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THE ETUDE.

PHILADELPHIA, PA., JANUARY, 1888.

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THE LIMITS OF PERSONAL RIGHTS IN PIANO-FORTE PERFORMANCE.

II.

A PIANO may be made of steel, but it must not be treated as an iron steed. It is rather an Ariel, imprisoned in a box, fastened in wood, but capable of much wonderful spiriting. The first thing which I should say no pianist has a right to alter is the actual text written, except in cases where there is an obvious misprint (cases, alas, by no means rare in our day of cheap reprints), or, secondly, in such instances as we frequently find in the Beethoven sonatas, where the idea runs up abruptly against a granite wall of mechanical limitation. In illustration of the first point—should I find, in some slovenly reprint, a Chopin passage where an "E" was marked flat in the right hand and natural in the left, unless the tonal connection indicated that he meant a diminished octave, I should, of course, reject it as a false and barbarous reading, a mere blunder of the ink machine.

Of the second point the illustrations are numerous in all Beethoven's piano-forte writings. In the "Tempest" sonata there is a phrase of unison having a form which would require it to descend to the "D" or "C" sharp below the fourth space "F" in the bass staff. Now, it is perfectly obvious here that the reason why Beethoven did not write these "E's," "D's" and "C" sharps was that his piano stopped at "F" on the fourth ledger line below. In his mind he heard the extreme tones; to-day we have an instrument that can execute them. Therefore, in playing them in the low octave, where they are spiritually indicated, rather than in the high octave, where they are actually printed, we are not violating, but more perfectly obeying Beethoven's directions. His piano was tongue-tied. Shall we continue to lisp after the impediment has been removed? In Bulow's edition such filling out of the idea is very frequent, and I, for one, make a uniform practice of playing the compositions with Bulow's additional tones.

In the second place, every pianist should adhere with the fidelity of bigotry to the phrasing of the music. Occasional slips and inaccuracies in the printed phrasing we may find, but wherever the idea is thus badly outlined, agglutinated to ideas distinct from it and segregated from those which are cognate, any musician with a rudimental knowledge of form and formal development will be able to supply the correction. But, fundamental as the ideas of legato and staccato are, thousands, yes, tens of thousands, of students in this country have pecked and pounded and persistently perplexed their patient pates, vainly deluded into the thought that when they had hit nearly all the notes in tolerable rhythm the task of the executant was accomplished. There is a better state of things coming about in our country, but still, pupils are not taught, from the first, to group and divide their tones into intelligible forms, as they are taught to punctuate the books they read.

Phrasing is musical punctuation, and Shakespeare has given us, in the prologue in the Pyramus and Thisbe episode in "Midsummer Night's Dream," a broadly ludicrous illustration of the nonsense produced by overriding commas. Such nonsense, alas, is not an absurd exception, but the rule, in the piano-forte playing we hear. It requires, no doubt, close and patient attention to fix the tones in the mind with strict reference to their grouping, but this is fully as important as correct fingering, and he would be a charlatan indeed, who never told his pupils anything about the choice of fingers or the underlying mechanical laws which should direct their selections.

A slavish adherence to the printed text may not be always required of a great virtuoso; indeed, there are passages in the works of all great masters where the intuitions of the artist would suggest changes from the printed text; changes, however, in the direction of clearer unfoldment of the radical ideas. No intelligent connoisseur would unduly criticise such modifications if they were sufficiently distinct and consistent, showing a purpose, and if there was an underlying and discoverable reason for their being made in certain details of phrasing, but more especially of rendering and tempo, of accentuation, of touch, do we find the difference of great artists and their reading of great works. Thus, the Sixth Rhapsody of Liszt from the powerful and impulsive Carreno is a very different thing from the same work played by the exact and self-contained Rivé-King, but such details of difference are both logical and poetic, for it could not be said of either artist that she slights or alters the text materially. Those who justify slovenliness and absurd eccentricities on the ground of inspiration and original conception are, unfortunately, too numerous, and against them is the present philippic directed.

The name piano-forte is significant; soft-loud with the word harp understood, is the meaning of the term. It would not take great acuteness on the part of a student to suspect, therefore, that variations of intensity are easily made by this instrument, and are inherent in its very nature, since from that one peculiarity its name is derived. It was said, with more wit than truth, that Mr. Raphael Joseffy was a *piano* player, but not a *piano-forte* player, because his pianissimo is so exquisite; the converse of this proposition would find more justification, for in all American cities are to be found pianists who regularly *do up* all the grand compositions of the piano-forte literature every season, and to use a metaphor of the prize ring, they literally "knock them out of time," and not seldom badly damage their shadings, their colorings, and the temperament of the instrument. (Who that ever heard Rubinstein deliver the Emperor concerto of Beethoven can be unaware of the beauty in pianissimo and of the marvelous delicacy residing in this divine instrument, so often and so unjustly taxed with coldness and lack of heart.) These gentlemen are *forte* players, not *piano-forte* players. You bear such "stalwarts" defend themselves for bethumping, bethwacking, bethumming the key-board, on the ground that they dislike "tame" playing. Every tasteful connoisseur dislikes tame playing also, but tameness does not arise from pianissimo, but from indistinctness of technique, from overlapping with the pedal, and above all from the universal disregard of accents. Every musician knows that the first beat of a measure is called the ictus, or down beat, and that it should have a certain degree of stress, yet how seldom do we hear a conscientious and intelligible performance with the accents all in place.

To recur once more to the illustration from the parallel art, elocution, how meaningless and forceless would be a reading of poetry, or any piece of resonant prose, where the accents were feeble.

In conclusion, then, let it be said that a pianist who does conscientiously the things prescribed for him, upon the dead page, cannot wander far from the domain of high, interpretive art. He has accomplished ninety-nine hundredths of his task, and that last grain of personality which he owes us, though it be precious as the musk which, mixed with the mortar, forever perfumes the air of the mosque in Constantinople, is, nevertheless, but one per cent. of all that the player has to do.

JOHN S. VAN CLEVE.

SOME PIANISTS IN AMERICA.

II.

Mr. E. B. Perry, of Boston, despite his blindness, plays the piano beautifully.

Earnest Perabo is a good Beethoven player; while John Preston and G. H. Tucker are both making rapid strides in their art.

Mr. George Nowell, a talented pupil of Leschetitski, made quite a hit in his native town, Boston, by his excellent rendering of Weber's Concertstück. He is a promising artist.

Mr. Milo Benedict is a player of the romantic school, and, while lacking a certain vigor, is, withal, a charming player, who, if he only persists in his studies, will be heard of sooner or later.

Mr. Alexander Lambert is a very popular pianist, who has toned down a somewhat exuberant style, so that everything that comes from his fingers is in a good style. He has repose, which, for so young a man, is commendable, and when he overcomes a certain angularity in his playing, will be greatly improved.

Mr. Frederic Boscovitz, a cousin of Joseffy's and a comet in the pianistic world, is a pianist of no mean calibre, although hardly up to the standard of a great classical player. His touch is hard and his phrasing is sharp and even harsh, but he has lots of color, and technic *galore*.

Mr. August Spannth is a muscular artist, who believes in music militant, and, like the famous John Pattison, Oscar Newell, et. al, goes for the keyboard. It should be called the Dynamite School.

John Orth and Otto Bendix are two players of respectable ability, the latter possessing a poetic style and a decided taste for Northern music.

Mr. W. C. Seeboeck, of Chicago, is one of those artists of whom one cannot predicate anything definite. He has a genuine gift of music both in composition and performance, but here, again, the uncertainty of his musical temperament comes to the foreground and renders his really fine talents almost null.

Dr. Gustav Satter, the "Mephistopheles of the Piano," is another glaring example of a great talent gone to seed for want of ballast. He had an enormous technic and simply one of the finest touches conceivable, but then his performances at times were simply outrageous, and, like his compositions, have drifted into oblivion.

Constantin Sternberg is not a great pianist. His touch is hard and his handling of the instrument clumsy, but he contrives to impress one with the idea of his thorough musicianship. His friend, Mr. F. W. Riesberg, a pupil of Liszt, has lots of dash and brilliancy at the piano, but is as yet a callow virtuoso.

Mr. Emil Liebling, of Chicago, not only plays well but writes excellently (his "Gavotte Moderne" is one of the best of its kind published). His repertory is

large and he is a sound, reliable artist, although lacking in individuality.

Mr. Anthony Stankowitch, a young pianist in Philadelphia, is to be commended for his clear technic, lucid style and poetic conception.

Mr. Alfredo Barilli, now in Atlanta, and a former pupil of Ferdinand Hiller, while not being a robust player nor possessing a large style, nevertheless plays musically and intelligently. His touch is both firm and delicate, and he interprets well certain styles of music.

Mention might be made of a hundred others, but space forbids, nor is it intentional that a detailed analysis of the playing of such excellent artists as Max Vogrich, Salmon Retter, Geo. Magrath, Carlos Sobrino, H. H. Huss, Arthur Whiting, C. V. Lachmund, George Scheider, Richard Zeckwer, Massah Warner, Victor Benham, Edwin Klahre, Wm. Randolph, Doerner, Friese, and numerous others is not given.

This article and the one in Dec. issue are too short to do justice to all, and then only remember that we yet have to speak of the ladies. In this case it has not been *place aux dames*, but was clearly age before beauty. Naturally, one thinks of the name of Madame Julia Rive-King as being the representative pianiste of this country. This admirable artiste has played through the length and breadth of the land, and her style hardly needs description. Of her repertory I have spoken already. A finished technic and a very large tone are her principal characteristics. A reserve, that at times is positively cold, has led many critics to declare that her playing lacked fire and passion. I think this is a mistake, as she has both in plenty, but a thorough dislike on the part of Madame King to anything for mere show and effect gives color to this statement. I have heard her play with the greatest abandon—witness her performance of the G minor Concerto of St. Saens, at Indianapolis, which was almost electrifying. Madame King is a great pianiste.

Madame Teresa Carreno is one of those God-given talents in pianism that, like the little Josef Hoffman, defy criticism. She was also a wonder child, and but hardly fulfilled her early promises, although she plays, in a most masterful manner, Chopin and Liszt, excelling, doubtless, in the latter. Her touch is inclined to be a little too percussive, but the eminently musical qualities of her style overbalance this. Carreno is an impulsive artist, and has in a remarkable degree the power of playing octaves. Earlier in her career she sacrificed much for mere effect, but she plays now more soberly, and certainly more intellectually.

Of Madame Fanny Bloomfield there is but one opinion, and that is she has a pianistic genius and an intense musical organization, but sadly lacks in the matter of self-control. She runs away with herself, hut then the vivid power of her playing, her command of color and her incisive, though somewhat hard, touch almost reconcile one to this great defect, which is, undoubtedly, the result of a fiery temperament. Her readings, while not correct from a traditional point of view, are always novel and individual, and her technic sufficient to meet the demands of the modern piano-forte literature.

Madame Bloomfield has a future before her if she succeeds taming that hitherto ungovernable temperament. At all events, she is always an interesting artist, which cannot be said of many of her more staid brothren in art.

Adele Aus der Ohe, a young German pianist, possesses a strong touch and a reliant technic, hut is deficient in musical disposition. She has, however, a large following among that class who prefer physical power to poetry. The same may be said of Miss Adele Margulies, who, without having the hravura qualities of Miss Aus der Ohe, is just as dry. Miss Cecilia Gaul and Miss Jessie Pinney are two young artistes of whom we should be proud, for their talents equal their modesty, which is great. Seldom heard in public, they nevertheless are two splendid players, and everything they do is stamped with true artistic ahility.

I might write the same of Mrs. Morgan and Miss Eleanor Garrigne, the former for her lovely touch and tone, and the latter for the earnest musical feeling that permeates all her efforts. Madame Madeleine Schiller, now in Australia, is a worthy artiste, with a finished technic and a certain poetical feeling that make her greatly in demand.

Mrs. Francis de Korhay (née Honka de Ravaez) was a brilliant pupil of Liszt, who only too early quitted the concert platform, for she had a great talent, technic and tone. She is now married to Francis Korhay, the well-known singer, pianist and composer.

Miss Neally Stevens, Madame de Roode-Rice, Madame Dory Burmeister Peterson, Miss Mary Garlichs, Miss Lulu Veling (with a wonderful left-hand technic), Mrs. William Sherwood are all artists of more or less ability, hut the cruel limitations of space forbid any further mention. The above criticisms are given as the writer's honest and freely expressed opinion on that difficult and complex subject—piano playing. Many have, doubtless, been omitted who should he here, and doubtless also many of the judgments will he carried at, but as they are sincere and in no case meant unkindly, it is to he hoped, therefore, they will be taken for what they are worth. JAMES HUNEKER.

(Concluded in next number.)

[For The Etude.]

A PLEA FOR SIMPLICITY.

BY L. L. FORMAN.

Fifty years ago Ollendorf published his method of learning German. Until that time, the learning of a foreign language, except in infancy from a nurse or by years of residence in a foreign country, was a difficult acquirement. Fluency in the use of it was next to impossible. A child was set down to translation and the grammar, every word of it in the foreign tongue. Since Ollendorf's time, however, every hook published which has professed to teach the speaking of any foreign language whatever, has been hased on his principle. This was simply that we should learn a foreign language as we learn our mother tongue. We all know how this is done. We learned "Papa," "Mamma," and "how wow," and immediately hegan to converse. That is, we learned only a little, hut we put it straightway into use. We added one word at a time and very, very slowly.

Now, do we teach piano music on this natural, Ollendorf plan? I am afraid not. We give pieces eight measures long at the very start. But we ought to teach just "Papa" and "Mamma."

For some years I have employed this Ollendorf plan of short question and short answer with the little pupils, much to their delight and interest. And after they have learned notes I have trusted them to compose and write the whole sentence, and lengthened the sentence to the normal eight measures. Then I have often had them hunt up their Mother Goose and compose music to it. All this may seem a waste of time, hut I am sure it is not. All this may seem a waste of time, hut I am sure it is not. It requires time, to he sure, and the child does not learn so soon to torture the family with hard music which he does not understand; hut, as far as he goes, he is a musician, every inch of him.

But, you say, this is teaching the child to become a composer, which he may have no talent for; this is not teaching him music. Here I fall back on my analogy to language. When we teach a child to talk we do not thereby teach him to become a Bacon, or Cicero, or a Shakespeare. It is not musical composition that we teach him, hut mere musical talk. To he sure, the most of most children's musical ideas will he merest commonplace, the reflex of the teacher and the instruction book. But then how many of us ever say witty or wise things with our English language? Is it not generally a friendly commonplace that we talk?

You say that we should spend our precious time in learning the great music of Bach, Beethoven and such men. This may he very edifying, hut how would it do if we applied the same rule to our conversations in the English language. Are we to carry on our daily household talk with quotations from Homer and Matthew Arnold? Shall we repress a child when he greets us with a "good morning" by saying: "Hush, my boy, Shakespeare has said that much hetter"? See Hamlet, p. 42, No. 60.

Attention is more and more paid to the execution, in one sense or another, of the music of the Great Masters. We learn to recite their music just as we would recite some lines from Virgil, hut we no longer talk in that language. The feelings which they express do not belong to the hroad channels of feeling which are common to all humanity. They are feelings in which only the few exceptionally cultivated, sensitive, refined souls can take part. The commoner music, the music which the every-day people sing and enjoy, this is considered vulgar; indeed, not music at all. War is hitterly waged hetween the adorers of classical music and the people who call for a tune. My fellow wranglers, should this he so? How would it do, in the case of the English language, if those who spoke correctly hy the grammar should contend that they only had the right to speak? How many of us would there be who thereafter would he dumh? Have only those who read Lowell and such literature feelings to express? Are there not thousands of people whose feelings are exactly expressed by such songs as Daisy Deane? And have they no right to find musical expression as well as those who have none of the common human sympathies? It is an old notion that there are two sides to every question. I should say there were two planes or, rather, many planes to a question. Now, in mounting Parnassus, do we not often rise high and so hroaden our horizon that we ignore that lower plane of musical life where daisies hloom, and think only of those mighty symphonic summits where Bach and Beethoven stand looking up to heaven?

To tell you the honest truth, I think it only affectation for most of us to find musical expression in only the Masters' works. How many of us can he happy when reading Shakespeare and Milton? Are not most of us well enough contented with reading the newspapers and stories by Howell? Now, for people who occupy such levels in literature, does it not seem strange that only Schumann and Brahms will do for them in music.

I am not contending that we should deliherately take a lower level after we have really reached a higher. But I do claim that each musician of us should seek out that level of music which he, without affectation, does really most enjoy, and occupy that level, without fear of criticism and sneers from those either above or helow him.

If music does not please us, let us not pretend to like it because a Schumann has written it. If necessary, let us acknowledge boldly that we do not like it.

Isn't the picture a familiar one to us, of a little child at the piano, looking up at notes, and down at keys, with patiently bobbing head, with dangling feet, with stiff, straight fingers, counting, in loud monotoue, 1-2-3-4, 1-2 (stumhling) 2-3-4 (hastening) 1-2-3-4-1 (thoughtlessly) 1-1 (pausing) 4-5 etc.? And, with no great effort, can we not see the scolding, impatient teacher, expounding time to her in such curt and illogical fashion that a grown-up person, already understanding time, would scarcely understand his incoherent explanation? Or, possihly, the teacher is patient, and tries to persuade the child it understands when it does not, and the child, seeing that the teacher is kind, tries its best to be conciliatory on its side, and, in vain, thinks it understands. So that, when the teacher says, after a long harangue, which the child has not heard: "Now, don't you understand?" the good child answers, "Yes, I understand, now;" when, really, it knows not a jot more than at first, and has heen looking into the teacher's face all the while, wondering why Mr. ——'s nose is so crooked, and why he will mutter that queer word "Donner und Blitzen" to himself so often.

Why is this so? Well, chiefly, I should say, because we try to teach too many things at once. It is an easy thing to completely hefuddle a grown person with such a number of diverse things which we suddenly plunge a child into on beginning piano lessons. In the first few lessons, we unfold to them staves, lines, spaces, bars, signatures, clefs, scales, meanings of the words clefs, scales, fingering, sharps, flats, key notes, braces, sbrs, and a thousand minute directions as to the position of the hands. All this we call music. Is it any wonder that any sensible child, in four lessons, will *hate* music with inextinguishable hatred?

The reception tendered by the Utopian Club to the celebrated musician, Karl Klindworth, was one of the most enjoyable that this musical club has ever given. There was a large attendance of both professional and amateur musicians. Dr. Klindworth is well known to all musicians through his masterly edition of Chopin's piano-forte works. In Europe, his fame as an orchestra conductor is widely spread. The musical part of the evening's entertainment was in the capable hands of Messrs. Jarvis, Hennig and Van Gelder, all of whom played as though they felt that the fair fame of Philadelphia's musicians was at stake in the presence of the maestro. The programme was opened by a thoroughly appreciative performance of the Sonata appassionata, by Mr. Jarvis. Solos were given by Messrs. Hennig and Van Gelder, with a verve that aroused the enthusiasm of the audience. The enthusiasm culminated with the performance of a Schumann trio, of which it may be safely said that such another performance of it has never been heard in Philadelphia.

Few Philadelphians are aware of the existence and flourishing condition of this club, started some seven or eight years ago hy a small band of musicians, in an upper room in a house on Girard Street. It has now a membership of 200, and is the possessor of a handsome, well-appointed club house on Locust Street, conveniently situated just opposite the Academy of Music. Monthly musical receptions are given, to which the members hring their lady friends. The programmes at these reunions are of the highest class. One evening in the week is devoted to what musicians love to call "scratching," when all the string instrument players, whether professional or amateur, meet to spend a pleasant evening with the works of Haydn, Mozart, Beethoven or the other worthies who have essayed successfully this most difficult of all the departments of the art, viz.: the composition of chamher music. In every way the success of the Utopian has heen so marked—socially, financially and musically—that it is already entitled to a place in the front rank of the musical clubs of America. But, after the manner of Philadelphia, it does its work quietly and thoroughly, and refrains from solos on its own trumpet.

[For The Etude.]

NOTES FROM A TEACHER'S DIARY.

For a couple of days, and to-day for the first time, she plays five consecutive notes really legato.

The Raff "Fileuse." I was glad to see Mr. Mathews speak of it as it deserves, as a really invaluable teaching piece, if properly used.

The well-known Dupont Gavotte in G minor is very useful with such a case, for there is enough polyphony, although sugar coated.

There is a set of six pieces (Op. 2.) by *Saran*, three of which are of great help to me in my teaching. They are difficult, hut keep up the pupil's interest to the end.

Speaking of the Raff "Fileuse" brings to mind his Mührchan, almost as great a treasure (to one who is trying to increase the independence of the three middle fingers).

Moscheles' Study, Op. 70, No. 7, I use a great deal, not only as a trill exercise, hut also for the polyphonic playing that it demands (look at the second har, even in the right hand).

Never let a pupil be able to say that he has heen with you six months, without making at least the acquaintance of the Bach "Inventions," if he is able to play the notes of them decently well.

The Bach pieces in No. 209 of the Peters edition are very interesting, and "good fun" to practice. But probahly the hest edition of the smaller pieces is that of Franz Kullak (published by The Etude).

It is almost exciting to see the light begin to dawn on a pupil to whom you are explaining the mysteries of the "syncopated pedal." The first "Song without Words" of Mendelssohn is a good piece to try it on.

