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### Volume 05, Number 11 (November 1887)

Theodore Presser

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Vol. V.

→ NOVEMBER, 1887 ←

No. 11

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entered the same as other compositions, and it shall have the same motto as before.

Sec. Q. All remarks of the Judges on approved pieces shall be sent to the Chairman of Board, to be published in the catalogue as provided in Sec. B of resolution 6.

Sec. R. If a member of the Board of Judges enters a composition for examination the Alternate shall act in his stead.

3.—Sec. A. *Resolved*—That all published compositions received by the 15th of Oct., Jan., April or July, shall be, if approved, published in a catalogue which shall be issued in Jan., April, July and Oct., respectively.

Sec. B. The catalogue shall be mailed free to each member of the M. T. N. A., and to the members of the State Association, and to all music teachers whose address can be obtained.

Sec. C. It shall be the duty of the Secretary of the M. T. N. A. to copyright the catalogue and have all rights reserved to the M. T. N. A.

Sec. D. The Analytical description and measures of music (as provided in Resolution 4) of approved compositions still in MSS. shall not be published until said pieces are issued by a publisher; but the title and authors of such compositions shall be published under the heading, Manuscripts approved by the Board of Judges.

4.—Sec. A. *Resolved*—That the catalogue shall contain a full Analytical description of each piece of published music approved by the Judges, and four or more measures of music from the Themes of each distinct portion, and in some instances a larger amount of music from a piece can be printed, as provided in Sec. B of this resolution.

Sec. B. The amount of music to be printed from each piece shall be decided by the Chairman of the Board of Judges; but if composers or publishers will furnish stereotype plates the whole piece shall be printed in the catalogue.

Sec. C. The printing of the catalogue shall be from stereotype plates only, and on good paper, and have a cover of good color and design.

5.—Sec. A. *Resolved*—That a Committee of One shall be elected by the Board of Judges, whose duty it shall be to solicit advertisements for the catalogue.

Sec. B. This Committee of One shall be entitled to retain five percent. of the receipts from the advertisements he secures.

Sec. C. The prices for advertising in the catalogue shall be fixed and controlled by the Board of Judges.

Sec. D. The Board of Judges shall have control of what advertisements shall be inserted, and shall be governed in their acceptance of advertisements by the rules in force in the advertising departments of The Century, Harper's and Scribner's Magazines.

6.—Sec. A. *Resolved*—That the Judges shall be entitled to receive ten cents a page for examining and writing up the points on sheet music, and for books and scores 25 cents for each twenty-five pages or fraction thereof.

Sec. B. The Chairman of the Board of Judges shall write, or have written, a full analytical description of each composition, and shall edit the notes and remarks on approved pieces of the other Judges. These notes shall appear in the catalogue with the names of the writers. For the work of editing, the Chairman shall be entitled to receive an extra fee of ten cents for each 25 pages or fraction thereof.

7.—Sec. A. *Resolved*—That a Committee of One shall be appointed by the President of the M. T. N. A., whose duty it shall be to negotiate for the sale of music approved by the Board of Judges.

Sec. B. This Music House shall keep a full stock of the compositions last approved by the Board of Judges, and shall sell from the same to wholesale and retail.

Sec. C. This Committee shall bargain for, collect, and pay over to the Treasurer of the M. T. N. A. a percentage on all sales of approved music. The percentage to be the retail price of all of the music sold.

Sec. D. The percentage shall not be less than one per cent. on the retail price on all approved music sold.

Sec. E. The duly appointed Music House shall establish agencies for the sale of approved music, but the Parent House shall pay into the Treasurer of the M. T. N. A. the same percentage as provided in Sec. D of this Resolution; the collection to be made by the Committee of One, as provided in Sec. F of this Resolution.

Sec. F. The catalogue shall give the address of the appointed Music House.

8.—*Resolved*—It shall be the duty of the Secretary of the M. T. N. A. to advertise in the leading music journals three months of each year only, in all kinds for examination, and to advertise that the catalogue of approved American Music shall be sent free to the address of any teacher of music.

9.—Sec. A. *Resolved*—That the Secretary and Treasurer of the M. T. N. A. shall keep a separate account of all receipts and disbursements of the approved music, and from the receipts of advertisements in the catalogue, and report the same at the annual meeting of the M. T. N. A.

Sec. B. The expenses of publishing and editing the catalogue, the fees from the funds described in Sec. A of this (9th) resolution shall be paid to the Music House.

Sec. C. If the fund described in Sec. A of this (9th) resolution does not cover the total expenses enumerated in Sec. B of this (9th) resolution, the deficiency shall be paid from the general funds of the M. T. N. A.

## THE ART OF TEACHING THE REAL THINGS OF MUSIC.

READ BEFORE M. T. N. A. BY HENRY HARDING.

The best educators in this country and in other countries at the present time regard the art and science of teaching real things in an entirely different light from what they did a few years ago. That which is termed the "new education" does not consist so much in the teaching of new truths and ideas, as in new ways of teaching old truths and ideas.

"There is nothing new under the sun," and in treating the subject of this essay all that we can hope to do will be to present some old ideas and truths in a new dress. The new education regards the pupil in his threefold nature, namely: mental, moral and physical. In the process of development the individuality of the pupil is continually regarded. A gardener does not treat all plants alike. He studies the peculiarities of each and puts them in a soil that is best adapted to their nature and growth. So it should be with human plants, be they daisies, violets, lilies of the valley or big sunflowers—all require special attention. Now if we were to ask all the best teachers of music and the best musicians in this large audience to stand up, how many do you suppose could remain sitting? Would not the same peculiar phase of human nature be exhibited that occurred with a class of young ladies, when their teacher requested the best looking member to stand and read a certain piece—the whole class arose! There are some men in every profession who feel in regard to their abilities as a distinguished professor of Princeton College did, when some one asked him whom he considered the greatest theologian in this country. He replied: "Dr. Hodge by all compare is the greatest." "Whom do you regard as the second greatest theologian?" He answered: "Modesty forbids my naming the gentleman."

It is a deplorable fact, that music in all its branches is not generally taught as scientifically and philosophically as many other branches of education. It is true that a few, and only a few, of all nationalities, are really good teachers, and understand the "Art of Teaching the Real Things of Music."

A highly educated foreigner, who was a gifted and experienced teacher, once said to the writer: "You have so many coming to this country who advertise themselves as 'great doctor from Paris,' 'great professor from Berlin,' or 'graduate from the London Royal College.' They are miserable, they know nothing, they give lessons, but they do not teach, they do not know how to teach."

What is true of many foreigners, in this regard, is also true of a majority of music-teachers in our country. They have not learned how to teach, have not had the requisite preparation for the work, and, consequently, results are far from satisfactory. But in a few years we may hope for a better state of affairs. Music is now recognized as a regular and important branch of a child's education. Through its influence and deliberations, this Association will greatly aid all earnest and progressive teachers to a better understanding of the art and science of teaching.

