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THE ETUDE.

VOL. V.

PHILADELPHIA, PA., AUGUST, 1887.

NO. 8.

THE ETUDE.

PHILADELPHIA, PA., AUGUST, 1887.

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

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EDITORS.

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JOHN C. FILLMORE, JAMES HUNGER,

Managing Editor, THEODORE PRESSER.

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M. T. N. A.

The musical profession may congratulate itself on the unequalled success of the late meeting in Indianapolis, which realized to the fullest extent of the hopes of those who have labored to make it the worthy exponent of the best thoughts, talent and good fellowship of the Teachers of America.

To the three notable departments of the Association's work, The Musical, The Literary and the Social, has been given an impetus that will not soon be forgotten.

The predominating feature of this year's convention was the musical. The Festival was gotten up on a colossal scale and carried out to the letter. The Orchestra brought from New York did its work in a most satisfactory manner under the leadership of Mr. Frank Van der Sticken, who labored with genuine zeal to give the best possible rendition to the numerous new compositions.

The prime object of the Festival at these meetings is and should always be the fostering of an American School of Composition, and it is only by this noble work of encouraging native composers that the Association can venture to institute its "Festivals" and still retain its identity. The expense attending the Festival was between seven and eight thousand dollars, so that the contributors to the guarantee fund are called upon to pay fifty per cent. of their subscriptions. It is doubtful whether the generosity of the people of Indianapolis would stand another such draft. Meetings in the future should only be held in such cities where a first class orchestra is obtainable. St. Louis, Philadelphia, Milwaukee and Baltimore have not yet been visited. These cities have regularly organized orchestras which can be had for half the expense of transporting one nearly a thousand miles.

The Literary Portion was not as popular as the musical this year, the extreme heat had much to do with it, although the essays were above the average, the delivery of some was abominable and could not be understood thirty feet away.

Why are men selected to read essays who are utterly unfit to read, who have no idea of elocution and oratory? To listen to them is positive torture, and the only stir they create is the general stampede that follows when they have finished.

The regulation time of half an hour was not adhered to in many essays. This played havoc with general debate, which during the meeting almost was dispensed with on account of time, but really on account of a violation of the by-laws which limit the time of each reader to a half-hour. The essay will read well in the printed report and their subject matter of the highest order.

The social success was rather a surprise to most of us. As years go by, members become better acquainted with each other, making each meeting more enjoyable. There was harmony throughout the session, and even at the business meeting an entire absence of wrangling.

The one thing which probably contributed the most towards bringing the members together socially, was the receptions given in the parlor of the New Dennison House by the Haller and Davis Piano Manufacturers of Boston. Here every night after the concerts, Major Howes and his accomplished wife made every one welcome, and members gathered and spent an hour or more in delightful social union, enjoying freely the bounties provided by their generous hosts.

The salary of the next secretary has been raised to \$500. Little enough.

There were about 300 music teachers present, and about the same many more visitors from surrounding towns. The Governor's reception at the State House, was a feature that showed the high estimation in which the citizens of Indianapolis held the delegates. It was an honor which reflects credit on the whole profession.

There were two delegates present from Texas. Milton Ragsdale and N. A. Barbe, both gentle gentlemen. We also met L. M. Parvin of Portland, Oregon, a delightful new friend. From all corners of this vast land, were persons.

The next meeting will be held at Chicago. The following are the officers elected for ensuing year: President—Max Leckner.

Executive Committee—Miss Amy Fay, H. B. Roney, Dr. Zeigfield, Chicago.

Committee on Programme—Louis Mass, Boston; A. R. Parsons, New York; Fred W. Root, Chicago.

Examining Committee—Calixa Levesque, Boston; Otto Singer, Cincinnati; A. A. Stanley, Providence; Alternate, J. H. Beck, Cleveland.

The President was indisposed during the whole meeting. He was only able to preside the first day. His illness is due to his arduous labor in getting up the meeting. The Association very justly voted \$160 for him, which however does not restore to him his lost vitality. He leaves the Association in good condition.

The President elect Max Leckner is a good choice. He has our best wishes and support. Mr. Leckner is a man of force and character, and in him the Association has a man who will work in the right direction. We feel that Mr. Leckner will endeavor to bring the Association on a yet higher plane.

The many other pleasant features of the Meeting we must leave for others to describe, and we feel confident that but few who were present returned home without the feeling that they had derived a great and lasting benefit from their attendance, in an awakening of their desire for better attainment in their profession, in an increased love for their art, in a strengthening of the bonds of fraternal feeling with their co-workers and in a general education of our land.

T. PAGES.

The first noticeable thing about the eleventh meeting of the M. T. N. A., which took place at Indianapolis, July 6th to 8th, was the numbers and the enthusiasm. A very large number of teachers were gathered from all parts of the United States, with some Canadian representatives, to meet their fellow-teachers, exchange ideas, listen to the essays, participate in the discussions, hear representative pianists and singers and the concerts of American and European orchestral and choral music. It is not too much to say, that everybody was pleased. The literary element was decidedly gratifying. The essays, as a rule, were not only thoughtful but well written, showing that our musicians and teachers have acquired the art of expressing themselves clearly and with good taste. The discussions were well conducted, suggestive and productive of mental stimulus.

Some of the essays and papers prepared for discussions were too long. The programme was arranged with reference to allowing the regulation time of an hour for each essay and five minutes for each speaker in discussion. Of course, when this length was exceeded, the sessions had to be unduly protracted or discussion cut short. It is worth while to suggest that the by-laws be modified so as to allow forty minutes for important papers, and also that the programme committee for next year accept fewer essays and allow more time for social intercourse. This latter feature is perhaps the most valuable one of the whole Convention, and it ought not only to be formally provided for as it has never yet been, but nothing else ought to be allowed to encroach upon it.

This is all the more to be emphasized because a convention held in hot weather is sure to be extremely fatiguing. The sessions at Indianapolis, including evening concerts, took nearly or quite ten hours a day, and this in weather when nobody could work even two hours without fatigue. In fact, it was sufficient occupation, during that week, to keep cool, quiet and comfortable. Under such conditions the mental exertion and excitement of a convention inevitably produce fatigue, lassitude and an irritable condition of the nervous system wholly unfavorable to the most profitable results from the meeting. Many of us were obliged to refrain from attendance on at least half the sessions, and to devote no small portion of the precious four days to recuperation, in order to get any profit out of the other half. The remedy for this is shorter sessions, longer intervals between them,

fewer essays and other exercises and more opportunities for quiet conversation. The public exercises are not the most valuable feature.

One of the great privileges of this meeting was the chance to hear some pianists who have not become known in the country at large by means of concert tours. Prominent among these was Mr. Jarvis, of Philadelphia, a solid, intelligent, refined, scholarly player of the classical type. Mr. Lambert was also one of those who are, as yet, comparatively unknown, and who made a most favorable impression.

It was a treat, also, to hear the Van der Sticken orchestra. Mr. Van der Sticken is still a young, man—much younger than he appeared at the conductor's desk, and probably has a distinguished future before him.

This notice ought not to be closed without saying that every one present must have been proud to hear so many American compositions of so high a degree of excellence. The Convention all things considered, was profitable and enjoyable one; but it can doubtless be improved on in the future.

J. C. FILLMORE.

If Terence V. Powderly or Henry George had kindly honored us with their presence at the Indianapolis meeting they would have gotten lots of points on organization and the control of large masses, and above all, harmony. Musicians, like the proverbial Kilkenny cats, are popularly supposed never to agree, but if a disinterested spectator had watched the proceedings for the four days he would have been compelled to admit that a more villainous libel was never perpetrated on a long-suffering community. It was a genuine love-feast, and while, *sub rosa*, there was the usual under current of bickering and petty quarrels, still, on the whole, a spirit of unity prevailed, and everybody was happy—except the half dozen fellows who are always left—no names mentioned.

The various papers and essays read were as usual, interesting, dull, brilliant and monotonous; indeed, it is difficult to say very much about them, except as viewed this part of the work. Many grumblers insisted that after the preliminary business was transacted there should be no papers or talk of any kind, but simply music, for one Bach fugue is worth an hour of verbal logic, even if it is feminine. On the other hand, there were many who are so enchanted at the sound of their own voice that they would do away with the music and just settle down to a nice cozy talk about such delicious platitudes as "Art is noble," "Do piano teachers get sufficient remuneration?" etc. The managing committee contrived, however, to keep a fair balance, and the evening concerts and separate sessions for the vocal Section prevented any unnecessary clashing. It must be admitted, however, no such essay as Dr. Mason's on "Touch," which was read at the Boston meeting, made its appearance, although the paper read by Miss Amy Fay, of Chicago, on "Expression in Piano Playing," was by no means dull, and then the brilliant discussion it provoked from Madame Fanny Bloomfield, who is a virtuoso with the pen as well as the piano, made it decidedly the most interesting essay of the session.

The music was all good, without exception, except that piano and organ playing preponderated too much at the expense of other instruments. Why there was no violin or violoncello solo is a mystery, as one got tired of the continual din of piano playing.

Van der Sticken's orchestra made some variety, and then the vocalism was very fair, with the exception of Miss Dora Hennings', of Cleveland, whose performances call for a string of superlatives, and made her tower over her colleagues artistically, as she does by the spoken word of the personification of I. C. Bachelder, of Detroit, opened the meeting by a well-played organ solo, and Miss Hattie Clapper sang between some of the essays.

In the afternoon Mr. William Courtney, of New York, gave a rather long song recital, the object of which was to give a specimen of the various song composers, and enough is said when it is admitted that Mr. Courtney acquitted himself creditably of his difficult task. A charming little song by Sebastian Bachelder, a gifted student of Boston, made quite a pleasing impression. Dear old Papa Duclen did the accompaniments in his usual finished style, and made New Yorkers feel as if they were not so far from home and 14th street.

Miss Neely Stevens, of Chicago, a pupil of Litzke's, Moszkowski and Reubens, played Liszt's E flat Concerto, in a very brilliant and facile style, and making

allowances for a very natural nervousness, acquitted herself quite satisfactorily. Some "fiend" in the gallery threw a strong light on the young lady's face while playing, by means of a mirror, and this very naturally decomposed the fiction of a perfect pianist. The fact is, a very unfair criticism has been made of one or two slips in memory on the part of Miss Stevens. I refrain from speaking of Miss Stevens' appearance, just for the sake of novelty, as ninety-nine criticisms that have appeared so far have given a good description of her beautiful face and neck, and technique, and said very little about her promise as a pianistic artist. The truth of the matter is, that audiences are very apt to be swayed by a pretty personal appearance, or as in Adele Aus der Ohe's case, by a striking and just manner, and yet a critic who knows that the last named lady will never see twenty-five, and yet makes up as a school girl. So it is justice to Miss Stevens I say these few words, as she really has so many fine points in her playing—such as a limpid technique, a bright musical touch, and a very happy conception—and yet one would suppose, after reading a review of her concert, that she was on exhibition as a prize beauty.

Although the Van der Stücken orchestra were fatigued by travel, and nearly all of them ill, they fought their way nobly through a long and difficult programme, devoted to American composers. Arthur Foote was represented by his "Credible Overture," "In the Mountains," F. G. Duleken, by his "Messe Solonelle." Van der Stücken himself gave some excerpts from his Tempest music (and, by the way, mighty good music too). John K. Paine, Otto Singer and Dudley Buck, the last three named being familiar to our concert goers as composers. The novelty of the evening was decidedly the Huss Rhapsody for piano and orchestra, by Henry Holden Huss, of New York, a young man, and a pupil of Rheinberger. It is difficult and somewhat trying work, being too prolux, and the orchestral part too exuberant. Lillian Young, composer, Mr. Huss, and tell all he knows; but that is, after all, a minor fault, so many of us have nothing to tell at all. Intensely modern in its effects, the piano is often overweighed by the orchestra, and Mr. Sherwood struggled hard to keep his end up, and succeeded as splendidly as he could in the form, although not in the best of health, and played with ease a very thankless—that is as far as mere effect goes—piano part.

Mr. S. A. Baldwin, of Chicago, opened the second day's proceedings with an organ solo, and Alexander Lambert, of New York, gave a very interesting piano recital and introduced several new compositions. He was followed by Mr. Lambert, and also his own graceful Etude. They are both clever bits of writing. Mr. Lambert's playing improves at every hearing, and he is now a polished artist, as the hard corners in his style have been rounded carefully off, and his touch is very smooth and musical. His technique always was large. In an essay on "Piano Pedals," by Arthur Foote, Mr. Zeckwer, of Philadelphia, made some pertinent remarks as to the rudimentary condition of piano pedals, and urged that some advance should be made in this very important part of the piano mechanism. Philadelphia must have felt proud at the scholarly and finished playing of their old favorite, Mr. Charles H. Jarvis. I remember telling Mr. Jarvis, some years ago, that he should play at one of these meetings, and show the younger generation some of his pianism. Well, he did show it, playing a very long and trying programme, including all schools, and while there were exceptions taken at some of his readings, still, as a whole, his performance provoked lively enthusiasm. It was throughout sound and musical.

The evening concert still continued the American composers with the Liszt Concerto, "The Wanderer Fantasia," played by Dr. Maas. Otto Flürschheim's Prelude and Fugue for orchestra, was a fine piece of writing, manifesting both scholarship and melodic invention. W. W. Gilchrist also contributed a "Ballad" for orchestra and piano, but which hardly can be called his most inspired work. George Whiting's Cantata was decidedly conventional and long drawn out. George Chadwick's Dedication Ode is, like everything that young composer essays, very effective and telling. Dr. Maas played his solo in his finished style and in a deep earnest manner. Mrs. Dora Hennings made the hit of the evening by her dramatic rendition of Liszt's "Lorelei," which was sung splendidly. It is seldom a singer comes before us equipped with such a voice, style and presence. She is fitted by nature for the opera, and would make an ideal "Brundilda." The Orchestral novelty was a Symphonic Fantasia, by F. X. Arens, of Cleveland, an ardent disciple of the new school, who has lots of ideas, knows how to clothe them with the proper orchestral garb, but has much to learn in moderation and self control. The music, however, as a whole, impresses one as the production of a gifted and poetic mind.

Heros D. Wilkins, of Rochester, played a Gullmunt organ solo Wednesday morning, and then Karl Merz, of Wooster, Ohio, read an erudite but interesting paper on Schopenhauer and his metaphysical theories and theories. Professor Merz is a profound thinker and a genial-minded man, and handled his difficult subject with ease. It is about time the importance of Schopen-

hauer's musical theories should be realized by musicians, who, as a rule, do not think enough about their art.

Whatever fault may be found with some of Madame Bloomfield's readings, no one can deny that she is a very remarkable pianiste. Such color, technique, and, above all, such daring tempos and style, are seldom heard. After all, what we want is individuality, and Madame Bloomfield gives us that in both touch and tone. I, for my part, would know her touch among a million of players, and quite agree with a remark made by a friend, "that every time he heard her a cold shiver ran down his spine." Certainly such an electric performance as the "Schumann-Tausig Contrabandista," was enough to startle a whole colony of chills in one's umbar region. But it is not alone by physical effects that Madame Bloomfield appeals to her audiences. Her virtuosity is, of course, remarkable, but her musical conception and poetic and romantic style are unapproachable. She played the Andante Spinato and Polonaise of Chopin beautifully, and if a trifle too fast, still all was clear as a bell. A Caprice, by Arthur Foote, was a very acceptable piece of writing. Wilson G. Smith, of Cleveland, a young composer who excels in smaller forms was heard in a new gavotte dedicated to Madame Bloomfield, which was an instant success. It is one of the best specimens of this hacketed form and contains a very original musette. It was broadly played and the recital closed with a magnificent performance of Liszt's Rhapsody No. 12. There is a certain finish about Leschitzki's pupils which is unapproachable. Madame Bloomfield was with that master five years, and owes much to him.

Johann H. Beck, whose Sextette was given in the afternoon, is a young composer of whom the writer expects great results, as his work sounds as if it had come to stay. There is no sporadic and haphazard character about a genuine solid style and method that augurs much for the future. I wrote last year, apropos of his "Lara" Overture, that his ideas were remarkably condensed for such a young man, and if a little too sombre, that was owing, doubtless, to the gloominess of the theme. When we are young we all have our Byron period. No fault of the kind can be found with this string sextette, which is a flowing genial creation and exceedingly well balanced throughout, with, of course, the unavoidable reminiscences of other composers. They are, however, few, as Beck is an original man. He is at present writing a Violin Concerto for that popular young artist Willis Nowell. The last concert, on Thursday evening, was made up from the works of living European composers and contained no novelties.

