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Theodore Presser

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THE ETUDE.

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LESSONS IN MUSICAL HISTORY.

CHAPTER III.—CONTINUED.

J. C. FILLMORE.

PALESTRINA, 1524-1594.

Contemporary with Orlando Lassus was a great Italian composer, who, educated in the principles of the Netherlanders, surpassed them all, unless we count Lassus as an exception, in point of the mastery of polyphonic music as a means of emotional expression. This was *Pier Luigi Sante*, born at *Palestrina*, near Rome, and commonly called by the name of his birthplace. He was educated at Rome by *Claude Goudimel*, a Netherland teacher and composer of great merit, who founded the first public music school in Rome. Palestrina was not only a perfect master of the whole science and art of music as practiced in his time, but was an original genius of a high order.

Palestrina's fame is, however, largely due to an accident of history. The Council of Trent, in 1563, discussed the abuses which had crept into church music, such as the complicated character of the masses, which made them unintelligible, the use of secular songs in them, etc. The assembled cardinals were fully alive to these evils, for now that polyphony was fully developed, people had begun to feel the necessity of using music as a means of emotional expression; moreover, the success of the Lutheran movement in Germany was attributed, in no small degree, to the popular church music introduced by Luther, the emotional effect of which was very different from that of the polyphonic masses of the Catholic composers. The council had almost decided to abolish all culture-music from the Catholic Church, retaining only the Gregorian chant. But wiser counsels prevailed. It was suggested that at least one experiment ought to be made to determine whether after all the highest form of music known could not be made to subserve the highest religious ends. Palestrina was commissioned to write some music, the effect of which should decide the fate of Catholic church music. He wrote three masses, one of which, especially, dedicated to the memory of his patron, Pope Marcellus II, and hence called the "*Missa Papa Marcelli*," may fairly be considered

not only the culmination of the polyphonic music of this great epoch, as regards all the requirements of an art-work, intellectual, emotional and imaginative, but also as the culmination of Catholic church music even up to the present time. No modern writer has written any mass which so embodies the most characteristic feelings of the Roman liturgy.

The success of these masses was immediate, and nothing more was said of returning to the bald simplicity of the ancient Gregorian chant. They were classical music in every sense of the word. Their form was perfect, their content was noble; the form exactly fitted the content and the content exactly filled the form. Their excellence was such that they have exerted a powerful influence down to the present time and there are no signs of its waning. Palestrina's death, therefore, marks not the culmination but the close of the first great classical epoch. Among Palestrina's distinguished contemporaries may be mentioned *Nannini*, *Morales*, *Anton Gabrieli*, *Giovanni Gabrieli*, *Vitoria*, *Arcaadeldt*, *Clement* ("non Papa"), *Waelrant* and *Lajeneue*.

QUESTIONS ON CHAPTER III.

What phase of musical progress characterized the epoch of the Netherlanders? What proportion of these two centuries was taken up with the development of the technique of polyphonic writing? How much of it was applied to the use of polyphony for emotional expression? Who was the first of the great Netherland composers? Give dates. What did he do? What is a canon? Give name and dates of the second great Netherlander. What advance did he make on Du Fay? Who was the third Netherlander? What advance did he make? What did Luther say of him? How did the early Netherland composers treat the words to which they set their music? Tell what you know of their mixture of secular with sacred words and music. In which of them does a sense of the propriety of suiting the music to the feeling of the words begin to appear? What do you know of Willaert? Describe especially his attempts to render complicated polyphony intelligible. What form of secular music was prevalent in his time? What do you know of *de Rore* and *Zarlino*? Who was the last of the great Netherlanders? Tell what you know of him and of his great Italian contemporary. What is Palestrina's best-known work? Why is it called "classical"?

CHAPTER IV.

THE RISE OF DRAMATIC MUSIC, 1600.

How the Ground was Prepared.

The fifteenth and sixteenth centuries were a time of great intellectual and spiritual activity in Europe. The long night of the Dark Ages had passed and the dawn of the new era had come. Everywhere there was intellectual and spiritual impulse, the thirst for knowledge, the craving for mental freedom, the spirit of free inquiry. Men chafed under the limitations imposed on them by the scholastic philosophy, the prevalent outworn theology, the current ideas of the time. This impulse led to the Reformation in Germany, England, Holland, Switzerland, and to similar movements elsewhere. It led also to violent attempts on the part of those who held to the ideas heretofore dominant to crush out the new ideas and to suppress the forward movement of mind,—to the establishment of the Inquisition, to bloody persecutions, massacres, like that of St. Bartholomew, the driving out of the Protestants from France, the crushing of them in Spain and in Austria,—to civil wars, disorders and confusions, out of all which, at length, Modern Europe was to emerge.

This great movement of mind was greatly assisted by the invention of the art of Printing, which began to exert a powerful influence about the middle of the fifteenth century. Up to this time few, except the clergy, were able to read or write. Manuscripts were few and costly. But the new art brought ideas within the reach of everybody; the desire to read and write soon became general, and a new era of popular intelligence began. The common people began to feel within themselves desires and impulses which they had never felt so long as they had taken it for granted that those who were their superiors in wealth and in position must necessarily be their superiors in intelligence also, and in the power which intelligence brings. There was a great increase in self-respect, in hope and faith in their own capacity for improvement, and in their own future destiny, on the part of men who had heretofore been hopeless and helpless, the mere tools and servants of powerful masters. Of course, the early results of all this upward striving were social and political disorders. The newly awakened hopes and desires of the ignorant were often extravagant and unreasonable. They had to learn wisdom and soberness by the bitter experience of their own mistakes and follies. And, of course, too, those who felt that their own vital interest lay in the preservation of the ancient order opposed the new movement by every means in their power.

GUNPOWDER AS A CIVILIZING AGENT.

In the political struggles resulting from the irrepressible conflict of the new ideas with the old, one of the most potent agencies in hastening the downfall of the old feudal system and the triumph of the new order was *gunpowder*. It may strike us as strange, at first, that a mere mechanically destructive agent should really contribute to the triumph of ideas, and to mental and spiritual progress. But we must remember that the most determined efforts were made to crush the new movement of mind by physical force; that the champions of reaction had the wealth and most of the world's physical power on their side, and that the victory of the new over the old must have come much later than it did if the invention or gunpowder had not greatly lessened the difference between the weak and the strong as regards destructive and defensive power. Previous to this invention, which began to be effective about the same time as the art of printing, the feudal lords and the authorities of the Church had, matters their own way. A robber baron, safely ensconced in his impregnable castle, perched on an inaccessible rock, feared no one except, perhaps, his feudal superior, or the Church, which could inflict on him spiritual pains and penalties, even to the extreme of everlasting torture in hell-fire. Common people he despised and trampled upon with impunity. Clad in their coats of mail, he and his comrades could easily subdue any number of rudely armed peasants; his castle was proof against all possible attacks from them, and any effort at resisting his insupportable tyranny was followed by horrible punishments.

But coats of mail were not impervious to bullets, nor could castles, which were proof against all attempts to scale them, resist the force of cannon balls. Gunpowder changed all the conditions of warfare, made a weak man as good as a strong one in battle, put an end to the invincibility of the fortifications then in vogue; in short, brought com-

mon men much nearer an equality with their former masters as regards physical power, and ushered in the inevitable downfall of political and social oppression. Itself a product of human invention, it did a great service in the cause of intellectual and spiritual freedom and of the mental elevation of the race.

THE CONQUEST OF CONSTANTINOPLE, 1453.

Another event, which seemed on the face of it to be a retrograde movement in the world's progress and a detriment to advancing civilization in Europe, really contributed much to the great intellectual movement out of which our modern civilization has come. This was the conquest of Constantinople by the Turks, in the year 1453. This great Eastern capital held the remains of the Greek civilization and the Greek literature. The latter was as yet unknown to Western Europe, at least in original form. Some Latin translations of Greek works existed in Italy, but no one studied Greek, or had ever read in the original the great literary masterpieces of the most intellectual race the world had ever seen. Greek learning and culture was confined to Eastern scholars, mainly those of Constantinople, the great Eastern metropolis and intellectual centre. Its conquest by the Turks drove them out. They went as exiles into Italy, carrying with them the Greek ideas, language and literature; they were scattered among the Italian cities, and there sowed far and wide the seeds which grew up into the *Renaissance* (or *Renaissance*, as it is more commonly called). Wherever they settled, men became interested in the great literary and artistic achievements of the ancient Greek race, the Greek language began to be studied, the Greek epics and dramas were read and re-read with the keenest delight, the love of knowledge was kindled, the love of Art became a passionate enthusiasm, and the intellectual impulse called the Revival of Learning became an irresistible force.

(To be Continued.)

THE INFLUENCE OF LIGHT OPERA.

ONE of the most striking phenomena in our American musical life at the present time is the success of the operetta, as represented by Gilbert and Sullivan, Suppé, Gené, Strauss, Millocker, and writers of that stamp. This success is no longer confined to the larger cities; traveling companies of singers penetrate the country in all directions, and make money in towns of three thousand and four thousand inhabitants. The great mass of people is showing an interest in light opera such as they never showed in any musical performances of any sort until within the last ten years.

There may be those who depreciate this interest, and turn up their noses at "Pinafore," and "The Mikado," and "The Black Hussar." There are many musicians who would think it *infra dig.* to have anything to do with such works. But the truth is, probably, that these light operettas are exerting a powerful influence for good on the musical development of the country.

In the first place, it is very much better for people to be interested in music not the best than not to be interested in *any* music. Anything is better than stagnation, here, as in all intellectual matters. Then, too, these operas are by no means bad music. If they have not anything very noble to say, what they have (so far as the music itself is concerned) is often really admirable. In all these authors there is a good deal of raw power of melodic invention. These operas have many really beautiful melodies, and most of them are admirably written. From the standpoint of sensuous enjoyment our people are satisfied; but besides this, there is something of intellectual stimulus in the treatment of their themes by intelligent composers like those mentioned. The chief lack, of course, is on the emotional side. But comedy is not expected to be specially inspiring or uplifting; it is for amusement and recreation.

As regards the text, those of Gilbert are wholly objectionable. The same cannot be said of the Viennese and Parisian librettos. The truth is that the plain-speaking on delicate subjects which prevailed on the English stage three hundred years ago has not yet been outgrown by our German brethren as it has by the Anglo-Saxon branch of the race. Most of the German texts for operettas have to be expurgated for Anglo-American audiences.

On the other hand, it must be confessed that a good company of German actors, like the New York Thalia Company, does not make these operettas coarsely suggestive of vice as does almost any American company. The Germans speak out frankly, like children, apparently wholly unconscious of any indecency in their exposure of private matters. But no American company seems to be able to deal with the more ticklish of the Viennese or French operettas without a loss of self-respect which often ends in an approximation to indecency. So far, harm probably comes from some of this work. But, after all, the operettas which are objectionable on this score are comparatively few.

The hopeful thing about all this is that people in small towns are coming to hear so much more music than they used to hear, and are becoming interested in it. Development of taste and of the power to discriminate must follow as a matter of course; and this opens the way to all higher musical interests.

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A NEW PIANO KEYBOARD.

ABOUT three thousand years ago, King Solomon said: "There is nothing new under the sun;" he could scarcely have said it in the nineteenth century of the Christian era. In America, with our characteristic mechanical genius, we invent appliances for developing manual skill, that the pianist may be better equipped for his contest with the keyboard; in Europe they go nearer to the heart of the matter, and looking at things from the artistic standpoint, to circumvent the bristling resistance of mechanism, they invent a new keyboard. Levasor, of Cincinnati, has devised the "Dactilion," a glove fitted with rings and springs, that, by resisting finger action, increases its energy. Virgil, of New York, has invented the "Techniphone" with its ingenious contrivances for developing the delicacies of technique. Brotherhood, the Canadian, has perfected that curious and wonderful "Technicon," by which every kind of muscular aptitude may be attained. Dr. Ward Jackson has published a theory of "Digital Gymnastics," and many others have striven to untie this Gordian knot of the musician; but now we hear from across the water, that in Vienna a Hungarian pianist, Paul von Janko, has, like Alexander, endeavored to relax the Gordian knot by severing it. He has invented a piano keyboard, constructed upon principles entirely new. Some idea may be obtained from a careful perusal of an article, illustrated by a cut, which appears elsewhere in *THE ETUDE*. The matter has been furnished by Henry N. M., of Cincinnati, one of the foremost of the younger men in the piano profession of that city. He is abroad studying this year, and has personal knowledge of the new invention.

MICHIGAN MUSIC TEACHERS' ASSOCIATION.

A STATE Music Teachers' Association was organized at Jackson, December 30th. Prof. P. H. Pease, of the Normal School, was elected President; Mr. Roney, of East Saginaw, Secretary; Mrs. K. M. Kedzie, Lansing, Treasurer. A Vice-President from each county is to be elected by the Executive Committee. The first meeting will probably be called for the last week of June, just previous to the National Association. A committee was appointed to examine all compositions of resident authors and recommend such as they deemed advisable to be performed before the Association, and also to recommend such as seemed of sufficient merit to come before the National Board of Examiners. The examination of these compositions was to be subject to the rules laid down by the National Board of Examiners. For the short notice given there was a large attendance, and we start with a paid-up membership of over thirty. This will be quadrupled in a short time. But little apathy has been shown, and a great deal of real enthusiasm. A great deal of credit is due Mr. J. H. Hahn, Michigan's Vice-President of the National Association, for the successful working up of the affair.

A lady teacher of vocal music in Southwestern University, Georgetown, Texas, would like an engagement for the summer months in the North in Summer Institute or terms of two months. Address "Vocal Teacher," Southwestern University, Georgetown, Texas.

Chas. H. Jarvis, in connection with Dr. Hugh A. Clarke, of the University of Pennsylvania, has been giving a series of important and interesting historical concerts at the Academy of Fine Arts in this city. Extracts from the lectures of Dr. Clarke will be published in *THE ETUDE* as a serial, beginning with next issue.

LATER PIANO-FORTE LITERATURE.

"There is no disputing tastes." Mankind, as long as it remains in its present conditions, craves the novel and the exciting, and must have them. The classics are well enough. No master has written sonatas like Beethoven, no master can ever hope to excel Bach in polyphonic compositions. Still, people enjoy Liszt and Moszkowski. Their permanent position in Art is not of as much vital importance as whether they amuse us or not. In a word, give us something new. There are many who declaim against this feeling, and say it is nothing but intellectual dram drinking, and that at each repetition the dose has to be stronger, and one may end up by actually enjoying. —oh, horrors!—Wagner, he being synonymous with brandy to some people.

Grant, though, that it is a want in our poor, fallen human nature, and a want that must be gratified, and then let us casually survey the broad and promising field of modern piano-forte music, particularly later works

Mr. Krebhiel, the able musical critic of the New York *Tribune*, lately wrote, anent the production of a new symphony, "Manfred," by Tchaikowsky, "Beware of the Muscovite!" That advice holds as good in literature as in art. Look at the enormous strides the Russian novel has taken in the past half century, so that in Count Leo Tolstoy we have a master who can be compared to Thackeray at his best and with a tragic intensity the Englishman never had. The peculiar political conditions of the country, its unhappiness, the rapid, forcing and hot-house processes of its culture, all combine to render it most favorable to art products of the highest character, for it is a saying that a happy country has no history. It is not surprising, then, that Russia has given the world some grand men,—poets, musicians, patriots, men who teach in song what they have learned in suffering. Without a doubt, the foremost composer to-day is Peter Tchaikowsky: to him all Russia looks as their greatest musician,—their Beethoven. His gigantic "Manfred" symphony was a revelation of melody, ideas without number, instruction superb, and, above all, that undefinable something that instantly is recognized as genius, originality. His piano-forte works are not numerous. A noble concerto, in B flat minor, penetrated with gloomy grandeur and a sadness which is almost depressing, was one of his first. The last movement of this concerto has been aptly described, by Weitzmann, as being "heaven storming." He has since written a second concerto and a fantasy for piano and orchestra. In his little piano pieces Tchaikowsky displays the utmost freedom and melody: he is piquant and exciting. Take his Op. 2, for instance, the dreamy and poetic Chanson as opposed to the bubbling Scherzo: they are well worth studying. His variations, Op. 19, are scholarly and fruitful. In fact, all of these miniatures are charming, and bear the stamp of a master's hand.

The two Rubinstein naturally occur as the best known names in Russian piano literature. Their compositions, particularly Anton's, are so well known as to need no recommendation. They are all musical and some very difficult. Joseffy has made the splendid D minor concerto of Anton Rubinstein's a household word. It contains a melodious and poetic romance of Glinka, Casar Cui, Balakireff. Too much cannot be said; they all, more or less, reflect the spirit of Chopin or Schumann.

On taking a bold leap from Russia to Norway, Sweden and Denmark, one naturally finds there Grieg as the representative name. Edward Grieg has not written many grand or imposing works, but who has not felt the charm of his fresh, independent nature? Like a breath from the fragrant pine forests of the North, his melodies, bold and exuberant, have invaded the region of Boudoir music, and made its artificial perfumes seem stale and flat and unprofitable. One note of Grieg, despite his occasional harshness and bizarrerie, is worth a wilderness of Doehler's, Dreychock's, and Herz's, with their cut and dried platitudes. His Op. 19, "Aus dem Volksleben," is as musical as 'tis original, and is probably the best known of his works. His piano-forte concert, dedicated and played by Edmund Neupert, another well-known

pianist, is one of the most interesting specimens of this class in modern times. Its novel and well-contrasted themes, and, above all, the elastic "go" about the work, make it a general favorite. A strong vein of humor and local color pervades Grieg, and gives him a hold on the affections of people who care for national music.