For more than twenty years we have given voice, piano and harmony lessons, besides conducting choirs and choral societies in the study of the reading music of sight. We have paid much attention to the real things of voice-training in their relation to artistic speaking and singing, and we have also carefully investigated the real things of piano-playing as they relate to an intelligent interpretation of the best music of the great masters.

A great educator has said: "Always make your pupil begin his education by dealing with concrete things and facts, never with abstractions and generalizations, such as definitions, rules and propositions, couched in words. First, and then subjective teaching. The pupil has eyes, ears and fingers, from them. Let him then employ them. This employment constitutes his elementary education, the education which makes him conscious of his powers, forms the mind and prepares it for its after work."

We will suppose that the teacher has sufficient practical knowledge to enable him to superintend and guide the pupil in his learning of clear and with the organic life of the learner's mind, and become a permanent part of the body, mind or moral sense. What the pupil does himself, and loves to do, forms his habits of doing; but the skillful teacher, by developing the pupil's powers and promoting their exercise, also guides him to the formation of right habits. He, therefore, encourages the physical development which enables him to think and to reason, the intellectual development which him to appreciate the Beautiful and the Good. This three-fold development of the pupil's powers tends to the formation of his bodily, mental and moral character."

The subject of molding and influencing the character of each pupil for good is worthy of the serious consideration of every teacher. It is not necessary for a man to inform his pupils and the people at large how great and good he is, for if he is really great as a teacher and musician, and if he is

## CHRISTMAS BELLS.

DIE WEIHNACHTS-GLOCKEN.

EDITED BY C. B. CADY.

NIELS W. GADE, Op. 36. No. 1.

Andantino con moto.

(a) The pedal should sustain the bell tones through the first four measures, and after that as much as is consistent with a very clear legato melody. In fact the pedal performs two duties: 1 sustain - legato tones and harmony; 2 assisting in legato. The ear is the sole arbiter of when to put the pedal down or let it up. Signs can tell nothing but the fact that the pedal is needed but CANNOT TELL HOW OR WHEN TO BE USED. Hence the sign for letting it up has been purposely omitted.

(b) Fingering above the lines is for small hands.

(c) If the upper fingering is used the pedal will be required to make the inner parts legato. But this must not be allowed to relieve any fingers, that can, from delivering their tones with just as pure a legato as though no pedal were used. To secure this, first study all legato progressions which can be played with the fingers, without the pedal.

(d) The melodic idea contained in the bracketed phrase mark, should be played, as a whole, legato; and the motive phrasing be expressed by means of tonal shading and coloring, as marked.



The left page contains four systems of musical notation. The first system begins with a piano (*p*) dynamic and includes a 'Ped.' marking. The second system also features a piano (*p*) dynamic and a 'Ped.' marking. The third system starts with a piano (*p*) dynamic and includes a 'Ped.' marking. The fourth system begins with a piano (*p*) dynamic and includes a 'Ped.' marking. The notation includes various musical symbols such as notes, rests, and dynamic markings.

(e) This sudden FORTE is explained if we conceive this as a choral theme, sung by the whole congregation and full organ, bursting upon our hearing by the sudden opening of the church doors. It must be played, therefore, in organ style, with full broad songful tone.

(f) See remark a.

## IMPROVISATION.

\*The pedals are marked on two lines below the staves (the upper one for the damper-the lower one for una corda pedal) and should be taken according to the value of the notes.

Edited by R. ZECKWER.

S. JADASSOHN, Op. 48 No. 2.

Lento. (M.M. ♩ = 72.)

The first system of the improvisation section is marked 'Lento. (M.M. ♩ = 72.)' and 'P molto dolce'. It features a piano (*p*) dynamic and includes a 'Ped.' marking. The notation includes various musical symbols such as notes, rests, and dynamic markings.

The second system of the improvisation section is marked 'dim' and 'p'. It features a piano (*p*) dynamic and includes a 'Ped.' marking. The notation includes various musical symbols such as notes, rests, and dynamic markings.

The third system of the improvisation section continues the musical notation with various notes and rests. It includes a 'Ped.' marking.

The fourth system of the improvisation section is marked 'cresc.', 'poco f', 'dim.', 'p', and 'pp'. It features a piano (*p*) dynamic and includes a 'Ped.' marking. The notation includes various musical symbols such as notes, rests, and dynamic markings.

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*p espress. molto*

*dolce espress.*

*poco cresc.* *con espressione* *dim.* *pp*

*p espress.*

*p* *mp* *smorz.*

a) Hold down the e only for the value of one eighth, that the left hand may strike it.  
 b) Slide down fourth finger.

*p*

*cresc. molto*

*stringendo con passione*

*assai con gran espressione* *ff espressivo*

*rall.* *a tempo, molto lento*

*dim.*

*rallent molto* *pp* *dim.* *smorz.* *pp*



# LE PETIT RIEN. Romance Variée.

J. B. CRAMER. (a)

Andante con moto ♩ = 60.

PIANOFORTE

*p* *il basso sempre legato*

(b)

(c)

*mf*

*tr* *12 p*

*cresc.* *legg.* *16 p*

- a) Ries says that Cramer (b. 1771 - d. 1858) was the only player of his time for whom Beethoven had respect.  
 b) This piece is divided into periods of 4 bars length, which are made up of shorter phrases of 1 and 2 bars.  
 c) Observe the *perfect full cadence* at bars 4, 20 and 24; and the *half cadence* at bars 12 and 16.  
 d) Take plenty of time for playing this cadenza, as also for the turn in bar 3.

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*cresc.* *20* *24*

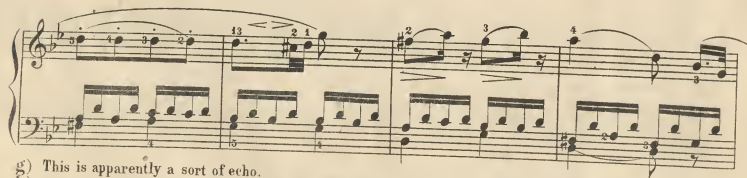
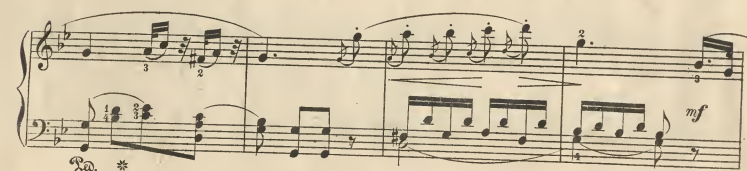
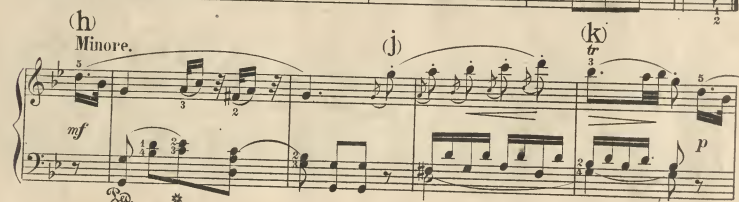
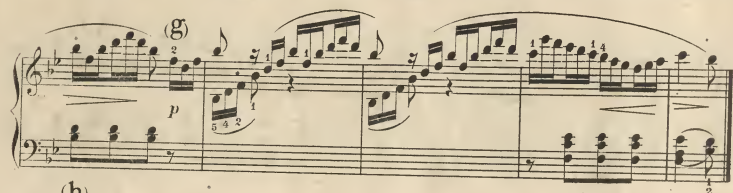
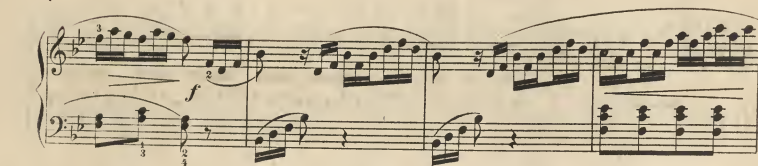
(e) *f* *p*

(f) *p*

*f* *p*

- e) This variation is to be played in an animated and brilliant manner.  
 f) This little swell forms the only natural and musical way of playing the phrase.



