeggios. Do not do this, however, until your joints work "with a perfect looseness."

As to the fingering, take it from any good instruction book.

Class 6. Thirds and Sixths.—In the first place, a "simple" technique entirely ignores the awfully hard and intricate collections of scales and chromatic successions of thirds and sixths common to the last page of instruction books. They do not belong there, but in the private library of professionals and concert performers. They are not musical; they do not appear in good music, unless in difficult (it should be impossible) concert music, and there is no need for the general pupil to know them.

But as successions of thirds frequently occur in Treble and Alto movements, every one should learn to play the scales of C, G, and some others, smoothly and perfectly *legato*. To do this, simply play two notes at a time just as you do one, being very careful that the sounds come together. The new difficulty is to throw the middle finger (in going up) over the little finger. The scale of C in thirds, is,—

| | | | | | | | |
|----|----|----|----|----|----|----|----|
| E, | F, | G, | A, | B, | C, | D, | E. |
| C, | D, | E, | F, | G, | A, | B, | C. |
| 3, | 4, | 5, | 3, | 4, | 5, | 3, | 4. |
| 1, | 2, | 3, | 1, | 2, | 3, | 1, | 2. |

Now, as 3 plays E, and then plays A, how can it connect the two sounds perfectly? Simply by letting go of E, whirling the finger as quick as a flash, but as light as a feather, on to A, while the little finger quietly rests on G, until the thing is done.

After the scale of C goes smoothly, ascending and descending, then practice on one or two scales with sharps or flats in them.

Successions of staccato thirds are, of course, practiced with a light "switching" motion of the hand or forearm. (See Chord-Striking.)

Scale passages in sixths, *legato*, can only be played on the principle by which a man proved an *alibi*—by moving from one place to another so quickly that people were ready to swear he was in both places at once. *Jerk* the hand from one sixth to another, with the fingers half flexible, so as to make perfectly even and, to the average ear, perfectly connected tones.

Staccato sixths are played by motions of wrist, forearm, or sometime by the whole machinery of arm, hand and finger muscles. (See Chord-Striking.)

Successions of thirds and sixths, united, are not common, and it is not worth while to practice them until they are encountered in pieces.

Class 7. Chromatic Passages.—These being made out of the Chromatic Scale, and the difficulty of that being simply one of fingering and practice, we need here say no more about them.

Practice in these seven classes begins early, and continues for years. The eye, the ear, the muscles, the nerves, all have work, and bear and perceive and grow into a new musical being.

There is no quick way to musical proficiency. A young person can just as well add one cubit to the stature in three months as to grow into a piano player in that time. Z.

HOW TO KEEP PIANOS IN HOT WEATHER.

In the hot weather a piano should not be placed in a damp room or left open in a draught of air, for dampness is its most dangerous enemy. It causes the strings and tuning-pins to rust and the cloth used in the construction of the keys of action to swell, whereby the mechanism will move sluggishly, or often stick together. Continued dampness will injuriously affect the varnish and raise the soft fibres of the sounding-board, thus forming ridges. All this occurs chiefly in the summer season, and the best pianos made of the most thoroughly seasoned material, are necessarily the most seriously affected by dampness. Extreme heat is scarcely less injurious. A piano should not be placed near an open fire or heated stove, nor close to hot air from furnaces. A piano should be closed when not in use, in order to prevent the accumulation of dust, pine, etc., on the sounding-board, and yet it should be opened occasionally and daylight allowed to strike the keys; otherwise, the ivory may turn yellow. An India-rubber or cloth cover should protect the instrument from bruises and scratches. Moths may be kept out of a piano by a lump of camphor wrapped in soft paper, placed in the inside cover.

THOSE WHO CAN LEARN.

DIFFERENCES IN PEOPLE AND THEIR BEARING ON THE CLASS SYSTEM—PIANO PRACTICE GOOD FOR BOYS.

He who is probably the most experienced of all Boston's many piano teachers was asked this question,— "Does your experience lead you to believe that any one method of instruction can be applied to different students of the piano in other words, do you believe the class system is profitable?"

