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THE ETUDE.

VOL. V.

PHILADELPHIA, PA., SEPTEMBER, 1887.

NO. 9.

THE ETUDE.

PHILADELPHIA, PA., SEPTEMBER, 1887.

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

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CLARENCE EDDY.

MR. CLARENCE EDDY, one of the most distinguished organ virtuosi of the present time, was born at Greenfield, Mass., June 23d, 1851. While yet a mere child, he showed an unmistakable fondness for music and a talent for improvisation. At an early age he was given such lessons as the vicinity afforded, until, at the age of sixteen, when his talent had become so well developed as to require a higher grade of instruction. Accordingly he was sent to Hartford, to the distinguished master, Mr. Dudley Buck, then just back from his own studies abroad. After a year under Buck's care, young Eddy was so far advanced that he became organist of Bethany Congregationalist Church, at Montpelier, Vt., where his fine and tasteful playing attracted general attention. In 1871 he went to Germany to study with August Haupt, the venerable organist of the Prussian Court, and with A. Loeschhorn, the celebrated composer and teacher of the piano-forte. His industry during the two and a half years he spent in Berlin was enormous. Every day he practiced six to ten and even twelve hours upon the piano-forte and the organ. It was one of his first exercises in the morning to play through the entire six of Bach's Trio Sonatas for two claviars and pedals. He did this upon his pedal piano, his long fingers permitting him to carry the two manual voices exactly as written, irrespective of their crossing and interlocking. This daily element of his practice had a great deal to do with cultivating the neatness of touch which is so noticeable a feature of his playing at the present time. He studied with Haupt not only the whole of Bach's organ works, but also many manuscript compositions and arrangements by Haupt, who loved him as a son, and was proud of his invincible skill. But Haupt did not content himself with carrying his virtuous pupil through the classical repertory of the organ; he gave him all of those of Thiele—the great genius who died too young for the world to know him as he deserved. Besides the gigantic solos of this master, Haupt arranged for two hands a concert piece in C minor, which Thiele had written for two performers. These, also, Eddy played with the same mastery and ease that he did all the rest. In short, it can safely be said, that during his student years he played through the entire repertory of the organ so far as known to the greatest master of the day, himself a famous concert organist. His studies upon the piano-forte were little, if at all, less thorough, and in counterpoint and composition he distinguished himself. The most brilliant incident of his pupil days was that of playing in Haupt's place before the Emperor and principal nobility, at a concert in the "Garrison" church,

in Berlin. His performance was recognized in the most flattering manner by the distinguished audience present, as well as by the press of the city.

This led to a longer tour through the principal cities of Germany, Austria, Switzerland and Holland. Among the credentials which he took with him upon this tour was a letter from his teacher, Haupt, in which he said: "In organ playing the performances of Mr. Eddy are worthy to be designated as eminent, and he is undoubtedly a peer of the greatest living organists." Everywhere upon this tour his playing was recognized as phenomenal in technical mastery and repose.

Upon his return to America he was immediately offered a position as organist of the First Congregationalist Church of Chicago. His success in his new home was most gratifying. He took at once a leading position in the city, which he never afterward lost. It was in the First Congregationalist Church that his first series of twenty-five recitals was given. The programmes embraced the very cream of organ music, by classical and

in the departments of the piano-forte, which she had studied with Kullak; and she was also acquainted with the organ, composition, and general literature. A better person, therefore, to undertake the foundation of a music school in a community comparatively new it would have not been easy to find. Mr. Eddy, as head of the faculty and general manager, was also a selection of distinguished fitness; for, in addition to his mastery of the organ, his general qualities of musicianship and good taste in the affairs of ordinary life, rendered him a commanding figure, so that the school secured a high place in public favor from the start. During the existence of this institution, it was remarkably successful in three departments not generally successful in American schools: a large number of organists was trained here; composers who proved the excellence of their teaching by producing works large in style and presentable in quality; a considerable number of accomplished singers, also, went out from this institution able to give recitals of songs of every national school.

It was upon his own organ, in Hersey Music Hall, that Mr. Eddy gave his great and unprecedented series of one hundred recitals of organ music, containing no repetitions whatever. This herculean task occupied about two years, the recitals occurring every Saturday. The five hundred and more compositions upon these programmes amount to a thesaurus of organ music, in which no national school, old or new, was unrepresented. The closing recital, June 23d, 1879, was made the occasion of an ovation, and the programme consisted almost entirely of original works, expressly written for this recital by some of the greatest writers for the organ then living.

The stir made in musical circles by this work of Mr. Eddy's naturally led to a large number of concert engagements, exhibitions of organs, etc., in every part of the country. His success in the East was not less than in the West; for there is something about his mastery that commends it to every hearer. Hence, it is not too much to say that this performer has been one of the main influences in elevating the standard of American organ playing, and in extending the range of its repertory. This service to American art was greatly helped by the wide republication of the programmes, which were everywhere recognized as of great interest. Then came the two books of "The Church and Concert Organist," the first published in 1882, the second in 1885. His translation of Haupt's Counterpoint was published in 1876.

In the small number of original compositions which alone Mr. Eddy has as yet given to the public, he has shown that he possesses a true musicianship and a readiness of thought which might easily have led to the production of more important results, had he not regarded his talent for playing as of more public utility than that for composition.

Mr. Eddy has distinguished himself as an accompanist scarcely less than as a solo artist. His constant practice in overcoming the imperfections of all sorts of organs, has given him a mastery of registration and a judicious ear for combinations, which combine to render his accompaniments to the voice flexible, neat and judicious to the very last degree. These excellencies led to his appointment as organist to the first Chicago May Festival, in 1882, where he had the use of an organ erected for the occasion. For several years he has been organist of the Hersey School of Musical Art, then newly established by Mrs. Sara Hersey, who, a little later, became Mrs. Eddy. The school was an attempted realization of a long-cherished ideal on the part of its founder. Mrs. Hersey was herself a thoroughly-educated musician, not alone in her speciality, the voice, which she had studied under the best masters in Berlin, Milan and London; but also



Clarence Eddy.

modern writers of all schools. The quality of the selections themselves, and the ease and refined mastery of the playing, attracted the attention of music lovers generally, and led to important consequences. A year later Mr. Eddy became the general director of the Hersey School of Musical Art, then newly established by Mrs. Sara Hersey, who, a little later, became Mrs. Eddy. The school was an attempted realization of a long-cherished ideal on the part of its founder. Mrs. Hersey was herself a thoroughly-educated musician, not alone in her speciality, the voice, which she had studied under the best masters in Berlin, Milan and London; but also

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The personal appearance of Mr. Eddy might be characterized as "distinguished." His height is rather above the average, his complexion ruddy, hair brown, eyes blue, and features strong but regular.

W. S. B. MATHEWS.

LESSONS IN MUSICAL HISTORY.

CHAPTER VIII.

MUSIC IN THE SEVENTEENTH CENTURY.

1. *The Growth of Oratorio and of the Cantata.*

The man who did for oratorio much the same service that Monteverdi did for opera was *Giacomo Carissimi* (1580-1673; these dates are somewhat doubtful). He is said to have been one of the most active minded and progressive men of his time. Most of the professional musicians had been brought up in the traditions of polyphony, and were strongly conservative in their feelings and opinions. They were apt to look down on the new attempts at monophonic music, whether in drama, oratorio or church music, as mere amateurish innovations, unworthy of educated musicians. So they treated all this phase of musical activity, out of which so large a part of our modern music has grown, with indifference or contempt.

Carissimi was of a different mind. He thought there was a field for the dramatic style of solo singing, and that it could be made more expressive and more effective than polyphony. He was a professional musician and director of music at one of the churches in Rome; but he devoted many years of his life to the development of what he called *chamber cantatas*, essentially the same kind of works which we call *cantatas* nowadays. They were, really, musical dramas without action or scenery. The music consisted, as it still consists in our modern cantata and oratorio, of recitatives, arias, duets, trios, quartets and choruses, the one or the other kind being employed according to the dramatic requirements of the text. Given without stage accessories, everything was left to the imagination of the hearer. There was no drawing off of the attention to subordinate matters, no disturbance by stage incongruities or inadequacies; the imagination had free play, and each hearer was edified in proportion to his own imaginative power and to the dramatic suggestiveness of the poem. But, as von Dommer has well pointed out in his excellent history of music (p. 295), the absence of the stage accessories and of action made the demands on the composer all the more severe. Where attention was concentrated on the music, defects in form or in euphony and rhythm, or in dramatic expressiveness, were all the more glaring and noticeable.

Carissimi set himself to a task which he deemed worthy of all his powers. He sought to make of the recitation a refined and forcible kind of musical declamation, and to make it as expressive as possible in a natural way, approximating impassioned declamatory speech. He sought to make the aria beautiful in melody, perfect in form and expressive in style. He strove for noble simplicity, beauty and dramatic truthfulness in every portion of his work. In this he succeeded, to the delight and edification of his contemporaries. He made the cantata a real art-work, based on genuine art-principles, and laid down the lines on which it has been cultivated ever since.

Of course, such a service rendered to the cantata was rendered equally to the oratorio, for a cantata differs from an oratorio only in having a secular rather than a sacred subject. An oratorio is, to all intents and purposes, a sacred cantata. If the latter term is ever used nowadays in distinction from the term oratorio, it means either a work slighter and shorter than is thought necessary for the name oratorio, or one on a subject more or less related to religious life, without having a scriptural text. *Carissimi* wrote "Sacred Cantatas" or "Motettes," shorter than oratorios, but he wrote oratorios also, on the same general lines as his chamber cantatas (secular). These works, like our modern oratorios, treated scriptural subjects. "Jephtha," "David and Jonathan," "Abraham and Isaac" were among them. How many works of these different kinds

he wrote in the course of his long life is not known. Most of them are lost. But enough remain to show the quality of his work and to give him a clear title to be called the "Father of Cantata and of Oratorio." Besides, his work was not only popular in his own day, but has exerted a most extended and far-reaching influence from that time to the present. From the time of *Carissimi* the cantata and oratorio have been favorite forms of composition, and there is no prospect of any diminution of their popularity. Every new composer tries his hand at one or both, and new works in this field are produced every year. All this vast and growing wealth of secular and sacred dramatic music has grown out of the work of *Carissimi*, has followed the lines he laid down, and has adopted the forms he developed, elaborating them more or less, but, on the whole, departing far less widely from his models than might have been expected, considering that more than two centuries have elapsed since his death. His was an epoch-making activity, and his work marks the beginning of a great historical era, the end of which is not yet.

In Germany, *Heinrich Schütz* (1585-1672), already mentioned, in the last lesson, as the composer of the first German opera, composed several works on the general lines of the oratorio, and so rendered quite as great a service to this branch of musical art in his native country as he did to dramatic art in the introduction of opera. He wrote *The Passion*, according to the four accounts given in the gospels, *The Story of the Resurrection*, and *The Seven Last Words of the Redeemer*. These works were far less advanced in style than those of *Carissimi*, but they served to lay the foundations of German oratorio. The only other German name to be mentioned here is a Prussian music-director named *Sebastiani*, who wrote a "Passion-music," given for the first time in 1672, in which the congregational chorals were interwoven with the gospel narrative, the comments of the believers, and the bystanders, and the choruses which represented the multitude.

As Italians were the first to introduce solo singing into dramatic music, both sacred and secular, so it was an Italian who first introduced it into church music proper. This was *Ludovico Viadana* (1565-1644). He lived some time in Rome, then became director of music at the cathedral of Fano, and afterward at that of Mantua. He wrote what he called *Church concertos* (*concerti da chiesa*); they consisted of solo pieces and duets, trios, etc., for solo voices, with organ accompaniment. These were written about the time monophonic music for dramatic purposes was invented in Florence. *Viadana* eschewed the polyphonic style because he believed that he could make the words much better understood and give them truer expression in the style he chose. It is the old story of the revolt of the Camerata against the trappings of polyphony, in the interest of musical expression of feeling. *Viadana* had the true, sincere feeling for art. He carefully avoided all display of vocal attainments, aiming at a noble, dignified simplicity. He demanded of his singers intelligence, sincerity and true feeling.

His organ accompaniments embodied real harmony, as distinguished from counterpoint. He wrote a continuous bass (*basso continuo*), and with chords, more or less full as occasion seemed to require. Up to this time, chords had been merely the result of the combination of voice-parts in polyphony. Now they began to be used independently of any such combination. *Viadana* did not indicate the chords by figures over his basses, as *Peri* had done. But this speedily became a common practice, even in cases of polyphonic writing.

After the middle of the century the influence of *Viadana's* work was more and more widely felt. Church composers wrote motettes in his style, and monophonic music began gradually to displace polyphony in the church service. The best known

of the polyphonic church writers of this time is *Gregorio Allegri* (1580-1652). A *Miserere* of his is still performed on Good Friday in the Papal Chapel. For a most admirable account of its effects see Mendelssohn's "Letters from Italy and Switzerland."

Vocal music had been specially cultivated among the Italians from the very beginning of church music in Italy. Italian voices were superior to any other in Europe; Italian singers devoted special attention to beauty of tone and excellence in vocal execution, and easily attained a supremacy which even yet can hardly be disputed. The church composers were usually, if not always, singers. They knew how to write for the voice, and they demanded of their singers the ability to perform the best works they were able to compose.

Of course, the introduction of solo singing in the church service, in opera and oratorio greatly stimulated vocal cultivation. How far this was carried in the seventeenth century, and how great were the demands of various kinds made on singers, we may learn from the following paragraph, translated from von Dommer's "History of Music," (Chap. XVI, page 440). It refers to the training of the singers for the Papal Chapel in the time of Pope Urban VIII, about 1636.

"The pupils were obliged to practice difficult passages one hour daily, in order to acquire a good technic. Another hour they devoted to the practice of the trill; a third to correct and pure intonation,—all in the presence of their master, and standing before a mirror, so as to observe the position of the tongue and mouth, and to avoid all grimaces in singing. Two more hours they devoted to the study of expression and taste, and of literature. This was the forenoon's work. In the afternoon they devoted a half-hour to the theory of sound, another to simple counterpoint, an hour to composition, and the rest of the day to harpsichord playing, the composition of a psalm or motette, or some other work adapted to the talent and inclination of the pupil. Sometimes they sang in some of the other Roman churches, or went there to hear the works of masters. When they came home they had to give the master an account of all they had experienced. They frequently went out by the *Porta angelica* to Monte Mario, to sing, where there was an echo, in order to observe their own faults from its responses. Such studies may well have produced results which seem incredible to us. It is said of the distinguished singer *Baldassare Ferri*, of Perugia (1610-80), for the possession of whom the courts of Europe competed, that he could sing a chain-trill of two octaves in chromatic intervals up and down in one breath, and this with absolute purity of intonation. Besides this, he was quite as distinguished for characteristic variety of expression."

This may serve to show the condition of vocal technic toward the latter part of the century. It is quite probable that what was then regarded as characteristic expressiveness in singing would sound very crude to our ears. But as regards mere vocal gymnastics, purity of intonation and beauty of tone, the results then achieved were probably the limit of human capability.

QUESTIONS ON CHAPTER VIII.

Who was The Father of the Cantata and the Oratorio? What did he live? How did his ideals differ from those of most contemporary musicians? What is the difference between a cantata and an oratorio? What traits have they in common? Of what elements do they consist? What can you say of the influence of *Carissimi's* work? Who wrote the first German oratorio? Name another German composer in this connection. Give some account of *Schütz's* work. Who was the first writer of monophonic church music in Italy? Give an account of his work. What is a *basso continuo*? Who was the best known composer of polyphonic church music at this period? What influences conduced to the development of solo singing? Give an account of the studies of young singers at this period. Give an instance of *Ferri's* attainments in vocal technic.

[FOR THE ETUDE.]
FOR YOUNG TEACHERS.

To teach, we must also learn, and the close of each year's work should leave with each one of us the knowledge of some added strength, some new impulse for what is the best and highest in teaching, and an ever-increasing desire to do still better when we gather our class together once more in the fall.

No teacher, worthy of the name can fail to criticize his or herself most carefully and try to discover the points which need most thought and care, the places that are weak, the faults that should be corrected, and the efforts that should be put forth to do thoroughly the work that has been undertaken.

We each leave our impress on our scholars, though we do not always realize the fact, but how can two or three people come together twice a week, perhaps often, in the relation of teacher and pupil, even if one is a child, the other an adult, and not give and take from each other? It rests with us to sow the seeds of what is true and beautiful in art, to give to those we teach a desire for what is the best and the highest. With a young child this is sometimes a difficult task, but it can be done. And not only in their music will it be of use to them; but any earnest purpose for what is good that is roused in any one, will help to give added strength to the character in whatever it is roused. Sometimes the older scholars are the ones that are the hardest to guide in the right way; but there are certainly in every teacher's class some who will take pleasure in real work if it is pointed out to them in an interesting manner.

First let us consider the importance of only giving the best music to every young children. Indeed, it is the little pupils that are the most apt to come under the care of teachers. There is any quantity of poor music in the world, and it is easy to find simple pieces to give a child of eight or nine; but it is not always easy to find, without some trouble, the piece that will, at the same time, be suitable for the little fingers and of use to the little mind. When the first piece is given, the first step in the wrong direction is taken if it is not selected with the greatest care.

Good music is that which is it worth the while of both teacher and pupil to spend their time on, and the taste cultivated by the careful selection of music will be one that is of the most lasting use. The thought that we have the care of a little child, whose taste in music has still to be developed, and that perhaps in years to come that child will come back to our teaching, is able to say that their love for what was really beautiful was first awakened by our guidance, should give to each one of us a sense of responsibility that should never be laid aside. It is like the wise selection of literature that is put in the hands of children by those parents who have taste and refinement themselves. The love of what is true and beautiful will become natural, the child's mind will accept and feed upon what is true and good, as well as upon what is not, and the teacher who does not know and realize this fact falls in one of the most sacred duties.

We are helping to form the characters that are under our care; let us be careful that we discharge faithfully the duty given us. A little girl who came to me for lessons during the past year, wanted her first piece, as she had been a faithful little worker. I was anxious it should be something that she would enjoy. I felt that the piece I selected would be one that at first perhaps she would find dull. I talked to her about it, telling her that her music was to be to her a language by which she was to speak to those she played for, and that she must choose only those words and sentences that were pure and beautiful in which to express herself. I tried to give her a picture that her mind could feed upon, as to what the playing of a piece should mean to her and to others. It is good for scholars to have pieces, for practice can often be obtained by a piece that without this pleasant recreation will be dull and to parting do. They need not be taken away from the importance of scales and exercises. Give reasons for whatever is required, and remember that neither time nor patience are spent in vain that are given to the task of rousing interest in the work to be done.

Any one who has taught a little boy or girl can tell us that "The Science of Practice" can surely find something to say to a pupil that will make even five-finger exercises endurable.

To succeed in impressing what is real upon others, we must be in earnest ourselves to do it, and the teacher must strive constantly to fulfill this part of his work. We all should have the desire to do what will be of real value in our work, and we can do it by the careful attention to every little detail, so that when our pupils go from us to study with other teachers, they will be able to say that the time has been well spent, and that they are ready for still farther advancement. The teacher who can make the first studies in music have an interest, and can give a charm to them, is a gift that is of great value. Nothing but the practice of music, music studied, and criticism of what has been heard or made will help to give interest. Even a child can learn to listen thoughtfully to what they hear played, and to discover what are faults and what are virtues.