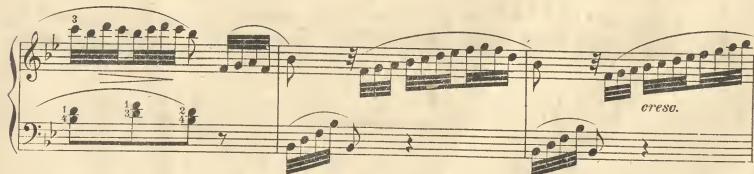
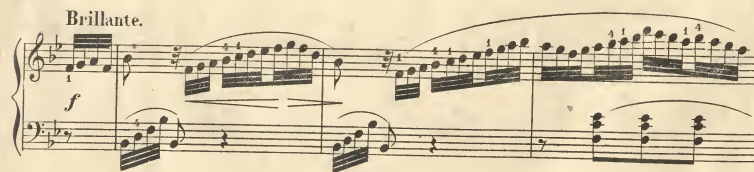
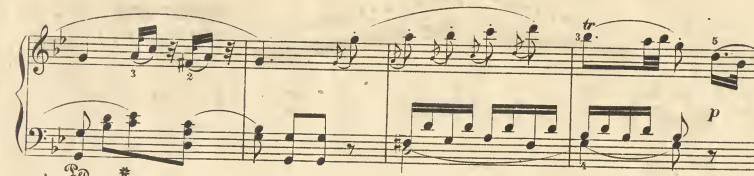
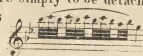


(g) This is apparently a sort of echo.

(h) A little slower, and with more feeling. What key is this variation in? What is the leading note of the key?

(j) The notes are simply to be detached.

(k) Played thus





Musical score for page 6, measures 1-10. The score is in 3/4 time and features a piano accompaniment with a treble and bass staff. The key signature is one flat (B-flat). The tempo is marked *f* (forte) for measures 1-2, *mf* (mezzo-forte) for measures 3-4, *mf* for measures 5-6, *p* (piano) for measures 7-8, and *crsc.* (crescendo) for measures 9-10. The score includes various musical notations such as slurs, ties, and dynamic markings.

Musical score for page 7, measures 11-20. The score continues from page 6. It includes a first ending marked (1) in measure 11, which is marked *dim.* (diminuendo) and *f* (forte). The tempo is marked *f* for measures 11-12, *dim.* for measures 13-14, *f* for measures 15-16, *p* (piano) for measures 17-18, and *pp* (pianissimo) for measures 19-20. The score also includes a *una corda* marking in measure 19. The key signature remains one flat.

l) At this point the tempo of the theme must be resumed.  
 m) Played thus





# SPRING BLOSSOMS. Waltz.

W. A. MÜLLER,  
from Op. 112.

PIANO.

*mf* scherz.

The first system of the piano score is in 3/4 time. The right hand features a melody with eighth and sixteenth notes, including fingerings 1, 2, 3, 4, 5 and first endings marked with circled 1s. The left hand provides a harmonic accompaniment with chords and single notes.

The second system continues the melody in the right hand, with a first ending marked with a circled 2. The left hand accompaniment remains consistent.

The third system features a change in dynamics to *f* (forte) in the right hand. The melody continues with various note values and fingerings.

*schers.*

The fourth system returns to a scherzando tempo. The right hand melody is lively, with fingerings 1, 2, 3, 4, 5 and first endings marked with circled 1s and 2s.

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The first system on the right page continues the piano accompaniment. It includes dynamic markings of *f* and *mf*, and first endings marked with circled 1s.

The second system on the right page continues the piano accompaniment with a *mf* dynamic marking and first endings marked with circled 1s and 2s.

The third system on the right page features a change in dynamics to *f* in the right hand and *p* (piano) in the left hand. It includes first endings marked with circled 1s.

*dolce*

*p*

The fourth system on the right page is marked *dolce* (sweetly) and *p* (piano). The right hand melody is gentle, with first endings marked with circled 1s and 2s.

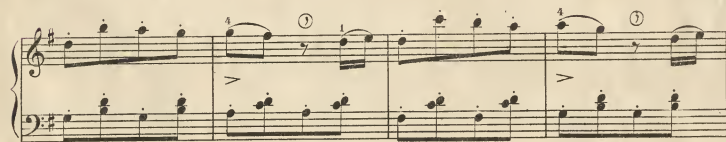
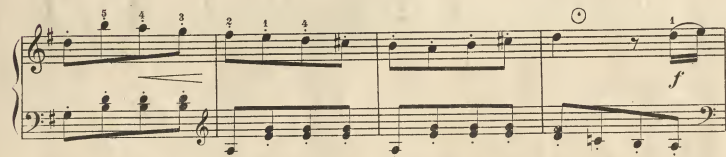


# SPRING BLOSSOMS. Rondoletto.

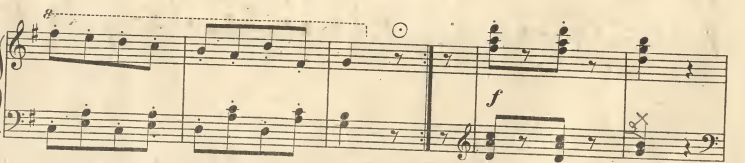
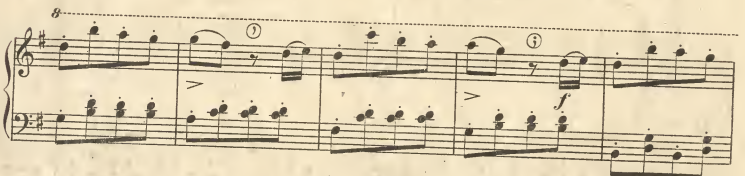
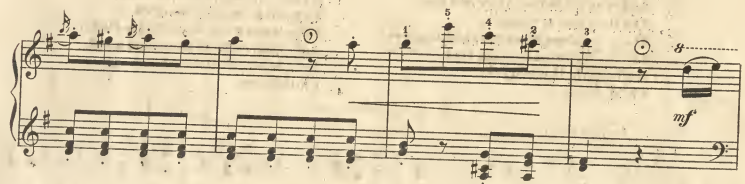
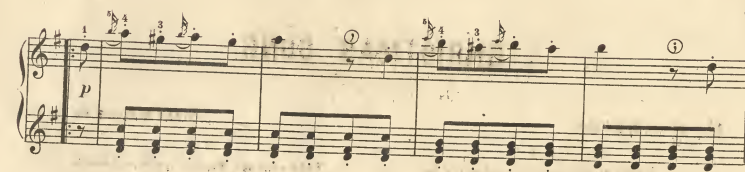
W. A. MÜLLER,  
from Op. 112.

