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Theodore Presser

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THE ETUDE.

VOL. V.

PHILADELPHIA, PA., OCTOBER, 1887.

NO. 10.

THE ETUDE.

PHILADELPHIA, PA., OCTOBER, 1887.

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

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EDITORS.

W. S. R. MATTHEWS,

JOHN C. FILLMORE,

Managing Editor, THEODORE PRESSER.

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THE METRONOME.

When Maelzel invented, at the beginning of this century (1816), the metronome, he benefited the musical world to a great extent. Before Maelzel, as far back as 1696, people had tried to invent an instrument to measure time. We mention Francois Loulie (1696), Sauveur Enbray (1732), Gabory (1771), Avox (1784), Telleletier (1782), Abel Burja (1790), Weiske (1790), Hoeckel (1796), Winkler (1800), but none of these inventions took a foothold, until Maelzel improved Winkler's metronome. The plain Maelzel metronome without the clockworks is about the best; those with clockworks are not accurate, as a great deal depends upon the spring that moves the pendulum. We have seen a metronome that beat uniform time no matter where the weight was put. The weight had no influence on the pendulum at all. There is now in the market a metronome, the invention of Mr. R. Zeckwer, patented April 6th, 1887. This metronome is very simple in construction; it consists of a graduated column of iron, a tube projecting laterally from the top of the column. A vertical slot in the column contains the sliding indicator, to which is attached an iron ball by means of a brass chain running through the tube. To make use of the instrument the index is set to indicate the time required, and the weight is drawn to one side and allowed to fall. The figures on the left side of the scale indicate the number of falls in one direction and those on the other side the number of falls in both directions, or the vibrations to and fro. Thus, when the index points to the top number 80-40, the pendulum is at full length and indicates 80 vibrations, counting the falls in each direction, or 40 vibrations, counting the falls in both directions as one.

This instrument is absolutely correct, depending only upon the length of the pendulum. It cannot get out of order, as the clockwork metronomes frequently do. Another point of recommendation is the cheapness, costing only \$3.00.

The Musical Art Publishing Co.—S. B. Mills, President, E. Goldbeck, Manager and Treasurer, paid eight per cent. dividend to its stockholders on October 1st, of this year. Parties desiring shares (\$5.00 each) should address Mr. Presser, Vice-President of the Company, or Robert Goldbeck, Chickering Hall, New York.

ON THE ART OF SELF-CULTURE IN MUSIC.

A correspondent of THE ETUDE, living in a Western State, remote from musical authorities, makes his desires known in terms like these: "I am," said he, "sufficiently advanced to perform creditably such selections as

Engelbrecht's "Wandering Sprite," Kinkel's "Love's Response," etc., but know just enough to feel discouraged when I read of Liszt, Beethoven, and the other great masters. I have a good piano, considerable talent, indomitable energy; I wish to become a good teacher, to understand Thorough Bass and Harmony, and to cultivate a taste for classical music." He further adds that he knows too little to be able to select out of the countless advertisements the particular books that he needs. He therefore calls upon the present writer to give a course of study.

Self-culture in music, or any other art, involves two serious difficulties, which are so elusive to measure, from the stand-point of one's self, and so troublesome to adapt means for overcoming, that few succeed in educating themselves in Art without leaving more or less traces of their imperfect culture, due to the disadvantages under which they have acquired their knowledge. Of course, it goes without saying, that nobody cares whether you have acquired your knowledge "by hand" or by "machinery;" the only question is whether you *really* have it. Nevertheless, everybody requires more or less of what we might call "authentication." If one has come up a path of his own, it rests with him upon arrival to demonstrate, by the vigor and clearness of his knowledge, that he did not miss anything of consequence by coming a road so unusual. Whereas, if one comes the regular road, he has the turnpike tickets to show at the end of it, that he has paid the fare, and therefore, presumably, has come all the way. This is the use of diplomas, the prestige of foreign study, and all that; they serve to acquaint strangers that you have at least had good teaching.

The question of self-authentication, however, was not one of the two vital difficulties referred to above. The first of the two is the fact that a great deal of the practice and operative processes of every art, and especially of music and painting, lie outside the boundaries of book-teaching. What, for instance, can a book do to give you an idea of the difference of touch necessary for bringing out the fine effects of a piece of Schumann's? Or what can a book do to qualify you to form an idea of the effect that such a piece ought to produce when properly interpreted? But even supposing it were possible for a book to give you knowledge of this kind, there would still remain another difficulty as great or greater—namely, to ascertain your own position with reference to this inner knowledge of music. It is one of the most delicate problems of the musical educator, to ascertain truly the position of his pupil with regard to the inner comprehension of music, even after a number of interviews with him. But for a student alone to attempt to weigh himself upon the scales of high art, is the same as for him to attempt to weigh himself in a void; upon when he himself has to bear down upon the beam in place of the usual weight. The opinion of a competent examiner is the definitely ascertained weight which affords an index to the amount of pressure upon the platform of the balance. It is impossible to give any direction adequate to the individual's doing this for himself. There is no test that he cannot evade through ignorance. If you state a speed at which certain compositions must be played in order to produce a certain effect, this is not at all the same thing as saying that if they be played in this speed the compositions will sound as the author intended. It will all depend upon the manner in which the player brings out the ideas; and this, again, will depend upon his understanding of the relative importance of the ideas, and the readiness of his technique in responding to the demands of fine shading. It is entirely impossible to put in writing the exact manner of playing any masterwork, or, for that matter, that

of playing any composition whatever. Hence, the first thing to do, or, at least, the thing to do as soon as possible, is to avail yourself of an opportunity of being examined by a competent teacher, with reference to your touch, general technique, and the quality of your musical conception as evinced by your performance of certain pieces of good music that you have studied by yourself. If such an examination were made by one of the higher kinds of teachers, he would be able, even after one hour's interview, to give you valuable advice concerning your future. With this reservation, then, we will now go on to consider what you had better do meanwhile.

The general objects to aim at are two: First, to improve the quality of your finger work; second, to acquire a knowledge of at least a few compositions by the great masters, and if possible learn them so thoroughly that they will become second nature to you. As to the first, I would recommend you to get and learn by heart, and practice until they go easily and with enjoyment, the following: Raff's "La Fleuse," Mason's edition (Schirmer); Moszkowski's *Waltz in A flat*, Kunkel edition; Bendel's "A Moonlight Walk by Love's Island," from the "Am Genfer See"; Wollenhaupt's "Whispering Winds." The last is easier than the others, but it has good practice in it. To learn these three pieces well will take probably six weeks or two months. In connection with them there will be ample time to practice several others of a different character, such as the "Loure in G" by Bach, arranged by Heinze, the Schumann pieces in the last part of my Studies in Phrasing, and a few movements out of the Beethoven Album, in the Peters edition. The Schumann "Warum" and "Grillen" ought also to be taken up presently. The Boeckleleann edition is the best to study them by.

If all these pieces are learned by heart and practiced until you are sure of them, and they go easily, they will start your ideas, so that the pieces you now play will not seem so satisfactory as they now do. In all this, work by yourself. It will be of the greatest importance for you to cultivate your faculty of forming a conception of the effect that a passage or entire piece ought to produce when perfectly played. You can do this better from the notes, away from the piano. Look at them intently; try to make out the melody and the general effect of the accompaniment. Think the piece through exactly as if you were playing it at concert time. Some things you will realize, others you will not. In time you will realize more and more. This exercise is an important corrective to the lowering effect of poor playing. It is very difficult to form a conception which is limited by the inability of the fingers to go fast enough. I often have pupils come to me with Schumann pieces which they think twice as slow as they ought to go. In this connection it will be of great use to play a piece now and then in a different key from that in which it is written. At first, so great is the influence of habit, this will be "like pulling teeth," as the saying is; but after a certain persistence of practice, it will become easy. In this exercise the piece should be one that is known by heart. To transcribe by eye is a different exercise, valuable in itself, but not with the peculiar internal advantages of transposing one that is within you.

Throughout this course I have aimed at internal results, quite as much as at those that are merely external, as seen in brilliant figuring, etc. In pursuance of the same ends the Thorough-Bass and Harmony should be studied, a department in which Prof. Fillmore is expert. When this course has been attempted let us hear from you again. It may be too difficult, but I think that with energy and courage you can do it.

W. S. B. MATTHEWS.

LESSONS IN MUSICAL HISTORY.

CHAPTER IX.

MUSIC IN THE SEVENTEENTH CENTURY
(CONCLUDED).*The Development of Instrumental Music.*

1. ORCHESTRAL MUSIC.

The crude orchestration of the early opera and oratorio was referred to in the last lesson. But it was a matter of course that, although solo singing naturally received the greater stimulus from the new monophony, nevertheless the instrumental portion of the operas, oratorios, chamber cantatas, church concertos, etc., should share more or less in this impulse, and should gradually be developed. The attempt to give characteristic expression to all portions of dramatic works led to a keener and more refined perception of instrumental effects, and so the art and science of orchestration was gradually developed. The necessity of perfection in details also led to the gradual development of each individual class of instruments, the sifting out of those kinds least available for the purposes of dramatic expression, the further sifting of the varieties within each class, and the survival of the fittest! Thus, for example, the stringed instruments played with a bow were of two general orders: I. *Knee violins (da Gamba)*, and II. *Arm violins (da Braccio)*. In the first order there were three kinds of bass and three of tenor violins. In the second there were three kinds of violas and four kinds of violins, three of them smaller than ours. Thus there were *thirteen* different kinds of instruments played with a bow. The sifting process has reduced this number to four: violin, viola, violoncello and double-bass. The wood-wind and brass instruments also diminished in number by the same process.

Side by side with this sifting went on the gradual development of the individual instruments and of solo playing. In the accompaniments of dramatic music, composers had to study the capacities of each kind of instrument for characteristic expression and also its technical capabilities, and of course, both they and the players gained knowledge and skill from experience. With the improvement in individual playing came increased freedom in writing, and the gradual development of independent pieces for the orchestra. Lully wrote overtures to his operas, which, though short, were, nevertheless, in form, the germ of the modern overture, sonata form and symphony. They had a slow introduction, followed by a lively minuet or a fugue. *Alessandro Scarlatti*, whose work belongs partly to the next century, and who will be mentioned further in the next lesson, did a great deal for the development of the orchestra.

2. CHAMBER MUSIC.

Instrumental chamber music began to flourish in the latter half of the seventeenth century. The world owes the early development of this branch of art also to Italy. "The father of the true chamber music style and of real violin playing," as von Dommer calls him (p. 456), was *Arcangelo Corelli* (1653-1713), the most renowned violinist of his time. He is said to have produced a pure, clear, even, beautiful tone; his style of playing was characterized by a noble, dignified simplicity and by profound musical feeling. He composed a great deal for his instrument—church sonatas, chamber sonatas, concertos and sonatas for the violin associated with other instruments. They were short, but well defined in form, rich in power of melodic invention, beautifully lyric in style, refined and pure in harmony, dignified, avoiding all display of what is now called virtuosity. "Corelli set instrumental music for the chamber, once for all, on the right path," says von Dommer. He was not distinguished for great execution on his instrument; indeed—many

other violinists of his time surpassed him in this. But the main features of his style, both as player and composer, are models for all time, because based on universal principles. His pupils, of whom he had many, and successors only carried out and developed what he had begun.

Corelli is said to have been a very modest, diffident man, easily embarrassed and confused, so much so that in the orchestra and in concerted playing he frequently appeared at great disadvantage as compared with others who were in most important respects greatly his inferiors.

3. ORGAN MUSIC.

The Venetian School of Organists was supreme up to the early part of the seventeenth century. The sceptre was then transferred to Rome. The greatest organist of the first half of the century was *Girolamo Frescabaldi* (1588-1653), called "the father of the true organ style." His complete works are still preserved. He wrote a great many pieces for the organ and harpsichord, and attained the highest reputation as organist of any man of his time. People flocked to hear him play, his admirers followed him from city to city, and at his first public performance in Rome, thirty thousand people are said to have crowded to hear him! Pupils came to him from all over Europe, and he educated the best German organists of the next generation. He contributed much to the development of the fugue style of organ music which culminated in Sebastian Bach, and marks the culminating point of Italian organ music. From his time there was a gradual falling off, and supremacy in this field passed over to Germany.

But it ought not to be forgotten that both Frescabaldi and his German contemporaries owed much to Netherland teaching. Frescabaldi spent several years of his early life in Flanders, where the organist of the principal church in Amsterdam, *Jan Pieter Sweelinck* (1540-1621) had a great reputation, and taught a great many foreign pupils, especially Germans. Sweelinck, however, had studied in Italy, having gone to Venice in 1557, where he was a pupil of *Vincenzo Gardini*. He seems to have been an exceptionally excellent teacher as well as a great organist, and he educated a large number of the best German organists, among them *Samuel Scheidt*, of Halle (1587-1654), the greatest German organist of his time; *Melchior Schild*, of Hanover; *Paul Siefert*, of Danzig; *Jacob Schultze* and *Heinrich Scheidemann*, of Hamburg, and *Johann Adam Reinken* (1623-1722), also of Hamburg. Other renowned German organists of this century were *Johann Jacob Froberger* (1635-1695), *Johann Caspar Kerl* (1628-1693), both pupils of Frescabaldi, *Johann Pachelbel* (1653-1706), and *Dietrich Buxtehude* (1637-1707). Sebastian Bach, when he was a lad in the school at Lüneburg, used to walk to Hamburg to hear Reinken, and made at least one trip to Lübeck to hear Buxtehude.

Bernardo Pasquini (1637-1710) was, next to Frescabaldi, the greatest Italian master of the organ. He was, like his older contemporary, a thorough musician, furnished with all the best knowledge of his time, and highly respected not only in Italy but in Germany. He also educated many German musicians, and distinguished himself as a harpsichord player and as a dramatic composer.

4. HARPSICHORD AND CLAVICHORD MUSIC.

The harpsichord was an instrument so convenient for producing harmony and for polyphonic playing by a single performer that, although its artistic capabilities were very limited, it nevertheless grew into high favor among musicians and amateurs. Its development kept pace with that of the organ, and by the end of the seventeenth century it had nearly or quite reached the limit of its capacities. It had become quite a large, elaborate instrument, with two keyboards. These two manuals could be coupled together, the

upper one reinforcing the other by a separate set of strings an octave higher, thus adding power and brilliancy to the instrument.

In this form it was in common use, especially for concert purposes and in the orchestra. The spinet or virginal, a small, square harpsichord, was much used in small rooms, in convents and households. The clavichord was used more by artists and less by amateurs, for reasons given in a previous lesson.

Mastery of these instruments was expected of every professional musician as a matter of course. Every organist was also a harpsichord player; music written for the organ was played on the harpsichord, and *vice versa*. There was also some writing of music specially adapted for the harpsichord and clavichord. The numerous embellishments of the harpsichord music of this and the following century seem to have been not so much mere imitations of vocal ornaments as attempts to fill up the time of long notes on an instrument incapable of a sustained tone. The French excelled at this time as harpsichord players. There was a family named *Couperin*, at Paris, very distinguished both as organists and harpsichordists for more than a century. *François*, (1668-1733), had the highest reputation for the elegance, refinement and tastefulness of his harpsichord music. His works and performances did much to establish French taste in this field all over Europe.

J. P. Rameau, to be mentioned later as a French opera composer and an epoch-making theorist, wrote fine harpsichord music, and *Louis Marchand* (1669-1732) was an extremely brilliant player of this instrument as well as an excellent organist. In Italy, Frescabaldi and Pasquini were excellent harpsichordists; so was *Alessandro Scarlatti*; and, in general, organists and musicians made it a point to master the harpsichord. The German organists mentioned above were all good harpsichord players, some of them very distinguished.

SUMMARY.

At the end of the seventeenth century the status of instrumental music was this: The violin family had been reduced, by a process of natural selection, to nearly its present limits and the art of violin making had been brought to perfection. All through this century the Amati family, and later the Guarneri and Stradivari families, in Cremona, were making their famous instruments, never since equaled and worth enormous sums to their present possessors.

The late family had come to occupy a decidedly subordinate position. The incapacity for artistic purposes of all instruments of the guitar type was recognized and they have ever since been mostly given over to peoples and individuals whose musical taste is of a primitive, undeveloped character.

The wind instruments, both wood and brass, were still undergoing the sifting process. The combination of them into the groups of our modern orchestra had not yet been dreamed of, and was not to come until nearly a century later.

The harpsichord and the clavichord had reached the limit of their development and their deficiencies were so generally felt that active efforts were being made to improve them in the direction of sustained tone and increase and diminution of power. Out of these efforts came the piano-forte, in the first decade of the next century, an instrument which only partially meets these demands. But the experiments which finally resulted in the invention of our present instrument were by no means the only ones. Attempts were made to transform the harpsichord into an instrument producing the same effect as if played with a bow. In this instrument the pressing of each key brought a resined wheel in contact with the string. The wheels were kept rotating by machinery set in motion by the foot. Other ideas looking toward the improvement of the harpsichord were also broached. As regards this instrument the attitude of the musical world was one of eager desire and expectation of radical improvement. The organ

was in condition to meet the fullest demands of polyphonic playing and a vast deal of music in this style was written for it by the organists of the time.

Solo playing on all the instruments in use had reached a high degree of perfection, both as regards technical execution and grace, finish and expressiveness of style. Concerted chamber music was fairly under way and a good deal that was valuable had already been accomplished. Out of these elements the materials of the orchestra of the future were shaping themselves. As for the actual orchestra of the time, it had hardly emerged from infancy.

QUESTIONS ON CHAPTER IX.

What motives operated to reduce the number of varieties in each class of instruments?

How did the development of the different kinds of instruments and of solo playing come to pass?

How many kinds of stringed instruments played with a bow were there?

How many are there now?

Into what two orders were they divided?

Name two men who contributed to the early development of orchestral music.

Who was "the father" of chamber music?

Tell why you know of him and his playing.

What great Italian organist was called "the father of the true organ style"? Give some account of him. Who was his teacher?

Name some of the German pupils of this teacher.

Name some other great German organist of this time.

Name the second greatest Italian organist of this century.