Impress upon the pupil the necessity of every little thing being learned carefully, so that the perfect whole can be gained. The scholar should always feel that during the lesson hours the teacher's undivided thought and attention are theirs.

Repose of manner and the faculty of never seeming to be in a hurry, no matter how many or how pressing the engagements that follow may be, is a great aid to the teacher in gaining power over the pupil. We must take care to cultivate ourselves while we are trying to cultivate others, and to constantly bear in mind that to broaden our own ideas, to study with a good teacher and to hear all the best music that comes within our reach, is also part of a teacher's duty. It seems to me that every teacher should take time to lessons, at least a few years after they begin their work—always, I should say. No matter whether they have studied at home or abroad, the end can never be reached, and the mind that is constantly studying must gain strength to give better aid to those that come under its care.

The young teacher has somewhat the same experience to pass through that a young physician has; or, as I will often hear the remark, "We would rather employ some one who has had more experience, we want an older man." But gray hairs do not always bring wisdom, and our lives are often safer in the hands of a young practitioner, whose careful attention to little details will be of more value than the "older man," whose time is filled to overflowing, and who, perhaps, in his hurry, will fail to take the time to cure the slight ailments out of which so many serious ones can grow. But after all it is the character that must be sound and able, conscientious and capable of taking, to make other the real physician or the real teacher. Gentleness of manner and perfect courtesy are also a passport for the teacher as well as the doctor, and these can always have as their accompaniment firmness, which trait a teacher must have to keep the respect of his pupils.

It is also a fact, that to really succeed in teaching, the teachers must show that they are willing to take both time and trouble outside of the lessons to awaken the desired interest in the pupils. Sometimes little music clubs may be formed, in which questions can be asked and answered, and reading and talking with the scholars can be made both useful and interesting. Each pupil should have at least one piece that can be perfectly played. Even the very little ones should learn to render their simple little pieces as artistically as they are capable of being rendered. The teacher who has much to do, takes, let what is studied be perfectly finished in every particular as to touch, expression and time.

In closing, I will say that the subject is one which can be talked and written about as long as the world goes on its way, with the constantly increasing demands for good teaching and the competition that will be encountered, and that is certainly good for each one of us. Let us first make sure that we have chosen our work wisely, then bring to bear real earnestness, promptness and regularity to enable us to succeed; and the young teacher who starts out on the new path with these weapons may feel pretty sure of success in time, even if at first he meets with discouragements. Let us always strive to be just and kind to others, and whenever it is possible, speak words in praise of a fellow teacher.

Teach that true greatness is always simple and unaffected, and that no matter how little we may know, we can still look beyond to those whose music can awaken the deepest feelings of which our natures are capable. This is certainly true to a music-loving nature, for music can speak to one who really loves it in a language that is always strong and sincere.

Do not let us forget the trials that every teacher will surely find in unmanageable, indifferent, and worst of all, lazy pupils. It is not because I do not realize that these have to be encountered, more or less, by every teacher; but we can often overcome the faults of others more by striving to overcome our faults in ourselves. Let us not constantly thinking that the blame for want of success lies with some one else.

Never give up the hope of making a good scholar out of a pupil until every means that careful work can employ has been tried. Remember that we are reviewing the work just when we are ready to give up in despair. Remember that each pupil has his or her individuality, which must be studied by the teacher. The same key will not turn all locks; so some fasten with a spring that requires a particular touch to make them open; but the strongest locks are put to guard the most precious treasures. Discover the right spot to apply the pressure, and they will open to the touch, to disclose jewels, perhaps of rare value. This is not always so, because there are those who will not respond to any touch, and for these it comes a time when to part with pupils is far better than to keep them. But it is very hard, and I feel real sympathy for the young teacher who starts out with enthusiasm, to meet these disappointments.

Whoever reads this has had far more experience than I have had, will I hope, think I am presuming. If to one teacher I can give one impulse for better, higher work, one suggestion that will be of use, this will not have been written quite in vain. S. C.

CONCERT PROGRAMMES.

G. W. Hunt, Erie Pa. Age of pupils 9 to 13 years.

"The Boys Merry-go-round," "The Dance of Little Girls," Op. 36, Gade; Sacchini, "The Merry Peasant," Op. 68, Schumann; Hunting Song, Op. 101, Gurilt; "I Dreamt," Schira; Rondo, Op. 76, Burgmüller; "The Hunt," Op. 130, Gurilt; Valse, Op. 9, Schubert; Rondo, Op. 71, Moscheles; "The Scarlet Saracen," Russian Air, "The Prophecy," Strelezki; Songs without Words, No. 1, Mendelssohn; Valse in D Flat, Chopin; Spring Song, Op. 120, Merkel; Scherzo, Op. 29, Kjerulf; Sonata, Op. 68, Beethoven.

The University of Kansas, Department of Music.

Sonata in F, piano and violin, Mozart; Waiting, Millard; Two Studies, Loeschner; (a) Sehnsucht, Rubinstein; (b) Fly Away, Nightingale, Rubinstein; Waltz, Dvorak; Theme and Variations, from Op. 142, Schubert; When the Heart is Young, Buck; La Reine, piano and violin, Goltzmann; La Fleuse, Raff; Angus MacDonald, Roedel; Valse Brillante, Moszkowski; Salve Maria, Mercadante; (a) Romance, Op. 28, Schumann; (b) Gnomemorgen, Liszt.

Three Musical Soirees, by The Pupils of Bryant's School of Music, Fort Scott, Kansas.

No. 1. Midsummer Night's Dream, Piano Overture; Mendelssohn; Caliph of Bagdad, Violin Duo, Boieldieu; Sonata in G major, Op. 49, Beethoven; Variations, Op. 9, Chopin; Valse, Op. 9, Schubert; Massanelli, Piano Duett, Aubert; Sonata in F major, Piano, Clementi; Tannhäuser, Piano Duett, Wagner; Tarantelle, Piano Duett, Heller; Reminiscences of Lohengrin, Piano, Goldbeck; Il Barbiere di Siviglia, Violin and Piano, Wiedemann; Homeward Fly, Piano, Trans. Oesten; Carnival of Venice, Piano, Voss; Les Huguenots, Piano, Dorn; La Rose, Variations on Himmel's Theme, Hummel.

No. 2. Lute Player Overture, Piano Duett, Keler Bela; Come Back to Erin, Piano Solo, Kule; Chant d'Amour, Violin Solo, Hensell; Le Carnaval de Venise, Piano Solo, Schühlf; Aus Aller Herren Lander, Hungary, Moszkowski; Home, Sweet Home, Piano Solo, Thalberg; Reverie, Violin Solo, Vieuxtemps; Polonaise in E flat, Piano Duett, Dvorak; Invitation à la Valse, Piano Solo, Weber; Chant, sans Paroles, Violin Solo, Liska; Grand Valse de Concert, Piano Solo, Mottel; Trot du Cavalier, Piano Solo, Spindler; Polish Dance, Violin Solo, X. Scharenwaka; Auld Lang Syne, Piano Solo, Pape; Le Keur du Lion, Piano, De Kock.

No. 3. Shepherd's Song, from Sixth Symphony, Beethoven; Danse des sorcieres, d'après Paganini, De Kontaki; Barcarolle in G major, Spohr; Spring Song, Op. 62, No. 6, Mendelssohn; O Lucia di quest'anima, Vocal, Donizetti; Norwegian Dances, Grieg; (1) Peer Gynt, (2) Tanz der Zwergs, (3) Arabischer Tanz; Symphony in B minor, 2d Movement, Schubert; Valse Caprice, Rubinstein; Twelfth Nocturne, Op. 87, No. 2, Chopin; Grand Polonaise Brillante, Kuckner; Hunting Song, Op. 19, No. 3, Mendelssohn; Staccato Polka, Vocal, Mulder; Hungarian Rhapsody, No. 2, Liszt.

Hollins Institute, Hollins Va. Pupils of Dr. H.-H. Haas.

Second Mazurka, B. Goddard; Marie Brillante, Raff; Dinorah (Myerbeer), Hoffman; Salonia, Gottschalk; Hexentanz, McDougall; Faust Valse, Liszt; Don Juan, Thalberg; Polonaise, Op. 42, Scharenwaka; Le Cavalier Fantasie, Goddard; Andante from Sonata, Op. 31, No. 1, Beethoven; On Wings of Song, Mendelssohn; Heller; Rondo, Op. 16, Chopin; Second Eute, Op. 23, Rubinstein; Le Galop, J. Raff; Danse Macabre, Saint-Saëns; Second Polonaise, Liszt; Ballade, Op. 28, Chopin.

Howard Female College, Gallatin, Tenn.

Marche Militaire (two pianos), Warren; Overture, Caliph of Bagdad (two pianos), Boieldieu; Vocal Duett, Drift My Bark, Kuchner; Polonaise Heroique, Julie Riving-King; Piano Quartette, La Chasse Infernale, Kulling; Song of the Sea Shell, Keller; March from Tannhäuser, Piano Duett, Spindler; Rondo, Op. 16, Chopin; Rigoletto, Liszt; Vocal Solo, L'Ugolino Messianico, Giorza; Piano Duett, Overture to William Tell, Rossini; Overture, Barber of Seville (two pianos), Rossini; Chantez, Riez, Dormez, Gouond, Capuchons, Raff; Flor di Margherita, Luigi Arca; March Caprice, Massanelli; Piano Duett, Galop di Bravura, Wollenhaup; Piano Quartette, Jennesse Doree, Valse, Vocal Solo, Joan of Arc, Luigi Bordes; Piano Solo, Polka de la Reine, Raff; Tragic Cantata, Grasshopper, Inner Kandolph; Overture, Lohengrin (two pianos), Wagner.

Millsbury (Ky.) Female College.

Overture in Ray Bass, Mendelssohn; The Angel at the Window, Hours of Solitude, Schumann; Queen, Rhenish, Rhenish, No. 1, Schumann; Rhenish, No. 2, Schumann; Rhenish, No. 3, Schumann; Rhenish, No. 4, Schumann; Rhenish, No. 5, Schumann; Rhenish, No. 6, Schumann; Rhenish, No. 7, Schumann; Rhenish, No. 8, Schumann; Rhenish, No. 9, Schumann; Rhenish, No. 10, Schumann; Rhenish, No. 11, Schumann; Rhenish, No. 12, Schumann; Rhenish, No. 13, Schumann; Rhenish, No. 14, Schumann; Rhenish, No. 15, Schumann; Rhenish, No. 16, Schumann; Rhenish, No. 17, Schumann; Rhenish, No. 18, Schumann; Rhenish, No. 19, Schumann; Rhenish, No. 20, Schumann; Rhenish, No. 21, Schumann; Rhenish, No. 22, Schumann; Rhenish, No. 23, Schumann; Rhenish, No. 24, Schumann; Rhenish, No. 25, Schumann; Rhenish, No. 26, Schumann; Rhenish, No. 27, Schumann; Rhenish, No. 28, Schumann; Rhenish, No. 29, Schumann; Rhenish, No. 30, Schumann; Rhenish, No. 31, Schumann; Rhenish, No. 32, Schumann; Rhenish, No. 33, Schumann; Rhenish, No. 34, Schumann; 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[For THE ETUDE.]

LISZT WITH SOPHIE MENTER.

TRANSLATED FROM BERNHARD STOFF.

DURING the whole of last summer it was the great question in Castle Iter, "Would he come?" Letters and despatches were sent; messengers went back and forth; "Would he come?" But, in spite of all promises and assurances, the visit was deferred; summer vanished; the variegated China asters on the castle terraces bloomed; fall came with its snow cap on the "Kaiser's Peak," and the white frost on the trees in Burghof, but the master did not come.

On the day on which he really came—a late fall day, with the bright snow shining over the snow caps—Johann, the servant, "the musical boot-cleaner," whom we one day had caught practicing finger exercises on the grand piano, made a great fire in the stove in Liszt's room. Liszt's room! That was the sanctuary of the Castle Iter; the Persian saloon with its silk rugs, the music room with all its ebony furnishings and bronze candelabra, the dining room with the antique articles gathered together by the half of Tyrol—all were as nothing compared to Liszt's three rooms. The bedroom with the huge oak bed, dark and solemn as a mausoleum, filled with fine, soft, silk cushions, with silk spread, trimmed with lace, and embroidered with the master's name—all the dark-red hangings of windows and doors, with heavy golden cords and tassels, and the divan filled with great cushions, with satin covering, over all the large F. L. in gold embroidery. Three rooms were there, all equally beautiful.

And then he finally came on this fall day. How old he had become the last year! The slender form seemed bowed and tottering; the countenance was flabby and the eyes seemed tired and strained. The three or four days which now succeeded were dedicated to a true culture. The old man went friendly and somewhat tiredly among his admirers. He had the restlessness of the old, who never are quiet and yet never accomplish anything. At four o'clock in the morning he was up and went in the church. An entire hour he prayed in the small old village church before the red-checked Madonna with the flaxen veil and tin crown. When the hour of prayer was over, he wrote and read. Then he came where the others drank coffee, and sat conversing an hour or two, until Vassil or one of the other pupils played him to sleep before dinner. He slept very well while they played; he sat nodding his head and slept sweetly while the pupil, with quaking heart, played before the fate-determining master. When the last note was heard Frau Menter would make a little noise, and the old man would awake and say a word of praise, with which he had made so many happy during his life—perhaps a little too many.

After dinner the entire company played whist, at which the master always won, for he possessed the weakness not to like to lose. He had become old, but once in a while came a moment when one saw what he once had been. In the midst of a speech would appear a brilliant paradox, a flash of wit, an expression with such a fine and self-conscious superiority, and often, when the old champion parried words with lightning rapidity, a brilliant fire would come in the tired eyes.

The evenings were spent in the music room. The master, when the concert grand was opened, would conduct "Sophie" to the instrument and kiss her hand before she began to play.

When Frau Menter played then Liszt did not sleep. But has she ever played in a concert room of the entire as she played for her old master? She played her entire worship, her entire blind love to this man. One evening she played the Barcarole. As the tone died away, a breathless silence reigned in the room, and Liszt, the great master, arose, went to her, and bowing before her, said, "So can no one but you play." And Frau Menter drew away the hand he had kissed and broke into tears.

All this, perhaps, appears stretched and affected for those who do not know the power this man had for those

who surrounded him. Those who knew him, however, find it self-evident. It was always so wherever the master was.

One evening he played himself. Facility—one did not think if he still possessed that. It was only an echo of wonderful music that endured for a moment. So poetically played no other; as if the music was breathed over us. So might he well have played on that evening at Castle Nohant, when he, as Chopin blew out the lights, in the darkness, took the seat of his friend and so meltingly played that George Sand cried: "See, Liszt, only Chopin plays so!" "And Liszt when he will!" said the master, as he again turned on the lights.

Now the old man is dead. How much honor, renown, love and glory in this one life! He was, as a man, deified; as an artist, worshipped. For more than fifty years he almost held the world. Perhaps the coming generations will be a stricter judge of his music; but the history of our time, in any case, will confirm Liszt's picture as a picture of one of the greatest and most remarkable men of this entire century.

[For THE ETUDE.]

COMMON, CURIOUS AND PERTINENT QUESTIONS WHICH EVERY TEACHER OF MUSIC HAS TO ANSWER DAILY.

BY D. D. F. B.

QUESTION 1.—Do you teach the German method?

I am not aware that methods of teaching are provincial. There is no such thing as a German method or an Italian method of teaching. Method is simply the manner in which a person does a thing. Method is the pure result of individualism which is determined by the talent and culture of the individual. If by the terms you mean, have I received instruction from German teachers, I would say yes; but if you mean to ask further, if I have a preference for such instruction, I say most emphatically, no. There is no one like a Yankee to teach a Yankee, especially is this true when you consider that some of the very finest teachers and artists in the whole world are Americans and as a native of this country I cannot help feeling a preference for and a pride in American methods.

QUESTION 2.—How many lessons ought one to take per week?

That depends greatly upon the following circumstances: 1. The pupil's means: no one should take more lessons than he can readily pay for. 2. The pupil's age: young pupils require more constant instruction than older ones; not less than two lessons, and, better, four or six lessons, per week. 3. The pupil's health and occupation: these are circumstances that must always be taken into careful consideration, and will always modify more or less any regularly-prescribed rules. I would always give just so many lessons as a pupil needs to stimulate him to a healthy activity and gain. Two few lessons is like too little food; the pupil starves or seeks other injurious food to satisfy his hunger; while, on the other hand, too many lessons produces a mental satiety and in time completely destroys the pupil's appetite (ambition) and self-reliance.

QUESTION 3.—How long is a quarter or term of music?

A quarter is twelve months divided by four, with the result of three months. Three months usually contain twelve weeks, and at the rate of two lessons per week this would make the normal quarter to consist of twenty-four lessons. This was the old-fashioned method. Later, it has become customary to count only forty weeks in the working year, allowing twelve weeks for vacations, hence the present quarter as adopted in all conservatories is not a quarter any more, at least not of the entire year, but is designated as a term of ten weeks. In this time as many lessons, from one to six per week, may be taken as agreed upon.

QUESTION 4.—What are the prices charged for musical instruction?

The prices for musical instruction are regulated 1. By the teacher's standing. 2. By the size of the place. 3. By the competition. Teachers of the highest standing (reputation) in our largest cities readily command from six to ten dollars per hour for their presence at the lesson. Anything above six dollars is a fancy price paid by the rich or the deluded to obtain to have it to say they have studied with the Herr or the Mr. So and So. Equally as good, and frequently better, teachers may be engaged in smaller cities for from one dollar and a half to three dollars per hour. Then there is a great host of practitioners standing over pupils and counting vigor-

ously to the tune of seventy-five, fifty, thirty-three and one-third and even twenty-five cents per hour. Occasionally you will find a remarkably gifted teacher in the cities at a very low price. He is usually a foreigner, just landed, who has adopted in this country the scale of his home prices either from ignorance or necessity. As soon as he learns a little of the language and gets better acquainted with the "Mellion man," he raises his price to where it should be. I consider three dollars per hour as a fair and medium price to be asked and paid for musical instruction.

QUESTION 5.—Don't you think music teachers, as a rule, charge too much?

Rather, as a rule, I think they charge too little. The value of any article in this world is determined not only by its intrinsic worth but by its scarcity and by the effort to be expended in procuring it. Now, music as art has more intrinsic worth than any common branch of education, since it serves a higher and nobler purpose. It is compared to any of these common branches as gold to iron, more fine, more valuable, though not as useful in every-day life. Like gold it is rare. Comparatively few natures are so constituted that they can comprehend its beauties and depths. And those few, even though they possess by nature the highest musical gifts, must spend a lifetime in weary and tedious grouping, for the very ethereal and æsthetic class of phenomena known as musical impressions, before they come into full light and knowledge of their own nature, and be able to assist those who are still in darkness. No one who has not passed through the ordeal has any idea of the amount of labor and self-sacrifice involved in getting a musical education. And really no amount of money charged for teaching can repay the effort. The proof lies in the fact that nearly all musicians are poor men, while others that have invested one-quarter the mental capital in real estate or commerce are wealthy. Compare, if you please, the musician's fees with that of other professionals.