(October 15th.) I have to day heen more convinced than ever (if that were possible) of the good that can come from the exercises to cultivate the *overlapping legato*. I simply make the pupil play the C scale, counting one, two, three on every tone hut overlapping each tone one full counting, so that on "one" of each measure there are two keys down.

In fact, from the observation of pupils who come to me, I should say that the study of polyphonic music, even of the simplest kind, was avoided rather than sought for by most teachers. The other day a young girl produced for her piece, to show what she could do, the Durand waltz in E flat (of course a tune in one hand, and in the other the usual one-two-three hass) it was played, as usual, with stiff and weak fingers and chiefly from the forearm. It was amusing hut depressing to see how utterly the little Rubinstein Romance in E flat "floored" her; simply hecause she had not only a soprano but an alto, also, to play with her right hand at the same time.

THE OCCASIONAL CORRESPONDENCE OF A MUSIC TEACHER.

BY J. C. FILLMORE.

CONCERNING VULGARITY IN MUSIC.

To A Stranger:—

Dear Sir:—I have received your letter, protesting against my use of the terms "coarse" and "vulgar" as applied to certain popular music and to the taste which relishes such music. You think my condemnation too sweeping, both of the music and of the refined and cultivated people who enjoy what you, as well as I, hold to he trash.

Allow me, first of all, to suggest, as to the latter point, that there are various stages of the process of refinement, and that a man may have made considerable progress from harharism, while he still retains marked traces of coarse and vulgar habits. I have seen a musician, whom I greatly esteem for his professional attainments, ability, intellectual power and moral character, blow his nose with his unprotected fingers, as coolly as if handkerchiefs had never been invented. This man is a refined gentleman in most of his behavior, but a barbarian as to this particular habit. It is a survival from unrefined ancestry and early habit. So people may he more or less refined in many ways, and still be barharians in their musical taste. You must know, as well as I, that this is actually the case as regards a very large proportion of college-bred men, professors, clergymen and others. Up to within a very few years, there were almost no American colleges which did anything to speak of for the development of musical appreciation in their undergraduates. In fact the æsthetic element, even as regards literature, was mostly left out of our so-called "higher education."

But the main point, to my thinking, is this: the worst form of vulgarity is not simply bad taste; it is bad taste combined with a willingness to remain ignorant of what is better. It is a coarse and vulgar taste which finds pleasure in a cheap chromo, and finds none in a painting into which a great master has put the best resources of his genius. The same must he said of the taste which enjoys a hlood and thunder novel hy a cheap, sensational writer, and finds no satisfaction in the masterpieces of literature. Why, then, should any one resent the statement that the taste which prefers doggerel verses, set to cheap, shallow, machine-made music, to noble hymns set to digified, devotional tunes is a coarse and vulgar taste? *It certainly is so*, whoever may object to the statement. The people who have such musical taste may he refined in other ways, and may he very estimable people, hut they are barharians as to this. Of course, whoever says so may he charged with discourtesy. But so may anyhody who says it is vulgar to squirt tobacco juice on the floor of a horse car, to he swept hy ladies' skirts. The people who do so do not like to he told that they are not refined; but that does not alter the fact.

Now, whether a man who has had taste in music is *hopelessly* vulgar or not, depends on his mental attitude. If he glories in his had taste, as some do, turns up his nose at hetter things, and sneers at people who know good music when they hear it, as "dudish" and "aristocratic," there is very little hope for him. There is a very wise injunction against casting pearls hefore a certain class of animals. Let them herd together and enjoy their swill, and let cleaner ones keep out of the sty.

But, if a man really aspires to appreciate the best he is capable of, his taste may be *crude*, but it will not he hopelessly vulgar. The essence of vulgarity is *in preferring had to good*, in being content with the worst when the hest may he had.

Let me hasten, however, to remove one misapprehension which seems to lie at the hottom of your disapproval. "Simplicity" and "vulgarity," are not synonymous terms. "Home, Sweet Home," "The Last Rose of Summer," "Bonny Doon," and many other songs whose charm is perennial, are *simple*, hut they are as far removed from coarseness as anything can be. You seem to think I affirm vulgarity of everybody who cannot enjoy a fugue. But it is no more possihle for the majority of husy men and women to learn to understand thoroughly a great fugue, as a musician understands it, than it is for me to understand the calculations of the Astronomer Royal, as he understands them. Life is too short, and the field of knowledge is too broad, for any one man to understand everything. One has to choose what he must leave out, and a great many people can wisely leave out fugue. But, because one's knowledge of any given department is necessarily incomplete, or even rudimentary, it does not follow that he is vulgar, or even that he has had taste. One's taste may be good and one's appreciation genuine *as far as it goes*, even though it should not go very far. And, above all, one who has not acquired a perception of the difference between good and had may be modest enough to assume that there may be others who do, and may refrain from insisting that the judgments of those who do know shall yield to his ignorance. And he may earnestly seek to improve his taste to the full measure of his ability and opportunity. So shall the taste of our children be saved from hopeless corruption, and good taste and intelligence be promoted.

I remain, sir, yours very truly,

CATECHISM.

The following questions and answers are characteristic of a class of teachers of music found throughout the country; one need not go out into the wild West to find them:—

Question. Why should a child study music?

Answer. To support the teacher.

Q. What sort of a teacher deserves hest to he recommended?

A. The one that charges least, talks loudest and abuses his fellow-teachers most.

Q. What is the music teacher's first duty?

A. To teach the child how to play a tune?

Q. How do teachers manage to get along so well with parents?

A. They promise everything, pretend to know everything, while in reality they can do nothing well.

Q. What instruction book should the pupil use?

A. Why, the one she has, of course. That saves her the expense of huying a new one.

Q. What is the use of an instruction book?

A. To show the teacher how to teach.

Q. How is the child to use its hands?

A. Let her wave them gracefully; that pleases the people.

Q. Which piano is the hest?

A. The one that pays me the largest percentage for my recommendation.

Q. What sort of questions should the teacher ask the pupil?

A. Only such questions as can he answered by "yes" and "no."

Q. What is the chief aim of a musical education?

A. To flatter the parents and give the Miss a position n fashionable society.

Q. What is the teacher to do if the child dislikes scales ad exercises?

A. Why, he should not hother the child with them.

Q. Should the teacher read musical journals?

A. No! Never! They are restless sort of things. ood for nothing! They never let a teacher alone and re always up to new-fangled notions.

Q. Should pupils read musical journals?

A. Gracious, no! They are sure to want to play the usic in them, and that prevents me from selling them anything.

Q. Should pupils study classical music?

A. By no means! That makes them appear stupid before others.

Q. Which system of vocalization do you use?

A. My own! The rest are all humbugs.

Q. Whose music do you like best, Bach's or Handel's?

A. Yes.

Q. How soon do you allow your pupils to play in public?

A. In the second term always. A teacher who can't accomplish this is a frand.

Q. Whose instruction book do you recommend?

A. The one I always used. It is an old book, to he sure, but then it is like my big arm chair. It is easy for me.

Q. Do you advocate cultivating a child's taste, or do you try to please parents?

A. Always stick to the old folks; they pay the hills. They ought to he pleased. Don't you think so?

Q. Why do you teach?

A. Because I can't do anything else.

Q. Do you like your pupils?

A. Yes, if they don't worry me, and if their bills are promptly paid.

Q. You know Mr. A.? Is he a good teacher?

A. No, sir; all teachers in this town are frauds, present company, of course, excepted.

Q. Have you ever composed any music?

A. Yes, I have written some Sunday-school music.

Q. Why don't you attempt something greater?

A. That's so. Never thought of that. Guess I will write an oratorio, something like the "Messiah."

Q. Who was your teacher?

A. Myself.—Karl Merz in *Musical World*.

NEW PUBLICATIONS.

H. B. Stevens, 29 West St., Boston, Mass.
1. My Lady's Bower ..... Temple.
2. In the Chimney Corner ..... Cowen.
3. I Cannot Help Loving Thee ..... Jules Jordan.
4. May Days ..... Merkel.
5. Valse, Op. 17, No. ..... Moszkowski.

Mr. Stevens can well be complimented on these editions. They are models of music typography. No. 1 is a reprint of an English song, the melody bright and pleasing and at times full of genuine feeling. No. 2 is one of the simpler songs of Cowen. It is in ballad form, while the construction is faultless, the harmonies removed from the commonplace. The piece lacks inspiration and will not rise above the 100 other songs which are thrown on the musical market. No. 3. This song is by an American, a teacher of the voice in Providence, R. I. Mr. Jordan has lately come into prominence as a song writer. This song, for contralto or baritone, sustains his growing reputation. No 4. is an excellent piece for teaching, carefully fingered by Louis Maas. The pieces can be taken after the studies by Duvernoy, Op. 120. No. 5. Showy, brilliant, modern and not easy. Suitable for commencement exercise or concert room. This edition is to be recommended. It is closely edited by Louis Maas.

O. Dyson & Co., Boston, Mass.
"Fade, Fade each Earthly Joy"....F. W. Crandall, Op. 1.
"Poor Wounded Heart"..... " " Op. 4.

These works—of which the first is a sacred song for soprano and has solos and quartet, the second a secular song, set to words by Thomas Moore—are somewhat lacking in unity as respects form, but have broad and expressive melodies and smoothly-flowing accompaniments. Both are quite easy. The Op. 1 would have been improved by the addition of a little more contrapuntal elaboration, especially in the accompaniment.

SONG AND BALLADS. By Fanny Raymond-Ritter. F. W. Christern, 254 Fifth Ave., New York, N. Y.

Mrs. Fanny Raymond-Ritter, who is, perhaps, best known as a writer by her fine translation of Schumann's "Music and Musicians," a work that has won its place as a classic, has recently brought out a volume of poems entitled "Songs and Ballads." Mrs. Raymond-Ritter displays in these poems an uncommon originality of ideas and imagination, great beauty of diction, and versification so musical that it sings itself. Judging from the number of languages from which the division called "Transcriptions" is drawn, Mrs. Ritter must be a remarkable linguist.

A few of the poems are, as one might expect, on musical subjects; a group of sonnets which are striking in form and expression, a short poem entitled "St. Cecilia," which is an exquisite idealization of that favorite saint of musicians, and a strong and dramatic ballad of French Canadian life. The poems are, however, so uniform in excellence that it is difficult to specify particular favorites.

The charming little volume is gotten up in such an elegant style that it will prove a very appropriate selection for a Christmas Gift.

From Arthur P. Schmidt, & Co., Boston.
1. Suite in D minor, Op. 15. Arthur Foote.
   (a) Prelude and Fugue.
   (b) Romance.
   (c) Capriccio.

Mr. Foote, in this work, shows afresh the talent already displayed in his previous compositions in the field of piano-forte and chamber music, and also the skill of an experienced master. His *Prelude* has well-defined and well-contrasted ideas, the form is clear, and the style forcible and effective. The fugue is in three voice parts. It has an excellent subject, well adopted to contrapuntal treatment. The answer is somewhat freely constructed, beginning not with the original tonic in answer to the dominant, but with the dominant of the dominant, departing, in this respect, from the requirements of the books. But it is a very good and effective answer, whether it meets the approval of old-fashioned critics or not. The counterpoint is skillful, the modulations are well managed, the strello is excellent, and the whole is worked up to an effective climax.

The *Romance*, which follows it, in F major, is a beautiful lyric piece, clearly written, well defined in form, and forms an admirable foil for the polyphonic work which precedes it.

The closing *Capriccietto* is in D minor. It begins with a lively motive in $\frac{4}{4}$ time, *allegretto*. The middle part has a well contrasted-lyric theme, partly in $\frac{4}{4}$ and partly in $\frac{3}{4}$ time, and then the first part is repeated, with raised treatment and an effective climax. The whole work is admirably written and is a credit to American musicianship.

Boston Music Company.
C. H. Porter., Op. 6; 1, Polonaise, 2. Mazurka.

No. 1, in B flat, is spirited and very well written. It has the characteristic rhythm and the accepted form of the Polonaise, but not much of the spirit of that most ideal of dances. Much the same is to be said of the Mazurka, though this latter is less clear in form, and in harmony shows more of what seems straining after effect. The truth is, that Chopin has so incomparably surpassed everybody else in the domain of Polish music, both as regards form and characteristic content, that a young composer is at an overwhelming disadvantage in entering this field. Almost anywhere else the inevitable comparisons are less trying and possible failures less conspicuous and less unfortunate. Mr. Porter evidently had nothing new to say on these subjects, and would have been more fortunate if he had chosen almost any other for the exercise of his abilities. He would do well to cultivate the classical, and especially the polyphonic forms, until he is perfectly sure of his ground and knows just what he can do and what his talents amount to. Meanwhile, he deserves encouragement.

THE CHILD PIANIST, By Mrs. J. S. Curwen. J. Curwen & Sons, London, England.

It is hardly possible to commend Mrs. Curwen's work too highly. The method pursued is based on the principle that, to teach anything so complicated, and that demands so many simultaneous mental operations, as playing the piano, one thing at a time must be taught. Nearly all the exercises are in the form of duets for teacher and pupil. Experience has proved that this form of exercise is, in many respects, the most useful, cultivating, as it does, the sense of rhythm and time, and also the musical taste of the pupil when, as is the case in the present work, the exercises are of musical, as well as technical excellence. The borrowing of some of the nomenclature of the Tonic sol-fa system may be open to criticism. Still, the author's experience as a teacher may have made her feel justified in doing so. With the assistance of the "guide," any intelligent person, with a slight musical knowledge might, by devoting a few minutes daily to the task, lay with ease the foundation of a musical education in a young child, thereby sparing it the disgust and drudgery that are too often the only results of the ordinary methods of teaching the piano.

H. A. Clarke.

TWO SONGS. By W. L. Blumenschein. Op. 18.
Cleveland, O.: J. H. Rogers & Co.
1. Woman's Love.
2. A Curious Circumstance.

These songs can be heartily commended for refined sentiment and pleasing themes attractively presented. A more complete artistic effect would have been produced in the second song if it had been composed throughout (*durchcomponirt*) as in the German *Lieder*, as the piano prelude and horn, which are very effective in first stanza, are not so appropriate in second. Both songs are much above the average. For tenor or soprano.

LITTLE PRELUDE AND FUGUE in E minor. By Frank Addison Porter. Published by the New England Conservatory of Music, Boston, Mass.

For teaching purposes, which is its evident intention, this composition for the practical advancement of technic is worth a score of pieces of the parlor-music type, in which the concert-room style predominates. Aside from the mere study of the form, which can be made interesting and stimulating to the thought of the pupil, the technical training in *thinking music* with either hand, the left as well as the right, is of great value.

Here the melodic designs and subjects, though simple enough in construction, are such as to catch and hold the pupil's interest, besides possessing real musical value.

To earnest teachers of the piano this work is heartily commended for pupils of moderate attainments.

THEORETICO-PRACTICAL ELEMENTARY PIANO-FORTE SCHOOL. By H. Germer. Edward Schuberth & Co., New York, N. Y.

A work of positive merit. It proceeds in a logical manner, and blends the useful with amusing. The work is divided into two large parts, lower, middle, and upper. The lower does not attempt anything toward technic, but deals only in notes and time, and simple pieces in the key of C. It plainly advances notes before time. The whole of the first chapter is in the treble clef. The idea of interval is taught in this first chapter. One feature is carried which deserves emphasis. Only one staff is employed in all early instruction. The two parts are written on one staff, or the teacher plays the second part. This is as it should be. The work progresses slow enough for the most backward of scholars.

The second part is given up chiefly to technical work.

Scales are introduced, one with each new chapter. Wrist exercises receive attention. More attention to time is given. The whole of this part is very thoughtfully annotated. Each new difficulty has its preparation. The third part is merely a continuation of the second, only that difficulties are greater. The exercises and pieces are all short, and where selections are made from familiar composers, only part of the pieces is given, when the whole would encumber the work. The work is one that any thoughtful teacher would use, and we bespeak for it an extended popularity in this country. It was written with the coöperation of B. Boekelman, of New York, one of the most painstaking and experienced teachers in this country.

J. C. F.

Questions and Answers.

Ques.—You mentioned in one of the late Etudes something of the Melograph. Can you give further information?—A. S.

Ans.—"The melograph of M. Carpentier, by which musical compositions are written down or registered, has now been supplemented by a "melotrope"? from the same inventor, which enables them to be played automatically in any key. For this purpose the melograph bands are perforated, and caused to operate the melotrope, an ingenious instrument, which we need not fully describe and which is still in its experimental stage. With the melograph and melotrope it is now possible to register an improvisation or a piece of classic music and reproduce it automatically."

This is what *Engineer* says, and we will supplement it by saying that the "melotrope" will be replaced by an infinite series at strivings after the impossible. The mere registration of sound occurrences is not of any particular value, and that is all that any "dumb band" can do. We can see no necessity for removing stumbling blocks from the path of mediocrity, and ways and means are already at hand for recording the divine thoughts of genius. The musician who is unable or unwilling to traverse the path which leads to ability to write his thoughts before playing them will never amount to anything, even when aided by a machine.

Ques.—Please answer in The Etude if, in Gottschalk's "Dying Poet," the soft pedal is only to be used for one phrase at the 80th measure, or to be taken again at the 88th measure. By answering you will greatly oblige.—J.

Ans.—The directions given for the pedals are general. The two pedals can be used at measure 80, and continue until the 85th, 88th, or the next 8 measures following. It is a matter of taste entirely. If played on square piano the *una corda* pedal had better not be used. The mark "2 Ped" is merely a hint to employ both pedals, but the exact way in which they are to be used is left to the judgment of the player. This whole composition needs a careful revision.

Ques.—Cannot works on counterpoint and orchestral music be written without the use of the old clefs called the C clefs.

Ans.—The C clefs are used in all complete orchestral scores. Acquaintance with them is, therefore, desirable and necessary for every musician who has occasion to refer to orchestral music. Even in forming an acquaintance with chamber music the pianist needs to become familiar with them if he is to be able to read any other than the piano and violin parts, because the C clef is used in both the viola and violoncello parts. Therefore, in studying trios, quartets and quintets for the piano and stringed instruments, a good degree of familiarity with these clefs is indispensable.

In writing counterpoint exercises the tasks are made unnecessarily difficult if one has yet to become acquainted with these clefs. They should be made familiar *before beginning counterpoint* in connection with the study of Harmony, and by means of special exercises in reading music from orchestral scores, or from trios and quartets for piano and strings. The question will not then arise, or certainly not with so much urgency, "Why use the C clef?"

Through familiarity with the C clefs, the examples of the old masters are made accessible to the student, and without a good degree of facility in reading in them these examples would prove of little value.

It is yet an open question, however, whether, if suitable text books were provided, the study of counterpoint might not be greatly simplified. One means of simplification would be discarding the use of the C clefs. This can certainly be safely done if the best examples be properly collected and introduced in a suitable course.

How shall we explain the difference between the regular phrases, which form sections and periods, and the little phrases caused by slurs sometimes three to one measure?

Student.

I do not see that we need to "explain" them. A *phrase* is any fragment of melody which has a well-defined motion and repose. "It makes sense, but not complete sense." Phrases may be long or short. A number of very short phrases (motives) may be combined to make up a two-or three-measure phrase which makes half a section or clause. These are simply facts, analogous to the facts of language. Phrases in English may be long or short, and one or more short phrases may be combined into a longer phrase, which makes a principal component of a clause. The "explanation" of them is simply the investigation of the psychological laws which determine the forms of expression. When a writer (or composer) can make his meaning clearer by using short phrases, he may do so. When the longer phrase suits his purpose better, he may use that.

[For The Etude.]

TARANTELLE.

I.

Hark! hark!
Hark! what a tramping of feet
And what shouting!
See down in the valley the villagers dancing.
They hop and they skip, and they spin and they spring;
Both old ones and young ones are merrily prancing;
Naught equals their steps' irresistible swing.
The handsome, the ugly, the lithe, and the heavy,
The tall and the small, and the stout and the lank,
All join in a noisy and frolicsome bevy,
Which is still in its experimental stage. With the melo-
graph and melotrope it is now possible to register an
improvisation or a piece of classic music and reproduce
it automatically."
This is what *Engineer* says, and we will supplement it
by saying that the "melotrope" will be replaced by an
infinite series at strivings after the impossible. The
mere registration of sound occurrences is not of any
particular value, and that is all that any "dumb band"
can do. We can see no necessity for removing stumbling
blocks from the path of mediocrity, and ways and means
are already at hand for recording the divine thoughts of
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using short phrases, he may do so. When the longer
phrase suits his purpose better, he may use that.

J. C. F.

II.

Lo! Lo!
Lo! what a change in the play,
And what silence!
Of elfins the wings are mysteriously flitting,
And noiseless encircle the scene of the dance;
Their motions they seem to a tune to be fitting,
And trance born, themselves to succumb to the trance.
See them imitating the swaying of maidens,
Their skipping about and their tossing of hair;
You'd wager the ghost of a musical cadence
Alone for the elfins vibrates in the air;
And among them some seem to be wildly hounding,
Behaving themselves just like clumsy young men;
Reality thus with sheer vision confounding,
They give us a show which no language can pen.
Darker and darker the night's quickly growing,
Elfins and spirits are now indistinct;
Only dark waves through the night are felt flowing,
Strangely to rhythm and to cadence yet link'd.
But now say, tell me, pray,
What is the name of this play?
For children of Italy nothing can equal
The boisterous fun of their national dance;
Its frenzy, its madness, its amorous sequel,
Of life, the short pleasures for them do enhance,
They will spring on, they will swing on,
As if moved by magic spell:
They will dance on, they will prance on,
With might and main,
At thy sweet strain,
O Tarantelle!