Describe the harpsichord of the end of this century.

Give an account of the state of harpsichord music.

Name some distinguished French harpsichord players. German. Italian.

Who were the great Italian violin makers of this century and in what city did they live?

What was the fate of the guitar (or lute) family of instruments?

What was the condition of the wind instruments at the end of the century?

Of the harpsichord and the clavichord?

Describe the attempts to improve the harpsichord.

How far was the organ developed?

What was the condition of solo playing on all solo instruments?

What was the condition of the orchestra?

ELEMENTARY PIANO INSTRUCTIONS.

BY ALVYS HENNES,

Author of the "Letters on Piano Instructions." Translated by E. J. Thompson.

In conclusion, perhaps it may not be amiss to say a word concerning the class instructions prevalent in the musical institutions to which I have previously referred.

There are many pupils to whom class-instructions prove to be an excellent thing; but there are also scholars to whom instructions of this kind are harmful, and to whom good results can only be brought by private lessons.

The first will be the case with those scholars who comprehend quickly, possess great ambition, and are so constituted that they absorb a great deal from the instructions given to their classmates, and the spirit of emulation becomes thereby so aroused that they can carry on their studies in private. But with those for whom it is necessary to have time and quietude in order to understand and retain what has been taught them, private instruction will be found much preferable, and this class of students, although they may possess great musical abilities, often become discouraged and lose their ambition if they see other scholars advancing faster than they are.

In class instructions, it is essentially necessary in the higher grades to proceed by small degrees, and to avoid all jumps; because, in short, it is only by the step-by-step (*stufenmässige*) instructions that the scholar will obtain a proper return for his time expended. And, above all, it is unquestionably wrong to let the scholar play upon several instruments at the same time. The only use to which this might possibly be put is by playing pieces in which the rhythmic formation presents peculiar characteristics.

A word may also be said respecting public examinations which are held at musical institutes. These can have good as well as bad results. If the scholar only plays compositions compatible with his technique and his powers of understanding, then no bad results will follow. Unfortunately, however, many teachers try to dis-

tinguish themselves by getting up brilliant programmes, filled with grand compositions. For months the whole power of the scholar is concentrated upon some one piece in order to master it, and, with all his labor and his pains, nothing more attained than a defective and unworthy rendering. Yet, however poorly the composition be played, it will always be applauded; for the public—on such occasions—ever ascribes the deficiencies to the natural timidity of the player.

That which the scholar plays in public must always be easier than those things which he studies alone. The natural fear and embarrassment of the pupil must always be taken into consideration in the selection of pieces for public performances.

The applause which a scholar receives on these occasions often produces pernicious results, in that his "great performance," was the result of his excellent rendering of the piece, and the sequence will be that his imagined ability will falsely elevate him above his true standpoint, and to support himself in this position he will refer to the time when he played this or that great composition in public.

The universal fault into which so many piano-forte teachers fall, to their own loss and discredit, is the drawing away from the step-by-step advancement, and which ever leads into uncertainties and confusion.

He who plays easy things good does more than he who plays difficult things bad.

From the foregoing it is easy to perceive the foundation upon which this method is built.

The way for the scholar is pointed out, and it depends upon the teacher whether or not this course is followed in the proper manner.

It is here that the ability of the teacher will show itself, and his understanding of his business he will follow the proper execution of legato playing; will not permit the fingers to dwell too long upon the keys or allow them to be taken up too soon. He will watch the proper fingering; look after the right division of the time; permit no rest to be wrongly passed; that the scholar understands the rhythmic movement of the piece, and, above all, insist that a new piece shall not be commenced before the preceding one has been mastered.

A teacher also shows his ability by properly restraining impatient, yet gifted, scholars.

It is the object of these remarks not only to fully explain the design of this method of teaching, but to explain many other important points in piano-forte teaching.

It is only by the pointing out of errors that it will become possible, in the course of time, to rid the world of them, as well as to find out who are incompetent to teach this divine art.

Although this method of teaching found but little favor during the first five years after it was promulgated, and was in many ways ridiculed by the press and ignored, for obvious reasons, by many music publishers, and was considered by many a piano-forte teacher only as a *pass astinorum* (seelsbrücke), upon which the scholar's respect for his teacher would lessen, etc., yet the acceptance of this method of teaching has become so universal during the last seventeen years that, perhaps, no one now could be found, who cared for his reputation, that would controvert the principles heretofore pointed out.

Yet there are always teachers who are so contented with their present mode of teaching that they stick to the old method, or the greatest obstinacy; others will even say, "I was taught; some do not possess sufficient ability to take on new ideas or are too indifferent to study new ways; while many believe in taking the shortest route to learning. Whether the knowledge thus acquired be superficial or not does not matter so long as the scholar becomes able to play—in any manner—some great composition.

Notwithstanding these various classes of teachers, the author feels the keenest pleasure in knowing that his methods, as suggested in his various writings, have been warmly received by the teachers throughout the German-speaking countries, and that they have appeared in French and English editions, and have received the commendations of those capable of judging.

The author feels confident that this method, which was written for the child world, will assist in preparing the road for all those who desire a musical education, as well as to open the door to that which ought to be the common property of all.

Concluded.

PUBLISHER'S NOTES.

The art of Piano-forte playing has, within the past ten or fifteen years made wonderful strides, both in the direction of greater proficiency and also in the development of new and improved ideas regarding the good and elegant. Along with this advancement, the demand for higher and more exhaustive technique has naturally been the result.

A new system, written by one of our foremost musicians, Dr. Spengler, is just being published by us, and will be out in a few days. Mr. S. has for twenty years

been one of the leading teachers of Cleveland, O., where he has met with flattering success both as Pianist and Organist.

His former training at the Leipzig Conservatory and especially his schooling under Plaidy (whose technique have a world-wide reputation) would seem to afford him exceptional facilities for undertaking such a task.

In this new work many of the essential ideas of some of our foremost pianists, composers and teachers are concentrated.

The matter of accentuation is given special prominence throughout. In the practice of double notes, i. e., thirds, sixths, and octaves, the exercises are so constructed as to avoid fatigue and extreme tension; sufficient interchange and relief is allowed, so as not to strain or over-exert, but, on the contrary, to strengthen the hands and wrists. Florid scale passages in all Major and Minor Keys are introduced for the unfolding and growth of correct fingering as well as for the development of more rapid execution in scale passages.

Exercises formed from broken intervals in great variety are ingeniously constructed, and are intended to be carried through all the Major and Minor Keys.

The pupil's facilities in the art of transposition will here find ample scope for exercise and display. The examples, however, unfold and progress so gradually that, with the average player they will not become in the least arduous, since the exercises are written in such a pleasing manner as to keep him constantly interested.

While the work is intended mainly for advanced players, yet, with the aid of a master, a great deal might be used with advantage even by the more unpretentious.

This is the season for laying in a stock of music. We have been at work night and day, sending out selections on sale to our patrons. In our last issue we gave full information regarding the "on sale" music. We have added over 500 pieces to our catalogue since last season. The selection we now send contains many new pieces of the best order. We are now prepared to fill orders for all kinds of musical merchandise. If you are dissatisfied with your present dealer, or wish to change to receive a different class of music, give us a trial. It costs no more to send 1000 miles than 10. We order daily those things we do not happen to have on hand.

This damp summer has injured a number of our books. We had a lot of fourth grade of "The Musician," which, we mentioned in *THE ETUDE*, would be sold at reduced rates, on account of injury received by dampness. These are now all sold; but about 100 copies of 100 "Class Books for Music Teachers," which are slightly injured by dampness, which we will sell for 25 cents. At this time teachers will find this book just what is needed.

We have also a lot of bound volumes of vocal and instrumental which are very slightly worn. They contain the popular music of the day. The books sell from \$1.50 to \$3.00 retail. We will close out what we have for 60 cents each and pay the postage.

We keep on hand all the principal works in the Novello catalogue. There are many choice works in this catalogue which are little known. Send for a catalogue and examine for yourself. Attention is called to their advertisement on second page of cover.

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PIANO COMPOSERS OF AMERICA.

(Conclusion.)

The previous papers on this subject dealt only with native-born composers. A hurried glance at our transplanted talent will therefore not be amiss—hurried, not only on account of want of space, but because of the utter inability of the writer to collate out of the vast mass of material at hand any but a few of the more striking names.

An enormous amount of pedagogic music is produced daily; then think of the operatic arrangements! all from the talented pens of foreign-born musicians. Out of this chaos it is impossible to produce anything like definite order. So, despairing of this, only well-known composers are treated; also an attempt to point out the excellencies of a young group of musicians, who have but recently come to our shores, will be made. It is to be hoped that the sins of omission and commission will be forgiven; also that one opinion is by no means infallible, but as, in the other article, only the good points of a composer were dwelt upon it is therefore begged that a certain leniency will be exhibited on the part of the reader, and, above all, by the subjects of the criticisms themselves.

How far musicians of another country are influenced by our busy and commercial atmosphere in their compositions cannot be definitely told. If questioned, they invariably say, America is no place for art; that the very life around them is antagonistic to the production of musical ideas—and it must be confessed that there lurks a certain amount of truth in these statements.

The ground has been gone over so often and so thoroughly, that it would be a waste of words to point out the underlying causes of American tardiness in the divine art. Nevertheless, these same composers who complain so much of an unsympathetic environment and people, generally remain here and manage to produce some good work.

Gottschalk had a host of imitators, as had Thalberg, De Meyer and Henry Herz, the latter's interminable variations being at one time much in vogue. Maurice Strakosch, the amiable impresario, and a clever pianist to boot, wrote many popular and amusing trifles many years ago, now, sad to say, forgotten. His "Sleigh Bells" Polka" was quite the rage. Wollenhaupt was another name, fast fading away, although he has really written some very good and brilliant music. His Etudes are still used for teaching purposes, and a certain little "Polacca" in F# minor is cleverly constructed and bright. Wollenhaupt died in 1863, and was an excellent pianist and teacher.

Henry C. Timm, who is still among us, is, indeed, a veteran. He has made some capital accompaniments for a second piano to Cramer's Studies, and has published some fugitive pieces.

It will be a surprise to many to be told that S. B. Mills and Richard Hoffman, two of New York's well-known pianists, are both Englishmen, so long have they been identified with America's musical interests by the popular mind; such, however, is the case. Mr. Mills' compositions need no introduction; he, like Mr. Hoffman, has often in the concert room made our music lovers familiar with the product of his talented and fertile pen. Two forms Mr. Mills excels in it is almost needless to say the "Tarentella and the Barcarolle," although he has essayed, and successfully, many other styles; but these graceful compositions he is at home in. His work is finished and most satisfactory, and, above all, thoroughly PLAYABLE. His compositions are numerous.

Mr. Hoffman is a delightful composer of salon music, his "Gazelle" being at one time invariably played. Mr. Hoffman's transcriptions are models of polished pianism. His compositions are also numerous.

Mr. Robert Goldbeck, who now resides in New York, is a versatile and musically composer. His orchestral works are very fine, and comprise a setting of Bürger's "Lenore," "A Scene de Chasse," and also two trios for piano, violin and 'cello, and two concertos for piano, the

second one of the latter having already been performed in New York by the composer himself. His smaller piano works are many and deservedly popular, a grand polonaise, "Minerva," being one of the best and broadest. The characteristics of Mr. Goldbeck's compositions are a poetical undercurrent, that exists even in his Etudes for beginners. It overflows his larger works, and his whole manner is most elegant and fluent.

Mr. Frederick Brandeis, who has been many years in this country, is a strong man. His piano pieces are not numerous, but are all telling. He has a sterling Polonaise in C major very effective. His Gavotte, played by Madame King, is well known. A very striking arrangement of the "Toreador" song from Carmen is a popular favorite. It has the merit over transcriptions of that class of being finely harmonized and the themes skillfully grouped.

Mr. Brandeis has also written a Piano Trio, which has been universally praised. He is altogether a thoroughly equipped musician, ready for anything from a symphony to a song.

Mr. F. G. Dulcken has done some small but interesting piano pieces, also some very pretty songs.

Mr. Frederick Boscovitz, an able virtuoso, has composed many popular pieces, all worthy of notice. He has also in manuscript a piano concerto.

Mr. Gustav Satter, a remarkable pianist, but somewhat eccentric, has published a quantity of very peculiar but not all playable compositions with the exception of a galop and a very good Festival Polonaise.

Mr. Edmund Neupert, a Norwegian pianist, residing in our midst, has written some very effective melodious études, published by Peters. They are fluent and cleverly constructed, not too hard, and all permeated with what might be called the Grieg spirit. His Ballade is very good. His pupil, Mr. August Hyllested, now in Chicago, shows great talent as a composer, though somewhat diffuse in his ideas. His "Variations Serieses" are very difficult and a trifle long, but show ability and invention. His songs are poetically conceived.

Dr. Louis Maas is a thorough musician, and his compositions reflect his nature thoroughly. His opus 13 is the best known to the writer, and is called "Erinnerung aus Norwege," being delightfully conceived trifles, full of northern harmonies, the last of the set being very well done indeed. His Piano-forte Concerto, while showing a skilled hand, is a trifle too scholarly to be very spontaneous.

Carl Faellen has made some good piano studies.

Chevalier de Kontski, who is known to fame by his "Reveil du Lion," is a fertile composer. He has attempted every form, and with success, although his *genre* is a limited one. He excels in smaller forms, and has written lots of dance music, such as gavottes, minuets, gigues, etc.

Rafael Joseffy is acknowledged to be one of the greatest virtuosos living, and naturally enough his music partakes of that character. He has written many graceful dances, all very difficult and to suit his own style and technique; and while they are, as a rule, somewhat deficient in content, they are very taking—his waltzes and polkas in particular. "At the Spring" is a very fresh, delicate piece, which in the hands of the composer is simply charming. His new "Etude," dedicated to Alexander Lambert, is his best production so far. It is ingenious and melodious.

Alexander Lambert himself, while making no pretensions as a composer has produced a very graceful Etude, and a pretty "Canzonetta." They are both well worth playing.

Maximilian Vogrich, a talented Hungarian pianist, who traveled with Wilhelmj on his tour, has proved himself to have no little talent as a composer. His "Valse de Concert," and "Staccato Caprice," and "Gavotte Hongroise," are very musically conceived and brilliant. The Caprice is delightful, but not easy. Mr. Vogrich has also published some pretty songs.

Mr. Otto Floersheim, a talented critic and writer, reveals in his compositions great ability and gift of melody. His orchestral works are finely thought out and harmonized, and show a thorough knowledge of in-

strumentation. His piano pieces are not many, but are played often in public and are always well received. The "Lullaby" is one of the best specimens of this somewhat hackneyed class of composition. It is full of variety and tender melody and is deservedly popular. The Moreaux a la Gavotte is tuneful and taking, and contains in these "over-gavotte" days something new. The "Elevation" is almost solemn, and is really a transcription from the orchestral score, but nevertheless effective. His "Novellette" is his best worked-out piece, and is very good indeed. Mr. Floersheim has great talent, but should write more and in larger forms, as he has proved he possesses the ability to do so.

Mr. Bruno Oscar Klein is a young man of promise, as a glance at his Piano and Violin Sonata, or his Piano Suite, in G minor proves. The latter is really a fine, broad work, and shows solid musicianship. It is sufficiently homogeneous too, for a Suite. The Prelude is largely conceived, while the Gavotte sounds fresh and well worked out. Mr. Klein has no lack of ideas, and he knows how to skillfully clothe them. He has also produced some songs.

Mr. Constantin Sternberg, a young Russian pianist, whom Albert Weber brought over here a few years ago to play his piano, is one of the best of our resident composers of foreign birth. He seems to possess a never-ending vein of composition. His Gavotte in C major is very good and melodious. His Polonaise, the Wedding Polonaise in D major, is as good a specimen of this form as one can very well find. It abounds in ideas and is difficult. Minuets, Valses, Etudes—the latter very clever—all testify to Mr. Sternberg's fertility in composition.

Mr. Anton Strelezki who is, despite his name, English, has received a most cosmopolitan education in his art, and ranks to-day abroad with such names as Mowskowsky, Scharwenka, Tchaikowski. His work, while showing the utmost finish as regards detail, is broadly and often daringly conceived. He has written waltzes and polkas and lots of ephemeral work, like most composers; but his Ballades in F and B minor are worthy to be placed among the best of modern piano literature. The B minor Ballade is very poetic but gruesome, and suggests some dreadful medieval tale of horror and gloom. Mr. Strelezki possesses the power of incorporating in his work moods and emotions, and one is almost tempted to say experiences, foreign to most writers. He does this without conscious effort and this is a super-added merit. A bar to the frequent hearing of his music is its enormous technical difficulties, which are plentifully strewn throughout his pages, not for the mere purpose of adding difficulties, but seeming to grow out of the very composition itself. This is particularly true of the F# minor Polonaise, a colossal piece in its conception. That Mr. Strelezki has something new to say, and says it well, can be seen in his Etudes—all wonderfully planned and carried out. Five are published by Schirmer, and contain a wealth of ideas, technical and otherwise. The last two for concert, published by Rohlfing, are beautiful; the one entitled "The Wind" particularly so. A graceful Valse etude, dedicated to Joseffy, is also very startling in the tough places to be gotten over, but when once conquered, it repays all the pains bestowed on it.

It is not hard to tell who Mr. Strelezki's models are, but he stamps everything he writes with the seal of his own powerful individuality. He is publishing a Piano-forte Concerto and his opera "Zanoni" will be heard next February, in Brussels. His songs, of course, every one knows, "Dreams" being heard from one end of the land to the other; yet, singularly enough, his piano-forte music is better known in Europe than in America.

Mr. Emanuel Moor, of whom mention has so often been made by the writer, is also a very talented young Hungarian. His compositions are spontaneous, and he seems to bubble over with ideas. His "Gavottes" and "Humoresque" are already well known. The "Scherzo" is very bright and poetic. The two new "Valses" are his best work, clever in construction, full of melody and color. The same can be said of the Hungarian dances and the piano concerto, although the production

of an immature pen, is full of promise. Mr. Moor's songs are all full of finely felt feeling.