Allegretto.

PIANO.



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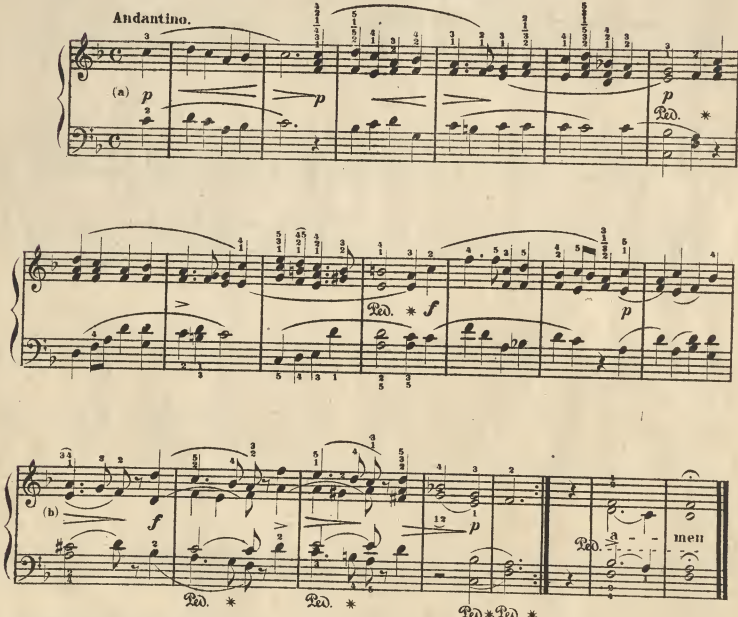
CHRISTMAS SONG.

EDITED BY C. B. CADY.

NIELS W. GADE, Op. 36 No. 2.

1  
Child Jesus came to earth this day,  
To save us sinners dying  
And cradled in the straw and hay,  
The Holy One is lying;  
The star shines down the child to greet,  
The lowing oxen kiss his feet;  
Hallelujah, Hallelujah,  
Child Jesus.

Take courage Soul so weak and worn,  
Thy sorrows have departed,  
A child in David's town is born;  
To heal the broken hearted.  
Then let us haste this child to find,  
And children be in heart and mind.  
Hallelujah, Hallelujah,  
Child Jesus.



(a) This should be sung like a choral.

(b) The melodic progression of **E** is to **F**, and it sounds much better because of its harmonic relations to be sustained through the chord and made legato with its melodically related **F**.

good as a man—a his character, habits and associations,—they will be aware of the fact, and will appreciate him accordingly. We have never in the noble profession men and women who will be regarded as great benefactors of the community where they abide. They must be intelligent, cultivated and of noble character; and that nobility of moral and Christian character which calouses of little souls, to come into sympathy with their fellow-beings and at the end of life feel comforted by the thought that their fellow-men have made better by their life-work in it. Such men and women are not like nuisances to be removed, they are to be found in almost every church and community, who are good for nothing. Now and then we find *they profess* to be so good that they are a benefit to the community, but in fact they are a curse to our profession and we feel about him or her as the good Methodist brother said of a certain fourth-year-for-Christ sister near him in the prayer meeting prayed, "Oh Lord, I am big to fly away for glory. I need only one more feather to my wings to send me to fly to glory." He fervently responded: "Lord, send the feather!"

*First Lessons in Piano Playing.*

It does not matter whether the pupil is eight or eighteen years old when lessons are first taken—*no written notes should be used for several lessons*. Eyes, ears, and fingers are used by the pupil to find out the right and wrong of "real things." The pupil must see, hear, think and do for himself and "learn to do, by doing. He must at the outset begin to learn the *what*, the *how* and the *ways* of the tones which he makes with his fingers. As Dr. Wm. Mason well says: "He must not make a motion of the hand or fingers without a good reason." We regard Dr. Mason's technical exercises as superior to all others because they develop a fine sense of rhythm, a sensitive, sympathetic touch, finish and beauty in phrasing, and constantly stimulate the pupil to right thinking and doing.

Everything that the pupil plays should sound well to him, and he should know why it sounds well. Many of the passages which are found in a common piece, such as a chorale, scale, five-finger, arpeggio, etc., should be practiced and considered in connection with the piece, so that the pupil may be able to play them all kinds and gradations of the piece seen any written representation o without notes. No exercise should be continued until first he observed and practiced it. The gymnastic training of the fingers should be adapted to the muscular and untidly fatigued. The gymnastic training of the fingers should be adapted to the mental and physical constitution of each pupil. No two pupils can be taught the same things in the same way. Perhaps the hardest thing a teacher can do is to lead the pupil down to the intellectual level of each pupil, to keep the pupil doing and to think of things before the thing itself has been learned. Words, definitions, technical terms, etc., are of no value to the pupil, before he has discovered, chiefly through his own efforts, their meaning and thereby created a necessity for their use.

In our long experience in teaching pupils of all grades, from beginners to those that can play intelligently and impressively the works of Beethoven, Bach, Chopin, Schumann and many other great composers, we have found that a careful analysis by the pupil of every exercise, study and composition played is requisite to a proper understanding and interpretation of the same. A knowledge of the melodic and harmonic structure of a composition and the peculiar treatment of each by the composer, is of inestimable value to both teacher and pupil. Without such knowledge it is impossible to understand much of the beauty and inner meaning of good music. This mode of instruction stimulates the pupil to investigate, brings him in contact with "real things in music," and makes his development symmetrical and healthful.

*The Meaning of Music.*

More than half of our professional life has been spent in and near the city of New York, and during all those years we improved every opportunity to hear the best music performed by the best artists, both native and foreign, and we discovered that each differed from the other in his conception of what the composer intended the music to mean. *Why* this is so is a psycho-physiological phenomenon which we will not discuss here (perhaps our friend Mr. Mathews or Mr. Fillmore or Mr. Van Cleve will sometime give us their views on the subject).

[illegible]

For several lessons we gave her the same medicine for her fingers that we give a beginner. She was intensely interested. Being naturally bright and musical, she soon acquired a beautiful and sensitive touch and learned to love and appreciate good music, and her playing was a source of great pleasure both to herself and her friends. Music had a real, a definite meaning to her.