Gade has done the same for Denmark, and his lovely Aquarellen and Op. 41 commend him to the piano student. Svensen is another Scandinavian composer of merit, but one who principally writes for orchestra. Halfdan Kjerulf (almost as hard to pronounce as some of the Russian "Skis"; a good rule for the latter is to sneeze, for the former always cough) has a delicate poetical vein which is well worth investigating. His Cradle Song for piano is very well known.

Edward Neupert needs no introduction. Although one of the foremost teachers and pianists of New York, he still continues to compose as distinctly national music as if he trod his native heath. All he writes is worthy of notice, his studies in particular.

Hungary has given the world such names as Liszt and Joachim, and the gypsy vein, the wild, weird Hungarian music has been amply portrayed by these two masters in their numerous compositions. Wieniawski, the pianist and brother to the lamented violinist, has written some charming morceaux, a trifle conventional, but acceptable. The same may be said of Leschetitzky, Esipoff's husband, whose "Deux Alouettes" and other pieces are well known. Dvorik, the reigning Bohemian composer, has written a few little things for piano, but, with the exception of his Concerto in G minor, they are hardly worthy of notice, although the Slavonic dances are clever. The Concerto is a ponderous work, and hardly destined for a long life. Smetana, another excellent Bohemian composer, must be remembered.

In Germany we have Moszkowski and the brothers Scharwenka writing continually, and producing good and bright music, echoes from Chopin and Schumann, but nevertheless acceptable. Zaver Scharwenka's B flat minor Concerto was very fresh, and some of his smaller pieces, even the hackneyed Polish Dance, are very good. Moszkowski has written some beautiful duets for piano, deservedly popular, and his Moments Musicaux almost deserve to rank with Schubert's. His Polonaise in D major and Etude in G flat major, both very difficult works, will repay study. Jensen and Kirchner, like Bargiel and Bendel, are hardly to be classed as "late" composers. Bargiel's "Marcia Fantastique" is very entertaining. Bülow's compositions are dry and scholarly. Jean Louis Nicodé has done some good work, particularly in a set of little pieces bearing poetic titles, and in his Polonaise Caractéristique. Heymann in his "Elfen spiel," and Eugene d'Albert in several minor compositions, are worthy of mention.

Hiller, Heller Henselt and Brahms might be termed all old composers, although they are intensely modern, the latter, in particular, having struck out a new path for himself, and while avoiding eccentricity, is certainly, in the writer's opinion, the greatest composer, in the domain of purely instrumental music, now alive. His piano-forte pieces are not numerous, and are extremely difficult, but when one has mastered the mechanical difficulties, what does he not get for his pains? The contents of Brahms' works are noble and elevating, and a certain austerity in his melodies in these days of sensuousness is positively refreshing. His three sonatas are great works, his variations fruitful and ingenious, his Rhapsodies original and bold, and the set, Op. 76, are simply delightful. By all means study Brahms.

A dainty and poetic composer, Ernest Habraber, is very much neglected; his productions are highly polished miniatures and breathe refinement in every note. Virtuoso pieces like Tausig's can never become very popular, their enormous technical difficulties precluding such a thing; but they are, nevertheless, worth studying, if for no other reason but to see what one man has accomplished in certain regions of art. The two Swiss composers, Raff and Huber, can hardly be said to exhibit any national characteristics, and that leads to the question, What are the distinguishing musical traits of Switzerland? Of course, besides the tire-

some "ranz des Vaches," the question has not yet been answered. Raff's piano pieces, while being agreeable and well conceived, have a taint of artificiality that threatens them with an early grave. Of course, this does not refer to his larger works. Hans Huber, beyond his Piano-forte Concert in C, recently played by Miss Agnes Zimmerman in London, is best known by his Gavotte; that reminds one that *Silas* and *Niemann* have written good Gavottes.

Louis Brassin will go down to fame as arranger of Wagnerian themes, and very well he has accomplished the ungrateful task, as a glance at the "Feurzauber," from Walküre, will show. As for the distracting "Ride" from the same opera, although Tausig, Klindworth and Brassin have attempted to transplant its diabolical difficulties and coloring to the keyboard, it has, so far, eluded all their efforts. Rheinberger must not be forgotten as a writer of sterling merit; his C minor Toccata, and his "Chase," are familiar to all. Ill-fated Hans Seeling, in his Concert Studies, promised much for the future, but he did not live to fulfill his early promises. His etude "Lorely" is well known and often played. Isador Seiss, of Cologne, is a good composer, and has published some interesting studies. Constantine Bürgel, also, must be noticed. In France, St. Saens is by far the best piano composer, and his G minor concerto is certainly a brilliant work, and always heard with interest and pleasure. Benjamin Godard is also an ambitious young French composer. Giovanni Sgambati, of Rome, a pupil of Liszt, is one of the Italian composers of later days worth mentioning; his Piano Quintette was praised by Wagner, and his Gavotte, in the somewhat unusual key of B flat minor, has often been heard in concert. His piano-forte Concerto has not yet been played in America, but is spoken of very highly. He has also written two interesting studies. This slight glance at contemporary composers is only meant to give a faint idea of what some men since Mendelssohn's death have been doing for the piano-forte. No comparison of their respective merits is attempted. All tastes can be gratified, although it cannot be denied that the influence of Schumann, Chopin and Wagner is more distinctly felt than the earlier classical composers. English and American musicians have not been dealt with, the writer reserving them for another paper. It is hoped, then, that this brief recital of modern piano-forte compositions will not be taken in the light of disparagement to that Admireable Criterion of music, Felix Mendelssohn-Bartholdy.

J. H.

We expected to have had the Sixth Grade of the Music ready before the date of this issue; but owing to the many unavoidable delays which occur in the publication of any work of importance, we have not been able to send the remaining volume to those who have ordered the complete set. We expect to have the Sixth Grade ready in a short time, when those who have ordered will receive it.

The New Lessons in Harmony, by Fillmore, has also been delayed, and it is our expectation to have the work ready by April 1st. We await with much interest the publication of this valuable work. The theories upon which it is based are so important, and the development of them so logical, that it commends itself at once to the earnest student of Harmony, and it will be read with much interest by all concerned with the theories of music.

In the last issue of THE ETUDE we began, and in this issue we continue, the publication of what will prove a valuable acquisition to the piano-forte students' list of exercises and studies: "The Middle Grade Technical Exercises," by C. P. Hoffman. As their title implies, they are intended as an introduction to Tausig's Daily Studies, and are designed for the development of strength, independence and touch, and to promote mobility of hand and fingers, essential in modern piano playing. We have them now ready in sheet music form. Price, complete, \$1.00.

[FOR THE ETUDE.]

GENERAL REVIEW ON PIANO-FORTE PLAYING.

AFTER singing, the command of the piano-forte is our most essential qualification, and, among us, is so considered.

The piano is the only instrument, excepting the scarcely accessible organ, on which melody and harmony and the rich web of combined and simultaneous voices or parts can be produced with perfect accuracy.

It is also highly adapted to accompanying song and to conducting. From these advantages it has happened that for this single instrument more masterpieces have been written since the time of Seb. Bach up to Beethoven than for all other instruments put together.

Most songs have been composed for that instrument—organ parts can be transferred without any change—and whatever quartette and orchestral music found favor with the public was immediately presented to piano-forte players in the form of arrangements, etc.

Therefore, no branch of practice can promise so rich a harvest as piano playing; and it must be acknowledged that, without so abundant a field, any extended acquaintance with our musical literature would be scarcely possible to the whole in general.

To the composer this instrument is almost indispensable, partly on the foregoing grounds, and partly because no other is so appropriate, both for exercising and exciting his own imagination and for proving the effect of many-part compositions. It is equally important to the conductor and to the singing master.

Even its defects are advantages to the musical education, and particularly to the composer. The piano-forte is generally inferior to bowed or wind instruments in inward feeling and power of tone or quality of sound, in the power of sustaining a tone in equality of sound and force, in crescendo or in diminuendo, in melting two or more tones into each other, and in gliding imperceptibly from the one to the other, all which so admirably succeeds on string instruments.

The piano does not fully satisfy the ear; its performance, compared to that of bowed or wind instruments, is, in a manner, colorless, and its effect, in comparison with the resplendence of an orchestra, is as a drawing to a painting; but exactly on this account the piano moves more powerfully the creative faculty of book player and hearer; for it is by their assistance to complete and color the significance of that which is but spiritually indicated.

Thus imagination fosters the new idea and penetrates therewith to our hearts, while other instruments immediately seize and sensuously counteracted; and by these means, attack the feelings more powerfully, perhaps in a sensuous direction, but not so fruitfully in the soul.

This is probably the chief reason why the piano has become the essential instrument for spiritually musical education, and particularly for composition; since other instruments easily overcome their votaries, whom they secure into their own instrumental peculiarities, and create a one-sided mannerism in their productions.

For the earliest instruction, also, the piano has an advantage (good tuning being supposed) of presenting to the pupil correct tones and a clear insight into the tonic system by the key-board. But just from this point arises the important quality of the instrument which may be indeed perilous to all the real advantages derived from it, unless it is sensibly counteracted; and this, we must confess, is generally but little thought of. Indeed, that dangerous quality is speculated on, and an entirely-false system of education is built on it for outward show, through whose apparent advantages even the true artistic education is represented in a false light, ignorant and baneful. Since the piano-forte has its fixed tones provided, it is much easier to play upon this instrument than upon any other, without any internal feeling of correctness of tone, or even without hearing, and to arrive at certain degrees of mechanical dexterity. How often do we meet ready piano players, who, from want of a cultivated feeling of tone, are incapable of singing a correct succession of tones, or imagining it, who have no clear notion of what they are playing, and who in reality hear it as a senseless warbling! The more players might one name to whom the artistic meaning of a simple movement remains a sealed book, and who therefore perform the greatest and the least compositions with assumption and vanity; indeed, without inward participation, and without awakening joy in themselves or in their hearers, but merely a fruitless astonishment at their technical cleverness! Just think into it sometimes, how deep this perversion of art into dead mechanism penetrated into artistic life!

Whoever has an opportunity of observing many students of music and their teachers cannot conceal from himself that at present, particularly in large towns devoted to vanity and fashion, the greater part of piano-forte students are in this manner led astray; and that a great part of the teachers are themselves ignorant of the right path, or otherwise have not the courage to oppose

the stream of fashion, or the allurement of example and personal advantage.

If, however, satisfactory instruction is not to be expected from all masters, nor every student is to hope for the choice of a good master, there remains, still, a tolerably sure method of guarding against this wide-spread evil. It consists in rigidly examining the work of the teacher exacted from the pupil in the pupil himself, and his parents or preceptor insisting absolutely that the teacher shall furnish really profitable work, or, if that cannot be secured with certainty, in seeking immediately another teacher more trustworthy to his art. As already mentioned before, the piano-forte possesses an extremely voluminous literature, partly written expressly for it, and partly adaptations from other works foreign to it.

What can be more natural or more enlightening than to make these works the chief means of instruction, the complete possession being one of the objects of pursuit; for this end, technical readiness, finger exercises and studies are required. But these are manifestly only means to an end, and, as certainly as their use ought not to be set aside when the required dexterity has been gained, and the principal difficulties overcome, or else, from a want of methodical arrangement, exercises may be prolonged without end.

We cannot conceal from ourselves that in these latter times this error has been stretched to excess, and has overwhelmed its victims with countless studies, and every respectable teacher, every distinguished amateur, considers himself bound to present the world with some dozens of studies, from which a few particular artistic figures of fingering are to be acquired. Furthermore, since the composition of a well-sounding study exacts nothing but the occurrence of an idea to be worked in the ordinary routine of composition; since, moreover, a little burst of enthusiasm is highly thought of in these matters, and since the brilliant playing of the author, or the reputation of his master, renders him tolerably irrespective of this rule, we never tell when this composition and spread of studies will come to an end; neither, indeed, can we imagine how the pupil shall find time to labor through the most respectable of them only, to say nothing of the real works of art themselves, for whose sake alone the whole drudgery has been endured.

Let the non-musical instructor consider the foregoing as a token of good and bad instruction in the question before us. Sebastian Bach, Handel, Haydn, Mozart and Beethoven—these are the masters to whom we owe the greatest and the immortal and most numerous works of art for the piano-forte. Among these, Bach and Beethoven stand forward, the one in elder, the other in our own times, as those who have reached the highest eminence. After them, Emanuel Bach, Clementi, Dussek, Karl Maria von Weber, Hummel and many more can be named; the one may indeed be compared with the other, as it is my province right here not to pass judgment upon individuals, there is not the slightest doubt but that their pre-eminence is unquestionable. It cannot, therefore, be urged upon enough, that as a condition for good piano-forte teaching, the works of those above-named should be the distinguishing and governing standard of instruction. Whatever finger exercises and lessons, etc., a teacher will find necessary for his pupil, must be left, of course, to his decision, as it cannot be estimated. But the teacher who does not conduct his pupil in the study of our great masters, as soon as it can be done with any precision, and the time of the lesson permits it, and does not even make them the chief object and goal of the instruction, such a teacher is surely not able to give a true artistic education, however clever and careful he may be in other parts of his duty.

Teachers who keep their pupils to fashionable dances and similar trifles, to arrangements from favorite operas, etc., are altogether unworthy of the confidence of those who seek for genuine education in art.

Therefore, no teacher ought to be chosen without the previous knowledge of his method of instruction.

GEORGE F. EYLER.

The greatest practical adepts in any art, says MacKenzie, are not, by any means, always the best teachers of it, not merely from lack of the necessary patience, but from the fact that the impulse which they have in the art, which, although it might, can sharpen the razor; the finger-post that shows the way which itself can never go, are emblems of the teacher. It is only by a fortunate coincidence that the capacity for teaching, which is an art *quæ sit generis*, and practice, the perfection of execution, are of the same type of mind. Thus, learned grammarians are, as a rule, inelegant writers, and profound physiologists are not seldom indifferent doctors. Poets are, by no means, the best judges of verse, whilst the Pegasus of critics is too often of the Rosinante breed.—*Church's Visitor*.

CONCERT PROGRAMMES.

Pupils of Jessie M. Beckman, Kenton, Ohio. Beethoven Recital.

Piano, Menuetto, Allegro, Fourth Symphony, four hands; Piano, (a) Rondo, Op. 51, No. 1; (b) Sonata in G, 79; Piano, (a) Über Nel Cor.; Thema, two pianos; Piano, "Über Nel Cor." Var. 1, II, and III; Piano, "Über Nel Cor." Var. VI and VII; Piano, Bagatelle in F, 33; Vocal, "Adelaide"; Piano, "Tempo de Menuetto," Sonata, Op. 49, No. 2; Piano, "Für Elise"; Piano, "Romance" from Sonata in G, No. 1; Piano, Bagatelle, in E. flat, Op. 33; Piano, "Serenade," Sonata, Op. 49, No. 2; Piano, "Mourning"; Piano, Variations in G, No. 3; Two pianos, "Romance" by Thern.

Norman W. H. Schafer (Danville College), Director of Music.

Piano Duett, Grand Valse Radieuse, Gottschalk; Piano Solo, Sonata G major, No. 2, Allegro, Mozart; Piano Solo, Waltz C sharp minor, Op. 54, No. 2; Waltz D flat major, Op. 64, No. 1; Waltz E minor, Op. 39; Piano Solo, Grand Valse, Op. 14, No. 1, De Wilms; Piano Duett, Sonate D major, Mozart; Piano Solo, Waltz Caprice, Rubinstein; Piano Solo, Etude Brilliant, Op. 22, Wollenhaupt; Warum, Schumann; Etude C minor, Op. 10, No. 12, Chopin; Piano Solo, Sonata, Op. 14, Allegro, Allegro, Beethoven; Vocal Solo, "If on the Meads," Gumbert; Piano Solo, Titania, Wely; Piano Duett, Sonate, Op. 33, Allegro, Andante, Rondo; Diabelli.

Miss R. E. Ebright, Moore's Hill, Ind.

Piano Duett, "Marche Des Tambours," Smith; Male Quartette, "Sleigh-riders' Serenade," Taylor; Piano Duett, "Faust's Dream," Bosworth; Male Quartette, "Sleep on Thy Pillow," Giff; Orchestra, "Man to Man March," Warren; Male Quartette, "In Silent Mead"; Orchestra, "Artist's Life Galop."

Mr. Theodore G. Wettsch, Pittsburg, Pa.

Sonata, Op. 37, No. 3, four hands, Diabelli; Sonata, Op. 2, Allegro, Adagio, Minuetto, Presto, Beethoven; Valse, Op. 64, No. 1, Chopin; "Bubbling Spring," Rameau; "Les Heures," Gottschalk; Allegro, four hands, Böhm; Etude, Op. 70, No. 1, Moscheles; La Cascade, Pauer; Minuetto, Schubert; "The Night Birds Cooing," Sayers; "Song of the Spinning Wheel," Mendelssohn; Melodie, Op. 3, Rubinstein; Tannhauser March, Wagner.

Rome, Ga., Female College, J. Henry Smith, Mus. Dir.
Gavotte in D, Bach—Sonata; Polonaise, Op. 25, Nocturne, Op. 37, No. 2, Chopin; Cigue Animée, Rossini; Liszt; Duett, "Spring Song," Mendelssohn; "Slumber Song," Weber-Liszt; Othello, "Strakosch; Cachouca Caprice, Raff; La Dolcezza, Barnett; "Last Hope," La Bamboula, Gottschalk.