A. Bidez.

AN OPEN LETTER TO J. C. FILLMORE.

Cincinnati, Ohio, January 5th, 1888.

My Dear Fillmore: It is not needed by so long-tried and esteemed a friend as you, that I shall preface this remonstrance with laudatory words or honey-coat dissent with commendation, but one thing I must say, by way of corner-stone upon which to erect my opinions, and for the purpose of setting the reader's mind at the right point of view, viz.: That I am aware of your deep learning in theory of old and modern date, having often talked with you personally in former years, and having listened with wrapped attention to your novel and suggestive remarks at the M. T. N. A. at Boston, in the summer of 1886. I read in the December issue of The Etude, 1887, a reply by you to one of the teacher's letters, which both puzzles and amazes me. The question to which the answer was given, was this: "Was the minor mode used before the major came into use?" To which you say, "This is also a question which, probably, cannot be answered. The oldest scales we know of are five-toned, and are opposed, or, rather, are reciprocal in character." Again, you say, "The favorite scale of the Greeks was their Doric, like this: E–D–C–B–A–G–F–E." Again, "Our so-called minor scale is the result of a blundering attempt to revive the Doric scale in Christian music."

After describing the strange way in which the minor scale was originated, you say that this lead to the melodic scale, yet you had just outlined the harmonic minor scale and no other. Finally, you say, "The time will come when the minor scale will be as dead as the medieval modes."

As to these first propositions, some of them are, doubtless, sound, as, for example, the remark about the pentatone scale; certain others are surprising, such as the explanation of the Greek Do-rian mode, but the wholesale condemnation of the minor scale is enough to make Bach, Beethoven, Wagner & Co. turn over in their graves. Now, as to the Doric scale; your explanation is so utterly at variance with all the knowledge upon the subject which I have been able to find in the English language, that I am constrained to infer that it is some new departure in German theorizing. I believe that this new theory of reciprocal scales, and of the counting down from E to E, is advanced by Dr. Hugo Riemann in his recent work; am I right? It scarcely need be said that the usual and generally accepted teaching upon the Doric scale is, in brief, as follows:—

It is the most stately and warlike, most religious, most manly of the modes used by the Greeks, and was an eight-toned series of sounds estimated from D to D, with the large and small seconds arranged precisely as they would occur if our scale of C natural were read from the supertonic D to the same above. This assertion is made with the utmost clearness by Grove's new dictionary of music, which is, I believe, conceded to be the best and most recent authority in the English language. There is a fugue in a toccata of Bach distinctly entitled Dorisch. But the mystification grows still greater when I find you merely locating the Doric between E and E, but reading it downward, not a hint of which is elsewhere found, and, last of all, using for the Doric the prescribed letters and intervals employed for the Phrygian. As to reading the scales downward, as well as upward, I heartily approve of that idea, and I have been accustomed for years, both in my own musical thinking and in my teaching, to require an equal amount of reading downward both in chords and scales; but why do you need to say that this constitutes a new scale, with new harmonic laws? This is not easy to see. Of course we are all glad of any new light on the perplexed subject of musical theory. But it seems to me that our tone theorists are singularly prone to forget that in the language of tones, as in the language of words, usage is the Czar, and that such a thing as a complete graduated pocket rule, fitted to the exact measurement of every delicacy, does not exist. After all, the reason why the emphasis of the dominant seventh, by Monteverde, has become an inherent law of the music of the last two hundred years, insomuch that there is to our ears no coherency or completeness at all without it, is that it sounds well. Mendelssohn, who was the *ne plus ultra* of clear-headed, scholarly composers, used to say "it sounds well, and that is the reason for writing it so."

I am familiar with the fact that pupils seem smitten with softening of the brain when the minor scale is under consideration, and am acquainted with the ingenious investigations which have been expended upon this vexed question, but I must frankly admit that to me there is little, if any, difficulty either in the minor scale, considered as a generator of melody, or in the same minor scale as a generator of harmony. Why, for instance, should not the minor key have the two dominant harmonies, with their coincident modulations; they are both logical, and both beautiful. Now, as to your closing remark, that the minor scale is destined to grow obsolete, I can scarcely believe that you are serious. If I could spell a whistle of astonishment, incredulity and deprecation, *whew-w-w-ew!* or the like, and utter it so loud that it would ring over the United States like the tone of an Aerophone, I should, here and now, spell, utter and distribute it, *ad libitum*.

When I remember that the Pathetic Sonata, the Moonlight and the Appassionata, the Les Adieux, and the op. 3 of Beethoven are all in minor keys, I am ready to cry out, with Paul, "God forbid!" but then I remember and hit the innovator with his great G minor fugue, Mendelssohn would strangle him with his loveliest organ sonatas, and then gently chloroform him to death with his dreamy barcarolles, and as for the modern fire of Chopin, Schumann, Wagner & Co., how could they send us the large shipments of their discoveries in the spice-isles without the swelling and fluttering sails of this same illogical minor mode? The minor scale may be the result of a blunder, but half the wonderful discoveries in science were blunders, and were unintentional, while nature also comes to remind us that the pearl is a disease of the oyster. No one can question that many things are yet to be discovered in music, for has not Wagner shown us how the keys that once stood as foreign and hostile powers can be brought into a brotherly congress of nations, and Delibes, in a smaller sphere, equally original, has shown how our keys and tone systems can be made new by orientalization, but let us thank God that the sublime minor scale, which has brought us so many precious cargoes, will not he laid away on the shore as a useless hulk, at last, while we short-lived individuals are yet in this world of uncertainty and strife.

John S. Van Cleve.

CONCERT PROGRAMMES.

Beethoven Anniversary of Jessie M. Beckman, Kenton, Ohio.

Sonata, Op. 13, Adagio, Rondo; Piano Duet, Sonata B flat, Rondo; Piano, Sonatina in G, No. 1; Two Pianos, Fur Elise; Vocal, "Adelaide;" Piano, Rondo, Op. 51, No. 1; Piano Duet, Menuetto Allegretto, from fourth Symphony; Vocal; Two Pianos, Menuet, Theme et var, from Septette; Piano, Sonatina in F, No. 2; Piano, Concerto in C, No. 1, Cadenza by Moscheles.

Callahan College, Des Moines, Iowa, J. Henry Smith, Musical Director.

Galop Chromatique, Liszt; Nocturne, Op. 87, No. 1, Chopin; Concert Polka, J. H. Smith; The Two Larks, Leschetizky; Waltz, Op. 38, Satter; Songs—(*a*) When You Slept, (*b*) I hardly Know, Kjerulf; Cachoucha—Caprice, Raff; Last Hope, Gottschalk; Othello, Stratzech; La Bamboula, Gottschalk; Song—Why Are Red Roses Red? Melnotte; Piano Duet—Wm. Tell, Gottschalk.

Detroit Conservatory of Music. Piano Recital by Julius V. Seyler, pupil of J. H. Hahn.

Sonata, Op. 53, (Waldstein), Beethoven; Allegro Con Brio, Introduzione-Molto Adagio, Rondo Allegretto Moderato; Aria.—Ah! S'estino, Mercadante (from "Donna Caritea,") Mrs. Charles Wright); (*a*) Spinnlied, Josefy; (*b*) Etude, in F Sharp, Op. 2, No. 6, Henselt; (*c*) Serenata, Op. 15, No. 1, Moszkowski; (*d*) Gavotte, Op. 28, in G Minor, Niemann; Songs—(*a*) Ah! 'Tis a Dream, Hawley; (*b*) Cradle Song, Norris, (Mrs. Wright); Rhapsodie Hongroise, No. 12, Liszt; Concerto in A minor, Op. 16, Grieg; Orchestral accompaniment on Second Piano.

Piano Recital of the Mount Carroll Seminary, Illinois. Madame Fannie Bloomfield.

(*a*) Bach–Tausig—Toccata and Fuge. D minor; (*b*) Scarlatti–Tausig, Pastorale; (*c*) Beethoven, Sonata Appassionata; (*a*) Schumann, Bird as Prophet; (*b*) Mendelssohn, Scherzo; (*c*) Leschetizky, Nocturne; (*d*) Chopin, Nocturne, C minor; (*e*) Etude, C major; (*f*) Andante Spianato and Polonaise; (*a*) Strauss–Grunefeld, Persian March; (*b*) Rubinstein, Barcarolle; (*c*) Liszt, Rhapsodie Hongroise, No. 12.

Conservatory of Music, Lincoln University. Mrs. Bessie Hough Fuselman, Director.

Album Leaf, Kirchner; Golden Spray, Drumheller; Ye Birds with Grateful Voices, Dumbert; (*a*) Scherzo, Kullak; (*b*) Il Penseroso, Heller; Joyful Peasant, Schumann Hardt; Tit for Tat, Pontet; Erl King, Schubert-Liszt; Home to our Mountains, Verdi; Bubbling Spring, Rive-King; Schlummerlied, Schmann; (*a*) On the Sea, Frederick; (*b*) The Homeland, A. S. Sullivan.

Alfred University, Alfred Centre, N. Y., W. Williams, Musical Director.

Fantasia, C minor, Mozart; "Oh! Rest in the Lord," Mendelssohn; Song, The Carnival of Venice, Benedict; Grand Valse Brilliante, Op. 18, Chopin; Song, "The Resurrection," Shelly; Duet, "Flow Gently, Deva," Parry; Song, "When the Heart is Young," Buck; "My Native Land," Hawley.

Female College, Beaver, Pa., W. H. T. Aborn, Musical Director.

Impromptu, Op. 29, Ballade, Op. 38, Chopin; Forget Me Not, Von Suppe; Concerto, No. 14, Piano and Orchestra, Mozart; (*a*) Romanza, Cadenza Hummel; (*b*) Rondo; Spinning Chorus (from Flying Dutchman), Wagner—Romance, Op. 5, Tschaikowski; Intermezzo, Op. 10, No. 3, Brahms; Serenata, Op. 15, Moszkowski; Variations, Op. 4, Ahorn; Ave Maria (Violin Obligato), Millard; Variation, Op. 35, (Duo, 2 Pianos) C. Saint-Saens, "Un Theme de Beethoven"—(*a*) Tempo di Minuetto, (*b*) Molto Allegro, (*c*) Alla Marcia funebre, (*d*) Fuga (Allegro).

Recital by Pupils of Miss Georgia Purington, Paducah Ky.

Evening Hymn, Three-part Chorus, Concone; Song without words, H. Lichner; Wedding March, Four Hands, Adolf Jensen; Le Printemps, Fr. Chopin; The Frost, Sung by five little girls, G. F. Root, Marche de Nuit, L. M. Gottschalk; Summer Fancies, Three-part Chorus, Olivier Mètra; Polonaise, Op. 40, No. 1, Chopin; Song, "What's Your Opinion?" Dudley Buck; Carnation, H. Lichner; Rakoczi March, Six Hands, Von Th. Herbert; Distant Chimes, Three-part Chorus, S. Glover; Wayside Inn, R. Schumann; Overture für Harmonie Music, Four Hands, Mendelssohn; Tulip Polka, H. Lichner; Song, Beware! J. E. Perring; March from Tannhäuser, Franc Burgmüller; O Calm and Lovely the Evening Hour, Three-part Chorus, Franz Aht; Movement Perpetual, Von Weber; Le Petit Carnival, Four Hands, L. Streahnog; Abends, J. Raff; Ring the Lily Bells, Three part Chorus, W. F. Sudds.

A DISCUSSION ON PIANO-FORTE STUDY.

At the meeting of the Canadian Society of Musicians, a lively debate occurred which called forth some valuable thoughts from the members present. We append a few extracts:—

In these days the all-absorbing thought in connection with the study of the piano is technic, always technic. Of course it is a most important study; it is one of the indispensable attributes of good piano playing. Without good technical execution, the performer's feeling and fire will not avail him much. The style of his playing must, without good technic, be imperfect, just as a thought, be it ever so beautiful, if it is clothed in poor language, will not leave the impression it otherwise would have done. So, therefore, a good technic is, as I said before, indispensable to good piano playing. To suit the requirements of the present day, one must even possess enormous finger dexterity and everything pertaining to what one would call great execution; but still, is there not too much thought given to the technic, and too little to the interpretation of a work? And see what unsurpassably fine works the great composers have left us, full of beauty and grand ideas, and yet how few are grateful enough to devote their best thoughts and energies to realizing the noble ideas before them. There are too many who give their thoughts alone to technic, cultivating it to the dazzling heights which it nowadays reaches, and forgetting the greater importance of becoming a musician as well as a pianist. Of what little artistic value is the mere mechanical side of playing; it is the mechanical united with the emotional or intellectual which makes an ideal artist. THOS. MARTIN.

There are so many pupils whose ear has not been cultivated to a liking for good music, and who wish merely for something that has "go" in it; music that jingles; you all know what that means—music that has no meaning or poetry. In teaching I would, as far as possible, find out the weak points of the pupil, and strengthen them with studies peculiarly adapted to each case. The pieces I would select for a pupil would he those best adapted to their capacities, something tending to bring out his individuality, and which he could play with confidence. Young players, especially when they are going before the public, should be as little trammeled as possible with difficulties; let them he as free as possible to express their own individuality. The standard to he set for a pupil in the selection of music, in its performance and everything appertaining to it, should he high. I think many teachers make a mistake in teaching down to the pupils' idea, instead of elevating the pupils to their own. We should never cease to be students ourselves. There are many ways in which we can study and improve. Hear all the great artists that can he heard, and as much good music as you possibly can; and, in order to get the greatest possible amount of good from performances of great artists, it is desirable to have a thorough acquaintance beforehand with the music they are to render. It is worth while to spend a few hours in studying the pieces that we expect to hear performed, especially in the branches we teach ourselves, that we may he the better prepared to teach them to our pupils. EDWARD FISHER.

The enormous difficulties attending the mastery of fingering, one must be able to produce a three-ounce stroke with each finger—that the fingers must be made so strong as to he capable of producing a three-ounce stroke. Bülow says, that at the present time a person must be able to play the Sonatas of Beethoven in F sharp instead of F. I know it used to he considered improper to use the thumb on a black key. Now, as regards practicing, the works of Bach are invaluable. In Chopin I have seen that he used to play Bach before a concert. Reinecke is very partial to Clement, and before a concert would become a student and practice. In regard to theory, as connected with piano-forte study, a deep insight into any instrument can never he acquired by mere superficial execution. In order to become a musician, and possess the inherent qualities of a musical nature, one requires to go deeper than the merely practical side. Taking np theory is invaluable to an understanding of the great works. In regard to what has been said about technique, from what I have read, and from my own experience, I have always thought that expression and technique went hand in hand, one with the other. We all possess individuality according to our talent: there is a musical feeling which must he promoted along with our mechanical work, or else it is dry and uninteresting; there must be something more than muscle in our work. We cannot get up an enthusiasm for anything, and especially art, unless there is something within, which springs from the inmost soul, always driving and pushing us ahead. In regard to understanding pupils, I think that is one of the most important qualifications of a fine teacher—to understand the temperament of his pupils. If you called a physician into a sick room, I don't think—though I am not much experienced in regard to that—that he would at once go to work and administer a prescription to the patient; I think he would converse with him a little, and ascertain the nature of the malady from which he was suffering, and where it was located; and then prescribe something to alleviate his distress. Liszt has said, "when a pupil comes to me, my first object is to understand him before proceeding with anything; after being in his company and conversing with him, I understand him, and know what to prescribe for him." Then, good judgment in selecting exercises for a pupil is one of the great requisites in a successful teacher; I think patience may be considered the first essential, and the selection of proper work for the pupil the second; and then, we cannot be too dogmatic in any course. I find that especially with the junior lessons; and in this country, ladies and gentlemen, we have to deal with a very primary course; we have none of us attained any great prominence yet as regards art, hut have principally to do with the beginning of it. A. M. READ.

All the instruction in the world is of no avail if the pupil has not time to practice. I have found this in my own extended course of teaching to he a very great obstacle, and I think the foundation of it may be traced to the family system existing in our schools. I am aware that it is a very strong expression to make use of, but I do pronounce the system of instruction in our schools to be faulty in the extreme, particularly in the female education. You all know that to attain any degree of success in music, it is necessary not only to receive good instruction, but that the study should be begun at an early age. Now, take an early age—say the time when a child begins to attend school. I do not think, in the first place, that a child should be sent to school until eight or nine years of age. All that I would want a child of mine to he before that age would be to have it the best runner and leaper among all its companions, because the brain before that time is a mere watery mass, and it is a shame to tax it with anything requiring strength; the only call made should be on the physical powers of the child. We will assume, then, that a child of this age is beginning to attend school. At what hour has she to go? At nine o'clock. She must have her breakfast all the winter through at eight o'clock. And even then has hard work to get there by nine o'clock. Then she is kept there until three o'clock in the afternoon, at the very earliest. When she gets home, that child has already done a man's work. Then she brings home with her a long list of lessons which have to be learned. After she has taken her tea or dinner, as the case may be, she has to spend a couple of hours poring over these studies. Now, I would like to know what time that child has to practice. Could any parent have the heart to ask that child to go and practice two hours a day on the piano? which is the very least she ought to practice every day if she is going to make a success. See what a day's work that would he for a child—a day's work of fourteen or fifteen hours. It is simply impossible, and that is the great difficulty. DR. STRATHY.

MUSICAL ITEMS.

[All matter intended for this Department should be addressed to Mrs. Helen D. Trethar, Box 2920, New York City.]

HOME.

—MISS NEALLY STEVENS gave two piano recitals in Ohio.

—A. VICTOR BENHAM has been giving piano recitals, in Brooklyn.

—THE RHODE ISLAND M. T. S. A. held its annual meeting at Providence, on Nov. 2d.

—EMANUEL MOOR PLAYED the Rubinstein D minor concerto at the Thomas concert, in Orange, N. J.

—MRS. WM. H. SHERWOOD has been giving a number of admirable piano recitals in Steinert Hall, Boston.

—THE NYACK Choral Society gave Dudley Buck's "Light of Asia" Thursday evening, December 15th.

—MME. FANNIE BLOOMFIELD was the pianist at the Schumann concert given in Milwaukee, on Dec. 5th.

—THE PHILHARMONIC Society, Des Moines, Iowa, performed Haydn's *Creation* under Mr. L. Bartlett's direction.

—RAFAEL JOSEFFY has played the E minor concerto, Chopin-Tausig, at Providence, Baltimore, Philadelphia, Springfield, Mass., and New York, thus far.

—MR. CLARENCE EDDY, the organist, has been making an extended tour of the West, playing in California, and more recently in the cities of Ohio and Illinois.

—A CONCERT WAS GIVEN at Claverack College Conservatory, Prof. Chas. W. Landon, director, the programme consisting wholly of American compositions.

—THE CINCINNATI MUSICAL FESTIVAL ASSOCIATION has engaged the English tenor, Lloyd, for May next. His contract forbids him to sing anywhere else in this country.

—THE NEWLY-ORGANIZED CONSERVATORY OF MUSIC at Toronto gave its inaugural *soiree musicale*, at which Signor F. d'Auria conducted the orchestra, and Mme. d'Auria sang.

—CHICAGO CLAIMS two lady composers of comic opera, namely Mrs. Ahbey D. Norris and Mrs. Marie McLane, and their opera is entitled "Princess Salome, or the Khedive's Daughter."

—CARLYLE PETERSILEA, of Boston, has arranged five analytical piano concerts, to be given in January. Mr. Louis C. Elson, the well-known critic, will preface each one with explanatory remarks.

—DR. F. L. RITTER, director of the musical department of Vassar College, will deliver a number of lectures with musical illustrations during the winter. The first, on "The Origin of Musical Instruments," was given on Nov. 11th.

—THE FIRST QUARTERLY concert of the Cleveland School of Music, Alfred Arthur, musical director, was held on Nov. 19th. Rondo brillanti for two pianos, by Mohr, and Hungarian Rhapsody, No. 13, Liszt, were among the selections.

—MR. KARL KLINDWORTH'S second Boston piano recital, on Dec. 12th, was devoted to Chopin, and the selections embraced the Sonata op. 35, Variations brillantes op. 12, op. 34, No. 1, Polonaise Impromptu op. 36, Nocturne op. 27, No. 2, and Valse op. 53, Scherzo op. 31, and others.

—W. L. BLUMENSCHEIN, of Dayton, Ohio, with his pupils as assistant executants, performed an American programme at Dayton, on Nov. 17th. Among the composers represented were Constantin Sternberg, G. W. Chadwick, Ad. M. Foerster, Joseffy, W. Mason, C. Merz and Ida Kleber.

—MR. THEODOR SALMON gave a recital of American Composition, at College Hall, Pittsburgh, on Nov. 29th. Wilson G. Smith, W. L. Blumenschein, Otto Floersheim, Theo. Salmon, Ad. M. Foerster, Carl Retter, Dudley Buck and Otto Singer, were represented in vocal and instrumental pieces, and Arthur Foote in his Trio op. 5.

—MORE THAN 10,000 PERSONS listened to the Gilmore concert given at the National Exposition Building, Kansas City, on Nov. 6th. A Christmas anthem, entitled "While Shepherds watched their Flocks," by F. A. Jones, director of the Music School in that city, was performed by the orchestra and a chorus of fifty voices, on this occasion.

