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### Volume 05, Number 06 (June 1887)

Theodore Presser

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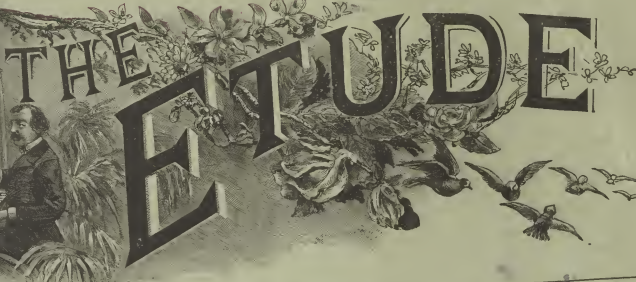
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No. 6

Vol. V.

JUNE, 1887

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this was fatal to the development and realization of all high artistic ideals, and opera here, as later in Venice, degenerated. Dearly set in, in fact, not only before operatic endeavor had borne any ripe fruit, but almost before there had begun to be any fruit at all. A considerable improvement took place, however, at the end of the century, the results of which we shall trace in the next lesson.

## FRENCH OPERA.

Italian opera made its first appearance in France in the year 1645, when Cardinal Mazarin procured a company of Italian opera singers for the entertainment of the queen, Anne of Austria. It is said, however, that opera, as performed by this company, failed to meet the demands of French taste. The French applied to it the canons of the drama as it had been developed by their great classical dramatists, Corneille and Molière, who had already done much toward refining French taste in dramatic art. Measured by these standards, the Italian opera of that time was faulty and defective. Although it had originated in an enthusiastic attempt to revive the Greek drama, the tendency to develop its musical forms, and to invent sensuously pleasing melodies at the cost of dramatic truthfulness, had speedily shown itself. Besides this, the Italian opera, as represented in France, aimed to produce effects largely by means of decorations, scenic accessories, etc., instead of depending mainly on a vivid and forcible dramatic presentation of the well-constructed play. All this hindered the success of Italian opera among the cultivated classes in France much more than it did in Germany, where the musical forms were much less advanced, and where, indeed, the natural turn for the drama, and natural tact and perception in dramatic matters, were far less marked than among the French.

But the introduction of opera into France created a desire among Frenchmen to produce a musical drama of their own more in accord with their dramatic ideals. The chief obstacle to this was found to lie in the fact that French poetry, as it then existed, was wholly unsuited to lyrical treatment. There were at that time no free lyric forms in the French literature, such as would give a composer free scope for his imagination in setting them to music, and the worst of it was, that the iambic line of six feet, interrupted by a caesura, unit as it was for the purpose of an operatic compass, was considered by the poets and critics of the day as the only poetic form worthy of a place in literature.

The first man who had the courage to break through this literary superstition, and to write lyric verses suitable for music, in defiance of the traditions of the elders, was the Abbé Perrin. He first published a collection of poems, irregular in form, freely adapting themselves to the varying moods of the poet and avowedly intended to lend themselves to the purposes of imaginative musical composition. They were violently opposed, of course, by the pelagian literary critics, and as violently defended by the musical critics, who saw in them the possibility of a national lyric drama hitherto unattainable. A professional organist named Robert Cambert, at that time the most prominent composer in France, soon set some of his songs to music, and very soon after this the two combined to produce a comic opera called "Pastorale." This was given for the first time in the year 1659. It made a great success, in spite of the fact that it was given purposely without any of those splendid scenic accessories which the Italian party in Paris was employing to dazzle the eyes of the public. But as there was, of course, there, as everywhere, a considerable number of those who preferred tawdry glitter to solid artistic qualities, the French opera, as it did not make its way as rapidly as the Italian, was considered by the French as a mere curiosity. However, Perrin and Cambert worked on energetically, and in 1669 they obtained of King Louis XIV the exclusive privilege for twelve

years of giving operas, not only in Paris but in all the cities of France. They formed a stock company and built an opera house, opening it with a new opera of their own, "Pomona," which ran for eight months and netted Perrin alone about \$8000. It is said, however, to have been inferior in every way to their first work. Feeling the necessity of competing with the Italian opera in showy decorations, they laid more stress on these than on the artistic quality of their new work, and by these means achieved a great popular success. The consequence was that they accomplished very little for real French opera in the four years during which they held their operative monopoly. Their real service lay in the decisive first step of Perrin in the matter of lyric poetry, and in the impulse given by their first combined effort in opera.

We now come to one of the great names in the history of French opera, and, for that matter, of opera in general, the name of Giovanni Battista Lully, who succeeded to the monopoly of opera in France in the year 1672. For two hundred years now, it has been affirmed that he robbed Perrin and Cambert of their privilege by means of the basest intrigue. It has even been affirmed that he poisoned Cambert, several years after he cheated him out of his rights. He has always been represented as a smart, shrewd, unscrupulous courtier, who, coming to Paris as a youngster, pushed his way up from a menial position in the household of Mme. de Montespiers, the king's niece, to that of a special favorite of the king himself. He is said to have used the power thus acquired in the most odious way, treating the noblest men of his time with contempt and cruelty, and filling his own pockets at the expense of others. However this may be, later researches in the French archives seem to make it clear that he bought the opera monopoly of Perrin and Cambert instead of stealing it from them.