Miss Nellie Strong, St. Louis, Mo.

Piano Duett, Rondo, E. flat major, Weber; Piano Solo, (a) Impromptu, Op. 9, Schubert; (b) Polonaise, Op. 51, No. 2; (c) Tarantelle, Op. 51, No. 1, Scherzando; Piano Solo, Op. 2, No. 3, Sonata, Beethoven; Piano Solo, (a) Gavotte, A minor (composed about 1700, A.D.), Rameau; (b) Suite Norse, No. 2, "three, Albumblätter, humoreske," Grieg; Piano, Violin, Violoncello, Trio, Op. 98, Schubert; Piano Solo, (a) Serenade, D minor; (b) Soiree de Vienne, No. 6, d'après Schubert; (c) Rhapsodie, No. 12, Liszt.

Pupils of Mr. Stella P. Stocker, Duluth, Minn.

Overture, Figaro, four hands, Mozart; Soldier's March, Schumann; Faust March, Gounod; Slumber Song, Stocker; Duo Allegro and Moderato, four hands, Diabelli; Dorn Le Tourbillon, Matton; "Summer," Lichner; Duo Ballet Music from Ferarros, four hands, Rubinstein; (a) Pour Elise, Beethoven; (b) Une Petite Fleur, Voss; (c) "Elsa's Dream," Wagner; (d) Serenata, Moszkowski; (e) Impromptu, Op. 90, A. Schubert; (f) Valse Caprice, Rubinstein; Song, Il Segreto, Donizetti; (g) Bourree Moderne, Tours; (h) Valse, Op. 17, Moszkowski; Piano, Sleightish Symphony.

Lea College Music Class, Summit, Miss. Miss Mamie F. Otken, Teacher.

Soldiers' Chorus, "Faust," Bellak; Clementi's Sonatas, Nos. 1 and 2; Bolero, Chopin; Girl, Bates; "Sweet Bye and Bye," Variation, Hoffman; Mozart's Sonata in G, No. 14; Christmas Bells March, Wymann; Norma, Beyer; Sonata, Op. 79, Beethoven; Poet's Harp, Mendelssohn; Warblings at Eve, Angelo; Il Bacis and L'Estaci, Melnotte.

Baylor Col., Belton, Texas, Prof. G. H. Rowe, Mus. Dir.

Violin and Piano, Overture, "Caliph of Bagdad," Boieldieu; 1. and 2. Piano, March, eight hands, Dressler; Two Piano, Mazurka, "Vergies Nicht," Rowe; Piano Solo, "Will o' the Wisp," Jungmann; Song, "Above Her Chamber," Eichberg; Caprice Hongroise, Op. 7, Ketterer; Piano Solo, "Polonaise," Op. 116, Beyer; Violin Solo, "Bedowa," Schucke; Song, "Bobolink," Rowe; Vocal Trio, "O, Restless Sea," White.

Pupils of Miss Elsie Lincoln, Lacrosse, Wis.

Scherzo, Tours; (a) "Santa Claus," Schumann; (b) "Heathen Flower," Spindler; (c) Christmas Bells; (b) "Christmas Song," Gade; (a) "How Can I Leave Thee?" Thuringian Melody; (b) Soldier's March, Schumann; Mavrounen, Westendorf; "Sleeping Beauty," Dorn; "In the Meadows," Tomlin; Sonatina, Op. 55, No. 1, Kuhlau; "The Musical Box," Müller; "May Rapture," Lichner; "Autumn Song," Raff; Andante from Sonata Pathétique, Beethoven; Scherzo, Müller; (a) "Spinning Song," Reinecke; (b) "Golden Stumblers," tune of the 17th Century; "Spring Song," Mendelssohn; Chorus from Der Freischütz, Weber; Waltz, Tours.

Drury Col., Springfield, Ill., W. A. Chalfant, Mus. Dir.

Piano, (a) First Study, Köhler; (b) Mignonette, Lichner; Piano, (a) Tenth Study, Köhler; (b) Rondo, Lange; Vocal, "Hope in the Lord," Handel; Piano, (a) Eleventh Study, Davernoy; (b) The Zither Player, Lange; Piano, (a) Third Study, Loeschhorn; (b) La Tendresse, Cramer; Vocal, "The Two Grenadiers," Schumann; Piano, (c) Twelfth Study, Loeschhorn; (b) Rondo in A, Haydn; Vocal, "The Knight's Farewell," Kinkel; Piano, (a) Seventh Study, Cramer; (b) Initiation in the Dance, Weber.

TO PUPILS.

Many call themselves music pupils who fail to appreciate what a pupil's duties are. Here are some of them:

Be polite to your teacher and always show him proper respect.

Be obedient, patient and cheerful. Always tell the truth about your lessons.

Speak kindly of your teacher. Ask no questions in the lesson which have no reference to music.

Cultivate kind feelings toward all your fellow students. Indulge neither in jealousy nor rivalry.

Always be promptly on time for your lesson.

Always study your lessons as well as you can.

Play nothing but the lesson assigned you until you have mastered it.

Neglect not your five-finger exercises and scales. Play them first and play them daily.

Keep your music in good order.

Wash your hands before you take a lesson.

Pay strict attention to what the teacher says, and when practicing follow his instructions.

Remember the teacher benefits you; be grateful for what he does.

Leave when the lesson is over; do not loiter in the teacher's room.—*Musical World.*

G. BERTINI DE WIER'S IMPROVED MUSICAL NOTATION, OR KINDERGARTEN SYSTEM.

We have before us a specimen of one of the most novel and ingenious inventions of modern times,—an invention that comes as the result of many years of study and experiment on the part of Mr. De Wier, and one which bears the strongest evidence of genuine and enduring worth.

The present system of musical notation, though it has been in use some centuries, has been a continual stumbling block to thousands of musical aspirants.

It is hardly consistent with human progress, which is observable in nearly all departments of the arts and sciences, that a thing so glaringly incongruous as the system of musical notation now in use should remain so long in an unimproved condition.

Only the artist, who, after long years of patient and indefatigable effort, has achieved a mastery over its intricacies, can smile and say, "It is well enough." Even in this case we can detect in his words not so much an expression of approval as a feeling of relief and satisfaction that the awful task is at last accomplished, accompanied by an air of triumph and superiority that says to all around, "There is an impassable wall between us; I am alone on this side, you cannot follow."

To be sure there are reasons enough why the notation has remained thus.

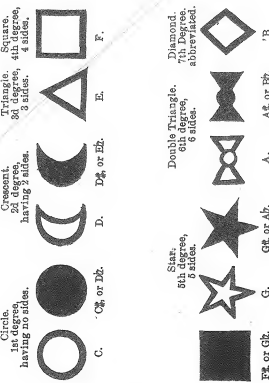
1. No improvements have been suggested that have seemed of sufficient merit to warrant their general adoption, that radical reform, the Tonic Sol Fa, being the sole exception. But this system can never supplant the old for instrumental purposes; hence it is one-sided and cannot become universal.

2. People are, and always have been, very loth to lay aside their early ideas and prejudices and adopt any new thing, even if it does bear the stamp of superiority and improvement. This is more especially true of things that, by education, have become fixed habits.

It was not so difficult to throw the sceptre and the stage-

coach into the background, after the mowing machine and the steam locomotive came rushing up to the front. Indeed, the first retired from sheer modesty, if from nothing else. Yet every new invention, from Galileo's telescope to the first iron stove, has been looked upon with distrust, and the inventor's name, for the time being, has been recorded in the lists of lunatics or catalogue of cranks.

Mr. De Wier's interesting invention essentially consists in giving to each tone a peculiar shape, making it instantly recognizable in any clef or position, and under all circumstances alike. The *tone-forms* proposed by this gentleman are formed from the simplest geometrical shapes, each according to the degree the tone occupies in the ascending scale, and named as follows:—



The Seventh (Diamond) is composed of a Diamond and Triangle, containing seven angles, but, being too cumbersome, has been abbreviated into a Diamond.

The flats are to be considered as the enharmonics of the sharps, as they really are on all fixed instruments, of which the piano is the representative: thus $\text{C}\flat$ and $\text{D}\sharp$ are to be represented by one tone-form.

But the note-head itself may be shaped like an egg or a pumpkin, it is all the same,—a meaningless, brainless black spot that acquires a significance only by a paraphernalia of staves and clefs and signatures. Professor De Wier's tone-forms give life and significance to the note-heads themselves, and lifting the veil from the masked prophet of the muse, he has made their faces recognizable by their features, that they may be seen and known of all men.

The advantages of this system will be very great in kindergarten work, even if it were introduced into no other department, for the tone-forms, properly placed on the staff, would indelibly fix themselves in the child's mind, and the transition to the regular notes would be very easy indeed.

As an experiment, recently, we took a pupil who was beginning the study of simple counterpoint, and who had been struggling for some weeks to attain a satisfactory familiarity with the movable C clefs. We taught her the simple tone-forms and had her practice an hour in each clef, writing scales and chords with the tone-forms, and we can say it was astonishing to witness the progress made in that time.

Not only is this system calculated to present single tones more vividly to the mind of the executant, but by its kaleidoscopic combinations it presents to the mind's eye a distinct and fixed form or picture for each scale, chord or cadenza.

It is well known that the best readers are those who have made a thorough study of harmony. Why? Because harmony teaches the recognition of chords, scales and passages as groups, and obviates the necessity that every one unfamiliar with the laws of this science has, of spelling out every way through the maze.

It seems that what harmony does for the advanced student in music, Mr. De Wier's system would do for him, in presenting a peculiar picture for each form.

If theorists are particular to keep up the third relationship, the tone-forms can be placed as they are now on the staff. In fact, it matters little where they are placed, they speak for themselves. It appears to us that the increased facility with which ledger lines can be read (or rather the notes on these lines) by this system, ought to give it a cordial endorsement.

The notes in the Kindergarten System are to be placed for the present on the staff, precisely as notes are now, and the music will be read as heretofore.

The following example, taken from one of Beethoven's Sonatas, illustrates more fully the power of the tone-

forms, where the sudden transition from the Treble to the Bass occurs on the same (Treble) clef.



Take some tone (we call upon the masters) and name it without hesitation in any position (Ex. 1).

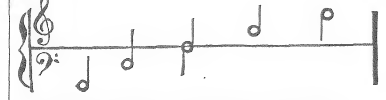
EXAMPLE 1.

EXAMPLE 2.



Quite a puzzle, is it not? Introduce the tone-form and the solution is instantaneous. (Ex. 2.)

This system practically does away with any necessity for a staff.



Taking the *tone-form* C, for example, and drawing a diagonal line between the Treble and Bass, called the Middle C line, each of the several octaves can easily be determined by their nearness or remoteness from the Middle C line, hence the staff and ledger lines can be dispensed with. The only advantage in the staff being to show the octave position. But it is a clumsy method and has to trot in numerous *Sol's* and *Loco's* to keep it all straight. Yet it must be considered that the millions of published music must be sold and consumed as it is. Music publishers must not all be forced into bankruptcy, nor all the professors sent to school. The thing to do is to let the infant tread into the arena on the old staff, and show his frank open countenance to the audience, and get acquainted. He will not look quite so queer on the staff at first, and in time, after he has played and frolicked with the children of the kindergarten a few years, and has taught them better manners than their grandfathers knew, he will grow to manhood and stand on his feet. The old donkey lent him by Saint Guido, that he rode on, will go out to grass and return no more. The next generation will embrace the vigorous companion of their youth, and will look back upon the notation of the present day as we look upon that of Franco's, smiling at the imperfections of the past, and congratulating themselves upon the wisdom of the present, precisely as we ourselves are doing in this advanced age! D. DE F. BRYANT.

Too much of the instruction here is on the go-ahead, railroad locomotive basis. Have your engine now—let it be brightened up so it shines—have your head-lights all in trim—puff, puff away—the faster the better—only so you are seen. Let some new name be advertised—no one can inform you what artist the new teacher has made or what sort of work he has accomplished, but when you ask who is this new musical light that is creating such a stir, the reply is: "Is it possible you don't know? He has elegant rooms in the — building, has two Grand pianos, and people seem to be going in and out all the time—seems to have an immense class—and—and—well, is very *stylish*." In a comparatively short time, if you follow up this same musical phenomenon, you are, on passing the rooms some fine day, astonished to find them closed, the lights extinguished, the meteor vanished. Before long some one else steps into his shoes and opens another art emporium, if anything more showy than the last—everything to be found there except true art. A stranger, on entering the city in search of a teacher, naturally makes inquiries at leading music houses, and in a great many cases is told by all means to go to some just such teacher—of course regardless of real merit.

This season is fast drawing toward a close, but before it is far gone, we would urge on the teachers, on whose patronage THE ETUDE depends, and in whose interest it is published, to make a canvass among their pupils for subscriptions to THE ETUDE. We will send premium list on application.

NEWS OF THE MONTH.

With the advent of spring there comes no diminution in the quantity of music produced. Professionals and amateurs seem to vie with each other in the art.

All goes as merrily as a marriage bell for the managers. Great wealth is not acquired in the playing of an instrument, and it seems reserved for vocalists to coin their notes into cash.

The opera is dead; long live the opera. Step out, German Opera, at the Metropolitan, New York I enter gaily, with flags flying, American Opera!

The German season has been unusually prosperous.

The deficit is small, says Mr. Stanton says.

Anton Seidl has gone to Berlin.

The American Opera's opening night was a success, as it deserves to be. "The Flying Dutchman" is well sung by all the principals, and, of course, the orchestra and chorus are splendid. They remain five weeks. Adeline Patti may give some operatic performances too; so New York has had no death of the lyric drama this season.

As for concerts, they have to be very, very good to be even remembered. There were, however, some noteworthy ones. Anton Seidl's farewell concert was a success. The Brucke Symphony was played, and Baermann was the pianist in the Schumann Concerto, to which he gave a faithful reading. In Seidl, America loses a highly poetic and individual conductor.

Gerike's Boston Symphony Orchestra surprised the natives here with its playing. It is generally admitted that in the matter of shading they have no superiors. Their strings are better than Thomas's, but in the wood, wind and brass they are inferior to either Thomas or Seidl's.

Frank Van der Stucken brought out Berlioz's "Trojans in Carthage" with great success. It is a highly colored and dramatic work for solo, chorus and orchestra. It will probably be repeated.

The Symphony Society, under Walter Damrosch, acquitted themselves with great credit in Lindt's extremely difficult oratorio, "Christus." Mr. Max Heinrich had to bear the heaviest burden of the singing, and again established his claim to being the best concert singer in America. A recent song recital given by Mr. Heinrich at the Metropolitan further emphasized this fact.

Mr. Emanuel Chytrý, a piano recital at Chickering Hall, and it was refreshing to see the unanimity of opinion expressed. Certain Metropolitan critics could discover nothing in Mr. Moor's playing, but all this is changed now, and the verdict is one of the highest approval. In these days of virtuosity, technique does not astonish us, so it is a genuine pleasure we greet an artist who, to his superior technical attainments, unites sound musicianship and poetical interpretation. All these Mr. Moor does, and is, in addition, a fine composer. He played at the concert a gavotte, a humoresque, two Hungarian dances, and a very charming rhapsody of his own. The dances are unique. He also played a bright little Moreau, a la gavotte by Otto Fiersheim, of the "Courier," which won instant approval for its daintiness and bright coloring. Mr. Moor will play his Concerto later in the season.

One of the most brilliant debuts of the busy musical season of Berlin was that of Miss Geraldine Morgan, the gifted young American violinist, and favored pupil of the mighty Joseph. She is the daughter of the well-known late John P. Morgan, and her mother is the able translator of Adolph Kulak's interesting and useful book on Piano Touch. Miss Morgan played a Spohr Concerto, a Beethoven Romanze, a Bach Fugue, and a Polonaise by Wieniawski. This is a tremendous test of an artist's powers and range, and a better comment can be made than to say the fair debutante stood the test successfully, and covered herself with glory.

The many friends of that able and brilliant young pianist and composer, Mr. Alfredo Barilli, will be glad to know of his continued success in his musical labors at Atlanta, Ga. Mr. Barilli is the son of the lamented Maestro Barilli, Patti's half brother, of Philadelphia. Mr. Barilli has been the honored director of the best singing society in Atlanta, "The Polymnia," and judging from the press notices he must be doing good work with his forces. His wife, who is a capital musician and accompanist, assists her husband in his zealous art work. I remember Barilli well in 1878, and his crisp, clear style of playing. He was one of Hiller's favorite pupils.

Mme. Emma Nevada has been singing in Florence.

Joseph left Berlin for his concerts in France January 12th.

Sylvia, late of the Metropolitan Opera House, is singing in St. Petersburg.

The Paris Conservatory concerts are in the sixtieth year of their existence.

Lauret, the violinist, and the whilom husband of pretty Teresa Carreno, the pianist, is playing in Paris. He is a fine artist.

Maurice Dengremont, the young violinist, is in Germany.

Alfred Reisenhauser, a pupil of Liszt, and a very strong pianist, gave a successful concert in Vienna lately.

Wagner's "Siegfried" was recently given in Darmstadt.

Annette Essipoff is to give six concerts in Tiflis, for which she will receive 9000 roubles.

Billow was recently denied admittance to the Berlin German Opera House on account of his many spiteful criticisms on the management.

Sarasate is in Berlin.

Anton Dvorik intends writing an oratorio on Cardinal Newman's very poetical and beautiful "Dream of Gerontius."

Lohegrin is being successfully played in Florence.

Gilbert and Sullivan's "Ruddigore" is not a "go." Nilsson is not yet married. (This is becoming monotonous.)