—ARTHUR FOOTE, the composer and organist of Boston, performed the following organ music on Dec. 16th: Sonata in D minor op. 42, Guilmant; Toccata and Fugue in D minor, Bach; Allegro from Handel's second concert, and Canon and Cantilena, by Salome. Mr. Clarence E. Hay sang a Gounod song and a selection from Sullivan's "Prodigal Son."

—THE CINCINNATI COLLEGE possesses an orchestra under Mr. Henry Schradiek's direction, and announces six orchestral concerts during the winter; also a College String Quartet, that will give six chamber concerts; and a College Choir that will be assisted by the Apollo Club (forming a chorus of 150 voices) in giving three choral and oratorio concerts, under the leadership of Mr. B. W. Foley.

FOREIGN.

—RUBINSTEIN has just completed his operatic oratorio, "Moses."

—PANOFKA, the composer, died at Florence recently, aged 79 years.

—SAINT-SAENS is visiting Spain, and will spend some time in Granada.

—ABOUT $6,000 HAS BEEN collected for a Liszt memorial at Braunschweig.

—MME. ESSIPOFF is concertizing in Germany, Holland, Scandinavia and Switzerland.

—SILOTI, the pianist, will conduct the Leipsic Tschaikowski concert, on Feb. 11th.

—THERE WERE nearly one thousand pupils at the Vienna Conservatory during the past year.

—SARASATE is at present concertising in Austria, and will proceed to Russia, during December.

—WEBER'S EARLY OPERA, "Die drei Pintos," completed by Mahler, will be produced in Leipsic, in January.

—BERLIN is to have two new streets, to be named Meyerbeer and Mendelssohn, by the Emperor's order.

—MANUEL GARCIA, the famous singing teacher, has reached his eighty-third year. He was Jenny Lind's instructor.

—COWEN, THE COMPOSER, has taken the place of Sir Arthur Sullivan as conductor of the London, England, Philharmonic concerts.

—MISS GERALDINE MORGAN, a New York violinist, and Joachim's pupil, has won the Mendelssohn prize in Berlin. She receives 1500 marks.

—THE NEW LEIPSIC Conservatory of Music, ranking high among Leipsic's monnmental edifices in its beauty, was solemnly dedicated on Dec. 5th.

—TWO WORKS BELONGING to Liszt's early manhood have been found among his manuscripts, says the London *Monthly Musical Record*. One is the piano-forte concerto "Malédiction," and an oratorio, "The Four Seasons."

THE STUDY OF THE PIANO.

STUDENTS' MANUAL.

PRACTICAL COUNSELS.

By H. PARENT.

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

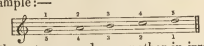
THE NECESSITY OF COUNTING.

36. *In what cases are the five fingers used without displacement of the hand?*

The five fingers are used without displacement of the hand when the number of notes following one another in ascending or descending does not exceed the number of fingers.

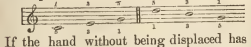
In this case, if the notes succeed one another in regular degrees the fingers do the same.

Example:—



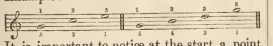
If the notes succeed one another in irregular degrees, as many fingers should be passed over as degrees.

Example:—



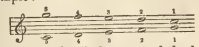
If the hand without being displaced has to reach over an interval exceeding a fifth, the rule for fingering by *extension of the fingers* must be followed (see No. 38).

Example:—



It is important to notice at the start a point concerning the formation of the hand: that the two thumbs, finding place within the various combinations of fingering, are found to be inverted in the two hands; that is to say, a succession of fingers used in an *ascending* passage in the left hand (in the direction of the fifth finger to the thumb) would be found reproduced in the same passage *descending* in the right hand (in the same direction of the fifth finger to the thumb).

Example:—

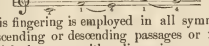


37. *What is the displacement of the hand by drawing together the fingers, and in what cases is such fingering made use of?*

Displacement of the hand by the elision of one or more fingers is the drawing together of the fingers in such a way that there are more free fingers than there are notes to be bridged over.

In this case one or more fingers are inactive.

Example:—



This fingering is employed in all symmetrical ascending or descending passages or forms in which there are neither digressions nor notes repeated and which comprise no more than five notes.

Note.—Whenever a certain form is reproduced regularly, it is better that the same fingering be used each time (if the disposition of the black and white keys will permit). Symmetry in fingering where there is symmetry in passages greatly facilitates execution.

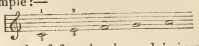
The conjunction of fingers which is most in use and best is that of the thumb and any other finger of the hand.

The fifth finger here is to be brought as near as possible to the thumb in going down the key board with the right hand and up with the left, and the thumb as near the fifth finger as possible in contrary cases.

38. *What is understood by displacement of the hand by extension of the fingers, and in what cases is this fingering employed?*

To displace the hand by extension of the fingers, is to stretch the fingers apart in such a way as to bridge over more keys than one has fingers.

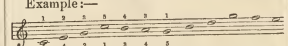
Example:—



This mode of fingering is used in ascending or descending forms or passages in which the notes succeed one another in irregular intervals, and in which the whole comprises more than the interval of a fifth.

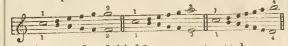
Sometimes in the same form both extension and elision of the fingers have to be employed.

Example:—



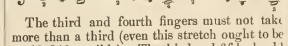
The natural separation of the thumb from the second finger allows of taking a fourth or fifth, but it is not necessary to go beyond this. The thumb and third finger should not reach beyond a sixth. The thumb and fourth finger must not reach beyond the seventh.

Example:—



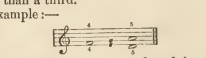
The second and third fingers must not take more than a third; the second and fourth more than a fourth; and the second and fifth more than a sixth.

Example:—



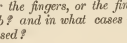
The third and fourth fingers must not take more than a third (even this stretch ought to be avoided if possible). The third and fifth should not take more than a fourth.

Example:—



The fourth and fifth fingers should not stretch more than a third.

Example:—



The extension oftenest used and best is that between the thumb and any other finger of the hand; others between the three middle fingers are not as good.

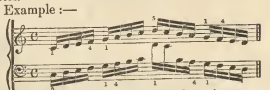
39. *What is understood by the displacement of the hand by the passing of the thumb under the fingers, or the fingers over the thumb? and in what cases is this fingering used?*

To displace the hand by the crossing of the thumb is to supply the deficiency in the number of fingers, by passing the thumb *under* the fingers in going up in the right hand and in descending in the left, or the fingers *over* the thumb in descending with the right hand and ascending with the left.

The thumb should be regarded as a point of support, around which the other fingers act, and for this reason it is preferable to pass it under after the *third or fourth finger*, or cross the latter *over the thumb*. By this combination the hand gains its equilibrium.

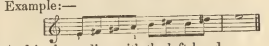
The hand is displaced by the crossing of the thumb in every passage or phrase containing more than five consecutive notes. In symmetrical forms of regular movement, the fingering should be so arranged that the thumb has to cross only as many times as is necessary for the number of notes given, especially when the passage is composed entirely of white notes.

Example:—



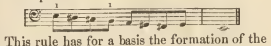
In phrases or passages where there is a combination of white and black notes, when the notes succeed one another by regular degrees or by irregular degrees, the rule is the same: the thumb must be put under *after* a black note in ascending with the right hand.

Example:—



And in descending with the left hand.

Example:—



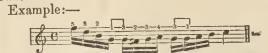
This rule has for a basis the formation of the hand in its relation to the notes on the keyboard. The thumb being shorter than the other fingers, and the black keys more elevated than the white, the thumb glides along more easily when the finger under which it passes is placed on a black key; it has less distance to go.

The diatonic scales, which begin and end on the tonic, are the most symmetrical of all passages in joint movement, and the arpeggios (the perfect chords, dominant seventh, or diminished seventh) are the most symmetrical of all forms in irregular movement; the student would do well, then, to analyze the fingering in these, having in special view the passage of the thumb. This fingering is, save a few exceptions, founded on the preceding rules.

40. *What is meant by the displacement of the hand by change of finger on the same note repeated twice, and in what cases is such fingering made use of?*

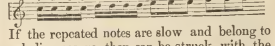
Displacing the hand by change of finger on the same note is using successively two different fingers on this note for the purpose of placing the hand in a favorable position for what follows:—

Example:—



In passages called *repeated notes*, the choice of finger placed on the second note must be governed by the number of notes given.

Example:—



If the repeated notes are slow and belong to a melodic passage, they can be struck with the same finger; for then the tones obtained will be more of like quality.

PERSONALITY IN MUSIC.

BY FRIEDRICH RITTER VON HENTL.

[Translated for THE ETUDE by HELEN D. TRETBAR.]

THROUGH a personal mediation alone, truth and beauty may arrive at that materialization, recognized as a revelation of the divine in art.

Even in the sciences, eternal truths attain to their force of conviction only through their reflection from those intellectual personalities who do not permit these truths to lie dormant in their own minds, like some accepted and self-understood gift, but who recreate them from out of themselves into a new existence.

There are great general truths that are the common property of all cultivated nations, and that are even found in embryo among primitive races. This fact has called forth the assertion that there is nothing new in the domain of ideas. How new, though, these various ideas appear as they are reflected in every genial mind!

In art, where, at the same time, there arises a consideration of an artistic form in which to clothe the intellectual contents, personality exerts its full significance; the style emanating from this personality gives an artwork its authenticity; through its medium the spirit receives life, and the cold, abstract thought becomes a warm, life-breathing picture.

When this personality is a genuinely genial one, one's first surprise is soon followed by a perfect delight in this new world of old wonders. Creative minds, however, are rare, and thus, when the golden age of art has gone by, we gladly greet any worthy successors.

We are not content to hold in our certain possession the old master-works of art. Our lives are in a state of constant development, and what is acquired day by day from out of the treasures of Nature strives to mirror itself and become glorified in art.

And here the real importance of personality is seen in its fullest light. If an art work, emanating from an age of disciples or imitators, is to attract us, it must be thoroughly excellent; if it is to stir us, it must necessarily be inspired.

In executive art, as well, the personality of an artist becomes the decisive element of his most noble accomplishments. If the work that is executed possesses inner worth, his performance will certainly be the more praiseworthy, the more a reverential appropriation of its inherent spirit on his part leads the listener into its intentions. With all the self-denial that an artistic interpretation of such works demands, it is yet only the union of the personality of the executant penetrating into the work with that personality that governs the work, that carries us away, and that cannot be compensated for by the most brilliant splendor of a finished, although cold, technique.

When a virtuoso lays before us works of his own, or of foreign composition, that are merely calculated to give expression to inner moods, or, perhaps, to exhibit the charms of virtuosity, then, again, personality appears in its full force; for all these dainty, sentimental or playful, storming or rustling nothings of the virtuoso's art often owe all their brilliant successes to the devoted coöperation of an energetic, inspired personality.

This coöperation alone is capable of adding what we call expression, while the technical cultivation furnishes a basis for a fine execution.

Let this latter be never so finished, however, and provided with all the refinements of the best schools, the impression produced will never reach beyond a purely æsthetic pleasure and an admiration of artistic dexterity, unless it is inspirited by the influence of a genial personality; while, on the other hand, where expression and execution are united the hearer's enthusiasm will go out to meet that of the executant.

Whoever remembers the impression he received from Liszt's piano playing, or from the violin performance of Teresa Milanollo, will easily determine the difference between the former and the scarcely less great virtuosity of Thalberg, or between the latter artist and the perhaps even greater Vieuxtemps.

Yet it is not alone the abundance of a given personality, but also its peculiarity, that decides the effect of an art work. For, even among cultivated minds, there are but few who do not permit the force of sympathy to exert an influence upon their judgment, or who are not convinced by the coincidence between the intellectual stamp of a tone poem and their own inner condition.

Our daily experience teaches us how rare a thing is an unprejudiced art judgment, and how not only the relations held by the mood of a work to the mood of the listener, but also the coincidence of both these with the spirit of the times, exert a vast influence upon his receptiveness; and how even those who do not exactly sympathize with the intellectual tendency of the age are yet unable to withstand its influence.

But few possess that general harmonious culture that is competent to grasp beauty in its lofty independence; only the minority seek in art a lifting above themselves and their controlling passions, and not merely a reflection of their own inner being and their momentary wants.

In transition periods—during which the separation of untimely views has already taken place, while the new world of thought has, however, not yet dawned in its fixed form—there is the greatest danger that minds held by the excitement of the unsettled state of affairs may come to regard the expression of conflict as the highest influence, and devote their whole affections to the chance productions of a dithyrambic fancy that denies all form. We live in a similar period, and the above conditions appear in their most distinct form in musical art.

Although the band of those who have renounced the past and who, in disdainful over-estimation of self, regard the productions of the new school as perfect creations, is but small, the most energetic attack upon the existing state of affairs emerges from their side, and they employ words as cutting tools of destruction.

Far greater is the number of those who blindly follow in the steps of the passionate combatants of the novel, deceiving themselves in respect to their own wants, and permitting themselves to be led to seek gratification where only over-irritation or relaxation is to be found.

The most lamentable results of this state of affairs are met with in musical criticism; the passionate, wildly-advancing generation of the day, that finds delight solely in the overthrowing of what exists, without being guided by a sure aim toward a new and worthy end, and that, reveling in laxity, is inimical to all rules, regarding them as the confining bounds of free will; this generation seeks in an art work simply a copy of its own passionate emotions, and prefers exaggeration to refinement of expression.

Where the truly genial masters are principally concerned, a sympathetic influence may well be privileged to color judgment, provided a prepossession in favor of one does not bring about an injustice toward another; when, however, intellectual intentions are considered superior to musical creation and accomplishment; when the sacred realm of tones is converted into the scene of combat for the passions and moods cherished by the age, then there arises a sufficient reason to deplore existing circumstances, and to condemn professional criticism, that acts as spokesman for these sentiments and leads away the taste of art lovers.

Another thought arises at this point. Our age, that seems the more strongly to emphasize moral purity in art the more its riotous life departs from morality, frequently gauges musical art by the same standard; since Beethoven's remark that he could not possibly have set to music texts like "Don Juan" and "Figaro," it was notably these masterpieces that were subjected to attack, partly on account of the immorality of their texts and in part from their predominating sensuousness of expression.

Even in Mozart's purely instrumental music many have discovered (like the well-known critic, Rellstab) too voluptuous a sensuousness, and held it up in contrast to the purity of Beethoven's expression.

Since music is, at the outset, merely able to arouse emotions, and, by means of these, it is true, to awaken thoughts, the latter are apt to acquire tendency and character from the impressions produced upon the soul of the hearer by the tone work. Thus, in the case of music that is not accompanied by a verbal description of its contents, there can simply be a question of the kind of spiritual mood it awakens, and in nowise of its representation of intellectual contents or moral qualities.

We may be stirred by a tone poem to a high degree either of vigorous or refined sensual delight; to a lower or higher grade of spiritual joy; to gentle melancholy or penetrating anguish; to enthusiasm either for the dance or for battle; to earthly or divine love; we may be lulled to sweet repose or aroused to wild agitation; all spiritual moods are justifiable in art that are representations of life, and none are marked with the symbol of immorality; they all belong to the category of spiritual experience, and therefore also to art.

We may then censure the crudeness or vulgarity of musical ideas in a tone poem, but never find an immoral emblem in its melody, intrinsically.

Fresh, ravishing sensuousness is an indispensable adjunct to art beauty, and the more or less of sensuous charm it contains in contradistinction to the intellectual contents may be taken into account in judging the standard of a work; a predominance of intellect designed to further ethereal aims will, however, always detract from the vitality of a work and disturb its effect.

The case is a different one when music is bound to the word. Here the question is as to whether the choice or an immoral text is permissible.

Let us consider the two operatic texts at which Beethoven's moral feeling took offence.

The greater the charm that Mozart's art in "Don Juan" conferred upon the sednctive forces in life, the more crushing is the effect of the idea of that retribution that first resounds as a cry of warning, and, finally, becomes a deed.

Mozart's music is not affected by the actions and circumstances through which Don Juan's love affairs become crimes, nor can the fascinating power with which it represents the privileged biases of life be held accountable for their abuse under improper circumstances, for this is finally judged with equal vigor.

And the case of "Figaro" is similar to this. It cannot be demanded of the comic opera, as of the drama, that it should serve as a guide through the errors and perversions of social life into sensible, orderly conditions and moral freedom, but simply that it represent the instincts and emotions acting and reacting upon each other during the progress of a lively action by means of ennobled expression and in the raiment of a beautiful form, and that it exhibit the degenerations thereof through the very medium of the beauty that is inherent in them.

Thus in "Figaro," the melting might of love is permeated by the most tender instincts, and the soulful charm of the music is merely calculated to awaken a longing for the development of all that is noble in humanity and all that is morally pure in love.

Tone art ever employs its resources, when they possess genuine beauty, toward an ennobling and beneficent effect. It recognizes only æsthetic sins, not moral sins. It represents no decided ideas, nor has its expression a pronounced tendency for good or evil.

PUBLISHER'S NOTES.

THERE is one work that has never been written. In our own teaching we felt the need of such a work, and no doubt most of our readers have. We refer to a work on Harmony, adapted to piano students. It remained for Dr. F. L. Ritter, of Vassar College, to write such a work. He has called it "Practical Harmony—For the Use of Piano Students." It can be studied with any system of harmony, and can be taken up before or after the study of harmony, but it is far better to go hand in hand with it, as it clinches the work done by writing out the lesson. We have always been of the opinion that harmony students did not apply what was learned by harmony. The study seldom goes further than writing out exercises. In this work there is no writing; it is all practice. It begins with the simple cadence, major and minor, which are to be transposed into all keys, after which a simple bass with upper part is given; the middle parts are to be played. Afterward, only bass is given. The material of the work is carefully divided into sections; and progresses from rule to rule, as usually given in our harmony works. It is the course that Dr. Ritter has pursued with the students of Vassar College, and when published, will be the only work of the kind extant.

It is now in the engraver's hands, and will be ready some time in February. In order to offer our readers some inducement to examine the work, we will send it to all who will send us fifty cents in advance of publication, or before the February issue of THE ETUDE reaches the readers. The price of the work is not yet determined, but this offer is lower than the book will ever be sold to teachers.

We have laid in a complete stock of good musical literature. Complete catalogue on application.

SUBSCRIBERS to THE ETUDE, purchasing music, will find it greatly to their advantage by sending to us for our full line of catalogues and rates.

THE Musical Art Publishing Company, under the management of Robert Goldbeck, has just paid a dividend of 10 per cent. per annum on its capital stock.

Now is the time to send for a selection of music "on sale" for the coming season. We are prepared to fill all orders for same with classical and popular music, and will give our most careful attention to selecting it according to the needs of the individual, at a very liberal discount. Send for further particulars in regard to rates, etc.

THE many orders we are receiving daily for the new musical game, "Allegrando," speaks highly for the future success of this interesting and instructive little game. It should be in the hands of all young pupils, as it will be found very valuable in learning and making them familiar with time, signatures, etc., very quickly. Price, fifty cents, postpaid.

WE have a very few of those elegant "Art Souvenirs" spoken of in our last issue, which have had the newness slightly worn off the covers, by handling during the holiday trade, which we will dispose of at one-half of retail price. Those wishing to avail themselves of this opportunity to procure one of these collections cheap, should send their order at once, as we have no doubt they will be taken very quickly. Refer to the December ETUDE, when ordering.

Attention is called to the advertisement of a musical game, Allegrando, which will greatly assist in clearing up the mysteries of musical notation to the youthful mind. When a study becomes a pleasure, progress becomes rapid. When drudgery is enlivened by recreation, good results are sure to follow. This game will afford unbounded amusement to music pupils during the coming long winter evenings.

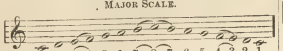
WHYS AND WHEREFORES OF MUSIC.

H. S. YINGS.

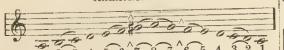
TABLE OF SCALES.

There is one form of Major Scale, one of Chromatic, and three of Minor thus:—

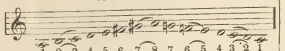
MAJOR SCALE.



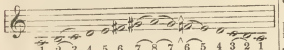
HARMONIC MINOR.



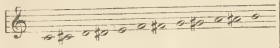
MELODIC MINOR.



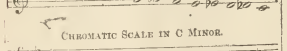
MIXED FORM OF MINOR.



CHROMATIC SCALE IN C.

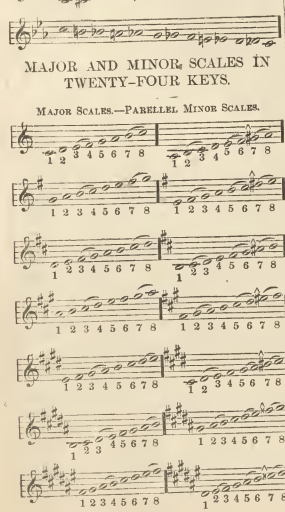


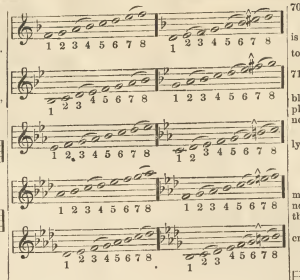
CHROMATIC SCALE IN C MINOR.



MAJOR AND MINOR SCALES IN TWENTY-FOUR KEYS.

MAJOR SCALES.—PARELLEL MINOR SCALES.