Madame Julia-Rive-King played St. Saen's Concerto in minor, and despite the fact that so much excellent playing had preceded her, took the house by storm, and it must be admitted received the ovation of the year. She never played with more fire and brilliancy, and her tone and technique never shone to such advantage. There is nothing like playing both a husband and a muse, and Madame King was on her mettle, and the result was immense. She is such a modest and retiring artist that she deserves just such a warm reception, and she got it. Two piano recitals were given on Friday, the last day of the session; one by Mr. Sherwood and one by Mr. Aug. Hyllested, of Chicago. Mr. Sherwood played some works by American composers, and was assisted by Mr. E. S. Mattson, of Columbus, in a brilliant Tarantelle, for four hands, by that gentleman. Mr. Sherwood also gave some of his own work, and a polonaise in A minor, by W. H. Dayas, and a clever little Mazurka, by Ferdinand Dewey.

The piano recital by Hyllested was a very difficult programme and well played. His own Variations Series are enormous and only for a virtuoso. Mr. Hyllested is an artist, one, when he plays, will be hard to better advantage, as he has talent, technique, but badly needs self control. However, when one considers the terrible heat of the week, one need not wonder at faulty playing. Really these meetings should be held during Christmas week, or even better, as the weather is very trying to one's temper and to one's health, to not speak of the limp state of one's linen, very provoking to musicians, who are all so tidy. JAS. HUNNEKER.

SOME GOSSIP.

Wexler, it is all over, and a big thing it was. Max Wexler, who is our new president, deserves much praise for his hard labors in the past year. To his skill and forethought many of the guests owed much of their comfort, as he was omnipresent. My friend Prosser had to take the reins in his hands, as President. He is a Levite, but it is to be hoped that he is, indeed, he should not have been present. He literally exhausted himself during the past year.

Mr. E. M. Bowman looks as genial as ever, and is quite pleased over his change of residence. He comes to New York and more and more comes in with his usual com-

Arthur Mees did not talking this season, but lots of hard work. He was on one of the examining committees. He is always in earnest. Both Sherwood and

Gleason were busy too. Ex-president Wolfram and President Blumenschein, of the Ohio association, were here, and though fatigued by their Columbus labors, showed hearty interest in the affairs of the city. Brother Wolfram is the most genial man in America, and worked like a beaver to make his State affair a success, and he succeeded.

Handsome Willis Nowell was a great favorite with the ladies.

The Cleveland group is a strong one. Johannes Beck, with his strong intellectual face; Wilson Smith, who shakes any dance from you wish out of his sleeve; F. X. Arens, good-looking J. H. Rogers, are talents not to be passed lightly over.

George Nowell, of Boston, did some splendid piano playing in Columbus. He is also a pupil of Leschitzki. Madam King, as pretty and petite as ever, makes shoals of friends with her amiable manners, and her husband—well, you all know Frank King—if you don't he knows you, and that's the same thing.

Fanny Bloomfield was the centre of an admiring group wherever she went, and her rivaisses manners and cutting wit made her a marked personage.

What a delightful foil Neallie Stevens makes to her, in looks and playing (I came near speaking again of Miss Stevens' looks; I must be in the air).

Amy Pay, earnest, intellectual, and good-looking, was as busy as a beaver the whole four days. Philadelphia did not turn out very strong in numbers. Messrs. Jarvis, Zeckwer, Law and Maxon, being its only representatives. However, Charles made up for some deficiencies by his piano playing. He stirred up some of the young men.

Dora Hennings, who also sang in Columbus, was one of the most magnetic ladies of the convention.

Miss Maggie Wuertz, a pretty blonde, and a pupil of Jacobson and Beck, made a strong impression everywhere with her violin playing, which reveals great talent. Albert Parsons, of New York, was not present, unfortunately, as he always is an important factor at these conventions.

E. S. Mattson, of Columbus, made it pleasant for the boys while on their visit there. Handsome Krebhiel, of the New York *Tribe*, was, as usual, the admirer of the admired. John S. Van Cleave, Brother Fillmore and W. S. B. Matthews, represented *The Etude* strongly. Alas! that Dame Rumor was present, but she always is, and had her say, of course. Still it was a grand success, but I think it is a year off from Chicago, as it has been hard work.

It was a significant fact that, with three exceptions, the Chickering Piano was used by the artists at the Convention, and, judging from the many words of praise lavished on this noble instrument, it was, indeed, the favorite. The new grand and upright tonal qualities, and this maker's name leads the world.

Arthur Foote, always modest and retiring, received a triple encore after the performance of his admirable overture.

What a busy scene the Secretary's table was! Four men—hundreds in a hundred people all asking a thousand questions or with certificates in hand, pressing the unfortunate man to sign—it was enough to bewilder any man's brain.

Lady Alice Seymour—who writes under the name of Olivia Hensel (every one should read her sympathetic life of Gottschalk)—said some truthfully brilliant things in her paper. She is a charming and cultivated woman.

Frank Van der Stücken, whom many people erroneously take to be a foreigner, is a native of Texas, and is one of the most talented of our young composers (for he is very young yet), and is a native of Texas, and is a man, and will do some great work with his orchestra by and by. He has to fight single handed some powerful and antagonistic influences.

Karl Merz is simply a walking encyclopedia, and when music, literature or philosophy is touched, he is equally at home in all.

What an active man Mattson, of Columbus, is, composing, teaching and writing, his time is well filled in.

That was a great idea of Otto Singer having a "table" to be concluded of the Convention. Dr. Maas was an interested spectator at the Convention, and was particularly pleased with Madame Fanny Bloomfield's clever paper, which was undoubtedly the best paper read, being full of telling points.

Major Howes had his hands full with his daily receptions at the New Dennison. The Hallet and Davis placed some of their own instruments on show, and many artists not down on the programme played and were royally entertained by the jolly host.

Hyllested, of Chicago, who looks like a miniature Rubinstein in grinning over with talent.

Madame Wood's playing of the piano and a fine instrument it was under this great artist's touch.

Dr. Maas of course played the Miller. It suits his style admirably. Several of the firm were there and expressed themselves mighty well pleased.

Rev. Alfred Young, the Paulist Father, read a remarkably fine paper on Gregorian Music. J. H.

[FOR THE ETUDE.]
ELEMENTARY PIANO INSTRUCTIONS.

BY ALOYS HENNES,
Author of the "Letters on Piano Instructions." Translated by
F. THOMPSON.

It is about forty years ago since the old master, Weyck, published his original work, "Piano and Song," in which, with the bitterest sarcasm, he censured the piano teachers of that day, and averred that among the multitude of teachers there was not a number worth mentioning who possessed a technical knowledge or a proper understanding of the art of teaching.

Since that time the conviction has gradually gained ground, that a high degree of technical proficiency is necessary, and that ordinary piano-forte playing is not worthy a thought.

Students have thrown themselves with all their energies into acquiring a high degree of technic, and have, at the same time, fallen into the fault of neglecting that cultivation necessary to become a successful teacher. And why? Because the public believe that in every good player lies hidden the gift for good teaching. Hence, the multitude of piano-forte students who, by assiduously cultivating technics, have become able players, and who, at the same time, often possess curious ideas of teaching music, especially in the wide field of elementary instruction, where talent appears in a thousand different aspects.

Every scholar can, under a proper guidance, be brought to a certain degree of perfection. It is the duty of the teacher that every scholar should reach this degree, and at the same time it is also his duty not to place the goal too high. And, unless the teacher has learned the art of pedagogic analysis, the scholar will fail to reach that degree of perfection to which his abilities entitle him, and will be led to violate his natural gifts.

Without this art the teacher will get into difficulties, and will ever drift into superficialities.

A clear comprehension and self-dependence cannot be too highly commended; for without these, what is called piano-forte instruction becomes a sort of mechanical piano-forte training. Hence, the many players who, after years of study, become like hand-organs, able to play only five or six pieces, and who are in a great dilemma at the sight of strange notes placed before them; hence, on account of the ignorance and conceit of the performer, the works of the celebrated masters are so often miserably rendered; hence, the many teachers, especially young ladies, who believe they have acquired all there is to be learned about giving instructions, especially if they can refer to this or that celebrated professor as their teacher; hence, the false ideas in many families concerning the elementary instruction, and hence, above all, the bad repute into which piano-forte teaching has fallen through the unlimited privileges extended to every one who desires to give music lessons.

It is impossible for an instructor, out of himself to teach that which belongs to pedagogic analysis, for only by a proper use of the materials for instruction can he hope to be successful. In the material used, therefore, is revealed the standing of the teacher, and by this we can judge what is to be expected from his pupils. From this the following maxim has arisen:

Tell me what you play, and I will tell you how you play.

If I put this question to a piano-forte scholar, he will name that which, from his standpoint, strikes him as the most favorable. If he names to me such pieces as "The Maiden's Prayer," "The Monastery Bells," or an opera potpourri, I know from this, without having heard him play, that whatever money he has expended for piano-forte instructions has been, in a measure, mispent. If he names to me such pieces as the "Sonata Pathétique," by Beethoven, Mendelssohn's "Songs without Words," or Walsen, by Chopin, and is unacquainted with the well-known Etudes of Bertini, Czerny, Heller, Kohler, Cramer, etc., I still know that he is far

away from a proper comprehension of the works that he essays, and that his teachers, very likely, had no proper idea of these great art creations.

That many errors are made by highly-cultivated teachers concerning the proper advancement of pupils is plainly shown by the curriculums of over a hundred piano-forte schools throughout the country, where the whole course from novitiate to virtuosity is contained on a hundred or more pages. Real experience in teaching shows that ten times this amount is necessary to reach a point where the easier classical compositions of Haydn, Mozart, Clementi and others can be successfully studied.

This great error finds its natural explanation in the following facts: 1st. A piano-forte method of limited extent is easier to write. 2d. It costs the publisher less to issue the work. 3d. The prospect is better for getting a cheap book successfully before the public.

Nearly every music dealer, therefore, keeps such works in stock, and therefore one must exercise precaution in receiving what is sometimes said by the music trade concerning piano-forte methods. A very celebrated music teacher in one of the cities of North Germany has prepared a whole series of excellent Etudes, under different titles, for such small piano-forte schools, in order to satisfy the great demand for works of this nature.

Among the many prominent individuals, who, on account of their great musical attainments, have been induced to publish a method for the piano-forte, none have given that necessary consideration to the elementary instructions which is due to it, on account of its great importance.

Thus we can judge how great the number of piano-forte teachers must be who, by reason of the erroneous method by which they were taught, are unable to produce happy results except in a few highly-gifted scholars.

All knowledge awaits alike for every one; to attain it at a bound is seldom permitted.

It is not surprising that this system of jumping at knowledge makes a new piece of music, to many scholars, only a new torment; makes many teachers lose their patience and many scholars their ambition.

If music is to become the common property of mankind, the road leading to it must be so laid out that all can by perseverance be brought to that degree of perfection to which his natural talents entitle him. That the elementary instructions can produce the right results through such a course only, we see by the following:—

The whole knowledge of piano-forte playing may be thus summed up:—

1st. In the activity of the eyes in reading the characters by which the music is expressed.

2d. In the activity of the fingers, so that a proper rendering is given.

The first of these cannot be acquired until the second is learned, because both are necessary to make a whole. And much the less can the second be learned without the first; for a piano-forte scholar who does not—with his technique—possess a corresponding cleverness in reading notes is just that much removed from perfection.

For these reasons it is a wrong idea to direct one's attention solely to a course of finger exercises, which, however, is a mechanical process not to be dispensed with; but since they offer no intellectual exercise, which is gained on the one side by finger exercises is lost on the other by the lack of mental discipline.

All that which belongs to the cultivation of the fingers can, just as well, and by pleasanter means, be acquired by a use of melodic studies, only these must be so constructed that they actually cultivate the technics.

The use of the intellectual-killing finger exercises can, therefore, be materially reduced, if it becomes necessary to lessen the hours of practice, by Etudes which, by reason of their melodic and harmonic construction, are of greater certainty exists that they will receive a conscientious study on the part of the scholar, because he then uses them for a special purpose.

The little that is yet desirable in finger exercises is, that if they be assigned a place among other studies, a greater certainty exists that they will receive a conscientious study on the part of the scholar, because he then uses them for a special purpose.

He, therefore, who for months keeps a scholar busy with finger exercises, and then gives him the sonatas of Clementi, Kohler and others to learn, commits a grave error; for, besides the unattained facility of reading notes, there are many other things necessary, such as the relation of time, rhythm, artifices of the fingers, (*fingergriffe der Finger*) cultivation of the ear, etc., which cannot be acquired by finger exercises alone.

(To be Continued.)

"THE BUREAU."

DURING this month there will be the greatest activity in the Music Teachers' Bureau of Engagement. We append herewith a list of some of the vacancies which are called upon to fill. Full information and circulars can be had by addressing this office.

In most cases teachers clamor to get positions in large cities. These positions are rarely filled by such a Bureau as we are conducting. Our aim is to operate among colleges, and it will be found that nearly all the vacancies on our list are of this kind. City life of the music teacher is not always to be envied. Most of them have a severe struggle for a livelihood. It takes years ere even the highly educated are established. A gentleman who calls on us occasionally, told us the other day he was going to leave Philadelphia; that it was no use trying it any longer; he had been here thirteen months, and during that time he received for tuition \$276.10, while his expenses amounted to \$465.91, a loss of \$189.81 to him. He is a man of good education and appearance, and both piano and church organ in a finished manner, and possesses a sound musical education. Yet he is obliged to go west, where, no doubt, his talent and work will be appreciated. This case is by no means an isolated one, and we mention it for the benefit of those teachers who are anxious to come to a large city. No! the path of the city teacher is not always strewn with roses.

In a Female School in Va., a teacher of vocal music and theory, to combine drawing and penmanship, geometry and bookkeeping; salary \$800; female wanted.

In Young Ladies' College in Ohio, an assistant teacher of instrumental music who can sing as well; a Presbyterian and female desired; salary \$400 and home.

In an Ohio College, an assistant female teacher for three English classes, to teach as well piano and organ; a nigger preferred; good salary for English classes \$240 and all income of music tuition; room supplied, and board at \$2.15 per week.

In central Penn'a, a young lady teacher of vocal music, and a good singer; also of piano and organ. One who can drill and lead children's singing classes. Salary \$150 to \$200 and home, besides income from pupils in instrumental music; equivalent to \$500 and home.

In a Penn'a College, a teacher of vocal music and theory, to combine French, Higher Mathematics, Chemistry and Elocution; salary \$400 and board; female and Presbyterian desired.

In a college in Tenn., a teacher of vocal and instrumental music and German; female; salary \$35 per month and board; a southerner preferred.

In a Western College, a teacher of instrumental music and theory; male; salary \$1000 and board; a church member desired.

In a school in New York State, a teacher of music, including vocal and chorus class, to combine, if possible, class drawing; female; salary \$400 and board.

In a Western College, a teacher of Vocal Music, Elocution and Calligraphy; must be also a first-class vocalist; a good salary, or paid on percentage basis; female.

In a College in N. C., an Art teacher, to combine Elocution, French, German and Mathematics; female; salary \$40 per month and board.

In an Institution in Ill., a teacher of instrumental and vocal music; a Methodist preferred. Fair salary, on percentage plan.

In a town in Indiana, a private teacher to take charge of a class already organized. Income of tuition.

Wanted, in a Conservatory in Michigan, a lady teacher of the violin; salary \$460, with privilege of outside instruction.

Wanted, in a University in the West, two energetic young men who desire to combine their musical and literary education. One to teach stringed instruments, the other to teach band instruments. For the first year will give each tuition in either the literary or music department and half of the tuition received from his work, with chance of promotion.

The National Association of school teachers have for a number of years been conducting a department of teachers' employment, and at the late meeting at Chicago elected our old friend, N. Coe Stewart of Cleveland, President of the Department for the ensuing year. Mr. Stewart is one of the most public spirited musicians we have. The honor thus conferred on him is justly bestowed. His position is one that virtue alone gives, and it is the plan, by which the music in the public school is conducted.

The National Opera Company's affairs are in a bad condition. The employees are clamoring for back salaries; Theo. Thomas has sued the Company; Manager Locke has got the whole corporation in a tight fix. We are now hearing that the Company are going to discontinue some of her associate shareholders. While the managers and artists are wrangling over the internal affairs the public deplore that the prospects of listening to a good operatic performance next winter, in England, are not very favorable.

We have just issued a large edition of a little book which we are confident will fill a long-needed want. It is called *The Pupils' Lesson Book*, and is just large enough to contain a record of all the work of the pupil for one year. In it can be recorded the details of each lesson. There is a separate place for a memorandum of all the techniques, études and pieces, assigned at each lesson, and at the end are blank pages to be filled out at the close of the term and sent to the parent. It will be found to greatly systematize the pupil's work and be a great saving to both teacher and pupil. It costs but ten cents, and teachers should send in their orders for them at once. Every pupil must have one.