*The Speaking and Singing-Voice.*

We now desire to say a word in relation to the training of the speaking, and singing-voice, which is indeed a very serious matter, when we consider the fact that wrong training not only greatly injures the voice, but is frequently detrimental to the health of the pupil. How few people there are who use their voices merely as instruments of expression, and who are content to sing and "sweet" as being an excellent thing in itself. The voice is, however, to be admired in woman than man. With the majority of people, this pleasant, musical quality of voice can only be acquired by special training under a good teacher. The voice of a woman is, therefore, a thing to be carefully observed carefully the peculiarities of the voice of a woman are different persons, and it is not possible to give a general rule for the training of the voice, but to notice the change of facial expression which accompanies the voice, and to a great variety of emotions incident to surrounding conditions and different mental states. He will discover many things that are "true to nature," and many things that are affected and artificial, owing to a wrong adjustment of the vocal parts.

Much of this character of a man is revealed by his voice in speaking. Certain tones of the voice have been designated "character tones." The late Mr. Scraton once remarked: "Let me hear you speak, and I will tell you much truth in the picture." Now, in order to have the voice musical in speech and song, there must be right use of the voice in its production; there must be a correct adjustment of all the vocal parts by which we obtain a pure and distinct articulation, enunciation and pronunciation of every element of the English (or any other) language. *There must be complete control of the voice, and the singer must sing.* There must be no undue effort exerted in speaking the voice, which is a cardinal principle of strength both in speaking and singing. The voice-trainer must teach these things in a scientific and philosophically, in accordance with mental and physical law if he expects his pupils to sing and speak expressively and impressively.

During the last ten years the production of the scientific study of language has been and still is a subject of profound scientific investigation, in Italy and in Germany, France and England. Many discoveries have been made of great practical value to the teacher of the voice; while, on the other hand, many of the methods now written about methods, systems, courses, breathing and registers, is confusing and of no value to teacher or pupil. *Prof. U. Yonmans says*: "Science, in its true sense, is not a body of facts, but a method of nature, a comprehension of the workings of a law, the interpretation of the facts which are the result of the law, the interpretation of the laws." In the use of scientific knowledge there should be a large admixture of common sense. Every teacher of the voice ought to have some knowledge of the science of anatomy, but more especially of the relation of the mind and the voice. The teacher of the voice should be able to explain the science of singing and speaking, much of which knowledge he can put to practical use and which will greatly aid him in the right "interpretation of nature."

When a pupil comes to you to have his voice trained, ought you begin with sustained tones? No. Ought you tell him (modestly) that you are the only teacher of the Old Italian method? No. Ought you show him pictures of the vocal machinery? No. Ought you talk about diaphragmatic, intercostal or clavicular breathing? No. Ought you to mysteriously inform him that he has five registers? or ought you to use that great misleading term at all? No, no! To do such things is to take a mean, unwarrantable advantage of the pupil, who should be taught the "real things" of voice culture first.

Let no one lose sight of the important fact, that intelligent doing should always precede explaining. How to adjust the throat—the tongue, the lips, and especially how to skillfully manage the breath in easy reading and speaking both short and long sentences, and in singing short and long phrases involves healthful training and exercise of all the muscles that are used in artistic voice production which will enable the pupil to correctly adjust all the vocal parts.

[illegible]

The exercises used for the first six months should be chiefly those written expressly for each pupil by the teacher. They should be studied without the piano, so that the attention may not be divided. Teachers should require all pupils to learn to read music independent of and without an instrument. No teachers or pupils can be said to be intelligent in music until they are able to think and name tones in their diatonic, chromatic and harmonic relation.







## NEWS OF THE MONTH.

To say that the musical banquet spread for the hungry appetite of the Gohannes is more than sufficient to it and mixed orchestral. There will be twenty-two symphony orchestral Concerts alone. German opera, also, is also expected later on; scores of miscellaneous concerts, recitals and affairs of all sorts. Boston is also expecting a big time musically, and Philadelphia and Chicago will not be much behind. Altogether a glorious attack of musical digestion will be the result of all this surfeiting at the end of the season.

The season at the Metropolitan Opera House opened brilliantly with "Tristan and Isolde," with the same cast as last year. All the old favorites, Lehmann, Neumann, Fischer, Brandt, were tumultuously received. It was, however, a Wagner Society, whose laudable object it is to promote the works of the great master, and if the Society does not degenerate into a self-worshipping clique, it will indeed be a good thing.

The first Thomas popular was a glorious concert—the Seventh Symphony—and Jostly played a new (that is, to New Yorkers) edition of the Chopin E minor Concerto, bedeviled by Tausig, who has taken the most remarkable liberties with the text, changing outright the ideas of the composer. Also, poor Chopin! His subtle, evanescent spirit is being tampered with, and it would not be surprising thing if we would have his nocturnes offered in the D flat Nocturne! Nevertheless, Jostly played masterfully, as he always does.

Karl Kildmow is in New York, and a very pleasant, genial gentleman he is. He has the reputation of being a famous conductor, and his musical tastes are celebrated several times in the clutches of gentlemen of the press. Probably they would have expected to get the \$150.00 a quarter, the price he asks for tuition. A lesson worth \$50.00 under Mr. Kildmow's instruction would break anybody's back, but a millionaire's pocket.

Professor of Singing at the American School of Opera, during the Strakosky-Martetzke season, when Italian opera was in its heyday, Miss Jostly had a wide reputation as a prima-donna contralto.

Teresa Tua made her debut in New York last month, and had a most flattering success with the public, although French and very brilliant, she is a very pretty girl, and plays a certain class of music wonderfully, and a virtuoso rather than an interpretive artist. Mr. Sherwood assisted her, Mr. Goldbeck and Mr. Sherwood assisted her, Miss Tua, also Mme. Heinrich, who is in splendid voice, and a young pianist, Mr. Edwin Klahre, who made a most promising impression on his first appearance. He is a pupil of Liszt, and has a silvery touch and a clear, rippling technique.

Camille Guriex, the Belgian pianist, will be heard at the Symphony Concert.

Madame Ursu, the violin virtuoso, will play the Beethoven violin concerto at the Philharmonic. She is a great artist.

Carreno scored a big success in Boston with the E minor Concerto of Chopin.

Fanny Bloomfield gave two very successful concerts in Philadelphia and Hartford. She is playing "famous" in this season.

Still another prodigy—young twelve-year-old A. Edwin Farmer, a pupil of Mr. Bowditch Clapp, of Richmond—has been surprising musical people with his excellent renditions of good classical music. He has played the firm touch, a good conception, and plays Bach as steady as an older person. If he is not forced, he will be a fine player eventually.

Mr. Sherwood will play everywhere this season, and completely carried his audience by the way of a recent Tuva concert, by his brilliant rendition of the Liszt-Weber Polka.

Madame Julia Tre-King has started on a tour with speak some time later of this artist's repertoire, which is enormous.

Edgar S. Kelley, the composer of the Macbeth music, had a reception tendered to him recently, in which a number of his manuscripts were heard for the first time. A string quartette, two duets and a number of songs were given.

Mr. Sherwood played his own arrangement of the Gaste Macbeth introduction during the golden options for his talented compositions, tinged as they are with Wagnerism.

Van der Stucken begins, November 15th, his American composers' concert, and very interesting they will be, as Mr. Niekisch's new novelties are announced.