To this he instantly replied with a great deal of earnestness, speaking substantially as follows:—

"I think a very poor teacher can do more good for a single scholar than the best teacher can do for a number of scholars in a class. Years ago I tried the class system as an experiment, and to my mind it was a failure. By this I mean that for the majority of students it is a failure. Some you will find of so much natural talent that they will learn anywhere. Teaching the piano is like prescribing medicine—it is folly to try to make a general prescription for different cases. No two persons are alike, and to no two persons can you apply the same system of instruction. Why, sir, the scholars whom I shall meet this afternoon will be as unlike each other as a camel is unlike a mouse. This scholar will have trouble with the thumb, that one with the forefinger, another with the wrist, and so it goes one after another, each having some peculiar failing to be studied and helped. You know yourself how differently people will do things with their hands—need we say that?"

"Then does it follow," the writer asked, "that the teaching of the piano to children indiscriminately, as is now being done, is in most cases a waste of time? Can you apply the same reasoning to the vocal teaching in the public schools and to no piano teaching?"

"Give the youngsters all the music you can," the teacher answered, "for it develops their sense of rhythm. The boy who learns to play the piano will walk the better for it, talk the better for it, be in every way the better for it. Some people have absolutely no sense of rhythm, just as some have no sense of hearing; but they are very few. If you could go out on the street corner with me, inside of five minutes I could pick out somebody with no sense of rhythm, and you never saw a more shambling, shiftless-looking person than such a one would be. A man with no sense of rhythm hits the chair every time he sits down. His acts are as if you should count, 1—2—3—4. Everything is of value that tends to develop the sense of rhythm in children, and piano playing is a very good thing for that."

"Is it not true that piano practicing tends to enervate boys, to make them effeminate?"

"Just the opposite. It makes the boy more manly by developing this sense of rhythm. It is a mistake to suppose that the boy who is slightly effeminate, what I call a girl-boy, makes the best piano player. Such a boy will never do anything well. He is the boy who had rather stay in the parlor and do worsted work with his sisters than go outdoors and kick football. The boy who likes to kick football may a great deal rather prefer to do that than practice on the piano, but he will make the best piano player. In these days of modern pianos it takes a strong man to play the piano well. With one or two exceptions, all my best pupils have been strong young men. One of the best of them used to think it pastime to go into the piano warehouses, take hold of one end of a piano and call it a piano, and then he would try to lift more than any two teamsters I know of. I tell you piano-playing is a great thing to develop muscle."

"Does the same principle apply to women?"

"Yes, to a certain extent. Most of our most successful women pianists have been masculine women. No body, man or woman, who hasn't strength or doesn't develop it can make a brilliant pianist."

"I believe that every piano player should be interested in at least one other subject—literature, art, business or something else, which can act as a foil to his music. It is, provided it serves to take the mind part of the time away from the master subject."

"But to come back to teaching; if you want my text, it is this: Put yourself in the place of the scholar just as you would be, as you put on a coat and then take the broadest possible view of the case."

[FOR THE ETUDE.]

WHAT SHALL WE PLAY?

VI.

I know very well, honored friend, that your children cannot keep pace with my letters, nevertheless, I will continue now to work out for you a systematically arranged guide through music for the home; for if I should wait till your children could follow me to the highest grade, it might be too late for me, and instead of giving you advice, I might be already listening to the eternal music of the spheres. And as anything good should not be deferred, I give you here the following list of works, in some measure systematically arranged. Of course, you cannot use it all; still, I think I can say that you will not go amiss by making your selection from the works mentioned. It may be stated emphatically, that a progressive arrangement in the strictest sense of the word is not possible here; partly because a piece easy for one is difficult for another, and partly because collections of several or many pieces contain those of different degrees of difficulty. Finally, some of those named below are more adapted for sight playing than for study.