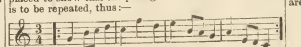


SECTION V.

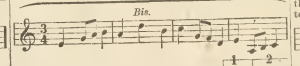
SIGNS AND EMBELLISHMENTS.

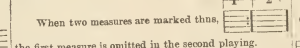
65. Why dots are placed before and after double bars.

To avoid writing the same passage twice, dots are so placed to show that the passage between the double bars is to be repeated, thus:—



The word *Bis.* which means twice is sometimes placed over one or more measures for the same purpose, thus:—



When two measures are marked thus,  the first measure is omitted in the second playing.

66. Why the words *Dal Segno* and *Da Capo* are used.

Dal Segno means to the mark or sign thus, *D. S.* placed over the double bar shows that the passage is to be repeated from this sign—𝄋—which indicates where the repetition begins.

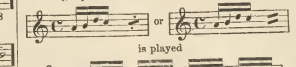
Da Capo means from the beginning *D.C.* placed over the double bar means repeat from the beginning.

67. Why the word *Fine* is used.

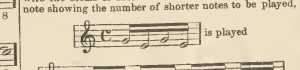
The word is Italian and means the end. It is placed over the last measure of a repeated passage which ends the piece although not the last passage of the printed music.

68. Why the signs  or  are used.

Because they save space. When in a measure or passage several groups are repeated it is only necessary to write one group, indicating the rest by these signs which signify continuation, thus:



Abbreviations are sometimes shown by long notes with the stems of short notes. the valne of the longer note showing the number of shorter notes to be played,



69. Why the sign 𝄐 is used.

Because it indicates a pause, called in Italian *Fermata*.

When placed over a note thus:—  its time valne is increased.

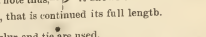
70. Why the term *tenuto* is used.

The word means held. When the abbreviation *ten.* is placed over a note thus,— it shows that the tone is to be sustained, that is continued its full lengtb.

71. Why the slur and tie are used.

Because these signs, thus,— ⁀ have the effect of blending or binding the tones. A slur is a curved line placed over notes of different pitch and shows that the notes or groups of notes are to be blended, that is smooth-

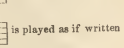
ly and connectedly played, thus:



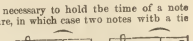
A tie or bind is a curved line placed over two or more notes of the same pitch, and shows that the first note only is played and that its sound is prolonged through the time value of the note or notes connected by the

curved line, thus:  is played as if written

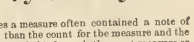
and  is played as if written

 and either form respectively can be used except when it is necessary to hold the time of a note beyond the measure, in which case two notes with a tie are necessary, thus:  or 

In olden times a measure often contained a note of longer time value than the count for the measure and the tone for such note was held through the next measure or measures as its time required. To avoid the confusion thus caused the tie was used to indicate that a tone was to be held beyond the measure, thus:



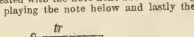
Once allowable is now written thus:



72. Why grace notes are so called?

Because they are notes added to give grace and embellishment. They are also ornaments of melody. In olden times the tones produced by the keyed instruments in use ceased almost instantly; then grace notes were more frequently used, as they served to continue the sound and thus connect the tones. The notes for the added tones are seldom written but are indicated by signs. Thus *tr* over a note shows that it is to be trilled, that is, that the note is to be repeated with the note next above it ending with a *turn*, by playing the note below and lastly the

written note, thus:  is played

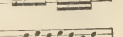


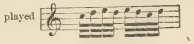
A small note is sometimes added to show whether the trill is to begin with the note above or below thus:

 is played and

 is played

This sign *tr* . . . . . shows that a trill is extended

over several notes, thus:  is played



(For the Etude.)

SOMETHING ABOUT BEGINNERS.

Mr. Bowman remarked in Indianapolis, that 95 per cent of the elementary piano study, that is being carried on in this country, was worse than useless.

The reason for this is near at hand. Every time we meet a visitor in the place where we live, the first thing he will speak about is the musicians living in his place of residence. The conversation is nearly always the same. He says: We have some very fine musicians at home; there is Mr. A, Mrs. B and Miss C. Mr. A is a very fine performer, but he is not so well liked as a teacher, somehow he don't seem to be able to impart his knowledge to his pupils. Mrs. B will take only advanced pupils, etc. The fact is, simply that teaching beginners is, with the exception of a few particularly gifted children, a very tedious and trying occupation; and, as patience is a very rare thing am ong musicians, they avoid it whenever they can. The consequence is, that those that could do it, won't do it, and those that would do it, can't do it.

I have been compelled by circumstances to teach beginners for the last seventeen years, but although I have made my work ten times easier than it was ten years ago, I would discontinue it to-day if I could, and would rather teach pupils who have had even poor instruction for two or three years than beginners; this is much easier work, and not nearly so trying.

Of all good musicians, 20 per cent. only will accept beginners of average ability, and of this 20 per cent., only 25 per cent. will really take the time to study them, and adapt the material for instruction to their wants; the rest do the work only because they are obliged to make a living, and take some instruction book to go from page to page, never troubling themselves whether it suits the pupil or not. Thus 95 per cent. of the teaching done is worthless.

To teach a beginner, and to teach a pupil that has been taught for some time already, are two entirely different things, and it takes a great deal more experience and judgment to teach young beginners than to teach more advanced pupils, no matter how poorly they may have been taught. Our different systems for beginners are nearly all written by fine musicians, living in large cities, who teach, almost exclusively, advanced pupils. Constantly they receive pupils from all over the country, who are more or less deficiently taught, and it is very natural that some of them conceive the idea of writing a course, that might help the teachers of lower grades to turn out better work.

In order to read well and readily, it is necessary to have a practical keyboard of harmony. I mean by this, a thorough knowledge of the construction of the scales, chords, connection of the keys and their location on the clavier. This can, as far as beginners are concerned, never be done by memorizing or writing exercises, in short, by studying theory. On the contrary, in order to be able to study theory successfully, it is necessary to have a practical and positive knowledge of the material used *for* the study of theory. The only effective and at the same time the easiest way to acquire such a knowledge, is daily exercises. Transposition, by a given modulation does not answer the purpose. This presupposes already some knowledge of harmony, and is soon remembered and done mechanically. It must be done from the key of C directly into any other by the corresponding numbers of the different intervals of the scales.

The exercises for beginners thus far published, are too long in form, and not compactly enough compiled to form a course by which the pupil can practice all the different movements of the fingers, wrists and arms daily, and at the same time have the entire family of keys constantly under observation.

The average beginner cannot be expected to practice more than a half-hour a day. If you force him to do more, he will only learn to hate his music and just "sit off" his time with the same feeling as a convict, not to speak of the numberless difficulties and unpleasant occurrences that will arise from ill feeling created between the teacher and pupil, even when the parents co-operate with the former. Of the half-hour, fifteen minutes are to be given to exercises, and fifteen minutes to pieces. Later, the time for exercise can be reduced to ten and that for pieces increased to twenty minutes. From ten to fifteen minutes for exercises is sufficient for from two to three years, but the time for pieces must be increased, as soon as the pupil has on hand ample material to prevent a too frequent repetition of the same pieces. With the exception of the first few months, there is no need of purely mechanical exercises. From that time, the mechanical practice be combined with mental work by transposition. Purely mechanical exercises can be done more effectively away from the piano, than at the piano, either by lighter gymnastic exercises. But for beginners it is hardly necessary, because while they acquire sufficent independence of the hands, and practical knowledge of the clavier and reading, they have time enough to cultivate the necessary technic in an easy and natural way. When a beginner has a collection of daily exercises, comprising all the different technical difficulties, and compiled in such a way that he can play them in a different key every day, within from ten to fifteen minutes, according to the difficulty of the different keys, there is no need of any such wordy and musically meaningless so called studies as those by Lebert, Köhler & Co. There are as many pieces and studies, that contain just as good exercises in a good musical form, and there is no necessity at all, to use anything that does not represent adequate musical value, and cannot be used practically for performances in social life.

There is, however one point that must not be forgotten, and this is the difference between mechanical work and brain work. Some medical authority has stated that two hours of concentrated brain work, is equal to a day's work of hard labor. One can set at the piano for many hours playing mechanical exercises and studies by Czerny, Köhler, etc., but let him transpose these same studies into different keys, or play music at sight; that requires close mental attention, and he will find very soon how his powers will wear out under the mental strain put upon them. Therefore, when we feed a pupil with work that requires constant mental attention, we have to limit the practice time accordingly.

CARL E. CRAMER.

PIANO POUNDING.

BY OLIVER WENDELL HOLMES.

I don't like your chopped music, any way!

That woman—she had more sense in her little finger, than forty musical societies—Florence Nightingale, says that the music you *pour* out is good for sick folks, but the music you *pound* out isn't.

Not that, exactly, but something like it.

I have been to hear some music pounding.

It was a young woman, with as many white muslin flounces round her as he planet Saturn has rings, that did it.

She gave the music-stool a twirl or two, and fluffed down on it like a whirl of soap-suds in a hand-basin.

Then she pulled up her cuffs as if she was going to fight for the champion's belt.

Then she worked her wrists and her hands—to limber 'em, I suppose, and spread out her fingers till they looked as though they would pretty much cover the keys, from the growling end to the squeaky one.

Then these two bands of her's made a jump at the keys as if they were a couple of tigers coming down on a flock of black and white sheep, and the piano gave a great howl as if its tail had been trod on.

Dead stop—so still you could hear your hair growing.

Then another jump and another howl, as if the piano had two tails and you had trod on both of them at once, and then a grand scramble, and string of jumps, up and down, back and forward, one hand over the other, like a stampede of rats and mice more than like anything I call music.

I like to hear a woman sing, and I like to hear a fiddle sing, but these noises they hammer out of their wood and ivory anvils—don't talk to me.

I know the difference between a bullfrog and a thrush.

"PIANO-FORTE MUSIC."

PREFACE TO THIRD EDITION.

When the author of this book first sent it into the world, about four years ago, he felt the anxiety natural to every one who, publishing his first book, awaits the judgment of those whose opinions he respects, and whose decisions must make or mar the fortunes of his work. But these apprehensions were speedily dispelled by the extremely favorable reception accorded to the work by musicians and critics. The errors pointed out were few and slight, the differences of opinions were, for the most part, unimportant; in short, the labor and care expended on it were so fully acknowledged, and so generously approved, that it would be exceedingly ungrateful on the part of the author not to take the present opportunity to express his sense of the courtesy and appreciation given him by the musical public, and especially by that portion of it which represents its highest intelligence. Such appreciation is at once a profound source of gratification and an incitement to renewed striving after excellence.

The present edition, demanded by the requirements of the market, has received no revision, partly because in the main parts of the book the author believes he has done his best, and partly because the time has not come for revising the chapter on "Modern Composers and Virtuosi of the Present," although such a chapter must necessarily be incomplete.

With gratitude for the past, and with hope for the future, this third edition is offered to the public.

MILWAUKEE, WIS., Nov. 21st, 1887.

J. C. F.

SCHOPENHAUER'S MUSICAL PHILOSOPHY.

READ BEFORE MUSIC TEACHERS' NATIONAL ASSOCIATION BY KARL MERZ.

Having reviewed in the last lecture the musical theories of Herbert Spencer, Prof. Helmholtz, Mazzini and others, I will now lay before you the substance of Schopenhauer's Philosophy of Music.

Germany is pre-eminently the land of music, and in a like sense it is also the land of metaphysics. Strange to say, among the many philosophers that Germany has produced, only few have dealt successfully with the subject of music. Even Kant, the founder of an art-philosophy, regarded music merely as a pleasant play of the emotions; but says Hand, "He failed to make out whether a mere sensuous impression or the effect of a discernment of form prevailed in that play." Kant denied what every student of art now acknowledges, namely, that music is a language of the emotions, and a means of awakening esthetical ideas. According to Richard Wagner, only one philosopher has fully understood and correctly set forth the high position of this art. In his little book entitled "Beethoven," he says: "Schopenhauer was the first to recognize and designate with philosophical clearness the position of music with reference to the other fine arts, in that he awards to it a nature entirely different from that of the plastic or poetic arts." This decided testimony in favor of Schopenhauer's musical philosophy is all-the stronger in view of the fact that Schopenhauer was by no means a follower of Wagner. Yet, at first sight, it would seem as if the two men were musical antipodes; for, Schopenhauer speaks favorably of Rossini's music, which in its character, its construction and tendency, is as far from Wagner's ideas of musical art as the east is from the west.

Music cannot be made the medium of a special theology or of a code of ethics; we as musical students, have therefore nothing directly to do with Schopenhauer's peculiar theories. Still as his philosophy of music is closely connected with his theory of the will, we must make you acquainted with it.

When reviewing this philosopher's theories, we must judge of him in the light of his own times and surroundings. The convulsion in society produced by the French Revolution, and the bitter Napoleonic wars which followed, could not fail to make its impression upon such a mind as that of Schopenhauer. Religious skepticism prevailed everywhere among the learned as well as among the masses. True religion was scarcely found anywhere. After the years of warfare had at last ended, the masses gave themselves over to pleasure seeking. The various governments of Europe did all they could to turn the people's attention from the affairs of state and public morality. Every conceivable amusement was provided for the masses, and it was at that time that Rossini, with his sensuous operas, prevailed everywhere, overshadowing even a man so great as Beethoven, and that in the very city of Vienna, where Beethoven dwelled almost as an exile. It was at this time that Strauss and Lanner, the dance-kings, appeared on the arena, furnishing their charming new dances for ball-rooms.

While thus the people were made drunk with pleasures the affairs of state being in the hands of reactionists of the worst kind, all thinking men cherished secret sorrow at the existing state of things. But what they cherished as their own grief, was the common grief of the best men of the nation everywhere. It was produced by that political and moral mildew which was setting upon the minds of the people, and this grief is called in German, the Weltschmerz, or the grief of the world.

Beethoven gives expression to the "*weltschmerz*" in many of his matchless works, but Schopenhauer is the true representative of this idea, and he carried his state of dissatisfaction to such a degree that he became a pessimist of the very first water. There runs throughout his writings a vein of despair that shocks one, and the reader is often chilled, and even frightened, at the terrible coldness with which he destroys and dispels all those fond illusions and pictures of fancy to which the human mind often resorts and clings as a relief. As Schopenhauer took a deep interest in sacred Hindoo literature, one meets quite frequently in his writings a peculiar Oriental cast, a sort of Buddistic spirit, which here and there lends a peculiar coloring to his essays. Then the attentive reader cannot fail to discover, also, Schopenhauer's peculiar views about women, which causes one almost to believe, that Schopenhauer lived a few centuries ago. But enough of these preliminary remarks.

Schopenhauer was born in Dantzig, Germany, in the year 1788. His father was a rich merchant; his mother was the well-known authoress of novels, Johanna Schopenhauer. A literary vein seems to have run in the larger portion of the Schopenhauer family, for the daughter, Schopenhauer's only sister Adele also was a novelist. When Dantzig was ceded to Prussia in 1793, the family being anti-Prussian in political sentiment, moved, at considerable loss of property, to Hamburg. The elder Schopenhauer was a very intelligent man. He was fond of reading, but still more so of traveling, and he made frequent and prolonged visits to England and France. These visits to foreign countries made young Schopenhauer a good linguist, for he spoke and wrote both English and French, quite fluently. He was also well versed in the ancient languages, both Latin and Greek, and wrote dissertations in the former language. While the father had many excellent points of character, he had also some great weaknesses, and these the son not only inherited, but they became intensified in him. One of these failings was a decided morbidness of temperament, which sometimes seemed to overwhelm him. His mother evidently had no special affection for her husband, and sought pleasure in society and travel, which separated her much from her family. Young Schopenhauer, being the only son, was designed by his father for the counting-house; but, do what his father could, his son rebelled against all mercantile employment. Mild forms of correction were employed, but these were of no avail, and at last the choice was left him between a regular college education and a visit through Europe. Although young Schopenhauer was eager to learn, he choose the latter, and in 1803 the family started for England and Scotland, where they remained for a considerable time. During this period our young philosopher was put into a boarding-school at Wimbledon, near London, and it was here that he acquired a thorough knowledge of English which he often displays in his writing. But what is far worse and much to be deplored, is the fact that in this boarding-house he took a cordial dislike to English formality, and especially to the English clergy and English ideas of religion. He is most unsparing when the opportunity offers itself to speak of the clergy of the Church of England, and he himself says that a great deal of that bitterness which he feels toward religion in general and the ministry in particular is chargeable to the clergyman, who presided over the Wimbledon school.

After leaving England, the family visited Switzerland and then returned home. But scarcely had they been settled again in the old home, when the father died. Prompted by a sense of reverence for his parent's wishes, the son now entered the counting-house; but the desire for higher knowledge at last became irresistible, and prompted by his thirst for learning, he finally entered the University of Göttingen, where he studied history and natural sciences, two studies, he says, which in his latter work proved very helpful to him. Here he became acquainted with Schultze, who aided him with his sound advice. When referring to his metaphysical studies, Schultze counseled Schopenhauer to read Kant and Plato first, and cautioned him under no circumstances to read any other philosopher, especially not Aristotle and Spinoza, until he had thoroughly digested the first two named authors. In 1811 he went to Berlin, drawn thither by Fichte, but after hearing a few lectures from this philosopher, he felt disappointed and turned from him. In 1813 he endeavored to secure the Doctor's degree at the University in Berlin, but the war with France being then at its height he was prevented from making the attempt. He finally, however, took the degree at Jena, and then turned towards Weimar, the literary Mecca of Germany, where he was favored with Goethe's friendship. It was here, also, that he met the oriental scholar Meyer, who caused Schopenhauer to interest himself in the holy writings of East India, which, as has already been stated, gives some of his essays such a strange cast. During the period from 1814-18 he lived quietly in Dresden, and while there he wrote his famous treatise on "*Sight and Colors.*" About this time he also wrote his most famous work, "The World as the Will and its Representation." In 1818 he visited Rome, and then returned to Berlin, where he connected himself with the University as a lecturer. But he was soon drawn a second time to Italy, where he remained until 1825. He again settled in the Prussian capital, but the approach of the cholera drove him a second time from that city, and this caused him to finally settle in Frankfort on the Main, where he spent his life. He was fortunately situated, for his father had left him ample means. He was therefore not compelled to labor for his support; he had command of his own time, was independent of the powers that ruled, and could afford to say exactly what he thought and felt. He was never slow to express his opinion, and did so regardless of people or place.

He now gave himself exclusively to metaphysical studies, and wrote diligently. His first work, "*The World as the Will and Representation,*" failed to be recognized, and was left totally unnoticed, and this was to him a source of great mortification. Not until 1836, when he published a little pamphlet, entitled *The Will in Nature*, in which he set forth his philosophy in the most concise form, did his writings attract any attention whatsoever. In 1839 one of his theses was crowned by the Norwegian Academy of Science. In 1851 he wrote his best work, entitled "*Parerga and Para-li-pomena,*" a series of short essays on metaphysical subjects, which are very fine specimens of writing.

Schopenhauer lived for thirty years in Frankfort, and was known there as the Misantfropic Sage. On lonely walks he was always accompanied by his poodle, to which he was much attached. In fact, it is said of him that he spent more time in the company of his dog than in that of man. It is the opinion of those who lived nearest to our philosopher that his sad experiences in his dealings with men, and his antipathy to his mother, made him the pessimist he was, but that at heart he was kind, especially so towards the suffering. He felt much sympathy for those who had to battle with the adversities of life, and in his philosophy he advises us *not* to become angry at the meanness of men, but rather to pity them on this account, and to regard them as fellow-sufferers. Says he: "When you meet a human being, try not at once to settle his mental and moral value, nor endeavor to fix his inherent degree of dignity, neither attempt to fathom his mind or to settle the absurdities of many of his views. The first would lead to hatred, the second to

contempt; but rather regard your neighbor from the standpoint of suffering; see him in his perplexing anxieties, in his vain strivings, in his unsuccessful endeavors to secure peace and quiet, in his needs and wants, in his ailings of body and mind, and you will be forced to regard him as your kinsman. Instead of indulging in hatred and feelings of contempt, you will then arouse sympathy, *that* sympathy which is love, and (says this pessimistic Schopenhauer, who is regarded as totally devoid of all regard for religion,) it is this love which the Gospel teaches." As far then as this basis is concerned he stands on religious ground. But let us follow him a few steps farther. Says he, "if you have cast a glance at the meanness of man, and are ready to become exasperated over it, endeavor to awaken sentiments of sympathy by looking at the sufferings you see everywhere among the children of men. And if this again alarms you, turn your eye upon the corruption of human nature, and thus will you establish a healthy equilibrium in your mind. Then will you learn that there is eternal justice and that this world is judgment." Schopenhauer is a firm believer in the doctrine of total depravity in man, even in infants. He recognizes the need of a change of heart. But in the use of means we differ with him, as we shall presently see.

Schopenhauer turned away from all society, from all those active participations in those aspirations which agitate the human family, but for all he was a diligent reader of the European press; yes, he often took its statements to illustrate and prove his teachings. That he and his mother could not agree is a sad fact, yet there were good causes for it. She saw the world only from the standpoint of enjoyment, while he was a deep thinker, a philosopher, who saw the world only in the light of suffering. He believed in Aristotle's idea, that the avoidance of trouble, which he calls a negative sort of happiness, is far more desirable than all the pleasures which society offers. He was a profound scholar, a misanthrope, a pessimist, while his mother was one of the worst optimists. In one of her letters she said to him, "your lamentations over this stupid world and the misery of mankind give me bad nights and evil dreams." Another reason why Schopenhauer felt bitterly towards his mother was her neglect of his father's memory. There was a great gulf, so to speak, between the two, and so mother and son went their own ways. They had apparently nothing in common but their names. If I should be forced to take sides between the two, I would stand with Schopenhauer, for his ideas of the human family in all its corruptness, his ideas of the evil propensities of human nature, correspond most nearly with my experience.