Deppe (Amy Fay's "Deppe") is now Court Capellmeister in Berlin.

"Oello," Verdi's new opera, is pronounced worthy of the pen of the composer of "Aida" and "The Manzoni Requiem."

Antonio Piatti, the son of the famous 'cello player, recently made a brilliant debut as pianist in Milan.

Mr. Edgar Kelley, whose Macbeth music was so successful last summer in Boston, and last year in San Francisco, will give the entire work in New York in April. Mr. Kelley is the best of our younger composers. He has just finished the music to a comic opera, the libretto being by Gauthier.

Mr. Alexander Lambert, the pianist, has received some very flattering offers from St. Petersburg, and may go there to reside.

Mr. Van der Stucken will give two orchestral concerts, composed entirely from the works of American composers, next May, in London.

"Nero" will be the novelty this season in the American opera.

Mrs. Fannie Bloomfield, by all odds the best American pianist, is in New York, and will play with Van der Stucken Orchestra.

Madame Carreno, as charming as ever, is playing again in the United States. Her tour in South America was very successful.

Adele Aus der Ohe is playing considerably in the Metropolis.

Waugh Lauder looks after the musical interests of Eureka, Ill. His wife is a delightful vocalist.

Rafael Joseffy, who is an ardent "Brahmite" (that sounds quite theosophical and Buddhistic) scored a great triumph in his rendition of Beethoven's 2nd major Concerto at a recent Philharmonic concert. He is still undisputed ruler in the realm of pianism. J. H.

NEW PUBLICATIONS.

THE HISTORY OF MUSIC IN TWELVE LECTURES. BY WILHELM LANGHANS, translated from the German (second enlarged edition, with illustrations) by J. H. CONNELL. New York, G. SCHIRMER.

Dr. Langhans' Lectures on the History of Music have long been known to intelligent musicians who read German, and prized for their clearness and conciseness combined with wealth of suggestive ideas, their true perspective, the salient points being brought out in their true relations, and the real pivoting points on which all progressive changes turned being indicated with great clearness. No greater service could have been rendered to American students of the History of Music than to make these lectures available to them. For whatever history the student may read, he will still find Dr. Langhans' work a new and fresh presentation of the points he may already know, and, probably, an important source of new light as to the relation of facts, if not of new information, as regards the facts themselves.

For this service the American public has now to thank Mr. J. H. Connell. He has not only translated the work, but has really edited it, omitting some small matters of more interest to the German than to American readers, and adding some, as well as supplying explanatory notes and comments when they seemed necessary. This editorial work has been done with judgment, as befits a sound musician of Mr. Connell's experience, and as to the comments.

The translation is a conscientious and painstaking piece of work. The very defects of it are due to an over-scrupulous fidelity to the forms of expression of the German author. The translator has erred, as so many translators do, in not having the courage to put his author's thoughts into his own words. He has been hampered by the fancied necessity of rendering not only every one of Dr. Langhans' sentences, but even every one of his words, into some English equivalent. The result is, as always happens in such cases, that the German thought, the German idiom and constructions, not always easily intelligible to English-speaking readers, and much less readable than if he had had the courage to put the author's ideas into the clearest English form possible, disregarding the German forms of expression.

The truth is, and the sooner our American translators recognize it the better, that every good translation must

read as if it were an original work. It ought to present what it has to say in clear, vigorous, readable, idiomatic English, reading like a fresh presentation of the subject by an original investigator. It is no service to a foreign author to retain his native idiom while preserving his ideas in foreign words. His *thought* would be much more faithfully conveyed to his foreign readers in their own idiom than in his. Much better, both for the author and readers, to paraphrase than translate him, if the translation is to follow, slavishly while preserving his every word, phrase and sentence. Such work reads clumsily, and is understood only with painful effort.

A single illustration from the book before us will make this clear. At the bottom of page 1 begins this sentence: "In occupying our position with musical history, we must, however, if it is to be really profitable to us, not confine ourselves to certain epochs corresponding to the sensational method peculiar to the present time." The translator himself recognizes the fact that this sentence will be unintelligible to his readers, and tries to improve matters by explaining in a foot-note that "Empfindungsweise," which he has translated "sensational method," means "the manner of receiving,—way one is affected by," music etc. But this only gives his readers a hint. It hardly relieves the extreme obscurity of his own sentence, and does not carry the matter any further. Dr. Langhans, whose meaning is perfectly clear. He is saying that the connection between the successive periods of musical history is very close; that one has developed from another, and that we must learn to understand this connected relation and development. The sentence above quoted is not only unintelligible, it must not confine our study of musical history to the epochs whose way of thinking and feeling music (*empfindungsweise*) is like our own, if we wish to make such study really profitable." If Mr. Connell had put it in this way, in some other words, equally clear, no student would have been puzzled by it.

This case is the worst that appears, from a rather cursory examination of the book. But there are numerous instances of ineffectual translation of words, like "smaller" for "limited" (page 2, line 16); of the use of unknown words, such as "musical" (page 3, line 4); and of German idioms, such as conditional sentences where, if Mr. Connell had been writing an original work, he would undoubtedly have used affirmative ones. He could greatly improve the book in a later edition by recasting the whole and putting the ideas in his own way.

But while we are thus faulting the book, let us pity that so admirable a book as that of Dr. Langhans has not been given us in an English form as clear, expressive and readable as is its own German, we must not forget that it is a good thing to have it at all. We must admit that the present translation is not only not intelligible, but that the addition of it to our American literature about music is a permanent enrichment of our intelligence. It ought to be in the library of every student and lover of music. J. C. F.

Song: "THE OLD ABBEY." Words and Music by EDGAR H. SHERWOOD. Central Music Company, Rochester, N. Y.

This is a difficult piece to review, because there are no salient points of merit or demerit either in the words or music. It is unobjectionable in every way, and there are doubtless many who will be pleased by it and find it meets their tastes. As Abraham Lincoln once said of a rather common-place production: "For people who like that sort of thing, that is just about the best sort of thing that a people would like." It will fill a gap in a country musical convention and elsewhere.

DR. HUGO RIEMANN, COMPARATIVE PIANO-FORTE SCHOOL, translated by J. C. FILMWORK. Part III, Material in four books. Book I, Elementary Instruction; Book II, Preliminary Technical Studies. Milwaukee, Wm. Roulfsing & Co.

Parts I and II of this work (System and Method) are mainly for teachers. Part III is for practical instruction, and is the first two books here published in translation. The others will soon appear, and thus make the whole work available for American teachers.

From so bold, independent and original a thinker as Dr. Riemann has shown himself to be in the domain of the one natural science which has no other than practical methods, in such a work as that, a portion of which is now under consideration. Dr. Riemann is a piano-forte teacher by profession. His theoretical work has been done as contributing to his own musical intelligence and to that of his pupils. He has not been content with practice of piano teaching all the keenness and depth of intelligence which have made him the foremost theorist of our time. The result is not disappointing. We have in this piano school ideas and methods sometimes startlingly new, and original, and given us a new way of looking at first sight, they are always presented with such clearness and such force of conviction as to compel respect, arrest attention and demand suspension of judgment until after mature consideration.

The first point upon which Dr. Riemann shows as a novelty is the insisting on pupils learning the treble and bass clefs at the same time. But the matter is presented in so thoroughly practical

a way that no progressive teacher can fail to be impressed by it. The whole presentation of the rudiments is evidently the work of a thoroughly intelligent, practical and energetic teacher.

The next striking point is that musical perception and intelligence are aimed at from the very start. No sooner are the elements of notation mastered, than Dr. Riemann begins at once the analysis of melodies into *motives*, teaching how they ought to be shaded and emphasizing the fundamental principle of *climax*. It is a very different treatment of the subject of dynamics from any to be found in any other piano-forte instruction book. He afterward completes this part of the instruction by combining motives into phrases, and showing how the principles of shading and climax apply in these larger melodic units. All this is very clear and intelligible. It is illustrated by copious examples for reading and playing, progressively arranged. This part of the work takes up twenty-six pages.

Part I is completed by an appendix, which treats the subject of chords and scales in a most original and practical way. The pupil is first required to memorize the whole series of fifths which bound all possible chords, and to memorize them both as over fifths and as under-fifths. This is shown to be a very easy and simple matter, because all consonant fifths are simple transpositions of the series E-C-G-D-A-B with the exception of the over-fifth E (F#) and the under-fifth F (Bb). Continuing the series from B upward we have F#, G#, A# and C, and from F downward we have Bb, Eb, Ab, and C. The over-thirds and under-thirds are then memorized, and then it is easy to learn all possible major and minor chords (over- and under-chords). Dr. Riemann rightly insists on the importance of doing this work early, and his method is eminently practical.

Scales he treats as simple chords filled up with passing notes. He takes the tonic, dominant and subdominant chords in each key and fills the gaps in different ways, giving full fingering. All this is new and original, and will certainly conduce to musical intelligence. Part II is devoted to technical exercises pure and simple, systematically arranged.

This instruction book is one which no progressive teacher can afford to overlook.

THE DIGNITY OF THE PIANO-FORTE.

THE popularity of the piano-forte is one of the marked characteristic features of the nineteenth century.

The violin was invented about the middle of the seventeenth century, and for a hundred years that instrument was supreme over all others. Its affinity with the human voice gave it sensuous and emotional charm, and the day when music expressed herself in the dramatic complexities of modern instrumentation had not yet dawned.

With Beethoven, that mighty master, who was the Prospero of the instrumental realm, the piano-forte rose into an importance second only to the orchestra itself, and in the solo sphere, supreme.

Beethoven's Sonatas are a landmark in the literature of the piano-forte, as his Symphonies are in that of the orchestra.

The piano-forte music written before the time of Beethoven is meagre, compared with the enormous variety and extent of the compositions since that time, the materials now being so vast that few, indeed, are the intellects large enough to grasp the whole domain.

The nineteenth century, with its Gottschalk, Thalberg, Liszt; with its Rubinstein, Schumann and Chopin; its Mendelssohn, Weber and Beethoven, is, of a truth, the epoch of pianists.

It is a curious fact, worthy of comment, that in art, as in science, those discoveries which have been the opening into a new and glorious world have been at first opposed with bitterest hostility.

The history of astronomy and geology is paralleled in the world of art by the history of the violin and the piano-forte; the genesis of each instrument was received with doubt and disfavor.

When the frets were removed from the finger-board of the viol, and thus the violin liberated from its rigid prison, and set soaring, bird-like, in the free air, the wisecracks shook their heads; when the tiny quills that picked the strings of the harpsichord were replaced by the hammers of the piano-forte, it needed nearly a century to bring the new instrument into favor with musi-

cians. Ears accustomed to the clear, thin twanging of the harpsichord found the new piano-forte dull.

Even in those days, dexterity and the dazzle of fingers threading mazes of seeming impossibility hither and thither over the battle ground of the keyboard charmed the world, and an Italian, Domenico Scarlatti, was a renowned virtuoso on the harpsichord.

There are extant of his three hundred, forty-nine pieces, although he published but thirty himself. He was the son of a mighty master, Alessandro Scarlatti, prolific in Oratorios and Masses, and the greatest harpsichordist of his epoch.

The son of another great musician, Bach, the supreme organist of his epoch, Philip Emanuel Bach, also devoted his genius to the development and illumination of the piano-forte.

In each of these instances the son, though moving in a sphere less lofty and more circumscribed, affected the progress of art with scarce less potency than the father.

Even, to-day, we listen, delighted, to the crisp, ringing periods of Domenico Scarlatti, and the crystal tinkles of his ornaments never grows shallow or tedious.

P. E. Bach affected powerfully the development of musical form. In the latter part of the eighteenth century the Sonata arose in its full glory, and it reigns still as the dominant form of the noblest art from the symphony to the solo.

A sonata usually contains three movements: A grand sonata is an elaborate composition of the sonata type with four movements, each of an individual character, yet obeying a certain law of affinity. A three-movement sonata must contain an *allegro* of the sonata structure, a tuneful, slow movement of lyrical structure and a *rondo*, as *Andante*, to which the grand sonata adds, between the slow movement and the *rondo*, a merry-hearted *scherzo*, which is simply a fast *minuetto* with a trickier character.

Chopin, the greatest purely piano-forte composer ever developed, essayed the sonata form, but did not feel at home in it. His great Concertos, especially the one in E minor, might belie this statement, were it not that they are Sonatas only in their general outline, while in their substance they are the most emotional and brilliantly jeweled capriccios, palpitating with melody and glittering like sprites in some Oriental romance.

Mendelssohn, who, like Longfellow, tried every form of his art, wrote much and well for the piano-forte, but never pierced the deep fire-wells of passion which lie hidden beneath the glacier surface of this instrument.

Liszt transferred to the keyboard the whirlwind spirit of a half-barbaric nation allied to the gorgeous East.

Schumann arose to a "mount of vision," a sacred place in modern art, from the assiduous study of the keyboard and its involved possibilities.

Bach built a shining monument of enduring fame out of the short tones of the harpsichord, and Beethoven, the millionaire of genius, left the world half his mighty treasury in his sonatas and concertos for the piano-forte.

JOHN S. VAN CLEVELAND.

A SWINDLER ABROAD.

LETTERS from prominent musicians in Ohio and Indiana inform us of a new dodge for swindling science that has been successful in victimizing numerous persons in the profession. A man, whose name is not mentioned, is traveling in the interest of a new musical magazine, represented as a rare compilation, devoted to all departments of music, with contributors from this country and Europe. The first issue was to appear last December. He received his subscriptions strictly in advance; terms only three dollars. The mythical magazine is published in Philadelphia.

While it is barely possible that the new journal has been delayed in producing its initial number on time, yet it is more likely that the whole affair is a first-class humbug. We have certainly not known or heard before that any new musical periodical was to appear, especially in this city. It is doubtless but another of the many snares that are laid by gentlemanly thieves to catch the unwary. Teachers should make it a rule never to pay an "advance agent" one cent, for in nine cases out of

ten he will be so far in advance before they suspect him that retribution cannot follow.

Advertising schemes, most of them, come under the same head. Every month a polite gentleman obtrudes himself apologetically into our sanctum, and expounds to us the latest method of advertising. At one time it is a map; at another a painted sign; again a directory; again the back of popular five-cent music, and lastly, the back of a little scented sack, that was said to be "too sweet to throw into the gutter."

In each of these places your name and calling are to appear conspicuously, and not only is one to be hung in each hotel parlor in the city, but in every post-office in the county, or State, as the case may be. Beware of all these. They take the teachers' hard-earned money, and do him not a particle of good.

[FOR THE ETUDE.]

DO YOU THINK HE IS A GOOD TEACHER?

A GOOD many parents know nothing of music; others, worse, suppose they do; but all want to know whether the teacher they engaged is good. Some friend of theirs recommended him to them,—generally a female friend,—whose judgment, although very unsound from a musical standpoint, is, however, accepted as sufficient. Suppose we were asked that question before that teacher—whom we are believed to know sufficiently, was engaged; could we answer it conscientiously? Certainly not. We might say, perhaps, that he has the reputation of a good teacher, that he is a man well versed in all he has to teach, and yet we could not vouch for him to be a good teacher for the pupil in question. For by that question is meant that the teacher will teach their child successfully,—viz., to the entire satisfaction of the parents. A teacher may have much knowledge, and even much experience, yet he may not be able to handle their child. One child may have musical talent, yet lack in perseverance. Another may have perseverance, yet be devoid of musical talent. One child may be of a nervous disposition and be frightened by a strict teacher; another may be stubborn and defy the most gentle persuasions and entreaties. We know of pupils who had musical talents; they liked their teacher; they would obey his wishes during the lesson time, but out of it they would not touch the piano, or if they did, they played everything else but what the teacher required of them. The teacher was dismissed, and another engaged, who scolded the pupil severely, even passionately, for not practicing, and they did practice. This latter teacher had another pupil, a very impulsive girl; on one occasion he knocked her over the fingers: a flood of tears was the consequence, and after two or three lessons more he was dismissed. It is an impossibility for the very best teacher to manage every pupil successfully. This is our firm opinion. To the parents we would say: If the teacher you engage is by repute known to be an efficient teacher, do not dismiss him before he has had a fair trial of at least six months. To the teacher, we would say: If you find that you cannot manage your pupil, stop teaching him, and rather bear the pecuniary loss than risk your reputation. In some cases, the fault lies with the teacher; in others, with the pupil; in many others, with the parents, if the result is not what it was expected. E. V. A.

If you devote your time to study you will avoid all the irksomeness of life; nor will you long for the approach of night, being tired of the day; nor will you be a burden to yourself, nor your society unsupportable to others.—SENeca.

THE external canons of art are elevation, proportion and repose.

CLAYBRACK COLLEGE,

CLAYBRACK, N. Y., March, 1887.

MR. PRESSER:—DEAR SIR:—Please send six (6) copies of Counterpoint and Canon, E. K. Ayres.

I have made it our text-book in counterpoint, and shall so give it in our course of study in our catalogue for 1887-8. We send out from three to five thousand catalogues a year. Yours, truly, CHAS. W. LAMBSON.



CALIXA LAVALLÉE,
President of Music Teachers' National Association.

MUSIC TEACHERS' NATIONAL ASSOCIATION.

The time approaches for the eleventh annual meeting of the above Association. The officers have been unusually active during the last month. It is expected to have the entire programme complete by April 1st. The literary programme comprises an unusual array of talent. A list of essayists was published in the last issue of *THE ETUDE*; since then matters have taken more definite shape, and we will publish a complete programme with topics in the next issue.