For the piano-forte (two and four hands).
Schumann, Jugend album, No. 1-8.*
Spindler, Op. 136. Six Sonatines for four hands.
Reinecke, Op. 54. Twelve pieces on five notes. Book II.
Eschmann, J. C. Instructive excursions through the compositions of Haydn, Mozart, Beethoven. Book I.
Förster, Alban, Op. 57. Three Sonatines.
Jadassohn, Op. 17. Eight easy and instructive pieces for children.
Kullak, Theod., Op. 62. Scenes from Childhood. Book I.
Reinecke, Miniature Sonatas, Op. 136.
Beethoven, Sonatas, Op. 49.
Heller, St., Op. 23. Quatre Rondos brillants sur le guitarero.
Schumann, Album, Op. 68. Nos. 6-11.
Dusek. La matinée, Rondo.
Eschmann, Op. 55. Ten English, Scotch, and Irish melodies for four hands.

Reinecke. Sixteen Scotch popular melodies.†
Gade, Op. 36. The Children's Christmas Eve.
Kullak, Op. 81. Scenes from Childhood.
Mozart. Sonatas in C major ‡, G major §.
Reinecke, Sonatines, Op. 47, Op. 98.
" Fairy Forms, Op. 147.
Volkmann, Op. 39. The Seasons.
G. Tyson Wolff, Op. 25. Little Pieces.
Beethoven. Variations on "My Joys from Me are Flying."
Händel. Twelve easy pieces, edited by Bülow.
Haydn. Sonata D, major §.
Mozart. Rondo in D major.
Beethoven. Rondo in C. Op. 51, No. 1.
Reinecke. Hausmusik, eighteen easy pieces. Op. 77.
Beethoven. Variations on "Une fièvre brûlante."
Mozart. Sonata, C §.
Volkmann, Op. 11. Musical picture-book for four hands.
Clementi. Sonata in G.
Field. Notturmo in B flat and E flat major.
Hummel. Rondoletto in F major.
Krause, A. Sonatas, Op. 10 and 12.
Wilm, N. von. Twelve easy tone pictures. Op. 12.
Heller. Sonatines, Op. 146, 147, 149.

* Schumann wrote to me about this album when still in manuscript: "My youngest children, too, which I sent out only day before yesterday, ask for your sympathy. Indeed, one always loves the youngest most; but to those I am especially attached, for they have grown so right out of our family life. The first piece in the album I wrote for the birthday of our oldest child, and to one was added after another. It seemed to me as though I were beginning to compose over again. Of the old humor, too, you will notice something here and there. They are very different from the 'Scenes of Childhood.' These are glances cast back by an older person for older ones, whilst the Christmas album contains more fancies, forebodings of future events, for younger people. But why speak of such things to you, who understand my music so sympathetically? Better than any one else will you understand the meaning of this little work and appreciate its real qualities."

† Taken diligently to popular melodies. They are a mine of the most beautiful melodies, and afford you real insight into the character of the different nations."

Reinecke. Six suites. Op. 173.
Bennett, Op. 28. Introduction and Pastorale.
Gade. Three album leaves.
Reinecke. Serenades for the youth. Op. 183.
Heller, St. Walks of a Solitary. Op. 78.
Mozart. Concerto B flat major (Köchel, No. 238).
" " C major (Köchel, No. 415).
" " F major (Köchel, No. 413).

(Cadenzas to Mozart's Concertos by Mozart himself, by Hummel, and by Reinecke, have been published by Breitkopf & Härtel; the complete edition of which (edited and revised by C. Reinecke) is likewise to be mentioned here.)

The easier numbers of Mendelssohn's Songs without Words, as well as the sonatas of Mozart and Haydn, and the easy ones of Beethoven, may now be taken up gradually and played. The following piano-forte works may also now be begun in progressive order: Those of Franz Schubert, Chopin (some of the mazurkas, waltzes, and nocturnes).