Mr. Calixa Lavallée, a French-Canadian by birth, has composed some orchestral and choral works evincing merit and musicianship. A graceful little étude, "Familiar," is the most played of his piano music.

Carl Yentz has written for piano some very nice pieces, not too difficult, of Norwegian character, and full of the odd rhythms one notices in Grieg and Gade.

Mr. Ernst Kroeger is a young pianist in St. Louis who has talent. He has written a very nice "Elfenreigen," and dedicated it to Madame Julia Rive-King, by whom it is often played in her concerts. His Humoreske are clever.

Mr. Rudolph Henningsen, of Cleveland, a sterling composer, has solved the problem of writing good, but not excessively difficult, piano music. His "Elfin Dance," and "Barcarolle" in A minor are very pretty. The march, "Walhalla," is also very taking and effective.

Mr. Otto Hachek, of New York, has written a very tasteful "Tarentella," and a brilliant arrangement of "Carmen," both within the technical grasp of the student. His scene a la Gavotte is very melodious.

W. E. Seeboeck, a gifted Hungarian pianist in Chicago, has a fluent talent for composition in all styles.

Both Mr. Louis Meyer, of Philadelphia, and Mr. William Semmacher, of New York, possess the talent for writing easy melodious pieces and studies which, while they please, offer some definite technical end.

Mr. Henry Metzger, of New York, has written a very brilliant polonaise in D flat major.

Mr. J. O. Von Prochazka and Mr. G. B. Manzotti are the composers of numerous excellent pieces, all good music and excellent for educational purposes.

Mr. Robert Thallon has also written some taking things well worth playing, a *menuet* in particular, and his arrangement of H. Hoffmann's "Barcarolle" is very well done indeed.

Dr. S. Austen Pearce, better known as an organist and a theoretical writer, has composed "Hommage à Chopin," in which his very well named.

Prof. Carl Merz, of Wooster, Ohio, is also a composer of merit.

So might the list be gone on with, but space forbids. In all the composers mentioned no attempt at order has been aimed at. It were an impossible task. If some of the salient characteristics of each composer named can be gleaned from the bare outline given, the writer will feel satisfied. Anything more is not expected. The immense variety of talent and style should satisfy the most diverse tastes, and a personal study is recommended.

It is to be sincerely hoped that piano music in America will keep to its present elevated standard, and that in time it will be truly American piano music.

JAMES HUNCKER.

THE OCCASIONAL CORRESPONDENCE OF A MUSIC TEACHER.

BY J. C. FILMORE.

LETTER VI.

TO AN OLD FRIEND, SEPT. 1ST, 1887.

DEAR G. :—So you have been spending your vacation at a fashionable watering-place? Well, every man to his taste. That kind of holiday-making wouldn't suit me at all. I could find in it neither pleasure nor recreation. To be obliged to dress every day, to entertain and be entertained, to dance, or, worse, to hear the hub-bub and confusion of a "hop" from one to three nights in the week, all this I am sure would be intolerable to me. I must have quiet and freedom; rest from the endless society chatter, freedom from the irksome restraints of ordinary civilization. Nature rests me; "society" does not. The company of one or a few intimates is restful and soothing. Beyond that, "society" is a bore and a nuisance when I am taking my summer rest.

Shall I tell you how I got rested this summer? I know a place, easily accessible by rail, which is ideally perfect for your vacation purposes. There is a chain of small lakes surrounded by woods and pastures, connected by a stream. On the east side of one of them is an ancient moraine—a long, high point made up of glacial drift. At the broadest part it may be a hundred feet wide, with a flat top, some forty feet above the water. Thence it extends westward, curving to the south, narrowing and sloping down, and then swelling up again. It forms a delightful cove on the south side. It is clear enough of trees to give an unobstructed view west, north and south, but has enough oaks, cedars and lindens to give shade and picturesqueness.

On the broad top of this moraine my friend S— and I pitched our tent, an army wall tent, ten by twelve feet. He had his boy with him, and I had my two. Our wives and daughters preferred to stay at home. The tent set up, we procured some sweet, fresh marsh hay of a farmer, who lives about twenty rods to the eastward of our camp, and covered the ground inside, about two-thirds of it, some eighteen inches deep. On this we spread our blankets, and our bed was ready, a luxurious one, too. It was getting toward dinner-time. I got out the coffee-pot, arranged some flat stones for a fire-place, collected some brushwood, and got out the ham and the skillet. S— went to the farmer's, got some eggs, a loaf of fresh bread, some fresh butter, a quart of milk and some cream, and some new potatoes. We had a small folding table, some camp chairs, plenty of tin plates, cups and spoons, and a few bowls and other crockery. Having dined luxuriously, with wild plums, gathered by the boys, for dessert, we set the youngsters to washing the dishes. They did it very speedily, for they wanted to go fishing. S— and I sat in our camp chairs, pipes in our mouths, and watched the process. The boys were wild with excitement. S— had bargained with the farmer for the use of his two boats. So now, out came the fishing-tackle, and off went the three boys in one of the boats for some good pickerel grounds half a mile away. S— and I were too lazy to fish just then. It was hot, and we were digesting our dinner. We looped up the tent walls, stretched ourselves out on our blankets and took a nap of an hour or two. Then we strolled about for awhile, completed the arrangements for our camp, and late in the afternoon took the remaining boat, anchored her in ten feet of water, and had a half-hour's swim. By the time we were dressed the boys were in sight with a couple of four pound pickerel and a three-pound black bass. S— is a master hand at a chowder, and by six o'clock he had one that an epicure might have envied. The camp kettle was full, but we ate it all. You ought to have seen those boys eat!

After supper, the boys collected a great pile of dry brush from the woods for a camp fire. S— and I washed the dishes, packed them away in the old packing trunk which served us for a pantry, brought out our camp chairs, lighted our pipes, and sat silently enjoying the sunset. Directly to the west of us, beyond the point, there was a densely-wooded island of some sixty acres. Southwest of this was a small island, a high gravelly knoll, evidently an extension of the moraine on which our tent was pitched. The sun was setting to the north of the island, and a glorious sight it was. There were a few clouds, enough to reflect the light in a magnificent blaze of color. There was not a breath of air stirring; the shadows of the trees in the water, as the twilight came on, looked like a dark foundation on which the point and the island rested. It was quiet and restful; there was not a sound except the occasional faint tinkle of a cowbell, the distant barking of a house dog, the cry of the whippoorwill on the island, or the splash of a fish snatching at some unlicky insect which had alighted on the still surface of the water; S— and I were silent. The scene was not one to make us talkative. Even the boys grew quiet as the dark came on and they finished collecting their brush pile.

When it was fairly dark we set some brands to the heap, and its blaze, twenty feet high, must have been seen for miles, if there had been anybody to see it. By nine

o'clock nothing remained but embers. We rolled ourselves in our blankets and slept soundly until daylight.

As this day was, so was every day for a month. We fished, swam, loafed, strolled in the woods, ate, slept—rested, in short. We indulged in the luxury of gray woolen shirts and our oldest clothes, got sunburned, and enjoyed every hour of it. When it rained, as it did occasionally, we sat or lay in the tent, read the magazines or a novel, or played euchre. We have had a complete change of life, we have had country pleasures and country fare, and our month's vacation has cost us less than would two days' life at your fashionable hotel. We are not jaded with excitement and dissipation; we are fresh, healthy, vigorous, ready for our next year's work. How do you like our plan? Come out here next year, and I will show you practically how it works.

Yours, as ever, ———.

EDUCATIONAL MOSAICS.

WHEN you know a thing, to hold that you know it; and when you do not know a thing, to allow that you do not know it; this is knowledge.—*Confucius*.

The price of retaining what we know is always to seek to know more. We preserve our learning and mental power only by increasing it.—*Henry Darger*.

The safe path to excellence and success in every calling is that of appropriate preliminary education, diligent application to learn the art, and assiduity in practicing it.—*Edward Everett*.

No important result can be attained with regard to the accomplishment of any object which affects the temporal or eternal well-being of our species, without enlisting an entire devotedness to it, of intelligence, zeal, fidelity, industry, integrity, and practical exertion.—*Thomas H. Gallaudet*.

SKILL is a consequence of education, and skill is a power ever tending to increase itself, and improve the condition of man.—*Anonymous*.

OUR whole life is an education; we are ever learning; every moment of time, everywhere, under all circumstances, something is being added to the stock of our previous attainments.—*Faxon Hood*.

This best way to comprehend is to do. What we learn the most thoroughly is what we learn to some extent by ourselves.—*Immanuel Kant*.

ALTHOUGH one man may possess more capacity than another, yet none can be found who cannot by education be improved at all.—*Quintilian*.

We cannot imagine a complete education of man without music. It is the gymnastic of the affections. In suitable connection with exercise, it is necessary to keep body and soul in health.—*Jean Paul Richter*.

We ought to be able to say as Richter did: "I have made as much of myself as could be made of the stuff, and no man should require more.—*S-muel Smiles*.

If you allow yourself to rest satisfied with present attainments, however respectable they may be, your mental garments will soon look very threadbare.—*F. W. Tilton*.

MIGHT I give counsel to any young hearer, I would say to him: "Try to frequent the company of your betters. In books and life that is the wholesome society."

Learn to admire rightly; the great pleasure of life is that. Note what the good men admired; they admired good things, while narrow spirits always admire basely and worship meanly.—*William M. Thackeray*.

It has seemed to me that the highest range of human talent is distinguished not by the power of doing well any one particular thing, but by the power of doing well anything which we resolutely determine to do.—*Francis Wayland*.

CRITICISM.—ART PRINCIPLES.

The following thoughts on Criticism and Art Principles, from the writings of standard authors, contain so many good ideas that I place them before the readers of *The Etude*, hoping they will prove as valuable to others as they have to me. Not only may these thoughts be new to some, but the manner of presentation is, I think, attractive.

Criticism implies comparison. It is a measuring-up process, and for any measurement we must have a standard. That standard in art criticism is Beauty. The test or criterion of art in general is that it be beautiful—contain the elements of Beauty. Then arises the question "What is Beauty?" Now we cannot define Beauty as a simple quality apprehended by a distinct inner sense. The sense of the beautiful is a complex thing and requires analysis. The simplest element of the least complex of the arts, *etc.*, visible form, is the straight line; then, higher, the curved line, and its highest and most complex product is the statue or group of statuary.

Few or no writers (except possibly Herbert Spencer) have given a satisfactory analysis of the beautiful. For example, Hogarth, speaks of the quality of *variety* as an element of beauty. The wave line he calls the line of beauty because it gives the eye variety of direction, without displeasing, by sudden changes of direction. Sir Wm. Hamilton says of the wave line, that it gives full play to the imagination through variety and to the understanding through unity. But Herbert Spencer considers the æsthetic activities to be essentially the play of the mind. He regards æsthetic pleasure according to the number of powers called into activity, the lowest being the pleasure of mere sensation, as from tone or color; next the pleasure of perception, as from combinations of color or symmetry of form; and highest the pleasure of the æsthetic elements proper, composed of many and varied emotions excited in the mind by association. Now, the central idea among which these and other theories cluster is that of *increased activity* as the essential effect of beauty on the mind, says E. R. Sill.

In the two arts of tone and form the simplest elements, viz., the straight line and single tone may be considered as correspondent. Tone differs from mere noise in that it is produced by periodic vibrations, so that in its apprehension our consciousness is continuous; whereas in hearing a mere noise our consciousness is interrupted, owing to the interference of vibrations. As an irregular and confused multitude of dots would represent a noise in visible form; while a continuous row of dots or a straight line would represent a tone in form. In the tone, as in the line, our consciousness would be unbroken and we may have a noise as beautiful as a tone, which, combined in a discord, may be similar to a number of lines, straight and beautiful in themselves, but thrown into a tangled mass.

Rising a step higher, we have the curve in form corresponding to the melody in tone. In either case its effect is a succession of changes of impression, but of such a nature that the consciousness may be continuous in apprehending them. A jagged line would correspond to a hap-hazard succession of tones without melodious arrangement, because both would produce interruptions of consciousness. Hogarth's "line of beauty" is the pleasantest melody of form because it gives to our apprehensions the greatest total of sight activity without check.

But a harmony, whether of audible tones or visible forms, is still more delightful than a melody. Such a harmony of forms is still more delightful than a melody. Such a harmony of forms we get in the symmetry of two curves on each side of a straight line, as (C). More graceful and beautiful still is the symmetry of two undulating curves and each other, and thus furnishing both melody and harmony.

The art of tone has this advantage over the arts of painting and sculpture, viz., that music is a natural and universal means of expression. There can never be symphonies of color, as has been imagined, for the reason that nowhere in the world is color naturally (as distinguished from artistically) employed to express anything. Tone, on the contrary, is universally so employed. When the bird sings or the child cries, or the dog barks, we have the beginning of music, for it is the beginning of the use of tones to express feeling. Ordinary speech expresses, not ideas alone, but also feeling. The voices rise and fall, the intervals and the time change, increasing and diminishing as the feeling changes. The staccato high-keyed utterances of pleasure, the slow minor cadences of sorrow, the deep monotone of determination, the tremolo of passion, all these are but the song within the speech. Whenever speech ceases to convey merely cold intellectual ideas, and becomes emotional, the voice tends more and more toward a song, ranging more widely thro' the gamut of tones, and more and more becoming proper. Even among the elements of speech we have the beginnings of music, the vowels themselves being pure tones.

The reason, then, that music has a much greater power over the feelings than any other art, is that music alone is based on a natural means of emotional expression. But its power of expression does not stop with the feelings. Inextricably bound up with every human feeling is a host of ideas associated with it in the mind—for the reason that the possibility of ideas is infinite and undeterminable. Accordingly, music, whose power of *direct* expression is almost limited to the emotions, expresses different ideas to different people, or to ourselves at different times, according as the particular emotion is associated in experience with one or other of the ideas or notions, the sonata which to an Alpine goatherd would express a thunder storm among rocky peaks, to a sailor might express with equal distinctness a tempest at sea. The larger and deeper the life experience of the listener, the more a symphony will mean to him in ideas, or the fuller his emotional endowment the more it will mean to him in feeling—always provided it is a great work—a work of genius to which he listens. Of course much can come out of a symphony only where much originally went into it.

The secret of the power of music over the human mind, we have realized one single fact concerning man. When we look out upon life we see its myriad activities all

springing from certain desires, and there is one desire among them all which is permanent and paramount to all. It is not the desire for pleasure or happiness, but the desire for *life*; not merely the poor negative desire to escape death and cling to existence, but the aspiring for full abounding life. To be alive in every faculty, to have the greatest possible total of conscious being in physical and mental existence,—this is the one paramount human desire. We dread death, we desire life. In the expressed power and activity of other human spirits we have a permanent source of power and activity in our own, and that expression is art. The test for all art is that expressing much life, it shall give much life. That painting, statue, or symphony is the greatest which adds the greatest total to our conscious existence. But there are higher and lower grades of existence marked by that same test, viz.: for or against renewed and increased life and attainment. And here we see the distinction between mere prettiness and genuine beauty. Mere prettiness falls short of beauty because it fails to awaken in the mind activities which are permanent in nature. Prettiness but creates a ripple on the surface of the mind, while beauty makes us more and better. Literature is the highest of the arts, because its power of expression is the greatest. The effect of music is more intense at a given moment, but its range is so broad, its power so enduring. And poetry is the highest form of literary art, as having the fullest expressive power, expressing not only thought but feeling.

The secret of all art, then, is simply this open secret: that it is the giver of what we most of all desire—abounding life. It draws life into our mind, and so it is not only the artist's individual spirit that is imparted to us; the greater the genius the more deeply his fountain drinks of the tides of common humanity. And it is genius alone that knows how to stir in us truths, emotions, new sense, new memory; now one emotion, now another starts for the instant into fluttering life and then darkens back into unconsciousness. What we desire is the glowing illumination of the whole spirit, and it is art that best ministers to this desire. It is not enough that we are moved, but the question is: "What is it that moves within us?" The most easily moved activities are not the most important ones. Laughter and tears lie on the surface of the mind. It is the great motive powers down deep in the soul that must contribute to abounding life and whose awakening most surely proves the presence of genius.

W. F. GATES.

[FOR THE ETUDE.] PLAYERS.

There has seemed to be some discussion of late, as to whether it were worth while to learn to play an instrument, unless one were so fortunate as to possess a talent for composition. I would like to say, through THE ETUDE, a few words on this subject, to all those whose natural limitations prevent them from being classed under the latter head.

St. Paul says, "There are diversities of gifts, but the same Spirit," and I claim, that the power of interpretation is a great gift, and emanates as surely from the Divine Spirit as that of creation, more than this, there is no antagonism between them, but each is the complement of the other. Have we not all heard some piece played or sung and thought little or nothing of it, and then, on some subsequent occasion, when the music was how transformed! The magic key has been found, and the hidden beauties pour forth, and hold us spell-bound as we listen.

Listet once played a composition by Reinecke in so charming a way, that a listener, though familiar with the piece, said he had never imagined it so beautiful. And Chopin, one day, in playing one of Moscheles' four-handed sonatas with the composer himself, so rendered the Adagio, that Moscheles was amazed at the new beauty which it revealed in its own right. In an excellent article on the value of the "Study of Harmony" in the last issue of THE ETUDE, the following remark occurs: "Oh, if the present generation of piano-players would just stop and read the history of the thousands upon thousands of great piano virtuosi, who have flamed and crossed 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 bright by their own light, the fixed galaxy of the immortal composers, then, I think, they would fall over the earth one tremendous, awful silence."