A new conservatory of music is to be established in the city of Toronto, Canada, to be opened September, 1887, having sixteen departments, and graduating its pupils with the degrees of Mus. Bac. and Mus. Doc. It is incorporated with a joint stock capital of \$50,000 and Edward Fisher, 12 Wilton Crescent, Toronto, is to be the musical director.

HOW MUCH SHALL I PRACTICE?

A GREAT deal has been said, both wise and foolish, in reference to the quantities of practice advisable for students. Every few weeks our religious (?) journals fill one of their useful corners with a fagot of anecdotes, culled, like other dry sticks, from the unkempt forest in which all manner of marvelous feats are recounted, telling us how Napoleon slept but four hours on the average per night; how Frederick the Great retired at twelve and rose at five; how the philosopher Wolff used frequently to spend two consecutive nights in study without ever sleeping at all, and so on, ad nauseam, to the total subversion of common sense in young and aspiring students.

Similar wonders are ever and anon recounted of the great musical heroes. We are told that Liszt, hearing Paganini, retired from the world for five years and practiced (God save the mark!) ten hours a day; that Thalberg lived and breathed in the piano-forte; that Tausig practiced eight hours in one day on nothing but the famous octaves for the left hand in Chopin's *A flat* Polonaise, and hundreds of others of like instances, all more less apocryphal, detailing the reckless excesses of students in their attempts to conquer technical difficulties.

The effect of such anecdotes I regard as, almost without exception, deleterious. It is not so much the quantity as the quality of practice that tells. Gottschalk, who, despite the fact that Grove's dictionary ignores him, was one of the world's phenomenal pianists, limited himself to four hours a day. Rivé-King, one of the most dazzling virtuosos ever produced in America, told me that two, or at most three, hours a day was her rule. Perabo, hearing that it was remarked abroad that he practiced sixteen hours a day at Leipzig, said "Yes, I practiced sixteen hours in eight days." In all prescriptions of different hours for practice one cardinal principle is constantly ignored, namely, the vast range of individual powers, and the dissimilarity of physical and mental temperaments. There are no two leaves in the forest which in size, shape, tint and attitude precisely resemble each other. The same immense, almost miraculous, variety exists in human beings. For instance, a beefy, larged-boned, stalwart Englishman or Englishwoman, accustomed to take a five-mile walk just by way of appetizer for breakfast, can endure an amount of exertion which would be snicide to our high-strung, fæcid Americans. What the American, however, lacks in the mere brute element of quantity is made up in the more spiritual speed and mercurial lightness of action both in mind and body.

Rubinstein was asked by a young lady pianist in Cincinnati how much to practice a day, and he said, that for Americans, and especially ladies, an average of three hours a day was the extreme limit, and less rather than more should be the rule. Jacobson, one of the best and most emotional violinists in this or any other

country, told me not long ago, when I questioned him after one of his glorious feats of executive skill, that he practiced only an hour per day, but that his hour is so intense in nervous exertion that he is completely exhausted and dripping with perspiration at the end of that time.

The few facts above cited might easily be expanded to ten times that number. One thing which would be apparent by such a collating of particular opinions would be this: No definite rule is possible. The temperaments of artists vary through a wide gamut—from Chopin who was exhausted with an hour's practice, and who never taught more than three hours a day (the same restriction of three hours a day was put upon himself by the late lamented Max Pinner, of New York), from the delicate Chopin to the titanic Liszt, who could sit all day at the keyboard; from Rubinstein, who practiced strettches with his fingers so assiduously as to set the web between them to bleeding, to our delicate American girls, of whom it must be said in just terms, that any average above two hours a day is a hurtful excess. Those who have strong, well-balanced constitutions, with the nerve force and the muscular force interacting in a nice equipoise, who sleep well and regularly a long and dreamless sleep each night, who, whether they eat much or little, are not, like Carlyle "conscious that they possess a diabolical apparatus called a stomach;" all of which, if not too greatly exhausted by other forms of mental exertion, may go as high as perhaps four hours a day.

And finally, let every piano student remember that piano playing is not a mere mechanical employment, not a muscular trade. It is not like planing a board, or carving a stone, or attending a factory machine. It is a highly emotional, intense, exciting brain labor. A man's brain is his bank. When he overdraws the deposit of nerve force the breaking of the bank is a certainty, not a contingency.

J. S. V. C.

THE MANUMONEON.

THIS is a new apparatus, invented by Mr. Gustav Beckel, of New York City. It is the latest thing in the way of a machine for aiding in the technical mastery of the piano-forte. One is almost led now-a-days to hold up his hands and exclaim, "Well, what next!" as in his musical travels he almost daily runs on to some new device of this kind. Yet the writer, unlike some of his contemporaries, believes in giving every new invention a careful examination before passing upon it the sweeping judgment of "nonsense." And it was well that he followed out this principle in regard to the Manumoneon. Such a modest-looking five-keyed, silent little arrangement is not calculated to inspire sentiments of awe and astonishment in the breast of one who is accustomed to spreading himself over ten times that number of ivories that go off with a big noise one after the other; but after looking into the contrivance, we soon detected that it was a very remarkable invention, more original, if not indeed, more practical, than any other of the kind that has appeared. The first noticeable departure in this is an attachment for imparting a correct movement to the fingers, which in time is made purely volitional on the part of the user. Throughout all the mind must be intently concentrated on the practice, for, like an orthodox clock it must go exactly right or it won't go at all. A little cylinder with movable rollers underneath the keys is the ingenious device by which these accurate movements are regulated, and the rollers themselves can be changed in an infinite variety of ways so as to make any combination of the five-finger movements. One advantage of this, too, is that, like the hand organ, when once set, it must play the same time until the cylinder is taken out and the rollers readjusted, thus compelling many repetitions of the same exercise. Then there is a cross bar above, which can be lightened so as to regulate the spring attachment which moves the keys, from the lightest to the heaviest touch. The simultaneous sounding of two clicks of the adjacent keys the one being released, the other being pressed down, is a very good test of the legato touch. There is also a neat little arrangement for spreading the fingers to the very "cracking" point even. We believe that it is altogether a very superior invention, and will not be long in demonstrating its usefulness to the musical public. We may have another criticism to record in a future issue.

The Lessons in Musical History are again omitted in this issue. They will be resumed next month, and be continued regularly through the winter.

GRADED PIANO COURSE.

BY H. H. MORRILL.

- GRADE 1.—Kohler, Op. 190. Morrill, Op. 10. 1.—Polonaise, F; Lange. 2.—Prelude, C; Bach. 3.—Camp of Gipsies; Behr. 4.—Sonatine, G; Beethoven. 5.—Little Wanderer; Lange.
- GRADE 2.—Kohler, Op. 59. Morrill, Op. 17. 1.—Happy Farmer; Schumann. 2.—Heather Rose; Lange. 3.—Ellen-Gesang; Behr. 4.—The Mill; Jensen. 5.—La Maline; Dussek.
- GRADE 3.—Duerney, Op. 120. Scales, Clementi, Op. 39. 1.—Chaconne; Durand. 2.—Evening Bell; Geibel. 3.—Menuet; Mozart; Schulhoff. 4.—Scherzo Pastorale; Gregh. 5.—Pomponette; Durand.
- GRADE 4.—Huntén, Op. 80. Arpeggios, Kuhlau, Op. 20. 1.—Flower Song; Lange. 2.—Garotte Moderne; Tours. 3.—La Cenerentola; Huntén. 4.—Valse, E flat, Op. 83; Durand. 5.—Spring Song; E; Merkel.
- GRADE 5.—Heller, Op. 47. Daily Technique. 1.—Scherzo, Bb; Schubert. 2.—Loure in G; Bach. 3.—Chaconne, F; Handel. 4.—Nel cor Pin; Beethoven. 5.—Gipsy Rondo; Haydn.
- GRADE 6.—Petersilea, Mechanical Studies. Bach, Preludes. 1.—Andante Favors; Mozart. 2.—Handel Aria; Lavignac. 3.—Melodie in F; Rubinstein. 4.—Tarantelle, Ab; Heller. 5.—Spring Song, A; Merkel.
- GRADE 7.—Heller, Op. 45. Daily Studies. 1.—Harmonious Blackbird; Handel. 2.—Impromptu, G; Loeschhorn. 3.—Jolly Peasant; Hartl. 4.—Andante and Rondo; Rosenhahn. 5.—Bach Aria; Lavignac.
- GRADE 8.—Czerny, Op. 299. 1.—Sonata, Bb; Mozart. 2.—Fantasia in C; Haydn. 3.—Impromptu, Eb; Schubert. 4.—Sonata, A; Mozart. 5.—Sonata, Eb; Haydn.
- GRADE 9.—Kullak. Octave Studies. 1.—Bubbling Spring; Rivé-King. 2.—Tarantelle, Ab; Mills. 3.—Romance, E; Nicodé. 4.—Nocturne, G, Op. 87; Chopin. 5.—Spring Song, A; Mendelssohn.
- GRADE 10.—Clementi, Twenty. Grades. 1.—Sonata, G, Op. 14; Beethoven. 2.—Berceuse; Chopin. 3.—Valse, Bb; Raff. 4.—Last Hope; Gottschalk. 5.—Valse Brilliant, Ab; Moszkowski.
- GRADE 11.—Chopin, Etudes, Op. 10 and 25. 1.—Kammermusik, No. 22; Liszt. 2.—Invitation a la Valse; Von Weber. 3.—Cachoucha; Raff. 4.—Polonaise, A, Op. 40; Chopin. 5.—Rondo, E, Op. 14; Mendelssohn.
- GRADE 12.—Bach. Preludes and Fugues. 1.—Sonata, Bb, Op. 2; Beethoven. 2.—Third Ballade, Ab, Op. 47; Chopin. 3.—Sonata, Op. 35; Liszt. 4.—Tanzmusik. 5.—Carnivals-Jest, No. 1; Schumann. 6.—Tannhäuser March; Liszt.

We have, on different occasions, spoken to our readers and friends of the Musical Art Publishing Company, organized with a view of completing, more speedily and more thoroughly, Robert Goldbeck's work, generally termed "Musical Art." It comprises, as heretofore stated, "The Three Graduating Courses" of the Piano, the Voice and Harmony, giving exhaustive verbal and musical instructions in each, at the same time assisting each progressive step by the discussion of kindred topics serving to elucidate theoretical considerations that might otherwise remain obscure.

The second quarter of the Musical Art Publishing Stock Company's existence will have terminated when this meets the eye of the reader. It may be appropriate briefly to state what has been accomplished, and what yet remains to be done. When the stock company started on the 1st of January, 1887, about one-half of Mr. Goldbeck's work had been completed and published.

It consists of a considerable number of piano pieces, songs, instrumental and vocal exercises, concerted, sacred and secular music. Most of these works have been regularly adopted by many teachers, meeting with a good sale generally, so that a dividend of 7 to 8 per cent. can be paid on the 1st of July.

Mr. Goldbeck reports the sale of shares as fair and believes that the indications are that they will be briskly purchased in the Fall. This we trust will be the case, as the calling into existence of the larger theoretical works, such as the Advanced Harmony, the Primer of General Musical Knowledge and the Critical Musical Dictionary, is dependent upon an active subscription of capital.

Mr. Goldbeck has no stronger friend, no greater endorser of his enterprise, than Mr. S. B. Mills, the universally-known pianist and president of the company. It will give us pleasure to report further progress from time to time.

The American College of Musicians, the Ally of the Competent Teacher.

Read before Music Teachers' National Ass'n by E. M. BOWMAN.

Through the courtesy of your Committee on Programme, I shall present to you to-day some of the theories upon which have been based a considerable amount of labor and enthusiasm, in the effort to establish in this country an organization for the encouragement of a high standard of musicianship; an organization which shall stimulate our ambitions to still loftier attainments, whose works shall reflect honor upon the heaven-born muse to whom we sacrifice, and which shall enable our divine art to keep pace in the marvellous progress of American civilization.

It is proper to remark in beginning, that in consideration of its great scope, and on account of a somewhat extended experience as a teacher of the Pianoforte, it has seemed best to me to treat my theme solely from the point of view of the Pianoforte, and, in order to make a still closer application, to consider its relation to only a single feature in pianoforte-playing, viz: the Legato Touch.

The development of this theme might have been based just as logically upon any other fundamental principle involved in the study of music, be it vocal, instrumental or theoretical, as upon the particular one which I have selected, and if my hearers in each of these other branches of instruction will kindly substitute in their minds the varying conditions peculiar to their own line of professional life, we shall have an argument applicable not only to the study of the pianoforte but also to the organ, violin, or voice. Your attention is therefore invited to the consideration of the condition of fundamental teaching and study in pianoforte-playing with regard to the Legato Touch. For convenience we will consider our theme under the following points:

1. The Fundamental Importance of the Legato Touch.
2. The Existing Condition of Study with regard to that touch.
3. The Causes and a Means for Betterment.

A friend of ours in Boston, whose name and gifts enable him at one and the same time to be and not to be, either locally or nationally, the *Footie* of his profession, has furnished me with a very forceful and encouraging introduction to the first point, which I trust he will pardon me for quoting.

In the postscript of a letter, evidently having in mind, not his pianoforte-brethren in this association, who, by their very presence here give evidence of their lively interest in correct and progressive methods of teaching, but, on the contrary, that great body of teachers scattered throughout the country who have not properly prepared themselves for the responsible and difficult profession of teaching, and who, consequently, are indifferent to such trifles as Touch, Phrasing and Expression. He exclaims with great earnestness:—"I am glad to see that you are going to talk about something that needs to be beaten into people's heads with a club."

Let us, then, consider—

I. The Fundamental Importance of the Legato Touch. The Legato Touch is the foundation of all pianoforte-playing which possesses or promises, in any high degree, artistic worth. It is the germ of artistic performance, without which there can be no bud, no flower, no fruit. Of course it is not to be supposed that the Legato Touch may be substituted for musical talent, adaptability and application, but it is to be understood, and that too, with emphasis, that the advantage to be derived from the possession of either or of these factors will certainly be lost if in place of the *legato-habit* we have the *staccato-habit*. Presupposing, then, that no one will long persevere in pianoforte-study without some degree of talent and adaptability, we may confidently assert that the possession or want of a *legato-habit* is to the pianoforte student, after all, that which tips the beam towards success or failure. We know, on the other hand, just as truly that the student who is forming the *staccato-habit* is surely building, stone upon stone, layer upon layer, a veritable Chinese wall between him and the probability, if not possibility, of his ever learning to play the pianoforte or organ in an artistically effective manner, no matter how great his native talent or how much practice he may bestow upon his instrument. In the *staccato-habit*, which is so prevalent, there is always at the production of each tone a more or less pronounced movement of the entire hand, instead of the smaller bodied, finer-nerved fingers, thus, to say nothing against the quality of such tones, involving the additional time necessary to move the larger body; therefore, all the many passages requiring for their performance the utmost agility of the individual fingers, become, with the entire hand-moving *staccato-habit*, a physical impossibility. The story of the thousands of talented pianoforte-students, whose ambitions and struggles have been wrecked on this reef of ignorance or carelessness, is one which you would doubtless shrink from hearing and your essayist refrain from relating.

The Legato Touch is important, then; first, because, in its absence, of the physical impossibility of acquiring the necessary rapidity of action to play more than a small portion of pianoforte-literature.

The Legato Touch is important secondly, and in a higher sense, because it lies at the foundation of all artistic phrasing.

A Phrase is a musical idea, and Phrasing is the art of defining the boundaries of musical ideas. Phrases, then, are to be more or less detached from each other, and the Staccato, or detaching touch, is the logical means thereto. Of course the structure of a motive and intelligently applied accents are additional means, but our main dependence for perspicuous phrasing is the Staccato Touch. Now, if the *staccato* indicates most clearly the separation of musical ideas, the *legato*, its antipodal touch, will indicate most clearly the coherence of the tones forming those ideas. How inadequate, then, must that phrasing be which can call to its aid only such contrasts as are possible to the *staccato* touch alone.

The Legato Touch is important, thirdly, because it alone makes possible many of the most delightful effects of the pianoforte; the melting resolution of dissonance into consonance; that certain, otherwise unattainable, full, elastic mellowness and freedom of tone, as illustrated, for example, in the *cantabile* of a melody; and again as, in a prolonged modulatory nuance, one harmony vanishes into another, with an effect exquisitely suggestive of the wondrous gradations of color revealed in the blending tints of a summer sunset. To sum up, then, the importance of the Legato Touch is due:—

1. To its physical necessity in most pianoforte literature.
2. To its office in phrasing.
3. To its purely musical characteristics.