Whatever else may be doubtful, it is certain that, although Lully was by birth, he succeeded in doing for French national opera what Perrin and Cambert had failed to do. Associating himself with the poet Quinault, who wrote the poems for his operas, he created, within the next fifteen years (he died in 1687), a large number of musical dramas so vigorous in conception, so full of powerful rhetorical declamation, so dramatically truthful—in short, so fully in accord with the highest French ideals—that they kept their place for almost a whole century after his death. Considered as music, his operas were inferior to the more fully-developed Italian operas of his time. Considered as dramas, they were greatly superior, and it was this that gave them their national character. They were real French operas, not merely Italian opera transplanted into French soil. At the end of the seventeenth century, there were two styles of opera in Europe: 1. The Italian, in Italy, Germany and England, characterized by the predominance of the music over the words and the dramatic action, laying chief stress on the development of its musical forms and the elaboration of its melodies. The first requisite of the latter was that they must be pleasing and singable. Dramatic truthfulness in them, was, as it is in most Italian operas, quite a subordinate matter. 2. The national French opera, based on an ideal the exact reverse of that which controlled Italian opera, laying chief stress on dramatic expression and relegating the music to a subordinate position, wholly tributary to the main purpose of the drama.

## QUESTIONS ON CHAPTER VII.

In what city was opera successfully cultivated during the last part of the seventeenth century? What conditions there were favorable to it? What was the composer who did most for it? Give dates. Mention its chief characteristics. What was the object of these? Give evidence of the flourishing condition of opera in Venice. What caused its decay? Who introduced Italian opera into Germany? Give

dates. Where was this? When was Italian opera established in Dresden? Was the state of things in Dresden different from that in other court cities of Germany? How did it continue? Name the prominent English composers of opera at this time. Give dates for each. What was their work essentially English or Italian in style? Give an account of the career of Handel in Hamburg. When was Italian opera introduced into France? Why was it regarded as unsatisfactory? What was the chief obstacle to the composition of operas in the French language? Who overcame this obstacle, and how? Who wrote the first French opera? Give date of its production. Why was the monopoly of Perrin and Cambert limited? What did their monopoly effect to pass into other hands? Whose? What service did Lully render to French opera? Give an account of Lully, with dates. Give the characteristic distinction between Italian and French opera at this time.

## [FOR THE ETUDE.]

## THE MUSIC TEACHERS' BUREAU OF ENGAGEMENT.

In the early part of the year 1884, just subsequent to the beginning of THE ETUDE publication, we were led, through numerous letters of inquiry from teachers respecting positions and from principals of schools and seminaries respecting assistants, to contemplate the existing necessity of some established medium of communication between the teacher and the principal. Such a medium we believed would be utilized by a large number of applicants, and would be instrumental in accomplishing a great deal of good.

Forthwith we established and announced, through THE ETUDE and other musical journals, "The Music Teachers' Bureau of Engagement." The result was as we anticipated. Numerous applications came pouring in, and we were fortunate in supplying a goodly number of schools and seminaries with highly-competent and desirable assistants. Since the opening of the Bureau up to the present time, its business has steadily increased until it has reached such proportions as to demand a number of clerks to attend to the correspondence connected therewith.

The grand object of this Bureau, as perhaps some do not understand, is to facilitate the correspondence between those persons seeking to employ teachers and those teachers who desire employment. Its many advantages are obvious.

The principal wishing to employ a teacher in his school, and not having an acquaintance of his own to fill the position, must write to some friend, or perhaps a stranger, to recommend an acquaintance, and if he is fortunate enough to hear of a certain individual who is said to be a proper one for the position, he can, by no manner of means, ascertain to a certainty whether the person referred to would be desirable or not at all suitable. Thus he is subject to much delay and uncertainty, and oftentimes vexatious disappointments, all of which is obviated by such a Bureau as we represent. We have on our lists a large number of teachers for all departments and grades. We do not enroll any who are not thoroughly competent to do exactly what is represented.

Our method of ascertaining the actual facts in reference to the exact standing of a teacher is one that is proven almost infallible, and we can guarantee to furnish just the kind of teacher desired for each position, and that usually without any delay or expense to the principal.

II. The teacher desiring a situation is ordinarily at a greater loss to know how to proceed. He is liable to appeal to a great number of schools that are already supplied, and if at last he is so fortunate as to find an opening, it is very rare indeed that the position is desirable. There are usually so many conditions, such as locality, salary, length of time, etc., to be specified, that compacts between strangers made in the usual manner, by correspondence, are matters of much dissatisfaction in the end. Under the auspices of our Established Bureau there are no such risks to be taken.

To be sure, we cannot guarantee a position to every teacher that applies to us, for the reason that the supply of teachers is really in excess of the demand. But the cost of application is very slight, and in nine cases out

of ten, almost, we can find a desirable position for a qualified teacher, and, in fact, we will not assist any one who is not thoroughly qualified. It is very important that those desiring to patronize our Bureau should send in early, as they stand the better chance of being "better served." It is a short time now to the close of the school year, and we have already a number of applications for teachers on our books.

Accompanying the application from either teacher or principal should be a concise statement of what is wanted, and we will send once forward blanks specifying exactly the requirements throughout. The cost of application to the teacher has been reduced to One Dollar.

Let us hope to receive a heartier response to this offer than ever before, and we promise to do all in our power to place our patrons in direct communication with what they are seeking.

## SUMMER MUSIC SCHOOL.

UNFORTUNATELY, there will be no prominent summer normal music school this year. Numerous letters are being received from every quarter asking for information about this matter. We regret that no very encouraging reply can be given.