Now, I do not agree with this—all reverence to the immortal composers. No one loves them better than I. But when we realize the glories of their music, and when we have no interpreters at hand to reveal to us, Oh, let the mass of piano-players go on, and, if neces-

sary, torment the ears of the unfortunate, who must listen to their ceaseless practice. But, instead of piano thrummers, trying to show off their own skill (or lack of skill), let them gradually become music interpreters, leading the thought of the listener in the tones that the composer's idea, and then it may chance, that from out their numbers, some century may give birth to a second Rabinstein, who shall impart a living soul to that poor maltreated instrument, and, through the magic of his inspired fingers, speak to itself in the effort to bring out its dwell forever in memory; calling forth at his own will all human emotions, and quickening many a dormant soul to new life, as he, in a manner, *recreates* the works of the great masters through his own gift of interpretation. Indeed, in these days, when the market is flooded with so-called compositions, in reality the market is flooded. I often find it in my heart to wish, that the "tremendous, awful silence" would fall upon these would-be aspirants to a place among the "fixed stars," or that they would content themselves with an effort to render properly a few of the works that have already gained for themselves, deservingly, name and fame. More than this, that same "galaxy"—above mentioned—does contain many a name made immortal through genius for interpretation.

Among the tales are told of the wonderful talents in this line of the young Mozart and Mendelssohn, aside from their characters as composers. Tausig is widely known as a virtuoso. The name of Mme. Clara Schumann will be handed down to many future generations as a master interpreter of piano works. Liszt's name is known and won as lasting reputation as any of the marvelous pianists or composers. Paganini still speaks to the world in memory, through the witchcraft of those weird tones he drew from his violin. And of the great singers, are not their names all familiar to us? to many more so than those of composers. And yet, it is the interpreters who have given the greatest happiness to the world—the interpreters—even those whose work is ephemeral, and whose names vanished almost with the dying away of the last tone they called forth—or the composers?

At the last meeting of the M. T. N. A. a very interesting speaker made a casual remark to this effect: "What is a mere performer, to a composer? Every one who can only perform should fall down and worship those gifted with the power of creation!" Now, my bump of veneration is considerably developed (for an American), I must confess, and I am inclined to think that it depends on what they create!" I have heard some compositions, where I should certainly prefer to keep the perpendicular! Even among works of merit, how often do we have one that we particularly desire to hear again? We do not wish to hear it again, but we desire to hear the study of harmony, for I consider it one of the best means of securing intelligent interpretations, nor do I fail to appreciate the necessity of encouraging a desire for composition. We can easily overlook the literary trash thrown upon the world for the sake of Shakespeare, Goethe, Chaucer, Elton and other authors, and so, fostering a love for creation in music, we may hope to evolve from small beginnings here in our own land great achievements in this direction, and have in time our own Beethoven and Wagner. Much indeed has already been accomplished, and all honor to such American composers, but let them not look down upon those who confine their efforts chiefly or solely to interpretation.

One of my first teachers, when asked if he composed, said, "No, I cannot compose anything good, and I think that there are enough good composers in the world already." So, let every one who feels endued with the beauteous of the compositions of the old and new masters strive worthily to interpret them, and in so doing he will perform a noble work. Before us lies a sheet of music, upon which the composer has spoken, and we are to be inspired thoughts of some gifted composer. But of what use is it? Suddenly some one steps to the piano, opens the printed sheet, and begins to play its contents. Now, throughout the perfect form is breathed the breath of life, and in tones more beautiful than the words can describe, the music rises and falls upon the ear—now soft and plaintive, whispering of sorrow that is past, now thrilling with the force of passion or the pang of a present agony, and now sweeping along with a steady, majestic, irresistible movement, and borne on to the great end of a mighty purpose to be achieved, and to be even to death. The tones cease, and the story is told; the music is hushed, but the memory of that interpretation will live for many a day in the hearts of all who heard it. Perhaps the readers of this article will smile quietly and say to me, "You are talking of the 'four grapes'." And is true I have not the divine gift of creation, and, naturally, there is nothing I should so much covet—I mean the highest creation; but let me apply the fable a little differently. Let the tempting grapes, hung so tantalizingly before the eye, be the high reputation of the composer, and the interpreter's task and privilege shall be to grow in stature through earnest study, and cultivation of all that is good, in order that he may gather the luscious fruit, and give to the multitudes that they may eat thereof. NELLIE C. STRAUSS.

St. Louis, Mo.

EXPRESSION IN PIANO-PLAYING.

SUPPLEMENTARY ESSAY BY FANNY BLOOMFIELD.

The subject we have just heard discussed by Miss Fay in her able paper seems to me to be one that is so abstract as to elude my grasp when trying to express what I think and feel about it. While Miss Fay has gone into detail, and given us the technical or mechanical resources which are employed for producing expression, such as accent, phrasing, touch, tempo, contrast, etc., I should like also to view the subject from a broader standpoint, alike applicable to expression in music generally. In order to play with expression, two elements are called into play—mind and heart—or, in other words, intellect and feeling on the one hand and physical powers on the other hand. Under the head of mind would come Imagination, Fancy, Perception; under the head of feeling would come Passion, Sentiment, Pity and Repose; under the head of physical powers would come Strength, Facility, Touch and the other mechanical resources generally called technique.

It cannot be said that, to produce certain effects, it will be sufficient to employ just one or the other of the enumerated qualities. In most cases, you will have to combine several or all of them in order to arrive at an ideal interpretation, but there is usually one most prominently called into play.

Let me give you a few illustrations:

IMAGINATION—In the Schumann Carnival and in Saint-Saëns' Danse macabre.

FANCY—In Mendelssohn's Summer-night's Dream and in Heymann's Elves at play.

PERCEPTION—In all of the works of the older classics, such as Handel, Bach, etc.

SENTIMENT—In the Nocturnes of Chopin.

DEPTH—In the Beethoven Sonata, Opus 106 (Hammerclavier).

PASSION—In the Beethoven Sonata appassionata and in the Last Movement of the Rubinstein Concerto in D minor.

REPOSE—In the Chopin Berceuse and in Schumann's Des Abends.

Strength, Facility, Touch, and other technical resources are, of course, necessary requisites for carrying out the intentions and feelings of the player, whatever they may be.

One of the most important things necessary for producing expression is a knowledge of theory, a study sadly neglected by most would-be pianists. It is a great error to suppose that the sensibilities of the heart are blunted by a knowledge of musical science, or that our pleasures are diminished by a refinement of musical taste.

The imagination, on the contrary, in its exalted flight on the pinions of wisdom, views art in a world of ethereal beauty. For instance, it is necessary for knowing how to play a fugue, also to know how to write a fugue. The observance of the slurs, upon which Miss Fay lays so much stress, is a natural thing with anybody who has a knowledge of theory. Expression in playing a fugue lies principally in bringing out the theme and playing the counterpoint in such a way as to accompany the theme, in announcing by larger or smaller ritardandos, accelerandos, diminuendos or crescendo, as the case may be, the entrance of new themes, or the recurring of the old one in the same or another key, or somewhat changed form. Therefore, the older masters, like Bach or Handel, deemed it unnecessary to place expression marks, probably expecting that the work was to be played by musicians who had an adequate knowledge of harmony, counterpoint and composition. I agree entirely with Miss Fay in regard to the advisability of paying close attention to all the expression marks in the Beethoven Sonatas, Beethoven having been one of the most conscientious, if not the most conscientious, of composers in regard to this matter. By the way, I should like to remark that I was so often even with Liszt in regard to what Miss Fay quotes as one of his remarks. I think, contrary to him, that we learn to love the Beethoven Sonatas more dearly the longer we know them.

The more modern writers have been very careless about their expression marks. Schumann, for instance, sometimes placing a *f* or a pedal mark and leaving it there for three or four pages. If any person were pedantic enough to consider it his duty to follow these indications implicitly, it would make his playing, to say the least, rather monotonous. Those few suggestions he gives are to be obeyed, but between one mark and the other, the artist's feeling and sensibility must lead him to give color, contrast and variety to the composition played. In playing polyphonic music, the principal thing is to let the hearer see clearly the structure of the work and to aid him in distinguishing the different leading voices. It is a fault frequently indulged in, to play the four voices as if they were chords; they must be held apart as nearly as possible, as if sung or performed each by a different singer, a thing not altogether easy to accomplish on account of the complexity of tones when performed on the piano. A very important factor is, of course, a good ear; another, a good touch. The successful application of the sense of touch in the performance of the great works of classical writers implies also the possession of mental power to control it. Some pianists are so completely the victims of their desire to express their feelings, that they unconsciously use the pedal in such a way as destroys the articulation of the most simple ideas. The control of feeling with power to realize what he aims at, always distinguishes a great artist, and in this particular, experienced pianists of the sterner sort, with all their sensibility and nervous temperament, are generally most reliable in playing difficult music, especially in concerted music. On the other hand, the tasteful delivery of a lovely slow movement by a female pianist gifted with a poetic touch, often realizes the bean ideal of executive art. The discriminate use of the pedal is a very important factor in expression. We have now also a sustaining pedal, which is most useful for many beautiful effects, particularly for the organ-point. The loud pedal can be used in a very clever and not widely-known way in playing chords which lie far apart. For instance, taking it just after the chord is played, while the fingers still hold the keys; then taking away the fingers in time to get the next chord comfortably, raising the pedal just in the moment of playing this chord and taking it again slightly after the chord is played. This is a very clever use of what kind of a touch a person has, but more than that, how many varieties of tone he can produce, giving, as the case may require, a different character to the different parts of one piece or to different pieces, is of the greatest importance for expression in piano-playing. A pianist should, like a painter, beautify his work by coloring, and should avoid all flat and angular lines and angular turns. A little example may illustrate my meaning: In the Beethoven Sonata, Op. 86, A flat major, the first phrase of the first theme recurs later, repeating the same note (A flat) six times. A pianist who plays those

six notes alike would stamp himself immediately as dry and uninteresting. There must be variety and contrast always, and though these six notes may be played in a dozen different ways, all are better than playing them alike. I believe a pianist should make it a point, when playing a recurring passage, always to vary a little in expression, just as a good composer should give interest to his composition by harmonizing the same theme differently each or nearly every time it recurs. The attributes of musical genius in execution are expressed in a few words—instinct, perception and individuality. Practically developed these qualities are recognized by the expression, judgment and phrasing of the performer. The result of the performance of one who plays with expression should be to reawaken in the hearer the emotions felt by the composer while creating his work. A player who is able to do this, would be the ideal and the objective artist, the one whom Miss Fay places above the subjective. But how is this possible, when common experience teaches us that even the composer himself does not feel exactly the same when at different times performing his own work. Thus it will be often observed that one composer, as he advances in years, often plays his compositions in a slower tempo, with more breadth, etc.; that another, influenced by his moods and emotions at the time of playing, gives us an entirely different interpretation of the same piece. And this is as it should be. If I were called upon, outside of this discussion, to say, whether the objective or subjective artist were the greater, I should answer, neither; but I am now answering Miss Fay's remarks, not giving my own independent opinion, and she also speaks of an artist being EITHER objective or subjective, and as she places the former above the latter, I must say right here that I differ entirely with her in my estimation of the objective player. I place the subjective player far higher, of course, if he be really an artist, and I wish to deal only with such at present. To be a great artist, it is necessary to be subjective and objective both; but if I must choose between the two, then I say again, I place the subjective artist higher. The more contemplative arts of poetry and painting may be studied and their merits ultimately felt by the unlearned. In music it is not so, and those flashes of genius in execution which fire the soul and rouse the enthusiasm of its auditors, completely set logic at defiance and disarm all criticism. Instinct, however exalted, without strong feelings, can never achieve the highest purposes of art, and the musician who betrays no emotion in playing the inspired and inspiring chefs d'œuvre of the classics, is not to be envied. Right here is another point in which I find myself again obliged to differ from my esteemed colleague; it is in the difference there should be in playing before a small or larger audience. A true artist should be so wrapped up in his playing as not to know whether he is playing to the many or the few. The player absorbed in the earnest labor of love, alike indifferent to appearance or manner, at once enchains the heart and captivates the willing hearer. The true musician, alike animated by the excitement of his theme and by some sudden stroke of impulse, makes captive his hearers and triumphs over their criticisms. This is the power of genius in music, expression.

I think few will differ from me if I say I consider Rubinstein, who is decidedly subjective, a greater artist than Bilow, though the latter is the ideal of an objective artist. Bilow analyzes all he plays. He takes things apart to see how they are made, and then puts them together, just as if creating them again. But Rubinstein has the intellect of the scientist, and his surprises us by an excess of beauty, and imparts to the general effect some unexpected degree of novelty. While Bilow creates over again the same thing, Rubinstein seems to create a new composition. Liszt also belonged to the class of subjective artists. Hiller says of him somewhere, in speaking of his rendering of the great C major fantasia by Schubert, "He did not rest; he improvised it; he created it a second time." In another place, Hiller says of Liszt's playing: "In a matinée, at which one could count more pianists than heads (alas! a frequent phenomenon), he played Hummel's Septet, or rather gave us a new edition of it; not an enlarged one, as he was apt to do in later years, but one of unimaginable magnificence, in a new mold type, on the swiftest, finest, purest and in most luxurious binding. Hearts were won at my side, said, with a somewhat critical air, 'Hummel would hardly have recognized his own work, but I was convinced the composer would have gone into ecstasies over this rendering.'" Ferdinand Hiller was not only one of the greatest musicians and musical critics of our age, but was peculiarly adapted to judge of the last-mentioned performance of Liszt, as he was himself a pupil of Hummel's. His testimony in favor of the subjective method of interpretation speaks louder than anything I could say. The objective artist has of necessity first to analyze the composition, to reason out the possible or probable intentions of the composer, and then to make up his mind as to the mode and the details and all the details of his interpretation; once reached a conclusion in this regard, his rendering will be the same every time he plays the composition. This, again, involves the consequence that the objective artist's rendition lacks life, warmth and spontaneity, that it becomes stale, monotonous and uninteresting after a single hearing, and will be unable to touch sympathetic chords in the hearts of his hearers. The artist who is moved by what is often called personal magnetism, a quality possessed only by the most subjective artist.

The subjective player, on the other hand, if he be a true artist, if he be gifted with the so-called divine spark, will intuitively do justice to the peculiar characteristics of the different composers, and at the same time allow his individuality to enter into the performance, and will suffer his feelings to influence his interpretation sufficiently to give new life to the music, and awaken in the auditor feelings akin to and not less vivid than the ones animating himself. Instead of becoming monotonous, his every new rendering of the same piece will be shaped according to the emotions which happen to then sway his heart, and thus he will really recompose the composition every time he plays it. I would liken the performance of the objective artist to the *status of Galatea*; the playing of the subjective artist, however, to *Galatea*, the woman, endowed with feeling and life. Who will compare the work of Pygmalion, great though it may be, to the work of God, the creation of nature? I am well aware that a great many more valuable observations might be made upon the great masters, and the time allotted me is nearly at an end. I do not want to try your patience. One thing, however, is true: You can no more give directions how to play with expression than you can teach feeling. It is a matter which lies in the mind and the heart, for which there must be a natural talent, and which can only be accomplished by years of study, by listening to the great masters, and by cultivating and developing the social and mental facilities with which nature has endowed us.

To have attained the highest possible stage of perfection expression is the crown of glory, which every true musician will strive to gain.

THE NEEDS OF THE MUSICAL PROFESSION.

BY JOHN H. GOWER, MUS. DOG. OXON.

With apologies to Dr. Penfield, I may be permitted to say that I can easily imagine what his thoughts were upon the title of my essay which he received by cablegram—"The Needs of the Musical Profession." I wonder how many of them he will be able to squeeze into half an hour? I am quite sensible of the fact that the needs of the profession are very numerous, but there are a few of them which seem to me to be more needful than others, and these being at the same time such as may be remedied without very much difficulty, I single them out as those to be first considered, and in drawing the attention of the Music Teachers' National Association to them, I would say, with emphasis, that through the medium of the Music Teachers' National Association of America, together with that of the National Society of Professional Musicians of England, we have a far greater chance of supplying the wants of the profession than we have ever had before. This being so, I need not apologize for the subject I have chosen, but only for my incompetence to do it justice.

Music, nowadays, is, practically, an essential element of existence. In all climes and countries, in all grades of society, in all walks of life, everywhere, every day, music of some sort—whether in form of the highest symphonic art, or in the less cultured but sadly more familiar strains of the indomitable and ubiquitous peripatetic street minstrel, is continually present. The effect it ever has of soothing the savage breast, of elevating and ennobling the mind, of softening the manners and preventing them becoming brutal, is too well known to require demonstration here. It moreover exercises a most potent influence not only upon the individual, but also upon the national character. The greater the civilization, the greater the refinement and purity of its music. It is obviously necessary that the true nature and mission of music should be fully understood and appreciated, and I think it is our duty to be constantly placing the ideal before every one connected with music in any way, whether as composer, critic, executant or teacher, and to be particularly careful that nothing of a character calculated to debase or degrade our art is permitted to enter or even approach our ranks.

As professors, and therefore as protectors of the "divine art," our responsibilities are indeed great; we are responsible for its progress or its retardation, for its use or its abuse, for its glory or its shame. It is therefore of the greatest importance that the ranks of the musical profession should be filled by thoroughly qualified men, and that the entrance of an impostor should be made as difficult as possible. We are too well acquainted with that individual who, having obtained a smattering of knowledge of some kind or other, poses before the world as a genius. It is against empirical knowledge of this kind that art must sternly set her face, if her advantages are to be used for the greatest good. The exclusion of the unqualified is a "need" requiring our prompt attention; and to the consideration of the best means to be adopted in its furtherance we may now address ourselves. My own opinion is that the establishment of a thoroughly practical entrance examination by such representative bodies as the Music Teachers' National Association of America and the National Society of Professional Musicians of Great Britain would be an important step in the right direction, and I rejoice to learn that our American brethren are contemplating the establishment of a College of Music, one of the objects of which is to offer to musical artists an examination founded upon a solid basis, by the passing of which they may prove their right to be considered masters of music. When this is done, and done well, the professors of music will not have to put up with the more than occasional snub, will not have to toil so hard in disagreeable work for inadequate remuneration, and will not be compelled to keep so large a supply of oil in order to preserve a cheerful countenance under circumstances terribly depressing.