Mr. Gildersleeve, the enterprising manager of the Chickering, has been West the past three weeks, making arrangements to open new agencies in a half-dozen cities, and also straightening out the affairs of N. A. Cross &

Co. The firm is doing a more than thriving business, and their only worryment is their inability to fill orders at once, as their factories are working night and day to supply the demand. Universal praise was showered on the piano used at the Tuva concert for their brilliancy and sonority.

Those two excellent artists, the Carri brothers, violinist and pianist, will be under the management of Phipps & Gottschalk this season, and will give six recitals at Chickering Hall.

Anton Strelski is concertizing in the West.

Miss Isabelle Stevens is giving many recitals this season, and will probably be heard in New York at one of the Philharmonic Club concerts.

Miss Lulu Yelting is a young pianist, residing in Boston, who expects to be heard this winter. She has a very large and difficult repertoire.

Mr. Charles H. Jarvis, of Philadelphia, will give his usual number of classical soirees.

Miss Dora Becker, the young violinist, is with Joseph, in Berlin, and is making great progress in her studies.

We will be flooded this season with lady violinists—Miss Maud Powell, Miss Mattie Carpenter, Miss Ollie Torbett, Madame Ursu—Tua—a goodly list.

At Victor Flechter's, in New York, may be met all the musical celebrities of the day, as his cozy violin parlour seems to be a rendezvous for all sorts and conditions of artists.

Miss Dora Hennings took a Sunday night popular concert audience off their feet last month by her splendid and dramatic singing.

A remarkable talent is in New York, and although he is an amateur, his beautiful tone and style attract attention everywhere, and he can do that somewhat remarkable four-whistle Wagner. Mr. Louis Mayer is his name.

Campanini has brought a concert company over, and, under the leadership of a lady violinist, Torricelli by name.

Mme. Schumann was sixty-eight years old September 18th.

Miss Jenny Lind has passed away. Our fathers raved about her a quarter of a century ago, but she was well-forgotten by this generation.

The St. Petersburg Conservatory, founded by Rubinstein, celebrated its twenty-fifth anniversary.

Smolchitz is in Dresden.

It is said to be engaged in the composition of a new opera, "Romeo and Juliet."

Erik Mayer-Helmund, the composer and baritone, will make a tour through the United States.

Heinrich Boesel, the coachman tenor, discovered by Pollini the impresario, is drawing crowded houses in New York with his fresh, young, high C's, and the cracking of his whip in the "Postilion."

Pauline Ellice is the name of a young English pianist, who has made a debut in Berlin. She is another marvel.

Abhey brings out Josef Hoffman, the boy pianist, who plays the Weber piano. (Wouldn't it be a change if a play ten concertos in a night. The market is not glutted with infantile phenomena.) Nevertheless present Hoffman is a marvel indeed, and they have christened him Mozart No. 2.

A Liszt society has been formed in Vienna.

Elise Polke, the well-known writer on musical subjects, recently died.

Eugene D'Albert has been playing in Moscow.

A tenor with a C sharp has turned up in Berlin. He was formerly an animal painter.

Gerster will soon be in America.

Mr. Carl Paelten gave a free recital in Boston recently.

Mr. Waugh Lander handles his pen as well as he does his keyboard.

The New York College of Music gave an excellent concert Oct. 1st. Mr. Lambert played some songs, among the rest a lovely "Ave Maria" by Otto Finkenbush, who, by the way, has just returned from abroad.

Mr. Clarence Eddy is busy giving organ recitals.

Miss Ella Earl, Miss Adele Ohe and Mr. Max Heinrich all scored big hits at the late Buffalo festival.

Miss Helen D. Campbell made a successful debut at the Boston Ideale.

A Victor Benham will give recitals throughout the country this season.

Maximilian Vogrich has just completed a piano-forte concerto.

Edward Grieg intends to spend the winter in Paris. Cities of Germany, Scandinavia and Switzerland.

Hans Von Bülow will conduct the Philharmonic Concerts in Berlin.

the first violin, and Miss Joanne Franko, of the Franko family, played second, and very well they played indeed. Emil Vozice, the great Colosseus Tenor, has recovered his voice.

The committee on the revision of the constitution of the Music Teachers' National Association, appointed by President Max Loebner, is not yet formed, and consists of Johannes Wolfram, Chairman, Thomas A. Becker, Arthur Foote, J. C. Fillmore, J. H. Hahn, W. F. Heath, and A. S. May.

A most charming and talented vocalist, Mrs. Pemberton Hacks, of New Orleans, has been giving great pleasure in private circles in New York by her artistic singing, for although an amateur, she is already an artist, and interprets French and Spanish music to perfection.

This is about all the news that could be dug up by usual number of classical soirees.

J. H.

Questions and Answers.

QUEST.—What is the "Digitigrum"?—A. V. DE CARP.

ANS.—An apparatus for exercising and strengthening the fingers, intended especially for the use of pianists, but claimed by its inventor, Myer Stein, to be of great service to all who require flexible and well-trained fingers.

It consists of a small box about six inches square, provided with five keys, fitted with strongly resisting springs, upon which keys each exercise of the five finger movements is to be done.

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## THE STUDY OF THE PIANO.

## STUDENT'S MANUAL.

## PRACTICAL COUNSELS.

By H. PALENT.

(Translated from the French by M. A. Hensoldt.)

In music, as in other things, music is less dull, success more assured, if from principle the student keeps before him a clearly defined end, and is acquainted with the means by which it can be attained.

Every one who studies the piano in a serious way ought to have in view a triple result:—

1. The execution of works by the great masters;

2. Reading at sight;

3. The knowledge of the laws of harmony, without which it is impossible to understand and analyze music."

These different parts of a musical education should be carried on together from the beginning, so as to avoid the disproportion that is too often found in pupils' attainments. Some are pianists without being musicians; others are musicians without being pianists.

To be a pianist, in the ordinary acceptance of the word, is to possess sufficient execution to be able to interpret well any work whatever, not in the sense that we attach to the word, one ought also to understand the necessity of applying this execution to a well selected repertoire composed with taste and frequently repeated.

In a word, a pianist should always be prepared to suit himself at the piano. This seems to be a most natural thing; nevertheless, it is rarely so.

Usually, a pianist that is known to-day is laid aside to-morrow. Even the most industrious pupils readily forget what they have learned and always lie unprepared between the piece they did once know and the one not quite completed.

Such a course ought not to be considered admissible, for as regards the piano, we study to know, to enrich our memory, to keep in our fingers a chosen repertory, perfected and improved by time and thought.

Reading is of not less importance than execution, especially for an amateur. A time comes, indeed, when there is no longer leisure to devote several hours a day to an accomplishment.

QUEST.—Can you give me some information about the Dactylon?—A. B.

ANS.—The Dactylon supplies a want long felt by pianists, by means of a small and convenient felt device, which can be had at a trifling cost, for the purpose of greatly strengthening the fingers and hands, and at the same time making them flexible and elastic; it is quality of tone, increasing rapidity and accuracy of execution and insuring a correct position of the hands.

