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THE ETUDE.

VOL. V.

PHILADELPHIA, PA., JULY, 1887.

NO. 7.

THE ETUDE.

PHILADELPHIA, PA., JULY, 1887.

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AMERICAN PIANO COMPOSERS.

Continued.

It is conceded by most critics that Louis Moreau Gottschalk was not only the pioneer of the pianists, but one of the most talented pianists of his day. Talent is hardly the word—genius would be a better one, if it was not so perpetually abused. His touch and style were unique, and possessing a brilliant technique, and no little imagination, it was quite natural Gottschalk should compose, and compose well, for his instrument. In fact, it must be confessed at the outset, that, despite their artificial tone, his compositions reflect more thoroughly a certain phase of American life than any composer that has followed him. He was a dreamy, poetic character, Creole by birth, evidently affected by Chopin, then in his zenith, but more particularly by those weird, plaintive melodies that seem to float in the Southern air, and that he so skillfully incorporated in all of his compositions; for when he attempted the classic or grand, he signally failed. These quaint, sad, African melodies are very fascinating, being, as they are, genuine *volks-lieder* of the colored population. How far they can be called national depends on our understanding of that word. They are certainly indigenous to our soil, and have never been heard outside of America. Gottschalk, then, may be indeed called the American piano composer for the above reason, otherwise he is artificial, trivial, even tawdry at times, writing for mere sensational effect (we must make allowances for the culture of his audiences). His works are devoid of intellectual content, shallow, and yet musical always, full of moods, ranging from the dreamy "Cradle Song" to the brilliant, "Pasquinade," or the broad humor of the "Banjo." The "Last Hope," hackneyed as it be, is still a melodious and effective composition. Gottschalk will die hard. Naturally, his peculiar individuality found imitators, and the country was flooded with trashy fantasies, and it seemed as if the popular ideal was in the production of notes; for to look at some of the compositions of those days, generally variations on popular song themes (Thalberg and Hers, too, were responsible for this state of things), the pages are literally black with notes, and thundering octaves flaunt noisily at the end.

A calmer style prevailed presently, and when William Mason came back from Liszt and Weimar, with his delicate silvery touch and finished style, the thunderbolt pianists retired with a last rumble. It is out of place in the limits of a short paper to even attempt to give any more than the salient characteristics of each name that

occurs. Otherwise, William Mason could be an almost endless topic. His labors for art always unselfish, the native amiability of the man, and the single-hearted purity of purpose of his active life, not to speak of his splendid piano playing, so limpid and crystalline, all could be examined in detail and with fruitful results, but it is with his piano compositions we are mainly concerned. They mirror perfectly his own pianism, and are sparklingly crisp, and full of a dewy freshness, that has enabled them to hold their own against the formidable phalanx of foreign invasions. How suggestive is the dainty "Silver Spring," played to death as it is. The "Etude Romantique," with its strange Hungarian scale, is also very effective. The various dance forms Dr. Mason particularly excels in. His mazurkas, waltzes, gavottes and figures are all excellent and the form always perfect. In point of fact, that is what first attracts the attention, both in the composer and the performer, his absolute mastery of the outline, so to speak, and his admirable use of technical resources. His arrangements are also excellent. Dr. Mason occupies a unique reputation as a teacher, and his pedagogic work exhibits the same simplicity and directness of purpose that marks his other efforts.

Both Homer N. Bartlett, John N. Pattison and Alfred H. Pease may be said to be influenced in their style by Gottschalk, the first two particularly. Bartlett's music has a brilliancy about it that is very taking. His "Polka de Concert," while not up to his more mature efforts, indicates the bent of his style. Pattison, too, exhibits much dash, although it is a dead school at present. Alfred Pease played very well and composed well, but in a conventional manner. He played his own Concerto with Thomas in Philadelphia, 1876. It is a well-handled work, brilliant, not very imaginative, but deserves honorable mention. He was at one time a pupil of Bülow.

Three composers, at one time the fashion, are seldom heard now outside of the school room. One was George William Warren, a friend of Gottschalk and the composer of the popular "Tam O' Shanter" and "Song of the Brook." The other two are J. D. Wilson and Mr. Wyman, the former being the composer of the somewhat sentimental "Shepherd Boy," and the latter giving the world that much-abused piece, "Silver Waves." These are *genre* pieces, of not very high standard and show the influence of the salon style. Gradually, however, as our young men returned from abroad, a different order of composition sprang up, and the influence of Mendelssohn, Schumann, Schubert and Chopin made itself felt. The artificial, dreary, affected school died out, we hope forever, and a much healthier class of music prevails both as regards form and content.

The name of William H. Sherwood naturally occurs to one, being, as he is, one of our representative pianists, a pupil of Mason, Kullak and Liszt, and also a composer of no mean merit. How he can find time, in the midst of his concert giving and teaching, to compose is a mystery. He has, however, done so, and some very good work into the bargain. His most ambitious effort, and in the writer's opinion his best composition, is the "Scherzo Caprice, Op. 9," dedicated to Liszt. It is in G# minor, and its compact theme is extremely well developed. That it is difficult goes without saying. It suggests Schumann in its somewhat morbid spirit, with a slight ray of light that dispels the gloom, in the intermezzo. The two Mazurkas in C and A minor are also capricious and moody, but true little tone pictures. A little piece deservedly popular, "Oy Maiden," strongly reminds one of Schumann in his questioning mood. The "Romanza Appassionata" and "Allegro Pastoso," are full of

rhythmical life, as is the Concert Etude "Medea," which, while being somewhat fragmentary, is certainly very spirit and symphonically conceived. In a more tender spirit are the pretty little "Ethelinda" and "Regrets" conceived, and show the composer's ability to handle different phases of emotion. Mr. Sherwood has mastered the difficult art of form and knows what he wishes to say, and says it well and to the purpose. His uncle, Mr. Edgar Sherwood, writes in a more popular vein, and his "Grand Menuetto," in A flat, is well known to every concert-goer, and deservedly so. He has also written a nice polonaise in A minor, and some of his songs are very pretty. While not pretending to the scholarly finish of his nephew's composition, Mr. Edgar Sherwood may, nevertheless, be rated as a good and conscientious composer.

Madame Julia Rice-King can certainly claim the honor of being the best composer among the fair sex in this country, and though the competition is not great, that does not in the least detract from the intrinsic merit of her work, which is done in a thoroughly virtuosic spirit. Madame King is also a bird of passage, fitting continually from place to place, and her original work is mostly written for her already enormous repertoire. Her "Polonaise Heroique" is the best of her compositions, and is a very difficult but effective piece for the concert stage. The "Bubbling Spring," heard everywhere, is a delicately-conceived little trifle, and within the grasp of most amateurs. Madame King's paraphrases are marked by good taste and musically feeling. The two songs of Jensen, and the very bold experiment of transcribing the last two movements of Mendelssohn's E minor violin concerto, reveal her solid attainments. The last-named composition, in the hands of the fair pianiste and transcriber, certainly gives an excellent and faithful idea of the original, although the slow movement naturally loses by being transferred to the keyboard. Madame King has also written an extremely brilliant and taking Valse de Concert, "Wiener Bonbons."

A young and talented pianist of Boston, a pupil of both Carlyle Petersilea and Calixa Lavallée, Milo Benedict by name, has been giving evidences of a strong bent toward composition. His two concert polonaises in D# major and C# minor, show a skilled hand and a clever grouping of themes. If they are a little suggestive at times of Chopin, all the better, as it is a good thing for a young composer to show a leaning toward some great model. His concerto in E minor, played at the Boston Convention by himself, is, without doubt, the very best specimen of this form by a native-born American. It is full of beautiful melodies, and the whole work is bathed in a poetic warmth that makes it very attractive. The first two movements are the best, if the writer's memory serves him aright, and here, again, the Chopin influence is perceptible. If the orchestration is at all in proportion to the piano partition, it will be a very striking work. It should be, by all means, published. Mr. Benedict has also written some fugitive pieces.

Another excellent Boston composer is genial Arthur Foote, who is slowly but surely making his way by his songs and symphonic compositions. He has written a fine piano trio and many small pieces, mazurkas, polonaises, gavotte, all of which manifest culture and musical ability.

John Orth has written a clever "Gavotte" in F# major, a pretty "Cradle Song," and a well-constructed "Scherzo." He has decided talent, but, like the majority of young American composers, his work is too uneven, and, whether discouraged by the apathy of the public, they certainly do not produce, or at all events

publish, enough; this is applicable to C. L. Capen and Clayton Johns. The former has written a sterling "Gavotte" in F minor, but should publish more. Mr. Johns is a former pupil of Sherwood's, and has written some tender little lyrics.

George Chadwick leans more to symphonic work, where his admirable talent reveals itself. The same may be said of John K. Paine and Dudley Buck, both men of remarkable talents, force and execution. They both write better for orchestra and organ, although the latter has published a set of lyrical pictures of country life, entitled "Midsummer Fancies." They are chaste and simple, but the composer is evidently working in a restricted medium, and wants a broader canvas to paint on.

There are other American composers whose forte is the orchestra, who have, nevertheless, written more or less for piano, but not with any particular preference for the instrument, such as Penfield, Stanley, J. C. D. Parker, George E. Whiting, Arthur Whiting, Frederic Grant Gleason, Arthur Bird (now abroad), S. G. Pratt, George Bristow, Carlyle Petersiles, Edgar Kelley, the composer of the "Macebath" music, O. B. Boise, John Brockhoeven, Johann S. Beck, and George Templeton Strong. The latter, however, has published some clever things, but hardly original enough to warrant particular mention.

An extremely gifted American abroad, who writes very well for piano, is E. A. MacDowell. His work is characterized by extreme finish, originality and a certain something that augurs well for his future, but then these young composers are so ambitious and are so easily lured by the spell of the orchestra, and so soon forget their early love, the piano. MacDowell's Suites, Op. 10 and Op. 14, are masterly, also his Fugue and Prelude in D minor is worthy of study. His smaller pieces are capital. The "Hexentanz" has been heard in our concert rooms.

W. W. Gilchrist, of Philadelphia, has already an enviable reputation as a composer, but has hitherto confined himself to the orchestra and voice. His piano trio is ingenious and well worked out. He has written a Piano Concerto, but it is still in manuscript. It ought to be a fine thing. (Why is it, if I may digress, that so many fools rush into print, while the sterling composers preserve such obstinate silence?) This should not be.

Willard Burr, Jr., is also favorably known as the composer of a capital trio and many excellent pieces—nocturnes, studies, etc.

Wilson G. Smith has marked talent in the field of piano composition, and many admirable specimens of his style could be cited if space permitted. His work, however, is so well known that it would be hardly necessary to do so.

Charles E. Platt, of Detroit, writes well in small forms, and should be encouraged to develop his talents. Alfredo Barilli has a decided penchant for dance forms, and from his "Gavotte," Op. 1, to his melodious polonaise exhibits a lively fancy, striking rhythms and a sound knowledge of harmony. His "Cradle Song" is known far and near, as are his Spanish Dances.

W. K. Bassford has published some good things, notably "Tarentella."

George W. Bryant's "Reverie Poetique" is pretty and worth playing.

Albert B. Parsons, whose earnest and thoughtful works of a pedagogic nature are so well known, makes no pretensions as a composer, but has, nevertheless, written a brilliant and effective Caprice de Concert, "Rataplan."

J. Albert Jeffery, of Albany, has composed a bright haunting song and very nice gavotte.

John C. Alden, Jr.'s "Satellite" was played by Mr. Petersiles at the New York Convention, and instantly was recognized as betraying talent. Mr. Alden should be heard often.

S. L. Hermann, of Philadelphia, a brilliantly talented Leipzig graduate, seems to show the same abhorrence toward publication referred to so often. He has written some poetic songs very finely felt, and his piano pieces are all cast in a noticeably original mould. "Danse des Kobolds" is a grim and strongly-conceived caprice, and is full of contrasts and power.

Mr. Wm. E. Ashmall has proved himself to be the possessor of considerable ability and is often played. Although he has only published a Menetto, Mr. Linnaeus Thomas is, nevertheless, a talented and bright young composer. His work reminds one of delicate mosaics and is slightly reminiscent of Schumann, but always poetical.