Rubinstein, Op. 93. Miniatures.
Heller, Op. 15. Rondino brilliant sus "Les Treize."
Schulhoff, Op. 23. Three Idyls.
Bach. Six little (French) suites. (Breitkopf & Härtel's popular edition.)
Gade, Op. 19. Aquarellen.
Heller, Op. 85. Two Tarantelles.
Hiller, Op. 55. Three marches.
" Op. 97. "To the guitar."
" Op. 144. Modern suite.
Kirchner, Op. 7. Album leaves.
Scholtz, H., Op. 20. " "
Moszkowski, Op. 12. Spanish dances.
Schulhoff, Op. 30. Souvenir de Varsovie.
Schumann, Op. 15. Scenes from Childhood.
" Op. 124. Album leaves.
" Op. 18. Arabesque.
" Op. 19. Blumenstück (Flower song).

Chopin. Funeral march from sonata, Op. 35.
Eschmann, J. C., Op. 69. Ten piano-forte pieces.
Franz, Robert. Album leaf.
Henselt, Op. 28. Two waltzes.
Liszt. La regatta veneziana. (From "Soirées musicales," by Rossini.)
Mendelssohn, Op. 16. Trois fantasias ou caprices.
Mosebeles. "Les charmes de Paris," Introduction and Rondo élégant.
Raff, Op. 157, No. 2. La Fileuse (The Spinner (Lady)).
Rubinstein, Op. 3. Two melodies.
Schubert, Op. 94. Moments musicaux.
Lachner, Op. 57. Prelude and Toccata.
Bennett, Op. 10. Three musical sketches.
Mendelssohn, Op. 14. Rondo capriccioso.
" Op. 33. Trois caprices.
Saint-Saëns, Op. 23. Gavotte.
Hummel, Op. 38. Sonatas.
Bach. Six partitas.

" Six great (English) suites. (Breitkopf & Härtel's popular edition.)
Hiller, Op. 115. Gavotte, Sarabande, and Courante.
Liszt. Consolations.
Rheinberger, Op. 113. Capriccio, Menuetto and Fughetta, for the left hand alone.
Schubert, Op. 90. Four impromptus.
" Op. 142. " "
Bach. Fantasy in C minor §.
Heller, Op. 33. The Trout.
Liszt-Schubert transcriptions: Praise of Tears, Serenade, etc.

Kirchner's transcriptions of songs of Schumann and Jensen.
Mozart's minuets, transcribed by Otto Dreel.
Hummel. Concerta in A minor.
Mendelssohn. Variations sérieuses.
And so on, *ad infinitum*! You probably will be amazed, honored lady, that in this little list the modern composers are mentioned as much as the classics? I consider it a matter of course that the works of Bach, Händel, Scarlatti, Haydn, Mozart, Weber, Schubert, Mendelssohn, Schumann, Chopin, form the main stem to which the works of modern composers are added,

and that every good teacher knows enough, as soon as the first stage in musical study has been finished, to give them to the scholar in the right order, without anybody else's advice. Only now and then have I mentioned a few works of these masters in order to mark the grades to some degree. Along with these, of course, purely mechanical studies and real etudes should always be given. The number of collections of scales and finger exercises is legion. I only mention here those of Plaidy, Kohler, Henselt, Bruno Zwintscher, Emil Krause. The last two works are very extensive, but greatly to be recommended. In the following list you will find studies arranged in progressive order. This progressive arrangement is, however, only approximate, for in some of the collections the difficulties increase faster than in others. The teacher must supply by his experience what I can only indicate.

Bertini, Op. 100. Twenty-five studies.*

Le Couppey, Op. 20. Twenty-five studies.

Czerny. Preliminary school of velocity.

Heller, Op. 47. Twenty-five etudes.

Bertini, Op. 29. Twenty-five studies.

Hiller, Op. 46. Twenty-five etudes.

Bertini, Op. 32. Twenty-four studies.

Bach. Twelve little preludes.

Czerny. "School of Velocity."

Reinecke, Op. 162. Twelve studies.

" Op. 130. Twelve studies in canon for four hands.

Cramer. Studies (edition of Coccicus).

Heller, Op. 45. Twenty-five etudes.

Reinecke, Op. 137. Twenty-four studies.

Gustavus Tyson Wolff, Op. 26. Thirty melodic studies.