The most important transaction during the month is the engagement of the Van der Stucken Orchestra of New York. The orchestra will consist of fifty-three men, and will assist in three evening concerts, two of which will be devoted entirely to native compositions, the other will be devoted to representative European composers now living. This concert will be given on the opening night. There will also be several concerts of chamber music, and, probably, one matinee with orchestra.

A chorus composed of the best local talent of Indianapolis will be heard at each evening performance. In no year of the history of the Association has the work of the annual been so far advanced at this time of the year as in the present year. The lesson of early preparation learned from Mr. Stanley's admirable administration of last year is already showing good results.

This coming meeting will be everything that the talent of the musical profession of America is capable of making it. The several committees are prosecuting vigorously their special duties. The President is in constant communication with the different committees, and all are working harmoniously to one end.

The official report has appeared during the last month, and has been sent to the members. It is a handsome volume of three hundred pages, and is an acquisition to American musical literature. The Reports are free to all members, but non-members are charged twenty-five cents a copy. This amount barely covers postage and cost of paper and binding.

We here present an engraving of Calixa Lavallee, who is President of the Association for this year. He has been an indefatigable worker for the cause of music in

America for many years, and the honor of President of the Brotherhood of American Musicians is justly bestowed. His administration will be characterized by strict business principles. His aim is to place the Association on firmer business basis than it has occupied in the formative period of the Association. He realizes the necessity of different management of affairs, and is rapidly adjusting the workings of the Association in accordance with its growth and importance. It may be of interest to the readers of *THE ETUDE* to know something of its early history. The writer has figured somewhat prominently in its early history, and has a box in his possession containing the complete correspondence on all matters relating to the formation of the Association. When the time comes to give an authentic history of the Association this box can furnish some valuable data. Karl Merz, editor of *Brainard's Musical World*, by his personal sympathy, encouragement and able pen, contributed in no small measure to the success of the first meeting. He was the person to whom the writer first wrote of the project, and received a hearty response from him. Perhaps but for his counsel and encouragement the formation of the Association would never have been attempted; but doubtless some others would have undertaken it ere this. Mr. Merz has lately written a short history of the Association for this journal which gives a very truthful account of its organization. He says:—

"The history of the Association dates back to 1876, when Mr. Theodore Presser, its founder, was teaching music at Delaware, O. Having seen the idea of teachers' meetings mentioned in the *Musical World*, and having realized the good that would be derived from such gatherings, he decided, and that by himself, to gather the musicians of this country for the purpose of establishing better social relations, and for the purpose of mutual improvement. The first meeting was appointed for Christmas, 1876, the Centennial year, and accordingly sixty or more members met. There were present Dr. Torjue, then President of the Society, Dr. Root, Mr. Fay, Mr. W. S. B. Mathews, Mr. F. Rice and others. If it was only an experimental meeting, there was more real life there than was ever shown at any of the succeeding meetings. These, at least, are Mr. Presser's own words. Having not been there, owing to pressing engagements, Mr. Z. cannot speak from personal observation. His recollection is yet very vivid of the fact that the telegraph dispatches were many and most cheerful, and that the new-born babe was well spoken of by the daily press. The Association was a Christmas gift to the musical profession of the United States.

The next meeting was held at Fair Point, Chautauque Lake, N. Y., July 2d, 3d and 4th, 1877. Despite the work done by Mr. Presser to create some interest, only about thirty teachers were in attendance. The most prominent men present on that occasion were John Howard, of New York, and William Sherwood, of Boston. The latter gave a recital, and that on a wretched piano. This recital was one of the redeeming features of the otherwise very quiet meeting. The fact was realized that Chautauque was no place for such a gathering, and therefore the Association decided to meet in Cincinnati, then the residence of Thomas. Great results were expected from this gathering, and therefore the friends of the Association looked forward to it with much hope. Mr. R. De Roode, of Lexington, Ky., had been elected President, and the meeting took place on July 1st, 2d and 3d, 1878. The attendance was better than that of the two preceding meetings. Mr. Kotschman, of Portland, Me.; Mr. Irving Emerson, of Hartford, Conn.; Dr. Seiler, of Philadelphia; Tannenberg, of Atlanta, Ga., and Bowman, of St. Louis, were there. (Names merely mentioned here in order to show that important points and States were represented.) Mr. De Roode had worked hard to get up some interest, and much credit is due him for what he has done. Still, he could not reach the Cincinnati profession. Mr. Sherwood, Miss Eugene De Roode, Rice and Mr. White gave recitals. The hall (Hopkins' Hall) was a poor selection for such a gathering, there being too much noise from the vehicles on Fourth street. The College of Music, then the foremost music school in the country, held aloof. Neither Thomas, Singer or any of the professors of Cincinnati at large showed that hearty support which the Association deserved, and which it had a right to expect. Mr. Mees and one other were the only ones from the college that attended the sessions. In one of the meetings was a success in another way. The President elected was Mr. F. B. Rice, of Oberlin, and the place selected for the meeting was Buffalo, N. Y.

Mr. Charles Sykes was the one-man power that worked up the Buffalo meeting, and those who are not acquainted with the numerous and heavy duties devolving upon such a position have no idea what an amount of work was put upon the shoulders of the President of the National

Musical Teachers' Association. Upon the whole, the Buffalo meeting more than met the expectations of the friends of the Association. Mr. Rice was re-elected President, and the place for meeting selected was Albany, N. Y., where the Association met July 6th, 6th and 7th, 1881. There was a good attendance. Messrs. Mees, Sherwood, Pratt, Ritter, Parsons, Root, Thayer and others were present. Mr. Arthur Mees was elected President, and Chicago was chosen for the next meeting, which was held July 6th, 6th and 7th, 1882. This session was highly enjoyed by all in attendance. Among those performing at recitals were Whiting, Eddy, Sherwood, Schneider, Mees, Wild, Loebach, Miss Harris and Miss Ravass.

Mr. Bowman, of St. Louis, was next elected President, and Providence, R. I., was chosen for the place of meeting. The programme doubtless regards essayists and performers, was a very good one, and those that attended went away feeling that it paid to be there. This meeting took place on July 4th, 5th and 6th, 1883.

The next meeting was held in Cleveland, July 2d, 3d and 4th, 1884, and was presided over by Mr. Bowman. There were about 300 persons in attendance. Good essays were read and fine recitals were given by Jacobsohn, Schradick, Sherwood, Miss Bloomfield, Maas, Eddy, Lavallee and others. This meeting was remarkable for its action with reference to the College of Music, all of which was mentioned in the *Musical World* of last year. There can therefore be no necessity of repeating what was stated then. The last meeting took place in New York, July 3d, 4th and 5th of this year, and that under the Presidency of Dr. Penfield. As this meeting is so recent you will no doubt excuse me from saying anything about it. The next meeting will be held in Boston, with Mr. A. A. Stanley as President and Theodore Presser, founder of the Society, Secretary. Much good is expected of this meeting, and, as has already been said in these columns, every effort will be put forth to make it a grand success.

The Musical World and its editor have always been, and are now, most friendly disposed toward this Association and its interests. K. Z. cannot approve of some of its actions, but this ought not, and does not, alienate him from so good a cause. He wishes it well, and would gladly attend were he able to do so. Whenever the Association meets within a reasonable distance of his home he always goes. Both as editor and as teacher, he most earnestly urges teachers to attend.

RHODE ISLAND MUSIC TEACHERS' ASSOCIATION.

RHODE ISLAND has fallen into line of State Associations. This marks an important step, as Rhode Island is the first State among the Eastern States that has inaugurated an Association. It is the smallest State, and on the principle that large bodies move slowly, we can reasonably expect, in time, an awakening among the larger States.

There is now in active preparation, among several other States, the work of establishing State Associations among the music teachers. We have received the following letter from the Secretary, H. O. Farnum, and also from other sources we learn this first meeting was a decided success.

"You may be interested to know that the enclosed programme was successfully carried out. The interest is deeper than the promoters of the movement anticipated. The membership list includes about one hundred and twenty names, active and prospective. The most important business transacted was the appointment of a committee to attend the Indianapolis meeting, and the appointment of a sort of 'Information Bureau,' to furnish a graded list of 'teaching pieces' and answer questions proposed by members. Yours, truly, H. O. FARNUM."

Morning Session.—10.30 A. M. 1. Secretary's Report. 2. Address by the President. 3. Transaction of Necessary Business. 4. Essay, "The Junior Piano-forte Student," Mr. Carl H. Peiler. Discussion, introduced by Mr. W. H. Arnold, of Pawtucket. 6. Essay, "The History of a Kindergarten of Farm School for the Music Student," Mr. Robert Bonner. Discussion, introduced by Mr. F. A. Lyman, of Woonsocket.

Afternoon Session.—2.30 P. M. 1. Essay, "Vocal Teaching," Mr. Jules Jordan. Discussion, introduced by Mr. N. B. Kunguig, of Providence. 2. Essay, "Church Music," Rev. W. R. Trotter, of Bristol. Discussion, introduced by Mr. W. W. Andrews, of Newport. Piano Recital by Miss Mary J. Haselwood, of Providence, assisted by the Schumann Male Quartette, Messrs. Irons and Davis, tenors; Messrs. Sprague and Shetland, basses.

Evening Session.—8 P. M. Concert by Mrs. W. H. Sherwood, pianist; Miss Emilie J. Rich, contralto; Mr. Willis Nowell, violinist, and the Temple Male Quartette, Messrs. Gardner and Eddy, tenors; Messrs. Tinkland and Williams, basses. Mr. Robert Bonner, accompanist.

13. Staccato and Legato. (See N^o 12.)

♩ = 60 = 126.

Inversion as in preceding Ex...

14. Two against one. (Practice also three against one.)

Inversion.

15. Three against two.

Also Inversion of same.

Thumb Exercises.
PART III.

16.

R.H.

L.H. 8ve lower.

17. Hand over thumb (Note 4).

R.H.

L.H.

Note 4. Carry the hand, the wrist and forearm accompanying it, over the thumb, the latter passively yielding and turning to permit the hand to take the position required.

Lateral movement Exercises. (Note 5.)

PART IV.

18. The hand must not move sideways.

19. Play groups within () 3 times, then proceed.

20.

Note 5. These Exercises will be found to wonderfully promote the mobility of the hand, by relaxing and strengthening the interosseous muscles.

No 19 also with this fingering:

R.H. $\begin{pmatrix} 3454. & 5434.3 \\ 2343. & 3322.2 \\ 1232. & 3212.1 \end{pmatrix}$
 L.H. $\begin{pmatrix} 3212. & 1232.3 \\ 1323. & 2344.3 \\ 5434. & 3454.5 \end{pmatrix}$

SLUMBER SONG.

(SCHLUMMERLIED.)

Moderato. $\text{♩} = 116.$

Cornelius Gurliitt, Op. 101. N^o 6.

p pronunziato il canto

[mf]

[p]

[pp]

(2) Variety is given to the otherwise monotonous 4 bar rhythm by having here, not the perfect Cadence, which we expect; but a half-cadence; and at bar 12 we have no cadence at all, that being delayed until bars 13 and 14.

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(b) Observe the drowsy effect produced by the repetitions of bar 9; also the little echo of the cadence (bar 15), which makes a five-bar sentence.

(c) A few marks of expression have been added (in brackets).

(d) In this Coda bars 21-24, the soft Pedal may be appropriately used (though not with a square pianoforte.)

SPRING JOY.

(FRÜHLINGS FREUDE.)

2

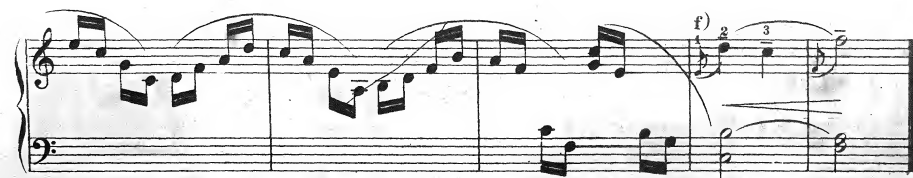
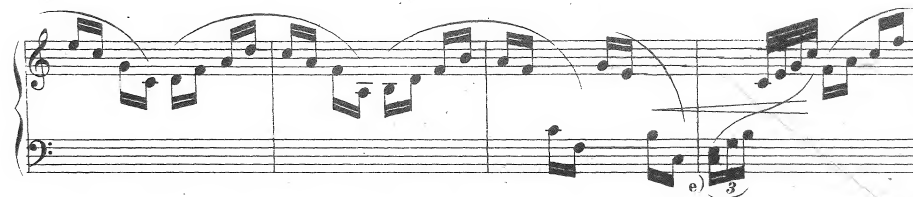
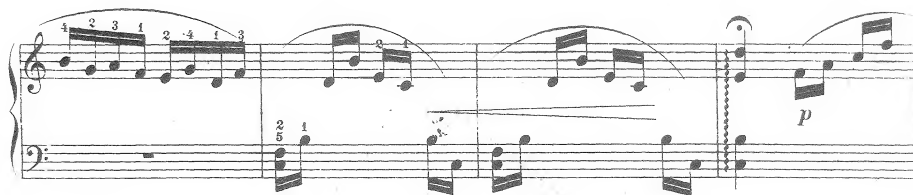
Hark while I sing you a message of cheer
Summer is coming! and spring time is here

b) Leicht und Graziös.
Lightly and Gracefully.

G. T. Wolff, Op. 25, No. 2.

- a) The pedal must be used not only to secure a flowing *legato*, but to sustain the harmony. It must not cause any mixing of the harmony
- b) Not too fast
- c) Notes with stems down are to be played with the left hand
- d) The *legato* mark in the brackets indicates the meaning of this word.

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- e) The rhythm of threes and fours must be very clearly defined.
 f) Grace notes must begin with the beat.

GAVOTTE MARIE.

M. M. $\text{♩} = 138$.

C. P. Hoffman.

The musical score for "Gavotte Marie" is written for piano and bass. It begins with a treble and bass staff. The key signature has one flat (B-flat). The tempo is marked "M. M. $\text{♩} = 138$ ". The composer is "C. P. Hoffman".
 The score consists of five systems of two staves each. The first system starts with a piano (*p*) dynamic. The second system includes a mezzo-forte (*mf*) dynamic and a decrescendo (*dim.*) marking. The third system features a mezzo-forte (*mf*) dynamic and a forte (*f*) dynamic. The fourth system starts with a piano (*p*) dynamic. The fifth system concludes with a piano (*p*) dynamic.
 Fingerings are indicated by numbers 1 through 5 above or below notes. The piece ends with a double bar line and a repeat sign.

First system of the musical score. It consists of a grand staff with a treble and bass clef. The music is in 3/4 time and features a melody in the treble with various ornaments and a supporting bass line. Dynamics include *p* (piano), *mf* (mezzo-forte), and *dim* (diminuendo). The system ends with a measure marked (23).

Musette.

Second system of the musical score, starting with a repeat sign and a first ending bracket. The tempo is marked *pp e Legato* (pianissimo and legato). The bass line includes the instruction *una corda* (one string). The system ends with a measure marked (27).

Third system of the musical score, featuring a repeat sign and a first ending bracket. The system ends with a measure marked (31).

Fourth system of the musical score, featuring a repeat sign and a first ending bracket. The system ends with a measure marked (35).

Fifth system of the musical score, featuring a repeat sign and a first ending bracket. The tempo changes from *rall* (rallentando) to *a tempo*. The system ends with a measure marked (39).

8

First system of a piano piece. It consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The music features a continuous eighth-note accompaniment in the bass and a melody in the treble. There are four measures. The first measure has a 'La' marking below the bass staff. The second and third measures have 'La' and '*' markings. The fourth measure has 'La', '*', and '(43)' markings.

8

Second system of the piano piece. It continues the melody and accompaniment. The first measure has a 'La' marking. The second measure has 'rall' and 'a tempo' markings above the treble staff. The third and fourth measures have 'La', '*', and '(47)' markings.

Third system of the piano piece. The first measure has a 'La' marking. The second measure has a 'p' (piano) dynamic marking above the treble staff. The third and fourth measures have 'La', '*', and '(51)' markings.

Fourth system of the piano piece. The first measure has a 'La' marking. The second measure has a 'p' (piano) dynamic marking above the treble staff. The third measure has a 'mf' (mezzo-forte) dynamic marking above the treble staff. The fourth measure has a 'La' marking and '(55)' marking. The system ends with a double bar line and a 'La' marking below the bass staff.

Fifth system of the piano piece. The first measure has a 'La' marking. The second measure has a 'mf' (mezzo-forte) dynamic marking above the treble staff. The third measure has a 'f' (forte) dynamic marking above the treble staff. The fourth measure has a 'La' marking and '(59)' marking.

System (63) features a piano accompaniment with a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic foundation with chords and moving lines. The system concludes with a double bar line and the number (63).

System (68) continues the musical piece. It includes dynamic markings such as *p* (piano) and *mf* (mezzo-forte). The notation shows a mix of chords and melodic fragments in both staves. The system ends with a double bar line and the number (68).

System (73) shows further development of the music. It includes dynamic markings like *p*, *mf*, and *f* (forte). The bass staff has some notes marked with fingerings (e.g., 1, 2, 3, 4, 5). The system concludes with a double bar line and the number (73).

System (78) contains more complex musical notation, including many beamed sixteenth notes and chords. Dynamic markings include *mf*, *f*, and *ff* (fortissimo). Fingerings are indicated for several notes in both staves. The system ends with a double bar line and the number (78).

System (83) is the final system on this page. It features a variety of musical textures, including chords and moving lines. The system concludes with a double bar line and the number (83).