With profound interest, but with rather depressing anticipations, we proceed now to consider

II. The Existing Conditions of Study with regard to the Legato Touch.

In order that I might be able to present this portion of my theme with some degree of force and value, I addressed a circular letter early last winter to many of the representative teachers of the pianoforte and organ north, south, east and west, asking, in a series of five questions, for their experience and opinions concerning elementary teaching and study in regard to the Legato Touch.

Later on, the musical journals were kind enough to spread my request for information broadcast, thus arousing a wide-spread interest in the theme and furnishing us a mass of testimony, more than sufficient to make, as the miners say, a good "assay ton," upon which to base a reliable estimate of the whole body of teaching and study. Whatever of value or interest you may discover in this essay is very largely due to the prompt and intelligent replies sent me by these professional friends, and I presume that you will gladly and heartily join me in a vote of thanks for this invaluable assistance.

In the thirty minutes assigned me it will be manifestly impossible to quote from this testimony more than a word or two here and there, nor do I feel at liberty to mention the sources of these quotations, except in a few instances where permission has been specially granted.

The first question asked in that letter was as follows:—"Of the pupils coming to you for instruction, who have already studied more or less, is it your experience that a comparatively small percentage come possessed of the fundamental resource of the pianist—the germ of all artistic performance—viz: *A Pure Legato Touch*."

Listen to the testimony from Boston as voiced in the answers: "Yes"; "it is my experience"; "almost none have any conception of it whatever"; "yes, it is a rare exception to find one who can play legato with loose fingers"; "of the hundreds of pupils that I have had personally, I never have had one come to me with a correct touch," and similar replies from a score of the principal teachers in that musical city.

Is the experience of Providence similar? Hear the answer. "It is, most emphatically." One brother, noted for his cheerful view of the ills of professional life, answers, with characteristic American brevity and grit, "you bet!" adding, however, with a serio-comical squint over the corners of his spectacles, "some come with an intensely *legato* touch, thus keeping, in a five finger exercise, at least three fingers down at once."

Maine, Connecticut and the rest of New England confirm the testimony of Boston and Providence.

What says New York City and Brooklyn? Says one, "almost without exception I have found the *legato* touch wanting"; "not five per cent," says another, "have any conception of the legato touch." "They guess what it is; do not know"; "yes," says another, "as well as general ignorance about everything theoretical or practical."

From the source whence it was least to be expected, owing to the exceptional quality of his patronage, I refer here by permission to the distinguished teacher, Dr. William Mason, the following testimony was received:—"My experience exactly coincides with yours." "Hardly a pupil has come to me in all these years of pianoforte teaching who did not require attention as regards *legato* playing, and the vast majority have caused me much work and worry. I think that we all ought to bring our strongest influence to bear on the point and to emphasize the transcendent importance of the earliest and most careful attention to the cultivation of the *legato-habit*."

Among the mass of testimony from the large towns of New York State I quote the following:—"The great majority know nothing of touch, not knowing staccato from legato. Their touch, or lack of touch, is as it happened to be."

Philadelphia says "yes, yes"; "the legato touch is the thing most needed and most seldom found." New Jersey echoes Pennsylvania's "yes," and we hurry along to Cleveland, Columbus, Oberlin, Cincinnati and other cities and towns in Ohio only to hear the same reply, varied or intensified by "decidedly yes"; "yes, emphatically," or this, which comes from one of the busiest and brightest teachers in Cincinnati, "perhaps one out of fifty has an idea of a pure Legato touch."

Crossing the northern boundary line into Michigan, we have not only the unanimous testimony to the same deplorable condition of affairs, but, as a coincidence, expressed in exactly the same words, for, with profoundly laconic uniformity, every Michigander replied, "it is."

The difference between a Republican and a Monarchical form of government seems to make no perceptible difference in the statistics into which we are enquiring, for Canada echoes the doubtful affirmative of the United States. However delightful a paradise it may be for the absconding bank cashier, Canada is evidently not the refuge to which, as our friend Van Cleve would call him, "the poor persecuted pianoforte pedagogue patiently pegging the painful notes into the soft rubber heads of unwilling pupils" in the effort to reform a *legato* touch, might wish to ply to, for the *staccato* fiend would haunt him even there.

What is the testimony of Illinois and its chief city Chicago? Listen: "Only a limited number"; "alas! such has been my experience"; "it is, most decidedly"; "about three-fifths of my pupils have no idea of what a system of touch should be"; another remarks, "in the language of the late Deacon Bedott, 'they were all poor critics.'"

The testimony of Wisconsin and Minnesota, of Iowa and Missouri, of Oregon and California, of Kansas and Kentucky, of Tennessee and Virginia, of Georgia and Texas, of Carolina and other States in the South is uniformly and emphatically the same.

It seems ungracious, if not venturesome, to say anything about Indiana right here, too, in its hospitable capital, and I hesitate to present the evidence for fear that I shall be regarded as an ungrateful guest and summarily, if not *staccatorily*, ejected before the end of my paper has been reached; but, as you have seen, I have collated evidence from the principal cities and towns in this country from Maine to California and from Canada to Texas, and it is all alike, the testimony of Indiana included, viz: that of the pupils applying to competent teachers for instruction only a small percentage of those already playing more or less, come to them possessed of the fundamental resource of the pianist—a *pure Legato touch*. No teachers from whom I have heard appears to be exempt from this crying evil, not even the select few, who, by virtue of their extensive reputation as teachers and concert pianists, attract the most talented and ambitious pupils.

In order to arrive at more definite statistics the following question was propounded in my letter of enquiry:—"As nearly as you can recall the experience of the past five years, what percentage (of pupils already playing somewhat) has not required your reforming skill in special attention to the Legato Touch."

A minority of the answers to this question were indefinite, and these were expressed generally in such words as "only a small percentage"; "the percentage is so small as to scarcely bear computations"; "not wishing to make a wild guess I merely state that all but a very few come to me with this deficiency and that very often they are persons who have for years played Beethoven, Mendelssohn, Chopin, etc. Comment is unnecessary, we have all had them."

Another says, "very seldom receive a pupil who has a good *legato* touch; am usually obliged to reform and build up"; and another, "I am not accustomed to computing in such a microscopic manner as I should be obliged to in order to present the percentage, but I have had possibly three pupils who were thoroughly prepared for advanced study."

Dr. Mason's reply was as follows:—"It is difficult for me to give you an exact percentage, but in my experience it is the *rarest* thing to find a pupil who has a *pure musically legato* touch; it is extremely rare to find one who has a *mechanically legato* touch, for I make a distinction between the two." "Throughout my whole career as a teacher of the pianoforte, this fault—*non-legato* playing on the part of pupils—has given me more trouble than I can easily express." "It has cost the pupils themselves a great deal of time and money in the effort to correct it." Commenting still further, Dr. Mason says: "A *pure, musically legato* touch must be the result of a naturally sensitive and musical ear; or, it may be developed by cultivating the habit of listening attentively while practicing. An instrument which has not in a high degree the power of tone-prolongation, as also a good musical tone, should in every case be avoided by the pupil. A merely *mechanically legato* touch is no more to be desired than is mechanical poetry, and, in order to steer clear of this, the most careful attention should be given to *ear-cultivation* from the very outset. Give the beginner an instrument which has a long-singing and musical tone, otherwise the ear will become accustomed to a short, chippy tone, and subsequent correction will be found exceedingly difficult. Violin players have no difficulty in securing the *legato* habit."

The gist of the query which I put to these professional brethren was this:

what percentage of pupils come to you having the *form* of a correct method of touch? This question, as you will observe, did not refer to a general method, in which "hobbies" might play a somewhat important part, but to one particular upon which competent pianists and organists the world over are agreed, viz., the ability to play *legato*.

The majority of my correspondents were able to reduce their experience to a statistical basis, and the average, cast from these figures, presents the startling assertion that only *five* and a *fractional percentage* did not require *reformation*; in other words, that out of every 100 pupils coming to competent teachers for further instruction about 95 have been obliged to begin the herculean and sometimes impossible task of overcoming the *staccato* habit and forming in its stead the *legato*.

It has been estimated that there are probably 500,000 persons, or one in each 120 of our population, who are studying the pianoforte.

We shall be liberal if we grant that 20 per cent., or 100,000 pupils, are studying under carefully trained, conscientious teachers, as that estimate would give 20 pupils each to 5,000 of that kind of teachers. Perhaps a small proportion, possibly one-fourth of this 20 per cent., or 2,500 pupils, have studied from the beginning with competent teachers, but, as we all know, to our sorrow, the great majority of pianoforte pupils begin under inexperienced teachers, "cheap teachers" as they are called. By the time that the competent teacher has completed a reformation, such pupils, and those who pay the bills, are generally ready to exclaim of the cheap teacher,

Tho' lost to sight, to memory dear!

Supposing, then, that 25,000 have been studying from the beginning with competent teacher, we still have 75,000 who have been obliged to begin again at a point which really antedates the first beginning. The thought that this great body of young people came to these teachers with worse than no touch, having spent months, perhaps years, in the formation of habits which, before a correct touch can be imparted, must be broken up and utterly demolished, forms anything but a cheerful retrospect or prospect.

Well, having seen 20 per cent., or 100,000 pupils started along the road to musical Parnassus, what shall be said of the other 80 per cent., the 400,000 who are groping in the mists of ignorance, blisful perhaps, because unconscious, but nevertheless lamenting and depressing? The picture is too gloomy to dwell upon and I hasten to the deduction from the second division of my theme, namely, that with respect to the fundamental resource of artistic pianoforte-playing, the Legato Touch, 95 per cent. of the elementary pianoforte-study which is being carried on in this country is worse than useless.

Having considered, *in extenso*, first, the fundamental importance of the Legato Touch, and secondly, the existing conditions of study with regard to that touch, let us now proceed to discuss

III. The Causes and Means for Betterment.

The second question in my circular letter was as follows: "In your opinion is this deficiency generally due to any unusual difficulty in acquiring that touch, or to careless or incompetent instruction?"

"Incompetent instruction" was the nearly uniform reply. Occasionally it was tempered by "carelessness of pupils," and in a few cases it was attributed partly to "physical disabilities" (strained nerves and muscles) sometimes resulting from playing by ear before musical instruction was begun.

The writer puts it thus: "Generally, lack of any instruction on this point at all." Another correspondent adds, "too few teachers understand the importance of it, and perhaps still fewer understand the need of constant vigilance in regard to it." Another says, "due to want of grim perseverance in the teacher and then to carelessness of pupils while practicing under no supervision."

The reply of Mr. Wm. H. Sherwood, whose name I am permitted to mention, is especially worth recording, as it tallies exactly with suggestions already quoted, and doubtless with your own experience. Mr. Sherwood says: "The deficiency is greatly owing to the failure of the teacher to develop the hearing and singing faculties of the pupil. The *legato* touch is the song element in music." It has been the experience of your essayist that it is impossible to secure more than a mechanical *legato* until the pupil has learned to listen to his own playing with a critical ear. The merest child, possessed of a moderate amount of musical instinct, can easily learn to discriminate between good and bad tone-quality, and if the Creator has not endowed your pupil with this power of discrimination you can make up your mind at the very outset that he will never be able to acquire a *musically legato* touch. Better neither waste his time nor tax your nerves. Begin the cultivation of the ear at the first lesson and never give it a vacation.

If the child sings it will be a help toward acquiring a musical touch. If he does not sing, he must either learn to, or, closely observing the singing of others, absorb the singing mind, the mental process of song.

From the very fact that the pianoforte can be played in a crude fashion and by persons with only mechanical talent, it is a common tendency of teacher and pupil to allow their attention to be given too largely to the mere striking of the proper keys rather than to the enunciation of musical ideas, to the mechanics of playing rather than the *aesthetics*.

(Conclusion next issue.)

FOLK SONG.

(VOLKSLIEDCHEN.)

G. T. WOLFF.

Op. 25. N^o 10.

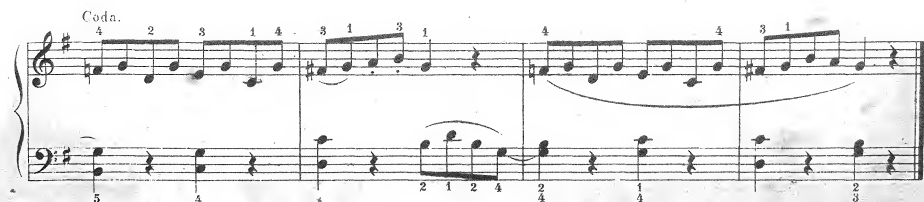
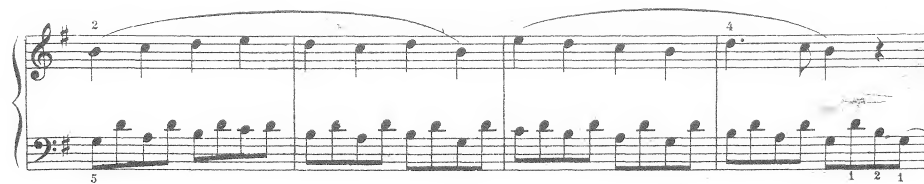
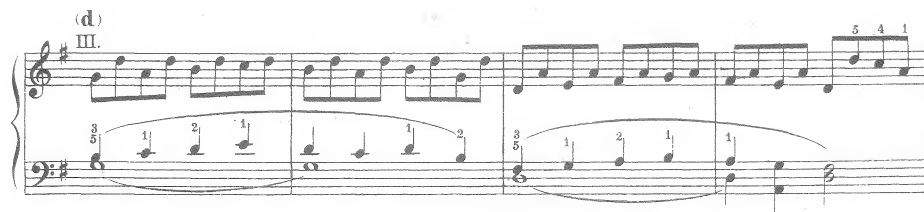
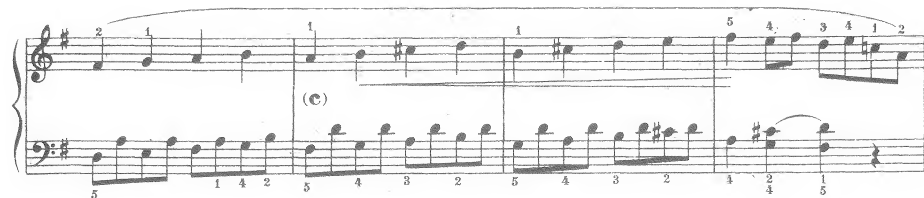
Moderato.

THE MILL BY THE BROOK.

(MÜHLE AM BACHE.)

N^o 11.(b) (Allegretto for δ)

- (a) The melody in the upper part should be legato, as indicated by the quarter notes. This and the melody in the lower part should give a soft, drowsy, humming effect.
- (b) No Tempo mark is given by the author, but if thought as a two-pulse measure and taken *Allegretto* it will best bring out the lazy hum of the old mill.



(c) The lights and shades of intensity must not be great, a soft shading is all that is wanted.

(d) The form is indicated by these Roman numerals

SUMMER EVENING. (SOMMERABEND.)

2

"The lindens rustle softly
Beneath the quiet moon
And sing the flowers beneath them
A sweet and slumbrous tune."

G. T. WOLFF.
Op. 25. N^o 3.

Allegretto.

The musical score is written for piano and consists of five systems of music. Each system has a treble and bass staff. The first system is marked 'I.' and 'sempre legato'. The second system is marked 'II.' and 'cresc.'. The third system is marked 'III.' and 'f'. The fourth system is marked 'poco cresc.'. The fifth system is marked 'poco cresc.'. The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5. There are also some performance instructions like 'sempre legato' and 'poco cresc.'.

- (a) The melodic idea of the accompaniment must be softly sustained.
- (b) The pedal is used here to sustain the harmony. It will have to be used in many places to make the tones *legato*.
- (c) This repetition is extended by phrases to measure 40.
- (d) There must be a steady increase in intensity to the climax in measures 38 & 39.

First system of musical notation. Treble clef, key signature of one sharp (F#). The melody consists of eighth and quarter notes with various fingerings (1-5). The bass line features chords and single notes with fingerings (2, 4, 3, 5, 4, 5).

Second system of musical notation. Treble clef, key signature of one sharp (F#). The melody continues with eighth and quarter notes. The bass line has chords and single notes with fingerings (4, 1, 1, 1, 1, 1).

Third system of musical notation. Treble clef, key signature of one sharp (F#). The melody continues with eighth and quarter notes. The bass line has chords and single notes with fingerings (1, 1, 1, 1, 1, 1). Dynamics include *cresc.* and *f*.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The melody continues with eighth and quarter notes. The bass line has chords and single notes with fingerings (1, 2, 3, 2, 3, 2, 1, 4, 2, 1, 2, 1). Dynamics include *f*, *p*, *poco cresc.*, and *pp*. The section is labeled "IV Coda." and "(40)".

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). The melody continues with eighth and quarter notes. The bass line has chords and single notes with fingerings (2, 1, 2, 1, 1, 2, 1, 4, 4, 5). Dynamics include *f*, *pp*, and *ppp*. The section is labeled "IV Coda." and "(40)".