Bach. Two part and three part inventions.

Czerny, Op. 699. Twenty-five studies.

" Op. 740. Art of finger dexterity.

Kullak. Method of Octaves, Op. 48.

+ Mayer, Carl. "New School of Velocity."

G. Tyson Wolff, Op. 19. Thirty-two studies.

Moscheles, Op. 70. Twenty-four studies.

Kessler, Op. 103. Studies and Preludes.

+ Reinecke, Op. 121. Twenty-four studies.

The studies of Chopin, Henselt, Liszt, and Saint-Saën will, of course, constitute the conclusion. This short list does not make any pretensions to being complete, nor was this at all my intention. For greater completeness, I refer you to the works of Köhler, Knorr, J. C. Eschmann, and especially to the "Guide of the Young Pianist," by C. Eschmann Dumér, as being written with great care.

I still owe an answer to your question about playing from memory. I am of the opinion that one ought not only to cultivate and develop a good musical memory, but ought also to strengthen a weak memory. It is very nice not to be obliged to unroll one's notes for every little musical performance. Playing from memory has likewise a certain charm for the majority of the public. Acknowledging this, I must nevertheless complain that "playing from memory" has become a kind of fashion. Conductors who, like myself, have been embarrassed innumerable times by soloists, both of the first rank and of lower rank, who forgot their notes, confusing both orchestra and leader, who have been asked confidentially by virtuosos to give them a private sign here and there, feel very much like saying to them: "Most respected ladies and gentlemen, play your *solos*, if you choose, from memory, for you can easily help yourselves out whenever your memory fails you, but in playing with orchestral accompaniment do as Madame Clara Schumann does. She is certainly not inferior to you, and she has her concertos as well in mind as you, but she, nevertheless, places her notes neatly on the desk to guard against all possibility of stumbling." There have been, and are, persons of phenomenal memory, like Franz Clement (the Vienna violinist, for whom Beethoven wrote his violin concerto), who, at one time after a single performance of one of Cherubini's operas in Vienna, scored from memory the finale during the ensuing night and handed it to the composer the next day; like Hans von Bülow; like Felix Mendelssohn Bartholdy, who, when but a boy, accompanied Bach's *Matthäus-Passion* on the piano from memory; or like Rubinstein; but there are very

few such infallible ones. It once happened to Mendelssohn, even, that he broke down in his own D Minor concerto at Düsseldorf! They tell me that in Russia and America a virtuoso would be lost from the beginning if he should make use of his notes. At such views of art one can only smile. If it would make enjoyment of art any higher to play from memory, every honest artist ought to force himself to it at any price, but this is simply not the case. Who would assert that the performances of the Joachim Quartette do not belong to the most lofty that interpretative art can show? Yet these four artists have the notes before their eyes. Who knows whether an organist, hidden from sight, is playing from memory or not? What matters it to the blind, to the near-sighted, to those seated at a distance, whether the performer plays from notes or not? Consequently, one cannot say that it affords a greater and higher enjoyment to listen to a piece of music played from memory. It has only become a matter of fashion, bravura and report on the side of the artist, and the public has so accustomed itself to it, little by little, that it now almost feels entitled to demand it. The chief reason why modern artists have so completely accustomed themselves to playing from memory, you will find when you consider that the tasks which are demanded of the player in post-classic times, as far as technical skill is concerned, are so very great. The player must spend so much time in the study of a composition that the fingers alone must retain it *notens volens*. The fingers not seldom know more about it than the head! It is self-evident that every soloist should fully have his piece in memory; but I do not consider it a bad sign, that he, regardless of this, places the notes on the desk whenever playing his pieces with an orchestra, for to err is human, and faults of memory and their consequences harm the enjoyment of art more than the playing from memory furthers it. I do look on it as a bad sign, however, when the player confesses that the open note-book is an impediment to him. This is generally a proof that the person concerned can solve his task only when he can run his course like a locomotive on the rails, without looking to the right or to the left, and, generally, too, only after comparatively long and mind-killing study. And after this excursion, which you will pardon in a leader who has been so often tormented, I return to my topic, and say that you need not keep your children from playing by heart, as long as they are not led into a careless sliding over their work, or into improvising their harmonies, perhaps, even wrong ones.