There has been no attempt at a definite arrangement of names in this paper, which is, after all, a mere sketch. The wide variety of talent exhibited precludes all idea of comparisons, even if the writer wished to make any. In the next paper an attempt will be made to portray the characteristics of some of our foreign-born composers now resident in America.

JAMES HUNCKER.

(To be Continued.)

EXPERIENCE.

EXPERIENCE in any department of life demands trial. In fact, that is what experience means. It is possible for an individual to try many times and yet not gain in experience, yet it is impossible to become experienced without repeated trials.

There is a growing demand for experienced work everywhere, and people are being brought to understand the absolute worthlessness of that which is inexperienced.

And this enlightenment on the part of the general public has been brought about largely by coöperative institutions and societies for mutual protection, formed among the various trades and professions. No doubt the charlatan will always flourish to some extent somewhere, but his field of operations is becoming daily more circumscribed, and the time is not far distant when we shall find him plying his delusive trade only at the very borders of civilization. It is, indeed, a difficult matter to draw an accurate line between the experienced and the inexperienced professional, yet the wide difference in the extremes of both classes admits of a division somewhere.

It is a question, too, if each one has not a right to his own opinion in the matter, and if any one has the right to impede another in the practice of his profession simply because he adjudges that he may be inexperienced, and therefore incompetent.

The best way, undoubtedly, is to educate people up to the point where they themselves can decide the matter without the intervention of professional critics.

We consider that the teacher has as much right to go out from school and begin practicing and experimenting with a class of pupils as the medical graduate has to do the same with a lot of patients; and judged on the scale of mortality, the teacher is, of the two, far more likely to come out innocent in the end. Experience in teaching can be gained only in the field where the real material exists and presents itself to the artisan in its almost infinite variety of forms, to be moulded and worked into one form, the image of the eternal.

Certain facts and dogmas, certain details and records of others' experience can be gained at school in the companionship of the learned, and all this knowledge can be made applicable afterward, yet this very study of how to apply these facts learned at school to the practical work of life is just what is occupying the attention of all earnest teachers.

The climax of self-conceit and egotism is to be noticed usually on the day of commencement. It budded long ago as the pupil entered and stood at the head of the class. It has grown and expanded with each new scholastic success until it reaches its crowning triumph on this last glorious day when, amid a profusion of flowers and music, the graduate receives his first public applause, and from his teacher the parting words, "The great task is completed and you are prepared to go forth and battle," etc. Little does he realize the greatness of the battle he is to meet.

When, later on, the dream is past and he meets the first reality, that fall-blown rose of self-confidence must shiver in the bitter cold blast and fold at last its gaudy petals, one by one, amid a winter of frozen experiences.

Then, at last, it dawns upon his mind what was the real significance of a "commencement day." He had supposed himself at the end; he finds that it was but the commencement of life, the greater part of which must be hewn out of life's solid rock by the hatchet of experience.

It is most commendable in any young student to abase self and start out earnestly in the search of experience.

He will come out wiser in the end if he closes his ears to flattery and keeps steadily at work. There is such an insatiable desire on the part of young teachers (and some never get older in this respect) to crowd themselves into public notice and receive some applause. They will spend weeks of time and hundreds of dollars at some public convention, taking every occasion to shoot off their gun (it may be a pop gun), until, out of deference to their eagerness, the doctors quiet down and determine to let the younger spirit make a "long talk." And now the young man's head is turned completely.

Why, don't you see he is getting popular! He tells all his friends, and even advertises, that he is to have the distinguished honor of addressing the Royal Brotherhood in congress assembled next some other time. Now, the moral to all this fiction is, that the young man is taking the wrong way to gain experience. To be sure, his voice is fair, and the ladies have complimented him on both his good looks and his voice, until, in fact, he is a trifle spoiled. How much more conducive to his prospects of future greatness if he would content himself to stay indoors and practice more diligently his *solfege*, and whatever else is necessary to elevate his true standard artistically. Usually, too, it would be a good plan for such a very immature young artist to read a little philosophy and logic, or even rhetoric, to improve his method of thinking and expressing himself.

There is but one avenue to future greatness, and this is open to every young artist and teacher who is willing to enter therein. It is described as a straight and narrow path, rugged and steep. This is a little too severe.

It is, to be sure, steep at times, and often one meets stupendous obstacles in the way, but it becomes a real pleasure to the true-born worker to climb the heights and to conquer all besetting difficulties. Call it providence or luck, as you will, whenever difficulties come up before the pilgrim, even though they seem mountain high at first, a few plucky, well-directed blows of the hatchet of determination will oftentimes level the impediment in a truly miraculous manner. "The gods help those who help themselves" means, that without effort and perseverance nothing can be obtained through invisible agencies.

Fortunate is he who can grasp principles and then learn to apply them.

Life and labor are, to many people, problems too vast and complicated to admit of a solution. Experience will give us the keys that unlock all the mysteries involved in these problems. Then let us don the helmet and go forth into the arena of life with a strong will to conquer every obstacle we may meet, and falter not nor stop to dream and languish on a bed of roses, while it is our duty to be wide awake at every moment and on the alert to catch every sound as we stand sentinel at the gate of the eternal.

D. DE F. B.

THE SPECIAL OFFER which was announced in May issue will close July 15th, as agreed upon. As this issue will reach our readers in time for them to receive the benefit, we will mention that we have printed circulars which state fully the details of the offer. Briefly, this: On July 15th we will send a large order to Germany, and any one wishing to join can procure music for fall teaching much below the usual rates. Send for once for circulars.

The August issue will contain a full report of the M. T. N. A. meeting at Indianapolis. This meeting should be attended by every teacher who can possibly afford to go. The programme is exceptionally fine; many additions have been made to what was printed of it in last issue. The occasion is attracting great attention everywhere. Our mail relating to the meeting has averaged over one hundred letters daily. The other officers have been equally busy with correspondence.

THE LESSONS in Musical History are unavoidably crowded out in this issue.

CURRENT CHATS.

BY OLD FOGY.

"Color in Piano playing"—"A Symphony in Odors"—Nocturnes in yellow, a la Whistler—"Etudes in Scarlet"—velvety touches or violet-tinted tones, and so on and so on, as rambled the literature, or rather the extravagant high-strung nonsense that passes for musical literature, and makes the old-fashioned among us throw up our hands with holy horror. I once spoke of the Reverend Dr. Haweis and his remarks on the subject of Symphonic Fireworks. The gentleman, it will be remembered, said he saw no absurdity in the idea of some day a pyrotechnical Beethoven or Wagner would compose mighty symphonies in color, that by some method, now unknown to us at present, ideas could be expressed by a massing of pure colors alone, independent of form altogether. This sounds like the ravings of pure lunacy, but it is no more insane than the attempts of many composers of to-day, who seek to express definite thoughts by means of one of the most indefinite of arts—music. I was much amused at an article by Avio Bates, a poet and one of Boston's literary lights, in a recent number of the *Scribner's Monthly*. He gravely informed his readers that, as far as the sense was concerned, song composers might as well substitute nonsense for verse, forgetting all the while that the music of the song (I mean of course a masterpiece) grows out of the words; and the composer derives his inspiration from the poet; of course adding new beauties to the poem.

Fancy, for example, if Robert Franz, instead of taking one of Heine's or Lennan's lovely lyrics, selected, instead, Lewis Carroll's clever nonsense, the "Jabberwock!" The writer also said that the day was not far off when the human voice would be used as a pure instrument for its tonal color and without words at all! Isn't this all dreadful stuff!—this perpetual encroachment of one art on another? The literary musician and the musical literary man is a product of the nineteenth century, and is a curious mixture that defies analysis. However, in justice to the recent attack on Mr. Huneke's article in the *May Etude* by an unknown writer in Kunkel's *Musical Review*, it is only fair to say, that the writer never claimed a definite scale of correspondences between color and tone, despite the interesting and conclusive experiments of M. Chevreul, the father of the famous color tapes work at Gobelins, France, who demonstrated beyond doubt the analogies of color and tone. Even heat possesses tone, as the musical tubes, a well known experiment in chemistry classes, prove. The connection of the senses is a delicate matter, and the piano player, the cry of color in music is not so absolutely far-fetched. Alfred Tonelli, a gifted writer, once very aptly remarked, that if the "young man of Urbino (Rafael) had sung, he would have sung the melodies of the young man of Salzburg (Mozart)," which is a very delicate way of putting it. There are resemblances in Painting and Music, and not purely fanciful ones either, nor dependent on the mental association, as the writer in Kunkel's *Review* would have us admit. I am no champion of the absurd system of telling people that A major is scarlet, E flat major is yellow, as poor Capellen and Kreisler did in Hoffmann's fantastic and forgotten romances of that name. That erratic man saw different tints in every tone, and so imbued with the color sense was he that to him a cherry-colored cat was a hairy nocturne in F minor! It is the very height of madness, and this *Etude* writer (a little erratic as he at times) never claimed such stuff. A subtle suggestiveness, purely poetic and ever charming, is the color sense, if it may be called so, in music. For my part, old Fogy as I am, or have been called, I certainly enjoy the Pastoral Symphony in a purely pastoral and bucolic way, and always get frightened at the storm and feel sure the folks will get wet; but then, of course, I am only

OLD FOGY.

SUMMER SCHOOLS.

In response to numerous inquiries which we are receiving from teachers all over the country, in reference to the matter of Summer Music Schools, we are happy to say that we are now in possession of information that will be most acceptable to all contemplating the prospect of pursuing their musical studies during the heated term.

1. The Summer Institute at Martha's Vineyard will hold its annual session, beginning Monday, July 11th, and continuing five weeks. This is an incorporated institute, embracing many departments and a highly-qualified corps of instructors. The school is, moreover, delightfully located, and the expenses moderate. Here study and recreation can be combined successfully. Carl Faelt, ten and Otto Bendix will give recitals this year as they did last. The regular instructors in the musical department are W. M. Daniell, Voice; G. H. Howard, Piano-forte and Harmony, and J. E. Shepardson, Normal

Methods of Vocal Music, any of whom may be addressed for particulars in reference to this superior institution.

2. Mr. F. H. Lewis, a well-known teacher, whose name has often appeared in *The Etude*, and who is connected with the New England Conservatory, has decided to teach a summer term at Boston, headquarters at Chickering's.

3. C. P. Hoffman, Flemington, N. J., Director of Music in Bordentown Female College, will give lessons by mail in Harmony, Counterpoint and Musical Form. Standard text-books used and thorough instruction guaranteed.

A NEW MUSICAL INSTITUTE.

The Garfield University, being erected at Wichita, Kansas, promises to be one of the finest institutions of the West. Wichita is the booming town whose rapid growth during the past three or four years has astonished the world. The amount of progressive citizenship here displayed is truly remarkable, and having built up the business interests of the city, it is now turning its attention to the establishment of educational institutions, chief among which is to be Garfield University. This is to embrace four distinct colleges, among which is one of arts and classics, including a college of music.

The structure will be a magnificent one, costing \$200,000. The musical department is to be conducted by John Metcalf, whose name in connection with the department is a positive guarantee of its ultimate success.

Mr. Metcalf, ever on the alert to advance the interests of his art, has struck a capital idea, which is expressed in the prospectus as follows: "The course of study in the college of music of Garfield University shall be of such a character as will prepare the pupil thoroughly, so that he or she may be able to pass satisfactorily the demonstrative and theoretical examinations required by the Examining Board of the American College of Musicians." We trust that in this idea Mr. Metcalf may be followed by others. It will all the sooner establish the standard of musicianship so much sought after, and give to each pupil a higher impetus to work than any graduation, considered as an ultimate point of study, can ever do. We shall have occasion to say more of this forthcoming institution.

NEWS OF THE MONTH.

THE season is practically dead—opera is over, piano recitals ended and the "benefit" nuisance begun. Commencements and farewell concerts have been making dire havoc with our already overtaxed nerves. Conservatories are giving their last annual affairs and countless pretty girls are playing the dence with the classics. Alas!