SUMMER EVENING.

(SOMMERABEND.)

2

"The lindens rustle softly
Beneath the quiet moon
And sing the flowers beneath them
A sweet and slumbrous tune."

Allegretto.

G. T. WOLFF.

Op. 25. N^o 3.

The musical score is written for piano and consists of five systems. The first system is marked 'I.' and 'sempre legato'. The second system is marked 'II.' and 'poco cresc.'. The third system is marked 'III.' and 'f'. The fourth system is marked 'poco cresc.'. The fifth system is marked 'poco cresc.'. The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings.

- (a) The melodic idea of the accompaniment must be softly sustained.
- (b) The pedal is used here to sustain the harmony. It will have to be used in many places to make the tones *legato*.
- (c) This repetition is extended by phrases to measure 40.
- (d) There must be a steady increase in intensity to the climax in measures 38 & 39.

First system of musical notation. Treble clef with a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes with various fingerings (4, 2, 1, 2, 1, 5, 4, 2, 1, 2, 1, 4, 3, 3, 3, 3, 8, 2, 4, 3, 1). The bass line features chords with fingerings 2 4, 2 4, 3 5, 3 5, and 1 3 5.

Second system of musical notation. Treble clef with a key signature of one sharp (F#). The melody continues with eighth and sixteenth notes and fingerings (3, 1, 1, 4, 3, 1, 1, 1, 1, 1, 1). The bass line has chords with fingerings 4, 1 3, and 1 3.

Third system of musical notation. Treble clef with a key signature of one sharp (F#). The melody continues with eighth and sixteenth notes and fingerings (1, 1, 1, 1, 1, 3, 4, 5, 3, 2, 1, 5, 4, 3, 1, 2, 1). The bass line has chords with fingerings 1 3, 1 3, and 1 3. The word *creca* is written below the first measure.

Fourth system of musical notation. Treble clef with a key signature of one sharp (F#). The melody continues with eighth and sixteenth notes and fingerings (3, 4, 1, 2, 4, 2, 4). The bass line has chords with fingerings 1 2, 2 3, 2, 1 4, 2 1, 2 1, 1. The word *IV Coda.* is written above the first measure. The word *(40)* is written below the first measure. The word *poco creca* is written below the last measure.

Fifth system of musical notation. Treble clef with a key signature of one sharp (F#). The melody continues with eighth and sixteenth notes and fingerings (5 1, 4 2, 5 1). The bass line has chords with fingerings 2 1, 2 1, 2 1, 4, 4, 5. The word *pp* is written below the last measure.

SCHERZO.

Cornelius Gurlitt.
Op. 101. No. 16.

(a) **Vivace.** $\text{♩} = 84.$

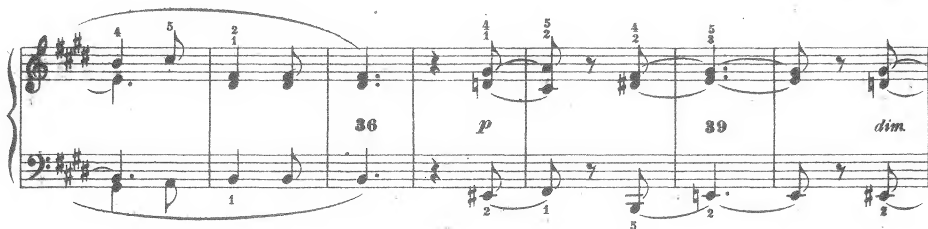
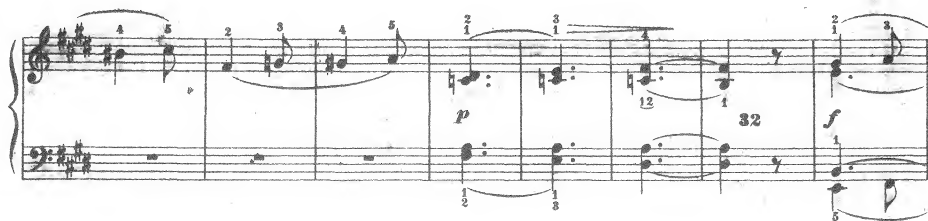
The musical score is written for piano and consists of 24 measures, organized into four systems of four measures each. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Vivace' with a quarter note equal to 84 beats per minute. The dynamics are indicated as *p* (piano), *mf* (mezzo-forte), *pif* (piano-forte), and *f* (forte). The score includes various musical notations such as eighth and sixteenth notes, rests, and fingerings (e.g., 1, 2, 3, 4, 5). The first system begins with a piano (p) dynamic. The second system includes a mezzo-forte (mf) dynamic. The third system includes a piano-forte (pif) dynamic. The fourth system ends with a forte (f) dynamic. The score is constructed of little 4-bar sentences (or periods), each group of four bars being considered as one long bar in common time.

(B) This Scherzo, like most, is constructed of little 4-bar sentences (or periods); each group of four bars may be considered as one long bar in common time, each of the short bars being then counted as one beat.

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Musical score for piano, measures 1-24. The score is in G major (one sharp) and 3/4 time. It consists of five systems of two staves each. Measure numbers 4, 8, 16, and 24 are indicated. Dynamics include *cresc.*, *ff*, *p*, and *mf*. Fingerings are indicated by numbers 1-5. A tempo change to *tranquillo (b)* occurs at measure 8.

(b) That is to say: the *Trio* is to be played more quietly, and probably a little slower. The phrases may also be played in a more elastic manner than in the rest of the *Scherzo*, which is very straightforward in its character.



(C) The addition of these two bars makes a period of six bars apparently, but not really, as the rhythm has been changed (bars 36-39, 40-43) to three-bar from four-bar.

The musical score consists of five systems of staves, each with a treble and bass clef. The key signature is two sharps (F# and C#).

- System 1:** The first staff begins with the dynamic *piu f*. The second staff has a *2* below the first measure.
- System 2:** The first staff has a *5* above the first measure. The second staff has a *1* below the first measure and a *2* below the second measure. Dynamics include *f*, *cresc.*, and *ff*.
- System 3:** The first staff has a *5* above the first measure. The second staff has a *5* above the first measure. Dynamics include *p*. A section marked *(d)* is labeled *tranquillo*.
- System 4:** The first staff has a *2* above the first measure. The second staff has a *2* below the first measure, a *1* below the second measure, a *5* below the third measure, a *2* below the fourth measure, and a *2* below the fifth measure. The dynamic *decresc.* is present.
- System 5:** The first staff has a *2* above the first measure. The second staff has a *2* below the first measure. Dynamics include *perdendosi* and *pp*. A *2a* marking is at the end of the system.

(d) This return of the *Trio* is of the nature of a *Coda*.

IN THE SWING.

(IN DER SCHAUKEL.)

Allegretto grazioso.

G. T. WOLFF.

Op. 25. N^o 12.

The musical score is written for piano and bass. It begins with a mezzo-forte (*mf*) dynamic. The first system shows a melody in the right hand with fingerings 1, 2, 3, 5, 4, 1 and a bass line with fingerings 5, 1, 4, 5, 4, 3, 1, 5, 1. A bracket under the bass line is labeled (a). The second system continues the melody with fingerings 1, 3, 2, 2, 1, 2, 3, 1, 5, 4, 1. The third system includes a section labeled (b) marked *mf*, with fingerings 2, 1, 2, 1, 3, 5, 2, 1 in the right hand and 5, 3, 2, 3, 2, 1, 4 in the bass. The fourth system concludes with fingerings 2, 1, 2, 2, 5, 2, 1 in the right hand and 1, 1, 3, 3, 4, 1 in the bass.

(a) This part should be *legato* as indicated by the line in brackets.

(b) The two motives must be contrasted not only in intensity but quality.

(c, d.)

f

dim.

p

poco rit

a tempo

mf

pp

(c, d.) This bracketed phrase (not *legato*) mark is used to guard against thinking the tone *g* (at *d*) as the beginning of the next phrase.

(e) The *staccato* should be of a softer quality. The *a tempo* must not begin before the measure so marked. It would make a beautiful effect, in keeping with the character of this part to play it as though marked *poco p.*

IN THE SWING.

(IN DER SCHAUKELE.)

Allegretto grazioso.

G. T. WOLFF.

Op. 25. No. 12.

The musical score is written for piano and bass. It begins with a treble and bass staff in 8/8 time. The first system is marked *mf* and includes fingerings (1, 2, 3, 5, 4, 1) and a slur labeled (a). The second system continues the melody and bass line. The third system includes a repeat sign and a section labeled (b) with a *mf* marking. The fourth system concludes the piece. The score includes various musical notations such as slurs, accents, and fingerings.

(a) This part should be *legato* as indicated by the line in brackets.

(b) The two motives must be contrasted not only in intensity but quality.

The musical score consists of five systems of staves. The first system includes a bracketed phrase marked with '(d)' and a staccato phrase marked with '(e)'. The second system includes the markings 'dim', 'p', 'poco rit', and 'a tempo'. The third system includes the marking 'mf'. The fourth system includes the marking 'pp'. The fifth system includes the marking 'pp'.

(c. d.) This bracketed phrase (not *legato*) mark is used to guard against thinking the tone *g* (at *d*) as the beginning of the next phrase.

(e) The *staccato* should be of a softer quality. The *a tempo* must not begin before the measure so marked. It would make a beautiful effect, in keeping with the character of this part to play it as though marked *poco p.*

OVER HEDGE AND DITCH.

(ÜBER STOCK UND STEIN.)

G. T. WOLFF.

Op. 25. N^o 6.

Allegro.

First system of music (Allegro). The piece is in 3/4 time, key of B-flat major. The first system includes a treble and bass staff. The bass staff has a forte (*f*) dynamic marking. The treble staff has a first ending bracket labeled "I." and a second ending bracket labeled "II.".

Second system of music. The treble staff has a piano (*p*) dynamic marking. The bass staff has a forte (*f*) dynamic marking.

Third system of music. The treble staff has a mezzo-forte (*mf*) dynamic marking. The bass staff has a mezzo-forte (*mf*) dynamic marking.

Fourth system of music. The treble staff has a mezzo-forte (*mf*) dynamic marking. The bass staff has a mezzo-forte (*mf*) dynamic marking.

The piece concludes with a double bar line and repeat dots.

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

mf

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

Coda.

p 2a (a)

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

f

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

dim. *pp*

(a) The pedal must be used so as to secure a smooth *legato* in the upper parts, but must not interfere with the *staccato* of the bass.

Expression in Piano-Playing.

BY AMY FAY.

Read before National Teachers' Association.

What is expression? It is the art of playing in such a manner as to bring out the character of the piece and the intention of the composer. Expression is dependent upon many things. First of all upon the quality of the touch, and after that, upon the phrasing, tempo, accent, contrast in the use of *fortissimo* and *pianissimo*, and observance of all the expression marks placed by the composer to indicate his ideas, such as the *crescendo*, the *diminuendo*, the *retardando*, the moments of silence demanded by the rests and pauses, and many other signs too numerous to mention. To a person of the highest musical intelligence these signs would not be necessary to enable him to play with expression, though they might be, to enable him to play with exactly the expression intended by the composer. A composition can be interpreted in many different ways, and yet be beautifully expressed in either way. It is related of Chopin that he once rebuked Liszt by saying to him impatiently, "My dear Liszt, if you do me the honor to play my compositions, please play them as they are written." Who shall dare decide which was the greater artist in expression, Chopin or Liszt? "Circumstances alter cases," is a proverb which may be applied to the laws of expression as well as to any others, for on another occasion Chopin remarked to Lenz, who came to take lessons of him, and who added some embellishments to one of Chopin's compositions which Liszt had taught him, "You learned that from him, did you not?" "Yes," replied Lenz. "Liszt always will leave his mark on everything," and then with a sigh he added, "Well, perhaps he is right, for he plays to thousands where I play only to hundreds."

It is evident, therefore, that Chopin recognized the artistic necessity of playing with more effect, the bigger the place and the greater the number of people. What would sound well in a large concert hall, would be overpowering in a parlor, and *vice versa*, what would be delightful in a parlor, would disappear altogether in a hall. This is the reason why the playing of a talented amateur is often more enjoyed in a parlor than that of an artist firmness of which long practice gives the artist is too much for a contracted room, where everybody is close about him. I had a friend who played simple music very charmingly, and with a great deal of what is called "expression." It was a joke with her, that when she played at a particular house, the members of the family would exclaim, "We enjoy your playing more, a great deal more, than we do Rubinstein's!" And they really did enjoy it more!

A sensitive artist would regulate his touch with reference to the place and to the company in which he is at the moment. The choice of the composition will often determine in the minds of his hearers whether "he plays with expression" or not.

A lady once asked me to select a piano for her. She had been the rounds of all the different makes, and was in the dazed frame of mind which that pilgrimage produces on the inexperienced purchaser. Each man had told her that his piano was the one and only piano, and that all others were frauds.

I advised her to buy a Chickering, and seating myself at one of the beautiful instruments of this firm I played a number of brilliant pieces to show off the piano. She stood there perfectly silent and unmoved. I thought I must be on the wrong tack, and changed to my tune to some soft and melodic compositions, such as Mendelssohn's *Duetto* and Jensen's *Canzonetta*. Her face at once lit up, and she exclaimed, "I always did like those soft, sweet things! Such expressive pieces would make any piano sound well!"

This leads me back to the common idea of expression. It is apt to be considered a soft and sentimental way of playing, without any particular reference to the character of the piece.

The lady just mentioned did not know that a brilliant piece should be brilliantly expressed, just as a soft and tender one should bring out the opposite qualities, and if I had not played pieces in which sentiment predominated, she would have thought I had no expression in my playing, simply because she could not follow brilliant and rapid execution.

Some musicians were once discussing Meyerbeer's merits as a composer with Mendelssohn, and were endeavoring to disparage him. One of them began to hum a certain air out of one of his operas, and exclaimed, "Was there ever anything more utterly frivolous than this?" "Well, gentlemen," replied Mendelssohn, "I don't know about that. The words are very frivolous, and Meyerbeer composed the music for the words. It seems to me that it fits them admirably, and, on the whole, I should not have been sorry to have written it myself!"

There is often about as much justice in the criticisms that artists receive from professional critics for not playing with expression, when the truth is, the critic does not understand the composition he is playing. The easiest way for him out of the dilemma is to say, "Mr. So-and-so has a very finished technique, but he is deficient in expression."

Chopin's *Nocturnes* are rightly regarded as the type of sentiment in expression, but they are often played in a manner which makes him the most effeminate and affected of composers. It is a nice point for an artist to decide in playing these *Nocturnes*, where poetic warmth ceases and mawkishness

begins. The tempo must not be strained too far, and unreasonable *ritardandos* and illogical *accelerandos* must be avoided. While Chopin frequently marks "tempo rubato," which is the nominal synonym for "go as you please," he himself most beautifully defines the use of it, and forbids the abuse of it. The "tempo rubato," said he, "must be like a tree. The branches may wave, and the leaves may flutter in the breeze, but the tree stands firm." The base of a composition he regarded as the stem of the tree, and kept it very steady.

Artists are divided into two classes, the objective and the subjective. The objective artists are those who endeavor to sink their own individuality in the thoughts and intention of the composer. The subjective artists are those who prefer to make a composition what they think it ought to be, and add something of their own. They wish to be original. There is much to be said in favor of both, but I believe the greater artist will be the objective rather than subjective. The subjective artist will make a more striking and immediate effect upon the public, but the objective artist will leave a more satisfactory impression on the mind.

Tansig went to both extremes. In his youth he was so violent and so intense in his playing, that he used to play his audience out of the hall, he told us. Later, he became so reserved, that he repressed his feelings too much, and was almost too reserve and restrained. He despised all effects which were not severe art. Deppe used to say of certain superficial pianists, "they play only themselves, and not the music." (*Sie spielen nur sich*.)

I was once talking to a very fine pianist, Mr. Camille Gurik, of Brussels, Belgium, Dupont's best pupil, about this matter of getting at the true expression of a piece. Said he, "I find it a good plan to take the piece and read it over away from the piano, just with reference to the expression marks. Note what and where they are. Then go to the piano and play the piece from the notes, putting them in just as they are written."

This is a safe way for those pianists who are afraid of the critics, for they can at once produce an authority for their interpretation, and can say, "I play the composition as it is written." Nobody can go back of that! I was very well disciplined in this regard by a pupil I had who was very literal and painstaking, but also very unimaginative and pedantic. I used to play her pieces over for her in order to give her an idea of how they should sound.