The question of summer study has not yet been solved. Nearly all the schools that have been held were pecuniary losses to the managers, and this is the reason we have no first-class school this summer. Perhaps we have not hit on the correct mode of conducting these schools. One serious obstacle to overcome is to get a fine corps of teachers. The leading teachers are kept so busy during the winter that when summer comes they are in no condition, body and mind, to enter upon the arduous duties of stimulating a lot of teachers who need just the thing the normal teachers themselves need. It is a case of blind leading the blind. Besides this, eminent men of the profession can afford to rest during summer, and prefer a trip to Europe to teaching in an inland town under the tropical sun.

The idea of combining recreation with study may solve the question. A seaside normal music school, we believe, he eminently successful if properly conducted. New Jersey coast, the coast of Maine, the delightful places along our northern lakes would draw the music people, as now the church people are drawn to Chautauqua, Ocean Grove, Martha's Vineyard, etc. Efforts of this kind have been made, but they were either ahead of the times or indifferently managed. In the absence of other facilities for study, we will mention that Robert Goldberg will remain in New York City during the summer, and will receive pupils at Chickering Hall, his headquarters.

Mr. Frank Lynne, 149 A Tremont St., Boston, will also teach during the summer. Students wishing the use of a church organ for practice can be accommodated by him at a moderate cost. We hope to be able to announce the names of other leading teachers who will be available for lessons this summer.

## M. T. N. A.

## WHERE SHALL IT MEET IN 1888?

WITHIN little more than a month of this writing, the M. T. N. A. and A. C. M. meetings will have been held, and the place for next year's meeting decided on. As to this latter, it is, perhaps, not too early to make suggestions.

Obviously, the next meeting ought to be held in the West, since the extreme East has been favored for the past two years. There are several reasons why Milwaukee would be an excellent place to choose. To begin with, its summer climate is always cool and invigorating. Then it has a very good local orchestra, available at much less expense than if it had to be brought from abroad, as has been this year. It has a good hall for concerts, seating 2500 people, in pleasant surroundings, and available for all the purposes of the Association at a moderate price. The hotel accommodations are excellent. It is

yet too early to know positively what could be done there in the way of raising a guarantee fund, as was done in Indianapolis this year, but, certainly, Milwaukee is quite as likely to be liberal in this respect as any other city. All of which is commended to the consideration of the members of the M. T. N. A. J. C. F.

## AMERICAN PIANO COMPOSERS.

## I.

THAT the American Composer, like the American Novelist, has not as yet arrived, is an undeniable but somewhat melancholy fact. The inevitable flourish of trumpets that heralds the birth of a new production from a purely national pen is invariably followed by the discovery of a flaw somewhere, and a fatal one, as a rule—generally the want of originality or the lack of that peculiar flavor that not only betokens the individual mind but also the utter want of American characteristics. The cause of all this is not hard to perceive. Our country is yet new, its immense resources still undeveloped; the tendency of the nation is at present toward material prosperity, a lack of noble ideals, and the national character by no means presenting a well-defined type. And how could it, when one considers the enormous amalgam that foreign emigration and bewildering variety of types cause? This working mass is still in ferment, the tendency of the nation is at present toward material prosperity, a lack of noble ideals, and the national character by no means presenting a well-defined type. And how could it, when one considers the enormous amalgam that foreign emigration and bewildering variety of types cause? This working mass is still in ferment, the tendency of the nation is at present toward material prosperity, a lack of noble ideals, and the national character by no means presenting a well-defined type.

European complain we lack the sense of the boundless landscape, majestic scenery and feeling of freedom in our literature and art; that they are both but echoes of "European culture; that Longfellow is miniature Tennyson, Emerson a more amiable and emasculated Carlyle; Poe, Hawthorne and Walt Whitman they accept as original, the latter, particularly, attempting to throw into his rude but powerful epic a thoroughly American tone, the only atmosphere of commerce and politics, and, until within the past twenty-five years, raise but a feeble voice in all the hurry and flurry around her. Since the new era, however, she has spoken in an uncertain tone, and it is now an undeniable fact that we Americans can no longer be called a music-loving people. The strong lack of increasing of what might be called the leisure class, who, having no taste for business and being rich, are able to devote themselves to culture in the broadest sense of the word. Museums, libraries and conservatories are springing up like magic around us. Opera houses, concert halls, noble theatres, all indicate that the tide is still working, but a great breathing-spell is taking place after a century of labor and struggle, and we now look wistfully toward Europe and her culture of the beautiful, and being in everything else a go-ahead nation, we make no exception in this, and the consequence is, that, as far as the art of music is concerned, we can least hope that these gatherings will grow to be more and more of a social reunion of the profession. Provision is being made to give time and opportunity for social intercourse at this meeting.

This meeting has prepared this meeting has been a labor of love on the part of all its officers, and it now remains to have a general turnout of the profession to Indianapolis for July 5th to 8th.

the other, and in all its branches. We now have American singers, organists, pianists, violinists and composers, and it is this last-named class the present paper will attempt to deal with, and, more particularly, composers for the piano, both native born and foreigners, who have resided amongst us, and who have so earnestly and faithfully endeavored to raise the standard of the divine art. That the piano is at present the most popular instrument, goes without saying. Nearly every household possesses one, and Beethoven, Schumann and Chopin are rapidly becoming familiar names. Piano recitals are being attended, and numerous pianistic debuts testify to the increasing popularity of the piano-forte. And yet before Thalberg's time it hardly held its own. Gottschalk, Henry Herz, Leopold de Meyer, Goldschmidt (Jenny Lind's husband, and a capital pianist), all contributed toward making its importance felt. Then Rubinstein's visit, which opened a new vista in piano playing, and the return of many of our talented youth who flocked to the other side to drink at the undefiled spring of music itself, and bringing back, as the result of their own efforts, much culture and hearty love for the art that was not content to remain idle and feed on itself, but took the form of a propaganda, that speedily made the laborers of these pioneers in music.