If music is to take her place among her sister arts and sciences, she must not be behindhand in adapting herself to these methods which have proved so advantageous to others. Examinations have succeeded in purifying other professions, and will be equally successful in the musical profession when universally adopted and insisted upon; they are a safeguard against superficial knowledge of any kind, and if conducted on a broad and solid basis, free from bias, personal favor, prejudices, and a thousand and one petty jealousies which militate so disadvantageously against them, they cannot fail to be of a lasting benefit to those who submit to them, and to the art in whose interest they are held. The sooner we make a move in this matter—a move which will checkmate the impostor—the better for ourselves and our art. Among matters of perhaps less moment than others, the following—what I might call subsidiary needs—may be cited as not unworthy of attention:

We might, without being a mutual admiration society, encourage a more cordial recognition of excellence in others, whether as composers or executants. Again, much good would result from affording periodical opportunities for aspiring artists to obtain a sympathetic yet critical hearing. No friendship to stand in the way of warning when a wrong path appears to have been entered upon. We might study more systematically the history of music, so that the rise and progress of schools and individual creations might be more fully and generally understood and appreciated, the effect of the past upon the present properly interpreted and utilized, and the forces at our com-

mand directed on some clearly defined lines productive of ennobling and elevating results, instead of the drifting aimlessly and fortuitously into the future, which can but end in the shipwreck of what, if treated in a liberal and truly artistic method, should add to the glory and pleasure of generations to come. This would tend to develop such characteristics in the national music as would be the true expression of the national aspirations and hopes, creating native song, which would render unnecessary the engrafting of foreign idioms and modes of thought upon our own musical elements. I would also suggest the establishment of district libraries of music and musical literature, and even works calculated to improve the general culture of the musician. Again, musical artists need to encourage a proper pride in their life and work, and endeavor to take an active part in musical organizations and enterprises. The subordination of individual to the object in view is a virtue and necessity, the practice of which cannot fail to be of untold benefit to us all morally and practically, whilst it would give the greatest assistance in building up a code of unwritten laws to regulate our actions one toward another, the honor, morals and etiquette of the profession.

A few years ago the greatest need of the musical profession, first and foremost, was organizations like the Music Teachers' National Association and the National Society of Professional Musicians.

These associations being now firmly established, foundations which cannot be overthrown accomplished facts, our duty is to extend their usefulness in every direction possible, to develop and increase their powers, and not to rest satisfied until they have the management of all matters connected with the interests of the profession in their hands.

This leads me to the consideration of what I believe to be one of the greatest needs of the musical profession, and that is, a reform in the present state of things relative to the publishing of music. Seeing that the publication and propagation of new music must have an enormous effect in molding the musical tastes of the public, nothing can be more dangerous to the true interest of art than to leave it in the hands of those who have no other than a mercenary object in view. It would serve no good purpose were I to instance the number of cases in which large fortunes have been made by the publication of the most transcendent rubbish that the heart of man could conceive. Thousands of pieces of the most worthless type are being hawked about in all directions, sold by the cart load as music, whilst many compositions of real artistic merit remain either in manuscript or else stowed away on the shelf of some music shop, unknown and unasked for.

The public are being morally defrauded. The middleman and his assistants are filling their pockets with what properly should be the reward for the meritorious and artistic inventions of qualified musical composers. We cannot blame the publishers for this. They play the game that suits their interests best, and play it well. The blame must rather be attached to the profession for having taken no steps sufficiently decisive to defeat it.

The enormous amount of money which is annually spent in music, the unlimited number of music shops scattered throughout the world, and the fortunes made by their owners, ought to be a stimulus to the profession to endeavor to utilize this vast trade for the benefit of the art and its true disciples. Let the Music Teachers' National Association and the National Society of Professional Musicians undertake to publish music for music's sake—form a sort of club for the purpose; let an aspiring young composer have a chance of being fairly dealt with; let the public know that whatever is published by the club is worthy of their attention and patronage, and good music will, to use an American expression, "Go up booming."

But not only is the introduction of new music in the hands of the unqualified, but even that of musical artists also. Pianists, violinists, singers, are all, more or less, at the mercy of some few enterprising concert traders. But these, and other difficulties, will disappear when the M. T. N. A. and the N. S. P. M. are sufficiently powerful to take the initiative in all matters connected with music and musicians.

In conclusion, let me say that I have endeavored to notice those "needs" which appear to me to be the more urgent, and to be those which some action taken by our associations might do much to relieve. There are many "needs," however, apparent to every one, which I have not even mentioned, and many which are only touched upon casually.

Thanks, however, to the formation of our two great societies, the outlook, once so black, is already beginning to brighten, the clouds on the horizon are dispersing, and the "winter of our discontent" is fleeing before the influences of the warming and kindly rays of friendship and fraternity.

Let us work on, hand in hand, strengthening our position, furthering our cause, and let this, the first link as it were, be firmly cemented, and others follow in one unbroken chain, joining together in the bonds of universal brotherhood the musicians of the old world and the new.

I cannot, however, close without expressing my great regret at being unable to personally attend your conference, and also my gratitude for the great honor conferred upon me by your committee in inviting to fill a place in your important programme.

I heartily wish your great undertaking the glorious success it deserves.

Spengler's
EM OF TECHNIC
for the
Piano Forte.

PART I.

In order to form a correct position of the hand, let the fore part of the fingers be gently rounded, so as to strike the keys with the point, avoid touching however with the nail. Be especially vigilant regarding the 5th finger, not to strike on the side. The knuckles must be kept down on a level with the back of the hand. The centre of gravity of the hand should fall inwards i.e. towards the thumb, thereby giving the 4th & 5th fingers more freedom & independence of touch. In striking, raise the fingers at the knuckles, the higher when a full and strong tone is required, and more moderate for more subdued tones. The hand should not be permitted to change its position other than that which necessarily arises from the moving of the muscles & sinews. Until the pupil has completely mastered the legato touch, no other should be employed. The scales and arpeggios as given in the appendix should be studied in connection with Part I.

DILIGENTLY MASTER EACH HAND SEPERATELY.

These exercises are to be played an octave apart, the left hand fingering being placed under the notes.

* Nos 5-15 should also be practiced in contrary motion.

thus: 

also 

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6. 3 1 3 2 3 4 5 3 5 3 2 5 3 2 5 3 3 5 3 4 3 2 1 3 1 3 4 1 3 4 1 3 4 1 3

7. 3 2 1 2 4 2 3 4 5 3 2 3 3 2 3 3 3 4 5 4 2 4 3 2 1 3 4 3 3 3 4 3 3

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17. 1 5 4 5 3 4 2 3 1 5 4 5 3 4 2 3 1 5 1 5 1 5 1 5 1 5 1 5

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35.

HOW CAN I LEAVE THEE.

THURINGIAN SONG.

Andante.

36.

dolce.
P (observe the #, See page 45.)

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DUETT N: 8.

(Dotted Quarter, and Eighth Notes.)

Andante.

Sra.

37.

PUPIL. *p*

TEACHER. *p*

Sra.

cresc.

cresc.

Sra.

p

p

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To CARLYLE PETERSILEA.

REVERIE POETIQUE.

GILMORE W. BRYANT, Op. 3, No. 1.

Adagio con espressione.

p molto legato

*Ad. * Ad. **

poco ritard *a tempo* *cresc.*

*Ad. * Ad. ** *Ad. * Ad. * Ad. **

dim. *p*

*Ad. * Ad. ** *Ad. ** *Ad. * Ad. **

poco rit.

*Ad. * Ad. **

smorzando
cántabile con doloroso
lungo trillo
tr

First system of musical notation. The right hand features a complex melodic line with many slurs and fingerings (e.g., 5, 4, 3-5, 23, 1-5, 3, 4, 3, 2, 3, 4). The left hand plays a steady accompaniment of eighth notes. A dynamic marking *f* is present. Below the staff, there are several measures of figured bass notation: *Re. * 5. Re. * 5. Re. * 5. Re. **.

Second system of musical notation. The right hand continues the melodic development. The left hand has a more active line. Performance instructions *rit. e dim. a tempo* are written above the staff. Below the staff, the figured bass notation continues: *Re. * 5. Re. * Re. **.

Third system of musical notation. The right hand has a more melodic and flowing line. The left hand accompaniment is simpler. The instruction *poco rit.* is written above the staff. Below the staff, the figured bass notation continues: *Re. * Re. * Re. **.

Fourth system of musical notation. The right hand features a more rhythmic and accented line. The left hand accompaniment is also more active. Performance instructions *cresc. dim. e molto rit.* are written above the staff. Below the staff, the figured bass notation continues: *Re. * Re. * Re. * Re. * 5. Re. * Re. * Re. **.

Fifth system of musical notation. The right hand has a more melodic and flowing line. The left hand accompaniment is simpler. The instruction *poco piu mosso malinconioso* is written above the staff. Below the staff, the figured bass notation continues: *Re. * Re. * Re. * Re. * 5. Re. * Re. * Re. **.

First system of musical notation. The piece is in B-flat major (two flats) and 2/2 time. The right hand features a melody with grace notes and fingerings (e.g., 5, 4, 3, 2, 1, 2, 3, 4, 5). The left hand provides a harmonic accompaniment with chords and single notes. The dynamic marking *pp* (pianissimo) is present. Below the staff, there are rhythmic notation symbols: *Re. **, *Re.*Re.*Re.**, *Re. **, *Re.*Re.*Re.**, *Re. **, and *Re.*Re.*Re.**.

Second system of musical notation. The right hand continues the melodic line with grace notes and fingerings. The left hand accompaniment includes chords and single notes. The dynamic marking *pp* is maintained. Below the staff, the rhythmic notation symbols are: *Re. **, *Re.*Re.*Re.**, *Re. **, *Re.*Re.*Re.**, *Re. **, and *Re.*Re.*Re.**.

Third system of musical notation. The tempo marking *a tempo primo* is indicated. The right hand features more complex figures with grace notes and fingerings. The left hand accompaniment includes chords and single notes. The dynamic marking *pp* is maintained. Below the staff, the rhythmic notation symbols are: *Re. **, *Re. **, and *Re.*Re.*Re.**.

Fourth system of musical notation. The tempo marking *poco rit.* (poco ritardando) is indicated. The right hand features more complex figures with grace notes and fingerings. The left hand accompaniment includes chords and single notes. The dynamic marking *pp* is maintained. Below the staff, the rhythmic notation symbols are: *Re. **, *Re. **, and *Re.*Re.**.

Fifth system of musical notation. The piece concludes with a *dim.* (diminuendo) marking. The right hand features more complex figures with grace notes and fingerings. The left hand accompaniment includes chords and single notes. The dynamic marking *pp* is maintained. Below the staff, the rhythmic notation symbols are: *Re.*, *Re. **, *Re.*, ***, *Re.*, and *ppp*.

8va.

Exercise 38 consists of two systems of musical notation. The first system has a piano staff (left) and an 8va staff (right). The piano staff begins with a *cresc.* marking and contains two staves of music with fingerings 3, 2, 3, 4, 5 and 3, 4, 3, 2, 1. The 8va staff contains a single staff of music with a *f* dynamic marking. The second system also has a piano staff (left) and an 8va staff (right). The piano staff begins with a *cresc.* marking and contains two staves of music with fingerings 3, 4, 3, 2, 1. The 8va staff contains a single staff of music with a *f* dynamic marking. The exercise concludes with a final measure in the 8va staff.

EXERCISES FOR THE WRIST.

Staccato.

(For Example, Page- 6. Diagram, P. 12.)

Half Staccato.

Full Staccato.

Exercise 38 consists of two systems of musical notation. The first system has a piano staff (left) and an 8va staff (right). The piano staff begins with a *cresc.* marking and contains two staves of music with fingerings 3, 2, 3, 4, 5 and 3, 4, 3, 2, 1. The 8va staff contains a single staff of music with a *f* dynamic marking. The second system also has a piano staff (left) and an 8va staff (right). The piano staff begins with a *cresc.* marking and contains two staves of music with fingerings 3, 4, 3, 2, 1. The 8va staff contains a single staff of music with a *f* dynamic marking. The exercise concludes with a final measure in the 8va staff.

Half Staccato.

Full Staccato.

Exercise 39 consists of two systems of musical notation. The first system has a piano staff (left) and an 8va staff (right). The piano staff begins with a *cresc.* marking and contains two staves of music with fingerings 3, 2, 3, 4, 5 and 3, 4, 3, 2, 1. The 8va staff contains a single staff of music with a *f* dynamic marking. The second system also has a piano staff (left) and an 8va staff (right). The piano staff begins with a *cresc.* marking and contains two staves of music with fingerings 3, 4, 3, 2, 1. The 8va staff contains a single staff of music with a *f* dynamic marking. The exercise concludes with a final measure in the 8va staff.

RECREATION.

(For Full Staccato and Legato.)

Exercise 39 consists of two systems of musical notation. The first system has a piano staff (left) and an 8va staff (right). The piano staff begins with a *cresc.* marking and contains two staves of music with fingerings 3, 2, 3, 4, 5 and 3, 4, 3, 2, 1. The 8va staff contains a single staff of music with a *f* dynamic marking. The second system also has a piano staff (left) and an 8va staff (right). The piano staff begins with a *cresc.* marking and contains two staves of music with fingerings 3, 4, 3, 2, 1. The 8va staff contains a single staff of music with a *f* dynamic marking. The exercise concludes with a final measure in the 8va staff.

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LESSON.
(THE PHRASE.)

Raise the Hand from the Wrist, at the end of each group.

U.

40.

RECREATION.
(SEXTUPLE RYTHM.)

Allegro.

41.

p

mf

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13.

19.

20.

21.

22.

23.

24.

25.

26.

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27. 

28. 

29. 

30. 

31. 

32. 

33. 

34. 

35. 

36. 

37. 

38. 

39. 

The left hand two octaves lower.

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THE NEEDS OF THE MUSICAL PROFESSION.

SUPPLEMENTARY ESSAY BY S. N. FENFIELD.]

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

This admirable and practical paper on "Musical Needs," written from the standpoint of an English musician, reads for the most part as though it might have been prepared for the longitude of Indianapolis specially. It is a proof that the work, the trials and the needs of the profession are the same everywhere and in all lands, and it is significant that these two great societies, thus simultaneously recognizing the great weights that handicap the teacher, the composer and the performer, are arousing themselves to shake off these hindrances, to assert the claims and the dignity of the profession, and to secure for those that have earned them the proper recognition and emoluments. As a means to this end, our brethren beyond the broad Atlantic stretch out their hand in fraternal recognition and sympathy. Let us grasp the hand in the spirit in which it is extended with a hearty greeting for our fellow-artists across the ferry, and while with our local pride we work for America, let our two great societies move forward shoulder to shoulder, conquering for our beloved art the proud position which it deserves as the chief of the fine arts and the universal language of the world.

What do we not need? Where shall we begin? And having begun, where shall we stop? Perhaps you will tell me the chief need is money. Pardon me, no. A need, of course, which is imperative, but if the chief need, then good-bye art, good-bye progress. Beethoven and Schubert felt the need of money. Perhaps more so, but they worked away at their symphonies and other immortal creations till the pangs of hunger asserted themselves; then they sat down and wrote songs and waltzes to supply the table, then resumed their artistic work, and succeeding generations have vied in doing them homage. Let us then learn the first great need of the individual musician, a thorough, absorbing, enthusiastic love of his profession. When the spring is pure and powerful, what a strong and sparkling fountain we have. But show me a man or woman whose chief object in professional work is to make money, and I will show you one who has little pride in his or her work—who is probably ashamed of it—who does not work for high art, and who is a millstone around the neck of the profession.

A second need is that of more national and local pride. Take the case of an American who has studied abroad, who has mingled with artists and connoisseurs of all nations, and has therefore become cosmopolitan in his musical tastes and opinions. He recognizes and appreciates the peculiarities and beauties of all schools, German, Italian, Scandinavian, Slavonic, or what not. When he returns to his native land, what course does he adopt? He either searches out for teaching or performance the best of American composition, enriching it perchance with something from his own pen, and thus help American art, or finding a low type of music in chief demand he turns up his nose and sneers at everything American. He deliberately shuts his ears and eyes to everything native, and while diligently cramming his pocket with American shekels, lets no opportunity slip of berating home productions. What is more despicable? Only less offensive is the case of the foreign-born professor, usually one who from his small ability fails utterly to get a foothold in his own country. He rushes for the American El Dorado, carefully tucks Herr or Signor to his name, if a lady, always Madame, then assiduously cultivates the notion, which is, alas, too prevalent, that all Americans are humbugs, and all foreigners are artists. Mr. President, the eyes of the profession throughout the land are turned this day toward Indianapolis to see if the M. T. N. A. will not do something practical to set the American profession in its proper light before the world. Some publishers have taken the practical step of publishing a graded list of meritorious American work. Let us scrutinize these lists, and as far as possible patronize these publishers.

A third need. The best of Books tells us, and I quote it reverently, "Now abideth faith," etc. I believe we all have faith in the merits of American musical art, and hope for its eventual recognition at home and in foreign countries, but "alas for the rarity of Christian charity." Why should we not all forego petty jealousies and animosities and frankly acknowledge merit even in rivals? Why should we not judge by results and not by preconceived theories? Let my brethren and sisters of the vocal department take no offense when I tell them that their lack of charity is a matter of general notoriety, and of prejudice to the profession of music. The average vocal teacher assures the world that his or her method is the only and original Jacobs, and all others are frauds. Now, why should there not be an amicable feeling between singers or vocal teachers as well as pianists, organists, and instrumental teachers?

In the lack of charity, also, I must include also that of the musical public toward American artists and performers, and distinctively American enterprises. Not to mention others, I need only refer to the American Opera, that noble conception of that noble woman, Mrs. Thuermer. Weak points it had as have all enterprises, but as an ensemble, how immeasurably above the majority of operatic ventures that have overrun the land! Yet the great German and Italian troupes that have made periodical tours, and with some good features and some bad ones, have dared to take away our money and hide them across the Atlantic, have been received with open arms, and their performances swallowed whole, ballet and all, while our own admirable enter-

prise has been picked and carped at, and perhaps killed. Call you this backing of your friends?

I have noted a fourth need, specially for the M. T. N. A., that of a higher standard of merit in our ranks. The time must surely come when some standard of ability and acquirement will be requisite for admission to the Association. It may be a low standard, yet a standard. The Association is intended to educate and stimulate the average music teacher, but its privileges will be better appreciated if a member is really obliged to know something on entering.