She always stood by my side and followed the music as I played. Sometimes, when not looking at the notes myself, or in a moment of distraction or inspiration, it would happen that I would not play according to the expression laid down in the piece. As I rose from the piano in the state of excitement that one is in when one has been playing according to the feeling of the moment and perhaps quite contrary to rule, I would suddenly be recalled to myself by hearing this pupil quietly ask, "Excuse me, Miss Fay, but did you play that note '*fortissimo*'?" "Perhaps I did," said I. "I only wanted to know because it is marked *pianissimo*," continued she.

This kind of criticism was like a pail of cold water thrown over me, and my illusions vanished at once. I explained that one could play a thing in two opposite ways, and that both might make a good effect. She would appear to be satisfied, but the next time I made a deviation from the text, she would pin me down again. Finally, I limited myself to playing just as the expression marks in the piece indicated, when giving her an illustration, and it was a very good habit to get into! One can learn sometimes from one's own pupils.

The old masters, such as Bach and Handel put no expression marks in their works but left the interpretation of them entirely to the players, taking it for granted that he would be musician enough to do them in the right spirit. Beethoven seems to have been the first to make a point of the expression marks. During the rehearsals of the opera of "Fidelio," preparatory to its first performance, he writes to a friend, "All *pp*, *cresc.*, all *decresc.*, all *f*, and *ff* may as well be struck out of my music, since not one of them is attended to. I lose all desire to write anything more, if my music is to be so played."

Comparatively careless as to the right notes being played, Beethoven was angry at once at any failure in the expression or shadowing of a piece; saying that the first might be an accident, but that the other showed want of knowledge, or feeling, or attention.

I think all teachers will agree with me, that Beethoven is harder for the average pupil to comprehend than all other composers, but the few who do comprehend him love him better than all the rest. As a little girl, whom I was teaching, said one day: "I don't know why it is, but I always like this man's pieces," meaning Beethoven, whose name stood at the head of the "Sonatina." She knew nothing about Beethoven, except that she liked his music! I could not help wishing that Beethoven were there to hear the unconscious testimony to his greatness. It reminded me of another compliment, which was paid to the genius of Shakespeare, by an equally unconscious book agent, who came to my office to sell me a copy of Moody's sermons. Falling in doing so, he took out another book, which was a copy of Shakespeare's plays. "If you don't want Moody," said he, "here is a book which seems a good bit read!"

Beethoven was right in being so severe with regard to the observance of the expression marks in his compositions, because they are of a character that

do not admit of liberties being taken with them. He always has a definite idea in his mind, which has to be brought out in a particular way. With the more modern composers, notably Schumann, who was often vague, this is not the case, and more latitude in the expression and *tempo* may be allowed. I understand that von Bülow has refused to teach out of his edition of Beethoven's Sonatas, which would seem to indicate that he feels some qualms in regard to his own suggestions and emendations.

I once heard Beethoven's "Moonlight Sonata" played in public by two different artists successively, within a few nights of each other. The first was a man whom I will call "Monsieur," and the second was a woman, whom I will call "Madame." (I take my illustration from Beethoven, because, as a German professor once said to me, who knew more about music than he did about the construction of the English language, "If I am to judge of an artist's playing, I must hear him play Beethoven. *That are ideas!*") Let us analyze how the above-mentioned artists played the "Moonlight Sonata." The first movement was given with very much the same conception by both, and was beautifully done. The second movement (which Liszt likened to "a flower growing between two abysses") was played so slowly and so sentimentally by Monsieur that it lost all interest. Madame, on the contrary, took it very fast, and with too heavy a touch. It was so ponderous that it lost its ideality and lightness. In the third movement, Monsieur, who was a bad imitator of Joseffy's style, ran flippantly down the opening passages in the right hand, with a *decrescendo* that made the two chords at the top (those chords which ought to stand out like an obstacle in the path of danger!) utterly inaudible. I confess that I was so irritated that I regretted that Beethoven was not there to box his ears! I am sure he would have done it!

Madame played the passage with faultless technique and with perfect distinctness, but the chords were given with such weight and over-emphasis, that it made one feel uncomfortable. One could not help wondering if the piano would not go through the floor! With the exception of these chords, the playing of the Madame was superb, but as they recur frequently throughout the last movement, it was a blemish on the general effect. Still Madame was nearer right than Monsieur. He gave the impression that the two chords were of no consequence, and not particularly worth playing.

The last movement of the "Moonlight Sonata" is a whirl of passion hemmed in by self-restraint. Those *arpeggios*, which slip up the piano so lightly and so fast, each one a little different from the preceding one (like an insidious temptation which varies its form), and each one headed by its two sharp chords, reiterated again and again (like two barriers which stem the tide, until finally the chord of G sharp major lands one firmly on dry ground), seem to represent the two natures of man. The one makes him feel the fascination of giving way to evil. The other forces him to be good. The contest of passion with reason is kept up to the very end of the Sonata, when even the left hand abandons its post and rushes madly off in company with the right hand in the final attempt to get away. But the invisible law compels them to return and fences them firmly in with the two concluding chords. Good triumphs over evil, but the fight has been almost too severe, some regrets remain, and the chords are in the minor key. Like Lot's wife, one sometimes cannot help casting a regretful look backward, even when trying to go in the right direction. Let us congratulate ourselves that the immediate consequences of such relenting are not always so severe as they were in her case.

To return to the expression marks: I maintain that in playing Beethoven one must adhere rigidly to them, and that in freshening up a Sonata that one has played in public and half-forgotten again, it is essential to study it with the notes rather than from memory. I do not allude to the actual performance in public, which I think is always more inspired when one plays by heart, but to the slow and thorough practice which should precede a concert. Liszt gave his pupils a striking example in this respect. When teaching a Beethoven Sonata, he always opened the book and laid it on the top of his grand piano, where he could stand and refer to it. Now he knew Beethoven so thoroughly, and had heard him, that he so much would not enjoy him any more. In one of the last conversations I had with Liszt two years ago, he exclaimed, "No more Sonatas *Appassionata*, no more *Pathétique*, no more Moonlight Sonatas for me! And as for the Symphony in B flat major, when that is played, I take my hat and leave! As for Chopin, I like to play a few things of his, when I am in the vein, but very few. Indeed, I can't hear many of my own compositions. If any one brings to me 14th Hungarian Rhapsody, for instance, I say to him, 'Sir, here is the window, and there is the door. Choose between them your manner of exit!'"

As Liszt made these remarks he looked at me as if he felt he were uttering a musical heresy. I looked at him and thought to myself: "It is time for you to die, Master, for you have outlived yourself!"

Had Monsieur used the notes when studying up the "Moonlight Sonata," he could not have failed to notice the *f* mark below the two chords, which he dismissed so frivolously. Had Madame also freshened her memory with them, she would not have overlooked the *staccato* mark, which indicates a short, sharp accent, and not a heavy, bearing down touch.

There is a great responsibility involved in playing those Sonatas of Beethoven, whose poetic manners, as well as their beauty, have contributed to make them universally known, the *Moonlight*, the *Pathétique* and the *Ap-*

passionate Sonatas. One never knows how many music pupils have come to hear one's interpretation, or how many teachers from the country are tucked away in different corners who have come from a distance to see whether *your* way of playing confirms *their* way of teaching. At a piano Recital that I gave last season in Pittsburgh, a lady came up to shake hands with me after the concert. She was an experienced teacher of the piano, and she said, "Miss Fay, I am not in good health, but I made a journey of seventy miles to hear you play this evening!"

My friends, when people feel interest enough to make an effort to hear us, ought we not to study in the most conscientious manner? Ought we not to give them something which makes it worth while for them to come? We should set up a standard in the Beethoven Sonatas, as Theodore Thomas has done in the Beethoven Symphonies. Where is his equal? I must confess that I have yet to find it, although it seems to have become the fashion of late, to detract from his merits as much as possible.

There is one point to which I would like to call attention, which has a most important effect upon expression in playing, and that is, to the strict observance of the slurs. Piano teachers are very neglectful about this. I never had a scholar come to me who knew the meaning of the slurs, nor did I know it myself until I studied with Deppé. Indeed, I can remember vaguely looking at those lines and wondering what they were for! Phrasing correctly depends entirely upon the observance of the slurs, and pupils should be taught to lift the hand from the keyboard *both before and after* a slur. It gives a definition to playing that nothing else does, and makes the greatest difference in the accent. It requires the closest watchfulness on the part of a teacher to enforce this rule. I am constantly saying to my scholars "take up your hand," but they will slide out of it whenever they can, because they hate to take the trouble to mind the slurs, until I have made it second nature to them to do so.

Another point which affects the expression, is the way in which the hand is taken up from the keyboard. The hand should be lifted from the wrist, with the arm loose, and the fingers should cling to the key till the last instant, dropping the notes from the ends of them as they were. The movement is much the same as if one should plunge one's hand into a basin of water and then take it up and let the drops trickle off from the ends of the fingers.

In the instruction books we often see in the frontispiece a picture of the hand thrown backward from the wrist, with a stiff arm, as an illustration of how one ought to take up a chord. This is very bad, and is exactly wrong. Throwing the hand back from the wrist in this manner produces a short, choppy touch, and takes away all resonance. It has exactly the effect of shutting the mouth suddenly in singing. The reason of it is that the muscles of the arm are made tense and rigid, and the sudden movement of throwing back the hand raises the hammer to fall back too quickly from the string.

Another important point in expression on the piano, is the proper use of the soft pedal. I have been teaching constantly for eleven years, and I never had but one pupil who had used the soft pedal before coming to me. That pupil was a young girl from the country who had never heard good music, but she was a genius, and she felt instinctively that she ought to use it. Now there is no reason why even small children cannot be taught the value of the pedal in producing a velvety and melting touch. How is it possible to play a *Nocturne*, a *Romance*, or a *Song Without Words*, without the soft pedal, and give it the right effect? The soft pedal imparts poetry, warmth and sentiment to the piano. It is the feminine element, as it were.

Deppé lays great stress upon not sitting too high at the piano. He says, "You may have the soul of angel, and if you sit too high your touch will not be musical." This is perhaps an exaggeration, since the true artist will manage to produce a musical touch no matter how he is seated, but I know, from personal experience, that it is infinitely more comfortable to sit so that the arm is on a level with the hand and wrist, and not above them. It gives the fingers a much better chance to move from the knuckles, and keeps the muscles of the arm looser. Moreover, the weight of the arm can be brought to bear better in chord playing. Sitting high obliges the pianist to bend over the keyboard, and that is the reason that most pianists have such ugly, round-shouldered backs. If they sat lower and threw out the chest, their position at the instrument would be much handsomer, and certainly much more healthful. I always feel uncomfortable when I see a pianist screw up the stool to the utmost, and then perch himself on it like an insect on the point of a pin! Men look particularly awkward seated in this way.

Ladies and gentlemen, these are only some of the mechanical means of expression, of which I have been speaking. The real source of expression lies in the *soul* of the player. If he have a grand and beautiful soul and a passionate temperament, combined with the intellectual comprehension of music, he will express himself accordingly. But in music, as in everything else, it is a great thing to know how to go to work and to have the mechanical means at one's command.

The sculptor may have a conception of a statue in his mind, but how is he to make it a reality without the aid of the chisel?

We find that the most celebrated artists are those who are not only the most gifted, but who have also had the advantage of the best education, under the most celebrated teachers of their day, from their earliest childhood. The training of a great teacher alone can give the technical mastery of the instrument, which will make it possible to the player to interpret his ideas. Liszt received a long and severe training from Czerny. Rubinstein was sent to the Paris Conservatory when not yet ten years old. Bülow and Tausig were pupils of Liszt. Joseffy was the pupil of Tausig, and so it goes! Great artists are but links in a chain, and each one transmits something of his gifts to those who come after him.

Expression is largely a matter of imitation, that the musical student should neglect no opportunity of hearing artists play, in order that he may compare their styles, and learn to discriminate between what is "good, average, or BEST" in forming his own style.

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

BY H. SHERWOOD VINING.

(Continued from July issue, page 63.)

Rules for scale fingering are as follows:—

The first, second and third fingers are always used twice, and the fourth finger only once in every octave. If the fourth finger takes its proper key, the other fingers will readily fall into their places. In all the scales beginning from white keys, the fourth finger, right hand, falls on the seventh key or degree, except in the scale of F, where it falls on B \sharp , and the fourth finger, left hand, falls on the second key or degree, except in the scale of B, where it falls on F \sharp .

The fourth finger, right hand, falls on A \sharp or B \flat in all the scales where they occur; the fourth finger, left hand, falls on F \sharp or G \flat in all cases where they occur.

In the scales of B \sharp , E \sharp , and A \sharp , the fourth finger, left, falls upon the fourth key or degree of the scale.

The place of the fourth finger in all the scales:—

MAJOR.			MINOR.		
Scale.	R. H.	L. H.	Scale.	R. H.	L. H.
C.	B.	D.	A.	G \sharp .	B.
G.	F \sharp .	A.	E.	D \sharp .	F \sharp .
D.	C \sharp .	E.	B.	A \sharp .	Band F \sharp .
A.	G \sharp .	B.	F \sharp .	D.	F \sharp .
E.	D \sharp .	F \sharp .	C \sharp .	A.	G \sharp .
B.	A \sharp .	Band F \sharp .	G \sharp .	A \sharp .	F \sharp being G \sharp .
F \sharp .	A \sharp .	F \sharp .	D \sharp .	A \sharp .	F \sharp .
F.	B \flat .	G.	D.	C \sharp .	E.
B \flat .	B \flat .	E \flat .	G.	F \sharp .	A.
E \flat .	B \flat .	A \flat .	C.	E \flat .	D.
A \flat .	B \flat .	D \flat .	F.	B \flat .	G.
D \flat .	B \flat .	G \flat .	B \flat .	B \flat .	G.

Fingering may be divided into three classes, as follows:—

FIRST CLASS.

Five-finger Passages.

Extensions—the fingers extended over six or more keys.

Contractions—two or more fingers over one key to avoid change of hand position.

Interlocking Passages—the hands crossing.

FIRST RULE.

The hands should never move without a motive. When the hand position is changed, the thumb, passing under the fingers, strikes its key and supports the hand, which instantly and quietly fits itself to the keys to be played, the fingers covering five keys and standing in a half circle. The position of the hand must be the same on every part of the keyboard, thus:—



SECOND CLASS.

Scales—the chromatic scale, the major and minor diatonic scales.

Scale Passages.

SECOND RULE.

All scale passages must be fingered like the scales from which they are derived.

THIRD CLASS.

Chords.
Arpeggios.

THIRD RULE.

All passages of chords and arpeggios must be fingered as nearly as possible like the chords from which they are derived.

68. *Why the inserted tones in the chromatic scale are raised in the ascending scale, and lowered in the descend-*

ing scale.—Because, by this notation, fewer accidentals are required, and the contradiction of signs avoided; thus: C, C \sharp , D is more simple than C, D \sharp , D \sharp , and B, B \flat , A than B, A \sharp , A \sharp .

64. *Why transposition is employed.*—By a change from one key into another, either higher or lower, a composition is brought into the compass required by the voice or instrument. In piano-forte music, by transposition, any form can be practised through all the keys—scales—employing all the black keys as well as the white, giving great facility in playing in every position and a ready practical knowledge of all the scales.

(To be Continued.)

THE OCCASIONAL CORRESPONDENCE OF A MUSIC TEACHER.

By J. C. FILLMORE.

LETTER V.

TO MISS B. (THE CORRESPONDENT OF LETTERS II. AND III.)

JULY, 13th, 1887.

I AM very sorry you missed the M. T. N. A. meeting at Indianapolis. In spite of extreme heat and the fatigue incident to the excitement of three sessions a day, the convention was delightful and profitable. The essays were mostly of a high character intellectually, and would have done credit to men of a profession requiring constant practice in the art of writing. The discussions, too, were mostly ready, clear, and to the point. One could not but feel proud of a body of musicians who displayed so much intellectual vigor, acuteness and felicity of style. It shows that our intellectual standard is high and that American musicianship already stands for broad and high culture.

The recitals and concerts deepened this impression. We had many of the best interpretative artists of the country: Sherwood, Maas, Jarvis, Mme. Rivé-King, Mme. Fanny Bloomfield, Miss Neally Stevens, Lambert, Hyllested, and most admirable work they did. Then, too, the American compositions given in these recitals and at the orchestral concerts were of no small degree of excellence, and they prove that we have already acquired standing in this field also. By and by, I doubt not, the great American genius will make his appearance. Mr. Van der Stieken is an excellent conductor, and that they have had a good orchestra. He is a young man, and will be heard from.