It is of benefit to the beginner as well as to the expert pianist. They can use it through Treves.

QUEST.—Would you please inform me of a good collection of music for the need organ to be given a pupil having finished W. N. Clarke's Method?—A. E. S.

ANS.—"Gems for the Organ," by H. R. Shelly; just published by G. Schirmer, New York.

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Intelligence, excluding all study that is mechanical or in routine, gives to reasoning the principal rôle and develops in a pupil the spirit of self-instruction.

Conscience, always awake, will aid a patient attention and resolute will.

By processes which facilitate execution and increase tenfold the value of the time expended in study. By method alone is it possible to acquire a good technique.

The importance of this point is often doubted by those whom experience has not sufficiently enlightened.

Many believe that developing the mechanism takes away much of the grace, the charm, the qualities of expression, to which so great a value is attached. This is a mistake.

"However gifted the pupil may be (says M. Le Coupey, in his *Advice to Young Teachers*), however rich the talent that nature has bestowed upon him, if practice has not made his fingers flexible, if by persevering work he has not overcome all the difficulties of execution, he will never attain, but sooner or later his progress will be arrested by unforeseen obstacles."

Let us not close this subject without meeting a probable objection. Is not the course proposed too extended for the average mind? Can it not be simplified under the same aim?

The eight or ten years generally devoted to the piano in a young person's education ought, if well employed, to produce the desired result, and this without extra labor and without the possession of unusual talent.

However, if the studies cannot follow a regular course, if the pupil's only ambition is to taste the selfish joys that years art gives, if physical aptness is wanting, then it will be seen at a glance that greater improvement should be given to reading than to execution.

If, on the other hand, everything favors the complete development of the musical taste, a pupil can become both a musician and a pianist, and should push forward to this end, with that faith and will that always insure success.

ADVICE.

This work, it must be borne in mind, is addressed to pupils, which fact explains and justifies in it the tone which is, perhaps, a little affirmative and authoritative. It seems to me, however, that in a lesson and this book is nothing more than a series of written lessons, the teacher is held not only to have decided opinions, but to express them strongly.

GENERAL ADVICE ON THE METHOD OF PRACTICE.

1. What are the most important recommendations to be given pupils?

The most important recommendations are:—

1. Place the fingers close to the keys in striking.

2. Sink them completely.

3. Always keep the forearm absolutely flexible.

4. Practise slowly.

This last recommendation must be applied to everything connected with mechanism—exercise, étude or piece—whether advancement is made or not, whether the music is difficult or not—in a word, in everything and always.

2. How should a piece be learned?

The time devoted to the learning of a piece should generally be divided into three periods. The first should be devoted exclusively to the

mechanism. In the second, the study of mechanism should be joined to that of the shading. The third should be given to perfecting the piece, and committing it to memory.

It should be well understood, that a piece ought to be divided up into parts, and these different parts practised successively, in such a manner that the final ending may be still in the first period of practice, while the beginning will already be in the third.

3. Why not make these three periods into a single one and devote three times as much time to it?

Because in studying the piano, before attempting the musical interpretation, the mechanism of the instrument must be done. This material part of the practice represents the framework of the piece, and it is necessary to establish this firmly before attempting the shadings.

4. How should a piece be studied during the first period of practice, that is to say, in the beginning?

The piece should be divided into short fragments, say four measures) and each one of these passages should be repeated mechanically from four to six times consecutively, in proportion to its difficulty. This preparatory study has for its object absolute accuracy in the notes, time, accents and fingering. Each passage or fragment of a passage, which measure or fragment of a measure, containing any difficulty of mechanism whatever, should next be repeated alone and mechanically, in the form of an exercise, five to fifty times. This practice must be done rigorously every day during all the time of the first period, and continued in a smaller proportion during the other two.

5. Is it a matter of indifference whether the passage be repeated ten times each day for eight days, for example, or forty times for two days? The sum is the same.

No; it is not a matter of indifference. Time ripens the progress obtained daily, and precision is acquired little by little. It is then essential to practise daily all the passages of the piece, or that portion of the piece that is being studied.

6. What is meant by playing mechanically?

To play mechanically, the following conditions must be observed:—

1. Play slowly.

2. Articulate vigorously.

3. Accent likewise.

4. Play if whatever shading is indicated.

5. Give to each note and to each rest its exact value.

7. In what kind of movement should the passages be repeated?

Very slowly. In one of the movements comprised between No. 76 and No. 100 of the metronome, a beat on every note (if the passage is in equal notes).

8. Is it necessary to practise exclusively during the time of the first period?

Yes, generally. However, in the case of a piece whose character is rather melodious, after some days of ff practice the proportionate sonority may be observed; on condition that the mechanical practice of all the passages be continued at the same time.

9. What is meant by observing the proportionate sonority?

\* See No. 6 for what I mean by this word.

\* This explanation does not imply that it is necessary to practise with a metronome (see on this point No. 19), but only that by this means the movement of the hand can be controlled.

\* See No. 9 for what is to be understood by this term.



By observing the proportionate sonority is meant, giving to all the themes the importance of a first plan, by playing them uniformly *ff* while the accompaniments are played uniformly *pp*.

10. How long ought the first period of practice to last?

During a third of the time devoted to the learning of the piece.

11. How should the passages be separated from one another, so that each may be practised as an exercise?

All passages generally have a more or less fixed plan: a scale, a fragment of a scale, an arpeggio, or part of an arpeggio, five-finger movement, or a compound of these different forms. Each one of them should be practised separately; then joining two together, always going back to the last, so that each passage will have been practised in its connection with what precedes it and what follows.

12. Should the hands be studied separately or together?

There is no absolute rule in regard to this. It is well to separate the hands:—

1. When difficulties appear in each of them at the same time.

2. To ascertain more easily the faults in the mechanism of a passage, where the execution is considered defective without its being known to what to attribute it.

3. It is also well to practise the left hand alone in all parts where the two hands move in contrary directions, to establish equality in execution; the mechanism of the left hand being almost always inferior to that of the right.

4. It is useful again to separate the parts at first in the study of passages where the hands are crossed. (The hand that is displaced must pass over the other.)

13. Why, in the practice of passages, is it necessary to play slowly and loud, instead of observing the proper shadings and the correct time?

Precision and quality are acquired by practising slowly. Clearness and firmness are acquired by loud practice.

Any passage played *pp* will always have more roundness and brilliancy if it has been practised *ff*.

14. Should the passages of a piece be practised just as they are written?

Yes; generally. However, it is sometimes useful to increase the difficulty of a passage in the practice, so as to make it easier to play as it is written.

When the hand is not displaced and the fingers are not all employed, the free ones may be held down.

Example.—The held notes added:—

TEN.

When there is a displacement of the hand the passage is either ascending or descending; and it can be practised in two ways (preserving strictly the same fingering).

Example.—An ascending passage:—

When the accent falls upon a strong finger, it can be changed to a weak one.

Example.—Change of accent:—

15. Cannot the phrases in a piece be practised with a view to applying them further than to one particular piece, and so make them typical to a certain extent?