The doctor feels of your pulse and scribbles a word or two which only one other man can translate, and blandly says, two dollars! Two dollars in five minutes. This is not the end of it. You take your hieroglyphics around the corner to the other wise man, and he translates it, puts it in a bottle, shakes it up and says, one dollar. Now all this takes up ten minutes; you pay the three dollars without a grumble. How much has Miss Noodle earned in this time in your parlor teaching Susie where to place her fingers on the piano or Jennie how to write Dominant 7th chords? About eight and a half cents, making the value of your fee as a teacher of the music teacher's bill far more than the doctor's bill.

QUESTION 6.—Does it pay to expend time and money to get a musical education?

That depends much on our conception of life and the object for which we live. If we regard money making and getting as the highest and only object of life, then, indeed, it does not, perhaps, pay to invest so much capital in a musical education, because, as we before intimated, the same amount of time and money put into some commercial business will usually bring larger returns. But if one is adapted to professional life and has musical tastes, he cannot well succeed in any other vocation, and if he enters the profession he must become thoroughly educated or he will surely fail. Thorough education will give him confidence in himself. It will place him beyond the mere fear of competition and win for him the patronage of the best and most refined people. Then it does pay to devote many years and much study to attain to a proficiency in the musical calling.

VALUE OF THE LITTLE WORD YES.—A professor in a certain music college once told me of a pupil who attended his lectures—a young woman from some remote place like Seattle who attracted his attention by her extreme devotion to her work, her regularity—in fact, by all that goes to make a pupil solid with the faculty. Moreover, she was beautiful as the day, with large and statuesque beauty, as of a strong, full nature, serene, calm and undisturbed. But also when examination came and papers were handed in hers was found to be simply impossible. It was evident that behind that Juno like brow there were no brains. In fact, such a paper was never seen before; even the spelling was ludicrous, while grammar and music were equally confused and entangled in every line. Tears could not move my stern friend, and his report was: "not passed."

But it was intimated to him that there were reasons why it was absolutely essential that the pupil should graduate, while her knowledge might be acquired elsewhere. Accordingly she re-examined for a re-examination, and the questions were then something like this: 1. Is not the symphony the highest form of purely musical expression? 2. Was not Berlioz remarkable for his mastery of ingenious orchestral effects? 3. Is not Bach one of the fathers of modern music? 4. And your astonishment and gratification," said the professor gravely, "to everyone of these puzzling questions she answered with great perspicuity, 'yes,' and passed triumphantly—average mark in my class, 100 per cent."—Exchange.

[CONTINUED FROM LAST ISSUE.]

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

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

As it has rarely been my good fortune to receive a pupil who gave evidence of the habit of self-criticism with regard to tone-quality, and as I have found its cultivation one of the greatest aids to reformation from the *staccato* habit, it seems to me that special emphasis should be placed upon these suggestions, concerning the early and constant development of listening faculties.

My third question was as follows:

"Is the Legato Touch, *per se*, a matter requiring the growth of years, or can it and should it be the first thing acquired by the beginner?"

Nearly every reply to this query was uniform. One correspondent puts it thus: "It should be the first thing acquired by the beginner; I think that there is a development and ripening to maturity which results from the growth of years."

Another, whose name I am permitted to mention, I refer to Dr. Louis Maas, writes: "As it is the foundation of all technique, requiring, however, years to reach perfection, the beginner should begin by acquiring it."

Another says: "As the *legato* touch underlies and precedes any intelligible phrasing of melody whatever, it should undoubtedly be the first thing to acquire. It can be."

Another replies: "It is essentially a primary and never-ending study."

The reply of another was: "A perfect *legato* touch (the ideal) is certainly the growth of years, but in my opinion it should be sought first, last and all the time until a good *legato* is attained."

There seems to be no conflict of opinion in regard to these two questions; the comparative ease and the desirability of acquiring the foundations of a *legato* touch at the very outset.

In order to call attention to the existing conditions of teaching and study a little farther along in the development of the piano-forte student, opinions were solicited on the following question:

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

It would almost seem as though a question were unnecessary, but a few quotations from a mass of testimony, which is practically a unit, will convince you that "too difficult music" is one of the chief obstacles to the formation of the *legato*-habit, as well as to healthy progress in any other respect.

One correspondent answers: "Undoubtedly, and there is a young lady here whose fifth fingers are almost deformed from practicing difficult pieces in childhood." Another says: "I have known cases where the forcing of the hands, by the use of extended chords, etc., beyond their power, has produced a nervous restlessness that was never overcome and prevented the correct playing of scale passages by persons who formerly had a fair *legato* touch."

Another writes: "By all means." "It especially breeds that abomination, the 'trotting wrist,' that most unsympathetic species of touch which may almost be considered as past reforming." These opinions were from Georgia, Pennsylvania and Indiana, therefore not colored by local political or sectional prejudices.

Here are two opinions from Ohio, the first from one of the closest thinkers in the profession, the second from a director of a large school of music: "Modernism in chords, scales and octaves, instead of melodies and runs, and the craving to excite astonishment are responsible." "Nearly all of our pupils come here loaded with music too difficult for them to play, and every effort is so labored that all else is sacrificed in the endeavor to overcome the difficulties."

The director of a New York school of music writes, as follows: "It is natural to play stiffly and with poor touch while reading or thinking hard; strong brain effort induces a hard, 'choppy' touch, especially at first."

Two of the best known teachers in Boston express their opinion as follows: "It does, and is the main reason why badly taught pupils do not possess it (the *legato*-habit)." The other says: "Decidedly; perhaps more so than anything else."

I close the quotations upon this point with the following words, which are well worth remembering: "Undue haste, and attempting to play too difficult pieces, not only prevent the acquisition of a good *legato* touch, but tend generally to demoralize the pupil."

It is the opinion of your essayist that the forcing process, so liberally indulged in during the first two or three years of study, is one of the greatest obstacles to true musical progress. The prevailing ambition of teachers, pupils and parents to hastily realize results is always dangerous and often ruinous. The "sheet music" god is an insatiable monster, and those who sacrifice to it blindly or prematurely will find, when they lift results, only the ashes of a fictitious advancement and a ruined touch.

I am convinced that if the first year or more of instruction were to be wholly oral, the pupil, during that time, never to play a single note of music from the printed or written page, but to give his exclusive attention to laying the foundations of Touch and Technique, the average final result would be far superior to that realized under the present practice of employing instruction-books, studies and pieces.

No compromise from this ideal method of instruction should be made by any teacher on a basis lower than the following: Use only orally-given exercises, or simple forms which may be represented by figures and easily committed to memory, until the pupil can maintain a good position and action without looking at the hands or giving them more than a semi-conscious attention. Not until then should playing from notes be indulged in, nor during the entire course of study should the oral exercises ever be omitted.

Touch and Technique should always be taught orally, and all important illustrative supplementary studies memorized, so that the attention may be wholly concentrated upon the various movements of the members at work, and directed with the undivided force of the mind to the results to be obtained from such study.

The points which I have endeavored to establish thus are as follows:

First. The Legato Touch is the fundamental resource of the pianist, the germ of all artistic piano forte playing. Secondly. That 95 per cent. of the piano-forte pupils in this country are studying in a way which, notwithstanding whatever talent they may possess, or good instruction in other respects, they may be receiving, will not and cannot lead to artistic performance. Thirdly. That the Legato Touch should be the first thing acquired by the beginner. Fourthly. That its difficulties are not greater than can be surmounted by any intelligent pupil. Fifthly. That the cause of the lamentable condition of study with regard to touch is due, in a very large majority of cases, to INCOMPETENT INSTRUCTION.

Far be it from me to say one word which shall be misconstrued into an unjust charge against the humblest teacher in the land.

I believe that the musical talent is the highest gift of the Creator, and that he who can worthily express a musical thought speaks in a language more exalted than that of orator, sculptor, poet or painter. Holding this view of our divine art and its followers, I have very great faith in the good intentions of every human being who has been endowed with enough of the essence of heavenly concord to become even a moderately good musician. The heaven of musical art, however, is not "paved with good intentions." In music, as in religion, we must build on a sure foundation, or, to make a closer application we must, if we ever learn to play the piano-forte artistically, begin and continue on the sure foundation of a *legato*-habit. There is no alternative. This is no "new idea," as has been frequently suggested to me, and doubtless to you, by badly taught pupils. In practice it dates from the days of Sebastian Bach, and in principle from that first day when "the morning stars sang together and all the sons of God shouted for joy."

But, however exalted our theories may be or kindly our regard, the sub-born fact of defective piano-forte study confronts us, and Incompetent Instruction stands arraigned as the cause. This, then, is the hydra-headed adversary of true musical progress; this is the insidious element which water-logs the efforts of talent, industry and perseverance; this is the anchor which drags, though every sail were filled with the power of heavenly flight—and every mast groined with ambition's relentless strain; this is the Goliath which stalks in the valley of Elah boasting of his power to teach the modern Davids the art of Touch and Technique, but in reality needing to be taught, I had almost said, of the ancient David's Stone and Sling.

In the contest before us, involuntary though it be, there is arrayed

The Competent Teacher vs. the Incompetent;

The Descendants of David vs. the Philistines.

which, think you, will prevail, knowledge or ignorance? Competency or incompetency?

What policy shall be followed in this contest? Shall it be a policy of antagonism or of encouragement? Does the Goliath of Incompetency wage warfare against the David of Competency from motives of malice and antipathy? Can any one prefer the armor of ignorance to the staff of knowledge? Certainly not.

The policy to be pursued in such a bloodless contest, then, is one of remonstrance against false instruction and the dissemination of the true; a policy of enlightenment as to correct methods, and of encouragement in their adoption and practice.

This being the policy, it will be proper to enquire if the present conditions for the propagation of correct and advanced methods are the best that can be devised. Can the competent teacher, located here and there in this extensive domain and working along in a necessarily limited sphere, expect to successfully cope, single-handed, against such overwhelming odds? Does not the old ad favorite aphorism, "In union there is strength," apply in this warfare as in every other?

Does not the competent teacher need an ally, a David who shall hurl the crystal pebbles of knowledge squarely into the forehead of this Goliath of Ignorance? Shall we not unite our voices in the proclamation of truth? Can

we not, through an organization, more speedily and forcefully propagate our ideas of correct methods, and more quickly secure conformity to the high standard of attainment which we all desire to prevail? Can we not, through an organization, concentrate attention to and continually emphasize the importance of all cardinal principles in musical instruction with far greater power and dissemination than would be possible independent of such organization? Is not the establishment of a high, uniform standard a desirable and most necessary improvement upon the prevalent haphazard, chaotic ideas of the preparation necessary for the profession of music? Is not the present deplorable condition of musical instruction in every branch due very largely and principally to the lack of a prevailing standard? Is not the humble position of the musical among the learned professions (indeed by many it is scarcely rated as learned) due to the very fact that, having had, hitherto, no standard, any half-educated, half-matured person could assume the airs of a master without seriously troubling himself about the master's brains or skill?

With a standard, which in due time shall have become known to the musical profession and to the public at large as requiring a preparation equal to or surpassing that of any of the learned professions, will not the self-respect of the musician rise to its proper level and the esteem of the public be justly claimed and cheerfully awarded?

Whatever your relation to the organization, which to-day I have the honor to represent, whether you are a member or not, zealous for its welfare or indifferent concerning it, or even an opponent, if there can be such an inconsistent individual, are you not equally and vitally interested in the establishment, maintenance and steady elevation of such a standard? Are not the conservatories and schools of music just as vitally concerned as the private teacher? Will they not be strengthened and fortified in their desire to establish and maintain a higher and still higher standard of graduation from year to year because of the establishment of a general standard? And could not the schools, without compromise of their independence or individuality, amicably and, for the cause of musical art, profitably unite upon this general standard, which is, or promises to be, the product of the national mind, the concurrent thought and experience of the best musicians inside as well as outside the schools of music?

Will not the maintenance of such a standard, and the encouragement to attain to it, which may be exerted by an organization, serve as a stimulus to those already on the stage of action to do better work, and especially to the coming generation, those who are contemplating a professional career, causing them to prepare themselves with greater breadth and thoroughness than has heretofore been customary? Will not the effort to prepare for a test examination according to this elevated standard strengthen every one who makes an honest trial, whether he be successful or unsuccessful?

Will not the successful issue of such a trial, under conditions, exempt from the possible charge of partiality, constitute a cause for commendable pride, not only to the candidate himself, but also to the teacher, who has conducted his studies up to the crucial stage?

Per contra, will not an unsuccessful attempt prove in most cases to be a salutary incentive to renewed and better considered effort?

Further, will not an organization, existing for the express purpose of testing merits and of granting Certificates of Competency to such as can prove that they have attained to the required standard of knowledge and skill, be a means of protection and relief to every reputable teacher in the country from the annoyance and mischief wrought by "Recommendations," which, as we well know, are extracted on all sorts of pleas, and not infrequently exist only in the imaginations of those who desire to profit by them? Will not a teacher, who deserves patronage, prefer the endorsement of an organization, which is bestowed on account of merit, to that of a possibly partial or charitably disposed individual, and will it not be a much easier matter to decline giving letters of recommendation while such an organization exists?

With the establishment of an Elevated Standard of Attainment and the wide dissemination, through organized effort, of correct methods of instruction and performance, is it not probable that we shall witness in the near future the amelioration and practical enervation of the present deplorable condition of elementary study, not only with regard to the Legato Touch, but in every other particular affecting fundamental instruction, instrumental or vocal?

Shall we not, therefore, each in his and her own sphere, determine to do, in the thousand avenues of opportunity open to us, that which shall contribute to the speedy success of this movement?

Finally, shall not the American College of Musicians be hailed as the Standard Bearer,

"THE ALLY OF THE COMPETENT TEACHER?"

The teacher who possesses faith in the power of training is the one that will be more successful than he who relies too much on nature. The teacher has only to do with training, and along in that line should he accomplish his greatest work.

"REPETITION IS THE MOTHER OF STUDY."

MUSIC TEACHERS' NATIONAL ASSOCIATION.

Address of Welcome.

BY HON. H. C. DENNEY.

Mr. President and Ladies and Gentlemen of the Music Teachers' National Association:

This last duty which has been assigned me in connection with the meeting of your Association, is a very pleasant one. I highly appreciate the honor of being permitted to stand before an audience of ladies and gentlemen so skilled and eminent in their profession as yourselves, to say a word of welcome on behalf of the people of this city in which you meet.

When I extended an invitation to your association, while in session, at Boston a year ago, to meet here at this time, I very much hoped of course, that it would be accepted. But I knew, at the same time, if you should decide to come West, that Indianapolis is surrounded by large and prosperous cities, some of them famed for their musical culture, and I therefore had doubts as to the result. Your kind acceptance, however, makes us feel the more thankful and the more honored on account of these facts.

I am informed that your conventions have always heretofore been held in the East since the Association assumed National proportions in fact as well as in name. Indianapolis is, therefore proud to have been the first western city to break this monotony. I feel sure that I may speak for the music teachers here from the great West and Northwest, as well as for the citizens of Indianapolis and the State of Indiana, when I say that we all feel proud of having your Association meet here in the great valley of the Mississippi? And I know I speak the sentiments of every citizen of Indianapolis when I bid you all—those from the East, the South and the great North and West—welcome among us.

The local committees who have had in charge the preparations for this meeting of your Association and the concerts to be given at Tomlinson Hall during the week have done what they could, and will continue to do what they can, to make them acceptable to you and creditable to all concerned. These various committees desire to make public acknowledgement of their appreciations of the suggestions and courteous assistance they have at all times received from the officers and committees of the Music Teachers' National Association in this work. With our experience in this enterprise we might do many things better in another attempt, but with the work already done we must rest content, and we hope when the work of the week is over it will not be wholly condemned in your sight.

The members of the committee have simply done the best they could. Professor Ernest Hoff and those who compose the chorus for the concerts have likewise done their best to make suitable preparation for the work before them. It is not for me to praise the work of either, but for you and the general public to judge of it. If the old adage that, "He who does his best, does well," is to be applied to us, we hope to escape censure, even though we deserve no special praise.

It is our earnest hope that your daily sessions here in this church, which has been so kindly placed at the disposal of our committees for your use by the trustees, will prove interesting and profitable, and that this eleventh annual session of your Association will be fruitful, of good results to you all individually and to your Association. And we hope, I am sure, that the concerts to be given three evenings and two afternoons of the week will prove to be all that has been claimed for them and a credit to us all.

I am requested by the members of the Lyra society of this city to say that their hall and rooms on Washington street, near Tennessee, will be open during the week, where you will all be made most welcome at any time.

And I am also pleased to announce to your membership that on Friday night Governor and Mrs. Gray, assisted by other ladies and gentlemen of the city, will be glad to receive you at the state capital, and it is the earnest wish of the people of this city that all of you may find it convenient to remain over that night and attend that reception, where they will be better able to meet you socially than they will be during your days of labor here.

I now bid you welcome to Indianapolis, on behalf of all its people, and wish for you a very pleasant and profitable week in our midst, hoping that when you return to your several homes, it will be with pleasant memories of the city and your associations while here.

ABOUT MUSCLES.—Just as often as it is possible should an opportunity be given the muscles to thoroughly rest.

Those portions of the hand that do not take part in the movement should assume such a position which impedes the required movement in the least possible manner.

When a muscle is tired it can in many cases be relieved by some other muscles whose function is to produce the same effect.

[For The Etude.]
ACCENT AND EMPHASIS.

H. SHERWOOD VINING.

It has been truly said, that "Without accent there can be no such thing as music." "Only a machine," says Professor Blackie, "could produce a continuous series of sounds in undistinguished, monotonous repetitions like the turn, turn, turn of a drum." Upon accent in its broadest sense both rhythm and expression depend.

The distinction between accent and emphasis is often expressed by the terms grammatical accent for the former and rhetorical accent, also called oratorical accent, for the latter.

Measured music was first introduced in the twelfth century, by Franco, of Cologne, who divided it by bars at the end of each phrase or verse. It was three hundred years later before music was divided into measures of equal length. This change was most important as the means of indicating upon which notes the accent should naturally fall. Every measure contains an accented part, called the *thesis*, and an unaccented part, called the *arsis*. The stronger stress, or accent, always falls upon the first beat of each measure and a weaker accent upon the first beat of its subdivisions. In order that the stronger accent shall fall upon the last note or close of a phrase, it is often necessary to begin the phrase with portion of a measure. Although it is not doubted that the system of accent had long been employed in practice, its rules were not established until the eighteenth century.

Emphasis has a higher part to fulfill than accent, being used to render, with the greatest impressiveness, the expression of a passage. It gives forcible stress to the most important tones, upon which the principal ideas depend for their expression.

Accent occurs regularly on alternating beats in each measure, according to the rules of rhythm, while emphasis, occurring less frequently, falls only upon the emphatic tones, and often in opposition to accent; that is, giving the stronger stress to the subdivision of a measure, and even falling upon a part having, otherwise, no accent. When emphasis is in opposition to accent, it is also called *syncope*.