Naturally, we began to compose, and despite the early crudities, now fast disappearing, and evident want of originality, the time will come when the American will make himself a name in music. We are at present too near the night of death—Beethoven is not dead much more than a half-century, Schumann and Mendelssohn a quarter of a century, and until, as Theodore Thomas says, "the youngsters get these great names out of their heads," we will look in vain for purely American music. JAS. HESKIN.

(To be continued in July issue.)

## M. T. N. A.

BEFORE another issue reaches our readers, the Eleventh Annual Meeting of the M. T. N. A. will have passed into history. In addition to what is printed in last issue of the programme, there have been numerous attractions added.

The programme is now printed, and can be had from their office. A deduction in railroad rates has been granted on what is known as the Certificate Plan. A railroad circular has been issued by the Association which gives full information. We would advise all that contemplate going to Indianapolis to send for one. The programme is now printed, and can be had from their office. A deduction in railroad rates has been granted on what is known as the Certificate Plan. A railroad circular has been issued by the Association which gives full information. We would advise all that contemplate going to Indianapolis to send for one. The programme is now printed, and can be had from their office. A deduction in railroad rates has been granted on what is known as the Certificate Plan. A railroad circular has been issued by the Association which gives full information. We would advise all that contemplate going to Indianapolis to send for one.

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## MENDELSSOHN'S RONDO CAPRICCIO. By HANS VON BÜLOW.—Continued.

contrast in them of "Nazarenism" and "Hellenism" from different points of view still further, provided it be "cum grano salis." Now in poetry, it is true, sentimentality cannot exactly be deemed a vice. Even Schiller himself recognizes it as a peculiar attribute of the Roman, as opposed to the Greek poet; still a too close intercourse with masters of the "sentimental" school is not only to blunt the comprehension of those of the opposite school, but even to make them distasteful. The whole range of sentimental feelings which are awakened and fostered by a dreamy enthusiasm for the so-called "sentimentalists," when applied to the performance of works belonging to the "naïf" school, give a shallow, insipid, jejune, insignificant, in short, unbecoming, rendering. By playing Mendelssohn in the same style as Schumann may, may sometimes must be played—if the word style may be used where personal caprice reigns uncontrolled—a caricature is produced, which is the more revolting, as it does not allow even of an approximate perception of those qualities which form the composer's chief characteristic—beauty and purity of form. Heterogeneous elements thus induced forced into Mendelssohn's music, while its essential qualities are forced out.

To play Mendelssohn properly one ought to play, say Mozart before. First, all tendency toward a "sentimental" reading, even in certain melodic passages, peculiar to him and of frequent occurrence in his works, which may give rise to temptation, should be abandoned. Let such passages be performed strictly and simply in time, with a full, even touch, and they will certainly be found to have more charm and more distinction played in this way than in an agitated, passionate *rubato*. Mendelssohn insisted, above all things, upon a rigid observance of time. Every *ritardando* that was not specially indicated he forbade categorically, while he enjoined reducing those which are marked to the narrowest possible limits. He held besides all arbitrary *Arpeggios* in special abhorrence. (It was never his custom to write chords which cannot be played without interruption & to Schumann, or when he did, it was because he intended them to be struck in succession, as in the introduction to Op. 22.) There is not one *Arpeggio* throughout Op. 14, notwithstanding the "brilliant" style in which it is written. He only prescribed the use of the pedal where certain acoustic effects were required, and his indications in all his works show with what refined forethought he intended it to be employed. He protested also against nervous restlessness and the habit of dashing and hastening through his pieces, into which some players had fallen, imagining this summary proceeding of acceleration to be the surest means of escaping the reproach of "sentimentality." Yet we must not omit either to mention emphatically that his most frequent exclamations during the lesson were: "Go on, don't flag, be bright!" ("Nur flott, frisch, vorwärts!") and that most orchestra directors in our day take the *tempo* of his works a good deal too slow. The right tradition for the *tempo* of the Scotch Symphony, since David's death at Leipzig, is to be found in Vienna alone, whither it was brought by Carl Eckert, Mendelssohn's pupil, now also deceased. In North Germany it is almost always played too slowly and heavily. This edition contains for the first time metronomic indications, which we have given to the best of our recollection. The *tempo* marked for the introduction may perhaps seem unusually quick, yet we have given quite the minimum of speed. We would finally add, that Mendelssohn's injunctions as to strict time-keeping by no means excluded a certain flexibility and elasticity in the *tempo*; only it had to be limited to the smallest possible measure, for instance, at the end of bar 14 of the introduction. The more rigidly the outlines are maintained in all their purity in Mendelssohn's music, the

more fertile in results will the study of it prove in refinement of shading, both as regards touch and movement. Although it be naïf that any pianist will again arise capable of producing a gem so perfect as grace, ease and refinement as the Author's own rendering of the hackneyed "Frühlingstied" without words, the study of it will nevertheless always lead to a more "musical" sort of music-making than bumbling performance of Schumann, which tend to encourage morbid brooding and sentimentality.