In the N. S. P. M., a standard of acquirement is requisite for admittance, and the dignity of the Society is greatly enhanced thereby.

I recommend this suggestion to the serious consideration of the members. But, Mr. President, I could enumerate needs all day. The only way to stop is to stop.

DISCUSSION.

MADAME BRINKERHOFF.—I thought, while the questions were being put and answered, that there was one need that was not touched upon, and that is one of faith. It seems to me that music is part of the human being as much as the eyesight or the sense of hearing, or any other of the senses—a soul sense, a higher sense than any other sense. Music is not taught, it is born with the human being. We draw it out. Music is within the brain and soul, and there is no music in any human being except it was put there by Nature, and before any teacher ever taught it. The teacher simply brings it out. I think every human being, every child, should learn that they can sing, because that is the first step.

AMERICAN COMPOSITION.

BY WILSON G. SMITH.

It needs no preliminary remarks on my part to reveal to you the importance of the subject chosen for consideration. In fact, after the enthusiastic reception accorded to our talented American composers and their excellent works at the two concerts just given—the pleasant memories of which still linger in our minds—I am forcibly reminded of that trite but true adage, that "Words speak louder than words," and consistent therewith, am almost induced to submit the cause of the American composer to your judgment without argument. However, in justice to the occasion, and myself as champion *pro tem*, I will avail myself of this auspicious opportunity to emphasize some old arguments in favor of the compositions of native and resident composers.

You have heard them, judged of them by their works, and consistently applauded them. It only remains for you to congratulate the Association and our profession upon the possession of such undisputed talent, and wish them and us many happy returns of this memorable occasion.

Upon the principle, therefore, that works, when heard under such favorable auspices, speak for themselves, and need not the echo of my voice to sound their excellence and the necessity of their proper recognition, I will confine my remarks, in great part, to a consideration of the proper use and introduction of such American compositions as appeal to the rank and file of our teachers, and those interested in the daily routine of professional work.

The genus American composer has at last evolved from an alleged musical chaus, and, judging by the products of his pen heard this year, and during previous years, before this Association, he gives excellent promise of longevity, and will, beyond a peradventure, abide with us.

It is unnecessary for me to recall to your minds the noble-minded artist who first gave the American composer an official hearing before our Association; suffice it to say, he to-day stands among us, honored with the highest office of our Association, and guides with enthusiastic energy the glorious principles of recognizing home talent, which he so generously advocated in Cleveland, O., in 1884.

Certainly, we may at this later date truthfully assert that some good has come out of Nazareth, and apart from an annual official recognition it becomes us, with seemingly grace, to foster these buds of promise, that they may mature in due season and blossom into flowers of fact.

As I have previously remarked, it shall not be my object to dilate upon the fine display we are making here, of American talent, but rather to point out a few fallacies, and millitate against objections to our taking a shoot from this, our National tree, and transplanting it into our own professional garden, raising thereby fruit for the general good and furtherance of the cause. The fact is, my good friends, these annual meetings are too much the camping ground of our emotions, rather than an occasion for a natural process of rationalization. We are too apt to receive the productions of our native composers either with a cool disdain or else a boundless enthusiasm, confiding, in the latter instance, to our enthusiastic neighbor our firm belief that American creative art is, upon this occasion, surely finding adequate representation, and consistent with our aroused emotions, we too, figuratively speaking, our hat in air, and cry: "Hurrah for the American composer and his super-excellent works!" but the occasion, as all such pleasant episodes do, coming to an end, we return again to the daily routine of our professional work and straightway forget the American composer, and what manner of man he is, or is liable to be. The inevitable reaction comes on space, and the verdict is the same old story—with such an abundance of classical music to refer to, why should we show any interest in native talent and its productions?

In fact, the issue very often resolves itself into this astonishing proposition: Why should an American attempt to compose, and force upon our attention and clemency his puerile productions, when the master works of Bach, Mozart, Beethoven and others are at our disposition? Surely, the presumption of American authors is a paradox; a mystery past finding out.

My friends, you who are prone to indulge in this plan of reasoning, did it ever occur to you that Shakespeare once breathed the air of heaven and trod the face of mother earth? and did it ever occur to you, that, because you possess not the divine inspiration of a Shakespeare, each breath you draw and each footstep you indulge in, is a presumption on your part? Really, in view of the fact that you and Shakespeare have not attained the same exalted position in this world's history, you, by *prima facie* evidence, have no right to exist.

By the same logical deductions, all standing armies are superfluous, because, forsooth, the ranks are not filled with Napoleons; rather than utilize them, let them be disbanded, and our territory left open to the encroachments of invading armies.

It is unnecessary to carry out this plan of argument any further to show its fallacy and utter absurdity, and yet, how often do we hear it advanced to cheer and solace the hours of creative effort. "Aut Caesar, aut nullus," is, in more ways than one, a deceptive and discouraging motto, and, while it inspires aspiring effort, let it not weaken a good healthy activity, which finds perchance to see a tangible dictatorship within immediate grasp.

Another point open to consideration, is the disinclination of publishers in general to publish the better class of native compositions upon any terms advantageous to the composer. Publishers, as a class, are not engaged in their commercial enterprises as a pastime, or out of philanthropic motives, hence they are loth to embark in any publishing schemes, requiring an extended outlay of capital without some assurance of financial success. As a matter of fact, they purpose at all times to meet demand with its adequate supply, and as a matter of course are influenced in what they publish by the popular and professional demand. In my correspondence with several of the leading publishing houses of this country, they have signified their willingness to issue any such compositions, foreign or domestic, as may claim their attention through present or prospective popularity, and it is easily perceived why, with no international copyright law to prevent, and the profession at large demanding it, they prefer to publish the foreign rather than the native production.

Much has been said and written in favor of the establishment of an international copyright law, and while it is without doubt "a consummation most devoutly to be wished," nevertheless, I make bold to assert that a greater boon to the native composer will be the endorsement and practical support of the music profession. Demand and, what is better, by of the publishers such compositions of American authors as you can practically use, and the publishers will soo see to it that your demand is supplied. For, like a skillful physician, that at all times keep their hand upon the public and professional pulse, and, as a matter of necessity, will allay your feverish excitement with allopathic doses of many native works of merit, which perchance now languish in the discouraged composer's portfolio, awaiting just such an "open sesame" to call them into useful and profitable existence.

This practical view of the situation may, mirage-like, have occurred to you before; all the worse for you, then, if you have never taken action in the matter and given the scheme, for the furtherance of American works, a local habitation and a home. The real duty, then, of creating a demand for American works of merit, devolves upon the profession, of which you, who are here present, are a worthy representation, and, certainly, the best way to create this long-desired demand is to make practical use of American works in your classes and the concert room.

How many of you here present can, with a clear conscience, say that you judge of a composition, for educational use, strictly upon its merits irrespective of its imported or domestic authorship? Here the natural and prevailing prejudice against a prophet at home asserts itself, and it needs some self-abnegation and moral courage to allow of a fair and impartial judgment. It makes a decided difference in art matters whether a man's patronymic be plain Brown or Jones (I trust the Smiths will pardon my seeming neglect in this connection, but I cannot sacrifice my modesty, even though I incur their numerous displeasures), or whether it possess the foreign and high-sounding appendix of Owski; the chances are, irrespective of merit, that the Owskis carry the battle at all points, and poor Brown, Jones & Co. are practically ignored by both publishers and profession, while they replenish their exchequers with the dividends accruing from the compositions de Owski. We congratulate the Owskis, but at the same time extend our sympathies to the Brown-Jones faction, and invoke the aid of the profession in their behalf, for we have American composers designated by this *non de plume* whose works possess both merit and practical utility. We as a profession, I am sorry to say, are not so impartial in our opinions as the lovers and patrons of popular music, who are influenced only by their likes and dislikes; for with them a popular success is attained regardless of whom the author may be; the matter of authorship is not inquired into, but the composition is received upon its intrinsic popular merits.

Why cannot we, as professionals, be equally magnanimous in our estimation of the works of some of our progressive and talented composers by placing them in juxtaposition with some of their more favored foreign contemporaries?

When this plan of procedure is adopted, then, and then only, will the true issue of popularizing American compositions be met and accomplished.

It gives me much pleasure to recognize and mention the fact that a number of our prominent artists, some of them composers also, have taken upon themselves the task of introducing, through public performance, American compositions. It is hardly expedient for me to mention any names in this connection, but I certainly may be allowed to remark that in thus honoring the cause they have honored themselves, and shown a spirit of justice and philanthropy worthy extended emulation by the profession at large.

Many of our best teachers and music institutions have also extended the courtesy of a recognition to American compositions, and, without exception, have found them to be a profitable and successful. But these gifted professionals are in the minority, and it yet remains for the rank and file of our teachers to give this plan of operation their serious consideration. Whenever and wherever practicable and possible let good American compositions be introduced and utilized and the result will prove not only satisfactory to yourselves, but will be also beneficial to those of talent who feel impelled to give their *pegasus* wings in melodic, harmonic, or contrapuntal flights.

The field of musical culture and production in America is defaced by many old stamps, existing relics of a primal forest of prejudice and injustice; let us, one and all, apply ourselves to the task of removing these unseemly survivors of a former musical barbarism, and leave the landscape free and unresisting to those among us who by culture and talent are even now sowing seed, certain, in time, to bear a magnificent fruitage in the cause of American art production. All may not be called upon to sow the seed, but all, without exception, will be allowed to enjoy the benefits of a full fruition.

That musical thought and action are now undergoing the process of a natural and mighty evolution, and that the National Musical Association is an important factor to this development, are facts too palpable to need any argumentative proof from me at this time.

Science, literature, mechanical invention and pictorial art have long since found worthy representatives in our country, whose productions have won an universal recognition for their authors, and given them in proof the American thought and talent stand highly respected by contemporary nations.

The typical American mind is progressive, and while appreciating with due respect the achievements of the past, nevertheless possesses an unbounded faith in the possibilities of an unachieved future, and although thoroughly cosmopolitan in its tastes and desires, this very breadth and multiplicity of propensities gives greater promise of a future development; hence it is that when the master mind is evolved, these varied attributes which are to constitute its characteristics, will present a perfected intellectuality and individuality to which the world will bend in homage.

We have no folk-lore, 'tis true, rich in its national characteristics, such as has enabled Chopin, Grieg, and other men of genius to impart a national character and coloring to their inspirations, but we means abundant means at hand for harmonic and melodic invention, and, if we do not build a distinctly American school of composition, we can surely possess one founded upon true art tenets; for, to whom the muses whisper, to him also will the power be given to embody in living inspiration, such ideas as stamp at all times the work of a master hand.

We are reading almost daily of miracles (seemingly such at least), being wrought by what is termed "Faith cure," which only proves, in its way, the wonderful and potent power of mind over the baser material-matter.

What we need now for the further advancement of national creative art, is a "Faith cure"—faith to believe that our native writers possess talent, and faith also to believe that our duty lies in giving them adequate encouragement and support.

Colossal genius is not the result of accident, or a freak of nature. The greatest masters who have lived, and left behind them imperishable monuments of their science, have not been the result of a chain of fortuitous circumstances; on the contrary, they represent the perfected embodiment of an art principle, and present to the world some art principle in its fullest development; hence, though the present generation, and perhaps generations to follow, may not witness the perfected phase of our art, genius, nevertheless, it does not require the gift of prophecy to prognosticate the inevitable result. For this reason, every artist and composer who has a complete or even a worthy and ambitious outpour of compositions to give utterance to their best thoughts, this same benign influence will, in due course of time, evolve in our midst a master hand whose names and works will be sounded down the corridors of time.

Effort, progress and achievement have been, and always will be, strong attributes of American character, and a nation of thinkers and workers who have won for their country a position among the first powers of the earth will, in time, as the conditions become more favorable, produce creative artists whose names will take prominent place in the history of the world's art development.

The progressive spirit which has at times successfully pervaded our political and commercial circles, now begins to exert its force in our musical life, and assurance will only be doubly assured when the present symptoms shall be developed into full realization and achievement.

Let not the American composer present, or to come, think to take up art development where Beethoven and Wagner ceased, or to complete or improve upon native aspiration. Rather, like the parable of old, let him consider the number of talents entrusted to his keeping, and then, unmindful of personal aggrandizement, let him apply himself with diligence and perseverance to the working out of the art principles which he aspires to represent. That all cannot be Beethovens and Wagners is of itself a self-evident truth, nor need it be a stumbling block to useful or honorable activity; for whatever tends to elevate the national art standard, is a step in the right direction, and all work capable of attracting the respectful attention of educated musicians are foundation-stones upon which to build. Hence, again, it is that if the American musical art is to rear its lasting edifice. Hence, again, it is that if the practical results yet attained do not reach the highest pinnacle of art requirement, the motive power is at work, and you, who have listened to the varied offerings of our native composers, must, with me, extend the hand of fellowship, and offer sincere and hearty congratulations upon the excellence of the work, and witness thorough musicianship, and abundant talent, telling the while the truth of my assertion, that Americans possess the necessary brains, energy, and talent to become in due course of time a representative school among the nations of creative musical art.

ECLECTIC TASTE IN MUSIC.

BY J. S. VAN CLEYE.

The traveler who chances to observe some of the famous ruins of Greek architecture would be struck by the uniformity of simple outlines and forms, but all clear even to monotony. The investigator in Egyptian antiquities is astonished that they use but four colors, that so much of their art was plain, though massive, austere, gloomy, almost entirely of one type.

The two phases of art were at antipodes; the Greek was of this world, the Egyptian of the world to come. The Greek rejoiced in the life of the senses and of the mind and the heart as they bloom in the present, the Egyptian, solid and steady, casts forward to futurity and to the wide realms of the eternal all his hopes and interests. It is easy to read a simple and prevailing type in all these nations have left us.

Music has also these national characteristics. Subtle, ever varying as the art is, it receives the impress of the souls which deal with it, and gives back again their likeness with the faithfulness of a mirror.

The schools in musical art are divided only by the limits of language and nationality but every generation sees some new phase dominant. Thus the old florid Italian school, represented among German composers by Handel, was driven away by the natural, straightforward German school of the Viennese composers Haydn, Mozart and Beethoven. These, though not superseded, were followed by the romantic and ultra-German school of Weber and Schubert; these in turn by Mendelssohn, the perfect scholar, the musical eclectic, who sang as sweet and simple a tune as Mozart, who wrought as learnedly as Bach, who painted as vividly as Weber or Chopin, or any of the late romanticists, not excepting the divine Schumann. The sweet and tranquil school of Mendelssohn was dominant over Europe forty years ago; soon after came Schumann, and Germany was more than half insane with the imitations of Schumann's wildest oddities. In opera Weber gave way to Wagner; in symphony Liszt stood upon the shoulders of all former composers. In piano writing Rubinstein and Liszt, and a host of virtuosos, exhausted every combination in their search for novelty.

The abundance of musical literature is the delight of its ripened scholars, the despair of the half ripe, and the dazzlement of the eager beginner. One begins by resolving to know everything, soon he despairs of knowing anything, at last he is glad to know something.

The bee, wandering zigzag in search of honey, aloft on the playful breezes of Spring, which bring him the fragrant advertisements of the fields, may become intoxicated and bewildered by the variety of sweets, and yet he has within him an instinct which teaches him what floral treasure-chamber is most worth rifling; so the music student, wandering through a world of beauty that seems without bound, may find within himself an instinct which will be unerring if he trusts its faint voice. I hold a sea shell to my ear and it lisps with the voice of the ocean; so amid the tumult and confusion of contending factions I may hear in the silence of my own soul a still, small voice, which will whisper the oracles of heaven.

It is impossible to love in equal degree all forms of music, yet it is necessary to know many. One may have a special relish for Chopin but he will not comprehend that lurid and wavering genius without also knowing works which differ widely from Chopin, such as those of Mendelssohn and Beethoven. One may delight in the animated rhythms and clear but abstruse harmonizations of Bach, yet he would be, of a truth, a dry musician if he found not pleasure in the rich, sensuous effects of Schumann, in the dazzling technique of Liszt, in the dreamy melancholy of Schubert, in the heroic and pathetic grandeur of Beethoven, in the captivating tunefulness of Mozart.

—Persons going to Boston to study the piano-forte, organ or harmony, will find Mr. Frank Lynes at 149A Tremont Street. Send for circular.

NEWS OF THE MONTH.

There is a dearth of genuine musical news, although no lack of gossip, which, like the poor mentioned in the Scripture, we always have with us.

It is between seasons, many people still away, and affairs, judging by the mere surface, are hanging fire, but in reality everybody is actively burning their weapons for the coming season, which promises to be one of the most active, musically, that has ever been in America.

Gerster is now doubtless coming over to sing to us, and while the papers have her crazy and voiceless, she will, nevertheless, continue to sing a little; in point of fact, it is another newspaper canard.

Little Josef Hofman also comes over under Henry Abbey's management, and will doubtless create a stir in musical circles.

The Metropolitan Opera House in New York is busy in preparing for the forthcoming season. Many novelties will be produced: Siegfried and Götterdämmerung of Wagner, and "Ferdinand Cortes," by Spontini. This latter will be magnificently mounted. Antonio Sisti will be the principal director, and Walter Danroed the assisting director. Many new singers have been selected by Mr. Stanton, and altogether it promises to be a most successful year. Wagner again predominates on the programmes. This is as it should be.

The National Opera Company goes out in November under the management of Charles Locks, with Gustav Hinrichs as musical director. Mr. William Hoar is still the efficient stage manager, and Mr. Alfred Godschalk, one of the best costumers in the country, remains with the troupe. Sylva and Barton McGuckin are the two new tenors. The company is a strong one.

About two million light opera companies have sprung into existence, but their continuance is problematical. Some of their repertoires are good, some terribly trashy.

When Benjamin Cross' bright little operetta "Princess Snowflake" is produced the public will be treated to a genuine surprise, as it is piquant and melodious, and never drags.