Rules for emphasis can seldom be given, since its proper use must depend upon the musical instincts of cultivated taste, and upon a knowledge of harmony and a clear conception of the principal and secondary ideas presented in a composition. The words *rinforzando* and *sforzato*, and their abbreviations, *rf.* or *rf.* and *sf.* or *sf.* are sometimes used to indicate the emphasis of a tone or of several tones, and may occur on accented or unaccented portions of a measure, according to the meaning of the passage in which they appear. These words and abbreviations were first employed in the time of Haydn, and are used more frequently in modern music than formerly. Accents are sometimes indicated by signs, thus: \wedge or \gt , but are to be understood when not thus marked.

Accent should not be too mechanically observed, but the constantly recurring stress should be varied by the use of every degree of force from the softest to the loudest, in accordance with the character of the music. It should sometimes be scarcely perceived or even entirely omitted, and only occasionally pronounced forcibly, thus avoiding an unpleasant monotony of rhythm.

Accent, emphasis, and shading are the most important means for phrasing and expression. While accent governs the rhythm of a piece, emphasis infuses a life and an animating spirit into the whole composition, rendering it intelligible and spontaneous, and by its simplicity and truth, revealing all the inner beauties and artistic merits of a composition.

NEW PUBLICATIONS.

A GRADED COURSE OF STUDIES AND PIECES FOR THE PIANO-FORTE. Compiled by A. D. TURNER, M. E. CONSERVATORY OF MUSIC SCHOOL, Boston, Mass.

In a beautifully gotten up pamphlet of twenty-nine pages, Mr. Turner has given us a work which will be found useful and no doubt appreciated. Our first impulse was to publish the list given in *The Etude*, but, on further consideration, we concluded that since it is in an available form, to simply give our unqualified endorsement, which we unhesitatingly do.

We are pleased to see so far a sprinkling of American compositions. The book contains music which is intended to be used in a graded course, and includes studies, appropriate pieces, both two and four hands, in each grade. **MANUAL OF PIANO FOR TEACHERS AND PUPILS.** BY HENRY H. MORRILL, A. B. Containing a synopsis of musical theory, a carefully graded piano course, including a classified list of the best teaching studies and pieces, and a large mass of material of great interest to piano students and teachers. Price 60 cents. Address, *The Etude*.

EDUCATIONAL MOSAICS. By GEN. THOMAS J. MORGAN, Principal of the Rhode Island State Normal School. A choice collection from many writers (chiefly modern) of Thoughts bearing on Educational Questions of the day. SILVER, ROGERS & Co., Publishers, Boston.

This volume, compiled by General Morgan, is unlike anything hitherto published in Pedagogical literature, so far as we know, and will occupy a distinctive and important place with teachers, educators, and all others interested in the best Educational thought of the present as well as of former times.

It consists of selections on educational topics from the writings of more than two hundred authors, most of whom are modern. The book gives evidence of wide research, the selections are made with taste and good judgment and to a great extent they bear directly upon the living educational questions of the day—very many of them being eminently practical. Others are particularly noticeable for literary merit, or beauty of thought or sentiment. As a whole it may well be styled a "casket of jewels."

It groups together in a convenient form choice bits of wisdom, philosophy, experience, felicitously expressed, which form a beautiful mosaic, many a charming picture. There is not a dull page in it. The writers, from Aristotle down to the present, represent those active in the best educational, literary, and religious thought. We cannot fail to be of pleasure and profit, as well to the parent and general reader as to the teacher and student. It is a book of nothing better to put into the hands of classes in Normal and Grammar Schools, for critical study, and analysis and parsing. The sentiments which it contains would make a lasting impression upon young minds, arousing and stimulating aspirations after true culture.

It would also make for higher classes a capital supplementary reader, and many of the selections would be admirable for recitation.

Teachers' Reading Circles will find nowhere else, in so brief a compass, such a variety of valuable matter. The volume is beautifully printed, on the best quality of paper, is attractively bound, will prove an addition to any library, and is just the kind of a book that one likes to "take up" when greeted by a spare hour.

ALLEGRANDO.—NEW GAMES.

This game consists of cards, on which the different notes and rests are printed, one on every card. After a number are distributed among the players, the cards are played in succession and added together as they are played until the value of a whole note is reached, when it counts one for the person who played the last card and completed the whole note. This gives a general idea only. Full directions, with rules for a number of different games, tables showing the notes, rests, keys, etc., accompany the game. We offer an explanation of a few of the games.

GAME 5.—Draw Game.—Place cards on table. The players draw cards in rotation one at a time, and play as they are drawn to make up value of whole note. The one playing the card which completes the whole note, scores one. If any one draws a card the value of which is greater than that needed to complete the whole note, he forfeits his play, and cannot play again until he has played that card. The winner (one making whole note) keeps his cards, and has another play. The drawing is then continued until all are drawn or the game is blocked, the one blocking game scoring 1. Eight points make a game.

GAME 6.—Like game 5 at first, but when a card is drawn which cannot be played the player keeps it, forfeits his play, and when his turn comes again, plays the card he has, if he can, or draws one if he cannot. When a point is made, the one making it takes up all cards, if any, he plays the others, and then those cards which could not be played, and adding them together, scores 1 for every whole note that can be made by adding them together.

GAME 7.—Match Game.—For Children.—Place cards on table. Draw in succession one at a time until all are drawn. Whoever has most cards of one value is the winner, and the one having the notes of a greater value takes the game.

No. 9.—Match Game.—Draw cards as in No. 7, but winner takes all cards of same value from the other players, and lays them aside with his own. All the other cards are again placed in a pile, and the drawing is continued until the winner taking all cards of same value. This is continued until all the cards are drawn. The one having the greatest number of cards is the winner. If several should have same number of cards of same denomination, the one having more notes of the same denomination takes the game.

The game can be procured through *THE ETUDE*. Price, 50 cents.

THE PIANO COMPOSITIONS OF
WILSON G. SMITH.

Wilson G. Smith, of Cleveland, is a young composer who is yet to do his best work—that is, judging from the specimens of his compositions at hand. His talent, which is a peculiar one, has not as yet crystallized, and the tentative efforts he has put forth so far are to be looked at more in the light of essays, but than they are brimful of talent and promise. His last gavotte, dedicated to Madame Bloomfield, has already been noticed in *The Etude*. It is very bright and musical, and contains a splendid minuet, something original.

The Scherzo Tarentella, dedicated to Madame King, is good, but the form is about played out; all that can be done with it has been done. This is, nevertheless, clever and not too difficult. He has written minuets, sarabandes, humoresques, in fact, has successfully essayed all the lighter dance forms, and is now at work on a violin and piano suite for Messrs. Willis and George Nowell. Mr. Smith has a distinct talent and a gift of old melody which is at once noticeable. He is piquant, but in his songs he is very tender and even poetic. We look for his future with interest. Bernard, of Cleveland, the publisher of Mr. Smith's Gavotte, and it is gotten up very prettily.

GRADED LIST OF MUSIC IN
THREE TERMS.

1. Etudes and technical studies.
2. Classical compositions, or in classical form, as studies for rhythm and expression.
3. Drawing room or concert pieces.

FIRST TERM.

1. Bertini, Op. 100, 29, 32, the scales c, g, d, a, e major, four octaves with both hands and opposite ways; five-finger and wrist exercises of all kinds.
2. Kuhlau (two of his Sonatas); Mendelssohn, 6 Christmas pieces, Op. 72; Gade, Aquarelles, 1 Book; Bach, deux Bourées (A. Zimmermann); Heller, Preludes, Op. 81, 11 Books; Gottardt; Gavotte.
3. Schullhoff, Impromptu, Confidence; Moszkowski, Serenata; Scherwenka, Phantasie-struck; Henselt, Morgenstaudchen; Raff, Le Fabian; Hiller, Valse, expressive; Rubinstein, Romance (44, No. 1); Schytte, Ueber die Steppe; Kwast, Polonaise.

SECOND TERM.

1. Czerny's Velocity, I, III and IV Books, Grande Etude, L'Infaigible, Op. 779; L. Plaidy's Technical Studies (about 50).
2. Bach (Saint-Bas's Fragments, No. 1, Ouverture No. 6, Andante); Rameau, four character pieces; Bocherini, Menuet, Delieux Fragments No. 6; Haydn, Sonatas, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 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995, 996, 997, 998, 999, 1000.

THIRD TERM.

1. Technical Studies by Plaidy, finished; part of Kulak's Octaves; I and III Books of Etudes, by Cramer; Part of Gradus ad Parnassum, Clementi.
2. Mozart, Fantaisie, No. 18, C minor; Beethoven, Op. 81, No. 2, D minor Fantaisie; Schumann, Etudes Symphoniques; Mendelssohn, Variations Seriesues, Op. 64; Bach, Sonata and Fugue (Tausig).
3. Brahms, Ungarische Tänze (solo); Gode, Arabesque, Op. 37; Chopin, Fantasia Impromptu, Op. 66; and Polonaise, E flat major, Op. 22; Raff, Rhapsodie, Op. 113; Rubinstein Cdur Etudes; Liszt, Campanella and Rhapsodie Espagnole; Hiller, Concert, Op. 69; Henselt, Heroica, Op. 5, No. 1; Saint-Saëns Concert in E flat.

EDITOR OF THE ETUDE:—

Mr. G. W. Bryant says, in the August number of *The Etude*, in reply to a remark of "Americus": "de Kontaki and Joseffy are Americans, the same as Mr. Lavallee."

I coincide with Mr. Bryant that Americus is ill informed in regard to Gottschalk; but it is surprising to hear Mr. Bryant say that Joseffy and de Kontaki are Americans.

By "Americans" is generally understood natives of the United States. I do not know whether de Kontaki and Joseffy have become citizens of this country, but that would only make them American citizens, not Americans.

I shall be indebted to Mr. Bryant if he can enlighten me on the subject; but think de Kontaki has been born in Galicia and José in Hungary. And as Mr. Carlos Lavallee is Canadian by birth, he is neither, strictly speaking, an "American." **GERARD TAILLANDIER.**

MICHIGAN MUSIC TEACHERS' ASSOCIATION.

The Association was organized at Jackson, Dec. 30th, 1886. The call was issued by J. H. Hahn, Vice President M. T. N. A. It was also signed by J. C. Batchelder, Detroit; Mrs. Kate Marvin Kedzie, Lansing; H. C. Post, Grand Rapids; C. B. Sheffer, Albion; C. B. Cady, Ann Arbor; F. H. Pease, Ypsilanti; H. B. Roney, East Saginaw, and C. M. Yet, Jr., Detroit. About thirty of the representative musicians were present.

The advantages and objects of such Association were tersely expressed in the following introductory remarks by J. H. Hahn, of Detroit:

"An Association of this character should give new force and prove an incentive toward advancing the interests of musical art in our State. It furnishes an opportunity for mutual improvement by the interchange of ideas, opinions and experiences. Through such a medium young teachers are enabled to come into contact with those ripier in years and knowledge. Its influences are in every way broadening, cultivating and educating. The cause of genuine art of every description is moving onward with steady, sturdy unobtrusive strides. This is especially true of our State—men and women whose names, abilities and achievements have commanded recognition far beyond the confines of our borders; men and women who represent the tradition, history, growth and progress of music in Michigan. Their attendance here to-day augurs well for the success of this enterprise. Veterans, silver grays, young men and young ladies, let us vie with one another in our endeavors to place the Michigan Music Teachers' Association in a position second to no similar organization in this country, whether in artistic, cerebral or practical qualities."

The meeting was very enthusiastic, the fraternal feeling and unity of purpose being unmistakable. A constitution and by-laws were adopted, and the following officers elected: President, J. H. Pease; Secretary, H. B. Roney; Treasurer, Mrs. Kate Marvin Kedzie. A programme and executive committee were elected, also a committee on examination of compositions by Michigan composers. The vacancy caused by the removal of H. B. Roney to Chicago was filled by the appointment of Frederic L. Abel, of Detroit. This is a brief outline of the history of the Michigan Music Teachers' ANNUAL MEETING, which occurred at Jackson, June 30th and July 1st. In the absence of Mayor Hayden, the address of welcome was given by the Hon. P. B. Loomis. The mayor contributed a floral key nearly four feet high, which occupied a conspicuous place on the stage during the meetings.

Mrs. Emma A. Thomas scored a great hit in a paper entitled "The Importance of Music Study in the Public Schools." It was discussed by D. A. McAllister, J. H. Hahn, Mrs. Price, of St. Johns, and the President.

"Rudimental Instruction in Piano-forte Playing" was the subject of an exceedingly interesting and animated discussion opened by C. B. Cady, of Ann Arbor, and followed by J. H. Hahn, M. N. Cobb, Battle Creek, S. B. Morse, Kalamazoo, and the President. The musical part of the exercises presented four programmes of sterling excellence, and are well worthy of reproduction here.

There were four concerts given of a high character, the programme of which we cannot print for the want of space.

The Committee on Nomination of Officers reported the following:

For President—Frederick H. Pease, of Ypsilanti.

For Secretary—Frederick L. Abel, of Detroit.

For Treasurer—Mrs. Kate Marvin Kedzie, of Lansing.

For Executive Committee—S. B. Morse, Kalamazoo; J. D. Towne, Jackson; C. B. Sheffer, Albion.

For Program Committee—F. A. Dunster, Detroit; A. C. Sweeney, Jackson; O. Rin Cady, Ann Arbor.

For Committee to Examine Original Michigan Compositions—C. B. Cady, Ann Arbor; J. C. Batchelder, Detroit; C. E. Platt, Detroit.

For Board of Representatives—J. H. Hahn, Detroit, chairman. The President, Secretary and Treasurer, ex-officio members. Geo. Boardman, Port Huron; Henry C. Post, Grand Rapids; M. N. Cobb, Battle Creek; Julius V. Seyler, Detroit; D. C. McAllister, Kalamazoo; Miss Jennie W. Watson, East Saginaw; Miss Julia Caruthers, Ann Arbor; Miss Kate H. Jacobs, Detroit; Miss Eleanor Beebe, Jackson, and Mrs. Price, St. Johns.

The report was unanimously adopted and the officers nominated were elected. The committee on next place of meeting reported in favor of Kalamazoo, which was accepted.

OHIO MUSIC TEACHERS' MEETING.

If the Columbus State Teachers' meeting was not as numerically strong as the Indianapolis meeting it certainly was as enthusiastic. Crowded sessions day and night showed the intense interest taken, for though the weather was at fever heat, the attendance was none the less eager to hear all the good things, musical and otherwise. President Johannes Wolfman was a very busy man, and nearly accounted to the strain upon him, which, coupled with the heat, was intense.

The amount of music played and sung was something fearful. Pianist after pianist, vocalist after vocalist made the air harmonious. The essays were far above the average, as was the playing and singing.

The ladies had the field, and kept it, and the amount of celluloid scrambled over was appalling. Unfortunately, the writer arrived on the third day and missed much, such as Otto Singer's essay on "Pianists," Cooe Stev. Williams, the baritone, sang very acceptably. The ladies had the field, and kept it, and the amount of celluloid scrambled over was appalling. Unfortunately, the writer arrived on the third day and missed much, such as Otto Singer's essay on "Pianists," Cooe Stev. Williams, the baritone, sang very acceptably. The ladies had the field, and kept it, and the amount of celluloid scrambled over was appalling. Unfortunately, the writer arrived on the third day and missed much, such as Otto Singer's essay on "Pianists," Cooe Stev. Williams, the baritone, sang very acceptably.

Messrs H. G. Andres, Armin Doerner, Adolph Carpe and George Schneider showed what could be done in piano ensemble. We will only give one example, as he did once in New York. His touch, style and technique are finished to the extreme, and he is an excellent artist.

The organists were represented by Messrs. Andrews, Cushing and Colson.

Marie Selika, the dusky soprano, and her husband, S. W. Williams, the baritone, sang very acceptably.

Miss Elizabeth Hertlich also sang agreeably.

Miss Dora Hennings, as usual, covered herself with glory. It is seldom that a woman can sing such a "lied" as "Ich grolle nicht" with the power and intensity Miss Hennings put in Schumann's masterpiece. She is a versatile artist.

Mr. W. L. Blumenschein, of Dayton, the newly-elected president for the coming season, proved himself a fine pianist and a most charming, genial companion, in fact. The Columbus boys vied with each other in showing attitudes and the best of the good.

George Lehmann, one of the best violinists in the West, played Gade's Concerto in a very musicianly fashion. He has a good tone and technique, and when he overcomes some mannerisms and matures in his interpretation, he will be a fine artist.

A much better balanced trio than Bassett, Lehmann and Heydler cannot well be found.

Both Wilson G. Smith and Johann Beck, of Cleveland, attended the convention, as they had some compositions performed.

Of the Beck Sextette I have already spoken, and while the ensemble was not so good as at Indianapolis, still the brilliant playing of Mr. Willis Nowell, of Boston, as first violin, made it go with more vim.

Mr. Nowell, who is without doubt the best violinist in the country, gave a recital, with his brother, Mr. George M. Nowell, the last day of the session, and the day wisely reserved by Mr. Wolfram as the guests' day. Mr. Willis Nowell possesses a very large tone, a splendid technique, and a breadth and vigor of conception that befit a pupil of Joseph Joachim. George Nowell, a pupil of Lechetsky, plays the piano like a thorough artist, has a musical touch, much dash and brilliancy. Together, the two brothers play as one. Their fine rendering of the Kreutzer Sonata last year in Boston will not soon be forgotten.

Mr. Neidermeyer and T. H. Scheider are excellent musicians.

Carl Merz delivered his famous lecture on Schopenhauer. Those who had not the good fortune to hear him read it should procure the pamphlet and revel in the striking and original ideas advanced.

Miss Maggie Wuertz, who was, without doubt, the prettiest girl at both conventions, proved herself to be a most promising young violin artist. She was a former pupil of Jacobson, and lately of Johann Beck, but is going to Europe in the fall to complete her studies.

Of Sherwood, Bive-King and Bloomfield much need not be said. Their playing was, of course, not to be criticized, and, as usual, they covered themselves with glory. Mention must be made of the courtesy shown the writer by Mr. Mattoon Colless, best pianist and composer, also Mr. H. Ebeling and Mr. Walbrow, these gentlemen doing much to make us all feel at home, and thoroughly enjoying.

The Chickering piano, as at Indianapolis, swept all before it.

JAMES HUCKER.

The efficiency of the teacher is not measured by the quantity of information which he can impart to his pupils, but rather by the amount which he has succeeded in fixing in their memories.—Dr. Fisher.

Questions and Answers.

QUES.—1. What does the term, "excerpt" imply as used in Item V of the A. C. M. Piano Forte examinations? I do not find the word in my musical dictionaries.

2. May the Tausig edition of the Bagatelle be had in separate numbers? If so, where and at what price for that in D major?

3. Are two Bechs represented in the List for Selection, or is the Prelude, Fugue and Allegro also by J. S. Bach?

ANS.—1. Excerpt is simply another name for *extract*—a passage taken from another author.

2. No. But we will publish a special edition during the winter—the three used in associate examination.

3. One Bach—John Sebastian Bach—is meant when the name Bach appears without initials.

QUES.—Will you please tell, through THE ETUDE, your opinion of the "Wheelock" piano, and the likelihood of its wearing?

ANS.—We have declined to answer all questions of the above character. We have heretofore done this privately, but lately THE ETUDE has been called to sit in judgment over the merits or demerits of every new invention and contrivance that has been flaunted before the innocent musical public. We keep a lynx eye over the musical horizon of the whole world, and if anything new and worthy appears, the readers of THE ETUDE will be informed. We will only give one example, as he did once in New York. His touch, style and technique are finished to the extreme, and he is an excellent artist.