I attended one the other day. A fair daughter of Eve, much too good-looking to play the piano well, was seated at a grand, and rendering, or attempting to render, the Brassin-Wagner "Magic Fire" scene from the "Wal-ki-ri." She played the Love motive very carefully and very slowly, but when the Slumber motive made its appearance, no presto was ever faster. I admired her courage, but I had heard the opera, and also William Sherwood, and I fled, and registered a vow that I would listen to no more piano music this season until Indian-apolis, in July. What the poor critic suffers, the public never can or will know, and the piano is the instrument of torture on which his poor benumbed critical faculties are stretched out as on a bed of fire, and all the good performances he has heard during the season are parodied for his special benefit, and with this hideous anticlimax the season usually ends.

I had the pleasure recently of listening to that admirable artist, Madame Julia Rivé-King, who played some new things of Jean Louis Nicodé, the Dresden composer who is making such a stir in Germany. Thomas has already played his Symphonic Variations for Orchestra, and they have always been well received. The prelude and fugue for piano is a broadly-conceived work, full of noble climaxes and modern in coloring. With strong affinities toward Schumann, Nicodé is, withal, original. Polonaise is a clever work, and his Sonata, which I have not as yet heard, is spoken of highly by critics. Madame King is one of the most popular pianists of the day, and shows no evidence of relaxing her hold on public favor. Her programmes, while being solid, generally contain some novelty; in fact, her repertoire is the largest of any pianiste in America. Her technical finesse is remarkable, and her conception unimpeachable. She is at present fulfilling engagements at St. Paul and Minneapolis.

Mr. Wm. H. Sherwood has just returned to New York, after a successful tour West. He plays in Columbus July 1st, and, of course, in Indianapolis, where he takes an active part in the debates.

Mr. E. M. Bowman, the genial president of the American College of Musicians, and one of our best organists and all-round musicians, has accepted an offer in a Jersey City church, at \$2000 a year. His future headquarters, then, will be New York, and I can only say, St. Louis' loss is our gain.

Cleveland had a two-days' Music Festival, May 10th and 11th. The chorus was under the baton of Prof. N. Cooe Stewart. The Boston Symphony Orchestra, under Gerিকে, played, Madame Scatchi sang and Dr. Louis Maas played Schumann's A minor Piano-forte Concerto. The affair was a great success in every respect. Mr. and Mrs. George Henschel gave two song recitals, in May, at Montreal.

Mr. John F. Rhodes will go to Australia as solo violinist of the Amy Sherwin Concert Company.

Michael Banner, the talented young violinist, sailed for Europe, April 27th. He will both study and concertize on the other side.

The Ohio State Music Teachers' Association, Mr. J. Wofram, president, will hold its convention at Columbus, on June 29th and 30th and July 1st and 2d.

Dr. Louis Maas brought out his sonata for piano and violin, Op. 19, at his home, as an ether concert in Boston. It is a musical and scholarly work.

Mr. W. H. Johnson, of Philadelphia, has played some interesting organ music this sea-on.

Mr. August Hyllested gave a piano recital in Chicago, and played an interesting programme.

Anton Schott, who abides now as a lieder singer, gave a song recital recently in Boston, Mr. Clayton Johns assisting as solo pianist.

A musical festival was given at Petersburg, Virginia, in May, under the direction of Mr. Carl Zerrahn, a sister of several eminent artists, including Blochfeldt, Zeisler, and Mr. Leopold Lichtenberg, solo violinist, played in their usual good form.

Rutland, Vermont, will have a festival, too, under Zerrahn's management.

The New York Philharmonic will make a tour of sixteen weeks on the Pacific coast and the West. Mrs. Anne Louise Tanner will be soloist.

Mr. Waugh Lauder gave an interesting recital in Chicago lately.

Miss Cecilia Gaal, the talented versatile pianist, plays often in Cincinnati.

Mr. Emil Liebling, one of Chicago's most solid artists, played at the Seventh Chicago Chamber Music Society's Concert the Schumann Piano Quintette, Op. 44.

Mr. Antony Stankowitch, a talented young pianist in Philadelphia, gave a piano recital, May 13th, with a good programme and an appreciative audience. Mr. Stankowitch was a pupil of Dr. Maas at the Leipzig Conservatory, and with the famous Dachs, of Vienna, afterward. He has a clean technique and poetic touch, and as an interpreter of a certain class of piano literature he has no equal.

The two Chopin numbers on his programme, Heymann's Ellenspiel and the Schumann Carnival, were highly praised by the critics.

I have often spoken of Miss Lucie Mawson in these columns, and of the promising talents she exhibited before her departure abroad. She was carefully drilled by her sister, the vocalist, Miss Charlotte M. Mawson, and afterward with Mr. Albert Parsons, of New York, who recommended Klindworth, of Berlin. With that master Miss Mawson remained a year, and then for the following three years studied under the baton of Anton Seidl. At her recent debut in Philadelphia Miss Mawson showed the surprising results of her work abroad. The critics are unanimous in their praises of her rendition of the Schumann Piano Concerto, and speak glowingly of her sonorous tone, limpid technique, fine conception, and, for one so young, and, above all, her self-power and absolute accuracy, all of which only confirms my early predictions. I will write more about this young artiste later.

Dess Moines, Iowa, had a May Music Festival. Mr. W. C. Seebach took the solo piano part. It is interesting to see with genuine regret the death of the talented pianist, Mr. Max Pinner, who was always such a favorite with Liszt. Mr. Pinner was only in his thirty-seventh year, but had been long a sufferer with consumption of the throat. He was a fine pianist and, above all, a good teacher.

It is now a settled fact that Anton Seidl will come back to New York in the fall. Hurrah!

Carl Klindworth, the leader of the Berlin Philharmonics, will take up his residence in New York next fall. He will teach piano, and, no doubt, will have a large following.

If this sort of thing keeps on, we may confidently look forward to having every European musical celebrity captured and brought to this country. I think the United States Government ought to send a fleet abroad with a big net to scoop in all that is good, and when we once get them here we generally keep them, for, oh, what a fascination American dollars have! Just look at the numerous farewells off—but I am getting personal, and will stop. Are you going to Indianapolis? J. H.

Letters to Teachers.

BY W. S. B. MATHESON.

"How can there be different schools of music, such as an English school, a German school, and Italian, etc., when the scales are alike, the chords the same, and the same kind of instrument employed by all? What is meant by such distinctions?"

Although this question takes us somewhat beyond the boundaries of usual newspaper discussion, I answer it the more readily because it carries within it the correct solution matter bearing upon the success or the non-success of our efforts to cultivate a taste for music in those whom we have to teach. Let us understand, then, that our modern music is an extremely complicated, or, more properly speaking, complex art. It includes within itself a variety of ingredients gathered from widely different sources and in many generations—from the Christian era, and before, until now. The foundation of our rhythmic system was laid by the Greeks. Our melody is a modern invention. Its expression is due to the preponderance of one tone of the scale in the scale in it. For example, a melody in which the tone *La* preponderates will have a sad or a mournful character, one in which the fifth of the scale preponderates will have a bold character, one in which the third preponderates will be of a tender character. Thus, it would be possible to write music by rule, and give it a certain appearance of expression, by keeping along the line of the natural expression of "tones in key." We cannot satisfactorily account for the scale. It has been developed by a long series of experiments; or, rather, it would be nearer the truth to say that it is the result of a great number of selections, made at different epochs, of tones out of Nature's infinite many, to answer the needs of the æsthetic faculties. When we analyze the relations of the tones of the scale to each other and to the keynote, we find that there are three centres of development: the tonic, the subdominant, and the dominant. The seventh is in the scale for the purpose of serving as the third of the fifth, the fourth is there in order to make a chord of which the tonic shall be fifth; the sixth is there in order to be the third in the subdominant triad. Now, the extreme of the tones depends upon their relation to the tonic. The tone *D*, for instance, has no expression of its own; when it is in the key of *G* it is the "strong tone," in the key of *D* flat it is the "tender tone," in the key of *B* flat it is the "bold tone," etc. Whenever the key changes, the tones change, and it changes with it; nay, it changes even though the modulation into another key is only implied by the harmony, but is merely a passing modulation.

This natural expression of tones in key is intensified in modern music by the use of the harmonic, which, in simple music, keeps the key in sight; in the more elaborate, the key is apparently lost sight of for a longer or shorter time. But there was a time, not so very many years ago, when the expression of music was purely conventional. The Netherlands, for example, of whom Mr. Filtmore said such pleasant things in the last number, never arrived at the true expression of feeling by means of music, and never created works in this department that have been counted beautiful. What they did was to invent a multitude of conventionalities of expression, artificialities of the musical material, etc. For example, they thought it a principle not to attempt to compose a new work or a new movement unless they took a melody out of an old work as a foundation. This foundation served them more like an anchor string than anything else to keep them to their ancestors; for they did not cause it to appear in the sound of the music they wrote, but hid it away among the middle parts as a sort of buckram or stiffening.

The Italians were more natural in their ideas. When they wanted music they did not start hard work, as, hence as soon as these Netherlands went down into Italy to exercise their art, they speedily became less artificial in their methods of composing, and gave rise to music having in it more of true expression. Thus, the Italian music of the early years of the opera was symmetrical and natural in its structure to a degree not seen in that of the Netherlands masters.

When Germany began to take a hand in the development of music, a new series of modifications was set in operation. They began to enlarge the harmonic facilities of the key, and to increase the number of chords belonging to it. This tendency has been evident enough in German music ever since the time of Bach, but the theorists have mostly regarded that only such chords belong to any key as can be made out of the diatonic tones of its scale. Whenever additional tones were introduced in order to form new chords, theory has generally regarded it as the evidence of a modulation. Nevertheless, the abundance of these modulations, where the impression of the key is not lost, has been some of the recent theories of the late Professor Riemann, and probably the late Richard Wagner, to declare that any chord whatever belongs to a key that can be introduced

without destroying the feeling of tonality. As long as the original tonic is felt as such, so long the key remains unchanged. Although this dictum is not in accordance with the authentic convictions of musical theory upon the subject, it is nevertheless quite in the line of the development of which our modern music is the outcome. For, as already said, the reason for selecting these particular tones out of the infinite gradations of pitch included within the octave was purely an æsthetic reason. The correspondence of the tones selected with the development of mathematical music was an after discovery, and had nothing directly to do with the selection. Our scale was settled just as we now have it long before anybody knew of the harmonic relations involved in it. Hence, in referring the question of tonality and the possible introduction of new tones to the æsthetic faculty, Riemann and his followers but refer it to the faculty which has presided over every step of the progress thus far. Hence, upon this point, as to exactly how much the key contains, there is likely to be a modification of theoretical formulae before very long.

Meanwhile, the disagreements concerning it are of a national or quasi-national character. The English, especially the Welsh, the Irish and the Scotch, take narrow views of this, and their music consists of comparatively few chords. It is in melody that the music of the Celts is strong. Such tunes as "Annie Laurie," "The Rose Tree," "The Swane River," etc., are types of music that appeals to the heart without any explanation or artificial cultivation. It is the same with melodies not so good, considered in respect to the correspondence of their intended expression and the natural expression of the tones of the scale occurring in them. A melody, such as "The Swane River," is an example in point. It appeals to every hearer. One reason why a melody of this kind sounds so much more significant when sung slowly, very slowly, is that this affords the natural expression of the tones, depending upon their place in key, time to be felt by the listener. Were it sung for this, a melody would be more inspiring when sung fast enough to intensify its rhythm.

Italian music differs from this of the English in two respects mainly: it is less varied harmonically, the minor chords not being so much dwelt upon as is usual in the music of Celtic origin; the other poetry of its fondness for melodic embellishment. Roulades and fancy notes are introduced for the purpose of illustrating the beauty of the singer's voice. But in so far as Italian music has depth to it, it is like that of the English, depending upon the same quality of the natural expression of the tones in key for their effect upon the hearer.