The pianists are flocking back to town to begin another season in instructing the young idea how to digitate the celluloid. Many will still use the opus 58,000 of Czerny and Döhler, and drag the pupil through a tortuous maze of notes; but the wiser ones will keep their eyes open, and endeavor to utilize several of the inventions for the furtherance of Pianoforte Technique, the idea of which a wise provision has instilled into the heads of their inventors. *Verbum sap.*

Joseffy is practically backward, perfectly oblivious to the storm of petty scandal that was raised about his musical ears. He plays the B♭ minor concerto of Tchaikowski.

I made an error last month when I said Strelezki the pianist would play the B minor concerto of Tchaikowski. It should have read, G major, and a mighty broad and dignified work it is; Beethoven in its principal theme, with the Cossack coloring superadded.

To the far East must we now look for anything original in music. A great race of composers with weird Asiatic names (always ending in explosive "di's") have arisen and will wrest the sceptre from the hands of the Teutons. As Mr. Krebhiel once said prophetically "Beware of the Cossack." Tchaikowski, Dvórák (a Bohemian) Glinka, Cui, Balakirev, Rimski, Korsakoff. Here is a new propaganda that will make many proselytes for it is fascinating music with its dreamy Eastern melody and odd orchestration. An exotic as yet and a dangerous one, for once having tasted of this new fruit it renders unpalatable other music; in this respect being like Wagner who, despite one's own argument, so intoxicates the listener to make them forget other composers. A veritable magician weaving spells of forgetfulness around his victims.

The opening of the new Arion Club House in New York was a grand success. It is a magnificent building, especially adapted for musical and social purposes, and capable of entertaining an indefinite number of guests. Mr. Frank Van der Stucken is the musical director, and composed a march and a hymn especially for the inauguration ceremonies. Mr. Van der Stucken is one of the most talented of the young group created by E. B. Perry, of Boston, and a march by Edgar S. Kelly, from his "Macbeth."

Madame Julia Rive-King's time is about all filled for the season. She will not, however, start out till November.

Madame Fanny Bloomfield will have a very busy season as her playing is in very great demand. She will in all probability undertake a southern tour, as she was so successful at the recent Petersburg festival.

The new Wagner Society has not yet been established, but promises to be a good thing when it is fully started.

It is a somewhat significant fact that Mr. Alexander, the new and ambitious director of the New York College

of Music, has sold out all the instruments used by the former management of the institution, and has replaced them by new Chickering pianos—both grands and uprights. The uprights are an instrument that simply cannot be excelled, an action that is like a grand, and a tone pure and musical, and ample enough for a concert hall.

Mr. Wilhelm Henjens, who has just returned from Dresden, where he has been cultivating his splendid tenor voice under Schaff, will probably locate in New York. He will be a welcome addition to the somewhat scanty ranks of good tenors, a rara avis nowadays.

Mr. William Linton Wood will play the G major concerto of Rubinstein this season.

G minor is the key of Mr. Em. Moor's new piano-forte concerto. He has just published some charming songs.

Mad. Teresa Carreno will be heard in New York some time during the year.

Miss Mand Powell, one of the most talented of American violinists, is under the management of Mr. Kuben, and will doubtless make a stir with her artistic playing.

Miss Nellie Stevens played with great success at a recent concert in Minneapolis.

Mr. Anton Strelezki will play a short season in the West.

Senorina Taa, the great violinist, who has been for years the pet of the European general public, the critics and of royalty, will make her American debut Monday Evening, October 17th, at Chickering Hall.

Mr. W. Waugh Lander is now one of the professors at the N. E. Conservatory, Boston. He gave his first Piano recital last month.

Mr. Calixa Lavallée, we are happy to say, has recovered from his late serious illness, and resumes his labors in Boston in October.

Miss Amy Fay has been paying a short visit to New York.

Mr. Camille Gurick, a very talented Belgian piano virtuoso, has arrived in this country, and will probably make Chicago his headquarters. He was a pupil of Dupont and Liszt, and plays both brilliantly and poetically.

Karl Klindworth, the famous conductor pianist, and editor of Chopin's works, will locate in New York. America is getting them all, and if this sort of thing keeps on Europeans will migrate to America to study with some of our celebrated virtuosos.

Had recently the pleasure of hearing a batch of new songs and piano pieces from the talented pen of Mr. Edgar S. Kelly, the composer of the much-abused Macbeth music. Mr. Sherwood will play at his American Composers concerts this season a group of Mr. Kelly's pieces, notably the Gallic March, very effectively arranged by Mr. Sherwood himself.

J. H.

To the Editor of THE ETUDE:—

I THINK that Mr. Sherwood, Vining settles that constant dispute about what fingering is the most correct in piano playing:—1-234 or 12345 in his "Whys and Wherefores of Music," page 102. It is simply absurd to cling to the violin fingering for piano playing. The first mentioned fingering was introduced by the violin teachers who need only four fingers,—and the second by Bach, who needed five fingers for his piano music.

Then that philosophical question, if the thumb is a finger or not, has nothing to do with the sensible way of fingering. For us piano players it is a finger in the true sense of the word, notwithstanding Webster or Worcester before Bach, they played the piano with four fingers and marked four fingers; after Bach, we play with five fingers and ought to mark them so. Aside from the musical question, it ought to satisfy the philosophical question in answering: "We have five fingers, the first being the thumb, etc." I admit that THE ETUDE, who has been very much worried by this simple and rather stupid question—and I shall not feel incensed if the Editor throws my remarks about the first finger in the waste basket.

E. M.

Editor of THE ETUDE:—

Mr. Taillandier will kindly notice the wording of the reply to his article in the June number of THE ETUDE in regard to the programme by American composers, he will find that it was not claimed that de Kontski or Joseffy are Americans by birth but the same kind of Americans as Mr. Lavallée, who is supposed to be an American citizen.

Mr. Lavallée has been credited with having instituted the plan of giving concerts, the programmes of which were made up exclusively of the works of Americans, yet he introduced his own compositions.

When foreign musicians have "touched our shores" long enough to be recognized as citizens, I fail to see the impropriety of using two or three of their compositions and calling them the productions of Americans, although for the benefit of criticism we would in this case, it might be advisable to head the programme "The compositions of Americans and naturalized foreigners."

G. W. BRAYTON.

THE HISTORY OF A GREAT HOUSE.

One of the most interesting books of the year to music lovers, has just appeared in the shape of a volume entitled "A Short History of Cheap Music as Exemplified in the Records of the House of Novello, Ewer & Co., with especial reference to the first fifty years of the reign of Her Most Gracious Majesty, Queen Victoria, with three portraits, and a preface by Sir George Grove, D. C. L., etc.—It is a complete and concise account of the rise and progress of a great music publishing house, great in many senses, for the heads of the house by their indomitable will and perseverance have cleared away many barriers obstructing the path of knowledge, and have succeeded in making the name of Novello a household word in every country of the globe by their cheap and correct editions of good music. Seldom is it that a mere record of a publishing house can be made such interesting reading, but the compiler of this prettily-bound volume has accomplished that task. A history of the House of Novello is literally a history of music in England since the early part of the century, for the first publication of Vincent Novello, "A Collection of Sacred Music," in two folio volumes, dedicated to the Rev. Victor Fryer, was in the year of 1811. At that time Vincent Novello was organist at the chapel of the Portuguese Embassy, and was, in fact, a good musician throughout. This first publication for the organ had the accompaniment fully written out, and music of this kind, written by means of a figured bass, an innovation that pious musicians of the old school raised their hands in horror at. This fact is mentioned to show that at that early date the policy of the future house was already shadowed forth. The progressive spirit that has always characterized the firm manifested itself long ago, and to this fact primarily must be attributed the immense and overwhelming success of the Novellos. They always strove for what was best, and while always exhibiting a proper reverence for the old masters, nevertheless always searched for what was new and original.

In the year 1829 Joseph Alfred Novello, born just one year before his father published his first works, that is to say in 1810, commenced business at 67 Fifth street, Soho, and his initial work was a collection of Purcell's "Sacred Music," which was followed by a life of this great English master. At 1850, Alfred Novello issued his works of the classical English masters have appeared from time to time from this firm who ever encouraged home talent even to the present day. The masses of all the great German masters also saw the light of day in England in cheap and interesting prices, ranging from 10 shillings to nine, according to size, contributed greatly in popularizing good music. Anthems, motettes and hymns by well-known composers were also issued at this time, and did good work in elevating the standard of Cathedral and church singing generally, which about this epoch is represented as being at a very low ebb indeed. The process of stereotyping was being recognized as a valuable adjunct to printing and was used by the firm altogether. In 1854, Alfred Novello removed from Fifth street to 69 Dean street, and here was issued a modest little sheet called the *Musical World*, which began its career March 10th, 1856. Alfred Novello was a good vocalist and a practical musician, and sang frequently in concerts.

Beethoven's Mass in C, Mendelssohn's St. Paul, and several books of the latter master's "Songs Without Words" appeared about this year, at moderate prices considering the times.

The picture drawn of the state of music at the time Victoria ascended the throne, 1837, is not a very encouraging one. Music was emphatically the handmaid of fashion, and only gaudy compositions were performed in public. Concerts were places where fashionable people resorted to self-glorification, and poor art was performed, made to hide itself. A few, very few, associations practiced good choral and instrumental music, such as the Sacred Harmonic Society, established in 1832, who performed in the year 1839, and in 1837 Mendelssohn's "St. Paul," and the ancient concerts founded in 1776, who were so conservative that they waited until twenty years after the death of a composer before they performed his compositions. The Italian opera was exclusively a fiasco, and the public had to be led by the hand within reach of the masses, and little orchestral music of an elevated character could be heard, although clever composers like Bishop, Balfe, Barnett, Hullah, and others wrote frequently and well. Piano playing, under the influence of the great masters, also began to improve. Sterndale Bennett and Cipriani Potter labored in the cause of legitimate art. Vocalism was at about the same standard, and, altogether, the outlook was far from promising. In addition to all this, the most grievous of all hindrances to the cause of music, the system of taxation was the system of taxation imposed by the government on music, first the advertisement duty, then the compulsory stamp on newspapers and the heavy duty on paper; all these things militated greatly against the zealous attempts of Alfred Novello and his co-workers to advance the cause of music. He had not only to fight single handed the

government, but also public opinion, as represented by his professional brethren, who viewed with alarm his strenuous efforts in behalf of the good cause. After literally assaulting the doors of Parliament, Mr. Novello succeeded in having repealed these obnoxious duties, respectively in the years 1853, 1855 and 1861, and was liberally able to throw open to the world the vast treasures of glorious music, hitherto locked up by musty traditions and laws. Sir George Grove relates, that in 1857 he purchased, with his first guinea, a copy of "The Messiah," now published by the Novellos for a suit.

In 1841 Mr. Henry Littleton, who was until recently the head of the house, entered the service of the Novellos, and soon became at the head of affairs by his extraordinary business capacities. The sisters of Mr. Novello, Cecilia, Clara and Sabilla, Clara being the most famous, contributed not a little in pushing the cause of good music by their untiring devotion to what was best in their art. Mr. Alfred Novello traveled extensively in the provinces and formed friends, and offered prizes in competitive exhibitions of skill, in fact, left no stone unturned in his efforts to place music on a higher basis than a mere fashionable amusement.

In 1844 the *Musical Times* appeared, and to-day it has a circulation of 100,000. The first editor, Mr. Henry Lunn, Mr. J. W. Davison (the husband of Arabella Goddard), Mr. Edward Holmes and others have contributed from time to time writings that have literally molded the taste of the nation in England.

In 1846 Beethoven's great Mass in D was published at the price of 21 shillings, and "The Messiah" was brought out in twelve numbers at sixpence a number.

In 1847 Alfred Novello, despite much trade opposition (for they had non-union men in those days) began as a private venture, and the first book that came out was Gottfried Weber's, "Theory of Musical Composition." The catalogue of the publications of the house, which at the beginning of the Queen's reign was compressed within very narrow limits, at the end of the year 1847 occupied a volume of 130 pages. The first day of the new year of 1849, Mr. Novello issued a circular in which he informed his friends and patrons, that he intended to reduce the price of his musical compositions full fifty per cent., and since then the prosperity of the house has been unexampled.

In 1850 a new branch house was established, at 389 Broadway, in consequence of the increased demand for the firm's music in America. A detailed account of a title of the publications of the house is simply out of the question, a few masterpieces being merely referred to suffice to say that all that is good in classical and ancient music has been brought out by the Novellos, and in such exquisite typography, bold, clear lettering, and at such cheap prices as to simply revolutionize the trade and to completely out-distance all of their competitors. Not alone primers, choruses, full scores, oratorios, but also books pertaining to music subjects have been printed, and have been scattered all over the habitable globe.

In 1856-57 musical matters were looking up in London, and the business of the firm had so increased that they were compelled to remove to more commodious quarters, 35 Poultry, corner of Grocers' Hall Court (how quaint the names of these old London streets are).

January, 1857, Mr. Alfred Novello, after twenty-seven years of hard work, retired from active business, and Mr. Henry Littleton, a first lieutenant, took the reins in his hands, and one of his first acts was to bring a prime mover and worker in the famous Handel festivals, the first of which took place June, 1857. The firm at this time were issuing all the well-known oratorios at one shilling sixpence, and they were gotten up especially for these festivals. The year 1857 also saw the publication of Moore's Irish melodies, with accompaniments by Balfe; also an immense quantity of cathedral music and hymns, ancient and modern.

In 1860 operas and organ arrangements appeared, and also lots of new books, and the various books in the then novel Tonik Sol-fa method.

1867 marks another important epoch in the history of the house, inasmuch as the business of Ewer & Co. was acquired, and with it all the existing copyrights of Mendelssohn's compositions, and in December of the same year business was removed to No. 1, Berners St., where the firm is at present located, and which has become, since their settlement, the centre of London's musical publishing houses. The Novellos have naturally been more successful, and their business has increased them all by their persistent steadiness of aim and honest methods.

They also took an interest in the proposed changes of pitch, in fact it may be said without exaggeration, that but few musical men and cheap publishers have done more which did not receive their first impulse from the Novellos.

In 1873 the firm was invited by the Commissioners to undertake a series of concerts at the Kensington International Exhibition, and they caused the following series of every night concerts at Royal Albert Hall, each night

being devoted to the works of one or several composers. Wagner's music, then comparatively a novelty in England, was generally given on Friday evenings. These concerts were a grand success and were continued until May. In May of the same year the firm invited Sir George Grove to conduct his own "Requiem," which invitation was accepted, and a noteworthy performance was the result.

It is impossible to trace step by step the further progress of the house in this modern review, suffice it to say that H. H. the Duke of Edinburgh, springing approval of the Royal College, wrote to Sir George Grove, "I shall be glad if you see Mr. Littleton, the head of the firm of Novello, Ewer & Co., and mention to him the Royal College of Music, the establishment of which the Prince of Wales and I have so much at heart. No house has done so much service to music in England as that eminent firm has by their editions of Handel and their numerous publications of new works by native composers."

This testimonial speaks volumes for the energy and enterprise of the firm. In 1882 they paid the unprecedented sum of 4000 pounds (20,000 dollars) for Gounod's "Redemption," which was produced at the Birmingham festival with immense success. Antonin Dvorak, a Bohemian composer, owes much of his popularity to the Novellos for their size, and his "Stabat Mater" its first English dress, and many other works of the same composer, and did much in making his name known. Another graceful act of hospitality was the entertaining of the venerable and renowned Franz Liszt, by Mr. Henry Littleton, at whose house he met the shining lights in literature and art, and who were given an opportunity of meeting this grand old man.

The compositions of A. C. Mackenzie, Stanford, Sullivan, Goring Thomas, Prout, Cowen, Hubert Parry and others, have all seen the light of day at the Novellos, who have always warmly encouraged English composers.

From a "simple parlor shop" the firm is one of the largest in existence, and their catalogue includes no less than 10,550 separate works in octavo size alone, ranging in price from a penny to four shillings. There are 10,235 publications in folio or octavo, for their size, and to this may be added a very large number of works, nearly fifty, in full score, a list unprecedented in the annals of publishing in England. After a half-century's association with the house, Mr. Henry Littleton has retired, and a new generation of the firm has taken power.

With branch houses all over the world, and a steadily increasing business, the house of Novello, Ewer & Co., may, indeed, feel proud of their good work in the cause of cheap and good music. Long may they prosper.

Their present New York house is 129 Fifth Avenue.

JAMES HENKLER.

FINGERING THE SCALES.

Is it necessary or even desirable to learn beginners a special fingering for each scale? This question is certainly very important, and should be thoroughly ventilated. A stereotyped fingering for the scales is impractical, as there is hardly any piece of music without exceptional fingerings. A thorough knowledge of the scales and keys can be acquired by using the same fingering for all of them, and can be improved better by the practice of transposition than by playing scales. As to the technical value of scale-playing, it cannot be denied, and a good scalemaster pays particular attention to the qualification of the fingers, will within the same time produce a more even scale than scale practice. In scale-playing the first, second and third fingers are used twice in each octave, the fourth once, and the fifth only occasionally. The third finger is passed twice, the fourth once, and the fifth never. The second finger and difficulties that need exercise most are practiced least. As long as a scale extends only through one octave there is no difficulty of fingering, and whenever it extends farther it can be easily controlled by the rule: "The fourth finger always plays the second degree of the second finger is never passed. To use the above rule it is, however, necessary to know readily which digit belongs to a given scale. How to learn this has been explained formerly in THE ETUDE. The scales can be learned after the first time before the first lesson, and when in good practice only about five minutes a day is required to play all of them once. The pupil very soon will be able to transpose exercises to a different key every day, and thus acquire a practical knowledge of keys and chords a long time before the first lesson. The above rule of practice is only of value when done with accents and expression marks, and these cannot be used to advantage until they have been learned before on finger exercises. Therefore the practice of the scales, from a technical point of view, is a very important part of the training of the pupil. Those teachers who believe in the customary scale practice can simplify and facilitate their work considerably by first getting their pupils used to the rule of the fourth finger by using it in pieces, and if a pupil is unable to finger by this rule he can finger by scale without difficulty.

CARL R. GRAMER.

Questions and Answers.