PENSIERO.

FOGLIO D'ALBUM. N° 1.

Andantino con tranquillità.

LUCA FAMUGALLI.
Op. 129.

p

decresc.

con grazia

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a harmonic accompaniment. Dynamics include *Ritard.*, *poco*, and *p*. Fingering numbers 1, 3, 2, 3 are visible in the treble staff.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff has a steady accompaniment. Dynamics include *a tempo come prima* and *con eleganza*. Fingering numbers 4 and 3 are visible.

Third system of musical notation. Treble and bass staves. Treble staff features more complex melodic patterns with slurs. Bass staff accompaniment. Dynamics include *con forza*. Fingering numbers 1, 2, 3, 4, 1, 2, 4, 1, 3 are visible.

Fourth system of musical notation. Treble and bass staves. Treble staff has a descending melodic line. Bass staff accompaniment. Dynamics include *poco ritard.*. Fingering numbers 3, 2, 3, 2, 5, 4 are visible.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line ending with a fermata. Bass staff accompaniment. Dynamics include *p*, *rall*, *assai*, and *ppp*. Fingering numbers 5, 1, 4, 5, 3 are visible.

SONATINA.

2

- ⑦ Phrase.
- ② Section.
- Period.

Aloys Schmitt.
Op. 14. N° 1.

Andante. $\text{♩} = 112$.

The musical score is written for piano in 2/4 time, marked Andante (♩ = 112). It consists of four systems of music, each with a treble and bass staff. The first system includes a 'cresc.' marking. The second system includes a 'f' (forte) marking. The third system includes a 'cresc.' marking and a 'p' (piano) marking. The fourth system includes a 'f' (forte) marking. The score is annotated with fingerings (1-5), phrasing slurs, and dynamic markings. A '35' is written at the end of the fourth system.

RONDO.

Allegretto. $\text{♩} = 92$.

p *f* *p* *f* *p* *f* *sf*

Transition.

Repetition.

13 17 21 25 29 35 37

PART VII.

38. Elastic touch (Note 6) and fast staccato.

72. ♩ = 144.

Also in D^b & B.

39. Overlapping Double notes (Note 1). (Also in D^b and B.)

♩ = 60.

Divided Chords.

40. Strike the notes exactly together.

simile

Form 2. Form 3.

etc. etc. etc.

Note 6. Mason's "Elastic" touch, (each finger closing sharply back into the palm of the hand) in slow movement.

Plain staccato in fast movement see No. 12.

Middle Grade Technical Exercises, C. P. Hoffman.

Extended Broken Chords.

41:

A musical score for the song 'The Rose Tree'. It features a treble and bass staff in 4/4 time. The melody is written in the treble staff, and the bass line is in the bass staff. The key signature has one flat (B-flat). The score is divided into four measures. The first measure has a treble staff with notes G4, A4, B4, A4, G4, F4, E4, D4 and a bass staff with notes G2, F2, E2, D2, C2, B1, A1, G1. The second measure has a treble staff with notes G4, A4, B4, A4, G4, F4, E4, D4 and a bass staff with notes G2, F2, E2, D2, C2, B1, A1, G1. The third measure has a treble staff with notes G4, A4, B4, A4, G4, F4, E4, D4 and a bass staff with notes G2, F2, E2, D2, C2, B1, A1, G1. The fourth measure has a treble staff with notes G4, A4, B4, A4, G4, F4, E4, D4 and a bass staff with notes G2, F2, E2, D2, C2, B1, A1, G1. The score is written in a simple, clear style with a single system of staves.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The key signature is B-flat major (two flats). The time signature is 2/4. The melody is written in the treble staff, and the bass line is in the bass staff. The score consists of four measures. The first measure has a '2' above the first note and a '4' above the fourth note. The second measure has a '2' above the first note and a '3' above the third note. The third measure has a '2' above the first note and a '3' above the third note. The fourth measure has a '2' above the first note and a '3' above the third note. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter). The bass line is: D3 (half), C3 (half), B2 (half), A2 (half), G2 (half), F2 (half), E2 (half), D2 (half).

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The bass staff has a key signature of one sharp (F#) and a common time signature (C). The melody is written in the treble staff, and the accompaniment is written in the bass staff. The score includes a repeat sign and a double bar line. The word 'etc.' is written at the end of the melody line.

Another form of the same.

Another form.

42.

Slow. Overlapping touch. ♩ = 80.

Mod. fast. Plain Legato ♩ = 80.

Finger Crossing Exercise.

Mod. Fast. Firm Legato

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

etc.

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

A CAREFULLY SELECTED LIST

Of American Songs Suitable for Concert and Teaching Purposes, With Key, Compass, Grade and Price.

GRADE ON A SCALE OF 10.

PUBLISHED OR FOR SALE BY G. SCHIRMER, NEW YORK.

Op.	No.	DUDLEY BUCK.	Key.	Compass.	Grade.	Price.
76	2	"Spring Song."	G	E to E	5	50c
76	4	"Sunset."	D \sharp	A \sharp to F	5	50c
		"Storm and Sunshine."	F mi. and maj.	B to E	6	50c
		"The Merry Brown Thrush."	G	C \sharp to G	4	50c

PUBLISHED OR FOR SALE BY OLIVER DITSON & CO., BOSTON.

Op.	No.	DUDLEY BUCK.	Key.	Compass.	Grade.	Price.
67	1	"Ave Maria."	G \sharp	C \sharp to A	6	50c
67	2	"In Thy Dreams."	B \sharp	D to G	6	50c
67	4	"What's Your Opinion."	F	D to A	6	50c
67	5	"When the Heart is Young."	E \sharp	D to A \sharp	6	50c
		GEORGE E. WHITING.				
1		"Serenade to Mignonette."	D	D to G	7	50c
2		"Barcarolle."	G	D to G	5	50c
3		"Alone."	F	D to F	5	50c
4		"The Wind's Reply."	D	D to E	4	50c
5		"Love's Land."	B \sharp	F to G \sharp	5	30c

Op.	No.	OTTO FLOERSHEIM.	Key.	Compass.	Grade.	Price.
		"I Cannot Sing Those Melodies."	E	F \sharp to F \sharp	4	25c
		"Rest on Me, Dark Eye of Beauty."	B \sharp mi. and maj.	F to G	4	25c
		WILLARD BURR, JR.				
7	1	"A Song of the Heart."	A \sharp	E \sharp to A \sharp	4	30c
7	2	"The Lonely Flower."	E	E to G \sharp	5	30c
7	3	"First Love."	F	D to A	4	30c
7	4	"The Contented Robin."	B \sharp	E to F \sharp	3	35c
7	5	"Under the Daisies."	B	B to F \sharp	5	30c
19	6	"Memory."	D \sharp	D \sharp to G \sharp	6	65c

GEORGE L. OSGOOD.
 "Wake Not, But Hear Me, Love."
 "Sunshine of Thine Eyes."
 "Coming."

PUBLISHED OR FOR SALE BY THE BOSTON MUSIC CO.

Op.	No.	DUDLEY BUCK.	Key.	Compass.	Grade.	Price.
79	1	"Thou Art Mine!"	B \sharp	F to G	6	50c
79	2	"Shadow-Land."	F	E to G	7	50c
79	4	"The Silent World is Sleeping."	A \sharp	E \sharp to A \sharp	7	50c
79	5	"Creole Lover's Song."	C mi. and maj.	C to G	7	50c
		J. K. PAINE.				
29	1	"Matin Song."	A \sharp	E \sharp to F	4	30c
29	4	"Moonlight."	E	E to G \sharp	5	35c
40	1	"A Bird Upon a Rosy Bough."	B \sharp	D to G	6	40c
	2	"Farewell."	G	D to E	3	25c
	3	"Beneath the Starry Arch."	E \sharp	E \sharp to G	5	35c

PUBLISHED OR FOR SALE BY ARTHUR P. SCHMIDT & CO.

Op.	No.	STEPHEN A. EMERY.	Key.	Compass.	Grade.	Price.
22	2	"Sleep, Baby, Sleep."	E \sharp	E \sharp to E \sharp	2	30c
28	1	"Lullaby."	E \sharp	D to E \sharp	4	35c
30	1	"O, Love My Willie."	E \sharp	D to E \sharp	2	35c
30	2	"Little Bud Dandelion."	F	C to E \sharp	3	35c
31		"The Spray Leaps High on the Jutting Crag."	C mi. and maj.	C to F	5	40c
38	2	"Burst, Ye Apple Buds."	B mi. and maj.	F \sharp to F \sharp	5	35c

ARTHUR W. THAYER.
 "Go Hold White Roses."
 "Good Night."

PUBLISHED OR FOR SALE BY LOUIS ROSS & CO., BOSTON.

Op.	No.	ERNEST JONAS.	Key.	Compass.	Grade.	Price.
60	1	"So the Daisies Tell."	B \sharp mi. and maj.	F to G	3	35c
		G. L. TRACY.				
		"Parted."	E \sharp	C \sharp to G	3	40c
		J. L. GILBERT.				
		"Nothing but Leaves."	A mi.	C to C	2	25c

The above list has been carefully prepared by a thorough, well-known musician. There will appear, from month to month, similar lists, which, when completed, will contain all that is worthy in American composition, both vocal and instrumental. All the music can be obtained through THE ETUDE.

A PROTEST.

At the risk of exciting the "ire" of old Foggy, I respectfully beg permission to criticize that part of his "chat" in your February issue which depreciates the value of poetry and general literary culture as auxiliary to the study of the piano. His unwarrantable attack on "Poetry and Pianism" is, to say the least, puzzling. The assertion that "the whole ground has been thoroughly gone over and will not bear repetition" is equivalent to "a good thing, well said, will not bear repetition;" and a large majority of the piano-playing world will agree with James Huneker, that "poetry and pianism are indissolubly united."

Schumann advises us to "read the poets frequently;" and if he could return at the present day, and hear some of the unpoetical players, he would amend the sentence so as to read: "Study the poets continually;" his own music is a model of poetry and pianism.

The pianist should clasp hands with the composer whose music he interprets; he must hear the same wonderful revelations, and see the same beautiful visions; and the degree of perfection in which he can do these things will be limited by his conception of the emotional content of the composition.

Among the many essential qualifications of the musician, the grandest of all is a *poetic imagination*; it reveals to him many beautiful things that elude the casual observer. It is this faculty that enables the composer to catch the melodies and harmonies that are forever ringing and singing about his ears. It is this faculty that enables him to pass beyond the limits where we cannot go, and bring us the wonderful revelations of music that fall around us like a benediction. It is the same faculty that enables the poet to interpret the whisperings of the voices that "pursue him by day and haunt him by night," and the pianist must possess it, if he would hold converse with the composer.

The universally accepted opinion that musicians and poets are born and not made, may or may not be correct, but it is certainly wrong to assume that the faithful reading of poetical works will not assist the reader to a conception of, and create in him a love for, the beautiful. Poetry and music both appeal to our hearts, and both are necessary to a high sphere of existence. The reading of Dante, Shelley, Browning, Whitman, and Longfellow will act like magic in developing a refined taste in the musician, whatever his instrument. It will take speedy revenge on frivolity and shallowness; and low ideals will "fold their tents and silently steal away." Poetry unites with music to lead men by pleasant paths to the deepest things of God.

The musician should also study the music and poetry of Nature, for, there again the Infinite speaks to him in a language that is sweeter than any spoken language.

Is it miscellaneous reading, or the *lack of it*, that "is apt to degenerate into shallowness?"

In an article published in THE ETUDE two years ago, Old Foggy says: "We play the piano with our brains." Now, I hope the dear old gentleman will not think me a "bundle of reflected opinions" if I say that is my opinion, and the more I "reflect" upon it, the better I like it; but—another reflection—Dr. Mason says a good touch combines, in equal proportion, qualities of the *heart* and qualities of the *head*; for it is characterized by warmth and ardor, governed by thought and intelligence.

If piano playing is equally emotional and intellectual, the pianist must develop both heart and head by every means. Let him take the advice of J. H., in his December article *seriously*, and develop right feeling and right thinking, and—as a natural outgrowth of a warm, sympathetic heart and a well developed intellect—good playing.

Geo. W. LOVLEY, Auburn, Me.

A GENTLEMAN from Canada writes THE ETUDE the following (full information can be had by addressing this office):—

"I am desirous of finding a first-class voice teacher—a gentleman—who would be willing to try his fortunes in connection with a Conservatory of Music which is about to be established here, and of which I have been appointed Musical Director. I could not guarantee any fixed salary at first, but any teacher who is engaged for that position will undoubtedly have a large number of pupils, and his income will be proportionately large. The moral character of the teacher is of quite as much importance as his professional ability.

"Should you happen to know of any one who would like such a position, and who would be a desirable acquisition to our institution, I would esteem it a favor if you would kindly place us in communication with each other."

Two errors occur in the answer of Dr. Mason to the first two questions in "Questions and Answers" in February ETUDE, viz.: 1. The sign over the note signifying an accent should be > and not ^ . 2. The word "necessary" should be "unnecessary."

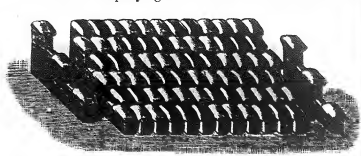
[FOR THE ETUDE.]
THE FUTURE PIANO.

A piano keyboard on a new principle, the invention of Paul von Janko, a Hungarian, has attracted much attention in Vienna, Leipzig, and Berlin. Although exhibited a year ago in Vienna, it remained unnoticed until Von Janko improved it, and began his concert and lecture tour this winter through the principal cities of Germany. It possesses many advantages, and is capable of producing new effects. In a recent concert he presented the following remarkable programme:—

Pilgrims' Chorus from "Tannhäuser," from the arrangement for four hands.....Wagner.
Organ fugue in C minor (pedal part included).....Bach.
Etude in E flat (Arpeggio).....Chopin.
Mazurka in G minor.....St. Saens.
Etude in C.....Rubinstein.
Campanella Etude.....Liszt.
Spinning Song, from "Flying Dutchman".....Liszt.
Schubert's "Erlking".....Liszt.
Transcription of Leo Delibes' Waltz from "Naila," for the exhibition of special effects.....P. v. Janko.
Hungarian Rhapsody, No. 2.....Liszt.

The performance was preceded by a short lecture, the substance of which is here given.

It is very difficult to give a comprehensive description of the new keyboard, but we shall attempt it, with the aid of the accompanying illustration. It consists of six



manuals (if we may use that term) placed closely above each other. Beginning with the lowest or first manual on the left is C, then C sharp in the second, D in the first; D sharp in the second, E in the first; F in the second, etc., alternately through the chromatic scale. The third and fifth manuals are repetitions of the first; the fourth and sixth are the same as the second, so that what at first seems to be six different rows of keys, is but two. On both sides of the illustration are represented the individual keys, showing that when one key is struck the corresponding keys in the other two manuals go down with it. Those corresponding to our black keys are designated by a black stripe. That you produce the same tone in three positions is one of the principal features of the new keyboard; still another is the shape of the keys, which are not flat throughout, but rounded in every direction, and fall a little obliquely as they decline somewhat toward the player. They are also a little narrower than our white keys, and shorter than the distance to the blacks, five manuals taking the depth of our present keyboard, and seven octaves occupying the space of our present five. The hand is capable of covering four manuals only.

Many advantages are claimed for this new invention, among them the following:—

1. As the thumb will play on the lower manuals, and the fingers on the higher, the hand maintains a more natural position; it also facilitates the passing of the thumb under a black stripe. That you produce the same tone in three positions is one of the principal features of the new keyboard; still another is the shape of the keys, which are not flat throughout, but rounded in every direction, and fall a little obliquely as they decline somewhat toward the player. They are also a little narrower than our white keys, and shorter than the distance to the blacks, five manuals taking the depth of our present keyboard, and seven octaves occupying the space of our present five. The hand is capable of covering four manuals only.
2. Passages in which the fingers or hands cross, or interlock, are played more naturally by the aid of a second manual.
3. Extensions are made more easily, the octave taking only the space of one or two steps.
4. Since the thumb can be conveniently placed on so-called black keys, the fingering is simplified.
5. The keyboard being much narrower, time and strength are saved in making greater movements, enabling the performer to play with more velocity and power.
6. The form of the keys induces more certainty of touch. The necessity of striking between black keys is done away with.
7. Transposition is made easy, since the fingering in the new key remains the same.
8. The technical mastery for the piano is diminished. Instead of practicing twelve scales only one is necessary; the same is true of arpeggios, sequences, scales in thirds, sixths, etc.

As a result of the preceding, less time and labor are required for the study of the piano.

It is but natural to expect that this new principle of construction is capable of bringing forth new features in technic. Among these are the following:—

1. One can glide or slide from any tone of the chromatic scale to the next, that is, it is as easy to glide from C, to slide from G to F sharp as from F sharp to G.
2. Mordents and similar ornaments can be played by sliding with one finger from an upper to a lower manual.

3. Scales, arpeggios, etc., in contrary motion, can be continued throughout the entire keyboard, without interruption.

4. Although the C major glissando is impossible, it is replaced by the chromatic. Beginning with the highest manual, and gliding down in an oblique direction, you have six chromatic tones. A longer scale is produced by continuing with the other hand in like manner. The same can be played in thirds, sixths, and octaves, producing a new and brilliant effect impossible on our present pianos.