German music is more multifarious in character. There is a wider range of chords employed. Not only all the chords that can be made from the diatonic tones of the key, but also many others of a more or less chromatic character, occur in compositions where an English or Italian composer would never think of using them. Now, these "chords in key" have their own characteristic expression as well as "tones in key." It is this that the German masters have found out, and have contributed to the common stock of musical expression. In the use of these chords in this direction, in operas, while there are short bits of melody of exquisite beauty, it is rare that there is a strain of eight or sixteen measures in the same key. Wagner does go out of the key, and he intends to do so, or, at least, he seems to intend to do so. He said that the circle of twelve keys needed to be brought together. This is what he did in many parts of his works. But there are places where Wagner produces beautiful effects by means of chords and successions of chords. There is a wonderful example of this in "The Valkyrie." In the scene where Siegmund appears to Siegmund and forewarns him of his death. I do not know of another passage where such a weird and strange effect is produced by means apparently so insignificant. When it is analyzed, it will appear, I doubt not, that all these effects are due to the use of chords in their places in key. There is no theory upon this subject at present formulated, unless the Tonic Sol-fa teachers have one; this would not be unlikely, for it is to them that we owe very much of all that we know respecting the true expression of tones of the scale in key.

Thus, it appears that as to their ingredients, and especially as to the relative preponderances of their ingredients, there are different schools of music reflecting the peculiarities of national taste. The English taste is for melody supported by chords. You find this in the first piece of English music you take up; its chordal character is conspicuous as compared with music of German origin. German music hardly ever escapes from more or less of contrapuntal spirit, and it is always richer in harmonic treatment than the average English piece. America has no taste and no school of composition of her own. The people's melody of the Moody and Sankey and the S. C. Foster variety is a dilution of the English, having the same kind of melodic cadences and the same dependence for expressive qualities upon the natural expression of tones in key.

It is true that all these ingredients have now been turned into one common hopper, and the cultivated music

of every country shows much that belongs to other countries. Even Verdi, he who wrote those brazen melodies of "Travatore," shows in his latest works the influence of his farthest compeller, Richard Wagner. Still, the original quality of the music is not to be overlooked. It remains true that there is no good composer whose works could possibly be mistaken for anything else than the work of one of his own nationality. The German Hindel wrote Italian operas in Italy, but their success depended upon their being in those qualities of originality which were German. It is the same with French music, which has in it much of the German and something of the English. Perhaps the prevailing characteristic of French music is its daintiness, that which is also a prevailing characteristic in almost everything that the French do.

Now, in the slow melodies of Beethoven there is something curiously English. The Celtic cadence is wanting; but the dependence upon the true expression of the tones of the melody, according to their respective places in key, is unmistakable. It is this which renders these melodies so impressive when played separately from their connection and when rearranged for other instruments. Wherever they may be given, they preserve their expression, if only the instrument giving them has within it the ability to sustain notes and to intone them accurately in pitch.

The foundation of musical taste is a taste for melody, in the sense that I have been speaking of in this connection. Upon this foundation all the culture of Beethoven and Mozart depended. True music is true to the æsthetic faculties—the same faculties which, in a long process of experiment and induction, selected the tones which should go into the scale. They have a correspondence with what we may call the folk-tons, that is, with the ability of the average man to appreciate music that is not explained to him.

It should not escape our attention, however, that there is another type of musical formation not resting upon this simple quality of melody. I refer to what I have elsewhere called the thematic work of all modern writers, especially of Schumann, for instance. Such a piece as the 7th Nocturne, Op. 9, has no melody in its first part; instead of this, a melodic idea is turned over, with imitations and harmonic transformations, into something which is truly expressive and which commends itself to the æsthetic faculties when it has been heard a few times [although perhaps it has been heard a hundred times to the hearer's annoyance upon the harmonic side]. This mode of treatment rests upon the German discoveries or intuitions of harmony, of which I was just speaking. This is the key to all the music of Wagner. The elements of musical expression are first musical natural effect, then the natural effect of the cultivated musical ear; second, these are modified to almost any extent by harmonic treatment [which is only a carrying out of the meanings involved in the effect of tones in key]; and third, rhythm, which, although acting upon lower faculties of the musical endowment, is nevertheless, not to be despised as a resource for strengthening the bonds of unity in instrumental music, and imparting a rhythmic swing to long movements, without which their length remains their most obvious characteristic.

Perhaps, in closing this long but not unimportant essay, I would do better to indulge Schumann's discretion, in cases where he had meant to compose sonatas, and call it a "fantasy," in order to discount the reader's censure of its want of logical conclusiveness; in spite of which, I trust that it will be found to possess a certain proportion of ideas.

THE BUREAU

In now in active operation, and daily supplying colleges, schools and seminaries with first-class and desirable teachers in all departments of music, including painting and drawing. We especially solicit the names of principals and other persons desiring to secure a competent teacher to fill any position, to be sent at once to us, at no cost nothing, and save in immense amount of time and vexation. There are hundreds of teachers seeking employment through our Bureau, and you stand the best possible chance to get exactly whom you are seeking by applying to us immediately. Any person, whether a teacher or operator for good teachers, will confer a great favor by communicating the fact to us at once.

The Bureau is the only perfect medium that exists for placing the teacher who is out of employment in communication with a principal who is desirous of securing a teacher. It is the only medium through which the old plan of trying till the right person is found. Many musical departments in colleges to-day are languishing, literally dying, for want of a more competent or active teacher. Again, the principal is frequently through no fault of his own, and under the influence of some excellent teacher. The one is continually asking, "Where shall I find a better teacher to build up this department?" The other, "How shall I replace my excellent assistant who has gone?" To both of these questions, the Bureau answers. The Teaching Management Bureau affords a ready response and a way out of the difficulty.

[For The Etude.]

ON THE COMPREHENSION OF THINGS MUSICAL.

BY THOMAS TAPPER, JR.

A GREAT man is he who possesses in purity and completeness that combined quality which the Norwegians apply style—*de indre sanser*—the inner senses. To compare a trashy musical composition with, for example, the most simple of Schumann's writings is to learn the impure surface matter of the one and the deep, almost hidden, significance of the other. It is always to be found as true, that those authors who by the many are said to be obscure, ambiguous in style, are really so simple, so clear, and so pregnant with noble thoughts, that we can but wonder at the power of their conceptions. When we come to regard the art of music in its broader outlines, we find that its relationship with things immediately outside of music is indeed very intimate. Art education in any branch is a compound; it is something which, like bread, is made from some one material, to which there are added in small quantity, though in an exact proportion, certain other ingredients, and all these form an "ensemble," pleasing to the taste and nourishing to the whole system. We each of us, in time work our way into what becomes our specialty, but no one should be familiar with only a single branch of a subject, he would not be a man; the man who never reads but one book, and who quotes it at any and all times. A specialist is tolerable if he be a great specialist; otherwise, his mental acquisitions had better be so varied that, while he retains his individual strength, he yet has in his regard the art of music field wherein he can use it. It would be interesting to know how great is the number of music students who aspire to become as famous as Bach or Beethoven or some other heart's idol. It reminds one of what Higinson says apropos of imagining one's self an Englishman; it is very easy, he says, to carry a step further, and be not only an Englishman, but a prince in the bargain. But the wish does not work the transformation, and a great many art students must be content to be reckoned among the lowly, and these are the ones to whom a broad, many-sided intellectual culture is most needed.

It is often a matter for wonder with people, musical and otherwise, why they cannot derive as much pleasure from classical music as they do from what they affectionately call "their style." I wonder if it ever occurred to these students, while they read the newspapers that are printed in English, rather than those in modern Greek, or why they prefer King James' version to a copy of the Sacred Text in Hebrew or in Latin. Music stands in a peculiar relation with the people in a country so young as our own. It is not traditional with us. It is not born with us, as it is with the people of the great American composers, that all our people love them, that they have put a part of themselves and of their nationality in their music. Music with us is an imported article, and until we can produce it, it will remain as such. A florist can't get beauty in paper flowers, though with true pride, and a feeling for what is beautiful, he might show you blossoms culled from his own garden. We aim and profess to be cultured. That is well; but how often do we nurse this feeling until, all at once, an opinion slips from us on a most delicate point in art. We think to have spoken wisely. Some one else by knows all about the matter, and has mentally condemned us. It is a very fine thing to know when not to say it. A few days ago I overheard this bit of erudite conversation:—

First Lady (without doubt a music teacher).—"Say! I'm reading a splendid book."

Second Lady (probably the heart-conquered of number one).—"Are you?"

First Lady.—"It's the life of John Sebastian Bach, the great piano-fort composer."

"Ah," thought I, "one could guess, within a dollar or two, how much you charge per quarter for lessons. This is of your nation is large enough that from it one can construct the whole circumference."

Comprehension is akin to charity in this: that it should begin at home. We should know ourselves. The example of the teacher has a far-reaching influence upon the pupil. Let a student see a student master himself, if he makes it a part of his daily work to advance his own intellectual condition, then those whom he is guiding will be little apt to embrace the popular deception, that the diploma furnishes the education.

Can you imagine what Beethoven, or Goethe, or Victor Hugo, or Herschel leaning back in a great easy chair, and saying complacently to himself, "Good Master, I am pleased with thee."

No—never; such egotistic egotism stifles. We should remember what Longfellow says: "It is better that men should soon make up their minds to be forgotten, and look about them, or within them, for some higher motive in what they do, than the approbation of men, which is Fame—namely, their duty; that they should be constantly and quietly at work, each in his

sphere, regardless of effects and leaving their fame to take care of itself."

We soon discover that in whatever we undertake to learn, our comprehension of the subject is seldom given to spontaneity; on the contrary, it grows very slowly. If we consider the art of music to be so extensive that in the span of life we can travel but a little way in it, from where, I would like to know, is the time coming to us, we can lay aside our tools and say that we have done enough? "Of all anxieties," says Louis Elliott, "that of feeling that our little acre has been superficially or falsely cultivated is the most bitter." I would the sooner labor honestly, though in vain, than live in the comatose happiness of idleness.

Comprehension, in fact all education, is a continual unfolding; it is a development. We progress by thinking upon all we have observed, by mentally working over all the intellectual pabulum that we have collected. In order to be ever gaining, we should be continually providing ourselves with new material for future use. So soon begin to gather fruit from our own thoughts; the seeds of this fruit we sow, and soon we can reap again.

This intellectual progress is like ascending a great mountain. At every step the view is more magnificent. We wonder how we could have been contented to remain below in the valley. No conscientious artist will tolerate ignorance save as it leads him in further inquiry.

Did it ever occur to you what might have been the train of thoughts to the didactic Fux when he decided to call his book "Gradus ad Parnassum"? I am sure that he loved the elevation to which he had risen, but I am even more certain that he looked yet upward. Beethoven's life was like the growth and florescence of a magnificent plant; but he, when come to perfection, was not content with the walls of immortality and the beautiful flower became an Everlasting. Surely, the very contemplation of those above us should make us blush at our own inactivity.

Be high-minded in all you do; learn to love simplicity; know that greatness comes from beautifying little things; understand that great men are like blazing, dazzling suns only to the ignorant; on those who would know them they shed a kindly light, that warms with its sympathy and makes the heart feel proud in the possession of its aim. Another matter that should be especially noted by the extent of our comprehension. This too, has a growth. It may be compared with one's advancement in acquiring a foreign language. At first, single words demand the attention; but soon the mind becomes strangled; the import of two or three words is conceived without the aid of a phrase, then of a sentence, and finally the language is of practice.

The progress from a five-finger exercise to a sonata of Beethoven is only another parallel, but he who has achieved this should be planning onward from the sonata; yet how many think they have enough when this music is posed; they might hope to begin of the former; the latter should be labeled and stored away in a museum, not really as curiosities, but as embryonic fossils.

These thoughts are not idealistic, but thoroughly practical, capable of application in every day work, be it writing poems or tilling the soil. But we often doubt that we fail to apply them with success. I think that we would save ourselves much trouble by being content to live within our microcosm. What does the critic mean when he says, "I do not like to hear opera in German; it should be in Italian?" And while he gives voice to his opinion, I am saying to myself: "Why, Sir Critic, you know nothing of either German or Italian." We should drink of knowledge from the true fountain, not from the muddy brook.

[For The Etude.]

PIANO TEACHING.