It is especially desirable that the little musicians should gain an insight into the nature of harmony and modulation, as well as the structure of a piece of music, so that the structure of the composition which they are to play is clear to them in every respect. Therefore, I advise you to analyze it carefully with them. By this means the pieces committed will be played with clear intelligence, and also retained. In order that you may be able to instruct yourself (in case it should be necessary) in harmony and musical forms more fully beforehand, I recommend to you the treatises on harmony by Richter, Moritz Brosig, Oscar Paul, Piutti, Jadassohn, and others, as well as the excellent and concisely written work: "Form in Musical Works," by S. Jadassohn. Now my fingers are tired from writing, and I take my leave.

VII.

You are not wrong, honored friend, in thinking piano music for four hands belongs especially to home music, and that I have mentioned comparatively little of it. Very well, I will correct the deficiency. The numberless arrangements of works for orchestra and chamber music by our masters I will only mention briefly, and say, in connection with them, that the arrangements by Klage, Czerny, Watts, Hugo Ulrich (especially his arrangements of the piano-forte concertos of Mozart and Beethoven, etc., in Leuckart's "Hausmusik"), August Horn, and others, and, above all, those of Otto Dresel, excel most others in many respects. These latter works demand excellent players, however. Bach and Handel have written nothing in the way of four-hand compositions, as far as I know; Haydn, Beethoven, and Mendelssohn very little; Mozart, on the other hand, a number of very charming sonatas, the wonderful *Ranzania* in F minor, the variations in G major, etc. Schubert alone furnishes quite a whole literature, well worth the pains of playing. Of Schumann's we name "Pictures from the Orient," Op. 66, and Op. 85, Album for four hands. Hummel's sonata in A flat major, Moscheles' sonata E flat major, and Onslow's sonatas in E minor and F minor were played incredibly often at their time, and to some extent have successfully hidden defiance to the tooth of time.—Of more modern composers, the following short list may follow:—

Bargiel, Op. 7. Suite.

* TRANSLATOR'S NOTE.—It might be well to state here, for those teachers and parents who live in small places away from any musical center, that all the music mentioned in this work can be obtained through Mr. Theo. Forster, 1044 Walnut Street, Philadelphia, Pa.

NEWS OF THE MONTH.

One must chronicle with sorrow the death of dear old Liszt. He died at Bayreuth the thirty-first of July, and will be buried the second of August. I am afraid the old gentleman's English expressions were too much for him.

He was fitted and dined, *ad nauseam*, and for a man of seventy-five years he certainly displayed wonderful vigor. His playing was still fresh and enchanting, and his faculties as unclouded as ever.

A remarkable man, a real genius; what a pity he grew so complacent. One naturally thinks of Liszt as a spare, ascetic figure. He was just the reverse at the time of his death. In point of fact, Liszt never was an ascetic, and all the stories one hears of his piety are exaggerated. To be sure, a streak of fanaticism struck him at a very impressionable age. He became a St. Simonite for a time. But he had just fallen in love with a beautiful lady of rank (he was always falling in love or recovering from a violent attack), and his religious enthusiasm can be accounted for. Somehow or other women played the most important part in his life.

He was followed by a cortege of fair admirers wherever he moved, and no Eastern Sultan was more assiduously pursued and spoiled by the fair sex.

All Europe smiled when he ran away with Countess d'Angoulême, or rather when she ran away with him, and laughed outright when he became an Abbe, and said immediately "Cherchez la femme." And they were right: it was a woman, or rather two ladies of high rank, and poor persecuted Liszt had to rush into the sanctuary, as did hunted persons of old, to escape them.

He was the life of his age, and one loves him naturally. He was so genial, so luminous (and sarcastic, too, when the occasion befitted) and generous.

He was spoiled at an early age and never got over it. Women have written in the most absurd way about him, idealizing his very extravagances, and women have played his compositions, as we know to our sorrow.