But let us drop the curtain upon this sad picture. I merely raised it in order to show you that the strongest men find it often impossible, by their own strength, to swim against the current of circumstances. Philosophy always has had a clear perception of the disturbed condition in the human heart, but philosophy never found the true remedy. This the Gospel alone supplies. Schopenhauer was well read in ancient as well as in modern literature. His best ideas, he says, came from Kant, Plato and the sacred writings of East India. He always was serious; he could not bear to see anything abused, neither man nor beast, literature nor art, religion nor philosophy. He hated all cliques, all unmanly means to oppose those that think differently; he despised the socialistic ideas of modern times, as these developed themselves during the revolutionary days of '48 and '49; in short, he was completely at outs with his own times, and with many of the men that held the wheels of government or that fashioned public thought. Despite his exclusiveness, many great men came to Frankfort to make his acquaintance, and not a few remained with him in order to study his philosophy or to listen to his interesting conversations. This made the last years of his life more pleasant and himself more social. By nature he was an aristocrat; in his teachings and conversations he was an autocrat. He denounced many of those who taught philosophy in the Universities of Germany as mere *Sophists*, and, upon the whole, he called them a most sorrowful crew. Hegel he regarded as the arch-humbug. Even Kant he accuses of veiling his ignorance at times by using language that is difficult to understand. Yet it must be said of him that he held Kant in the very highest esteem, and he often pronounced him the clearest thinker of modern times. Schopenhauer despised obscurity in anything, so he was also a despiser of all duplicity in the use of language. When he speaks, he always aims at a point; he never sets off mere fire-crackers or Roman candles. He always uses hard shot that hits, though from a Christian standpoint he often shoots at a wrong target. If he uses the knife, he cuts to the bone, and what he says he utters regardless of the opinions of others. He displays the utmost faith in the correctness of his own theories, and predicts that in the future, when men shall judge with more freedom, this philosophy will be accepted as the only correct one. What if such a man had been a Christian, a teacher of sound theology. His writings are sometimes difficult to understand, partly because he uses technical terms with special meanings attached to them that must be learned by much close reading of his theories. Moreover he often writes in lengthy and intricate sentences, but after studying these, his ideas always stand out clearly. No matter how we may dislike many of these ideas, and no matter how much we may deplore the fact that they were not turned into the right channel, we must give him credit for fearlessness, for candor, and for freedom from all school-cant. The fundamental ideas of his philosophy are these:—The Will of man is the real thing in this world, all else is mere representation. This Will, of which Schopenhauer speaks, is not what in common language is meant by the absolute free power of action, but implies, in the philosopher's mind, the essence of all things, the all-pervading power manifesting itself everywhere. This Will stands separate from the faculty of reasoning; it is the thing in itself in which the created world and the Creator meet. From this standpoint man becomes the act, the true manifestation of the Will. The Will, which lies at the foundation of all representations and appearances, develops into a succession of ideas. From the animal downward, the Will is void of cognition and ideas; it is a mere blind force, an unconscious seeking and fleeing. It is active in plant life, in animal life, until in man it manifests itself through the nerve power and the brain, thereby reaching its highest state of self-consciousness. The Will comes first; it is the greatest factor, and the Intellect stands second to it. According to Schopenhauer's theories, the Intellect is a tool in the hands of the Will, if I may be permitted to use this expression. The Will always manifests itself through motives. In the animal the Intellect is subordinate to the Will. The animal knows and follows only the laws of self-preservation. Prompted by instinct it seeks food and shelter. Among the *common people*, that factory-ware of society, as Schopenhauer calls them, the Will has no higher aims and wants than self-gratification. With them the Will is the master and the brain the servant, but when the man becomes educated, when he reaches a high state of culture, the brain begins to rule and gradually subdues the Will. In genius, which is the highest type of sensibility and intellectuality, the mind becomes the supreme ruler. The Intellect is so completely absorbed and so intensely interested in the clear perception of things, that the Will is, as it were, put into chains; the mind emancipates itself from the Will and its powers, and it is then, and not until then, that the mind learns to see things in their true light; that is, the mind sees things no longer in the light of mere usefulness and productivity, but simply for their own sakes. This is the pleasurable æsthetic contemplation of which Schopenhauer speaks so much, and of which I will say more at another place. This æsthetic contemplation affords us, however, only temporary relief; it suppresses the Will power only for a brief period of time, for the renewed activity of the Will forces upon us new wants, and thus prevents us from enjoying permanent rest. The Will desires to have and to live, but, as life is inseparably connected with suffering, the Will, if gratified, must necessarily lead to suffering. The more the Will is suppressed, the more effectually it is denied, the better and purer man becomes, until finally, in sanctification, by turning from life, he realizes in himself a complete deathness towards this world, and a cheerful resignation to its conditions, which gives him the much sought for relief. Thus we see how our philosopher seeks through self-abnegation that which, according to the teachings of the Bible, can only be found in a cheerful resignation to the Will of God, and in accepting the plan of salvation. But, continues the philosopher, that which appears only in single instances among the pure, the good and the sanctified,—that is, the perfect denial of the Will,—would, if it were reached by all, lead to the destruction of mankind; as we now know it, it would be the end of that world which represents the Will. For this new order of things, however, we lack all conception, says our author, and to use it is therefore equal to nothing. On the other hand, we must bear in mind the fact that our world *is nothing* in the eyes of those who have denied the Will, and who have come to realize its tendency.

At one time Schopenhauer's philosophical theories seemed to reach the masses of Germany, but they have lost much of this popularity. In the land of Locke and Bacon he became known in 1858 through an article in the *Westminster Review*, and it is claimed that the attention which was bestowed upon him by the English press tended largely to make him known among his own countrymen.

Schopenhauer died in Frankfort on the 21st of September, 1860, at the age of 72. His house-keeper found him one morning, after breakfast, lifeless in his chair. He left a portion of his estate to the Invalides of the Prussian army who fought against the Socialists and Liberals in the revolution of '48 and '49. He allowed nothing to be put upon his tombstone but the bare name, *Arthur Schopenhauer*.

Perhaps some may think that, inasmuch as we are only concerned in Schopenhauer's musical theories, I have paid too much attention to his life and philosophy; but you will presently see that, in order to understand this latter, the facts given you are as a basis. His life-story might have been omitted, but I know that there are many among you who would be interested in it. So let us now retrace our steps in order that we may properly get a clear understanding of the real subject in hand.

Kant, in his "Critique of Pure Reason," says that he has proved the absolute impenetrability of the essence of things by human knowledge. In order to see objects we can only behold them in time, in space and in their mutual relations to cause and effect. We can therefore not go beyond the appearance of things, and there must always be something unknown, namely, that which exists independent of the appearance, independent of time, space and causality. This Kant calls the "thing in itself," and as we cannot grasp it, this thing in itself is called the X of the universe. Schopenhauer steps in and says, that the Will is that which represents this X, and he claims that, by this solution, he has given positiveness and consciousness to the metaphysical world. The Will pervades all things, hence we become identified with all things, and

(To be continued.)

SOME OLD PIANISTS.

BY J. VIARD-LOUIS.

CZERNY.

Czerny was born at Vienna, 21st of February, 1791. His father, Wenislaus Czerney, was born in Bohemia, and had been settled at Vienna as professor of the piano since 1789. Too poor to be able to give his son an instructor of repute, he himself set the boy to work at the compositions of Sabastian Bach, of Mozart, Clementi, and Beethoven, who soon became the special object of the young artist's devotion. He learnt writing in the didactic style of Kirnberger, Albrechtsberger, and other theoreticians. Being intended from his childhood to teach the piano, he began to give lessons at the age of fourteen, and continued this career ever after. He was so much the vogue at Vienna, that he gave up twelve hours a day to playing and teaching. In this way he was unable to develop his own powers of execution, which would, otherwise, have been very remarkable. But the number of his written works is truly incredible. He did not publish his earliest compositions, and it was not till 1820, when he was aged twenty-nine, that his works appeared. But from that time until 1856 he published the almost fabulous number of 850 productions, great and small, for the piano, while this figure does not include the arrangement of a vast quantity of symphonies, oratorios, opera overtures, and his German translation of the voluminous work of Reicha, upon harmony, nor his great "Methode de Piano," nor his treatise on composition, nor twenty-four masses with orchestra, nor four requiems, three hundred graduals, motets, concertos symphonies, qnatuors, quintetts, in all more than four hundred works, which remain in manuscript.

It is evident that, for such labor as this, he must have given up living to the world, although he was a pleasing and amiable person. He was a small man, of delicate constitution and perfectly simple manners. He died at Vienna, aged sixty-six, 19th July, 1857.

THEODORE DÖHLER.

He was born, April 20th, 1814, at Naples, where his father was bandmaster in a regiment, Döhler was seven years old when he began the piano, but his talent was such that in six months he surpassed his elder sister in his performance, though she had played for several years. When Benedict was residing in Naples, Döhler became his pupil—then he followed his family, first to Lacques, where his father was engaged in the service of the Prince, and then to Vienna, where he became the pupil of Czerny. He had performed in public since he was thirteen years old, and although at seventeen he became virtuoso and private musician to the Prince de Lacques, and had the honor of accompanying him in traveling, yet he obtained leave of absence, which enabled him to perform in all parts of Europe, and to give a vast number of concerts, first at Berlin and Leipsic, then in Italy, in France, in England, in Holland, all over Germany, in Sweden, and I know not where else, and at length in Russia, where he remained nearly two years. These travels had lasted from 1836 to 1843. At St. Petersburg he had found a powerful protectress in Princess Tschermetoff. Döhler was a person of handsome appearance and of charming manners. Thus it was that the interest entertained for the pianist by the Princess changed to a more tender sentiment, and although her rank placed great difficulties in the way, in Russia, yet by perseverance and making some sacrifices, she succeeded in surmounting them, and Döhler became her husband in 1846. They settled in Italy, and the artist was transformed into the amateur. Unfortunately, at the moment when all seemed to promise for him the most delightful existence, his health broke down, and in spite of the most tender care, he languished and died at Rome, February 21st, 1856, at the early age of forty-two. Döhler's execution was delightful, and relatively the same charm is noticeable in his works also. He wrote many arrangements of airs from Italian operas. But his "Nocturnes" are his original works, and I prefer them to the former, as they better reveal to us his individual talent, of a graceful dreaminess.

HENRY HERZ.

We now come to the "king of variation," Henry Herz. Born at Vienna, 6th January, 1803, he began his studies at Cobleuz, under the direction of his father and by the aid of some elementary books. At eight years old he performed at a public concert the "Variations" by Hummel, Op. 8. But the weakness of his left hand in comparison with the right appeared to offer an invincible obstacle to the development of his art, when his father thought of correcting this defect by the study of the violin, and this expedient was thoroughly successful. He had scarcely received three months' instruction in composition from the organist Hunten, when Herz wrote a *sonatine* for the piano. His father, foreseeing the musical future that awaited him, wished to place him in the most favorable conditions for the development of his powers. He took him to Paris, and obtained his admission to the Conservatoire, 10th April, 1816. Pradher was his master, became attached to him, and immediately looked upon Herz as the hope of the approaching competition of pianos, when, at the last moment, his studies were interrupted by an attack of smallpox. However, four days before the contest took place, the invalid left his bed, and, trembling with weakness, set himself down to his piano. Four days afterward he had carried off the first prize. From this moment his talent soared aloft, his reputation was made, his name became popular. Herz was the pupil of Dourlen for harmony, and of Reicha for composition; he wrote his first works, L'air Tyrolien with variations, and the Rondo alla Cosacs, when he was hardly sixteen years old, and his productions were most favorably received.

The arrival of Moscheles at Paris, and the concerts he gave there, greatly influenced the style of Henri Herz —his playing gained in elegance, lightness and brilliancy. It is remarkable that while Herz now appropriated a little of the manner of Moscheles, this last altered his somewhat, for it was after his performing at Paris that his playing took a larger character and a more elevated style.

In 1831 Herz and the celebrated violinist Lafont made their first brilliant journey through Germany. In 1834, Herz visited England, Scotland and Ireland, and was everywhere enthusiastically received. In 1838 and 1839, Herz and Lafont traveled together in Holland and Southern France, but their course of successes was interrupted by the death of Lafont, who was killed by an accident on a diligence.

About this time Henri Herz became concerned in the manufacture of pianos, at first with Klepter, and afterward alone. But, occupied as he was with composition, teaching and performing, he neglected his own interests, and suffered considerable losses.

He then determined, in order to keep up his manufactory, to pay a visit to America, where he was already greatly celebrated by his compositions, and he set out in 1845. Three times he traversed the United States (giving over 400 concerts), from New York, Boston, Philadelphia, Baltimore, Charleston, and New Orleans, to Jamaica. Then he passed to Havana and Vera Cruz, then to Mexico, always giving a number of concerts. At the request of General Herrara, then President of the Mexican Republic, he composed a hymn to a poem which had been put up for competition, and which has since become the national hymn of that country.

He traveled through Mexico, crossed the Cordilleras on the back of a mule, visited Chili and Pern, traversing the countries from end to end, and then went to California, where, in spite of the yellow fever, his concerts were well attended.

The story of the first of these, an evening concert, is typical enough. All was ready, the audience assembled in the hall, and Herz appeared to begin his performance, when the discovery was made that one thing was wanting —the piano! nobody had thought of that! and there was not a single piano in the whole of the town—the new city of Sacramento. What was to be done? "Sing a French romance," cried several voices, and Herz began to sing without accompaniment. While this was going on, some of the audience had hurried away, determined to go off some few miles distant, and fetch an old dismantled harpsichord, which they presently brought in, carrying it on their shoulders. One octave only was at all in order, and it was on this octave that Herz made his performance. One can imagine what fine kind of music that must have been! But every one, even the pianist as well, had lighted their cigars, and the evening passed to the satisfaction of all, and ended with the request for a second concert, for which they sent to San Francisco for a piano. Herz then returned to Valparaiso, to Lima, always giving a series of concerts wherever he went, and at length came back to Paris, after an absence of five years, that had borne abundant fruit.

At this time, 1851, Henri Herz gave himself up to the development of his manufacture of pianos, and raised it to the highest standard. Satisfied and happy on this subject, he still did not neglect the source of his former successes, and again started on his travels, making numerous and always fruitful expeditions, first to Spain, then in Belgium, in Holland, the Rhine Provinces, Russia, Poland, etc., etc.

The quality of the music by Herz for the piano was so admirable, it excelled that of all other music of the same kind during about fifteen years; and his success was so great that editors paid three or four times as much for his manuscripts than they would for those of better composers for the piano. These works are more than 200 in number. His style is especially brilliant in execution—and Herz composed a vast quantity of variations on operatic airs. He did, however, write six concertos with the orchestra, which have a certain value and originality, but these are the least known of his works. Also fourteen rondos, one sonata, and a trio for the piano, violin and violoncello. All the rest are more or less "Variations" on subjects such as "The Violet," "La Petit Tambour," "La Sonnambula," etc., and he may be called the inventor of the "genre" "Reminiscences," in which the several airs of one opera are successively bound together, for good or for ill, by transition passages of great brilliancy.

It is "drawing-room music" in the true meaning of the word. It attracts attention to the performer, it amuses the company, and is does not prevent earnest minds, true musicians, learned or literary persons, from thinking—of something else! Henri Herz still continues head of a magnificent manufactory of pianos, has a charming and affectionate wife, and completes, in tranquil ease, a career which has proved one of the most enjoyable and most fortunate among musicians.

(Concluded next Number.)

THE VARIETY OF PIANO PLAYING.

If the great Solomon had lived in these latter days, he would probably have made his famous utterance, "Vanitas, vanitas rerum est vanitas," much stronger; for surely this piano-banging age, with its plethora of piano music, is enough to provoke the spleen of the inspired Hebrew Psalmist himself.

For some time past there have been paragraphs going the rounds of the musical papers to the effect that an early concerto of Liszt, hitherto unpublished, had come to light among his effects, and that Bernard Stavenhagen, his favorite pupil, was preparing it for public performance. This work is in E minor and is aptly named "Malediction," for this posthumous resurrecting of works is a malediction, and, with the exception of Bach and Schubert, is a pretty ungrateful task. Now, to cap the climax, an earlier concerto still, said to be in F major, has been unearthed, and the question arises, where is this thing going to end? We all know how unwise it was to publish, after Mendelssohn's and Schumann's death, so many of their unimportant and even poor compositions. But how much worse in Liszt's case, particularly as we are told these two concertos belong to his early or virtuoso period.

There ought to be a society formed for the prevention of cruelty to artists, and the publishing of posthumous works sternly prohibited. The world has seldom profited by them, and certainly the reputation of the artist, in nine cases out of ten, suffers. The great Hungarian pianist was only too prolific during his lifetime with his pen, and one shudders at the bare possibility of a string of posthumous publications a la Hugh Conway, whose novels have increased even more rapidly since his death than during his lifetime. With a constant influx of pianists and piano music, the musical world threatens to become pianized. How subversive all this is to the principles of true musical art need not be pointed out. So serious is the situation that Gounod and several other eminent musicians have taken up the cudgels against the legion of pyrotechnical piano prestidigitators, who, like the Huns of old, threaten to bury our modern musical Rome in a storm of cacaphony and cellnloid.

In some cities the local authorities have even stepped in to abate the piano nuisance, and if they could only interfere and prevent their too frequent appearance in the concert room, a long-suffering public would rise up and chant a hozanna of gratitude. It has simply become unbearable, this constant inartistic piano drumming, and now, since "technic made easy" has become a household word, we are violently assaulted by young persons of both sexes—generally the female—who labor under the idea that digital dexterity means music, and who, since that Columbus of the Piano, Liszt, showed them how easy it was to stand the technical egg on its bottom, have been outrying their master ever since by trying to stand one egg on another one. In a word, prodigious technical feats, and not music, is the sole aim and ambition of these so-called virtuosos. The one evil feature about the Hoffmann recitals (and *he* is a genuine musical wonder) is that the public palate, like little Oliver Twist's, continually asks for "more." It is not for the intrinsic musical quality of this little boy's playing that one-half his audiences care a rush, but the spectacle of a child of his tender years manipulating the keyboard as he does; and a wonder it is, but it only excites the public mind in a wrongful direction. One-armed pianists, one-legged pianists (pedestrial, they dnb themselves, we believe), pianists without arms (we were almost tempted to say pianists without brains, but we have such an enormous multitude of that class that the market is overstocked), will soon occupy the musical arena, to the exclusion of everything artistic. This unhealthy craving for the sensational and the marvelous is a bad sign, not to speak of the infinite harm it does to the lad himself, who will, like the famous little Hungarian, Filstech, Chopin's pupil, wear himself out before he is in his teens. In a word, it is time to cry halt to all this sort of thing, and also to attempt to stem the rising torrent of pianism which threatens to submerge the musical world. The piano is a great instrument as far as it goes, but it is responsible for an immense amount of unmusical players —besides, there can always be too much of a good thing.

Yours in Disgust, Old Four.

[For The Etude.]

PIANO PLAYING AND GENERAL MUSICAL INSTRUCTION FROM THE BEGINNING TO THE END.

II.

BY CARLYLE PETERSILEA.

Before entering minutely into the technicalities of piano playing and general musical instruction, I desire to call attention to the following article which appeared in a recent issue of the *Boston Transcript*. There are so many conflicting opinions in regard to class instruction in music that it is important, for the advancement of Art, that the subject should be thoroughly studied by our most advanced musical educators. Pupils who are anxious to make the most rapid advancement ought to take class and private instruction of the same teacher.

CLASS INSTRUCTION AND MUSICAL EDUCATION.

Any effort to demonstrate the advantages of class instruction as a whole is entirely called for, in view of the indorsement it receives at the hands of all intelligent educators; but the mistaken and widely-disseminated idea, that music does not belong to the catalogue of studies best pursued by this method, deserves attention and refutation. The existence of such an idea may be easily accounted for, in view of the fact that, until a comparatively recent date, the study of music has been considered of too little importance to secure for it any attention at the hands of our public school boards or the faculties of academies and collegiate institutions in this country; and, further, the not altogether unselfish prejudice of very many private teachers has certainly influenced public opinion, so far as it may have been uninstructed, and, consequently, unintelligent, upon the subject.