The American College of Musicians, also, added much to the dignity and importance of the meeting. Its examinations were severe and thorough, and those who passed them must feel that the A. C. M. degrees really mean solid and genuine musicianship, and that they have fairly earned high honors. The A. C. M. has really set a standard which every ambitious young musician ought to strive for, and which it is an honor to achieve. The A. C. M. also comprises a body of musicians with whom any young person (of either sex) may be proud to be associated. There ought to be hundreds of candidates for the Associate Degree within a very few years, and every music-school ought to adopt the A. C. M. standards as its own requirements for graduation. Indeed, they will be *obliged* to do so very soon, I am sure. The day of cheap diplomas is going fast. I hope and believe in view of the standards of the A. C. M. and of the weight of authority represented by its membership. Still, quacks do seem to flourish, and the bigger charlatan a man is (in every profession) the more he is run after. A cheap success is what pleases "the masses."

The social element of the convention was not the least enjoyable or profitable. No greater satisfaction or stimulus came out of it than the opportunity of meeting the ablest and best men and women in the profession, if only for a few minutes' conversation. Every musician in the country, whatever his standing, would find it good for him to go to these annual meetings. They are well worth all they cost, in time and money. I sincerely hope to see you at the meeting next year.

As for the details of the proceedings, I leave you to get them from the Report. And now I subscribe myself, as ever,

Your sincere friend,

We have received, through the Bureau of Engagement, applications from two western universities for instructions for the violin. By one a lady teacher is wanted; by the other a gentleman, who must be a thorough teacher and an educated musician.

To teachers of the violin who will apply to The Bureau we will furnish full information regarding these positions.

Questions and Answers.

QUES.—(1) "B, please give a plain definition of Musical Form."—BELLE M. BRAY.

ANS.—By Musical Form is meant the plan of a piece of music, as regards (1) *the general kind of movement* (Waltz, March, Polonaise, etc.); (2) *the manner in which the principal subjects are developed or worked out* (Fugue, Canon, Sonata, Variations); or, (3) *the number of fully-developed melodic subjects entering into it, and their relations to each other* (Unitary, Binary, Ternary, Principal, Second, Trio, etc.). Or, to use the general expression of a German writer, whose name I do not at this moment recall, "Musical Form includes all those particulars in which different pieces of music appear unlike each other." Since the term is complex, it is not possible to give a perfectly concise definition. The nearest that I can come to it at the moment of writing would be something like this: "By Musical Form is meant the plan of a music piece, as to its Movement, the manner of its Development, and the number and relative disposition of its Melodic Subjects."

All the dance forms are distinguished from each other by their rhythm only. Any waltz may be a unitary, binary or ternary rondo, but the movement must always be waltz. When it ceases to be this, it ceases to be a waltz, and becomes some kind of fancy piece, or some other kind of march or dance.

The kinds of pieces which depend upon their mode of development for their distinctive characteristic are all unitary as to the number of melodic subjects contained in them; they may have any possible rhythm; their characteristic is found in the manner in which the material is developed. In fugue it is effected by imitation under certain conditions; in the variation, a single theme is carried through as many forms as possible or desirable, and so on.

(2) "What ought the metronome marks of Chopin's Berceuse to be?"

In the Schubert edition, I think it is, the mark is ♩ = 48. The Klindworth, excellent in all other respects, is not marked.

(3) "Ought the sixteenths in the following passage to be accented?" [The passage referred to is one of the variations of Chopin's Berceuse, where there are triplets of thirty-second notes for alto, and sixteenth notes above, indicating the melody.]

The sixteenth notes indicate the melody, and should be accented a little, just enough to allow the melody to be heard softly. When a note has two stems, one turned up and the other down, it indicates that it serves in a double capacity, one of which is commonly that of the melody.

(4) "Is Mendelssohn's Capriccio Brillante, opus 22 ever played as a solo, and would the soloist then play the part indicated for second piano, or is there an edition for solo performance?"

Mendelssohn's Capriccio Brillante is often played as a solo, and in that case the solo player puts in the interludes of the second piano. I do not know of any edition differently arranged for solo performance except the one by Sidney Smith.

QUES.—Will you please answer in THE ETUDE the following question: "I have heard several say that when one is practicing to be a good musician one ought not to have one's hands in hot water very much, as it is liable to stiffen the joint so that one cannot play so well. Is it so?"

ANS.—It is bad, on general principles, to be in hot water to any extent, however slight, whether one is a musician or not. As a matter of fact, there are many musicians who do get themselves into hot water, and keep themselves there, more or less; but that is no reason why a reader of THE ETUDE should encourage them in the practice.

This is not to be taken, however, as influencing the questioner against helping her mother with the dishes as often as may be necessary. Hot water in the bosom of the family, two or three times a day, is highly beneficial, and it would not surprise me to hear of a hot-water cure before very long. It certainly is more reasonable than most fads. As to the injurious effects to be feared from hot water upon the hands, it will not amount to anything serious, unless one should undertake to do washing day times and practice the piano evenings. This, very likely, if too long persisted in, would retard progress; but he would be a bold man who should undertake to assign the limits in any direction outside which progress would be possible. The road to immortality lies through the dishpan, and occasionally through the washbasin, at least so history tells us.

W. S. B. M.

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Director of Music in Kindergarten (N. Y.) Female College.

[FOR THE ETUDE.]

WANTED—A BETTER SCHOOL
OF MUSICAL CRITICISM.

H. B. RONEY, CHICAGO.

It is useless to hope for any marked improvement in the musical taste of what we are prone to call "the masses," until there has been a signal change in the style and aim of the average musical criticism of the press. This much-abused instrument of torture may be used by the professional and non-professional. The first is by far the more offensive and injurious to true art. In rare instances only do the papers outside of the metropolitan cities employ a musical writer of positive technical knowledge of the subject. This work usually falls to the lot of a dilettante, who is not only ignorant of the basic taste, score, or informing the world of the particulars of yesterday's local scraping match. But when a traveling concert troupe comes along, the "general utility man" is sent to write up "the show." This he accomplishes by dropping in at the middle of the programme, hearing a couple of numbers, and being "impressed" by the "brilliant" virtuoso in the arched orchestra, to play him with cigars and liquors, and fills his mellow brain with a glowing account of the merits of his troupe and the unparalleled enthusiasm of the audience. More than likely he furnishes the reporter a previously-written notice, or clipping, all of which saves the pen pusher material effort to write a half dozen lines of "the show" and "the audience." The public receive the next morning a fulsome description of all concerned, which is duly copied in the next town, and are beguiled into patronizing a performance which may be second or tenth rate. All this, providing the manager's advertising bill has reached respectable figures, is done for the sake of the "show" and "the paper," he will, as spice for his breakfast, learn that the audience was small and the performance "wile."

But it is at accents given by "home talent" where the critic likes to get in his work. The young and conscientious teacher who gives a recital, or brings out his pupils in a concert, though he may be doing noble work, is liable to be criticised for being "too earnest," for aversion to saloons, or is so unfortunate as not to carry a pocketful of cigars, and receives brief notice, or is "damned with faint praise," or comparison, especially if the writer happens to "chum" with a rival teacher. The reviewer is not averse to a little sarcasm, and his dictionary does not contain adjectives enough to describe the perfection of her performance. She is likened to Patti or compared to Joseffy; her solo was "divinely sung" or "faultlessly executed"; the Thesaurus is resorted to for the most appropriate synonym. The student uttered *ad nauseum* through a half-column of verbal emetic. The reporter is coddled and has a bouquet sent him, and a large number of papers are bought and sent to friends. If the performer is a lady whose husband is a prominent citizen, the reporter is not averse to an advertising patronage, the business office of the paper influencing the report with the same general effect.

The net result to art of all this is, a false standard of perfection is raised, both in the minds of the public and the performer. Connoisseurs, musical students and intelligent, traveled readers laugh in their sleeves at this performance. The general public, whose organs are in the local paper, and whom sectional pride prompts to magnify the merit of local attractions and institutions, proudly believe it all as law and gospel, and "swear by" the local paper as the grand champion of the town's interests and wonderful local talent. The effect upon the performer is, that he gets a false standard of perfection, and feeds and innates egotism—that inevitable result of living in a small town where fourth-rate merit is "the best" in the place—is swelled to a conceit that is unapproachable in its sublimity. With these victims of newspaper egotism, the public, who are not so easily deceived, are at a standstill. They have reached perfection, because the local paper says so. The living spirit is pleasant to believe, and though they know it emanates from the brain of a gushing writer utterly ignorant of the subject he treats, and who does not know a fugue from a funnel, they are not so easily deceived. They are not so easily taken in as the town experts in musical matters. And so nine out of ten tows go on, each serene in the imaginary possession of its local prima donnas and piano virtuosos, in blissful ignorance of a correct standard of piano or vocal performance. The result is, that the best musical talent in the country because "the local paper says so," is

The "professional" criticism is found usually in the larger cities where prosperous dailies can afford to pay a salary to an educated professional musician to conduct their musical department, which inclines to be as erudite as the first was ignorant. The musical editor's writings are apt to be too technical to be of general interest, too scientific to have educational value with the casual reader, too dry and pedagogue to be generally read. Few musical writers have the faculty of luring the general reader on into bits of musical knowledge and scraps of

valuable information, by sugar coating them with fresh and breezy descriptions or light comments. The musical student draws his sustenance from his text books and the high class musical journals. The daily paper is the great educator of the masses in the arts and sciences, and all the economics which enter into the life of a busy people. They will read to the end a vivid description of a grand musical performance, interspersed though it be with running commentary and brief explanation. A dry, theoretical dissertation they will skip *in toto*, and its educational worth is thereby nil, except to the few specialists who are, doubtless, equally well informed.

But there are likely to be other features of this kind of criticism which nullify their musical value. Not one professional musician in one hundred can rise absolutely above the little jealousies for which they, as a class, are famous. The more they are able to do, the more they are inclined to brag in high professional capacity of musical critic. The concealed envy, the personal pique, or the long-standing grudge, will be sure to color the opinions of the critic, which, as soon as they appear in print, become the opinions of the paper, and "impermissibly" in journals, the opinions of the profession. The fact that the general public of talented pupils of the critic's competitors is apt to be ignored or coolly noticed, though the oversight, by some coincidence, seldom extends to his own pupils. In short, there is a burning temptation to use the position of critic in many ways, for personal and professional advancement.

The "non-professional" critic—by which I mean a man who is an educated and discriminating judge in musical matters, but not following the profession—is the one who may be looked to for the most impartial judgments and the fairest ratings. But his kind is exceedingly rare. If his technical knowledge is limited, it will quickly prove that "a little knowledge is a dangerous thing"; for of all things to be dreaded, it is a conceited ignorance of music. If he is a "non-professional" professional" critic is versed in musical history, and reasonably well informed in technic and analysis, he is altogether the safest guide to the musical opinions of the great public.

The ideal musical critic is a professional musician of high attainments, having the education to analyze, the experience to compare, the keen discernment to discriminate and general musical knowledge to draw upon for information, all as a solid foundation for the important trust. To this must be added the fairest sense of honor, candor and absolute impartiality, ever keeping in mind that musical criticism is objective, not subjective. The style should be instructive without being dull, didactic without being pedantic, bright and racy, yet not flippant, and at all times honest, truthful, even severe and caustic if necessary, but never harsh or unkind.

The true critic will have one high and inflexible standard by which he will judge strictly professional performances, and another less severe, by which he will measure the efforts of young students, those making first appearances, amateurs etc., whom he should encourage by judicious praise. Above all, he must ever uphold the highest type of musical art and be absolutely incorruptible.

CONCERT PROGRAMMES

*Two Piano Recitals, Pupils of Professor H. H. Morrill,
Topeka, Kansas.*

No. 1. Sonata Pathétique, C minor, Op. 13, Beethoven; Andante and Rondo, E minor, Op. 14, Mendelssohn; Third Ballade, A flat major, Op. 47, Chopin; Concerto, G minor, Op. 25, Mendelssohn; Sonata, G major, Op. 14, Beethoven; Caprice, B minor, Op. 22, Mendelssohn; Polonaise, E flat major, Op. 22, Chopin; Concertstück, F minor, Op. 79, Von Weber.

No. 2. Moonlight Sonata, Beethoven; Invitation a la Valse, Von Weber; Song, "Who's at my Window?" Osborne; Concerto C major, Op. 15, Beethoven; Waltz Song, "Parla," Arditi; Concerto G minor, Dugsek.

Twentieth Annual Concert of the Chicago Musical College. Tuesday Evening, June 21st, 1887.

Overture, Joseph in Egypt, Mehul; Concerto, Op. 25, Andante, Finale, Mendelssohn; "Reading, Doom, of Claudius and Scythia, Manrice Thompson; Vocal, Op. Rodolph, "Lurline," Wallace; Violin, Concerto, First Movement, Paganini; Concertstueck, Op. 79, Weber; Vocal, Shadow Song, "Dinorah," Meyerbeer; Concerto, Op. 94, Adagio, Finale, Allegro, Rheinberger. All solos with orchestral accompaniment.

*Milwaukee School of Music, John C. Fillmore, Director.
Graduating Exercises Thursday Evening, June 16th.
1887. Piano-forte Recital by Cornelia T. Stayner.*

Prelude and Fugue in E flat, Bach; (a) Siciliano, (b) Sonata in D, Scarlatti; Sonata in C, Mozart; Etude, Hiller; Etude, Moscheles; Sonata Pathétique, Op. 13, Beethoven; Rondo Capriccioso, Op. 14, Mendelssohn Nocturne in D flat, Chopin; Hungarian Rhapsody, No. 11, Liszt; Presentation of Certificate of Graduation.

Graduating Recital, by Miss Mabel E. Gore, assisted by Miss Josie Hutchings, Soprano, Mr. Wm. MacDonald, Pianist, at the University of Kansas, Department of Music. Tuesday, May 24th, 1887.

Impromptu, G flat Op. 51, Chopin; Kamennoi Ostrov, Op. 10, No. 22, Rubinstein; Etude in G flat, Op. 10, No. 6, Chopin; "Musica Proibita," Gastaldon; Sonata Appassionata, Op. 57, Beethoven; Allegro assai, Più Allegro; Andante con moto; Allegro ma non troppo, Presto; (a) "The Gipsy Boy in the North," (b) "Time Eyes So Blue and Tender," Lassen; Rondo, E flat, Op. 18, Chopin; Romanza in F sharp, Op. 28, No. 2, Schumann; Polonaise No. 2 in E, Liszt; Cradle Song, Ries; "Burst, Ye Apple Buds," Emery; Concerto, D minor, Op. 70, Rubinstein; Last two movements.

Bordentown Female College, Bordentown, New Jersey

Overture, *Calm Sea and Happy Voyage*, Mendelssohn;
Piano Solo, *Rhapsodie Hongroise*, No. 2, Liszt; Piano
Solo, *Rondo Capriccioso* in E minor, Mendelssohn;
Violin Solo, "*Les Huguenots*," Meyerbeer, Hermann;
Vocal Solo, "*Ocean, Thou Mighty Monster*," Weber;
Two Pianos, *Septet* in E flat, Op. 20, Beethoven.

Synodical Female College, Florence, Alabama

Anthem, Female Class, God be Praised, Everest; On
 Blooming Meadows, J. Rivé-Ginn; Trio, Musical Box,
 Liebich; Silver Spring, Mason; La Baladine, Lysberg
 American Line March, eight hands, Baker; two Pianos,
 Salut A Pesth, Kowalski; Instrumental Solo, The Girl I
 Left Behind Me, W. Pape; Vocal Solo, Waltz Song,
 Marchetti; Duo, Piano and Organ, Lucia Di Lammer-
 moore, Faust, L. P. S. Collier's; March, The
 from: Piano Solo and Chorus, The Lullaby, Fer-
 Ermine; Instrumental Duo, Caprice Hongroise, No. 2,
 Liszt; Instrumental Solo, Whispering Winds, Wallen-
 haupt; Duo, Piano and Organ, Martha, Flowar, arr. by
 Löw; Vocal Solo, Pattison's Waltz Song; Timpani,
 Raymond; Two Pianos, Belisario, Goria.

Channell Hill Female College, Texas. I. Allina Brown

[illegible]

Baylor College, Belton, Texas. G. H. Rowe, Musical Director

March, Holiday, Dressler; Nocturne, Op. 62, Leyschke; Tif-taf-taf, Pontet; Coming of Spring, Op. 319, One Piano, Six Hands; Overture, Violin Solo, 62, Elegance; The Girl, Piano Solo; St. Valentine's Banner, Op. 60, Wollenhaupt; Kiss, Kiss, White; Sonatine, Op. 36, (a) Con Spirito, (b) Andante, (c) Allegro Vivace, Clementi; Angel's Serenade, Braga; Violin Quintette, Gavotte, Lautenschlager; Spanish Tazze, Op. 12, Moszkowski; Guitar Duette; Piano Solo, Gavotte, Op. 12, (a) Andante, (b) Allegro, (c) Moderato, (d) In C minor, Op. 23, Saint-Saëns; Vocal Quintette, Trust Her Not, Perkins; Last Rose of Summer, Two Pianos, Four Hands, Dressler; Rondo Capriccioso, Op. 14, Moszkowski; The Rose Tree, Dresser; Us and Them, My Dainty Lass, Op. 69, Pachet; Part Song, Good Bye, Anderson.