When it will not compromise our position. Our columns are open for advertisements for all matters that have any commercial bearing on music. THE ETUDE is not interested in, or agent for any pianos, organs, nor any invention, nor for the publication of any other house. We have no connection with any other firm, and hence do not wish to pronounce judgment on their goods. If there is positive imposition or fraud before the musical public, we will not hesitate to sound the note of warning. Our object is to remain impartial on subjects not directly related to musical education.

QUES.—I have a pupil who had "taken lessons" three years before she came to me, had been attempting the most florid variations on popular songs, and she cannot play the simplest air in even passably good time; she knows her defects and is willing to do as I wish, is bright but not musical. I have used Lebert and Stark's books. Can you suggest some time studies that it would be well to use after them, or any other than these? I will be greatly obliged for any suggestions. I fear you will think I should know what is needed, but I have never had a bright pupil that I found it so hard to teach, and I therefore apply to you, as so many do, to find help.—C. H. H.

ANS.—You do not mention whether two-hand or four-hand studies to succeed Lebert and Stark is desired. In the absence of the information, we will suggest some for both. It is difficult to prescribe in this case, as Lebert and Stark have sets in the first part of their method and also select pieces, in the same form. The list we here give is intended to succeed the method:

Two HANDS.—Loeschhorn op. 84, Book II; Burgmüller, op. 100; Lemoine, op. 37; Berens, op. 70; DeKontski, op. 814.

FOUR HANDS.—Beechhausen, op. 70, Book II and III; Reinecke, op. 54; Wohlfahrt, Kinderfreund, (Peter's Ed.); Loeschhorn, op. 51; Bertini, op. 97.

QUES.—What would it cost for any one to go to Germany, Berlin or Stuttgart and study music one year; what would be the travelling expenses and expenses while there; board, tuition and other expenses? I will be glad to answer, if any abroad in this matter. German cities would cost all the way from six hundred to twelve hundred dollars, according to individual wants, habits, tastes, etc.

The travelling expenses from New York to Berlin, round trip, would range from \$150 to \$250. The expenses of living range from \$80 marks (\$20) to 150 marks (\$40). Tuition in conservatory about \$90, incidental expenses from 4 marks (\$1) to 20 marks (\$5), Piano rent, \$50 to \$75. These are about the figures for study abroad for musical students. One thing has been said, that the cost is almost the same as in this country.

QUES.—What is the name of the Conservatory in St. Louis?

ANS.—There is the Beethoven Conservatory of Music and St. Louis College of Music in St. Louis.

QUES.—Will you give us a few pieces for the left hand alone?—A. F. T.

ANS.—Dreychock, Op. 12, "God Save the Queen's" variations, \$1.00. Gortie, Op. 9, Sonatina. Fant. Op. 41, Song without Words, 50 cents. Haerli, Op. 2, Fantasy from Norma, 75 cents. Jossely, Gavotta from 6 Sonatas of Bach, 75 cents. Kohler, Op. 292, Etudes on Passages in 8 books, each \$1.15; Kohler, Op. 228, Little Etonian and the Treibungsschule, \$1.30. Zimmer, Op. 1, Nocturne, 40 cents.

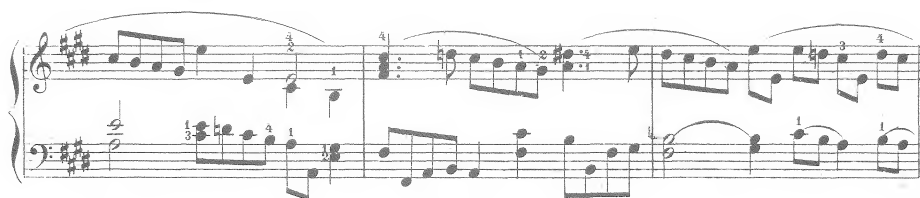
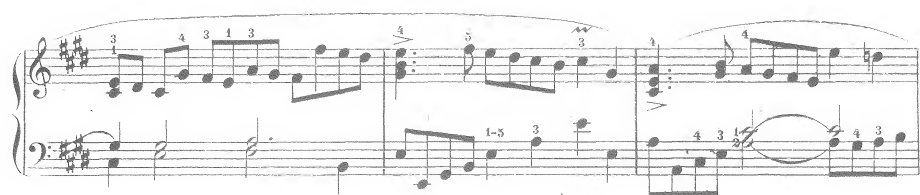
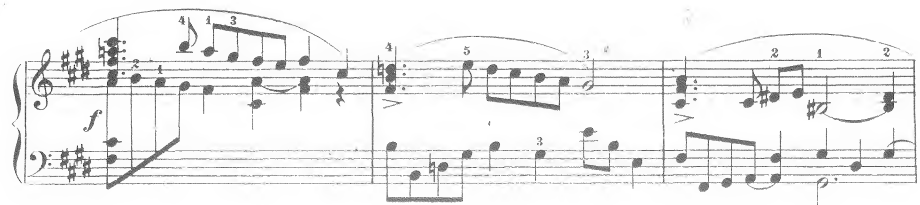
à madame ANNA F. GRIBBIN.

COURANTE.

THOMAS TAPPER Jr.

Allegro.

The musical score is written for piano in 3/4 time, featuring a treble and bass staff. The key signature has two sharps (F# and C#). The piece begins with a mezzo-forte (mf) dynamic. The notation includes various musical symbols such as notes, rests, slurs, and fingerings (e.g., 1-5, 3, 4, 3, 1-5, 2, 3, 1). The score is divided into five systems. The final system includes a crescendo (cresc.) marking and a forte (f) dynamic. The piece concludes with a double bar line.



LOSS. (VERLUST.)

Cornelius Gurliitt.
Op. 101. N^o 15.

Andante con espressione. ♩ = 60.

(a) 1 5 4 3 5 3 5 4 3 2 3 1 5 4 3

p tristamente

più f

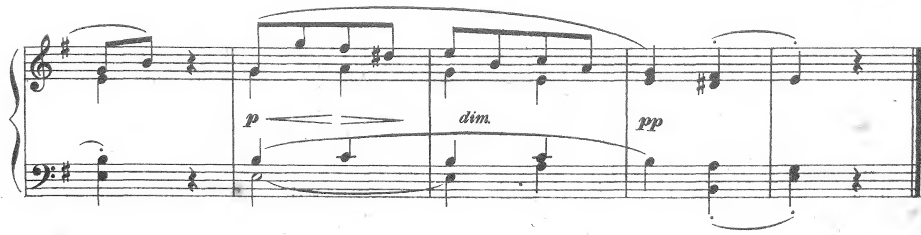
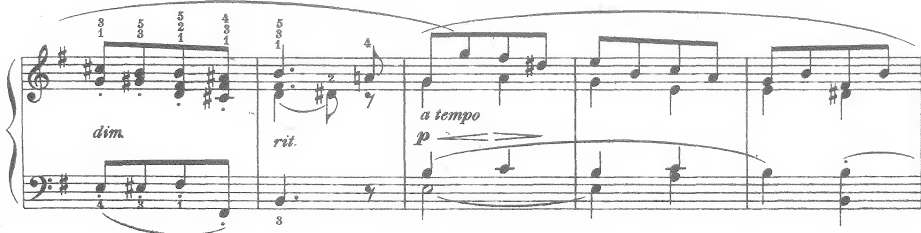
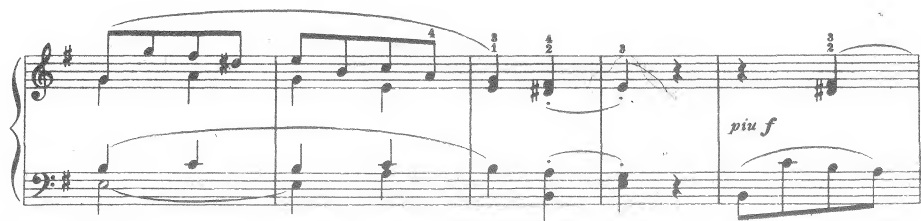
cresc. molto

dim.

(b) *rit.* *a tempo* *p*

(a) This little Song without words is made up of groups of 8-bar periods (each of these being divided into two 4-bar phrases.)

(b) What note is it that marks the modulation? and to what key do we modulate?



(C) In what relation does this key stand to the key in which the piece is written?

(d) Observe that although for six bars we have a general crescendo, each phrase of two bars ends with a slight diminuendo, according to the well-known rule.

WALTZ.

2

(WALZER.)

Moderato. $\text{♩} = 152.$

Cornelius Gurlitt.
Op. 101. N^o 11.

The musical score is written for piano in 3/4 time, marked Moderato with a tempo of 152 beats per minute. It consists of five systems of music. The first system is marked *p cantabile*. The second system has a key signature change to one flat (B-flat major or D minor). The third system is marked *p dolce*. The fourth system has a key signature change to two flats (E-flat major or A minor). The fifth system is marked *decresc.*. Fingerings and articulations are indicated throughout the score.

(a) The repeated notes and chords in each hand are to be played lightly from the wrist, *not too staccato*.

(b) Which of these notes causes a modulation to be made? and why? which is merely a passing note?

The image displays five systems of musical notation for piano, each consisting of a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5. The systems are labeled (c) and (d).

System 1 (labeled (c)): Treble staff has a melodic line with slurs and fingerings (3, 4, 5, 2, 1, 4, 3, 4, 3, 1). Bass staff has a harmonic line with slurs and fingerings (5, 3, 1). Dynamic markings include *f* and *m.s.*.

System 2 (labeled (d)): Treble staff has a melodic line with slurs and fingerings (5, 2, 4, 1, 3, 4, 5, 3, 1). Bass staff has a harmonic line with slurs and fingerings (4, 5, 5, 3, 1, 5, 3, 1, 5, 3, 1). Dynamic markings include *f*.

System 3: Treble staff has a melodic line with slurs and fingerings (3, 3, 1, 3, 5, 1). Bass staff has a harmonic line with slurs and fingerings (5, 2, 1, 5, 3, 1). Dynamic markings include *(p)*, *(f)*, *(p)*, and *cresc.*.

System 4: Treble staff has a melodic line with slurs and fingerings (5, 2, 5, 1, 2, 3, 4, 3, 2, 1, 4). Bass staff has a harmonic line with slurs and fingerings (5, 2, 1, 5, 2, 1, 5, 2, 1, 5, 3, 1). Dynamic markings include *molto* and *f*.

System 5: Treble staff has a melodic line with slurs and fingerings (3, 4, 3, 1, 3, 4, 3, 1, 5, 2). Bass staff has a harmonic line with slurs and fingerings (4, 2, 1). Dynamic markings include *m.s.*.

(c) In what relation does this key stand to the rest of the waltz.

(d) In each of these pairs of phrases, it is natural and musical to use the dynamic marks indicated in brackets.

The musical score is written for piano and consists of five systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5. The piece concludes with a double bar line.

System 1: Treble and bass staves. Dynamics: *(mf)*, *(p)*. Fingerings: 4, 1, 3, 4, 5, 2, 1, 3.

System 2: Treble and bass staves. Dynamics: *(mf)*, *(p)*, *cresc.*, *molto*. Fingerings: 3, 1, 5, 1, 5, 3, 1, 5, 2, 1, 5, 2, 1.

System 3: Treble and bass staves. Dynamics: *m.s.*, *m.s.*. Fingerings: 5, 1, 2, 3, 4, 3, 1, 3, 4, 3, 4.

System 4: Treble and bass staves. Dynamics: *cresc. molto*, *f*. Fingerings: 4, 1, 3, 1, 4, 1, 3, 1, 3, 4, 3, 2, 1, 3.

System 5: Treble and bass staves. Dynamics: *dim.*, *p*. Fingerings: 3, 3.

(C) Although these four bars are marked *crescendo*, each of them, except the last diminishes a little at its end, according to rule.

Gurlitt, *Waltz. 4*

(f)

p cantabile

p dolce

decresc.

The musical score is written for piano and consists of five systems, each with a treble and bass staff. The key signature has one sharp (F#) and the time signature is 3/4. The score is marked with various fingerings (1-5) and dynamics. The first system is marked 'p cantabile' and the third system is marked 'p dolce'. The fifth system is marked 'decresc.'. The score is constructed of 4-bar periods.

(f) This waltz is naturally constructed out of 4 bar periods.

Gurlitt, Waltz. 4

CRADLE SONG.

(WIEGENLIEDCHEN.)

G. T. WOLFF.
Op. 25 N^o 7.

Allegretto.

(a) The first two tones *legato*, the second two *non legato*.

(b) The *legato* must not sound like a succession of connected tones but like a stream of tone; that is, the tones must melt into one another.

(c) Not a tie.

(d) These two melodic ideas must be shaded independently of one another, as marked.

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III

pp

dim

f

leggiere

pp

Coda.

(e)

(f)

(e) This whole passage should be legato; the phrasing, as marked by the lower lines, being made clear by means of the tone shading.

(f) These grace notes should come exactly with the pulse. *Cradle Song, Wolff 2*

SONATINA.

(2) = 2 bar Phrase.

(4) = 4 bar Phrase.

— = slight accent.

Edited by FRED. C. HARR.

CARL REINECKE.

Op. 127. A. Vol.

5-finger
position
for r. h.

Allegretto. ♩ = 132.

5-finger position for r. h.

Allegretto. ♩ = 132.

legato *poco cres.*

sempre legato *mf*

più f

dim. *p* *f*

† The fingering marked for the *r. h.* in this Sonatina is to be used as an alternative, instead of the 5-finger position.

Analysis: Sonatina Form; bars 1—12: 1st Subject (C major), 12—20: 2nd Subject (G major), 20—24: Coda.

„ 27—40: development in A and D minor, returning to C major,

„ 40—58: 1st Subject repeated, (2nd Subject omitted), 58—58: Coda.

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1 4 2 simile 4 2

de cre scen do riard.

The first system of the musical score for 'The Little Boat' consists of two staves. The upper staff is in treble clef and contains a melody with eighth and sixteenth notes, including a triplet of eighth notes marked with a circled '4' and a slur. The lower staff is in bass clef and contains a bass line with eighth and sixteenth notes, including a triplet of eighth notes marked with a circled '5'. The tempo is marked '40' and the dynamics are 'p' (piano). The instruction 'poco cresc.' (poco crescendo) is written above the lower staff. The system concludes with a repeat sign.

48 *mf*

f

58 59 60 61 62 63

f dim. *p* *dolce* 58

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is on a single staff with a treble clef, and the piano accompaniment is on two staves (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 3/4. The music is in common time (C). The piano part features a continuous eighth-note accompaniment in the left hand and a melody in the right hand. The melody includes a triplet of eighth notes in the first measure. The score includes dynamic markings such as *dim* (diminuendo) and *p* (piano). The piece concludes with a double bar line and a repeat sign. The page number 68 is visible in the bottom right corner.

PUBLISHER'S NOTES.

With this month teaching will begin in most schools and colleges, and many teachers will resume their private lessons. With every new year the first question that confronts the progressive teacher, is the choice of proper text books, studies, etc., for the scholars. The art of teaching is calling forth from the more advanced teachers new works embodying the result of their labors and experiences or incorporating into our American methods the investigations of foreign masters. Making, as we do, the advancement of the Art of Teaching our chief aim we are certainly alive to the wants of the musical profession, and exert our faculties to the uttermost to present the most approved methods of the study of the technic, theory, history, and all of the other matters connected with musical education. Among the works that we publish which will commend themselves to the consideration of all aspiring students of musical theory is "The New Lessons in Harmony," by John O. Fillmore. This little work is an embodiment of the late discoveries of noted scientists, of the laws of sound, and their application to and connection with the laws of harmony. All teachers of advanced theory should make themselves familiar with these interesting discoveries, which have thrown so much new light on the nature of harmony.

On another page of this issue the reader will see an advertisement of "The Music Teachers' Class Book," by E. M. Sefton, designed to systematize the accounts and records of the music teacher's daily duties. It is a book of the most practical value, having been designed by the author to keep record of his own teaching. Those who have used it in their work find it of much service, and many have already ordered a copy for the coming session.

Another most useful little book of a similar character is "The Pupil's Lesson Book," the object of which is to promote the student's interest in his study. Our advertisement of this, giving further particulars, will be found on the cover of *The Etude*.

Music teachers are often careless in their business matters. Music dealers and publishers are thrown into business relations with them, which are not always clearly understood.

We will, for the benefit of our readers, venture a few suggestions which may facilitate correspondence. The following are our rules; other houses may have different, but, in the main, these are the rules of trade.

GENERAL DIRECTIONS FOR ORDERING MUSIC.

1. In ordering give full title of piece or book, name of the author, and if possible the *opus* number. If vocal music, the required key or voice.
2. Give your name and address, not forgetting to mention whether "Miss" or "Mrs." Write very legibly, as proper names give us constant trouble.
3. Do not order by stating "same as you sent last time." We have only our memory to guide us when we receive such orders.
4. Very often we receive letters without the name of State mentioned; for instance, Newton ——— might mean Newton, Ill., Iowa, Kan., Mass., Miss., N. C., Texas, etc., and so it is with most post offices; they are found in different states and often also there are two post offices of the same name and found the same state, in which case it is important to give the name of the county.
5. Cash must accompany orders, excepting from those who are known to us. If more money is sent than is required for the goods ordered, the balance will be promptly returned. Postage stamps will be received for any amount as cash.
6. Music ordered specially, and correctly filled, cannot be returned. (See "Music on Sale.")
7. We send statements regularly to our patrons monthly, unless otherwise agreed upon. Prompt cash settlements are expected when statement is sent.
- Remittances can be made by postal order, or postal note, or bank check, or draft. U. S. postage stamps are always received in payment of postal orders, but will not be received. Canada currency at a discount of 5 per cent.
- Money sent in letters is not safe, and we do not hold ourselves responsible for its safe arrival.

MUSIC ON SALE.

It has become the custom among most publishers and dealers, to send their patrons packages of music "on sale." It has been proven, over and over again, that ordering from a catalogue, be it ever so closely graded, is unsatisfactory. The name, grade, key, etc., are very unsafe guides to trust in purchasing music. It only leads to disappointment and annoyance.

In sending to us for a selection of music, of which all un sold can be returned and full credit given, certain regulations are to be observed.

- 1st. If the party is unknown to us, it is expected that satisfactory reference be given.
- 2d. That the regular orders for music and books, or

a part of them, be sent to us. This account to be kept distinct from the one on sale account, and settled for monthly, or otherwise as agreed upon.

3d. That explicit direction be given how much music is desired, the style, the grade, whether vocal or instrumental, the kind of studies, and all information that will assist in making a useful selection.

4th. The charges for express or postage both ways are to be borne by the purchaser. (See remarks on returning music.)

5th. Selections can be changed or added to at any time, but a full settlement must be made at the end of the teaching year in July.

ON RETURNING MUSIC.

Perhaps the most important direction to be given, is to place your name and address on the package when returned. This is to identify it when it reaches us. The failure to observe this causes constant trouble and annoyance.

Music especially ordered cannot be returned. The above has reference to music sent on sale.

In many cases it is cheaper to send even large lots of music by mail than by express, particularly from the South and West.

The mail will not carry packages weighing over four pounds, but when more than four pounds is to be sent, it can be put up in two or three packages.