The proposition, that music does come under the same category, in this regard, with all those topics comprised in a curriculum of collegiate or professional study, is manifestly established, if it may be shown that the same advantages accrue in the one case as in the other; and we are confident that the mere enumeration of these advantages will be sufficient to convince every candid judgment that the discrimination which has been made against class instruction in music is entirely unauthorized and illogical. We may notice—1, That the system is less expensive, so that the best instruction is placed within the reach of all; 2, A spirit of emulation is awakened, which spurs to persistent effort; 3, self-possession and confidence are acquired as a result of the necessity of reciting before others; 4, The student is preserved from one-sidedness and excessive self-esteem; 5, Comparison with others affords opportunity for judging intelligently as to one's own advancement, thus interdicting that spirit of contentment so easily imposed upon by indifferent or unscrupulous teachers; 6, The questions asked by different members of the class (the answers to which may be equally profitable to all) must call into requisition more thorough preparation upon the part of the teacher, and at the same time necessarily increase the sum total of instruction imparted; 7, Mental quickening and inspiration are realized as the result of the association of differently constituted minds; 8, The critical faculties are cultivated the more, since each student comes to sustain the relation of judge, the faults of others being seen, and suggestions respecting them being heard under circumstances which tend to impress them most indelibly upon the mind. The gain in these respects will readibly be granted; but, further, although class teaching necessitates the devotion of less time to the individual student, this need not involve any disadvantage in view of a truth which is coming to be recognized by all thoughtful teachers, viz.: that the student needs guidance, suggestion and criticism, rather than routine drill accompaniment, and that the teacher's best service is done in simply superintending and directing the pupil, leaving him to work out his own development under the impulsion of personal interest and enthusiasm. Originality is thus stimulated, individuality preserved, and the best results achieved. For such criticism and superintendence the class system gives abundant time. Now that all these advantages attach to class, work in any line of study will surely meet with neither demurrer nor denial; there are additional facts to be mentioned, moreover, which render this system especially suited to the wants of those who are seeking a musical education.

And first this—while the members of a given class are doing the same grade of work, their studies may not be identical, and so it is possible for each to profit by the instruction, explanation and criticism attaching to a much wider range of music than they could possibly command alone. Again, the quiet self-possession and ability to do one's best in the presence of others is an essential to any satisfactory interpretation of music, and all study must prove valueless if the individual is manacled by the eye of criticism; but it happens that embarrassment and confusion find their first prey in the nervous system; and self-command must be acquired, and it is apparent that nothing is so conducive to this end as constant association with others and performance in their presence.

It should be remembered, too, that in this system each student is required to enter upon a regular course of technical study, which course cannot be given up out of love for "pieces," nor yet in deference to the wishes of parents or guardians, who are in haste to have some "showing," be it ever so superficial, for their investment, but must be pursued uninterruptedly through all the grades of study, since gradation and final graduation hinge upon substantial acquirements in this line.

The number of students who, having spent years in study, are found, upon examination, to have wasted the bulk of their time either in playing trashy music or in presumptuous undertakings for which they were wholly unprepared, is so surprisingly great that the importance of this point can scarcely be over-estimated. It is true that this advantage could be secured in private study as well, were such study pursued in a well-ordered way; but the number of private students who are thus required to take up and master a regular course of technical training is comparatively small, and they do not affect the discussion.

More important than all these, however, is the consideration, that while in private study pupils are likely to become acquainted with all their own faults, and the best way of handling them, it is entirely possible that, having reached proficiency themselves, they may meet with a difficulty in their first pupil of which they have no knowledge whatever, and which will necessarily have to be treated experimentally until, after many trials and much blundering, they acquire the skill which alone insures success. Now, though the classes be limited to three or four, the changes which are constantly being made in them as the result of regradation, etc., make it possible for the student to observe the weaknesses and inabilities of a large number of individuals, and to familiarize himself with the best means (exercises, studies, etc.) used in overcoming the same. In a word, the superior intelligence necessarily possessed by a teacher who is able to meet the demands of every variety of temperament, and to overcome every variety of weakness, is by this means placed at the disposition of every student; and it is fair to presume that those especially who are studying with the expectation of becoming teachers themselves will be anxious and ready to profit to the utmost by such an opportunity, since they can not remember that the near future will surely demand of them the ability to meet and handle all these difficulties. That there may be those so constituted that they cannot utilize these advantages we will allow, and that there are teachers giving instruction in classes who fail to appreciate or even understand the full significance of class work, and who, consequently, cannot realize for their pupils its full advantages, may be true; but objectors to the system of class instruction must either demonstrate the fallacy of the above propositions, and deny the authority of such successful experience in European schools, or admit that Mendelssohn was right in indorsing and highly recommending it to those who are aspirants for a musical education, in view of "its advantage over the private instruction of the individual."

However slow we may be to accept it, history has certainly demonstrated that, though it be mightily intrenched, prejudice must eventually yield to the logic of facts.

Nearly every young lady has studied music in some form; how very seldom one is found who can render even ordinary music in a pleasing and correct manner.

Why is this fact treated with indifference by parents, pupils and teachers?

If a girl on leaving school could neither read, write, spell nor locate any city of importance in the United States, an investigation would be made as to the cause; and yet, just such gross ignorance may be found among music pupils, and not a word is said nor an effort made to find where the fault lies.

While much is due to the lack of talent and industry of the pupil, the teacher is not entirely blameless.

The latter are so often absorbed in their own improvement, that they have neither time nor thought for their pupils.

They care nothing for their reputation as teachers, not intending to adopt that profession as their life work, but merely using it as a stepping-stone to something they consider higher.

Some drag through the lesson hour in a listless way that soon infects the pupil, and some are even more negligent, not even occupying the specified time, and allowing errors to pass uncorrected.

We believe that persons of talent do not make the best teachers. Points that were easily acquired by them, do not seem of so much importance to them, never having been impressed on their mind by reprimands caused by their omission; consequently they would not notice their pupil's error, although they would never be guilty of the same one themselves.—*Musical Record.*

OLD-TIME FRAUDS.

There was a time, not so long ago, when the profession of music, at least that part of it which has to do with teaching, was almost wholly in the hands of a set of men whose knowledge of the art was narrow, and acquaintance with other subjects still more so. Men of this class were readily distinguishable by their long hair, hard-sounding names and dirty linen; the latter may have been absent in some cases, but the former, never. Teachers with common every-day names were passed by in favor of Herr Poundthekeysky, Toothehornsky, Signor Squalini, or Monsieur De Scrapethestrings, and whose ability was usually in inverse ratio to the length of their name. So prevalent was the fashion of entrusting the musical education to such men that our own countrymen adopting the profession from choice found it necessary to bury a homely patronymic under a jaw-breaking assumed name, and dissemble their nationality by a pitiless murder of their mother tongue. Mr. Brown, the merchant, had no use for plain Joe Green, the music teacher, who probably sat on the same bench at school with him in their youthful days; but had unlimited confidence in the ability of Giovanni Verdi, of whose antecedents he knew nothing. He may have been the deepest-dyed expatriated rascal under the sun; but no inquiry was made; he was introdnced to the home as a foreigner, and, synonymously, a musician—because he claimed to be such in halting English.

Yet, paradoxically, this tribe of tramp musicians, whose authority in music was considered final, were at the same time considered as little better than simpletons and fools in other matters. Speaking in this way, we are not individualizing; we speak of a class, and under the consciousness that there did exist many notable and honorable exceptions, who felt as keenly as any one could the degradation of a position which brought upon them treatment similar to that meted out to court jesters in days of old—applanded and petted one moment, to be cuffed and derided the next.

No wonder that, with such things before their eyes, the youth of that day, as much as they may have loved music for itself, turned with repugnance from the idea of adopting it as a profession, seeing only reproach in so doing. This feeling, common at that time, is dying out, but still lingers and is sufficiently strong to add bitterness to the cup of annoyances incidental to the profession of music, and which teachers are called on to drink. But, withal, the time seems to be close at hand when music as a profession will be esteemed as worthy and honorable as any in the cycle of science or art.—*The Metronome.*

JOSEF HOFMANN.

Whether Josef Hofmann, the ten-year-old child who has lately created such a commotion in the musical world, be destined, says London *Truth*, to grow into a second Mozart, to fill the place of Liszt, or to fade into mediocrity as he advances in years, there is no doubt that at the present moment he presents a singularly interesting example of juvenile precocity. And that not alone as a musical genius.

Young Josef was born at Cracow on June 20, 1877, and at the early age of seven he attracted the notice of Anton Rubinstein, who is responsible for the bold prophecy that he is a prodigy such as the world has never yet produced. He is a sturdy lad, though small for his age, and the mere grasp of his hand betokens no small physical strength. A child of ten must indeed be possessed of no little endurance to play ten or a dozen long and difficult pieces at a concert, and then to rush off eagerly to join in a game of lawn-tennis. Yet this is what he did not long ago, and when a friend expressed a fear that he would tire himself, he answered: "It is easy to play the piano, but so hard to play tennis, I must go and learn!" He is, in fact, a thorough boy, with all a boy's enjoyment of fun and mischief.

At the Crystal Palace, the other day, when his performance was over, he was eager to escape from the applause of the crowd in order to sample the different species of pea-shooters to be purchased there. The adoration he receives from the softer sex is at present a great bore to Josef.

Not long since, a gentlemen who had heard that he was going to perform at Hull, asked him to stay at his house, holding out, among other inducements, the society of little girls of his own age. Josef did not like to refuse point-blank, but he climbed on to the knee of his great friend, Mr. Lindlar, and whispered in his ear: "I don't want to go! The ladies will cnt off pieces of my hair, and they take the ribbous off my clothes, and make me sign my name all day—and they are always kissing me, and I don't like it at all!" He does not practice very mnch, about an hour and a half a day being deemed sufficient for the present. He cares very little for the tremendons applause with which he is greeted, but is keenly sensitive to criticism or blame. The avowed object of his present tour is to collect funds for his musical education, and at the end of 1888 he will retire for a space, not to reappear until he has attained matnrer years.

CONCERNING THE PSYCHOLOGICAL RELATION OF MUSIC.

By W. S. B. MATHEWS.

The various operations of cognizing music may be reduced to three categories: perceiving, comparing, and concluding. For example, certain sounds fall upon the ear, where they make impressions of number and intensity. The investigations of Helmholtz have shown the mechanism by which the ear takes cognizance of impressions of pitch and power. We may suppose that this part of the work is done automatically, just as in the harmonic telephone the receiving forks answer to their own rate of vibrations, only. So the little filaments spread out in the cochlea of the ear probably answer to specific rates of vibration, or nearly so. Upon whatever filament a series of vibrations falls, the report of it is immediately sent upward to the brain, to what is called the cortex, or outer coating of it, and to the particular part of this having to do with musical sounds, or, more properly, impressions of pitch. Now the cortex of the brain is one of the most curious structures known to Anatomy. It is of considerable thickness, nearly that of sole leather, and if spread out would make an irregular circle nearly two feet in diameter. This coating consists of what is known as the gray matter, in which all thinking is done. It is composed of cells, myriads upon myriads of them, microscopic in size, by far the most of them merely germs of what some day may become cells, but which at present are merely material for future use. The abundance of this material is such, that the most profound thinkers never use half their possibility of brain development. The wonderful thing about the brain is that these cells are developed into maturity under the desire or the effort to use them. A few of them are half developed at birth. Such are those having to do with the instinctive and functional acts of infant life. No sooner does the child feel the pressure of the air than it begins to breathe, and no sooner does it feel a pressure upon its lips than it attempts to suck. Just in the same manner the young duck begins to swim as soon as it feels the water.

The localization of function in the brain is now definitely established. One part of it is devoted to impressions of one kind; another to those of another, and so on. This fact has been established through the observed effect of lesions in certain parts of the brain, and the losses of mental power accompanying them. From one part of the brain to another there are minute fibres, called commissural fibres, which run like telephone wires, by thousands, here and there in every direction. The supposed design of these fibres is that of conveying from one part to another intelligence of its having been affected by a sense impression. Of course, we really know nothing of the actual mechanism by which sense impressions are compared with each other, and conclusions arrived at concerning them. There is reason to think, however, that nothing like a conclusion is arrived at until after a sense impression has been reflected back and forth between several of these departments of cells, or between the different localities of a single department. Whatever the subject of knowledge, whether musical effect, information, or what not, it comes into the brain only as a report of a particular kind of impression upon a nerve or nerves of sense. It is by transactions *within* the brain that the individual concludes concerning any impression that it is pleasurable, or that it gives him information in any way. When the impressions reported are those of articulate speech, they must be classified into their consonant and vowel elements, these grouped into words, and these again into sentences, before the mind is able to conclude anything concerning them. Sentences, again, must be remembered, and comparisons continued through several minutes, it may be, before the individual is able to follow the conclusions to which the speaker would lead him. This which thus demonstrably takes place in speech, takes place still more in music.

The elements of a music piece are: (1) rhythm, (2) determinately selected pitches, (3) certain gradations of tone color, (4) rates of movement or pulsation, (5) variations of intensity, and (6) an articulate organization of form. Each one of these departments involves the registry of a large number of sense impressions, and their comparison with each other, before anything intelligible can be concluded concerning the piece to which they belong. In rhythm, for example, there is a comparison of the succeeding impressions with the registered record of the former, as to their frequency; these comparisons are so accurate as to enable the hearer to perceive that certain impressions are multiples of others, as to their rate of frequency. The persistence of impressions of this class is perhaps greater than that of any other. This is shown in the fact that a motive of decided rhythm, having been several times heard already in the course of a music piece, is immediately recalled to the memory when only its rhythm is repeated, although the transformation of the melodic intervals may be so complete as to amount to an inversion. It is also seen in the fact that one not unfrequently marks time to music heard at a distance while he is engaged in something near at hand, as in conversation, for instance. It is also known that a person engaged in writing or study, occupying apparently the whole attention, can be made to whistle a familiar air, if the air be sounded very softly in his hearing. If it be sounded loudly, his attention will be consciously drawn to it, but if softly, he will not know that he has heard it, but will unconsciously whistle it or hum it, according to his habit of giving expression to the music that happens to engage his fancy. In fact the impression of time is so strong in music that the pulsation of the rhythm is the one and single element of unity between the different movements of sonatas, symphonies, etc., where there is no repetition of key, no repetition of motives out of the other parts of the work, and nothing apparently upon which an impression of unity can base itself. It was formerly supposed between the different movements of a sonata, that the unity, which all good observers felt, and which all æsthetic laws required to subsist between them, was only what they called "an ideal unity;" as if there could be an ideal unity, or any kind of unity, in our present state of existence, at least, without some physical basis through which it could impress itself upon the attending consciousness. In this case that element is the pulsation of the time. If there be another, it will come out later in the present discussion.

The most elaborate comparisons undertaken by the brain, in respect to music, are those having pitch for their subject matter. The object of all comparisons between one sense impression and another, is that of finding between them a principle of unity. It is for this purpose that the mind seeks to group vowel elements and consonant elements into words, and words into sentences, and sentences into discourse. Now in music the comparisons in respect to pitch are of the most elaborate description. We can hardly hope to take account of more than a small part of them; and in doing this we are very likely to regard comparisons as simple which in reality are highly complex. What *is* a melody, as we conceive it? It is, first, a succession of pitches, having an agreement of what we call tonality, as well as a definitely organized movement and motivization in time. The perception of the principle of tonal unity, involves the conception of all the tones in the key; or of so many of them as are necessary to render the key certain. We do not know how many subconscious comparisons it may need to produce this impression; but be they many or few, they must all be made before we can be certain that a particular succession of pitches is part of the same key. This latent impression of the key as a whole is present and enters into all our enjoyment of a melody; or, at least, into such an enjoyment of it as would enable a musical person to repeat it. This involves the perception or recognition of all the points of repose, as to their place in key, and of the place of every tone between them, because in this the meaning of the melody rests.

It is easy to demonstrate that what we call the mental effect of tones in key rests upon a perception of the key as a whole. For instance, there is a melody called Dennis, well known to American singers. This melody is of a gentle expression; its quality is due, apparently, to the fact that out of thirteen accents five fall on "do," the tone of repose, and three on "mi," the steady or calm tone, to use the naming of the Tonic Sol-Fa. The vigorous tune Warwick, on the contrary, has seven accents on "do," one on "re," four on "mi," one on "fa," nine on "sol," four on "la," and two on "si." The strength and dignity of this melody, therefore, reside in the preponderance of sixteen accents upon those two extreme points of the major scale, "do," the tone of repose, and "sol," the strong tone. The same influence will be found to pervade all the slow movements of the great masters, one and all; in so far as they possess an expression residing in the key relationship of the tones themselves, it will be found to correspond with the preponderance of accent upon particular tones of the scales. It is important to observe that the coloring of tones in key belongs to them merely as tones in key. As soon as these tones are put in some other key their characteristic expression changes, as any reader can easily convince himself, by a few well-man-

aged experiments. This being the case, it follows that the expression of tones in key will not be perceived by a hearer unable to remember and compare, and refer each tone to its proper place with reference to the other tones heard in the same connection. Not only those heard in the same connection, but with those which *might* be heard in the same connection. For it is not necessary that all the tones of the key should actually be present; it is enough if there be sufficient to afford a well-grounded conception of the key. The mind supplies the missing links, just as it supplies missing lines in many drawings and other representations or suggestions of familiar things of the external world. Or, just as it supplies the missing elements of imperfectly articulated speech. In fact, it is not until the hearing is partly lost, that one realizes the extent to which missing links are supplied in comprehending the half-delivered discourse of indifferently educated persons.

But it is in the department of harmony that the most elaborate comparisons are entered into. There is reason to think that not only are chords heard, or felt, as we say, in connection with all melody tones of sufficient duration, but that all chords belonging to the key are conceived along with it. It is this which renders certain kinds of advanced music so difficult to many who have neither the heredity nor the habit of taking into account so many remote relations. When the harmonies are strange, and when they are not those which the educated ear would anticipate in connection with the melody tones, the ear finds itself unable to discover the underlying principle of tonal unity as to the harmony, and the music becomes unenjoyable, if not unintelligible. That far-reaching comparisons of this kind are made over much wider reaches of territory than is commonly supposed, is shown by the fact that modulations are immediately appreciated by an expert listener. No sooner has the tone of transition entered than he immediately feels the new key, both for itself independently, and as related to the old one. It is the difficulty of doing this, in certain cases of misleading digressions of key, which forms the principal obstacle to the reception of some of the music commonly known as "advanced," by which is meant that music of the modern German school, dealing largely in enharmonic changes and remote transitions. These transitions do not all of them rest upon considerations of a true tonality, but are liberties which the composer feels himself warranted in taking, his justification being derived from the tempered scale of the pianoforte and other instruments of fixed scale. To pass directly from the key of E flat, for instance, to that of D sharp, through what is called an enharmonic change, wherein the two keytones are supposed to be identical, is of the nature of what in speech is called a pun, and to many hearers it is misleading in the same way. While they are seriously comparing and coördinating the impressions within themselves, under the belief that the bond of unity in the case in hand is to be found in the tonic of E flat, the composer sweetly changes his signs, and immediately proclaims himself in the key of D sharp. This would not make a difference to the hearer, guided by his ear only, if it were not for the retinue of keys, relatives of the new ones, which the change drags after it. Still our musical theory is so inexact at present that we do not really know how far the correspondence of enharmonic keys exists in a true musical science.

The difficulty of finding the true bond of tonal unity becomes even greater when modulations by means of the diminished seventh are introduced and resolved in different ways, as they often are. To follow these requires the same kind of quick musical consciousness and indifference to considerations of strict veracity, as are needed for appreciating the play upon words which constitutes much of the so-called wit of society. The sincere person, accustomed to weigh his words, and justly to measure every part of his sentences over against that part of the truth which it is supposed to represent, finds himself left in the lurch at every step of these happy-go lucky dancers along the highway of art. To enter into this branch of the subject fully would be impossible without the aid of examples in musical notation; and for these, perhaps, the reader would not care. The question is a curious one, but the student can easily settle it for himself by analyzing any piece of Wagner's, for example, and calculating the vibration frequencies of the different tones, and of the new key tones, taking the starting point of the composer, and allowing for every change of key. He will find it very difficult to justify some of the changes, in the light of a pure music theory. A comparison of this kind undertaken some years ago concerning the modulations of a part of Wagner's "Lohengrin" yielded the following results:—

The passage analyzed was the first three lines of page 23 of the Novello edition of "Lohengrin." It commences in the key of F. At the third measure, however, where Frederick says, "Now ye shall know the name of her accomplice," the key changes to F minor. Now, taking middle C at 522 vibrations, which is about that of the so-called French diapason, and computing around to A flat major, we have an F of 687 vibrations per second. This F is supposed by Wagner to be enharmonic with the former one, or, more properly, identical with it, as, indeed, it is on a tempered instrument. In the next line he modulates into A flat, 824 vibrations. There is then a transition into C flat, in which A flat would have 814 vibrations per second. In the third measure of the same line there is a C flat having 977 vibrations per second; this is enharmonically changed to B natural, which would have 978 vibrations, and is, therefore, practically identical. In the next line there is a C sharp of 1101 vibrations, which is enharmonically changed to D flat, of 1099 vibrations, as before, practically identical, etc. In so far as these inductions prove anything, it is that Wagner's transitions are singularly near a correct perception of pure mathematical harmony.