A VERY small proportion of the piano world is intelligently teaching and learning to play the piano; the rest, the larger class, are teaching and learning to play the piano, not piano music, for that is something they have never heard of.

The preponderance of piece players is caused by inefficient teaching. This is the great—not unknown, but immensely known—factor in every department of knowledge.

Pupils may possibly excel their teachers, but, as a rule, learners are more or less in the rear of their teachers.

This is lamentably true in regard to the piano. Parents are, as a rule, utterly incompetent to choose a piano teacher. Still less are they qualified to keep their own naming eyes and ears upon the practicing. Two things are, however, closely observed by them, the jingle of "tunes," and the jingle of dollars. Their kind of teacher has the same "jingle" quality. The pupils have only a single-jingle perception—that for such and such a teacher and pupils be catalogued as the "jinglers."

• "Hyperion," Book I, Chapter VIII.

Their feelings cannot be hurt, for they do not take The Etude!

The advancement of piano playing depends wholly upon teachers who never cease to be scholars. Exceptional pupils who struggle beyond their teachers' efforts usually swallowed up at last in technical quicksands. The writer agrees with your editorial staff in the utterance, that in non-essentials, if the thing is known, do not clutter about names.

The teacher who wishes to improve is capable of improvement, but does not, necessarily, improve. What between "schools," "methods," "specialties" and "specialists," bewilderment is first experienced and then despair.

To teach and learn piano playing it is absolutely necessary to teach and to study the piano. A free application of the term "a priori" may be made right here: that is, "There are first things before everything." In this case, the first things are the Piano itself, Notation, Time, Position, Literature, and Expression. These "first things" may be studied without any bondage to men or "schools."

THE PIANO.

The piano must be studied as a tone producer, not as merely producing sounds. A tone is a musical sound. Striking one or more keys should result in one or more tones, not mere sounds or, worse yet, noises. "Founding" and "banging" the keys, the effects of excessive force, but of blows of any degree of force which cause noise to result from a tone producer. Loud and soft playing are, therefore, merely relative terms so far as tone is concerned. No "school" or "method" or "specialist" has any patent or monopoly on tone production or "short cut" or "royal road" to the name.

The piano must be studied by teacher and pupil as a tone producer.

NOTATION.

Every printed character in music is an impression made by a type. These, taken singly and in combination, cover the ground of "notation." Here, again, is a wide and neglected field for individual study. Much of this field is slighted, and too much knowledge of it is assumed. No new system of notation can help inattention or assumption. Nothing could be more symmetrical or harmonious than the staff and the round notes. The confusion in teaching music with the present notation is partly caused by the clefs. The G or treble clef places G upon the second line of the staff, instead of naming the first line as E. So also the F or bass clef places F upon the fourth line of the staff, instead of naming the first line as G. The clefs should apply respectively to the first line of the staff. Another element of confusion is that the elements which should be named A are called C! That is, the keys and degrees of the staff should be named alphabetically in their natural order. The letters are used arbitrarily as names of tones, degrees, and intervals. It is a pity, but one is named C instead of A, more reason why exactness of knowledge should be cultivated and insisted upon. No queer-shaped notes can relieve the present system of the difficulties caused by the absurd infidelities of clefs and letters. Half of the amount of study and practice, which is applied to the mastery of new forms, if given to the old, would conquer the inherent difficulties of the case. Lamentable ignorance of the present notation is the cause of the spasmodic growth of special note forms. The study of notation is also independent of any school or individual. It is a matter of simple application.

TIME.

Time applies primarily to the pulses of a measure. No one thing is dreaded by teachers and scholars more than "counting." Not one scholar in twenty will set down to steady counting. How can any of the nineteen become useful teachers or correct players? As it is, time, the most important element in piano playing, is, as a matter of fact, the most neglected of all the elements of piano technique. No exact or precise piece should be practiced or read by any pianist without counting. Here, again, application is required and not high sounding titles or pretentious claims.

POSITION.

This is the relation of the whole body of the performer to the instrument—not merely the hands and arms, but also of all the other parts of the body. If the position of the player be correct, an impression or piece cannot be produced without special effort. All secondary motions of the body and limbs must be rigidly avoided. That is, any motion not necessary in tone production is secondary. Flourishes with the hands, nodding the head, violent jerks of the body, crossing or squinting the eyes, jabbing or clawing the keys with the fingers, are all deformities of position.

Yet mannerisms are special features of "patent" teaching. Many teachers and schools "like to be recognized" by some peculiar and artificial method. This is mere imitation, not cultivation. There is a philosophy of position that must be sought for among the mass of confused and contradictory utterances of men and books. One pupil of the writer who endeavors

SONATINA in G MAJOR.

Nº 1.

FORM-PLAN.

3 part song-form

- 1—8 Sentence.
- 9—16 Episode, or Middle Sentence.
- 17—24 First Sentence.
- 25—34 Coda and Appendix.

L. van BEETHOVEN.

1770—1827.

Moderato. ♩ = 116.

The musical score is written for piano in G major (one sharp) and 3/4 time. It consists of five systems of music. The first system begins with a piano (*p*) dynamic. The second system includes a mezzo-forte (*mf*) dynamic. The third system includes a dolce dynamic. The fourth system includes a mezzo-forte (*mf*) dynamic. The fifth system includes a forte (*f*) dynamic. The score is marked with measure numbers 1, 4, 8, 12, 16, 20, 24, 28, 32, and 34. The piece ends with a double bar line and a repeat sign.

THE PLOUGH BOY.

(LE GARÇON LABOUREUR.)

RONDO.

Molto Allegro. ♩ = 112.

J. L. Dussek.

Subject.

p

(4)

f

(10)

rfz *f*

(16)

Episode 1.

dolce *cresc.*

(21)

p *cresc.*

(26)

System (31) features a piano accompaniment with a steady eighth-note pattern in the left hand and a melodic line in the right hand. The right hand includes fingerings such as 2, 3, 2, 3 and 4, 3, 2, 1. The lyrics "scen - do" are written below the staff. The system concludes with a forte (*fz*) dynamic marking and the number (31).

Extended close.

System (36) continues the piano accompaniment. It includes a "Passage" section with a melodic flourish in the right hand. Dynamics include *fz* and *cresc.* (crescendo). Fingerings are indicated throughout. The system ends with the number (36).

System (41) features a piano accompaniment with a steady eighth-note pattern in the left hand and a melodic line in the right hand. The lyrics "cre - scen - do" are written below the staff. The system concludes with a *poco rall* (poco rallentando) marking and the number (41).

Subject (2)

System (46) features a piano accompaniment with a steady eighth-note pattern in the left hand and a melodic line in the right hand. The lyrics "cre - scen - do" are written below the staff. The system concludes with a *poco rall* marking and the number (46).

System (51) features a piano accompaniment with a steady eighth-note pattern in the left hand and a melodic line in the right hand. The lyrics "cre - scen - do" are written below the staff. The system concludes with a *poco rall* marking and the number (51).

System (57) features a piano accompaniment with a steady eighth-note pattern in the left hand and a melodic line in the right hand. The lyrics "cre - scen - do" are written below the staff. The system concludes with a *poco rall* marking and the number (57).

63

Passage.

69

Ep. (2nd Idea.)

74

79

dolce

85

(91)

(97)

Appendix.

(103)

p cre - scen - do *f*

(109)

fz cresc. *f*

(115)

Passage leading to Subject.

fp *cre* *scen* *do* *f* (120)

ff (125)

mf *p* *rf* (130)

dimin. *pp* *ral - ten - tan - do* (135)

pp a tempo (140)

f *Episode s.* (145)

Musical score for "The Merry Widow" (Act II). The score is in 2/4 time and features a melody in the upper voice and a piano accompaniment in the lower voice. The key signature is one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte) and *CRAC.* (crescendo). The piece concludes with a double bar line and the number (150).

Handwritten musical score for "L'Espresso" by Debussy. The score is written on two staves, both in treble clef. The key signature is one flat (B-flat). The tempo is marked "Andante". The score includes a long melodic line with many accidentals, a section marked "un poco rall", and a final section marked "a tempo". The piece ends with a double bar line and the number "(157)".

Subject 4

pp

(162)

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

p *f*

4 5 4 5 1 2

(167)

ROMANCE.

FORM-PLAN.

- Song-form
or
Simple Rondo.
- 1-9 First sentence in G.
 - 9-17 Second " " D (Dominant).
 - 17-22 Passage leading back to
 - 22-30 First sentence.
 - 30-40 Concluding sentence.
 - 40-41 Coda, one bar.

$\text{♩} = 160.$

The musical score is written for piano in G major, 3/8 time. It features a variety of musical elements including eighth and sixteenth notes, rests, and dynamic markings. The structure follows the Form-Plan provided, with measures 1-9 in G major, 9-17 in D major, and a return to G major for measures 17-30. The concluding sentence spans measures 30-40, and the Coda is at measure 41. Fingerings and articulation marks are indicated throughout the score.

(Sonatina in G.—Beethoven.)

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	3	"Romance."	B♭	4	25 c.	
	4	"Humoresque."	G mi.	4	25 c.	
	5	"Mazurka."	B♭	4	25 c.	
28	1	"Humoresque."	G	4	30 c.	
	2	"Schumanesque."	A♭	4	30 c.	
		"On the Mountain."	S. N. PENFIELD.	C	5	50 c.
		"Idylle-Reverie."	ROBERT GOLDBECK.	A♯	5	35 c.
		"Gavotte Marie."	C. P. HOFFMAN.	B♭	5	35 c.
		"Valse."	DORSEY W. HYDE.	C	5	35 c.
			STEPHEN A. EMERY.			
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	4	"Andante."	G	4	30 c.	
	5	"Impromptu."	B mi.	6	35 c.	
	6	"Caprice."	D	5	40 c.	
32		"Twelve Tone Paintings." (One in each major key.)				
	1	"In the Boat."	A	3	30 c.	
	2	"The Merry Party."	G	3	30 c.	
	3	"The Spring Morning."	F	3	30 c.	
	4	"The Grasshopper's Song."	B♭	3	30 c.	
	5	"The Fortune Teller."	A	3	30 c.	
	6	"A Summer Song."	E♭	3	30 c.	
	7	"In the Hammock."	E	2	30 c.	
	8	"The Organist's Story."	A♭	3	30 c.	
	9	"The Canary Bird."	B	3	30 c.	
	10	"Gipsy Dance."	D♭	3	30 c.	
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			DUDLEY BUCK.			
		"Despair."	ROBERT GOLDBECK.	A mi.	6	35 c.
		"Fidelity."	F	6	50 c.	
		"Song of Rest."	F♯	5	35 c.	
		"Désir de Retour."	F mi.	5	50 c.	
		"Weeping Rock."	E	5	35 c.	
		"Mantou."	A♯	5	35 c.	
		"Beyond."	B mi.	5	35 c.	
			WILLIAM MASON.			
12		"Ballade."	B	7	75 c.	
18		"Monody."	B♭	7	60 c.	
15		"Ballade and Barcarole."	G mi.	6	\$1 00	
20		"Prelude."	A	6	75 c.	
31	1	"Scherzo."	A♭	6	75 c.	
	2	"Novellette."	F mi.	7	75 c.	
82		"Romance Etude."	G mi.	7	60 c.	
84		"Berceuse."	A♭	6	75 c.	
			W. F. SUDDS.			
		"A Revel in Melody."	A	4	35 c.	

GOUNOD'S ADVICE.

TO THE EDITOR OF THE ETUDE:—

SOME few weeks ago, Mr. St. Saëns requested Mr. Charles Gounod to say how much time daily, in his opinion, young ladies should devote to piano practice. Mr. Gounod's reply, subsequently called to the New York daily, was short and positive: "The less time the better, unless the young lady studies for the profession," briefly concluding, "*Voilà mon opinion, je vous la livre,*" which, translated, means, "Here you have my opinion; I give it you freely."

The reader who receives impressions without caring to reason much may quite likely approve the great musician's verdict, and those who are not particularly musical, or are the victims of continued piano drumming in their immediate neighborhood at home, may likewise endorse expressions condemnatory of noisy practice.