All the music we send to our patrons must be returned at the end of the teaching year. It may often be desirable to return it before and procure a fresh lot, but complete returns must be made at the end of the scholastic year.

Do not seal a package coming through the mail, but tie it firmly with strong twine at both ends, and see that both ends are protected.

The postage on sheet music is one cent for every two ounces or fraction of an ounce. Do not place any writing in the package, save, perhaps, the name and address of the sender, which is allowed by the postal regulations.

We allow the largest discount possible to teachers, seminarians, convents, music schools, etc., on all foreign and domestic music. On our own catalogue we can allow a special discount to our regular patrons. We import foreign music from Germany, England, France and Italy, which enables us to furnish not only the best original editions, but at a price much lower than it would be possible if we purchased them in this country.

If orders are not completely filled, it is understood that the rest could not be found in any of the leading stores in Philadelphia, but has been ordered elsewhere, and will be forwarded on its receipt. If an order is not filled in the time of two weeks, re-order, giving full directions, perhaps the publisher, or *opus* number, or the original foreign title.

Mr. Dollens, of Indianapolis, Ind., has assumed the agency for our publications for his city. He keeps a full line of all musical publications.

Unfortunately, the new metronome of Mr. R. Zeccker is not yet ready for the market and the promised description of it must be deferred till next month.

We will be happy to welcome our friends, during the coming Centennial Celebration of the Adoption of the Constitution of the United States. Make our place your headquarters while in town. There are 300,000 strangers expected here during the three days of festivity. Extensive preparations are being made, both civic and military, to celebrate the important event.

"PRINCESS SNOWFLAKE."—We have just issued a new comic operetta entitled, "Princess Snowflake, or Beyond the Icebergs," in three acts, with original words and music, by Benjamin Cross, Jr., of Philadelphia. The operetta contains music, both instrumental and vocal, of a varied and pleasing character. It begins with an overture, the curtain rising with a waltz chorus, then follow marches, solos for the different voices, and concerted music. The first act opens in the Arctic, the second in the Tropical regions, thus giving the scenic artist a splendid opportunity to display his talents. The music is easy, suited to schools or colleges, or amateur opera company. At the same time, though light, it is not of a trifling nature, and will well repay rendition by first-class artists. Mr. Benjamin Cross has been well known to the musical public of Philadelphia for over twenty-five years, both as a writer and thorough musician. This will give his work a prestige not accorded to amateur writers. An American operetta should be encouraged and meet with the support that is too often given to an inferior foreign work rather than a home production. There is no reason why American composers should not equal in their works the ability, popularity and talent displayed by the great masters across the Atlantic. Mr. Cross is fortunate in having secured for his publisher one whose standard of publications is of such high an order that his work cannot be attached to any composition that does not possess intrinsic merit.

NEWS OF THE MONTH.

A cool August has considerably accelerated musical matters, for it has kept people in town and musicians have had a little better show for their teaching.

It promises so far to be a brilliant season, at least two opera companies, the Metropolitan German and the National American taking the road early in the fall, the latter with Gustave Henrichs as musical director; Theodore Thomas having resigned as his hands will be full with the thirty popular concerts at Steinway Hall and his six Philharmonics. Thomas as usual played a month in Chicago, while New York has had Henrich's Orchestra at the Madison Square Garden under the able management of Harry Wolfsohn, one of the cleverest improvisers in America. A light good music was given and as a sign of the times I noticed the Wagner nights were always crowded.

Most of our musical folk were away. Madame Julia Rye King had a cottage at the Atlantic Highlands. She will give some recitals in New York this season and will introduce some novelties, such as Niccolò's Sonata, in F minor, and other things besides. Madame Fanny Bloomfield summered at Oakland, Ill., and expects to play a great deal during the forthcoming winter. Sherwood has spent most of his time in New York, teaching and getting up his full programme, made up for the most part of American compositions. It is a patriotic task. Max Heinrich summered at Long Branch.

Miss Dora Hennings, of Cleveland, it is rumored, intends to make New York her home for the coming season. She has given a grand vocal recital, and will come addition to the ranks of the New York vocalists.

Mr. Em. Moor spent his vacation up in the mountains in Pennsylvania and has composed many new works. A piano concerto, songs, etc.

The Newell twins were in their cottage in Newport and will play in New York this year.

Joseffy had a fuss with his landlord at Tarrytown and has gone to Rye Beach. A series of villainous and nasty articles were put in the New York papers at the instigation of some musical enemies, with the intention of hurting the great pianist's artistic reputation, and the question arises, when is this sort of thing going to stop? If artists are to be at the mercy of any scoundrel who may command a hearing in a public paper and have their private affairs ruthlessly exposed to the public, then it is about time that they should be.

Mr. Anton Sireleski is a sufferer of the same sort, and, although his manager Henry Wolfsohn pointed out the absolute falsity of the ridiculous charges brought against him still the harm has been done, for nobody, on principle, ever will believe in him. It is our human nature to enjoy hearing ill of our fellow men. It is not the public's business what the home life of an artist is; they are only concerned with him professionally. A gag would be fitting punishment for the cowardly liars who start such a nasty ball rolling.

There will be no dearth of musical prodigies this season, as we will have both Teresa Tua and Josef Hoffmann, the latter being the nine-year-old boy pianist who has been startling Europe with his extraordinary performances and improvisations. Teresa Tua is, of course, better known, and is a violin wonder. She won, at the age of thirteen years, the *grand prix* at the Conservatory in Paris, and since then she has had one triumph after another. Her playing is simply exquisite.

I saw Teresa Carreno, now Madame Tzaghetra, on the street the other day. She is so beautiful as ever; and although the South American opera venture did not turn out as successfully as was expected, she looked, nevertheless, radiant. Madame Carreno has a perfect genius for piano playing, and, like Madame King, would have achieved a world-wide reputation if she had lived in Europe.

The National Opera Company is said to have received about \$490,000 during the season. In forty weeks \$72,000 of this amount would be due two people, leaving only \$418,000 for the rest of the company. Of course, a large remainder of the company could not be thought of.

Karl Kindworth will be over in October, but will not make New York his home, as was expected. He will reside in the Athens of America, Boston, but will probably run on every Sunday. He is a pianist. His piano is not settled; he will teach and, doubtless, conduct, if he gets a chance. He is a great musician and leader, and may stir up some old bones in Boston.

The musical festival this season, in Worcester, Mass., begins on September 26th, and continues until the end of the month. Mmes. Trebelli, Pappenheim and Alvary, and Max Heinrich and Jules Jordan, are among the soloists. Fr. Adele van der Ohe is solo pianist, and Carl Zerrahn is conductor. It promises to be a big affair.

By the way, Jules Jordan is not going in a minstrel troupe, as was reported. It is his brother, Julian Jordan, who resembles him both in name and appearance.

A very ingenious invention has been successfully experimented with, and called the telegraph and the melotrope. These two little instruments enable a con-

power to record and to permanently register by electricity the music as it is played on the piano. The melograph records it upon a sheet of paper, and this sheet of paper, when passed by the composer through melotrope, produces each note and expression of the composer. This was demonstrated most successfully by Saint-Saëns.

The Mendelssohn Quartette Club go out again this season with the following people: Gustav Hill, solo violin; Paul Mende, second; Philip Rodelberger, flute virtuoso; Thomas Ryan, Clarinet; and, of course, Louis Blumenthal, the celebrated violoncello virtuoso, whose genial face would be greatly missed from the party. It is a strong company. The name of the lady soloist is not yet announced.

Miss Effie Stewart, with the assistance of Johann Beck, violin, and Wilson Smith, piano, recently gave an interesting concert in Cleveland.

The Chickering piano never seemed to sell better, despite the fact that it is not the season. I recently tried one of their new scale grands, and what a delicious action it has; so smooth and even. It is an ideal instrument for Chopin, on account of the silvery tone which is never harsh or jarring. Mr. Gildemeester, the genial manager of the firm, is just the man to make things go. He is a perfect cyclone, never in one spot a long time.

It will please the many friends of Alexander Lambert throughout the country to know he has received the signal honor of being elected by the board of directors to be the musical and general director of the New York College of Music. This is a great responsibility for so young a man, but he fully deserves it, as he is energetic and talented, and intends surrounding himself with the best artistic staff in the country.

On August 6th, Messrs. William Knabe & Co., the piano manufacturers of Baltimore, celebrated the fiftieth anniversary of the firm's existence by a gigantic picnic at the Eastern Shuetzen Park. From 12,000 to 15,000 people were present. Mr. Wm. Thoms, the foreman of the Knabe piano factory, was the orator of the day on the part of the employees, and spoke of the history of the business and success with which it had met. Everyone of the employees, he said, felt proud of the honor of being connected with the firm which gained such a reputation, and where only the most skillful workmen could be employed. The Messrs. Knabe were then presented with a handsome gold medal by the employees, and Mr. Ernest Knabe replied in a graceful speech. Thirty-six of the present employees have been with the firm for more than twenty-five years, and 32,000 instruments have been manufactured since their first piano was put before the public. The day was spent in pastimes of various sorts, and everybody enjoyed themselves hugely.

Madame Rolla, nee Kate Rammelsberg, the singer, is in New York.

Jadassohn, the famous Leipzig composer, has published a pianoforte concerto.

Anton Strelzki will make New York his home this winter, and among other novelties from his large repertoire will play the gigantic B minor concerto by Tchaikowski, the second one—Eugen D'Alberts, who had great success with it in Europe. Joseffy will play the first one in B minor. Franz Bloomfield will probably play the Scharwenka, a Bb minor concerto this season.

How much Vogrich, the pianist, looks like Chopin! Benjamin Cross, Jr., of Philadelphia, will probably give his bright and attractive comic opera, "Princess Snowflake," in New York during the year.

Mr. Brotherhood, of Technion fame, is at his home in Stratford, Canada. He has just published an interesting pamphlet, "Legal Touch," which was called forth by Mr. Bowman's very pertinent remarks at the M. T. N. A. on the subject. It is exhaustive and interesting. JAMES HUNCKER.

It is a shame not to have been educated; for he who has received an education differs from him who has not, as the living does from the dead.—Aristotle.

It is clear that in whatever it is our duty to do, those matters also it is our duty to study.—Thomas Arnold.

It is clearly the law of our nature, that the triumphs of intellect are to be gained only by laborious thought, and by the gains of one generation being made the starting-point for the acquisition of the next.—Duke of Argyll.

It is only the superior men in a science, or in an art, those who have sounded all its depths, and have carried it to its farthest limits, who are capable of comparing such elementary treatises as are desirable.—Ariogast.

Whoever wishes to study with success, must exercise himself in these three things: in getting clear views of a subject; in fixing in his memory what he has understood; and in producing something from his own resources.—Ariogast.

Always trust, therefore, for the overcoming of a difficulty, not to long-continued study after you have once got bewildered, but to repeated trials, at intervals.—Francis Bacon.

ELEMENTARY PIANO INSTRUCTIONS.

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

The principles upon which the author's "Letters on Piano Instructions" were founded are as follows:—

1st. Everything that is necessary to a musical education and to a technical finish should be acquired by exercises, which practically illustrate all sides and all phases of the course of instruction.

The whole series of two hundred and fifty exercises, which are contained in the author's method of five courses, should constitute the entire material necessary to prepare one properly for taking up the lighter classical compositions.

2d. This course of instruction should be so dissected and cut into such small pieces that the dulllest scholar can be able, after each lesson, to master at least one new piece.

It is not by weeks of severe practice upon one piece, in order to overcome its difficulties, but by mastering many light and easy exercises, that the all-important acquirement—namely, reading notes—will be acquired, or that one's musical taste will be cultivated.

3d. It is by this gradual advancement that the scholar, if he possess any talent for music, becomes competent to learn by himself compositions that are not in the course, and thus become impressed with the importance of self-reliance; for experience teaches that nothing is so good to arouse the interest of the scholar as the consciousness of his own ability.

4th. All those pieces which merely tickle the fancy, without giving the proper work in practice, and those pieces in which both hands move in similar motion, and which, therefore, lead to superficial playing, should be avoided. Those pieces in which the right hand moves independently of the left, and which tax the eyes to follow, are the compositions which draw upon the intellectual powers of the scholar, and should, in connection with suitable exercises, be learnt from the beginning.

The foregoing harmful characteristics are nearly always found in four-handed pieces; therefore it is very wrong to undertake to learn such pieces before one is able to read his part at sight.*

5th. The pieces for practice should be of such a nature that they bring enjoyment as well as profit to the scholar. All of the labor of the teacher is in vain if the exercises do not contain the power continually to urge on the scholar. The pleasures derived from the beauties of the mastered composition must be the power which drives the scholar to the next piece.

6th. Everything should be excluded from the pieces for practice which lies beyond the reach of ordinary perception. That only which one can sing is compatible with the comprehension of a beginner, and it is exceedingly wrong for a teacher to affirm that one cannot make the scholar acquainted with classical compositions any too soon. As in the common school little poems, fables and simple tales are related to educate the imagination of the child, and thus gradually break the path to an understanding of the works of the great masters, so in music such compositions only are fit musically to educate the scholar which move in simple song form. Simple national melodies are desirable (dances, marches and operatic airs are not to be wholly excluded), if they be properly arranged for the piano-forte and otherwise suitable. Pains, however, must be taken that the form of these be so gradually extended and enlarged that the understanding of the scholar will not cease to grow for want of material. And the scholar must also be prepared to enter upon the second and third years of instruction with ability to comprehend pieces of still more different musical ideas and forms from those employed during the first year.

Beginning too early the study of classical compositions is the reason why one so often hears allegro tempo, in classical works, played in andante time. And from the playing one becomes convinced that the scholar, be he ever so industrious, will never be able to execute the allegro tempo, as intended by the composer, and thereby render the composition as it was intended to be rendered. A great many classical compositions are easy if played in slow tempo, while they are very difficult if played in fast tempo.

Through teachers who could not await the right period for the study of classical compositions, many scholars have lost not only all love for piano-forte playing, but have also conceived wrong ideas concerning classical music, and have then spread about these false ideas.

7th. The notion of note reading, in its widest sense,

* Many teachers will permit four-handed pieces to be played at the first lesson, under the pretext that it teaches the scholar time. It is a mistake to think that the time can be taught as well as on a piano-forte, and with equally good results. Four-handed pieces, during the first and second years of instruction, will produce nothing more than an unmusical pupil, and false ideas as regards the performance of the scholar.

should be so thoroughly comprehended by means of the exercises contained in the third, fourth and fifth series that the scholar becomes able to master the scales in their three different forms, as well as to comprehend the entire scale system in its three principal divisions, viz: The twelve major scales (third course), alternating and progressing from dominant to subdominant (from C to G and F major, from G to D major, from F to B major, etc.); 2d, the twelve minor scales (fourth course) in the same succession; and 3d, the twelve major with their relative minor scales, progressing with and without chromatic changes (fifth course). Not a superficial knowledge of most of the scales is meant, but an intimate acquaintance with all of them. It is necessary that one should be thoroughly grounded in the scales, on account of the modulations which are requisite in every great composition, and otherwise one otherwise would soon be exhausted and he would stumble on like a man in darkness.

From the earliest beginning the whole tone fabric should become gradually built up in this manner before the eyes of the scholar, and for the general teaching of music, as well as for every piano-forte player, it is positively essential that a practical and theoretical knowledge of the formation of the scales be possessed. Yet it is not meant that everything which belongs to the science of harmony should be touched upon; for this can only be studied with satisfactory results after the scholar has become thoroughly grounded in classical compositions. Every encroachment upon this very important subject leads to that incompetency through which many have already made themselves ridiculous.

It is not at all necessary to know the particular point at which the study of classical compositions can begin by means of this method; because, to attain this point, we possess, in the études of Berini, Czerny, Cramer, Clementi, St. Heller, Köhler, Lebert and Stark (greatpiano method), Lischnick and others, such excellent material that the scholar is gradually carried to this degree, and a discerning teacher can tell when the pupil is prepared to enter the domain of classic music.

The gulf which lies between the first beginning and the place where the study of classic music should properly begin, can never be bridged over with easy and simple works.

The much beloved go-as-fast-as-you-can method employed by too many piano-forte teachers, is a monster, and the teacher who uses this method has only himself to blame if later, more or less of his former pupils in confessing that they have learned nothing held his name as an excuse.

There are two points in this method, however, which may appear strange to the teachers, viz: first, why the five exercises in the first course should be so long, and explanation or reference. This omission is founded upon the pedagogic maxim that nothing should be learned, which, for the time being, is not absolutely necessary, and by thrusting too much upon the scholar he will become confused.

If it were possible to write in a single five-line system, all of the notes in music, explanations would then be unnecessary.

In the first course the scholar hushes himself only with those notes which find a place in the tenor clef. Thus explanations do not become necessary for the teacher before the scholar himself sees that the simple five lines will not suffice, and becomes aware of the necessity of knowing the bass clef.

The necessary entrance upon a new kind of reading, demands a discrimination of old forms from new ones, and this is found in the second course, where both staves are introduced at once.

The second point concerns the late appearance of scales to which no reference is made in the first course.

The reason of the omission is founded upon well considered grounds. So far as fingering is concerned, scale playing is not only without design, but even harmful, if the fingers have not been prepared and strengthened by proper exercises. And this preparation of the fingers can only be made by means of proper exercises. With these preparations the second course will be begun, and in the three following courses the scales are thoroughly and exhaustively treated.

(Conclusion next month.)

Example yields the most compendious instruction, together with the most efficacious incitement to action.—Isaac Barrow.

It is attention which fixes objects in the memory. There is no surer mark of a mean and meagre intellect in the world than inattention. All that is worth the trouble of doing at all, deserves to be done well, and nothing can be well done without attention.—Lord Chesterfield.

The large place assigned to music by Plato and Aristotle, shows that the culture of the emotions was an important element in Greek education. Catholic training was not only an end in itself, but was regarded as the basis of moral and religious culture.—Gabriel Compayré.

PRESIDENT'S ADDRESS.

MR. MAYOR:—The very fact of your presence among us, and the kind reception awarded to the Music Teachers' National Association by your city, is a striking proof that when the invitation was extended to us last year at Boston, it was in itself a promise of more good feeling and generosity than we hoped to receive at your hand; but I can assure you that every one of our members anticipated long beforehand a hearty welcome and felt that this was to be, not only the most pleasant but the most important of all our meetings.

Indianapolis will become, in the history of Music in America, a city of great artistic importance. In Cleveland, New York and Boston, we placed the corner-stones of our success. In these cities we outlined our policy and framed our method of work. Now, as we come to your city, the growth of this work has reached broader dimensions, and its worth and importance will prove themselves.

Many thanks, Mr. Mayor, for your kind words, your hearty good will and the freedom of your city, and let me assure you that not one of us will leave Indianapolis who does not carry within himself the happy recollection of the visit to your generous city.

Fellow Musicians: Our eleventh annual meeting again brings us together. If I were to review the work by this organization from the year of its birth, and the many good results thereby obtained, I would find no time in which to speak of many other far more important points. I will simply trace an outline of the history from the year of our meeting in Cleveland, in which city the foundation of the two strongest points in our history was laid. There the College of Musicians took its birth, and that, too, was the year of the most eventful period of our work, the establishment of our national policy. From that moment our work and importance increased. At New York our meeting was on a far larger scale than at Cleveland; at Boston you all know to what extent our result outstripped our anticipation, and here in this beautiful city we have come to the crowning point of our labors as thus far accomplished.