But setting aside difficult questions of this kind, it remains incontrovertible that there is no intelligent hearing of music without comparisons of tone with tone, as to their underlying bond of unity upon the harmonic side, extending over wide reaches and involving extremely complicated coördinations of sense perceptions. It may be claimed by those intent upon simplifying this operation, that the impression of key does not rest upon any such extended induction as here represented; but that any chord is received and accepted by the ear if it be sounded long enough, or if the impression of it be not interfered with by the entrance of some other chord having possible claims to the rank of tonic. This is undoubtedly the case; but it happens that in all music this other chord always *does* enter; and not one alone, but many others, some of them so remote as not easily to be referred to a place in connection with the chord which the ear wished to take as its point of departure. In rejoinder to this we may be told, and told justly, that the ear accepts the chord as that of the tonic, if it hears it *oftener* than any other, and especially if such a chord begins and ends the passage. This gives the ear the leading of the first impression, and leaves it with the advantage of the same chord for farewell. The observation is perfectly just, and it is altogether likely that the conclusion of tonality often rests upon no more complete evidence than this. Still, evidence of this kind will not convince the ear unless the chords that intervene between the opening and the closing are compatible with the tonic suggested by the opening and closing chords. It is only necessary to consider the disturbing effect of hearing a melody in which unexpected transitions occur, to recognize the fact that however contented the ear may be to receive and rest upon its first impression as to the tonical relation of the chord or passage, it is, nevertheless, engaged in a continual series of comparisons between every chord in the series and its supposed place in the key, upon the hypothesis of this first chord being the tonic.

That this theory is just, also appears in another way, namely, by considering the manner in which the law came to be established in harmony that the tonic chord should begin and end a composition. Such a law could have had no other origin than by a sort of survival of the fittest; that is to say, through observing the fact that a certain chord in every key was more satisfactory to end with than any other chord in the same key. That the same chord was also more satisfactory as a beginning, was probably a later conclusion. The early church keys, persisting long after the discovery of harmony and the settlement of a true tonality for secular music, are evidence of the extent to which the ears of many generations were uneducated to this perception. At the present time it is extremely difficult to induce professional musicians to compose in these old tonalities, and it may be doubted whether a single composer of the present time does so purely, according to the early tradition of the allowable progressions of harmony in these keys. Modern ears have become so sensitive to harmonic progressions, and the relations which every progression implies, that they are offended by these progressions, which, to our fathers or grandfathers appeared allowable, at least for the uses of religious worship.

(To be Continued.)

THE STUDY OF MUSIC.

A SUGGESTIVE TALK WITH PROF. KLINDWORTH.

PROF. KARL KLINDWORTH, whose high reputation as an artist, together with his varied experience in the best musical circles of London, Moscow and Berlin for a long term of years, makes his observations on music and its study abroad of special interest and value, has given, in the fragmentary way which a limited interview alone makes possible, some of his impressions and opinions.

"From what nation, Prof. Klindworth," asked the interviewer, "do you get the greatest number of pupils at present in Berlin?"

"From America, certainly. The English, naturally conservative, who have always regarded Leipsic as the true musical centre in Germany for the study of music, and the piano-forte especially, still continue to visit that city and send their students there, although, in the general advancement of musical knowledge, Berlin has been for some time coming forward, until now it is one of the chief musical centres in Europe. The French do not leave for any considerable time their own country, and, of course, the Paris Conservatoire stands well and has many inducements to offer its students. The Russians have the Ruhinstein, or Imperial, conservatory at Moscow. It has been maintained not only by its high standard of work for its graduates, established by Nicolas Ruhinstein and its head professors, but also by the government, which so protects the institution that the young men students are exempted from all but a limited service in the army. The option is even given them as to what time to devote to this duty. An artist is, therefore, permitted to finish his studies in the conservatory, at least. Therefore, in a general way, you see, our students, outside of our own people and, I may add, some of the most intelligent, come chiefly from this country."

"How long is it since Berlin has taken the lead musically among the German cities?"

"Her progress in this respect has kept pace with the general development. It is a part of the great educational system and intellectual force which began with the expansion and adornment of the city under Frederick William. A great city draws, by means of its wealth and opportunities, the brilliant and cultivated persons from a large area, because these can only flourish in the light of a high civilization. Although we must give to Dresden the first place in its rendition of opera, and its consequent attraction to artists and students of vocal music, yet, in other respects, Berlin is not only the capital, but artistic centre of the empire as well.

"Throughout the season the concerts of the highest character must certainly average two each night. The quantity and quality of these concerts form what may be called the musical atmosphere of Berlin. Although the private musical coteries with which each artist of distinction is surrounded may be said in a subtle way to add quite as important an element to the fascinations offered to musical students, every one knows that a very important part of the students' education abroad is derived from these sources, as one should always become accustomed to hearing the highest class of music interpreted in the best manner, for the acquirement of a pure standard and true refinement of style. While allowing, as one should, the necessity of reliable technical methods and mechanical drill, it should ever be the aim of master and pupil to develop and foster musical feeling, which is sometimes dwarfed by the undue prominence given to mechanical effects.

"Another feature of foreign study of great value to pupils is the contact with a purely artistic mode of life. A musician in Europe lives more entirely for his art than it seems possible to do here yet. The condition of society is such that it recognizes and encourages artistic aspirations without obliging artists to neglect their professional duties to stimulate other tastes or to conform closely to the etiquette of society. The professor and artist continues through life his studious habits, and the ambition of the profession as a whole is to work for the advancement of personal reputation and of the art. As an example of the genuinely artistic feeling of the German people, I would mention Baireuth, with its absolutely unique musical atmosphere. There is nothing about the place to distract attention from the theatre where the performances are given, and nothing in the theatre to compete in consideration with the stage. It is a rare combination which has developed through the genius and personal influence of one great man, and it is to be hoped that traditions of the place may be kept alive in the future through new influences and the enthusiasm of true musicians."

"What do you consider the weakness of American students as a class?"

"Impatience, a desire to do too much in a given time, and a reluctance, or inability, to afford the time that Europeans, and Germans especially, recognize must be given to lay the foundation for work in any of the higher professions. I understand that the difficulty is often not a personal one entirely. The pupil is expected to do certain things by the home authorities, and though he may have been brought to see his own needs plainly, it is hard to bring the parents, whose means may be limited, to trust the judgment of pupil and professor against their own desires and necessities. I have not been able to keep one of my American pupils, as yet, for what I considered the proper time, and my experience is common to other Berlin professors. You will see that this is a delicate matter, and one upon which we all feel sensitive, because our pupils represent our work, and from our work come our reputations. What the picture is to the painter, the pupil is regarded as being—and is, in a measure—to the musician; but the canvas is inanimate, and has no will of its own by means of which to run away before it is finished."—*Extract from Boston Herald.*

FOREIGN CORRESPONDENCE

BERLIN.

The concert season of Berlin is in full sway. Daily we are, so to say, overloaded by a number of concerts and musical entertainments of every variety. Berlin is surely one of the greatest, if not the greatest musical centre of the world. It numbers over 40 conservatories and music schools. Some of these have a great number of students. In the best of these conservatories almost all instruments and branches, belonging to a thorough musical education, are taught by competent men of scholarship and judgment. That the piano classes are more numerous than all other classes combined, I do not need to state. It is a great and praiseworthy fact that a musical education is highly valued, still so many persons study music for mere pastime and from the motive of fashion that it is difficult to find an audience of good and unprejudiced listeners. It is a matter of great importance, that at least many music schools try to give their scholars an education in theory and history of music, without which the understanding and true education will always remain very limited.

Aside from the standing Philharmonic concerts, the musical entertainments given by the Gesangverein and many other musical societies, Berlin is visited by all the great European and American virtuosi.

As I could not begin to fully exhaust the number of concerts given, I will only mention some of the most important ones. At the most of these I was present and give my own impressions.

Pauline Ellise, of London, a young girl of eleven years, gave a number of concerts, assisted by the Philharmonic Society. In the one of these she played Mendelssohn's concerto in D minor, accompanied by the orchestra. I can only say that it is remarkable to see so young a child possess such a technique and a very good conception of the composition. Of course she cannot play the piece with a musical understanding that we would expect of a thoroughly educated musician. She also played a Romance by Moszkowski and a Valse by Chopin, and so won the applause of the audience, that she had to play an encore.

Nikita, the young song-tress from America, appeared several times and created quite an enthusiasm. A German poet even celebrated her in song.

On the 31st of October the Wagner Society gave a concert under the direction of Joseph Sucker, of Hamburg.

Wagner's only symphony in C major was the chief attraction of the evening. The work, given in Berlin for the first time, contains a great many striking and original thoughts. Wagner was only nineteen when he wrote this composition. A depth of feeling and thought is laid down in the Andante. The Allegro possess a freshness and show a fine instrumentation. His songs, sung by Mr. and Mrs. Hildach, from Dresden, convinced me that Wagner was no song writer. All other numbers of the programme were excellent of course.

I only need to speak of the Joachim Quartette evenings at the Sing Academy. It would be difficult to imagine anything more perfect of a string quartette, and only words of applause could come from the listener for an execution of such heavenly music. The Stern Choral Society rendered Mendelssohn's 42d psalm and Mozart's Requiem. The latter left a deep impression in my mind. How very mournful are some of the numbers. During his great weakness, Mozart could not help but say: I am composing my own requiem. Stükmayer finished his master's composition with great fidelity and musical skill.

Bülow is giving a series of ten philharmonic concerts. He brings out the largest audience I have witnessed in Berlin. The first evening he rendered Haydn's symphony in B flat major, Mozart's Jupiter and Beethoven's Eroica symphony. I have heard many great orchestra leaders, but no one can so control an orchestra as Hans Von Bülow. It seems to be an instrument upon which he plays. All parts are brought out with a precision and exactness that at the same time astonish and enrapture the listener. Bülow hardly ever gives an encore, but so great was the applause, that he repeated the latter part of Haydn's symphony.

Last monday, Eugene D'Albert played Chopin's concert in E minor. A greater and truer piano-forte virtuoso it would be hard to imagine. He also played a Nocturne and Ballad by Chopin. All were received with the greatest applause. D'Albert also directed his Overture Esther for orchestra, which made a very favorable impression upon me.

Sgamhati, Essipoff and Sofie Menter are to come during the next two weeks. Until May we shall not be wanting for musical food.

I am glad to find so many good things in the last number of THE ETUDE. It convinces me that my own country is also playing an important part in teaching, as well as in reproducing, the best works the great composers have given us.

JOHN REHMANN.

VICTOR S. FLECHTER.

THE MOST SUCCESSFUL COLLECTOR OF GENUINE OLD VIOLINS.

THE Cremona violins have passed into history as the most remarkable instruments of their kind in existence. The wonderful workmanship of a Stradivarius, a Guarnerius, an Amiti, and one or two others, is as much the result of the inspired elements of a master genius as the masterpieces of the most eminent painters and sculptors. The value of these rare old violins is enormous. Each genuine Stradivarius is worth its thousands of dollars, and few of the wealthiest collectors are there who can boast of possessing such a precious relic of the olden school. Here in America, where there has arisen a cultured and wealthy circle of collectors, these famous old Italian violins are eagerly bought up, and the leading representative in this branch of trade, or rather of a profession, is Mr. Victor S. Flechter, of No. 23 Union Square, where, as the leading importer of Cremona violins, violas, and 'cellos, and also those of the best French, English, German and other makes, he carries the largest stock of strictly fine instruments in the United States, and our leading *virtuosi*, as well as the most accomplished amateurs, here find the violins, bows, fine Roman strings, etc., best adapted to insure the highest style of execution. Many dealers in musical instruments are, unhappily, possessed of little practical knowledge of the instruments they deal in; their ignorance renders it dangerous for any one but the skilled professional to select from their stock. Mr. Flechter, on the contrary, is not only an authority upon the workmanship and dates of old and new violins, but is likewise himself a talented performer. He was born in Cincinnati, and early manifesting a desire for a musical education, went to Germany and became one of the eminent Joachim's pupils. Returning to the city of his birth, he there early acquired an enviable reputation both as a teacher and professional player, taking prominent part in many of the great concerts and festivals of that musical centre, eventually being appointed a professor of the College of Music, then under the principalship of Theodore Thomas, in whose orchestra he had played first violin for many years. All this time he was an energetic and successful investigator of the whereabouts of the best violins of the old Italian makers, and thus became a recognized authority thereon, filling commission after commission in the most satisfactory manner, and, eventually following the bent of his inclination, he retired from the eminent position of a leading interpreter of violin music, to devote his energies to the collection of the rare old instruments and to deal generally in violins and their accompaniments. In furtherance of this aim, Mr. Flechter, in 1884, went to Europe, and for many months diligently, and with excellent judgment and sagacity, ferreted out a number of cherished violins, many being of the famous Cremona make. It was his good fortune, after numerous disappointments, to come across a collection of fourteen fine old Cremonas, which, either for price or quality, have no rivals elsewhere. Mr. Flechter has already developed the most desirable class of trade in the United States. He also has the best facilities for the artistic repairing of high class violins, and, with laudable ambition, takes the lead in every department of the business. The following celebrated violinists in this country have made their selections from Mr. Flechter's collections: Mr. Willis Nowell, of Boston, a magnificent Andreas Guarnerius; Mr. John F. Rhodes, of Philadelphia, a fine Joseph Guarnerius; Mr. Walter Behrens, of New York, a magnificent Stradivarius; Mr. Max Bendix (Concertmeister Theodore Thomas' orchestra), a magnificent Stradivarius; Mr. Michael Banner, one of the first soloists in this country, a fine Andreas Amati; Miss Maud Powell, our first and leading lady violinist, a magnificent specimen Gaspar Prugar; Mr. Carl Hild, from Berlin, now of Chicago, a magnificent Joseph Guarnerius; Mr. Walter Newberry, of Staten Island, a fine Tononi and Rugerius; Mr. Ernst Schiever, Concertmeister Hans Richter Orchestra, London, a beautiful specimen of Guadaguini. Also Mr. Max Lichtenstein, of the National Opera, Mr. Edw. Hargrave, Mr. Ovide Musin, all of New York City, Mr. Geo. Lehman, of Cleveland, Mr. Jaspar Monroe, of Troy, N. Y., Mr. Henri Appy, and seventy-five other leading soloists and orchestral performers, besides many prominent amateurs in this country. A great many other violins are to be added to this collection.

PIANO TEACHING.

BY

F. LE COUPPEY.

III.

FIRST LESSONS.—SHOULD A MUSICAL EDUCATION BE BEGUN BY THE STUDY OF SOLFEGGIO?

It is believed, and it is a prejudice unfortunately too widely diffused, that in laying the foundation of a musical education, an inferior teacher and a poor instrument will answer all purposes. I cannot too strongly express my disapproval of an opinion so opposed to the rules of common sense. Far from being of no consequence, the first lessons, on the contrary, exercise a very direct action on the pupil's future, and their influence is long felt. Often, several years hardly suffice to correct faults contracted during a few months, and more than one talent has gone to ruin from having been badly directed at the outset. Even if it does not lead to any such serious consequences, the use of a poor instrument causes other troubles that should be considered. If the piano is old, worn out, or out of order, there is danger that the pupil will soon be disgusted. Who would not object to playing on an instrument whose shrill and cracked tones continually grate on the ear! A good piano, then, is indispensable. The resistance of the keys, yielding more or less easily to the touch, ought to be in proportion to the strength of the fingers. The piano, moreover, should be frequently tuned, for a false instrument injures the ear and destroys the feeling of intonation. It is no doubt an advantage to unite the talent of a virtuoso to the merit of a teacher, but it is by no means indispensable for a teacher to be a skillful performer. In order to conduct a child's musical education successfully, it is sufficient to have studied under the direction of an experienced master, and, above all, to possess what is understood by these words, *a good method*. Let me quote here a few lines from the preface to one of my books:*

*A. B, C, du piano. Methode pour les commençants.

"During the first few months, the study of *music*, properly so called, and the study of *the instrument* should be entirely separated from one another. They may be carried on at the same time and in some degree parallelly; but if they are combined in one and the same study, a complication of difficulties will inevitably arise; the pupil is wearied and the teacher discouraged. When a child's musical education drags along slowly and tediously, the reason of it must be sought for way back in the beginning. Consider, indeed, all that is expected of a pupil from the very first lessons, think of the multitude of things claiming a share of his attention, the names of the notes on the two different clefs, their value and that of the rests, the different combinations of measure and rhythm, the meaning of the accidental signs, the sharps, the flats, etc., the position of the hands on the keyboard, the flexibility of the arms, the holding of the body, the regular movement of the fingers, the manner of striking the key, and, in a word, all that constitutes the theory, reading, and execution. You are led to wonder that a young mind ever succeeds in wrestling successfully with so many difficulties all at one and the same time, and you cannot but question if there are ever met with natures so gifted as to succeed even despite drawback of a faulty method. Instead of combining so many incongruous things, so many things that have no bond of union, it would be simpler and more logical to group together the elements of the same nature; on the one hand, to exercise the pupil in what is commonly understood by the study of the solfeggio, and on the other, to make execution a special object. The professor, of course, will always be judge of the time when it will be practicable to unite these two parts of the art."

The first lessons given to a child should be frequent, and not very long; later, they may be lengthened, though it is not to be forgotten that they must never be otherwise than agreeable. He should be led, above all things, to love the study; it should be transformed into a pleasure; in short, his attention should always be held in an interesting way. In beginning, pupils are inspired with ardor and good will, and if the teacher can keep them in this happy mood, if he knows how to make his lessons attractive to them, the hour of his coming, far from being dreaded as a time of weariness, will even be awaited with eager impatience. I repeat, that the child's first lessons should be short and frequent; it is also advisable that his regular practice be watched over, either by his mother, or by the one intrusted with the responsibility of his education, and this person should carry out the teacher's directions in every point, without questioning the means he employs. Unfortunately, many parents will not admit that their child is capable of understanding anything not clear to themselves, and often by their awkward objections they interfere in a lesson, and not only annoy the teacher, but do harm to the pupil. This tendency to meddle with the privileges of the teacher cannot be too strongly condemned. Parents should assist him, second him, always, however, giving the example of the deference that the pupil owes to the master.

IV.

THE KIND OF MUSIC THAT SHOULD FORM THE BASIS OF A GOOD EDUCATION. IS CLASSICAL TO BE PREFERRED TO BRILLIANT MUSIC?

In the preceding chapter I have insisted upon the utility of keeping up the study of the solfeggio along with that of technique, all of which has been advocated by others before me. It is often said that *right will prevail in the end*, yet much time is often required for truth to succeed in replacing error. If famous masters have vainly insisted on reforms, if the authority of their words has been unheeded, if they have not been able to make their voices heard, I can scarcely hope that my opinions will meet with more attention.

Let us suppose that the pupil has overcome the first difficulties of the elementary study; at this point the question arises, what kind of music will be most favorable to his progress? I approach this question with some hope of being listened to, for my words will be found in harmony with the new tendencies which have appeared within a few years.

I lay it down as a principle, that piano instruction ought to be grounded on the study of classical music, which offers, if I may be allowed to express it, the healthiest food for students. The style of this music, always elevated, simple and natural, preserves them from a certain tendency to affectation and to exaggeration, toward which they too often allow themselves to be led. Moreover, classical music presents a neatness of form, a finish of style, which help in developing in pupils the feeling of time, of rhythm and of accentuation. In its relation to execution, it seems as if it had been expressly written for the purpose of giving flexibility, equality of strength and perfect independence to the fingers. Leaving, now, the didactic side of the question to examine it from an artistic point of view, there will be still less reason to doubt. What modern productions, indeed, should we dare to compare to the masterpieces of the old school, to the sublime inspirations of Mozart, of Bach, of Beethoven? The most brilliant talents of our day are the first to bow before the illustrious names of these great artists of the past. I am well aware that the few adversaries of classical music will say that the works of the great masters present a difficulty of interpretation which renders the study of them impossible to young pupils. I will agree on this point so far as concerns Bach, Weber and Beethoven, though the latter has written some easy music. This objection will entirely disappear, however, if the repertory of the other composers of the last century be examined attentively. In Haydn there are some very easy things, all of exquisite elegance and beauty, and Mozart's works also comprise easy compositions, every page of which reveals the refined passion so characteristic of this divine master.

In a less elevated order, Clementi, Dussek, Steibelt, Cramer, Hummel and Field have likewise written a host of pieces, such as sonatas, rondos, and airs with variations, which are all excellent for the study of the piano, without presenting any serious difficulties. Indeed, the resources are as abundant as varied. Any method which confines one to a single style, becomes an enemy to progress; and in expressing my preferences for classical music as a basis of piano study, I do not wish to reject modern music absolutely. I advise, on the contrary, that it be studied in a small proportion, for it gives a certain variety in the practice which will often serve to awaken a pupil's taste and judgment.

Besides, it is well to be familiar with all kinds, with all styles, and it would be absurd to reject any particular music for the sole reason that it does not bear a great master's name. To-day everybody writes for the piano, and from this mania for composing there results a surplus of mediocre music, and the teacher often has a long and difficult task in making a judicious choice for his pupil. In this situation he will act prudently in giving the preference to works signed by artists of unquestionable talent; at the same time he ought to have enough originality, enough independence of judgment to accept such productions as may seem to him good and useful, even if the author be obscure and completely unknown.

To resume: whatever be a teacher's preference for a particular kind or for a certain school, he ought to put only good music into his pupils' hands. This point is essential. In the same way that a strong and healthy literary education excludes all frivolous reading, so, in a musical education, that which is mediocre should be rejected; and it should be early sought to form the pupil's taste, to elevate his thoughts, to introduce him to the masterpieces of the art.

I do not wish to appear exclusive; I admire the true and the beautiful wherever it is met, whatever be the school to which it belongs; and in thus setting forth my principles for a basis of a good musical education, I do not pretend to depreciate the merit of artists of the present day. I am glad, on the contrary, to pay them every honor, and in the foremost rank I recognize that Thalberg, Liszt, H. Herz, Stephen Heller, and many others will leave in the history of the art imperishable memories and justly honored names.