It is true, music, when not wanted, is burdensome, and still more annoying when of poor quality. The thinker, the writer, the educated musician, or the tired and sick, all execrate and denounce noise, musical or otherwise, when quiet and rest are needed. In fact, instrumental and vocal *practice* is rarely agreeable to others, and it is to be hoped that the time is very near, in this ingenious age, when the sound of instruments can be sufficiently reduced by simple contrivances to prevent its traveling much beyond the room, yet have and retain enough good tone quality to preserve utility of practice. Reading over Gounod's letter a second time, and thinking it over carefully, the musician who has the progress of music at heart must come to the conclusion that it is an exceedingly superficial and thoughtless document. Concerning its intended effect, that of checking piano practice, I do not believe the young lady could be found willing to give up the pleasure of occupying herself with music, or lessen the time usually given to it, because a great musician has hidden her to do so.

Much better would it have been to pass word along the line of the grand army of teachers to urge and induce a more serious and careful study of the art, condemning all frivolous and superficial tampering with things holy. Such an opinion delivered by a Gounod to a Saint Saëns might have done much good! To recommend "as little practice as possible" is to encourage the superficial dallying and trifling so degrading to the person and injurious to the art. The progress of music is, in a very large measure, if not wholly, dependent upon the manner in which the most complete and popular instrument, the piano, is studied. The piano plays an important part in almost every attempt to make music (be it by amateur or professional) where an orchestra is not employed.

What would the future be of great musicians like Mr. Gounod, what the beneficial influence of their music, were the advice of the master just named carried to its last logical consequence?

To stop all amateurs from making good music (the "least possible practice" cannot produce it) would be to consign it to the professional student or graduated musician—equivalent to a speedy return to the middle ages, when the arts and the sciences were cultivated almost exclusively in monasteries.

Musical taste among the people would soon begin to decay, and the music of the masters, no longer accessible because too difficult, would gradually be forgotten. The audiences who used to enjoy opera and oratorio, concert and musical soirees, would constantly decrease, and in the end, poor Mr. Gounod, unknown and alone, would reap the full reward of his hasty letter.

The young lady (or gentleman) of to-day who loves music is a much more important personage than Mr. Gounod seems willing to admit. It is much better for all concerned, Mr. Gounod included, that she should be allowed to pursue her musical studies as devotedly as possible, rather than slight them and waste her time with "as little as possible"—that is, superficial—piano practice.

We know that there are many distinct classes of amateurs as to degree of ability, taste and genuine talent, those of the higher degrees comparing favorably with able professional musicians.

But even the least able of amateurs is deserving of consideration. The young lady who, during the earlier stages of her musical experience, thought "The Maiden's Prayer" sublime, soon learned to aspire after something better. Thus love and taste for music, beginning with the lowest round of the ladder, rise higher and disseminate in each coming generation, until its love and fullest comprehension become universal.

Then will the time have come for the appreciation of good music!

Hence, it would be unwise to accept Mr. Gounod's advice to the young lady music lover of the period.

ROBERT GOLDBECK.

130 Fifth Avenue, New York. June 5th, 1887.

[FOR THE ETUDE.]
ELEMENTARY PIANO INSTRUCTIONS.

BY ALIOTS HENKES,

Author of the "Letters on Piano Instruction." Translated by
F. J. THOMPSON.

The taste for music in the course of time has become so deeply rooted in the history of human progress and the desire for musical culture among the young of to-day so general, that it seems superfluous to attempt to add anything further to the wonderful art of tone-language.

Were one to attempt to write against the present mode of teaching music because all efforts in this field are crowned with success, and attempt to dissuade parents from employing the present methods, it would be a task in vain; because if one member of a class is successful it will unknowingly mislead others into a similar desire for piano forte instructions. This result is ever the effect of the indwelling magic of the tone-art.

For all time this matter will continue, and piano-forte instructions be regarded as not an unimportant part of the child's education.

It cannot be denied that a properly-conducted musical education assists materially in the cultivation of the mind, as well as in the ennobling of the heart, and hence it becomes so much more the duty of the instructor to see that every scholar shall attain that degree of perfection which his natural endowments have placed within his reach.

If this degree should not extend to the heights of unquestioned artistic excellence, the scholar, by proper instructions, can—at least—attain that degree of proficiency by which he can give pleasure to himself and to others, and with the knowledge so acquired he can better appreciate and enjoy listening to musical entertainments than those who are not musically educated.

The solution of the question of piano-forte instructions is, as a rule, not difficult among children of musical parents. Not because musical parents always transmit their talents to the offspring, for experience oftentimes proves the contrary, but upon wholly other grounds.

The great advantage which the teaching of music has among children of musical parents, lies in the fact that such parents have more sensible views on the subject. Thus, for example, they know that a successful course of instructions belongs, above all, a good instrument, then an excellent teacher and first-class materials for the instructions; and they further know that the elementary course demands the greatest care and solicitude; for that which is either neglected or wrongly imparted in the primary course can never be rectified later on. Instructions to children of non-musical parents are, in deed, much more difficult, because they often think some poorly-kept, played-out instrument is good enough for the elementary lessons. And after the choice of the teacher is determined by the cheapness of his fee rather than by his ability or fitness and often when teacher and instrument are provided, they deem the material for instruction of little or no importance. Especially if some old piano forte method be at hand out of which this one or that one has been taught.

If, by chance, they should have the good fortune to secure the services of a good teacher, they are continually tormenting his life by attempting to interfere with his systematic course, and are forever suggesting this or that popular piece, which he is rectified with, they exclaim: "We do not intend to make an artist of our daughter, but that she may play for her amusement only."

It is for such reasons as these that the assertion is often made, "That great sums of money are wasted on piano-forte instructions," and it has, alas, some foundation.

This is more apt to be the case in those cities where the present generation (perhaps on account of the prevailing custom) is first induced to take lessons in piano-forte playing. And as a rule, the taste for music in those cities is enkindled by orchestral concerts, amid the clatter of plates, beer, and cigar smoke, than by concerts and musical entertainments at which the public join in chorus singing.

This condition of affairs is rendered worse for the reason that in those cities there is always a host of "unknowns," who dabble in piano-forte instructions because they find among unmusical parents a rich field in which to dispose of their ignorance. In no other domain of professional instruction is this importation so common as in piano-forte teaching. While other professions are regulated by law, the field to piano-forte teaching is free to all.

What is necessary only to win the confidence of the public; real merit is often not considered. Witness the many young ladies who, having scarcely graduated,

*For this reason there is to be found a much higher musical culture in those cities, rich in song, situated along the Rhine, &c., in many cities of North Germany.

hasten to assume the name of music teacher, without having even a faint idea of the true duties of a teacher.

Many lady teachers also, who "Teach all Branches," believe themselves capable of properly instructing children in the rudiments of music, while they have not the slightest conception of touch or expression. Also many mediocre teachers and members of orchestras, who find this an additional business without knowing what properly belongs to piano-forte instructions.

This unlicensed liberty to teach the piano forte is entirely wrong. If one be unqualified to teach he should not be allowed to do so. If one be qualified it is no hardship for him to obtain proper authority to give instructions. If one be incompetent he can become competent by applying to the right source for knowledge. Strong will-power, with an innate desire for learning, has been the means of elevating many to eminence who did not possess any particular natural talent. Hence, so much more it is a duty to be able to impart a clear understanding of the subject, and to avoid all false methods of instructions.

He who will teach must never cease to study.

Who will not believe that it is those only who, lacking a sufficient musical education, and considering piano-forte teaching a convenient and easy way of gaining a livelihood, are the only ones to do irreparable mischief; it is those also whose musical knowledge cannot in the least be questioned, who have adopted a method of teaching that is ruinous to the scholar.

It does not follow that a person is a good teacher because he is a good player, for experience often proves the contrary.

But the public generally seem to comprehend this fact the least, for if one's playing suit, he is at once put down as a first-class teacher, and it is seldom the case that superior players are good in the elementary instructions; for these instructions seem to lie as far removed from even a true artist, as the instructions in a country school lie from a college professor.

In order to successfully instruct, one must possess a talent for teaching, and nature has given this talent to but a very few persons.

If one wishes to be convinced of the truth of this, let him go into a strange city and inquire after a certain street. Everywhere he will find people who will so minutely describe a way, and illustrate it by "turn to your left," "turn to your right," "go straight on," "then cross over," etc., that for a few moments he will be bewildered and lost.

But one possesses a talent for teaching in such a case would say: "Go in this direction to such and such a street, either to the right or left, and there inquire further."

Say that only which you know is necessary and which can be remembered at the time, and keep silent of those things which you know, for the time being, are unnecessary. This is the method of a true teacher.

Thus the child's study-room too often presents the opportunity of convincing one's self of the rarity of this talent. How often things are there explained with words which of themselves need explaining.

Those only who have the power to analyze, and to put together again the dissected parts at the proper time, can become teachers, the result of whose instructions will always be certain.

It is, then, not surprising if many musically-cultivated scholars, who, having learned the power of analysis at school, often become better teachers for beginners on the piano-forte than many academically-educated musicians who thought of nothing except techniques, and being flattered by the same, let themselves believe that the study necessary to become a good teacher, was entirely useless and unnecessary.

(To be continued.)

[FOR THE ETUDE.]
GOOD INSTRUCTION.

BY E. M. SEFTON.

In this day of sharp competition, when success so much depends upon the proper utilization of time and money at certain stages of one's development, a question worthy of careful consideration by teacher, pupil and patron alike, is, "What constitutes good instruction?"

With the experience of the practical mind of the past, the helps of the present, and the inheritance of human ingenuity and fact, the teacher of to-day should be able to give much knowledge in a very short space of time; but how often do we see this reversed, and much time consumed in giving a very little of inferior information. This first remedy to suggest for the last-named fault is the awakening of the teacher to the responsibility of his position.

When a child with a bright mind, a vigorous body, and a spotless moral nature is placed under his tuition, who can measure the length, breadth and depth of his responsibility? That child's success, that child's happiness, that child's future influence, and consequent use-

fulness, is as clay in the potter's hands. Shall it be moulded into a vessel of honor or shame?

Shall we roll and prostitute that diamond mind in the dust and mire of idleness and false instruction, while the golden moments for its polishing and setting are fast passing, never to be recalled?

One should know that one year can forever place a pupil in the van or rear of his chosen profession in the day in which he lives, as the time is well or poorly spent. One should feel in his heart, when a pupil comes to him, "I want that pupil to succeed; I want to do him good; I am interested in his future." If one has no feelings kindred to these, it is his duty to modulate out of the profession.

How dare one plant seed that will dwarf, sap and poison body, mind and soul, and destroy the usefulness and success of any one! This one is sure to do unless he have an interest in the pupil and devotion to his art greater than the pecuniary gain he creates.

When a teacher feels properly his responsibility, it becomes an incentive to thorough preparation of the subject taught, certainly an indispensable prerequisite to honest instruction. Fundamental principles must be made a part of every lesson, and the subject must be well and hand. One should have a comprehensive knowledge of the powers—mental, moral and physical—of the pupil. Their relation to each other, the influence which the subject taught shall exert upon them, and the part they perform in the acquisition of this knowledge.

In short, a good teacher, who is a philosopher, in beginning with a pupil, how shall one proceed in order to accomplish the most in the shortest space of time?

We would answer, first of all, direct the attention of the pupil to a study of *reason*. Let him look in and see that there is in him a mind capable of a high degree of thinking; a *reason*, the use of which finds the cause of certain effects, and vice versa; a memory that retains; a will that controls. Show the influence and power which these exert over the physical, or muscular nature. Let the pupil understand that all cases, depends on a proper exercise of these organs in question; that symmetrical development *only* is proper and healthy.

Education is not so much the storing of the mind with abstract truths as a disciplining of the mental powers to attack and vigorous use of these truths and the acquisition of a systematic arrangement of them on the tablets of memory for future use.

Facts are often promiscuously dumped on the mind, never to be properly used, because of the sluggish and dormant action of the undeveloped, thinking powers. If we can get a pupil to think, his task is not so hard.