## SPECIAL NOTES.

## I. THE ANDANTE.

Bar 1. The *legato-dacato* (sometimes erroneously called *pianissimo*) of the accompaniment should, in all the lower parts, pursue its even, floating course in the last three quavers of this and the 3d bar, in order that the melody-notes in the upper part may be played with perfect ease.

Bar 4. The second note (c) of the melodic motive need not strictly be tied to the following fourth below (b), nevertheless it ought not to lose any perceptible part of its value.

Bar 11. The temptation to slacken pace at the end of this bar must be strenuously resisted, and any craving for a *ritardando* may be satisfied with advantage by a well calculated *diminuendo*.

Bar 14. Here a slight *ritardando* is admissible, especially on the last eighth, in order that the ornaments may be gracefully rendered, and it may be made plausible by a very slight acceleration in the two preceding bars.

Bars 18 and 19 admit of no gradual *ritardando* on account of the increased volume of sound, although the position in which they stand presents sufficient analogy to that of bar 14; they are, however, quite compatible with a very slight, even *ritenuto*.

Bar 22. Melody: *mezzopiano*; accompaniment, especially in the right hand, *pianissimo*. The following bars strictly in time; the *ritardando* ought not to extend further than the second half of the last bar. The same exactly applies to the introduction in Op. 22.

## II. THE PRESTO.

Bar 1. The performer should here bear in mind the elementary rule: that in every group of notes united by a slur, whether it consists of 2 or of 21 notes, the first should be marked by a slight accent and the last undergo an equally slight diminution of time-value, in order to separate it more clearly from the note which follows. The two senquavers of the motive being closely bound to the next quaver, the first of the following bar, this quaver must show no connection with the one which follows it. This rule is mostly lost sight of by the average player by the third bar and in both hands, and is generally still more flagrantly transgressed in bars 37 to 39.

N.B. Our remark on bar 4 of the introduction only confirms an apparent exception to this general rule, for there the slur is used in the sense of a change of bow on the violin.

Bar 10. The reason for adding a *crescendo* here is, that the following *diminuendo* (bars 12 and 13), leading back to an unrevoked "pp," would otherwise have no mean, ing.

Bar 40. The second motive should be played with fire and animation and without the slightest slackening of speed, in spite of the lyrical character which predominates in it. The distinction between the masculine and feminine principle, which in many instances would be in place, does not happen to suit this one, and, if applied here, would lead precisely to the fault pointed out by the editor in his preface, namely, that of laying the burden of the performer's own sentimentality upon the shoulders of the composer.

Bar 56. However easy this figure may be for the hand, it is nevertheless by no means superfluous that it should be practised slowly and *forte*, in order to insure its being played *pp* with perfect clearness.

Bar 65. The "stretta" should be played with particular *brío*, and if rapidly of movement be found incommen-

surable with power of sound, it is the latter which must give way rather than the former.

Bar 76. The word *tranquillo* refers rather to the expression than to the *tempo*. The movement ought, on the contrary, to be kept up as equally as possible, and should an *accelerando* have taken place in the fire of the action, every opportunity for drawing in may be found during bars 75, 76.

Bar 83. The *ritardando* marked here must be distributed as usual in homoeopathic doses and with the nicest accuracy over the space allotted to it. "A *tempo*" begins, of course, with the first notes of the motive before the end of the bar.

Bar 107. What is the meaning of "espressivo"? With expression, with feeling. But what is it that we are to express, what are we to make others feel? The characteristic relationship which the ascending and descending intervals hear to each other, their sympathetic or antipathetic concordances. Here it is especially dynamic shading which is most serviceable. Where the player finds himself at a loss to decide what use he is to make of it, let him sing the passage repeatedly to himself aloud and with a strong emphasis, noting where he raises and lowers his voice. The natural "espressivo," in this case, is to allow the rising notes to swell and the falling notes to subside. In many cases this natural proceeding would be in bad taste, therefore unartistic; it is often necessary to do exactly the contrary, particularly in performing music by Beethoven and Wagner.

Bar 109. In order to give greater emphasis to the *pp* in bar 111 and to relieve monotony, we have here introduced a *mf*.

Bar 114. The lyrical motive here admits of a more "faisine" rendering than in bar 40, but only to a very slight degree. The better way will be to keep up the "tranquillo" (bar 75) without alteration till bar 128.

Bar 122. This "piano" is meant to be sudden, and ought not to be prepared by a "diminuendo." Bars 130 and 131 (also 134, 135 and later similar bars). Rather "less articulated" than *legato*; i. e., to be played with special independence of each single finger.

Bar 140. Here we have added one note at the top of the chord in the left hand, for euphonic and harmonic reasons. For many hands no interruption will be required, besides the chord may be "staccato," that being quite compatible with the prescribed "sfzato."

Bar 149. It is always advisable not to be too lavish in the use of the thumb in chromatic passages when played rapidly and delicately.

Bar 151. "Poco *ritardando*" here means *poco ritenuto*: moderate, not hesitating movement. The author was not to make any "ritardando" whatever in his use of "Songs without Words," and the gracefulness of the effect was only enhanced thereby.

Bar 163. The neutral nature of the chromatic scales calls for dynamic shading at the very least, to be bearable. We therefore suggest that in the present case they should begin *piano*. Contrary to what we have advanced (bar 149), it is well to use the thumb and middle finger as often as possible in chromatic passages played *forte* or *crescendo*.