QUES.—Will you kindly give your opinion as to the cutting of the tendon that connects the fourth finger with the third and fifth fingers (foreign fn.)? The operation is highly recommended, though none of our country surgeons have had experience in the matter and seem uncertain which cords to cut. Is the incision made from the back of the hand? Please throw all the light possible upon the subject.—A. E. B.

ANS.—This question has been treated at some length in THE ETUDE. Since then we have thought to revive the subject, but as too much ground is covered in the matter and give it due attention. We are convinced that the severing this impeding tendon will be an advantage to the piano player. We are all aware that there is something very stubborn about the fourth, or ring, finger. It requires the student's constant attention. It often seems to require more attention than all the fingers put together. Even with *virtuosity*, the fourth finger is a constant cause of anxiety. It seems almost impossible to bring it up so as to work nicely with the rest of the fingers. By years of unceasing effort the hand of a great player overcomes this natural impediment, but the average player struggles in vain to overcome the difficulty. No doubt all the difficulty with the fourth finger is owing to the cross slip that embarrasses every movement of this finger.

We are further convinced that there is no danger attached to the operation, which is done from the back of the hand. The wound is not different in any way from an ordinary wound. The severing of the tendon itself cannot be dangerous, since the ends grow together in time.

We have had our own cut, and witnessed numerous cases, and in no instance was the operation followed by any unfavorable results. The operation is quite painful and not pleasant to witness, but perfectly harmless. Only an experienced surgeon should be entrusted with the operation.

Dr. W. S. Forbes, Professor of Anatomy in Jefferson Medical College, of this city, has done a great work in developing the subject from a surgical standpoint. The practical advantage to the average musical student has not yet been fully demonstrated. That would require many years of experiment and practice. As far as the experiments have gone they are favorable to the operation. Lately, the German musical papers have taken up the subject and translated liberally from the articles which appeared in THE ETUDE. We expect that some time in the future this subject will be revived with renewed vigor. It yet needs the endorsement of some high priest in the domain of the piano world. When this is procured, the cutting of the accessory tendon of the pianist will be as the cutting of the hair off the head of a prizefighter.

QUES.—Being a beginner in the art of teaching the Piano, and a close student of THE ETUDE, which, for the present, I have to borrow from a friend, I trouble you, asking to be so kind as to answer the following questions:—

(a) Would it be advisable to let a child play first on a Techniphone—namely, to teach them few finger exercises, while learning the notes, and before playing from notes?

(b) Which instruction-book do you recommend for beginners—small children?

(c) Is there a theoretical guide how to proceed with children?

(d) What is the perfect explanation of the Tonic Sol-Fa system?

(e) Please give short explanation of tetrachord?—M. E.

ANS.—(a) The Techniphone is a mute key-board. It is used in practicing scale exercises, to save wear and tear on the nerves of the player and the next neighbor, also of the piano. It assists in memorizing. It cultivates the musical sense of the player, since he is obliged to hear what he is playing with the inner sense. He studies a piece somewhat as an orchestral conductor studies the score. The click attachment is excellent in giving the beginner an idea of correct stroke, and teaches the formation of a correct legato. You wish to teach a few exercises on Techniphone before playing from notes at the piano. This would prove a stupid practice for most beginners, and there is no advantage gained. To teach simple exercise and pieces before taking up the notes is to be recommended, but not as a techniphone practice. The piano in that case would be preferred. Write to Techniphone Co. for a pamphlet which explains fully the use of the instrument.

(b) We give a few specimen pages from Howe's Instructor in this issue. You may be pleased with it. Then, there is Urbach, Lebert & Stark, Mason's, and Wagners—all very reliable works of this kind.

(c) We are soon going to publish just the book you need. It is by H. Parent, a Frenchman. The work by K. Moore, on the Kindergarten system, may interest you.

(d) Tonic-Sol-Fa is a system of music notation, whose signs and characters are few and simple, and easily understood. The sounds are represented by Do, Re, Me, Fah, Sol, Lah, Tai, or the abbreviation of these syllables—D, R, M, etc. The sound is written by dots, in connection with the syllable. The key in which the piece is to be played or sung is indicated by stating it is at the beginning of the piece.

The advantage of this system is that it has no staff, no notes, no clefs, no time, no question is out of our line, hence, cannot go into detail.

(e) A tetrachord is a series in which 4 tones makes a perfect fourth. Our scale is composed of 2 tetrachords.

QUES.—In the "Battle of Waterloo" the time is written in $\frac{3}{4}$ and $\frac{3}{8}$. Should each of the parts be played as written?—N. H.

ANS.—I don't see how this can be done otherwise. Each is a separate movement. The tempo is changed in each, if that is what you mean.

QUES.—Will you be so kind as to tell me, through THE ETUDE, if there is any piece written for the piano, with variations, "Jerusalem, the Golden"? I know of one written for the organ, by W. Spark, but have not been able to find one written for the piano.—A. S. D.

ANS.—There is one, by Brinley Richards.

QUES.—What exercises would you advise me to use for a child ten years old, who has played the piano for the first two exercises, by Kohler in Book one, Op. 60. The third and fourth she cannot play, as her hands are so small. She also plays Sonatina 3, by Clementi, Op. 36, No. 3. If you can send me something, you will oblige me.—L. L. Sponbard.

ANS.—I should say that the Etude of Dr. T. Brunner, Op. 23, are exactly what you want. They consist of 60 short studies for small hands which cannot reach an octave, and are very useful.

NEW PUBLICATIONS.

MANUAL OF HARMONY, BY OSCAR PAUL, PH.D. Translated by Dr. TH. BAKER. (New York: G. SCHUMMER.

The multiplicity of new text-books on the subject of harmony proves, what every teacher of the subject knows, that existing text-books are by no means satisfactory. Part of the dissatisfaction of progressive teachers with the books used in their instruction, lies in the fact that theory has lagged behind practice. Until the works of that greatest of theorists, Dr. Hugo Riemann, appeared, there was no text-book on harmony which would explain the tonality or chord connections of Wagner or Liszt.

But most of the dissatisfaction of teachers and pupils with the results obtained from their text-books has been due to the crude and clumsy translations of standard works, such as Richter's, for example.

Dr. Oscar Paul, of the Leipzig Conservatory, was a pupil of Richter and of Hauptmann. Both were admirable teachers, Richter being especially practical, while Hauptmann was a born philosopher, with a refined harmonic and melodic sense, and a most extraordinary gift of insight into musical relations. Though his mode of expression is often obscure, Dr. Paul has sought to base his work on the teachings of both, giving especial prominence to some of Hauptmann's theories. His book is, in many respects, an advance on Richter's, and looks in the direction of modern thought, the first sign of which is his treatment of under-intervals as of equal consequence with over-intervals. The main line, probably got from Von Oettingen, although he does not say so, and only refers to his "Harmonie-system in dualer Entwicklung" once. But Von Oettingen's idea probably lies at the foundation of the harmony teaching of the future.

Dr. Paul has enriched his book with some of the most valuable of Hauptmann's ideas, and has stated both them and his whole body of doctrine with extreme clearness. No one capable of understanding harmony at all can fail to comprehend just what he means, for once we have in Dr. Baker a translator who has done full justice to his author. The only exception is the use of the meaningless term "changing notes" as an equivalent to the German "Wechselnoten." These are notes used for passing, and the English term should be "passing notes." The book is one which a beginner in harmony should take up with the brightest hopes of success, and from which advanced students of other text-books may learn a great deal.

The chief defect of it is that it does not go far enough. It not only does not explain Wagner's harmony; it does not even mention Wagner's name. Yet Wagner is by far the greatest master of chords and harmonic connections and relations since J. S. Bach, and has seen a great deal of the future of the drama. The book is, however, whatever in the book about the modern extension of tonality which has come with the acknowledgment of the validity and importance of the third- and sixth-relationships. The scale is still taken as the harmonic founda-

tion or starting-point instead of regarding the tonic chord as the centre of gravity and accounting all chords which can be naturally connected with it as belonging to the key. Then, too, there is too much of insisting on the acoustic purity of all chords. Practically, the tempered system works well enough, and all our modern music from Bach to Liszt is based on the identity of enharmonic tones. It is of no use for Acousticians to kick against this; we have the tempered system; practical musicians cannot do without it, and we are going to keep it. There is no use in confusing pupils by telling them that the chord D-Fa in the key of C is not a minor chord but a diminished one. Practically, it is just as good a minor chord as any other and is treated as such by everybody. Dr. Paul's treatment of the acoustic relations of his chords shows his progressive tendencies, for theorists of late have shown a strong bent toward following the physicists. His stopping with Hauptmann, who was, forty years ago, the greatest of living theorists, shows the traditional conservatism of the great Leipzig music school. This conservatism renders it all the more welcome to those teachers (and they are the great majority) who are not yet ready to take radically new views of the subject, and we repeat, neither they nor any one else can study so clear and able a book without profit. J. C. F.

MANUAL OF COUNTERPOINT. By Dr. TH. BAKER. G. SCHUMMER, New York.

This old book is intended to follow Dr. Paul's Harmony, and is based on its teachings. Dr. Baker makes a great deal of the doctrine of preparation and resolution of discords "by substitution," which means that he emphasizes the fact that the octave (over or under) of a given one is its harmonic equivalent, i. e., its, for harmonic or contrapuntal purposes, the same tone. The book is written in a clear style, the subject is treated from a modern standpoint, and much ancient pedantry is done away with. It is a manual to be heartily commended to students and teachers. J. C. F.

"DON'T."

Don't borrow a paper; subscribe for your own. Don't stick to the old instruction book if there is a better one to be had.

Don't belittle a piano because you are pledged to praise another.

Don't say you admire a piece of music when you do not comprehend it or appreciate its merit.

Don't denounce a composition because you fail to understand it.

Don't dislike and belittle a lady or a gentleman because he or she follows the same occupation you do.

Don't feel satisfied with your musical attainments merely. Look also to your character.

Don't encore—don't.

Don't be afraid of the musical press.

Don't neglect to read all good books that treat on your art.

Don't be impatient and fault-finding as a teacher.

Don't be lazy and indifferent as a pupil.

Don't soil your music.

Don't neglect to practice.

Don't be late to your lesson.

Don't let the teacher wait for his money; he needs it.

Don't forget to return a book or a piece of music you have borrowed.

Don't associate with musicians who indulge in slandering others.

Don't neglect to have your piano tuned whenever it needs it.

Don't talk at concerts.

Don't come late to public entertainments.

Don't leave during the performance of a piece.

Don't hum an air which is being performed by singers or players in concert rooms or at any public place.

Don't forget to sign your name to the questions you send to the editor.

Don't neglect to enclose a stamp if you wish the editor to answer by mail.

Don't refuse to buy that which you need for your progress.

Don't blame the composer if there is a hollow sound heard, when your head and his works collide.

Don't be proud because you have composed a few pieces.

Don't be conceited! Never over-estimate yourself or your efforts.

Don't forget that there was a Beethoven, young composers.

Don't overlook the fact that there was a Liszt, young composers.

Don't forget that vanity is weakness and that it makes people offensive.

Don't praise yourself, let others do it.

Don't be afraid to express your ideas either in tones or in words. Say what you have to say, and be honest about it.

Don't be afraid of the study of harmony.

Don't think we stop now because there are no more don'ts. Musical World.

M. T. N. A.

PRELIMINARY REPORT OF THE PROGRAMME COMMITTEE.

The following gentlemen were elected examiners for American composition for 1887-8: Calixa Lavallée, Otto Singer, Albert A. Stanley; for alternate, I. H. Beck.

In accordance with the requirements of the resolutions adopted at the Boston Meeting, 1886, which provided that the Programme Committee announce before October 1st, what American works will be required, what classes and how many of each class, the Programme Committee have the honor to make the following report:—

An efficient orchestra, chorus, organ, string quartet and solo performers may be depended upon for the performance of American compositions.

The following list of classification may be considered as about the number of compositions required for the next concert:—

Of Orchestral music—Three or four overtures, two or three symphonic movements, three or four Fantasies.

Of chorus music with orchestra or piano—Three or four cantatas or parts of such, one or two unaccompanied choruses; a few part songs may be received.

Of solos with orchestra—Two piano concertos.

Of chamber music—One string quartette, two piano trios or duos with strings.

Of solo music a reasonable number of solos for piano and voice.

One harp solo or duo with organ.

Competitors should send in their works, with a fictitious name and motto, to Mr. Calixa Lavallée, 166 Tremont Street, Boston, Mass., Chairman Examining Committee, not later than April 1st, and at the same time a sealed envelope to the Secretary, Mr. H. S. Perkins, 162 State Street, Chicago, Ill., containing the same fictitious name and motto, and also the composer's real name and address.

MAX LECKNER, President,
A. B. PARSONS, H. S. PERKINS, Secretary,
F. W. ROOT, Members ex-officio.

Programme Committee.

AMERICAN COLLEGE OF MUSICIANS' SPECIAL PIANO EXAMINATION FOR ASSOCIATESHIP.

I. Describe or diagram the proper position ("ready to play") for a beginner at the piano-forte with regard to the following particulars:—

A. General position of the body, including relation to the keyboard and height of stool.

B. Position of the fingers (2, 3, 4, 5).

C. Position of the thumb (1).

D. Position from the second joints of the fingers to the wrist.

E. Position from the metacarpal (knuckle) joints to the elbow.

F. Position from the elbow to the shoulder.

II. Define the plain legato touch.

III. Minutely describe the position, action and condition which each of the above members, from the fingertips to the shoulder, should assume in this touch, i. e. state, among other particulars, how many joints should be raised and lowered, how many not moved, and what functions are to be exercised by the wrist and elbow.

IV. Define and describe the Clinging Touch, and mention to what class of passages it is best adapted.

V. Minutely describe the performance in the

a. Finger Staccato.

b. Wrist Staccato.

c. Wrist Pressure.

d. Elastic Touch.

e. Simple Arm Action.

f. Combined Wrist and Arm Action.

VI. Suggest some exercises suitable to the correction of the prevalent Staccato habit.

VII. Describe or diagram the proper position and use of the hand for octave playing.

VIII. Suggest suitable exercises for the correction of an habitually "stiff wrist" while playing octaves.

IX. Outline the earlier stages, say for one or two years, of a course of piano-forte instruction, giving your ideas on the development of touch, technique, and expression, and the best class of music (mentioning, if possible, some specimen selections of studies and pieces) best adapted to laying the foundations of artistic piano-forte playing.

X. Briefly describe the Damper Pedal, and how it should be used to secure the best effects.

XI. Trace the genealogy of the Piano-forte.

XII. Give a list of the compositions by Bach, Haendel, Haydn, Scarlatti, Clementi, Mozart, Beethoven, Schubert, Weber, Mendelssohn, Chopin, Schumann, and Liszt which you have studied and with which you consider yourself familiar.

XIII. Supply the time-signature and bars in the following phrase:



XIV. Write the following abbreviations in full:



XV. Describe the touch with which you would play the following excerpt:



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GRADE 2.—Schumann, Happy Farmer. Lange, Heather Rose. Behr, 23ten-Gesang. Jensen, The Mill. Dussek, La Matinee.

GRADE 3.—Durand, Chaconne. Goebel, Evening Bells. Schulhoff, Menuet de Mozart. Greg, Chorus Pastoral. Durand, Pomponette.

GRADE 4.—Lange, Flower Song. Tours, Gavotte Moderne. Herten, La Cenerentola. Durand, Valse, E flat, Op. 88. Merkel, Spring Song, B.

GRADE 5.—Schubert, Scherzo, B flat. Bach, Loure in G. Handel, Chaconne, F. Beethoven, Nel cor Più Haydn, Gypsy Rondo.

GRADE 6.—Mozart, Andante Favori. Lavignac, Handel Aria. Rubinstein, Melodie in F. Heller, Tarentelle, A flat. Merkel, Spring Song, A.

GRADE 7.—Handel, Harmonious Blacksmith. Loeschhorn, Impromptu, G. Hartl, Jolly Peasant. Rosenhain, Andante and Rondo. Lavignac, Bach Aria.

GRADE 8.—Mozart, Sonata, B flat. Haydn, Fantasia in C. Schubert, Impromptu, E flat. Mozart, Sonata, A. Haydn, Sonata, E flat.

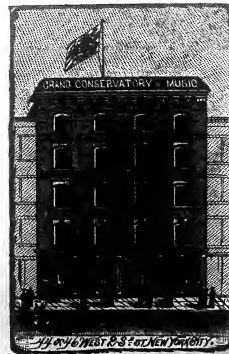
GRADE 9.—Rive-King, Bubbling Spring. Mills, Tarentelle, A flat. Nicode, Romance, B. Chopin, Nocturne, G. Op. 87. Mendelssohn, Spring Song, A.

GRADE 10.—Beethoven, Sonata, G. Op. 14. Chopin, Berceuse. Raff, Valse, B flat. Gottschalk, Last Hope. Moszkowski, Valse Brillant, A flat.

GRADE 11.—Rubinstein, Kammerlei-Ostrow, No. 22. Von Weber, Invitation à la Valse. Raff, Cachochoa. Chopin, Polonaise, A. Op. 40. Mendelssohn, Rondo, E. Op. 14.

GRADE 12.—Beethoven, Sonata, F. Op. 2. Chopin, Third Ballade, A flat, Op. 47. Mendelssohn, Fugue, E. Op. 35. Schumann, Carnival's Jest, No. 1. Liszt, Tannhauser March.

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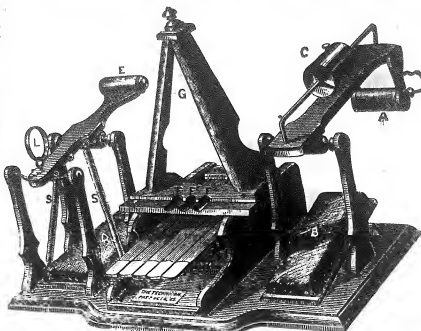
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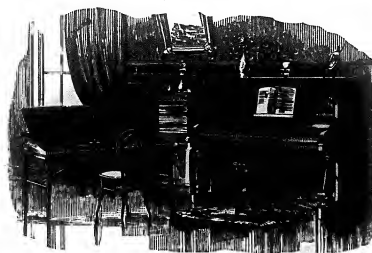
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