This year marks the greatest of all our labor and has unfolded for us many ways by which we may yet reach higher perfection. But, notwithstanding our success, many questions are yet to come, which demand from us instant and thorough consideration.

First of all: State Organization, which, when centralized and consolidated by its representative men, will do much to elevate and indicate our future course of action. I am very much gratified that my appeal to the different states has been met with approval from all; though many are not yet in a position to form State associations, the inclination and endeavor make it only a matter of time. I have communicated with every Vice-President of the National Association in this country and Canada; each and all of them feel and acknowledge the necessity of such local organization. In many cases my suggestion has caused the formation of State associations; others with good wishes and interest for the work, have not found it opportune to form such associations, as the work of the National Association is not even yet fully understood in some sections of the country, and I would urge the nominating committee to be careful in the choice of their vice-presidents and select those who are not only the representative men of their states, but who are initiated and acquainted with our work, and who possess the necessary executive ability to stimulate and interest the teachers of their sections in the national work we are doing.

The safe guard of our musical welfare lies in the central organization of our power. As long as each State exists, musically speaking, independent of all others and unconnected with the National Association, we cannot come into full possession of the strength that we really have, and cannot exist as a central power.

As the future of any art depends upon the nature and extent of the primary instruction devoted to it, we find that the real source, the true cradle of musical education in this country, is the Public School. With this in mind, it is our sincere wish that in the time devoted to the consideration of music in the public schools by the meeting, all work and investigation may be so thorough that some advance at least may be made towards the establishment of a uniform method of instruction, and that the many existing tentative methods may be proved superfluous. It seems that the age of experimental education should now be at an end. The thousands of dollars annually expended for music in the public schools, in some cases with beneficial results, in other with none whatever, only go to prove the unsettled condition of this branch of our art. We are gratified to say that the request we have made to the Board of Education at Washington concerning this matter has met with sufficient approval to publish a circular of information at the expense of the government, and this contains much valuable statistical matter as to the condition of public school music throughout the country. It is to be hoped that this year's work in this field will be of sufficiently great importance to be awarded further attention of this nature.

Equally important with the music of schools stands the music of the church, and indeed through these two agencies music is brought into the closest relation with the public. It has become an important part of our policy seriously to consider what is best and fittest in music for divine worship,

and, having the question examined from all sides through the clergy, we hope to arrive at a clear understanding of its existing merits and demerits.

Another very important branch of musical education, and one very much neglected both by teachers and students, is the theoretical study of music. Outside of individual efforts of the most earnest teachers, that branch of our art is almost entirely unconsidered. The tendency of nearly all students is to become brilliant performers and not profound musicians, and to seek effect rather than the appreciation of learned people. Such a system of education is most injurious to the cause; it is to learn to speak a language and yet not know its grammar; it makes copyists, not interpreters, and it deprives the country of many talented people, who could honor it after receiving the proper education. If we seek for the cause of this deficiency, we find it for the most part existing, not in the desire of the learner nor in the curriculum of the schools and academies of music, but in the lack of fulfilling all there is here outlined as a promised course of study. We find a proof of this in the fact that many of the graduates of famous schools and holders of diplomas, have failed to satisfy the demands of the American College of Musicians, even for its lowest degree. Here again many secondary causes may divert a scholar from acquiring a broad musical education, but we would urge it upon the directors of all institutions to frame their requirements in accordance with the spirit of the American College of Musicians. This is the only safe-guard.

Another important matter, which we will in closing bring before you, is the growing need of a revision of our constitution. Our requirements are increasing so fast from year to year that we must acknowledge the incompleteness of those by-laws, which we found sufficient for our needs at the time of their framing. We have, in truth, outgrown them, and the want of more completeness in respect to them is demanded by the very fact of our increasing importance.

These being the most important questions, we will touch upon another which exists as an accessory, and that is the loyalty of all; while every earnest musician works for the good of our national cause, it would be far better if all could work harmoniously together, dropping from the question all personal matters, giving up time, labor, even self, for the good of the many. The satisfaction of one who devotes his life to the good of a cause, is great, even if he sees but a gleam of success at the moment of ceasing his work. Self-abnegation and toilsome labor are forgotten in the moment when a return or the germ of a return for all the life's struggle devoted to the work is seen. Take, for instance, those two heroes, by whose sacrificing labor we are permitted to be called a free people—Washington and Lafayette—how nobly they worked hand in hand with no other thought than the accomplishment of the grand design conceived by them, the freedom and elevation of a people. Here is the pattern for our action: we must work nobly together and aim to put our country on the artistic level of any other.

I am happy to announce to you all that during the past year we have entered into communication with the representative musicians of every country in Europe, and we are gratified that we command such respect in the eyes of the greatest musical creative artists. By the encouraging letters that have been received from the most noted living composers of Europe we know that the orchestral concerts in which their works are performed are not of our framing, but the result of their own suggestions. I would also state that we are honored by an essay from the pen of one of the most learned of English musicians. It was the wish of Dr. Gower to deliver his essay in person, but his professional duties at this time prevent him from being present; his good will and sincerity are nevertheless with us. It must be a part of our policy to become intimately acquainted with the greatest living musicians, for we need their advice and example in the guiding of our work. Our ambition to stand on a level with them is not one of rivalry but of worthy endeavor. The mission of all education is to purify, hence the elevation to which we aspire is noble and possible.

Dear Fellow Musicians: My object in addressing you is not of oratorical nature, but it is towards an end, and I do not intend to keep you to listen merely to words. My labor through the past year, as much as my power allowed me, has been to establish this association on a firm basis, therefore, I thank you all for your kind attention, and we can now proceed with immediate business.

SECRETARY'S ADDRESS.

We have now reached a period in the growth and development of our organization which calls for a different order of things than have heretofore existed. We find ourselves, at the present time, still conducting the affairs of the Association on the very principles and according to the same plans which were formulated and adopted away back in the initial history of the organization, at which time, numerically speaking, its members could have all gathered around a good-sized stove on a cold day. Necessities have arisen which demand a modification of the original ideas, something which shall be consistent with modern demands. Who, of the few members that assembled eleven years ago, to talk up this question of a National Association, really be-

lieved it would ever become national? Who of us, to-day, as we gaze upon this meeting, is not proud of it?

The profession of music absolutely demands an organization of this kind, and the sooner we get it perfected the sooner will the condition of the musician be bettered, the sooner will he possess the weapons of successful defense against the unprincipled charlatans who come up to the ranks of the profession, backed by the ignorance of the populace, and demand their rights when in truth they have no rights.

The standard erected through our efforts and that of the American College of Musicians must be gallantly upheld. The two organizations—the Music Teachers' National Association and the American College of Musicians—ought to have some kind of connection. It is to be hoped that at this meeting we shall take steps by which an organic union of these two institutions may be effected.

The stability of our existence is assured. The welfare of the Association is not now dependent on the loyalty of a few enthusiasts. We have around us a host of staunch and true men and women who are determined to make this Association a grander success in the future than in the past. It is well indeed that, in the formative period of any cause, there are ever to be found some few willing martyrs who will sacrifice everything of personal interest for the upbuilding of the cause they hold so dear. The Music Teachers' National Association has certainly passed over this period. Our membership now numbers over 1,000 strong and includes the very best and highest talent in all departments of the profession. And now, in the midst of all our successes, we become aware that new dangers are present; exigencies are arising on every hand which must be met, and these questions demands some clear-headed statesmanship for their solution. The Association has been extremely fortunate in its choice of officers, to whose judgment the work of getting up these meetings has been almost entirely left. Each set of officers has done what in its judgment seemed best, with little or no guidance from the Association itself, not because it ignored the direction of the members, but, because the members have not asserted their wishes.

What we want now is a closer amalgamation of the membership. The essential thing in the realization of a perfect Association is the loyalty of its members; fraternal feeling is the grand bulwark that will keep us from destruction. And how is this bulwark to be erected? Why, by each member taking hold with his own hands and ceasing up his load of influence and hearty support. Each member should feel that this is "my Association," and he should talk of it as "our Association," in which the principle of equality among the members reigns supreme.

And, in this connection, one thing occurs, a thing which I feel to be of vital importance to the growth and well-being of the organization. And that is, we have hitherto not properly brought out the social element in our midst. We have with us to-day men and women of national fame. Many of these are with us for the first time. The question is, now are we going to get acquainted? I would make a suggestion that every delegate register his or her name and stopping-place, so that the list can be read from the rostrum or, better still, be printed and hung up in conspicuous places about the hall. This would, at least, give us a chance to call upon our friends. Then we ought to have, at least, one meeting in the nature of a reception, and it should be sufficiently informal to permit everybody to come, and become well acquainted with one another. How many modest musicians there are present who would esteem it both an honor and a pleasure to shake the hand of some of our older musicians if only a feasible opportunity was presented to them for doing so. I think the past meetings have been too coldly intellectual, they have lacked warmth and sunshine. Let us no longer "entertain angels unaware," but, if everything else fails, let us form here lasting and enduring social ties. The social success of this meeting I consider equally as important as the musical and literary, therefore, let us have a good Social or Reception Committee appointed, whose pleasurable duty it shall be to make us all acquainted with one another.

Another suggestion I wish to make is, that each department should have a separate organization. It will soon be utterly impossible to meet as we do now, and transact the amount of work that will come up all in the space of a few days. Four times the amount of work can be performed in the same length of time, providing we establish different departments, similar to the regular college or conservatory; one for Piano Forte, one for Voice, one for Harmony and Theory, one for Public Schools, etc. Then the Piano student could enter the Piano Department and listen to just those discussions in which he takes an especial interest, and the vocal student could do likewise in the Voice Department, and so, I say, four times the amount of work would be despatched and everybody would be better satisfied. We have made a step in advance in that direction at this meeting.

I firmly believe we have made a mistake in inserting in our By-Laws this clause: "No person, whether a Member of the Association or not shall be allowed to advertise in any manner within the rooms used by the Association, any publication, composition, or invention of any sort, whether by free distribution, circulars or orally." We come together to learn. We make these annual pilgrimages from all parts of this vast land to learn what is new in our calling. Why then shut off all new inventions, useful devices, charts, etc? I see no harm giving full play to this feature. It is only necessary that

it be properly regulated. The executive committee has provided a place for exhibits, but few have been applied, owing, no doubt, to this clause in our By-Laws. More than half our membership have not the opportunity of examining new works on music, inventions, etc., and, instead of prohibiting the exhibition of new things in connection with our profession, every possible encouragement should be given it. Publishers should be invited to exhibit what they have. Inventions of all kinds placed on exhibition. Even improvements in pianos and other instruments should have a place. In fact everything that can in any way instruct us ought to be encouraged, instead of prohibited by our constitution. The By-Laws have never been enforced since its adoption.

The Association has attempted to establish permanent membership and the profession has supported the idea in a most hearty manner. It has occurred to many friends of the Association there is not an adequate return given for this annual fee of \$2.00. The official report is about all the members receive if they do not attend the Meeting. There is now no necessity of appealing to the charity of the profession, and if a permanent membership is to be sustained it must be placed on some other basis than that which it now stands. I would like to see the Association undertake to publish a journal of its own. The cost of publishing and distributing the Official Report costs about half as much as a monthly journal would. I believe the time has almost come for the Association to consider the advisability of issuing regularly to its members a journal of high standing.

The question of Vice Presidents has never been satisfactorily settled. The only sure way of disposing of the matter, it seems to me, is by representation. Only those States that have regular organized association should be represented at the National Association with certain prescribed powers given them. The election of the delegates should be placed in the State Association and not the National. In those States where no Association exists our present plan may be continued. It is hoped that action be taken on this question at this meeting.

There are a number of minor suggestions which I will venture to make. The price of the Annual Report has been left to the judgment of the Secretary. Shall the Report be given gratis to non-members, and if a charge is made, how much? Each copy costs the Association about 20 cents, postage for sending it through the mails, not included. We must, at this meeting, determine how to dispose of the Reports to non-members and the music trade.

The Constitution states that membership shall terminate if dues remain unpaid for a period of two years. This has been found entirely impracticable. No name has been printed in Official Report unless the dues for current year were paid. This provision, no doubt, was made to make a better showing of membership in printed list, but it is misleading, and with our present plan of Certificates and Coupons this clause had better be stricken from our Constitution.

The affairs of the Association are in a most prosperous condition. When the books were balanced on July 2d there was a balance in the treasury of \$488.97. This amount will be considerably increased when full returns have been made. The sale of tickets at the door should alone increase the amount to double. What the exact sum will be is not now possible to determine, but there will be a handsome surplus in the treasury.

During the past year a pamphlet on Public School music was issued under the auspices of the Association, by the National Bureau of Education, at Washington. This work has been the means of enhancing the general study of music throughout our land. I have had the privilege of examining the comments and criticisms by educators on the work. They were, without exception, very favorable to the principles advocated in the work, which are the universal study of music of youths by our Public Schools. With public funds it is through work of this kind that the Association can enlarge its sphere of usefulness.

The Association is now placed in good working operation. Its financial basis is secure. We have now to guard well our interests and use the means at our command for the best service of the profession, and spread of the principles of true art.

The Association has the confidence and respect of the musical public, and let us strive to maintain that confidence and respect by a just and liberal administration, and unwavering faithfulness in the performance of the duties set before us.

NEW LESSONS IN HARMONY.—Mr. J. C. Fillmore, who, a few years ago, wrote an interesting history of pianoforte music, deserves another word of commendation for attempting, in these "New Lessons in Harmony," to make the ideas of the greatest living musical theorist, Dr. Hugo Riemann, accessible to English readers. Mr. Fillmore has "for some time been convinced that the minor scale and minor harmony needed a radically new treatment, based on rational principles, and that the practice of the greatest writers of our time, such as Liszt and Wagner, need to be accounted for in a much more thorough and satisfactory way as regards notation and modulation, than is done by any text-book on harmony heretofore published in English." As Dr. Riemann's work, on which this is based, is intended primarily for teachers, Mr. Fillmore wisely concluded to make the treatise his own by re-writing it as to make it useful to students; and we must admit that we know no other work in which a musical student can learn so much about harmony in fifty pages of text and examples for exercise. The appendix contains a translation of Riemann's lecture on the "Nature of Harmony," a careful perusal of which will enable students to see clearly the link of modern speculation in music.—*New York Evening Post.*

Letters to Teachers.

W. S. B. MATHEWS.

QUEST.—"Write me what exercises you think best for a girl with very weak fingers. She strikes the piano as if she were afraid of hurting her fingers or the keys, yet she has taken lessons for five years, and knows about as much as most girls after taking lessons two years, and I feel disheartened."—S. E. A.

ANS.—For cases of this kind the very best exercises I have ever found are the Mason two-finger exercises in the elastic touch, as explained under the head of "touch" and "two-finger exercises" in Mason's "Technics." I trust the correspondent will pardon me for referring so often to the same book, but the fact is that the Mason two-finger exercise is, in my opinion, the most important contribution to the art of developing the strength, elasticity and expressiveness of the fingers in piano-playing that I have any knowledge of; and I say this after nearly twenty years' experience with them. It is likely that the pupil of whom you inquire is of a slight muscular development, and not of an active mind. These half-active pupils go along slowly at best; but by the aid of accents and these two-finger exercises, a certain amount of expression and life can be put into their playing, which cannot be put in any other way that I know of. The accent exercises of Mason have the effect of facilitating the establishing of the mental automatisms upon which intelligent playing depends. For want of these automatic faculties of thinking accompaniment formulas, passages, etc., the planning is done all on the same plane, melodies receiving exactly the same attention as the least important parts of the piece, and no more; whereas, in good playing there is continually a discrimination between the important parts of the piece and the less important parts, and the relative estimation in which the player holds them is brought out by means of accents, emphasis, etc. These exercises are therefore a foundation for the technique of expressive playing. There is also another point involved in the recommendation I here give for these exercises. It is the muscular. Weak fingers are sometimes due to a lack of developing certain ones of the muscles. The deep-seated flexor is a muscle which is often neglected. It lies close to the bone of the forearm, and its tendons are attached at the first joint of the phalanges. Mr. Brotherhood appears to have had this muscle in view when he planned the exercises for the left-hand lever of his technicon. But the Mason two-finger exercise for elastic touch reaches it by a peculiar and thorough way. There is also a single exercise in the Plaidy system which is a muscle exerciser, but is generally neglected "tremolo," or repetition of the same note with changing fingers, bending only at the second joint. The weakness of fingers referred to may also depend in part upon lack of proper concentration. "Very likely it does. The two-finger exercise, properly administered, will correct this. It places the finger under a pressure to repeat the same volume of tone in the second stroke as the finger before had just made striking with a loose wrist. That is, it brings the finger touch to measure itself up against a finger touch. This unconsciously educates the ear, which in turn reacts upon the fingers to a degree that one would hardly expect. If you try any of these things, I would like to hear from you again after they have had time to produce an effect, say after a month's or six weeks' practice; that is, they do not produce an appreciable effect in that time they are not the proper medicine, or you do not know to administer them."

QUEST.—"It is detrimental to the professional standing of a music teacher to invest his surplus earnings in a commercial enterprise, provided such enterprise (for instance, the purchase and sale or renting of pianos) does not in any way interfere with his duties as teacher or student?"—A. STUBBS.

ANS.—THE ETUDE records this question with pride, for it has no doubt that it was in some remote way more or less due to itself that the teacher in question has come to the point where such a question as the above begins to have a practical interest. I say, therefore, most decidedly, not. It is as fortunate as to have one's surplus earnings, it is his privilege and duty to invest them where they will go on increasing. He will find that, so far from detracting from his professional consideration, they will add to it, and, if, in time, he should have as much as a hundred thousand dollars invested in a remunerative enterprise, he will find his opinion greatly sought after; he will become the oracle of the neighborhood to an extent impossible for him to surpass except by retiring from the profession to live upon the interest of his money. Such is the capacity of the human mind for a demonstration of the kind it received by every one as proof positive of the sound discretion of the fortunate individual. Invest by all means.

QUEST.—"Will the Editor please tell me what to do for a pupil whose inability to play rapidly seems to come from a lack of power to think quickly, or a lack of con-

centration? Her fingers are flexible, and there seems to be no physical reason why she does not gain more in technique. Any suggestion will be most gladly received."—M. J. G.

ANS.—Your account of the state of your pupil is incomplete in this, that it fails to tell whether or not the inability to think music rapidly is only a part of a general inability to think quickly upon any subject. There are many persons whose minds act slowly, and who do everything on the slow and even order. If your pupil is of this kind, only a little help can be given her. It will be necessary to await the slow action of her growth; in time her mind will think music more rapidly, as an incident of a fuller acquaintance with it. But in case the pupil is of good average mind in other respects, and only incapable of this slow action, there are several ways of facilitating her progress. The place where she probably sticks is in grouping her notes. In order to improve this, teach her the accent exercises of Mason's technics, beginning with accents which fall near each other, thus giving the small groups a then go on to those which give rise to long groups, such as nines, twelves, sixteens, eighteens, etc. It is likely, however, that the pupil has not yet acquired the true method of mental action for rapid playing. She needs to practice the velocity exercises in Mason's system, which are on a different plan from those in any other system, and which, after ten years' experience has shown me to have the effect of developing the pupil's speed to a surprising extent. The same exercises are in the demonstrative exercises of the American College of Musicians, but not so clearly explained as in the system of Mason. When a fast action of rapid playing has been laid in the exercises above cited, it will be in order to give certain pieces calculated to bring out rapidity.