Bar 186 to 188. We can guarantee the authenticity of the small "crescendos" ending in "piano" which we have here inserted.

Bar 191 etc. At this point the performer will do well to bear in mind the "Midsummer Night's Dream," as well as a great many other similar elflike passages in Mendelssohn's *Scherzi*, and his characteristic skill—nay, genius—not only in conjuring up, but in dissolving, a delightful fairy world.

Bar 201. If a certain amount of "hammering" be unavoidable here, where the parting tumult commences, it may still be done in a more civilized way than is usually the case. We therefore suggest that, after the first stroke, the player should begin again *mezzoforte* and, from bar 204 onwards, proceed gradually to a climax, distinguishing the last and first quaver in each bar from the rest, as by marking the ground-harmonies, by a strong accent.

By played *pp* with perfect clearness. This means the end may possibly keep its crown, the loss of which is a danger it not infrequently runs.

H. V. BÜLOW.

TURKISH MARCH.  
(TÜRKISCHER MARSCH.)

Cornelius Gurliitt.  
Op. 101. No. 9.

Moderato.  $\text{♩} = 112$ .

(a) This, like most marches, is in Common time; even such as appear externally to be otherwise (as the march in the last movement of Beethoven's 9th Symphony) are only so to the eye, there being really but two rhythmical divisions to the bar. This one is made up of little 4-bar sentences (or periods), which, in the first portion of the march, lead alternately into the tonic and dominant.

(b) What note, and which chord mark the modulation?

(c) What sort of cadence is this?

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<sup>1</sup> When a romantic school of painting arose under Overbeck, there already existed one of poetry: its followers showed a marked, say almost exclusive preference for evangelical subjects, and were therefore called "Nazarenes" in contradistinction to those of Cornelius school, to whom the term "Greeks" was applied. (N. & L. T.)

<sup>2</sup> There are, of course, exceptions, e. g., Schumann's Piano-Forte Concerto, without doubt his best work.



d) e)

*mf scherzando*

*(f)* *(mf)*

*dim.* *f*

*(g) (mf)* *(cresc.)*

- (d) This is not a Trio, but simply a contrasting section (in key and movement) so that we can come back to the main theme with fresh interest.
- (e) Notice the B sharp here, as characteristic of C sharp minor, and that its change to B natural (at (f)) leads us back to the original key.
- (g) The marks of expression in brackets are optional, not being in the original.

## RONDO CAPRICCIOSO.

New Edition with preface and notes by Dr. Hans von Bülow.

F. Mendelssohn. Op. 14.

*Andante.*  $\text{♩} = 66.$

*pp* *sosten.* *p* *cresc.* *dim.* *p* *f* *dim.* *p* *cresc.* *f* *f* *ff*



178

1 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35

*ff* *rinforz.* *ff* *pp* *espress.* *legatissimo* *sempre* *ritard.* *Presto. J. = 96 (100).* *pp* *leggero* *cresc.*

179

10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35

*pp* *cresc.* *dim.* *pp* *pp* *cresc.*



40 *sf* *mf* *con anima* *f* 45 *sf* *mf* *f* 50 *sf* *mf* *f* 55 *sf* *dim.* *p sempre pp* *marcato*

66 *sf* *f* *70* *f* *75* *p* *tranquillo* *ritard.* *dim.* *a tempo* *pp* *85* *meno piano* *90* *ritard.* *pp* *dim.*



*a tempo*

*leggero*

100

*mf p.*

105

*p mf p.*

*espressivo*

110

*mf*

*pp*

*espress.*

*cresc.*

115

*sf*

*cresc.*

120

*f*

*cresc.*

125

*f*

*f*

174

*p* 130

*f*

*p* 135

*pp*

*cresc.*

*ten.*

*ten.*

*ten.*

140

*marcato*

145

*pp*

150

*dolce poco ritard.*

*a tempo*

*una corda*

175



155

*pp leggiero*

160

*p*

*cresc. poco a poco*

*marc.*

165

*OPERA*

170

*ff*

*f*

*f*

*ff*

*marc.*

170

*fz*

*fz p*

*tranquillo*

175

*tep.*

*ritard.*

*dim.*

*tep.*

180

*pp*

185

*a tempo*

*pp*

190

*p*

*p*

195



[FOR THE ETUDE.]  
CLASSICAL MUSIC FROM A  
TEACHER'S STANDPOINT.

[FOR THE ETUDE.]

BY J. L. M. S.

There is one phase of the subject of classical music that I have not so far mentioned in the excellent articles that have lately appeared in *THE ETUDE*. It is this: "Why?" Our pupils so prejudiced against classical music want to take any classical music; I hate it!" We may laugh about it, or scold about it, it is a fact that we must concede. The average pupil does not take kindly to the word "classical." No wonder. What are we to do naturally to the best music. No wonder. What are we to do about it? Give up on them, and teach them the popular, "taking" it out of them, and oftentimes their parents, want, "to fight it out?" Of course, the latter is the only one way, and in behalf of teachers who are still struggling with prejudices or perverted tastes, I will strive to offer a few suggestions.

[illegible]

at a time when their pupils enough to analyze their own emotions. I do not mean that the teachers should express themselves to their pupils in those words, but should lead them to notice their feelings of pleasure, of pain, of disappointment. In this way they will come to realize the kinship between these emotions and those excited by music. And just because, to the younger pupils, the pleasurable much exceed the unpleasant emotions, just because life has so few real sorrows and their disappointments and pains are so quickly dispelled by the sunlight of hope, for these reasons, music that is mournful, reflective or of a sentimental character is voted "stupid" by the

or they turn instinctively to strains of a livelier or more cheering nature. And why not let the children play music of a brighter hue and of a gladder sound. It will be time enough for them to dream through the Moonlight Sonata or to weep over the Pathétique when they are older.