When a pupil knows his powers and how they should be used, then should follow the fundamental principles of the subject taught. In music, by illustrations, such as the regular pulsing of the heart with its governing influence over our movements, our thoughts and speech, the regularity of the swell and ebb of the ocean, the pulsing of the wind as shown in the fields of waving grain, the rhyme of lyric poetry, and in thousands of other forms of life's pulsations, lead the pupil to a comprehension of *rhythm*, that foundation-stone of music.

Let him think and feel the effect of beats, and all conceivable subdivisions of the same, such as we have when we play, two, three, four; five and six notes, a dotted eighth and sixteenth, or eighth and two sixteenths to a beat. The pupil should be able to think out the effect these subdivisions produce, otherwise, they will be independent, and are liable to have a lurching, jumping time. In other words, the mental process must precede any intelligent action and ease, and rapidity of progress (in techniques) depends on the scope and agility of the aforesaid mental process.

In like manner, let the musical thinking be carried to embrace phrases, sections, periods and forms. With the same care should be taught tone relationship. Let the pupil think of each tone of a scale and its accidentals as having an individuality as marked as that of many different people. Let him think half-step, step, etc., and he will be able to think out his melodies, and eventually the harmonies. In techniques let him understand that the mind, with the will, operates all the machinery used; that the development of any muscle requires largely upon the fixing of the mental powers on that muscle during the exercise. Let him understand these, with the many kindred things going with them, requires some time, it is true, but not half as much as is often consumed. A full comprehension of any truth we seldom, if ever, reach; but where a pupil is fed step by step to consider intelligently these fundamental principles, they are then capable of self-education, and when this point has been reached, the teacher's responsibility largely ends. When teachers strive to produce symmetrical development, pupils are active, independent thinkers, and give the same intelligent comprehensive knowledge of the foundation stones of the subject taught; when pupils learn the value of time and opportunities, and seek the instructor who can give the most with the least expenditure of time and energy; when patrons know that good instruction costs money, and *then* shall honest labor on the part of all be rewarded.

LETTER FROM GERMANY.

BERLIN, May 28th, 1887.

EDITOR OF THE ETUDE:—

The musical season for this year is just about over, every concert is thought to be the last effort of the expiring season, but still they linger on. Bruch's "Achilles" was given a fine rendering by the Sternische Choral Society and the Philharmonic Orchestra, but the work was very long and tiresome. There are many beautiful passages, full of pathos and tenderness, but much of it is utterly meaningless, "empty sound," is one critic terms it. Like much recent music, it is a combination of all school with a decided touch of Wagner.

Mr. Frank van der Stucken, of New York, gave a concert with the Philharmonic Orchestra, assisted by Arthur Friedheim. Some of his own compositions and Rubinstein's new symphony in A minor were played. Friedheim played Liszt's concerto in E^b, using a Chickering Grand, heard here for the first time. The concert was much of a success, both the conducting and the director's songs being much praised by Berlin critics.

I must write you about the concert given by The Scharwenka's Conservatory, although it occurred some time ago. Five of his best pupils appeared, with a programme including Beethoven's Concerto in G, St. Siens' Concerto in G minor, Grieg's in A minor, and Scharwenka's own Concerto in C minor. The concert was given with a good deal of éclat in the Concert Haus, and made a really striking success. Miss Minnie Stowell, of Peoria, Ill., scored the greatest triumph and was the only American who appeared. Her technique in the St. Siens' Concerto was very even and brilliant, and her manner at the keyboard has a calm self-reliance seldom seen in so young a pianist. She was spoken of in the *Völke Zeitung* as a "Sophie Menter in the bud."

A concert for the benefit of the Philharmonic orchestral fund was given last evening, at which Joachim played three solos, including the E^b Concerto for violin and the Kreutzer Sonata from Beethoven. The house was crowded and the applause tremendous. This concert closed the Philharmonic season until October. Berlin has long been in need of a large concert hall, and at last the owners of the Philharmonic hall have a project, which, if carried out, will give us the long-needed hall. They intend to rebuild their hall on a large scale. The new hall will accommodate 2000 persons, and have a strolling room for 1000 more. A permanent stage, with room for an orchestra of 100 and a chorus of 500, will be built, and a large organ, on the same plan as the one in the new Gewandhaus in Leipzig, will be placed here. There will be large promenade halls, a new entrance, and rooms for wraps. Von Bülow has given 1000 marks toward the orchestra fund.

Herr Niemann goes in the fall again to America, accompanied by his wife, who has a fine reputation here on the dramatic stage. America draws more and more of the European artists every year. Klindworth, too, goes to New York in the autumn. It was at first announced that he was to direct Thomas' orchestra, but he has contradicted the report, and asserts it to be purely a pleasure trip. It raises the wrath of the Berlin critics to lose one of their noted artists by their going to the United States even for a short time.

Arthur Friedheim and Bernard Stavenhagen have announced that they will give lessons in Weimar this summer free to talented pupils. The latter especially has won immense laurels by his concerts all over Europe this winter. He is pronounced second to no one in technique, and with a fire and vigor entirely his own.

D'Albert has established his reputation as the first pianist of the day without a doubt. His recent Russian concert tour has brought him showers of praises. The critics cannot find words enough to express their admiration. One writes, "Name Bülow and Rubinstein in one word, and you have all of D'Albert."

In June the 11th, 12th, 14th and 16th, will be in Dresden another representation of the Nibelungen Ring of Wagner, at which Fel. Nalzen and Herr Gaduchus will sing the leading roles.

St. Siens' new opera, "Henry VIII.," was recently hissed at its performance in Marseilles; the curtain had to be lowered and money refunded.

A new work on Robert Schumann has been recently published, entitled "Life and Works of Robert Schumann," by Heinrich Reimann. It is pronounced the best work on the great master yet published, and makes its appearance at a time when the great master's reputation is at its highest. G. F.

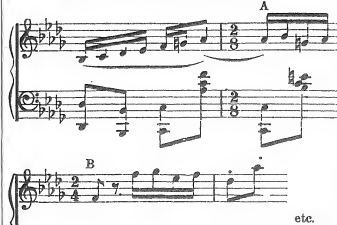
Questions and Answers.

QUES.—What studies would you recommend for a person who is a very good pianist and wishes to study the pipe organ?

ANS.—The "44 Pedal Studies," by F. Schneider, edited by S. P. Warren (published by Schumacher), can be unreservedly recommended. The pedalling is practical and progressive, and the manual parts are treated in a

manner calculated to foster a good organ style, to which the careful fingering largely contributes. "The School of Velocity," Op. 219, Dr. Volkmar (10 B's), is a very comprehensive work, but hardly adapted to self study. "The Organ," by Dr. Stainer. No. 3 in the "Music Primer Series," published by Novello, is a very useful work, containing a great deal of information respecting the instrument. "Choir Accompaniment," by Dudley Buck, is an exhaustive treatise on the tonal capacities of the instrument, and is the best work of the kind extant. While the above information, we trust, will be helpful, it is well to remember that there are many important points in organ playing which can only be acquired by placing one's self under competent instruction.

QUES.—Please answer, through THE ETUDE or otherwise, the following questions as to Sydney Smith's "Faust" Fantasia for piano-forte, Op. 117, top of page 8. Should the time in these two measures marked A, B,



be counted steadily, as a metronome would beat it, thus giving the $\frac{1}{2}$ notes in the $\frac{1}{2}$ time the same value as the $\frac{1}{4}$ notes in the $\frac{1}{2}$? And why should it be written as above?

A. M. A.

ANS.—The insertion of the solitary $\frac{1}{2}$ measure between measures of $\frac{1}{4}$ certainly does not involve any change in the relative duration of the notes; it is a stupid device of the arranger to cover up his unwarrantable change of the original rhythm of the melody, begun at the top of p. 8. According to Gounod (see the score of "Faust"), this melody correctly begins on the second quarter-note—in other words, on the second half—of the measure, so that the figure A, instead of forming an odd ($\frac{1}{2}$) measure, simply appears as the second half of a measure in $\frac{1}{2}$ metre, thus:—



The arranger, however, begins the melody with the full measure; hence, in order to begin the second part (as at C, above) correctly on the second half of the measure, he has to put the figure at A (in the upper example) in a measure by itself. To remedy this he transposes the first seven bars (not "measures") each a half measure forward (to the left), when the odd measure will disappear, and the measure will (correctly) read as in the example last given.

By the way, it is not correct (though very common) to speak of $\frac{1}{2}$ or $\frac{1}{4}$ "time." The proper expression is "measure," or, still better, "metre," leaving the word "measure" to express the content of notes between two bars, as, for instance, a measure of $\frac{1}{2}$ metre. "Time" refers exclusively to the degree of quickness or slowness of the movement, as indicated by the expressions *Allergo*, *Presto*, *Lento*, etc., or, still more accurately, by the metronome marking of the duration of the note taken as the standard, e.g., $\frac{1}{2}$ = 60, $\frac{1}{4}$ = 60, etc. The metre is simply the metrical arrangement of the notes, quite independently of their absolute time. J. H. C.

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Applicable to pupils of moderate advancement, these pieces are safe useful teaching pieces. They are not provided with fingering.

[For THE ETUDE.]

JOHANNES BRAHMS AND
ROBERT VOLKMANN.

II.

HAVING considered some of the most important compositions for piano of Brahms, I would now call the reader's attention to Robert Volkmann and a few of his notable two-hand and four-hand piano-forte compositions. Volkmann is not as well known to most readers as Brahms, therefore I will give a short biography of him in this place. He was born the 6th of March, 1816, at Lommatzsch, in the kingdom of Saxonia. His father was organist and teacher of that place, and was thus enabled to instruct his little Robert on the piano and organ himself. When only twelve years of age he sometimes would play the organ for his father at religious services. Mr. Friebe was his teacher in violin and violoncello playing, and such a readiness did the boy acquire on these instruments that he could assist in the performance of the string quartets of Haydn, Mozart and Beethoven. Robert received a fine education at the gymnasium and seminary of Freiberg, for his father had designed him to become a teacher. Soon, however, he chose music as his life's calling, and in 1836 went to Leipzig, where he studied theory and composition. After a residence of several years as a music teacher in the city of Prague, he went to Pest, Hungary, in 1842. Here Volkmann remained till his death, in the fall of 1883, with the exception of a short stay in Vienna, 1864-1865.

Robert Volkmann was an ardent admirer of Schumann, and some of his earlier compositions show the influence Schumann had over him. He, however, possessed too much originality of thought to follow slavishly in the footsteps of a greater master, his chosen ideal. Soon his own individuality was shown in the best light, and Volkmann was successful in the various branches of composition. His quartets, trios and symphonies attracted the attention of all genuine musicians. Some of his vocal compositions may be ranked with those of Schumann. As my object in view, however, is to call the attention to the most important of his piano-forte compositions, I cannot dwell upon these any longer.

Volkmann's Op. 1 was six pieces of fantasy, which were followed by his sonata, Op. 4; Souvenir de Paris, Op. 6; 8, and Sonata, Op. 8, and Sonata, Op. 12. All of these deserve the study of good musicians.

Of more importance, however, are his book of songs, Op. 17; Virrega'd, Op. 21, and his improvisations, Op. 36. These are beautiful lyrical compositions; they fully convince the player that Volkmann was a genuine artist and composer. As did Schumann, he was a present great technical difficulty, teachers ought to make themselves acquainted with them, and also give them to their scholars, who, after having studied the classical authors, ought also to get acquainted with the best writers of the present time. Virrega'd, Op. 21, contains twelve musical compositions, every one of which might be styled a gem. No. 1, the oath, shows an air of reverence; thought and reflection are predominant. No. 2, weapon dance, and No. 10, the page walk, are unaccompanied. No. 3, the page walk, is accompanied. Nos. 4, 5 and 8 would be compared to beautiful miniature paintings. Volkmann's Caratene and barcarole Op. 19, his ballad and scherzetto, Op. 51, are pieces of great elegance.

Four-hand compositions I would especially mention his Op. 24, Hungarian sketches, the seasons Op. 36, and the musical picture book, Op. 11.