In Keihler's Velocity Studies the direction is given that the exercises are to be practiced slowly, and, as certainty is acquired, to gradually increase the speed, but never beyond the point where the exercises can be played with an even pulse. This last direction is far from the truth. There are many pupils who will never acquire velocity in this way, but who, after years of practice, will simply play a little less slowly. Mason's exercises, on the contrary, require you to pass directly from a slow performance of the exercise, so slow that every note is followed by an appreciable moment of repose, to a speed so great that the whole passage has to be played in a whole second, or the last note of the piece, the hand being fired upon the last note of it and the fingers falling on the successive notes as best they can. If they leave out any, as very likely they will, the passage is to be practiced slowly again a few times, in order to establish the motions in their proper succession, after which the passage can be played again in velocity. It is to say, in this quick way. This is the theory, and experience shows that pupils acquire speed in this way who have never been able to get it in any other.

QUEST.—"Will you please answer through THE ETUDE: Is it practicable for pupils of from ten to fourteen years of age to be taught to read music readily while taking two lessons weekly, and being too busy with school to practice more than an hour and a quarter a day, outside outside? Can you tell of any especially good systematic way of teaching others to read music?"—S. B.

ANS.—It is practicable for pupils situated as above described to learn to read music accurately and rapidly. It is not necessary to adopt any particular system in order to bring this about. The first thing is to ensure that the pupil can be taught to hold the pen, to play a strict exactness in playing every note and sign of the notation; in other words, the lesson has to be "proof read," as printers say. It is gone through in detail and every mistake corrected, and, which is more important, the student is made to understand and realize that the notation contained all the information she needed in order to have played it correctly. This process, if applied to a sufficient variety of music, and especially to the work of the more exacting authors, will in time result in accurate reading, and this without any special study for the sake of the reading. The true idea is, that the lesson is studied in order to be able to reproduce certain musical ideas and effects. The mistakes corrected are corrected because they are not part of the musical ideas which the lesson was to have preserved. Inaccuracy is to be deplored because it is not in finding out exactly what these intended effects would have been.

Rapid reading, or sight reading, is another thing. After the reading has been made accurate, as evinced by the pupil's ability to play the pieces assigned without the "proof reading," sight-reading may be practiced by duet-playing, playing accompaniments under a reliable conductor, by playing with a metronome, or in any way that ensures the pupil's full attention to the matter in hand, and the necessity of going on, instead of stopping to fixate it as pupils are disposed to do. As my experience I have had no particular trouble with reading after I have succeeded in obtaining the necessary care in attending to the signs as the only means of ascertaining what it was that the author intended to convey. This, however, is a long and difficult task, carelessness

being ingrained in the great majority of people. But perseverance will tell.

QUEST.—"Although, in my teaching, I claim to instruct the various shades of tone, though imperfectly, in the very first days struck, and does not, as a rule, take time, I prefer to study classical music, nevertheless, I fear to give Schumann's easiest compositions too low. How soon can they be given? Or, what length of training is needed before they can be given advantageously?"—M. W.

ANS.—It is not possible to answer this question categorically, for the reason that it is not possible to say what length of training is necessary as a prerequisite to giving any music whatever. It all depends upon the pupil and the teacher. But in general the following considerations will determine the advisability of continuing in the study of Schumann or any other author. There are two easy checks against the study of compositions that are too difficult for the present ability of the pupil, but which it is often necessary to give as a preparation to something further on. These are: First, *The legato must not be impaired.* Frequently a pupil reaches a stage of difficulty concerning her hand is not ready for, but in doing so neglects the proper connection of tones, and, consequently, the proper motion of the fingers, and, above all, the proper touch. Whenever this takes place it is time to go back to easy pieces or exercises, and insist upon a close legato. Second, *The study of difficult pieces discourages the pupil.* Whenever this happens it is time to go back to easier pieces. But it often happens—and in my judgment often than the other—that pupils, especially talented pupils, show a falling off in enthusiasm in the study of music, and there are too many to occupy their minds. This happens very often, and I have always found that the introduction of music of suitable difficulty or elaboration has the effect of sharpening up their attention, and the result has been rapid improvement, which could not have been made by any other system. There are some of Schumann's easier compositions which can be played at quite an early stage of proceeding, perhaps in the very first quarter. The "Jolly Farmer" is a piece in point; an adult or well-grown pupil could play this within the first lesson at the instrument. In the second quarter it would be within the limits of the greater number of players. The way to secure the best effect of music like this, which is so much out of the common course of the pupil's ideas, is first to awaken an interest in it by playing it to them as music. It will happen then, doing this once or twice, with such a piece as the "Jolly Farmer," that the pupil will be pleased with the idea of learning it. The way is then open. Whatever the average girl really wants to learn, she can study to advantage. Grading is not half so important as keeping up the interest, and, consequently, the study of music should be a line or two of it as a reading exercise. The chances are that in the process of reading it over a number of times the music will "strike in," and a desire be awakened to learn it properly. The "Cradle Song" of Schumann, composed later, perhaps in the third or fourth quarter. Any teacher can see that there are not many difficulties in this piece which an apt pupil cannot be taught to do, or teach herself to do. The main point is to keep up the interest. Schumann's "Forest Scenes" belongs to a still later time, probably to the fourth grade of talented pupils or the fifth of the least talented.

In this connection it needs to be remembered that it makes a great difference what kind of a piano the pupil practices upon. One who practices upon a cheap and indifferent instrument will never come to classical music, and will never be able to do so well on one who has an instrument of first-class qualities. These finer pieces are the ones which depend for their effect on the tone color and the finer relations of tones, such as are only hinted at in the sounds of cheaper pianos. This is particularly true of the music of Schumann. The fact that Schumann is one of the most important means that the piano teacher has in his repertoire of awakening the musical sensibilities of pupils. It is well to remember, further, that Schumann is foreign to the average pupil, and accordingly she must have plenty of time to grow to him, not before beginning to study his pieces, but after taking one piece and before studying another. Give every piece all the time it needs to be fully digested. The study of a half-dozen pieces of Schumann, during a two years' course, will often result in a great change in the pupil's method of looking at music. In teaching we are supervising processes of growth. Therefore we must go slowly.

God is born to expend every particle of strength that God Almighty has given him, in doing the work he finds he is fit for—to stand it out to the last breath of life; and do his best. We are called upon to do that; as the Lord will, we are disposed to do so well as one who has as little merit as I, that we have got the work done, or, at least, that we have tried to do the work—for that is a great blessing in itself—and I should say there is not much more reward than that going on in this world.—Cory.

AN AMERICAN VIOLIN MAKER.

SOMETHING INTERESTING TO LOVERS OF THE KING OF INSTRUMENTS.

One hot Sunday afternoon, just after the meeting of the M. T. N. A., a group of musical gentlemen, amateur and professional, gathered together in Cleveland to inspect some of the workmanship of Mr. J. C. Hendershot, of that city, in his favorite hobby, violin making.

Willis Nowell, the celebrated violinist and pet pupil of Joachim, was there, curious and also slightly sceptical about an American production that almost claimed Cremona qualities. The two well known composers, Johann Beck and Wilson Smith, sat together with a sort of "you-will-be-surprised" smile. A wealthy English amateur and Frederick Kleinan, one of the most proficient violinists outside of the ranks of professional life, made, with the writers, the party complete.

Mr. Nowell possesses the famous three thousand dollar "Strad" that Joachim and others were after some years ago in Berlin, and naturally felt anything in the "Yankee" line of fiddle making must necessarily be very crude and incomplete. But, ya-all, are destined to be agreeably disappointed when the maker drew from their resting places some half dozen symmetrically built instruments, some unvarnished, but most of them stained with that warm, lustrous brown and amber, that marks genuine artistic violin. Mr. Hendershot then spoke of his passion for the art, and how he had inherited it fairly from his father and grandfather before him.

He is a natural genius in mechanics, and has that intense love that is never baffled at difficulties, and having traveled extensively and formed quite a collection of his own, his taste is somewhat of a fastidious one. His collection of about fifty instruments comprises such names as "Amati," "Stradivarius," "Petrus and Joseph Guarnerius," "Steiner," "Maggius," "Klotz," "Matthias Albac" and others of the famous makers, and it is a sight to see Mr. Hendershot lovingly take his favorites by the neck and expatiate on their merits and point out their cunning workmanship. After years of study and experimenting with all sorts of woods, Mr. Hendershot came to the conclusion, since practically verified, that balsam-wood solved the problem in violin making. It is the wood that possesses the wearing and lasting qualities so long sought for by violin experts. The tonal quality of the wood we instantly recognized when Mr. Nowell drew his bow across the strings; the instrument in question gave out a rich tone, both brilliant and velvety, with that indescribable something that told one it was a thorough workman's instrument, and which nothing compensated for. Mr. Hendershot builds after the best models and the nicety of his workmanship must be seen to be appreciated; delicate F holes, graceful scroll and neck and flowing lines are some of the characteristics of his work. The best of the profession are using his violins, and he showed me many warm letters lauding him and begging him to continue in his good work. Remeny plays on one of his instruments; Prof. Jacobson, of Chicago, is another name that is sufficient guarantee; George Lehman and Miss Maggie Wuert, of Cleveland, two talented young artists, possess fine specimens of Mr. Hendershot's skill. And now Mr. Nowell may be added to the ranks of converts, as he was so delighted with the "American fiddle," that he gave its maker an order for one on which he would play. For thorough workman, finish and even musical tone Mr. Hendershot's violins are second to none either in Europe or America.

THE STUDY OF HARMONY.

It is a source of much annoyance to all conscientious teachers who attempt to have their pupils pursue harmonic studies in connection with piano-forte instruction, to find how very seldom they arouse sufficient interest in the subject to get the pupils to do any commendable work. The pupil seems to feel that the teacher is thrusting some foreign subject upon his consideration—a subject that is irrelevant and unnecessary to his progress in the art. With this impression in view, he revolts, and though, out of deference to the teacher's wishes, he may write out the prescribed exercises, yet he plainly shows his carelessness by the numerous errors which his work contains, as well as by the hurried style in which it has been written. There are many reasons why this lamentable result obtains. The first is the undisciplined state of the mind of the average pupil, a state that is inactive and indolent from habit and predisposition. Such a pupil hates to go to school, hates to study, hates to work and hates to play; if there is much exertion connected with it. The majority of pupils in school, succeed better in writing, reading and history, than in mathematics and sciences. We find the most lovely dancers to be frequently the most brainless and vulgar

people. And what can we expect of such people when they attempt to study music? They succeed well at the mechanical part—that is, as well as this can be mechanically done—without the assistance of any thinking, but, as soon as they are required to use their brains to aid their mechanism—"Ah, no, indeed; that is too much like work, too much like arithmetic; we had rather play!"

Another reason why the study of harmony is distasteful to pupils is the methods employed by teachers in presenting the subject.

Some teachers, who are, no doubt, conscientious, postpone the study on harmony until the pupil has been playing some two or three years. No less an authority than Goethe says, in his book (Materials Used in Musical Composition), that scholars must be reasonably expert in piano playing and content at *ad libitum* before commencing Harmony, for "the study of composition cannot be successfully pursued by any scholar whose attention is still partly engrossed by the Rudiments of Music."

This is true in reference to the higher study of composition and invention, but it is not true of harmony, a science which embraces all the laws of music and even the very rudiments of music itself.

Again, many teachers and other people confound Harmony with Thorndike's Spelling of harmony. Therefore, there arises a vision of Richter, with his string of figured bases, of triads, and seventh chords, and ninth chords, and eleventh chords, not to mention pentachords; of inversions and resolutions, and suspensions, and retardations; of organ points and pedal notes; of *canto fermo* and *canto contrapunto* at *ad libitum*. Is this a subject to give a child? As soon might you teach him geometry, with its pentagons and hexagons, its quadrilaterals and its parallelograms; or astronomy, with its plane of ecliptics and perihelion measurements, its asteroids and its satellites.

Yes, we would teach all these things to a child, but we would do it gradually and employ a rational method of going about it. You can, if you know how, teach a child, before the age of nine, to comprehend all the principles of geometry, and to define all angles, surfaces and bodies.

You can give the same child, by proper illustration, an accurate conception of the solar laws and the movements of the heavenly bodies, teaching him all the planets and many of the constellations.

So you can teach a child the laws of harmony from the very outset, if you adopt a common-sense method of doing it; teaching principles, not names.

And who will say that, if this can be accomplished, that it is not the correct method of procedure in the education of the child? It is this very remissness on the part of teachers and parents in the present method of instruction that breeds so much inability in the pupil's mind later on.

The impressions gained in early life are far more lasting than at any time later on. A principle early imbedded in the child's mind takes root and grows; it is never lost, but ever expanding, and in after-life, if it was a good seed, it is sure to bear fruits of peace, happiness and prosperity.

There is really no way to improve the musical thinking and to make musicians but to study harmony.

There is just the same distance between you and Laplace that there is between you and Beethoven. To arrive to the plane of one takes a life of mathematical thinking, of the other a life of musical thinking.

Oh, if the present generation of pianofortists would just stop and read the history of the thousands upon thousands of brilliant pianofortists who have walked across the zenith of their time as brilliant meteors, sinking at last to the cold earth in total and eternal oblivion, and would then gaze into the azure vaults of our musical heaven to-day and behold there, shining brightly by their own self-made light, the fixed galaxy of the immortal composers, then, indeed, would there fall over the earth one tremendous, awful silence. All the pianos in Christendom would be hushed in one moment of thoughtful comparison and reasoning on the true destiny of human mind and man that stopped to think would close the piano forever and go to seek the true way "ad astra per aspera." The first lesson on the piano should be a harmony lesson, and each succeeding lesson should be likewise. Harmony does not necessarily mean written lessons, although writing is a great aid to the speedy accomplishment of the art.

The basis of harmony lies in the cultivation of musical thought or of the musical ear. The naming of scales, intervals and chords is merely as means to an end, the chief end being to facilitate a description of them.

The pupils conceive of the subject in the wrong way it sounds to him, and it makes little difference whether it is an under-chord or a "moll" chord or a minor chord; he should be taught to recognize it by its sound. He must, when he hears it, be able to form a mental image of how it looks on paper or on the instrument, and recognize, when he sees it on paper or on the instrument, the looks of it must call up to his mind the sound of it.

There are three orders to follow in teaching tonal conception, and those are:—

First. Play, sing, think and write.

Second. Think, play or sing, and write.

Third. Think and write.

From which it will be observed that at first playing and singing are to proceed in order to give a proper conception of the thought to be written; after which the thought may proceed, as an impression of the memory, followed by playing or singing in order to confirm it before writing, which ultimately may be omitted, since by many repetitions the thinking process is so well established that it needs no confirmation, but has the power to represent itself in written form directly as it emanates from the brain of the composer.

This method of study, if undertaken from the outset, becomes highly interesting, and has a sure tendency to develop every bit of musical talent a pupil possesses. And instead of delaying the period of "playing a few pieces well," it infinitely hastens it, since it makes surer and more rapid readers of music, and makes the playing, when it does come, far more intelligent and effective.

Besides, it educates into the pupil the true idea of his art, and reveals the mechanical execution in its true light of servant, and not master, thus leading ambitious pupils to seek more diligently for the mastery which they find alone in the proper and increasing study and application of the divine laws of Harmony.

D. D. F. B.

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We are about to publish a new Piano-forte Instructor by James H. Howe, which we feel assured will meet the wants of our subscribers, who find it quite difficult to secure a work not too long and one that is progressive and interesting.

The Instructor contains in the first part about ten pages of theoretical matter, such as notation, rhythm, marks of time, degrees of force, marks of expression, theory of touch, with examples, and representative cuts of appropriate illustrations. The degrees of force are graded in their proper order, as also the marks of tempo, thereby presenting to the eye of the student the relative value of each degree. This practical knowledge we find by experience to be deplorably deficient among piano-forte pupils generally.

The fingered representative exercises and corresponding illustrations are progressively arranged with a view of impressing upon the pupil the different styles of touch, or formation of tone, varieties of rhythm, and melodic figures.

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The work closes with a short collection of the more usual Embellishments in use, and a tablature of the Major Scales, with their corresponding Arpeggios; the Harmonic, Melodic and Mixed Minor, and the Chromatic Scales. Orders have already been received for several of the persons who have perused it, and we feel sure that it will be warmly received by our patrons and friends. The price has been placed at One Dollar and Fifty Cents, publisher's price. We will furnish the Instructor to dealers and traders at the usual discount.

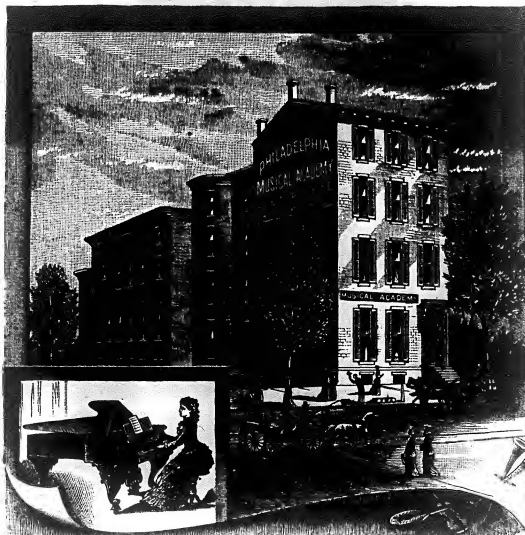
When a child can play three pieces well and from memory, with a thorough understanding of them, the pupil has learned more than life or she could play a number of pretty pieces without understanding, and is one of them, and without playing any of them poorly and tastelessly.—Kassner.

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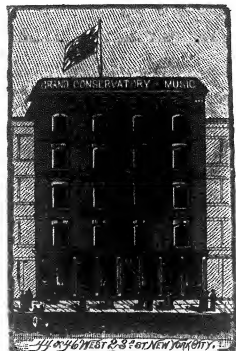
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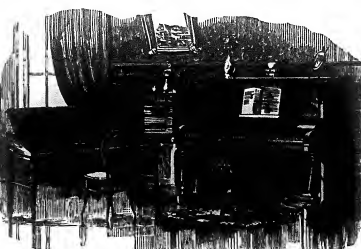
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CARLYLE PETERSHILL.

WASHINGTON, D. C., December 8, 1886.

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J. P. CAULFIELD.

CINCINNATI, O., January 7, 1887.

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JOHN S. VAN OLEVIE.

N. E. CONSERVATORY, BOSTON, February 4, 1887.

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THE ETUDE, March, 1887.

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ELMIRA, N. Y., February 6, 1887.

JOHANNES WOLFRAM.

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CANTON, O., April 13, 1887.

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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 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 indisputed 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.

JUNIUS W. HILL.

The Techniphones are giving perfect satisfaction. Music pupils of all grades enjoy practicing upon them, and I look forward to the time when three-fourths of all practice for music 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.

Musical Director, Carleton College.

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MINNEAPOLIS, May 18, 1887.

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