There are the middle-grade pupils. Happy are the teachers if they will cheerfully take and carefully work out the selections you think best to give them. At this time, if you can, interest the pupils in different composers and give them one or two selections from each. Try also to interest them in poetry, and in the relationships which exist between the great tone and word painters. Teachers who are successful with pupils at this period of their musical life may consider themselves worthy of the name.

There is still another class of pupils, the older of whose tastes are already formed, and by whom one another's taste of music is appreciated. If it is good music then it is the teacher's pleasure to open before them the treasures and to assist them in their proper interpretation. If it is not good music, it will probably be one of the kinds—the mild, sentimental, Moonlight-on-the-Hudson style, or lively, dashing galops, polkas and marches in which there is more sound than sense, more bluster than music.

If the teacher is wise and wary, she can succeed in most cases, in interesting the first class of pupils in "Lieder ohne Worte," in the Sonatas of Beethoven, some good Idylles or Reveries by modern composers. To the latter class, Liszt will probably be the most pleasing, together with Chopin, Schubert and, if you care to interest them in harmony, Bach.

It seems to me a mistake to attempt to change the natural inclination of this older class that I have mentioned, but rather develop their powers in the line which you feel they will be most successful. To end, the teacher must carefully study the different dispositions of the pupils, and while aiming to develop some broadness in musical culture as in any other study, not necessarily thwart the natural bent of minds.

TRIPLES make perfection, and perfection is no  
—*Michael Angelo.*

GRACE GREENWOOD has repeatedly counseled her young American friends against going to Italy for musical study unless they are supplied with reinforcements of money and friends. She emphasizes her advice in a recent letter to the *Mail and Express*, and notes particularly those aspects of the risk which lie in the way of young girls. These cautionary remarks apply in many respects to study in Germany.

Many respects to study in Germany: The Italian career is, at the best, a lottery of very doubtful management. Some of our young singers have been lucky, yet none so fortunate, on Italian ground, as I have not been glad to hear of their forsaking soil so overworked and overcrowded for the "fresh fields and pastures new" of English opera under American auspices. I also rejoice in the establishment of American schools of singing and acting, even though they must employ foreign teachers at first, as our great American silk manufacturers had to start with French and Italian laborers.

If our young countrymen, who are gentlemen, find their operative apprenticeship here difficult and disagreeable, if it is hard for them to bear the rude privation of the life, and to contend with the envy and jealousy of their Italian associates, and with the diabolical cunning

and desperate rascality of many of the men they have to deal with—for our young countrywomen, refined, delicate, ingenuous, inexperienced in "ways that are dark and tricks that are vain," it is well-nigh impossible.

the practical knowledge gained on the Italian boards is a great advantage, a great price has usually to be paid for it. The best managed, most successful début may cost infinitely more than money. If the débutante is fairly unprotected, and not strong against temptation, it may cost all that makes womanhood most beautiful and honorable; if she be high-minded and pure-hearted, the most humiliating will be a forced association with base and dissipated men; for the shameless immorality

men and worse women, for the shameless immorality of the Italian stage is something indescribable. The sad truth is that success thereon often depends more on the arts of the courtesan than the art of the cantatrice, and that divine music is often degraded into a mere adjunct of a triumphant life of vice.

This condition of things, becoming known is undoubtedly the explanation of the fact that there are few operatic aspirants in Italy than there were five or ten years ago. The Italians are fast killing off the geese of the golden-egg variety. The bad reputation which certain maestri and maestre have acquired for unfair dealing with Americans, in establishing for them certain high prices of payment and by misleading them in regard to the merits of their voices, has led to a series of bitter debates, and, more than all, the awful and ever-increasing insolence, mendacity, rapacity and rascality of agents and managers are certainly telling against this gross musical school and mart.

In spite of the success of the few most fortunate would earnestly say to their musical sisters at home, don't, dear girls—unless you have strong influence, as well as strong voices, much money as well as much beauty—come to Italy to enter on a career whose path for the young and inexperienced stranger, until at least the comparatively safe station of celebrity is reached, is set with pitfalls and beset by footpads, while the roses strewn along it are too often slimy with impurities.

No, don't come to Italy, where, except in the large more orderly, enlightened and cosmopolitan towns, coarse common people are, by their prejudices, riotous propensities, fast making of the opera, that of noble and popular pleasure of the cultured and the gross an amusement more brutal than a bull fight, more cruel and cruel than bear baiting—where, in some provinces the boasted climate is singularly unfriendly to Americans being most trying and treacherous: in a town whose first venture, you may happen to visit, is a town whose picturesque and pretentious enough, but in which the counted among us as the common comforts and decent

of life are not to be had by the stranger at any price and where unavoidable privation and danger may be on a serious illness which, for a weary time, may maintain the study and the hopes of years. I speak here of the knowledge—the experience of one very dear to me.

Don't come to Milan, even for study, unless in happy conditions of maternal or paternal protection of genuine ease.

of pecuniary ease.