That this invention has its disadvantages is admitted; but there is no doubt that the advantages outnumber them. The fact that this keyboard can be placed in the present pianos and exchanged with the latter at pleasure, makes its speedy adoption possible. Up to the present time no one has appeared in public with it except the inventor. However, Prof. Hans Schmitt, of the Vienna Conservatory, informs the public that he is prepared to give instruction on the new instrument, and has issued a book of technic and a book of études for the same. Until a larger number of pianists testify to its superiority in practice, its future still remains in doubt, notwithstanding its many advantages.—HENRY NAST, Berlin, Germany.

THE GREAT COMPOSERS AT WORK.

We have already seen Beethoven revising and re-revising the subject of a small room as carefully as if it had been one of his most important works. On another occasion he is represented to us as ceaselessly humming and gesticulating during a long country ramble, and on his return raging up and down the keyboard of the piano-forte for more than an hour before he could satisfy himself with a subject for the finale of a sonata. A Beethoven wrote no fewer than four overtures to his opera "Fidelio." When quite young he entertained the idea of setting to music Schiller's "Ode to Joy," and his note-books, year after year, contain hints of what eventually formed the subject of the Choral Symphony.

Mendelssohn habitually subjected his compositions to searching and relentless criticism. A striking instance of this is furnished by his oratorio, "Elijah." After its first public performance the composer entirely cut out eleven numbers, besides making numerous minor alterations. Though his violin concerto exhibits no important changes, many slight variations in the passages, rendering them more finished and better adapted to the instrument, bear witness to Mendelssohn's conscientious desire to perfect everything he wrote. His rule was to let no day pass without composing something, not without the idea of publishing all, but to keep his hand in.

In our own time we find Brahms holding back his works for two years, to afford full opportunity for revision before publishing; and Liszt so entirely altering his that in later editions some of them are scarcely recognizable. Consider next the enormous faculty of application and immense amount of actual labor involved in some of the *jours de force* we read of. The old giant Handel writing the "Messiah" in three weeks; Mozart, with the overture to "Figaro" unwritten the night before the performance of the opera, and kept awake by his wife telling him stories which made him laugh till the tears ran down his cheeks. Schubert composing work after work, only to be put away in a closet and totally forgotten. He wrote for four hours every morning; when one piece was done he began another, and often composed as many as six songs at a sitting.

Then what emotions arise when we think of the treatment accorded to these great men and their works! Beethoven was pronounced mad. The pellucid stream of Mozart's melody was declared to be incomprehensible, capable of appealing only to cultured and refined ears, because of its intricacy and lack of clearness. The same accusation was brought against Schumann. The music of Bach was practically buried for nearly a century after his death. Wagner had to fight for years against the general misrepresentation and calumny of Bayreuth, scarcely able to earn bread. The more noble and original the music, the more furious and persistent the opposition. The composers whose works are destined to afford deepest and purest delight in after ages are precisely those who seem fated during their lifetime to suffer most.

Music and painting both appeal primarily to the senses, the one to the eye, the other to the ear. Hence arises a special difficulty; for who shall decide what is really true and beautiful, when this is, after all, only a question of taste? Let us read over our motto from Schumann, who insists on the necessity for a thorough knowledge of the form, in order to attain a clear comprehension of the spirit. So will our taste become refined and pure, our instinct true and unerring, enabling us to choose the good and reject unhesitatingly the false and meretricious.—RIDLEY PRESTON, in *The Musician*.

***"Zine Neue Claviatur" Theorie und Beispiele zur Einführung in die Praxis; by Paul von Janko, Vienna, Km. Weisner.

AN INQUIRY.

The following letter has been sent to us from E. M. Bowman, President of the "American College of Musicians." The matter is of interest to every thoughtful teacher, and, with the permission of the writer, we present it to the readers of *THE ETUDE*. Mr. Bowman will, no doubt, value any information that the readers of *THE ETUDE* may furnish him, either in the form of letters, which, at the same time, lead many to self-inquiry:—

"Please give your testimony on following and oblige:—
"In order to more intelligently treat a topic on which the Programme Committee of the M. T. N. A. desire me to speak at the Indianapolis meeting, will you kindly do me, and all concerned, a great favor to briefly answer the following questions in the space provided, and remail to me at as early a date as may be convenient to you. The courtesy will be very much appreciated. Yours truly,
"E. M. Bowman."

"1. Of the pupils coming to you for instruction, who have already studied more or less, is it your experience (as it is mine) that a comparatively small percentage come possessed of the fundamental resource of the pianist—the germ of all artistic performance—viz.: a pure legato touch?"

"2. In your opinion, is this deficiency generally due to any unusual difficulty in acquiring that touch, or to careless or incompetent instruction?"

"3. Is the legato touch, per se, a matter requiring the growth of years, or can it, and should it, be the first thing acquired by the beginner?"

"4. Does undue haste in the earlier stages of instruction and study, the generally gratified ambition to begin playing somewhat difficult pieces (in which there usually occur chords, octaves, etc.) before the nervous and muscular powers of the hands have been suitably developed, tend to prevent the acquirement of a good legato touch?"

"5. As nearly as you can recall the experience of the past five years, what percentage (of pupils already playing somewhat) has not required your reforming skill in special attention to this, as it seems to me, prevalent deficiency?"

MUSIC TEACHERS' BUREAU OF ENGAGEMENT.

We enter now on the fifth year of the existence of this department of *THE ETUDE*, and have, since the establishment of the Bureau of Engagement, filled a large number of vacancies, and supplied many teachers with desirable positions.

We feel encouraged in the work we have done, as, with but few exceptions, we have been instrumental in placing the right one in the right place.

The activity in this department will soon begin, and we will state a few facts for the benefit of those who contemplate applying to our Bureau for assistance in procuring a position for the next year. We operate among colleges, conservatories and institutions chiefly in the Western and Southern States.

The lady teachers in these colleges are expected to combine vocal with instrumental music. Unfortunately most of our applicants teach the piano only; hence many otherwise worthy teachers fail in procuring positions. Those who are prepared to teach voice have always the best chance of being elected. A man can be a specialist, and the directorship of the Department usually falls to him, and unjustly a lady teacher is often called upon to teach vocal and instrumental music, conduct the sight-singing class, play the organ for the chapel exercises, and assist in the Art Department. For all this the salary paid is but a paltry sum.

Many fail to receive an appointment from lack of business tact. To make a strong and telling application for a position requires a talent that is not always associated with musical talent or teaching qualifications. There is a fierce competition for every vacancy, and it is all-important that every claim is properly and carefully presented to those who have to decide in the choice of a teacher. Testimonials, diplomas, etc., are, of course, important, but much more is required than merely written credentials. The record of a successful teacher, and the fact that he has held a position for several years, are the two most important factors for securing a position. If these two points are properly presented, the chances are that the case will be favorably considered. We have no desire to register teachers who are not in earnest, who apply merely to see what positions might be open to them, but with no well-defined plan what to do. Inexperienced persons will receive little or no aid from our Bureau, as Institutions can always supply themselves with those that have no experience, and are still abroad for skilled teachers.

We have circulars and blanks giving full information, which we will send to any one making application for them. We have at present a call from a Conservatory of Music in Illinois for a gentleman whose skill of unquestioned ability; and \$1000 per year for the position is one of importance, and can only be filled by one capable of taking charge of the Vocal Department of a well-established institution.

[FOR THE ETUDE.]

HOW TO LEARN TO FINGER THE SCALES.

In any regular fingering of the scales, the thumb will pass alternately the third and fourth fingers. The fourth finger is used only once in each octave, and always on the same digital. Very little observation will show that nearly all the mistakes are made with this finger. From the above we can derive three rules.

- 1st. Never omit a finger.
- 2d. Never pass the second finger.
- 3d. The fourth finger always on the same digital.

If the scales have been learned as indicated in my article in THE ETUDE for September, the pupil will have acquired the habits of using the fingers without omission, and of passing always the third finger; hence rule 1 and 2 are superfluous, and all attention can be given to the observation of the third rule. The scales are to be played throughout two octaves ascending and descending, with one or two hands, as the capacity of the pupil may permit. The pupil has to remember on which digitals the fourth finger are to be played.

The scales of C, D, E, F, G, A, and B are to be taken first. In F the right fourth is on B \sharp , and in B the left fourth is on F \sharp ; the others remain as learned before. As soon as the pupil can play these without assistance of the teacher, he has to play them continually once every day. The others are to be learned one at a time, and added to the above.

SCALE OF C \sharp —Major, L. on F \sharp , R. on A \sharp (B \sharp).
Harmonic Min., L. on F \sharp , R. on D \sharp .
Melodic Min., L. on F \sharp , R. asc. on D \sharp , R. desc. on D \sharp .

SCALE OF F \sharp —Major, L. on D \sharp , R. on A \sharp .
Harmonic, L. on F \sharp , R. on G \sharp .
Melodic, L. on F \sharp , R. asc. on D \sharp , desc. on G \sharp .

SCALE OF E \sharp —Major, L. on A \sharp , R. on B \sharp .
Harmonic, L. on G \sharp , R. on B \sharp .
Melodic, L. on G \sharp , R. on B \sharp .

SCALE OF A \sharp —Major, L. on D \sharp , R. on B \sharp .
Harmonic, L. on D \sharp , R. on B \sharp .
Melodic, L. asc. on D \sharp , desc. on G \sharp , R. on B \sharp .

SCALE OF B \sharp —Major, L. on B \sharp , R. on B \sharp .
Harmonic, L. on G \sharp , R. on B \sharp .
Melodic, L. asc. on G, desc. on G \sharp , R. on B \sharp .

The scales of C, D, E, G, and A have the same fingering, the left on the seventh and the right on the seventh. The others have, with very few exceptions, the left on F \sharp (G \sharp), and the right on B \sharp (A \sharp); hence only very few different digitals are to be remembered, but the rule, "The fourth finger always on the same digital," has no exception. This rule of the fourth finger, however, holds good not only for the fingerings given here, but also for any other fingering. For instance, if in a piece in D the scale happens to begin with the right fourth finger on D, G, or A, continue to use it on every D, G, or A, passing alternately the third and fourth, as usual.

Consequently any fingering a teacher may use can be controlled by this rule. Plenty of time should be taken to make the pupil positively certain of the fingering before any attempt is made, time, accents, etc., is made. For young pupils particular care is impossible to give attention to these things as long as they have to look for the digitals and fingers. Time, accents, touch, etc., should be practiced in the meantime on short finger-exercises, and afterward be applied to the scales without difficulty.

CARL E. CRAMER.

EDITOR OF THE ETUDE:—

DEAR SIR: I notice in the February number a communication from "Excelsior," earnestly exhorting the constitutional (charter) members of the A. C. M. to come forward and pass examination for the degrees. Allow me to say that this seems to many, not only of the original members, but to many outsiders, an absurdity. Why should S. P. Warren, for example, present himself for examination to Mr. Eddy any more than Mr. Eddy to him? When the present board have examined all the rest, are they, in turn, to present themselves for examination by those whom they have just examined? This proceeding looks to some of us not only undignified, but ridiculous. The dilemma is this: If the original members need examination for the degrees, Associate degrees, they are not the men who ought to have started the A. C. M. If they are men who can give the A. C. M. weight and authority, and command the confidence of the profession, they don't need to examine each other. To do so would be a farce, and lose them the respect of outsiders.

Yours truly, CHAS. H. WOOD.

CLASSICAL MUSIC.

BY HENRY HARDING.

In the February issue of THE ETUDE, Dr. Wm. Mason says that no concise and satisfactory definition of the term "classical" in its relation to music has yet been formulated. After expressing his own excellent views on the subject, he concluded by saying that "the question was open to further discussion."

Mr. Mathews, in his admirable book, "How to Understand Music," defines classical as a "term that is vaguely used in music." When we consider the many good things, both "real and imaginary," that Mr. Mathews has evolved out of the depths of his inner consciousness and formulated the same into good clean English, which has helped so many thinking musical people to a better understanding of the soul comforting mysteries of "emotional content," does it not seem strange that he has not given us a good definition of the term classical in its musical significance, which all will agree should not be used vaguely.

In literature and art, the term classical means that which is the highest, the noblest, the purest and the most beautiful. That which appeals to the higher nature, moral, intellectual, and emotional, and not to the animal, or lower nature.

All who have investigated the subject recognize the fact that there is in music an element that appeals to the intellectual nature, the emotional nature and the moral nature, and that there is also an element which appeals to the animal nature. Assuming that the above is true, how would the following answer for a definition? Classical music is music that appeals to the moral, intellectual and the emotional nature.

Does not such music stimulate a healthful growth and development of all that is pure and good? All other music is unhealthy, appealing to that which is degrading and impure. It is morbid, spasmodic, sensational, and debasing. Now, in closing this article, let me ask the readers of THE ETUDE: Are you studying and teaching music that appeals to the head and heart, or is it that which appeals chiefly to the heels and the lower nature?

EDITOR OF THE ETUDE:—

The "child of eight who is not very smart," to whom "A Country Music Teacher" refers in the February ETUDE, was a troublesome problem to me for nearly two years after I began to teach. Those who had been my own teachers could not give practicable advice on the subject, for the reason that they did not receive pupils of that class, hence had not learned, by experience, what was the wise course to be pursued with them. Such pupils are the *bête noir* of a country and village music teacher's life, and yet, for reasons various, we must needs submit to teaching them, painfully endeavoring to instill some good into their willing, but untaught, minds. I have never yet met with a cabinet organ "Method" of which I could approve. Most of them are poorly graded, presenting discouraging difficulties too early. Others are trashy, totally failing to educate good musical taste. After much perplexity and experimenting, I have adopted for pupils of the class designated the following course, and have found it quite satisfactory in its results:—

I begin with "Carl Engel's Piano-forte School for Young Beginners," having the pupil first play with each hand separately, then bring together, altering any passages impossible for the organ with pencil. When the treble studies have been mastered, the pupil proceeds to learn the notes of the bass clef, and studies the easier second numbers. The studies being written in duett form for teacher and pupil, good study time habits are formed at the outset. The average pupil will complete this book in ten lessons. I then introduce "Louis Meyers' Studies for the Parlor Organ," Parts II and III successively. After those, there is a wide range of Köhler and Leoschhorn, from which a judicious teacher may make suitable selections. As early as the pupil is prepared to execute it, I allow the longed-for "piece"—something easy, useful and pleasing. That delights her heart, she feels that she is really "learning to play," and she must be interested, else she will not progress under the best system imaginable.

A VILLAGE MUSIC TEACHER.

While listening to D'Albert, the pianist, a German enthusiast says: "Thunder and lightning, but he is a quick player." Give Bulow twenty measures, and D'Albert is sure to catch up to him. He don't play; he dispatches notes; he dispatches sonatas. If he continues to play five years at this rate he will need a new set of fingers. He plays everything so fast that he is compelled to rest some time to time, in order to let the tempo catch up with him."

*See Mr. Mathews' "Letters to Teachers" on this subject in this issue.—EDITOR.

FINGER NOTATION

The confusion arising from the different methods of fingering piano music is inexcusable in the technology of an art.

The notation x 1 2 3 4 5 is an egregious blunder. There could be no objection to two signs for one finger, provided the signs for the other finger had been undisturbed, as

x 1 2 3 4 5
x 2 3 4 5.

Two signs for one finger are very different, however, from one sign for each two fingers of four couples! Compare

x 1 2 3 4 5
x 1 2 3 4.

The argument for the notation—1 2 3 4 5—is not that foreign music is published with it, but that it is correct, that is, anatomical. The thumb is defined in the lexicons as "the first finger of the hand." Analogically it might be called the "big finger," as the first toe is called the "big toe."

The seeming rivalry between Foreign and American fingering will cease, if both terms are dismissed for the correct designation: Anatomical Fingering. There cannot be any rivalry between a notation scientifically exact and one which, however named, is a disgraceful blunder. The anatomical fingering may be used in either of two forms: Anatomical Fingering

x 1 2 3 4 5
x 2 3 4 5.

CHAS. H. WOOD.

THE MEETING OF HUMMEL AND FIELD.

If our memory serves us, an incident similar to the following is related of Beethoven and Mozart, but we give it as we find it in a contemporary, because it has that "touch of nature which makes the whole world kin": In the year 1828 Hummel visited St. Petersburg, whither his reputation had already preceded him, and gave several concerts there, which were very numerously attended. In the course of these entertainments, he composed extemporary variations upon themes suggested to him by the audience, in which he displayed such talent and readiness of invention as to wake up a perfect enthusiasm among his hearers. From Petersburg he proceeded to Moscow, where Field was at that time residing. These two great artists had never seen each other, and were known only to one another by their works and reputation. On the morning after his arrival, Hummel, whose appearance was rather heavy and somewhat slovenly, paid Field a visit at the *hotel garni*, which that artist then inhabited. He found him in his dressing-gown, smoking and giving instruction to a pupil. "I wish to speak with Mr. Field," said Hummel. "I am he," said Field, "what is your pleasure?" "I am anxious to make your acquaintance; I am a great lover of music; but see you are engaged, so don't let me disturb you. I can wait." Field begged him to sit down, without any ceremony, merely asking whether the smell of tobacco was offensive to him. "Not at all," said Hummel. "I smoke too." The presence of the stranger so disconcerted Field's pupil that he very speedily took his departure. During this time Field had been scrutinizing his visitor, whose general bearing struck him as being somewhat remarkable. At length he asked him, "What is your business in Moscow?" Hummel said he had visited Moscow in a mercantile capacity, and that, being a devoted lover of music, and having long heard of Field's extraordinary talents, he could not think of leaving the city without having heard him. Field was civil enough to gratify the wish of his visitor. And, although he personally considered him as little better than a Midas, he sat down to the piano and played one of his *Capricci* in his own surprising manner. Hummel thanked him repeatedly for his kindness, and assured him that he had never heard the piano played with so much lightness and precision. Field answered, in a sportive tone, "Since you are so very fond of music, you certainly must play something yourself." Hummel made some excuses, saying that, when he was at home, it was true he played the organ occasionally, but it was impossible to touch the piano after Field. "That is all very well," said Field, "but such an amateur as you are always knows something to play," and he smiled in anticipation of the performance he was doomed to listen to. Without further parley, Hummel now sat down at the piano, and, taking the very theme which Field had just played, he began to vary it extemporaneously, in a manner worthy of his genius and as if inspired by the occasion, and, indeed, altogether in a style so powerful and overwhelming, that Field stood transfixed with astonishment. Dropping his pipe from his mouth, and drying his tears, he sensed Hummel, exclaiming, "You are Hummel, you are Hummel; this is nobody but Hummel in the whole world who is capable of such inspiration!" and it was with no little difficulty that Hummel released himself from the powerful grasp of his admirer.