Liszt is reported to have said that only Sophie Menter could play his music. So take warning, feminine piano players; let that much abused Second Rhapsody and Lucia Fantasy alone, and don't disturb the great man in his grave by reminding him of the musical sins of his youth.

There is not much to record the past month. The M. T. N. A. was the closing of the season. A magnificent festival was given in Milwaukee by the united Mennerchor of the country, and was a success. They engaged the best soloists, Lehmann, Brandt, Goldsteiner, Heinrich, De Wit (a new tenor) and Staudig, and last, but not least, Raphael Joseffy.

Several new choral compositions were given by Brambach (the prize), Mohr and Van der Stucken (now in Europe). Ernest Catenuhnen was the director. Milwaukee did all in her power to make the thing go, and she certainly succeeded.

Theodore Thomas is in Chicago with his incomparable orchestra, giving nightly open air concerts. What a treat, and how funny New Yorkers allow him to go so far from home; although Adolph Mendendorfs' orchestra is by no means a bad substitute. I went to the Central Park garden where he is playing and heard a most excellent programme made up from Wagner's works.

How odd it is to hear Wagner in a summer garden. If such a thing had been predicted twenty-five years ago, it would have been laughed at, but as John Fillmore wittily remarked, "The Walküre is becoming a popular opera," and in an age of "Palkas, Mikados and Tycoons," to think of that massive, sombre, northern musical epic looming up as a candidate for popular favor, and that, too, in a country that idolized Offenbach only ten years ago. Who will say Americans are not a versatile race?

Everybody is rustivating and the fiddle and the bow are hung up. Managers are abroad prospecting and swelling the heads of foreign artists (if that is possible). The metropolitan corps is not yet completed, although some of the old favorites are retained. Lehmann (who is abroad), Brandt, Alvary, Fischer, a new tenor, Zobel by name, is engaged by Manager Stanton. Max Heinrich, formerly of Philadelphia, is also engaged. He will be an acquisition. He has no peer to-day in the country as a singer of lieder. His unique entertainments, in which he sang and accompanied himself (and beautifully, too), will not be forgotten soon.

I got a hint that he may resume the song recitals next season in conjunction with Raphael Joseffy. That would be one artistic team.

The American Opera is in hot water. What new organization has not been? They have lost Hastreiter the leading contralto, and now even Dudley Campbell has succumbed from the ranks. Hastreiter wanted the Park earth, I hear; as Theodore wouldn't give up his share, she skipped. She will be a loss musically, but not otherwise, as she possesses a finely developed dramatic temper. Miss Campbell has so many concert engagements for the coming season, in addition to her church position, that she has gladly forewarned the arduous duties of rehearsing under a stage manager who won't speak English.

I heard a flying rumor that Sylvia, the newly-engaged

Belgian tenor, had also flown; still, Mrs. Thurber is not the sort of a lady to be deterred by trifles, and the second season promises to be more prosperous than the first.

A new Italian troupe is being organized under Signor Angelo Mapleson's old manager and contains some good names. The gallant Colonel turns up smiling, undismayed by his failure of last season, and promises the perennial Patti and a host of other attractions.

We will not have the celebrated Saxe-Meinigen troupe this season, for some unknown cause.

Rubinstein is the rage in London with his historical concerts and is exciting a furore by his playing; from some utterances of his lately, he seems to take a very pessimistic view of the musical future.

Eugene d'Albert's new symphony was rather coldly received in London, although given under Richter's baton. It is, nevertheless, a very solid work for so young a man. When are we to hear the composer in this country? He is destined, critics say, to fill Rubinstein's place, and must indeed be a magnificent pianist. There is no dearth of good pianists, heaven knows; but geniuses are like genuine poets, very rare, and must be, like them, also, born, not made!

A pianist of the Liszt type, who could arouse his audience to the wildest enthusiasm, and then make us cry the next moment, is not met with every day. One thing certain, Technic didn't do it; it was the man. I doubt very much if Liszt, even if he were in the plenitude of his powers, could make this cynical and eminently practical age weep. It is not fashionable any longer, and we are all in the fashion, you know.