STRAVE YOUR TO CHILDREN MUSIC.—You will stare through notes of mine; if it appears even a mad idea, do not wonder. Had I children, my utmost desire would be to make them musicians. Considering I am poor, nor even thought of music, the preference is odd, and yet it is embraced on frequent recollections. In short, as my aim would be to make men happy, I think it the most probable way to do so. It is a religion that depends upon themselves, not on others; it amuses and soothes, if not consoles; and of all fashionable pleasures, is the cheapest. It is capable of being without danger of criticism—is susceptible of being without being priest-ridden, and unlike other pleasures, is not confined to heaven.—H. W.

passions, is sure of being gratified in heaven.—*H. W.*

## CONCERT PROGRAMMES

E. M. C. Seminary, Bucksport, Maine. Miss Eva F.  
Pike, Musical Director.

Piano Trio, Norma, Watson; Chorus, "Softly the Breezes," Taylor; Bridal of the Birds, Richards; Piano Duet, Les Huguenots, S. Smith; The Three Chafers, Truhn; Swedish Song, Soederman; Piano Duet, Marches Heroiques, Schubert; Sunshine Follows the Rain, Tadel; Piano Duet, Deutsche Reigen, Moszkowski; Chorus, "My Polly-Wog," Hiller; Sparrows Twitner, Otto; Serenade, "Sweetly dream," Hodges.

*Oberlin Conservatory of Music, Oberlin, Ohio. Graduating Class of 1887.*

Organ Sonata, Op. 178, first movement, Merkel & Aria  
Loreley, Liszt; Piano Solo, Etude in E, Op. 10, No. 8  
Chopin; Nocturno in E, Op. 21, No. 7, Schumann; Trio  
Nocturno, Op. 23, three movements, Gade & Aria from  
Semiraris, Gluck; Cavatina, transcribed by Bina, Raff  
Piano Solo, Dance of Dervishes, Beethoven-St. Saëns  
Barcarolle in G, R. Schustein; Violin Solo, Canzona in  
E, Op. 85, No. 5, Raff; Mazurka in D, Op. 19, No. 2  
Wieniawski; Duet, "The Gypsies," Brahms; Pian-  
o and Snare and Polonaise in E2, Chopin.

*Vermont Meth. Seminary, Montpelier, Vermont. Mr. L. S. Blanpied, Musical Director, and Miss Mary A. Phinney.*

Symphony, G. Minor, No. 22, four hands, Haydn; (a) Allegro Spiritoso, (b) Andante, (c) Menuetto, Allegro Song, "Marguerite," L. Denza; Scherzo and Allegro, Assai from Sonata, Op. 2, No. 3, Beethoven; Song, "The New Kingdom," Berthold Tours; (a) Etinc Melodique, Op. 130, No. 2, Raff; (b) Novallette, Op. 2 F major, Schumann; Song, "Storm and Sunshine, D-dlez Rock," Scherzo, B Flat Minor, Op. 31, Chopin

*Detroit Conservatory of Music. J. H. Hahn, Director.*  
*Pupils of Miss Kate Jacobs.*

*Pupils of Miss Kate Jacobs.*  
Concerto in F Major, Op. 45, Moscheles; Andante and  
Song, "In Thy Dreams"

Rondo, Op. 29, J. Rosenhain; Song, "In Thy Dreams"  
Dudley Buck; Trio in C Sharp Minor, Op. 33, for Piano  
Violon and Cello, Kiel; (a) Wiegenlied in E Flat  
Jadassohn; (b) Novelette in F Major, Op. 51, No.  
Schumann; Song, "The Siesta," Godard; Introduction  
and Rondo, Op. 117, Orchestral Accompaniment  
Second Piano, Hummel.

Shorter College, Rome, Georgia. A. Bidez, Music Director.

Director.

Overture, "The Lost City," two Pianos and Organ.  
A. Bidez; Polonaise, op. 2, Piano Solo, J. C. D. Park.  
Highest Elys, Alto Solo, G. Stigelli; Rondo a Capriccio, L. Van Beethoven; Heaven hath shed a tear, Soprano Solo, F. Kuecken; La Fleuse, Op. 157, Ralf; O had I Juliet's Lyre, Soprano Solo, G. F. Hall; Vocal Quartette, A. Wauderer's Night Song, Lenz; B. Waltz, A. Nessler; C. Rappie-ten-Ponch, Rome Dilettanti; Triumphant March, two Pianos and Organ, A. Bidez; Ever Joyous, Two-part Chorus, Little.

*A. Stankowitch, Philadelphia.*

Sonate, Op. 90, E minor, Beethoven; Serenade,  
Haberster; Gavotte, E minor, Silas; Farnicht,  
Galatea, F sharp, Jensen; Impromptu, A flat, E.  
Op. 10, C minor, Chopin; Spring Tide, Reinhold  
Becker; Maiden's Song, Old German Love Rhyme  
Meyer-Haund (Miss Emily Stankowitch); Chan-  
Triste, G minor, Scherzo, F, Tschaiakowsky; Ballad  
flat, Neupert; Walzer, A, Reinhold; Prelude, D  
Chopin; Elves at Play, E minor, Heyman; Menu-  
Cooper; Carnival, Op. 9, Schumann.

*Augusta Female Seminary.*

[illegible]

*Aspore*. Verdu, Orenare, and *Aspore*.

dim

pp poco rit.

200

a tempo, e più presto

ff

cresc.

205

stringendo sempre sin' al fine

ff

210

215



## Letters to Teachers.

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Letters to Teachers.

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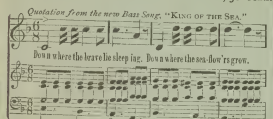
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