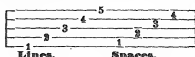
[For THE ETUDE.]
WHYS AND WHEREFORES OF
MUSIC.

BY H. SHERWOOD VINING.

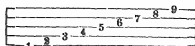
(Continued from February issue, page 27.)

NOTATION.

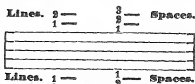
14. *Why notes are used.*—Because they are signs to represent tones in writing. They are named like the tones for which they stand. Notes are placed on lines and on spaces between the lines thus:
Five lines and four spaces between them make what is called the staff; thus:—



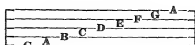
15. *Why the staff is used.*—Because the pitch which a note represents is shown by its position on a line or on a space. Nine notes of different pitch can be written on the staff, thus:—



Notes that are higher or lower than the notes on the staff are placed on added lines and spaces above and below the staff, thus:—



The staff degrees are named in alphabetical order; thus:—



The lower the line or space on which a note is written the lower the pitch, and the higher the line or space on which a note is written, the higher the pitch.

16. *Why two staves are used.*—Using two staves saves adding too many lines and spaces above and below the staff. Eighteen notes of different pitch can be written on two staves. One staff is used for notes higher than middle C and one staff is used for notes lower than middle C.

17. *Why two clefs are used.*—Signs called clefs are placed on the staff to show whether the notes are high notes or low notes. The word *clef* means key, and both words are used to express different degrees of pitch. The G clef or treble



is used for the high notes. The F clef or bass



is used for the low notes.

18. *Why the G clef is so called.*—This clef winds around the second line, and the note placed on this line is called G. By this G written thus



is meant the G next above-middle C.

19. *Why the F clef is so called.*—This clef is written from the fourth line, and the note placed on this line is called F. By this F written thus



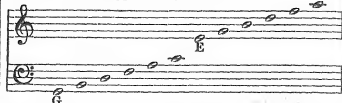
is meant the F next below middle C.

20. *Why notes that are placed on lines next each other, or on spaces next each other, are named in the order of the alphabet, skipping one.*—Because when notes are placed on lines only, spaces are omitted; and when

notes are placed on spaces only, lines are omitted; therefore the letters which these lines or spaces represent are omitted.

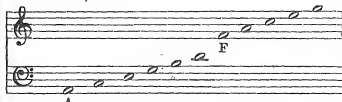
21. *Why it is easy to remember this order, skipping one.*—Because the order of the seven letters, skipping one, makes the word F A C E, and adds the three letters G B D. Thus, F A C E—G B D, or G B D—F A C E, or E—G B D—F A C E, or D—F A C E—G B D, and backwards, D B G—E C A F, or E C A F—D B G.

22. *Why the names of the notes on all the lines can be discovered when the name of the note on the first line is remembered.*—Because knowing the name of the note on the first line, the rest are discovered by recalling the order of letter, skipping one, thus:—



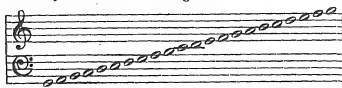
Beginning from the second G below middle C, these notes are played by moving to the right and skipping one white key.

The names of all the spaces can be discovered when one is known; thus:—

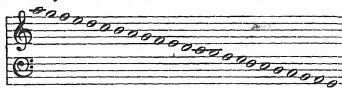


Beginning from the second A below middle C, these notes are played by moving to the right and skipping one white key.

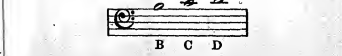
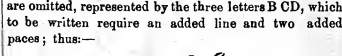
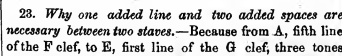
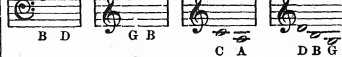
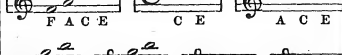
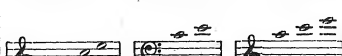
The following example is played by moving from one white key to the next to the right:—



The following example is played by moving from one white key to the next to the left:—

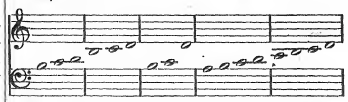


TABLES OF NOTATION.

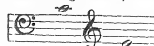


23. *Why one added line and two added spaces are necessary between two staves.*—Because from A, fifth line of the F clef, to E, first line of the G clef, three tones are omitted, represented by the three letters B C D, which to be written require an added line and two added spaces; thus:—

The same tones can be differently written between the staves; thus:—

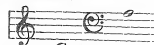


24. *Why the F clef is sometimes changed to the G clef on the same staff.*—In order to avoid adding more lines and spaces above the F clef staff than is necessary, the F clef, which is used for low notes, is changed for the G clef which is used for high notes; thus:



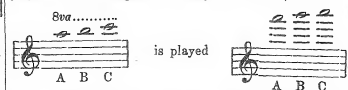
from a note of lower pitch to a note of higher pitch.

25. *Why the G clef is sometimes changed to the F clef.*—To avoid adding more lines and spaces below the G clef staff than is necessary; thus:



from a note of higher pitch to a note of lower pitch.

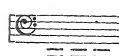
26. *Why the sign 8va..... is used.*—Because by placing this sign above the notes many added lines and spaces are avoided above the G clef staff. The sign shows that the notes under the dotted line are to be played an octave higher than they are written; thus:—



By placing this sign below the notes many added lines and spaces below the F clef staff can be avoided; thus these notes



are played an octave lower than they are written; thus:—



The words *All' Octava* mean in the octave, and the sign *All' 8va* placed above a note shows that its octave above is to be added; thus:



and placed under a note shows that its octave below is to be added, thus:



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most beautiful given for melody that the world has ever seen?

Of the great musicians of this day, perhaps the following names are most in point: In Russia, Rubinstein, the greatest pianist, a great composer of operas, oratorios, songs, piano pieces, and chamber music of all sorts. Yet there are few who would venture to predict that his name will be counted among the immortals. In France, there is Camille Saint-Saëns, one of the most gifted men of the world. Organist, pianist, composer, he has touched nothing that he has not adorned. Even England thinks well of his opera of "Henry the Eighth." The young man, Niccolò, of Dresden, is a fine genius; but it is yet too soon to class him among the immortals.

Upon the whole, most critics would agree with the statement that it is not time to look for geniuses of the first order, until, as Theodore Thomas expressed it to the writer, "the sound of Schumann, Liszt, Berlioz and Wagner, has gotten a little more out of the ears of the youngsters." These sounds occupy their attention and stand between them and originality. We are living in a transition period; there are many great musicians, but not at present any one who could confidently be pronounced greater than any of the others. So, at least, it appears to me.

Questions and Answers.

QUES.—Please tell some of us who are trying to transcribe how to go about it. Give us a few simple hints in the next issue of THE ETUDE. We are thorough in intervals as taught in Weitzmann's Theory, so that we shall be able to comprehend what you say. We wish to transcribe a song accompanied from C major to a third above and also a third below. Would we not have to write every note half and lower? and would not this give E major, or A minor? Is there any little book with plain directions we could get to aid us? Please let us have advice soon.—M. B.

ANS.—There are several distinct methods that may be employed in transcribing a piece of music. The first may be called the *Interval method* and consists in reading each note some degrees higher or lower than it is written. This method or mechanical process can be acquired with a little diligent daily practice of a few months by any one who can read the notes (by letter) with moderate facility. Transpositions a half or whole step, or even a minor or major third, can be managed by this method without much difficulty.

Say the piece is in C major. To transpose a half step above or below, simply sharp or flat each note, remembering that if you are transposing higher (to C# or D) an accidental flat B is to be changed to B natural, and an accidental sharp would be double sharpened, and vice versa in transposing lower.

To transpose a whole step above (D major) you must simply name and play each letter one degree higher. Thus C becomes D; and D, E; and E, F# etc. Surely remember to play G in F# and B as C# in order that the new key may sound correctly.

To transpose to Eb, you can read the "line above," or the "space above," remembering that B, E, and A will be flattened, of course. Thus, C becomes Eb; D, F, etc. Or, if you are familiar with the scale of D# (the enharmonic of Eb), you can simply read one higher, and sharp the result.

A transposition to E major can be effected the same as to Eb, by reading the "line or space" above and inserting proper signature.

Another method is the *Clef method*. This requires more practice, but it is excellent when once acquired. It consists in placing the clef on the degree of the note, and learning the other letters as they would occur in succession written from this point. This clef is explained in Weitzmann's Musical Theory, p. 10. You will readily see that if you are familiar with the alto clef, which places C on the third line of the staff, just one degree lower than C is placed on the G soprano clef, you can change your mental image of the tone location, so that C would look like D, this would assist you to transpose one higher. The tenor C clef would likewise assist you to transpose one lower. By following out this plan you can make all transposition with ease, but it requires much skill and concentration of mind and practice. You will find a knowledge of these clefs indispensable, if you proceed with the study of Harmony and Counterpoint.

Another, and by far the most perfect means to transposition, is an exhaustive knowledge of scale relationships, and of harmony throughout. By this knowledge, G in the scale of C means something more than the simple letter; it means the fifth or Dominant of the scale of C, and it will be transposed into any other note, simply by thinking what the fifth of the required key is. If it is a chord of the Dominant, a knowledge of harmony will make the transposition of the entire chord to any other dominant an instantaneous process, and so on.

This is the knowledge you should work for. This is purely scientific and intelligent. All others are mechanical. You may acquire great facility in this by taking little melodic figures, and later entire melodies, and having numbered the intervals with a pencil, call them aloud as you seek their duplicates in other keys. Slow practice and attention is all that is required.

Steen Jon Jørgen, in his "Hear and Hand," has written some good beginning studies for this practice. These may be followed by Tausig's Daily Studies, though it requires a considerable knowledge of harmony to transpose these. We know of no work especially devoted to this subject. Any good treatise on harmony embraces it, if you master it.

Ques.—In your last October *Etude* grave is said to be slower than *adagio* (under theory of phrasing, memorizing, etc.). In "John W. Moore's Vocabulary of Musical Terms," grave is given as quicker than *adagio*; which is correct?—L. G.

ANS.—The place of the word in describing tempo, in my "Phrasing Studies," follows that in "Mendel's Conversations Lexicon," which was not written at the time when Mr. Moore's vocabulary was prepared. It represents the best German usage.—W. S. B. M.

Ques.—The note 'd' to Schumann's "Searing" says "The *soprano* F has struck (articulated) the slur, although there is nothing in the notation to show it to the contrary." Does not the notation of writing the sixteenth below, and meeting with the *soprano* F's above, indicate that the second F cannot be tied, in order that the alto sixteenth may be heard? If this view is not correct, please explain.—L. G.

ANS.—The questioner misses the point. Upon the organ the second F in such a passage would not be repeated because the first one would be sustained across it. The question in the present instance, however, is not whether the second F should be struck (articulated), of course, it must be for the sake of the sixteenth-note motion. But the question is, Whether there are two melody F's or only one. If two, then the second F must be played heavily enough to fit it to its place in the melody. If, however, the second melody F is tied to the first, then the first one has to be struck more forcibly, in order to carry the melody tone across three beats; and the second F is played softly, as a part of the sixteenth-note motion. I think that the second F is also a melody note, distinct from the first, and not a continuation of it. But make this conclusion certain.

Ques.—(1) Please tell me if it is possible to learn to play a *fugue* by the study of Higgin's book—for one who plays nice selections of classic music, but has never been taught to play music on the *fugue* order. (2) Will you kindly give me a *careful* selection of one piece by each of the following composers, taken from 2d page of American C. M. Prospectus, as follows: Scarlatti, Moecheles Op. 70, F. Hiller; Chopin, *Nocturnes* Bach, 1 Prelude, Fugue and Allegro. Give degree of difficulty. I shall much appreciate your kindness. If you prefer to answer in *Etude*, please let me have the benefit of your reply quite soon.—KATE W.

ANS.—(1) No. Higgin's work is a treatise on composition of the *fugue*, not on how to play them. (2) Scarlatti: Sonata in G No. 2, in Breitkopf & Haertel; Moecheles: Op. 70, Book 1, No. 3, or, easier, No. 16; Hiller: xxiv Budes, No. 1, in G flat; Chopin: *Nocturnes*, Op. 9, in E flat, or Op. 87 in G. Equally characteristic of the Chopin style, and less difficult, are the Mazurka, Op. 17, No. 4, and Waltz, Op. 84, No. 2. These should be selected in preference to the nocturnes, according to the opinion given in the prospectus. But in C minor, No. 2, well-tempered clavier, or the invention in F, from the "Lighter Works" of Bach, published by THE ETUDE. E. M. BOWMAN.

Ques.—Please explain to me how the M. T. N. A. is able to return rejected manuscripts to the authors, as that would imply an unjustified expense; and as the manuscripts do not contain the proper name or address, I suppose the author has to see for returning it for enclosing return stamps. As to myself, I should consent to have my manuscript, if rejected, burned, as I should send, any way, a duplicate. But I think it would be well to publish the answer to this, my question, in the next issue. Y. Y. A.

ANS.—The Burr Resolutions, adopted at the Boston meeting, give explicit directions regarding this matter. The manuscript sent in to committee can bear directions to burn if rejected. Stamps can also be sent for return of the manuscript, unless it is to be sent by express. See official report of '86, page 230-231.

Ques.—1. Do you think practice on the Technicon or Techniphone very beneficial to piano pupils? Which one do you consider the most useful? 2. Can you direct me to a good system of finger gymnastics?—B. C.

ANS.—The Technicon and the Techniphone are both useful. They do not answer the same purpose. The Technicon is a most valuable machine for developing the muscles of the hand, and also helps intelligence if the practice is slow and careful. The Techniphone not only

answers the purpose of a dumb piano, but is the most valuable corrective for an imperfect legato (or staccato for that matter) ever invented.

2. Get Mason's Piano-Form Technique, and use the Brotherhood Technicon. Perhaps Moore's Finger Gymnastics, advertised in this issue, is what you want.

Ques.—Can you suggest some short formula of fingering that would prepare one for a comparatively free execution of any combination of notes, viz.: Of scales, then, beginning on the tonic or otherwise, triads, broken chords, chords of two or three notes, etc. If a short explanation would not cover the case, would you please give a few valuable directions?—R. C. B.

ANS.—A very large proportion of piano music is made up of five-finger passages and arpeggios. To all such music apply the following

PRINCIPLES OF FINGERING.

1. Always take a five-key position when possible. Extend to six, seven or eight keys when necessary.

2. Never change the position of the hand until necessity or convenience requires it. Then take the new position at once.

3. Finger all passages derived from scales with the regular scale fingering. (Of course you must know the fingering of all the scales.)

4. Finger all arpeggio passages just as you do the arpeggios you have learned separately. You will find the fingering for all scales and arpeggios in Moore's Piano-Form Techniques.

Chopin has many exceptional passages, but you will find them fingered. Schumann and his successors require a great deal of melody playing with an accompaniment in the same hand. This demands clinging touch and great power of discriminative emphasis.

Van Bülöw, Klindworth and other editors often finger passages in unusual ways. Some of this may be really advantageous. Some of it looks like an arbitrary whim.

Ques.—Will THE ETUDE please tell me whether there is a shorter note than the sixty-fourth, either for piano or violin?—H. L. G.

ANS.—Notes the length of the one hundred and twenty-eighth part of a whole are used. Two instances now occur to my mind: one in the last part of the "grave" movement of Beethoven's Sonata Pratique, and the other in the latter part of the adagio movement of the Fantasia Sonata in C minor of Mozart.

Ques.—Please explain in THE ETUDE the reason for using a double sharp, or a double flat? Why not print F double sharp, G natural, or B double flat, A natural?—J. F. B.

ANS.—To write logically and harmonically double sharps and flats are sometimes necessary. Take your own instance, F double sharp belongs to the scale and key of G sharp minor, and corresponds exactly to B natural the scale of G minor. Were you to write G natural in the above scale instead of F double sharp, you would have two notes with the name of G, and some other note of the scale would be missing, and this would be just as sensible as writing E sharp instead of F, in the scale of C major, and leaving out F altogether. These cases are similar. Your question is somewhat like the one we once heard propounded, "If the world is round why don't we fall off when it turns on its axis?" There are laws in nature, and there are also laws that govern the writing of music.

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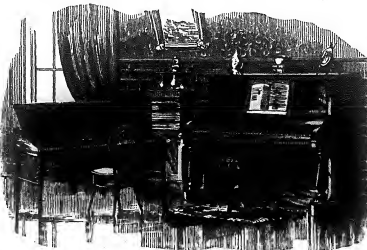
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