Yes; they may be studied for general application. To do this, it is necessary to separate each passage that contains a special difficulty from the phrase, and make an exercise of it, repeating it in all the keys, if the context will permit.

16. How should the piece be studied during the second period?

The practice of mechanism, to which the first period has been devoted, must be continued, and at the same time each phrase should be practised with the shadings, just as each passage has previously been practised, then connect the phrases as the passages were connected.

17. How must the piece be practised during the third period?

The work of mechanism must be continued, also the shadings which were observed in the second period, the details blended into the whole, and then the piece must be committed to memory.

18. In this third period of practice, must not the piece be played in its proper time, and how is this to be accomplished if it has never been practised rapidly?

The only way of teaching a satisfactory execution of a quick movement is through slow practice. However, if from a very slow tempo one attempts to pass without transition to a very rapid one, embarrassment and trouble will evidently result from it. It is better, then, to attain the point by degrees.

By means of the metronome all the intermediate movements which separate the beginning from the finishing will be passed successively.

The end attained without sudden transition, the slow practice should be resumed, and the piece played in its proper time, only that the whole may be appreciated.

19. Is the use of the metronome advisable in daily practice?

The metronome may be either an excellent or an objectionable thing, according to the use to which it is put. It ought only to be employed to fix the proper tempo of a piece, or to avoid the irregularities in time which destroy the rhythm.

It is well to practise with the metronome all passages where there is a tendency to retard or to accelerate. (Exercises enter into this latter category.)

The piece might also be played through with the metronome from the beginning to the end, that the rhythm be fully understood. But it should never take the place of counting or be used in the practice of passages when the notes, the time, and the fingering are not thoroughly learned. In the first place, the faults in time may be concealed, but will not disappear; in the second, the rhythm is necessarily sacrificed to precision or to rhythm.

In playing with the metronome, whenever one gets out, it is not well to try and get in again by hurrying or retarding; but stop for short, count one empty measure, and commence the defective passage all over.

20. Must all pieces be submitted to this division into three periods?

It is only absolutely necessary to conform to this division as far as concerns the first period of practice; the duration of the other two may be increased or shortened according to the character of the difficulties in the piece. Occasionally the order indicated may be even inverted, and the piece be learned by heart before studying it with the shadings. It is particularly advisable to do this when the music is not of such a nature as to be easily retained by ear.

It ought then to be committed to memory by reasoning, and in this case it requires some time to perfect the work of the memory.

21. How must the études be practised?

In the same manner as the pieces. However, for finger exercises the first period should be greatly prolonged, even to the detriment of the others.

22. How should the exercises be practised?

PIANO TEACHING.

BY F. LE COUPPEY.

Of late years piano-forte instruction has made considerable progress. Formerly the study of music was regarded only as the privilege of a brilliant education. To-day it is no longer so. In all ranks of society, in nearly every condition of fortune, it is considered necessary that a young person should play the piano.

The number of teachers, also limited in the past, increases with the pupils and will increase still further. A profession with such wide prospects has awakened the ambition of many in search of an honorable means of subsistence, and thus an impulse has been given to a large number of persons in the middle classes to earn a livelihood by piano teaching.

With this end in view, a beginning is usually made by applying to some able master for the purpose of undertaking a thorough study of the instrument under his direction.

Not having finished this study everything is but yet accomplished. To the young teacher a new difficulty soon presents itself, that of imparting with clearness to others an art of which he believes all the secrets possessed by himself.

A vast difference separates the artist from the professor. The merit of one does not necessarily include the merit of the other, and many an artist of unquestionable talent has confessed his inability to train pupils.

The success of a teacher lies in experience; but has experience its precepts, its rules, its method, its tradition? I do not hesitate to answer that, although the principles of art are invariable, it is not the same with the process of teaching, which is continually modified in practice, according to the age and the disposition of the pupil, the particular end that he wishes to attain, and numberless circumstances which it would take too long to enumerate.

This experience, which is a strong aid to talent, and reveals to the master himself many things at first unperceived, can be acquired, no doubt, but only at the price of long practice, too often unfruitful. May it not be affirmed that all hesitation, all danger of error would disappear, if in the beginning of his career, the young teacher met with a guide on the road to be traversed, some aid at each step, a solution of every doubt, and the fraternal counsel of an

artist, who, thinking less of proposing himself as a model than of rendering some assistance, would tell what he has done and seen, and what time and reflection have taught him? Such is the thought that has inspired this little book.

II.

1. THE AGE AT WHICH THE STUDY OF THE PIANO MAY BE BEGUN. 2. HOW TO ASCERTAIN WHETHER A CHILD HAS ANY TASTE FOR MUSIC.

1. It is difficult to determine with any degree of precision the age at which a child may begin the study of the piano. His greater or less precocity, his more or less delicate and nervous organization, his state of health, his strength, his character, his taste, all these things should be taken into consideration. As soon, however, as a child knows how to read fluently, whatever his age, it may be reasonably assumed that there would be no insurmountable difficulty in his beginning his musical studies. His progress may not be rapid, he will appear not to advance a step for a year, or two years perhaps, nevertheless if he has only been inoculated with music, as a celebrated professor has expressed it,\* the time will have been well spent. A child has often been compared to a flexible twig, which, receives and retains whatever bent is imparted to it; his essentially malleable nature yields easily to every impression. Thus he will learn to read without effort, almost without being aware of it, even in his play sometimes, while, on the other hand, an adult of uncultivated intelligence will have more trouble in simply acquiring the letters of the alphabet. This faculty of assimilation possessed in so eminent a degree by the child, should then be taken advantage of, for later in life the adaptability of his powers will no longer be the same, and obstacles resulting solely from the increase of his years will have to be contended with.

2. In general, a child's taste is recognized by his ability to reproduce any rhythm, for instance that of a drum; by his pleasure in hearing the sound of any instrument, by his memory and by his desire to learn; and if he has besides a flexible and well-formed hand, if his fingers separate easily, he combines all the indications of talent, and his musical education may be undertaken with confidence. It is unfortunate that the first lessons are almost invariably given to a child before time is taken to inquire into his disposition. The study of music has now become obligatory, and all young girls, whether they display a taste for it or not, are taught to play the piano. This is a great mistake.

Above all things, the child's taste should be ascertained, and if his disposition seems to be opposed to music it would be wise to abstain from teaching him, for even the most insignificant results can only be obtained at the expense of infinite worry and weariness, of infinite time and useless endeavor.

To return to the happy faculty of youth, beside the intelligence that grasps and comprehends the rules of the art, there is that precious faculty which acts like an instinct within us—feeling.

If the child is happily endowed; if he enjoys a fine organization, nature will teach him full as much as either master or method; a false note will annoy him, and an uneven measure will bring him to a stop.

At every step new things will be revealed in him, and soon his youthful soul will be seen to unfold. The child in beginning is made happy by so very little; his joy is so great when he

\* Zimmermann; Encyclopédie du pianiste compositeur.

(To be Continued.)

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