I will not dwell upon these at length. Every good teacher and player should strive to make himself more and more acquainted with the compositions of our best contemporary composers. How much time is wasted by the study of "brilliant and dashing" pieces, a dose of which are outweighed by one genuine musical production. If the standard of music in this country shall be raised, our teachers and players ought to be no less strict exemplars. JOHN BRAMLEY.

[For The Etude.]
WHYS AND WHEREFORES OF
MUSIC.

BY H. SHERWOOD VINING.

(Continued from June issue, page 90.)

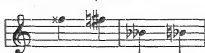
TABLE OF DOUBLE SHARPS.

C $\sharp\sharp$ is played D.
D $\sharp\sharp$ is played E.
E $\sharp\sharp$ is played F \sharp .
F $\sharp\sharp$ is played G.
G $\sharp\sharp$ is played A.
A $\sharp\sharp$ is played B.
B $\sharp\sharp$ is played C \sharp .

TABLE OF DOUBLE FLATS.

C $\flat\flat$ is played B \flat .
B $\flat\flat$ is played C.
B $\flat\flat$ is played D.
A $\flat\flat$ is played E.
G $\flat\flat$ is played F.
A $\flat\flat$ is played G.
B $\flat\flat$ is played A.

48. *Why a natural (♮) is so called.*—Because the sign shows that any tone that has been made sharp or flat is brought back to its natural pitch. It is also called a *cancel*, because it cancels the effect of a previous sharp or flat. The sign has the effect of lowering a tone that has been made sharp a half step, and raising a tone that has been made flat a half step. A double sharp or flat is brought back to a single sharp or flat by a natural and sharp or a natural and flat, thus:—

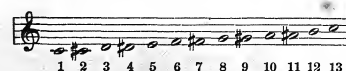


The sharps or flats required by any key to preserve the scale form are placed at the beginning of the printed music, and called the *signature*; they affect not only the notes on the same line or space, but their octaves also. Sharps, flats or naturals which occur throughout the music are called *accidentals*; they affect the notes before which they are placed, and all the notes in the same measure that occur on the same line or space. By the use of accidentals a note may represent four additional sounds. C may be changed to C \sharp C \flat C $\sharp\sharp$ C $\flat\flat$.

49. *Why the black keys on the piano-forte are in groups of two and three.*—Because modern tonality—tone relationship—requires that the five added tones shall be so inserted that there shall be half steps from each key to the next, thus, twelve half steps in an octave. The whole steps of the natural scale are unequally divided by the half steps which occur between E and F and B and C. Thus from B to F are three white keys, requiring the insertion of two black keys, and from E to C are four white keys, requiring the insertion of three black keys, thus:—

C D E F G A B C.
C \sharp D \sharp E \sharp F \sharp G \sharp A \sharp B \sharp C.

The half steps, called chromatic steps, in an octave appear thus:—



In the earliest keyed instruments the incomplete black keys had a separate keyboard.

50. *Why the major and minor scales are so called.*—The major scale is so called because its third and sixth are major, that is, larger intervals, and the minor scale is so called because its third and sixth are minor, that is, smaller intervals. The third in the minor scale is four half steps, and the sixth is nine half steps from the keynote. The third in the minor scale is three half steps, and the sixth is eight half steps from the keynote. All the other scale intervals are the same distance from the keynote in both major and minor.

51. *Why the term relative or parallel minor is used.*—When a minor scale has the same signature as the major

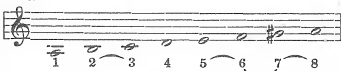
whose keynote is a minor third higher, it is said to be the relative of that scale or to be parallel with it.

52. *Why the scale of C of the major scales is the one which is called the model scale, and why the scale of A of the minor scales is the one which is called the model minor scale.*—The seven diatonic scales, or Ecclesiastical Modes, called Plagal Modes, and derived from the Greek systems, are formed from the keynotes, A B C D E F G, no accidentals being used, thus:—

A B C D E F G A
B C D E F G A B
C D E F G A B C
D E F G A B C D
E F G A B C D E
F G A B C D E F
G A B C D E F G

Of these seven scales the one beginning from A, a minor scale, and the one beginning from C, a major scale, have been retained to our day, and these became the model scales of our modern tonality. These models are transposed—that is, changed in pitch—throughout all the degrees in the octave, each starting-point becoming the keynote, and giving the name to the new scale formed from the model. The other Ecclesiastical Modes are obsolete except in the Gregorian chants extant.

53. *Why the half steps in the diatonic scales occur in major between three and four, and seven and eight, and in minor between two and three, five and six, and seven and eight.*—Modern tonality originated from the two scales of the ancient Greek Modes A and C, constructed in this form 1 2 3 4 5 6 7 8 major, and 1 2 3 4 5 6 7 8 minor. In the minor, seven was afterward raised a half step to preserve the characteristic of the seventh or leading tone, which is its distance of a half step below the keynote or tonic.



The sixth is sometimes raised also to avoid the augmented second between six and seven. The seven tones of the scale are named thus: tonic, super-tonic, mediant, subdominant, dominant, submediant, leading-tone.

54. *Why the tonic, super-tonic, mediant, etc., are so called.*—Tonic means tone, or relating to tone, and the tonic of the scale governs the key. Super-tonic means above the tonic. Dominant is so named because it is next important to the tonic in governing the key. Subdominant is less important and is the under-fifth of the tonic, that is, the fifth below. Mediant is so called because midway between the tonic and dominant, binding them. Sub-mediante is the under third; it binds the sub-dominant and the tonic. Leading tone is so called from its strong tendency to lead to the tonic.

55. *Why the order of scales is a fifth higher for each new mode formed.*—Each half of the major scale has the same form 1 2 3 4 5 6 7 8, thus the second half of one scale can be used for the first half of another, which is the natural manner of transposing. Thus—

C D E F G A B C D E F G A B C D.
1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8, etc.

The order of keynote for the twelve scales or keys is as follows:—

C G D A E B F \sharp C \sharp or D \flat , A \flat E \flat B \flat F.

The signatures appear thus:—

MAJOR SCALES.



MINOR SCALES.



56. *Why the tetrachord was so called.*—The word means fourth, and it was applied to the Greek Mode, which consisted of four tones forming a fourth, as C D E F, two tetrachords combined forming a mode, thus C D E F G A B C. In the Greek and Roman systems the tetrachord was divided into three modes—the Diatonic, the Chromatic, and the Enharmonic.

57. *Why the name Diatonic is applied to the scale.*—Dia means through, and tonic means a tone; the greater number of intervals, five out of seven in the scale, are whole steps, formerly called whole tones. Diatonic was the name applied by the Greeks to that one of their three modes which was the first in use, the other two, Chromatic and Enharmonic, being formed from the division of the intervals of the diatonic. This Greek Mode, like the modern diatonic scale, progresses by degrees, including both tones and semitones, that is, steps and half steps.

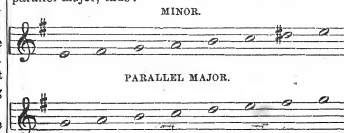
58. *Why the name Chromatic was applied to the scale.*—The term was applied by the Greeks to that one of their three modes which consisted of semitones and minor thirds, and from which the modern chromatic scale, of half steps only, is derived. It had its name either from the fact that the Greeks transferred to it the character of color, the chromatic kind being a medium between the two other modes, as color is between black and white, or because of the variety caused by the chromatic kind having the same effect as variety of color in painting.

59. *Why the term Enharmonic is used.* The word means equal to. Enharmonic change means a different notation used for the same tones as F \sharp G \sharp A \sharp for G \flat A \flat B \flat . The enharmonic scale of the Greeks consisted of quarter tones or steps, thus—



from C \sharp to D \flat and from F \sharp to G \flat being quarter steps.

60. *Why one note decides whether a key is minor or the parallel major.*—Because the sharp seventh of the harmonic minor scale is the only tone foreign to the parallel major, thus:—



61. *Why the harmonic and melodic minor are so called.*

—The harmonic minor is so called because its form is suitable for the harmonics, or chords belonging to the minor scale; the melodic minor is so called because it is especially adapted to melody and vocal music.

62. *Why English fingering was never used in piano-forte music.*—In early times in England, violinists were the first teachers, and as their instruments did not require the use of the thumb in fingering, they applied the same fingering to piano-playing, using the four fingers, as 1 2 3 4. Later, when the thumb was first used, a new sign was required, and the cross was introduced, when fingering became \times 1 2 3 4. Bach, on introducing the use of the thumb, indicated it by the figure 1. The fingering used in Germany, France, and Italy is 1 2 3 4 5. The scales are fingered thus:—

1 2 3 1 2 3 4 5 or 1, right hand;
5 4 3 2 1 2 3 1, left hand,

with few exceptions.

(To be Continued.)

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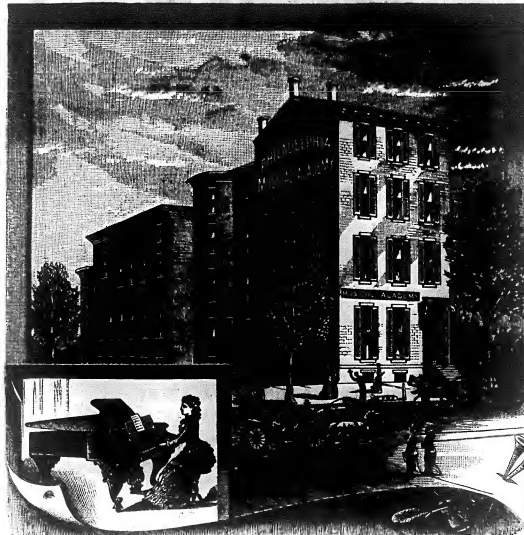
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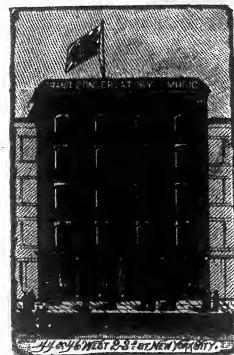
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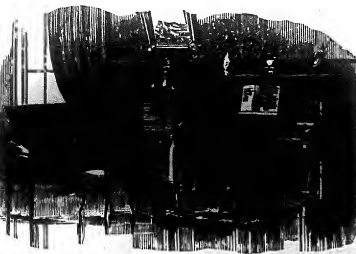
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THE ETUDE, March, 1887.

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Pres. Ohio Music Teachers' Association.

ELMIRA COLLEGE, N. Y., April 24, 1887.

I am more than satisfied with the Techniphone. There is but one fault in your claim for it as set forth in your circulars, and that is, under-statement. The simple device of clicking keys has raised the dumb piano from a content in using to one of indispensable usefulness.

I have practiced upon it systematically, and even in one month it has improved the equality and force of my touch and the general effect of my playing to such an extent that my friends observe and remark upon it without knowing the cause. It instantly shows my pupils defects in their play-

ing that I could not make them realize upon the piano alone, and which I myself did not always detect.

I have studied almost all the works on piano technique that I could get hold of, but I have learned more on the Techniphone and the manual that accompanies it, than from all other sources combined.

You are at liberty to use this opinion if you desire, for it is as indisputable as it is unqualified.

EDWARD DICKINSON.

WELLESLEY COLLEGE, SCHOOL OF MUSIC, Wellesley, Mass., May 13, 1887.

I have heretofore been very much of a conservative with regard to all mechanical aids for obtaining technical facility upon the piano, but I feel thoroughly convinced of the great merits of your invention and shall heretofore confidently recommend its use.

JUNIOUS W. HILL.

The Techniphones are giving perfect satisfaction. Music pupils of all grades enjoy practicing upon them, and I look forward to the time when three-fourths of all practice for manual and digital dexterity upon the piano or pipe organ will be done on the Techniphones. It is certainly a good, economical of time and nerve force.

Musical Director, Christian College.

I recommend the Techniphone to every one who desires a correct and even execution, and a clean, expressive touch.

H. E. ZOCH.

THE CHICAGO MUSICAL COLLEGE, CHICAGO, May 27, 1887.

I have tested and used the Techniphone and find it a valuable instrument for teachers and pupils. We have introduced it into the college and expect great results from its use.

Dr. F. ZIEGFELD, President.

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