It is with regret we announce the death of the talented young organist, Mr. J. C. Lennon, of Boston, who met his death from concussion of the brain, caused by a fall from his horse. Mr. Lennon was a fine musician, and any who whetted the M. T. N. A. remember his excellent organ playing on one occasion. His death is a genuine loss to music, and he leaves a large and sorrowing circle.

AMERICAN COLLEGE OF MUSICIANS.

EXAMINATION PAPER.

MUSICAL THEORY.

HARMONY.—Continued.

ASSOCIATESHIP.

XIV. Work out the following bass in four parts (vocal score, with appropriate clefs), with marking in Roman numerals.



XV. Figure the bass of the following passage according to the harmonies employed, and name the fundamental or root of each chord.



XVI. Harmonize the following melody (in vocal score) and mark in Roman numerals.



[For THE ETUDE.]

THE POWER OF MUSIC.

Borne o'er the seas on wide wings of Romance,
I pierced the rock tombs of the Pharaohs,
Threaded dim passages where no wind blows
The intrusive torch-flame beckoning in advance.
On either hand I saw war-horses prance,
Hurling armed kings against their savage foes;
Saw slave-girls, crowned with lotus and with rose,
Sway to the lute in old Egyptian dance.
The while I read, two voices clear and fine
Sang a sweet, plaintive air, which did enthral
And bind the elusive phantoms of my dream;
And evermore the song and story twine!
Nor may I hear the one's melodious fall
But that the other riseth up supreme!

C. H. L.

Questions and Answers.

QUES.—When will "Howard's Harmony" be completed? N. P.

ANS.—The work is expected to be ready in time for Fall teaching.

QUES.—In your next issue of THE ETUDE will you please be so kind as to tell me the best method of learning to play repeated notes in rapid time? O. A. C.

ANS.—Any method that advances the flexibility and independence of the fingers will assist in this. In repeating any number of tones, say four, use the first four fingers of either hand, 4, 3, 2, 1, in succession. A very common fault is to pull the fingers straight back toward the player of the end of the key, whereby the articulation of the tones, especially if the action of the instrument is a little hard, becomes indistinct and uncertain. Each finger after being used should be passed far enough to the right (in the right hand) to bring the next finger in position over the same key.

QUES.—Will you please inform me through THE ETUDE which you consider to be the best works on the following subjects, and where I can get them?

1. "Dictionary of American and Foreign Music and Musicians." E. F. R.

ANS.—1. The "Dictionary of American and Foreign Music and Musicians," by F. O. Jones, Canasener, New York, is perhaps the best work of the kind. I have only seen extracts of the work and was favorably impressed with it. Vol. I is advertised as now ready. Price \$1.25. The work will be completed in three volumes. Mathew's "Dictionary of Music and Musicians" is a convenient book of this kind. Price \$1.

Chicago has started another music school, called The American Conservatory of Music, with J. J. Hattstaedt as Director. There are over twenty instructors engaged, a number of whom are from the Chicago College of Music. From the prospectus, we judge the institution to be planned on a broad, conservative basis; all the branches of music and modern languages are included in the course, even down to guitar and banjo.

The director, Mr. Hattstaedt, is a talented, energetic musician, with experience enough to successfully conduct such an institution. The vigorous, growing West will, we are confident, support this new enterprise.

PRIZE METHOD.

The Committee of Judges for the prize for Piano Method, offered by THE ETUDE, results in the following decision:—

Two of the judges vote in favor of the work presented by E. J. Finck, of Portland, Oregon, and one for the work by A. F. Newland, of St. Louis, Mo.

It would, perhaps, be more satisfactory were the decision made unanimous; but in matters of this kind a compromise is quite impossible. The decision, however, is rendered with the understanding that the publication of the work is left to the discretion of the publishers of THE ETUDE. In the meantime, the unsuccessful competitors can have their manuscripts sent to whatever address ordered.