Parlor Recital. Pupils of Miss Sadi B. Hall.

Duet, A. Study, Lebert and Stark; Solo, Les Perirrots, Op. 166, Streaborg; Solo, Studies Nos. 20 and 28, Lebert and Stark; Solo, Rural Wedding, Mason; Duet, Maritana, Bellak; Solo, (a) Staccato Wrist Study, Mason; (b) Wild Ride, Schumann; Solo, Etude No. 1, Op. 46, Heller; Solo, Pizzicati, On Tiptoe, Delibes; Duet, Wanda, Polka Mazurka, Talsey; Solo, Two Studies, Lebert and Stark; Solo, Polka, Op. 134, Lebert; Solo, Study, Lebert and Stark; Solo, Etude, Duet, Etude, Mason; Solo, Sonatine in G, Beethoven; Solo, Fond Hearts Must Part, Lange; Solo, (a) Skiff on the Lake, Kullak; (b) Nightingale, Kullak; Solo, (a) On the Meadow, Lichner; (b) Bellisario, Kinkel; Solo, A Flat Major, Grand Valse, Chopin.

Miss E. E. Gordon School Philadelphia Pa

Miss E. F. Gordon School, Philadelphia, Pa.

NEW PUBLICATIONS.

COMPOSITIONS. By EDGAR H. SHERWOOD.

1. OFFERTORY HYMN. Rochester, N. Y., H. S. Mackie.
2. SONG, "No black for me." Rochester, N. Y., Central Music Company.
3. LOVE SONG, "I dream of Thee." Rochester, N. Y., Central Music Company.
4. FLIGHT OF THE STARLINGS, Mazurka-Caprice. Rochester, N. Y., Central Music Company.
5. AERODROME, Rondo. Rochester, N. Y., Central Music Company.
6. AMBER VIOLE. Rochester, N. Y., Central Music Company.
7. GRAND MINUET in A flat. Rochester, N. Y., Central Music Company.

Number one is a sacred song, for soprano. The melody is simple and singable and the accompaniment good and well written, though more especially adapted for the piano than the organ. It will take a good organist to make it effective. It is devotional in character and well adapted to the purpose for which it is intended. Key G, compass E' to E''.

Numbers 2 and 3 are good parlor songs, smooth and singable, and well written, except that the parallel fifths between the bass and soprano in passing from Measure 4 to Measure 5, or again from Measure 12 to Measure 13, are decidedly objectionable. Both songs will please many. No. 2 is in G, compass E' to E''; No. 3 is in the key of B flat, compass E' to F'.

No. 4 is a good parlor piece, the melody good, with the exception of one or two melodic progressions like that from Measure 2 to Measure 3, line 4, page 6, when the flow is rather awkwardly interrupted and a climax prevented.

No. 5 is a smooth, graceful, well-written piece, not very hard to play.

No. 6 is a very good parlor waltz. The melody is striking, but not as smooth as in Numbers 4 and 5.

No. 7 is the best of the whole series. The ideas are good, it is imposing and effective. These pieces all show musical talent and impulse and will be found pleasing and useful.

COMPOSITIONS. By WILSON G. SMITH, Cleveland Music Company.

- Four pieces for the piano-forte.
1. SARABANDE MODERNE, Op. 30, No. 1.
2. "MOSAICS," Andante Cantabile, with Variations.
3. "TRANSIGORNE," Valse de Ballet, Op. 31.
4. COUNTERDANCE, Scene rustique, Op. 33.

All these pieces are well written and musician-like. They are, besides, pleasing and effective parlor pieces, playable, and not too difficult for ordinary pianists. They show, also, not only good musical training on the part of the composer, but considerable inventive power. They all have pleasing character, No. 3, especially. They will be found both useful and enjoyable.

- Two Songs.
 1. In the Clover, Waltz Song.
 2. Baby land, A Lullaby.
- Both these songs are plain, simple and singable. The second has much more of decided character than the other, its characteristic motives being more pronounced and original.

COMPOSITIONS FOR THE PIANO-FORTE. By ANTON STRELEZKI. WM. ROHLFING & Co., Milwaukee.

1. DEUXIEME MAZURKA, in G minor.
2. NOCTURNE, in E major.
3. NOCTURNE, in G minor.
4. LA CANTONNETTE, Moorish dance. Detroit, Music Company.
5. "VALSERG."
6. SOUVENIR DE PETERHOF, Romance.

None of these compositions are easy to play. It takes a good pianist to do them justice. They are evidently the work of a pianist of high technical attainments who delights in overcoming difficulties. They are all characterized by no small degree of originality, and most of them are brilliant and effective. They show a true feeling for piano effects and for climax. The harmonies are peculiar, often effective, but not always convincing, showing occasionally what seems like a not quite successful straining after originality. This criticism does not apply to the frequent use of third relationship, which is to be commended, and which shows the influence of the most recent thought and harmonic practice.

No. 1 is not only expressive but brilliant. It is very difficult, on account of the many extended chords which require long stretches. The melodic and harmonic progressions are often peculiar and will increase the difficulty of learning.

No. 2 is beautiful and expressive.

No. 3 has a powerful first subject. The lyric subject is beautiful and well contrasted with the first. The whole is excellent and not too difficult.

No. 4 is a good characteristic piece for good players.

No. 5 is a well-sounding waltz, good for parlor or concert use, not easy, but practicable.

No. 6 is simple in style, pretty and graceful, but not easy to play.

NEW LESSONS IN HARMONY. By JOHN C. FILLMORE. Published by THEO. PRESSER, Philadelphia, Pa.

This is an entirely new treatise, as its name indicates, new in subject matter as well as in its method of presentation. Mr. Fillmore is an exponent of the recently advanced theories of Dr. Hugo Riemann, which have been receiving much notice in Europe. The entire departure of this new system from the beaten track of the old is in the theory of the under-scale, the direct antipode of the over-scale. Thus, each tone is considered to be the direct generator of two chords—one above and one below—the former major, the latter minor. The theory, while it is now experimentally established with any certainty, is yet proved by analogy, and, if true, will cause a complete revolution in our musical thinking, which has heretofore been exclusively *up*, and hereafter shall be *down* as well. It presents the relation of chords in a new and extremely interesting light. It discards the thoroughbass figuring of chords and adopts one much more logical, defining as it does the root or generator of the chord as well as the position of the various voices. It is evident to every thinking mind that some new system is needed to account for the complex and harmonies in the new school of music—the music of Schumann, Liszt and Wagner, who, with their followers, constitute a determined band of sinners against the orthodox creed of the old school. It may be that these new lessons may be a new revelation that shall declare that the modern system is correct and harmonious. The "New" Lessons is supplemented by Dr. Riemann's treatise on "The Nature of Harmony," translated by Mr. Fillmore.

THE MUSICAL YEAR BOOK of the United States for the season of 1886-87. Volume IV.

This interesting and useful little book is compiled and published by G. H. Wilson, Boston. Its object is to convey, in as brief and concise a manner as possible, the general musical growth and development in the different sections of the United States, giving all the representations of the various standard vocal and instrumental works, during the past season, accompanied by dates of performance and the names of the artists appearing. Added to this is a list of all the compositions by American and resident composers heard for the first time in America. The latter half of the work is devoted to a record of all the public concerts given in Boston during the past season. This part of the work is especially valuable to students, as it supplies a choice list of compositions for study as well as concert use. Altogether, the work is a valuable acquisition to our musical library, and we can heartily commend it to the notice of the musical public.

MANUAL OF PIANO FOR PUPILS AND TEACHERS. By HENRY H. MORRIS, A. B., of Bethany College, Topeka, Kansas.

Gives a synopsis of the elements of piano-forte playing and a graded piano course, besides numerous valuable lists of music, carefully graded for the use of teachers.

We have received from the publisher a copy of GOETHE'S FAUST, translated by FRANK CLAUDY, of Washington, D. C. WM. H. MORRISON, Washington, D. C.

The fact that Mr. Claudy is a German, and therefore enters by nature into the very spirit of the immortal work, gives him an advantage not possessed by other translators. He is also an English scholar, with a surprising knowledge of our language, and, hence, has a rare opportunity of presenting the public with a faithful rendering of the German into accurate, finished and fluent English.

The work before us shows evidence of loving, careful application, of deep study, and of patient persistence and research, and as the translator apparently has also the poetic gift in no small measure, the result is an almost literal version in the rhythm and metre of the original, and one which may well take its place among the best renderings into English of this "greatest work of the greatest German poets."

We have a number of copies of the fourth grade of "The Musician," which are slightly damaged on the covers by dampness. We will send these copies, post-paid, for twenty-five cents (25c.) each. This is an opportunity for those who would like to examine this valuable work to procure a copy at one-third the price.

We have had tuning forks manufactured to the new French pitch. There are two sizes, large and small, also two sounds, A and C. The price of them is 40 cents each. We have had only a limited number made, and the orders are going. Send in your order if you wish one of this lot.

There is a new metronome which will soon be placed on the market. It is the invention of Richard Zeckwer, of this city. Its chief features are simplicity, accuracy and cheapness. A full account of it will appear in next *ETUDE*, with diagrams, etc.

AMERICAN COLLEGE OF MUSICIANS.

The Annual meeting of the above College was held at the High School Building, Indianapolis, Indiana, on Tuesday, July 5th. There was a large and highly representative number of members present, and much important work was done toward carrying out and extending the principle for which the College was established. The report of the Treasurer showed a very satisfactory financial state. A new Constitution and By-laws was adopted, and the passing of a resolution declaring that the headquarters of the College be in New York, will add to its dignity and stability. The next Examination will be in Chicago.

The officers for the ensuing year are—

President.—E. M. Bowman.

First Vice-President.—Clarence Edgdy.

Second Vice-President.—S. B. Whitney.

Secretary and Treasurer.—Robert Bonner.

Board of Examiners—

President.—Wm. H. Sherwood, Louis Maas, Wm. Mason.

Organ.—Clarence Edgdy, S. P. Warren, S. B. Whitney.

Violin.—S. E. Jacobson, Henry Schradieck, J. Mosenthal.

Voice.—Mme. Luisa Cappiani, Mrs. Sara Hershhey Edgdy, J. H. Wheeler.

Public Schools.—Wm. H. Dana, W. F. Heath, N. Coe Stewart.

Composition and Theory.—E. M. Bowman, F. Grant Gleason, W. G. Gilchrist.

The Examinations were held in the High School Building, which was kindly loaned to the College by the Board of Public Schools, and were attended by twenty-three candidates. Of these twenty-two entered for the Associate Degree and one for the Fellowship. The following candidates passed the Associateship Examination.

Piano and Theory.—Miss Sarah A. Palmer, Cleveland, O.; Miss Anna L. Melendy, Nashua, N. H.; Miss Cornelia T. Stanner, Milwaukee, Wis.; Miss May Chase, Holton, Kansas; Miss S. C. Very, New York; Miss Alice Blewett, Jennings, Mo.; Mr. F. J. Benedict, St. Louis, Mo.; Mr. Fred S. Law, Philadelphia, Pa. Organ and Theory.—Mr. F. J. Benedict, St. Louis, Mo.

Public Schools and Theory.—Mr. James A. Butterfield, Norwich, Conn.

Composition and Theory.—Mr. Paul Goerner, Chamberburg, Pa.; Mr. A. B. Rommel, M. Plummer, Iowa; Mr. Thos. Tapper, Jr., Canton, Mass.; Mr. Owen H. Evans, Marysville, Ohio; Mr. Richard M. Welton, Mt. Vernon, N. Y.

The following candidate passed the Examination in Composition and Theory for the Fellowship Degree: Mr. Thos. Tapper, Jr., Canton, Mass.

Our friends who are in arrears for subscription to *THE ETUDE* receive, with this issue, a notice of how they stand, in the form of a subscription blank filled out. This blank will show just when the paid-up subscription expired. In remitting, enclose the blank. While we send *THE ETUDE* to subscribers after the paid-up subscription has run out, it is understood that the year in advance is due, and remittance expected. *THE ETUDE* is an expensive paper, and depends almost entirely on subscription for support. All the work on each issue must be paid for as soon as out. We can with justice ask our subscriber to pay up arrears. There is no danger of *THE ETUDE* suspending and leaving the subscribers in the lurch. It has come to stay and to grow more and more valuable. Back subscription is a little matter that our readers should not neglect. We mean to put our best energy in the paper, and will guarantee a full return to every subscriber.

EDITOR OF THE ETUDE:—

I SEE, by the June number of *THE ETUDE*, that "Americus" has been wondering how long since "some composers, whose names appeared on a recent programme in *THE ETUDE*, became Americans. I conclude "Americus" is either a foreigner or a poorly-informed American, otherwise he would know that Gottschalk was American by birth, de Kontaki and Joseffy are Americans, the same as Mr. Calixa Lavalley, who gives concerts *exclusively* by American composers, in which his own compositions are found among the concert programmes. Several others that he "never heard of" at all: Dr. Wm. Mason, Wm. H. Sherwood, Dudley Buck, E. M. Bowman, Milo Benedict, G. W. Stratton, etc., are known to musicians generally. I believe. Concise was excepted in the programme sent to *THE ETUDE*. G. W. BRYANT.

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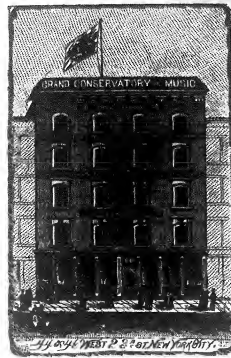
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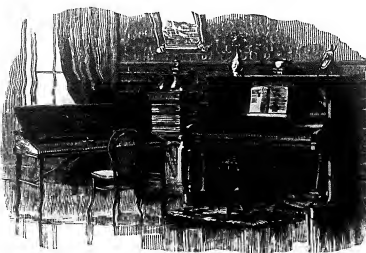
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My opinion of the Techniphone is high, and my use of it for my own practice is constant.
CINCINNATI, O., January 7, 1887.
JOHN S. VAN CLEVE.

The Techniphone has my sincere endorsement.
N. E. CONSERVATORY, BOSTON, February 4, 1887.
A. D. TURNER.

The Techniphone is the most valuable corrective for an imperfect legato (or staccato, for that matter) ever invented.
THE ETUDE, March, 1887.

It is the first substitute for the piano itself, for teaching and practice, I ever saw that I could endorse.
ELMIRA, N. Y., February 6, 1887.
JOHN R. MARSH.

The Techniphone removes the disagreeable features connected with the study and the teaching of the piano. It will further critical acumen as to technical deficiencies, give us a more satisfactory key-board practice, preserve our nerves, and, above all, present a daily ear, so often produced by monotonous technical studies on the piano.
CANTON, O., April 13, 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-estimation. The simple device of clicking keys has raised the dumb piano from a comparatively useless thing 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-
ELMIRA COLLEGE, N. Y., April 24, 1887.
JOHANNES WOLFRAM.
Pres. Ohio Music Teachers' Association.

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From an ESSAY ON THE PROPER UTILIZATION OF PRACTICE TIME, read before the Music Teachers' National Association in Boston, July, 1886.

SEMINARY HALL, New York.

"I have found that the Techniphone click defines precision of finger action more sharply than can the piano-forte tone."
After what has now been said on this point, it will surprise no one to learn that since the writer became possessed of a Techniphone he has never done half an hour's mechanical practice on the piano-forte, but has reserved that instrument exclusively for musical uses in the strictest sense."

A. R. PARSONS.

N. E. CONSERVATORY, BOSTON, October 28, 1886.

I am now convinced, from practical experience, that in many respects the Techniphone has advantages over the piano itself, and I would earnestly suggest that every teacher who has the rapid advancement of his pupils at heart, should make a thorough use of the Techniphone, letting it go hand in hand with the study of the piano-forte. I am using it constantly and find it invaluable.

CARLEY PETERSILEA.

WASHINGTON, D. C., December 6, 1886.
I am delighted with the instrument, and shall advise my pupils to use it.
J. P. CAULFIELD.

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 disinterested 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 hereafter confidently recommend its use.
JUNIOUS W. HILL.

The Techniphones are giving perfect satisfaction. Many 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 Techniphone. It certainly is a great economizer of time and nerve force.
NORTHFIELD, MINN., May 18, 1887.
Musical Director, Carleton College.

I recommend the Techniphone to every one who desires a correct and even execution, and a clean, expressive touch.
MINNEAPOLIS, May 18, 1887.
H. R. RICE.

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.
THE CHICAGO MUSICAL COLLEGE, CHICAGO, May 27, 1887.
Dr. F. ZIEGFELD, President.

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