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Theodore Presser

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# THE ETUDE.

VOL. VI.

PHILADELPHIA, PA., APRIL, 1888.

NO. 4.

## THE ETUDE.

PHILADELPHIA, PA., APRIL, 1888.

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

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EDITORS.

W. S. B. MATHEWS. JOHN S. VAN CLEYE,  
JOHN C. FILLMORE. JAMES HUNTER,  
MRS. HELEN D. TRETBAU.

Managing Editor, THEODORE PRESSER.

(Entered at Philadelphia Post Office as Second-class Matter.)

### AMERICAN COLLEGE OF MUSICIANS.

EXAMINATION PAPERS.

#### ORGAN.

##### DEMONSTRATIVE EXAMINATION.

The Demonstrative Examination consisted in the performance of selections in Sonata Form, Polyphonic Style, and Free Style, from the list of works given in the Prospectus for Associateship Examination (see Prospectus, page 29), supplemented by original lists handed in by the candidates; in addition to which there were various tests in reading Organ-score, Vocal-score (with F, G, and C clefs), the playing of Hymns and Chants, Transposition of the same, and playing in Four-part Harmony, from a Figured Bass.

##### SPECIAL THEORETIC EXAMINATION.

- I. How are Organ stops classified as to pitch?
- II. How are organ stops classified as to tone color?
- III. What are compound stops? Give names of some.
- IV. To what class does the Keraulophon belong? the Bourdon? the Vox Humana? the Principal?
- V. What is understood by 32, 16, 8, 4, and 2 foot tone?

- VI. Explain the process of tuning reeds.
- VII. What do you understand by the following directions?

- "Swell with Oboe."
- "Full Swell."
- "Great Full to Mixtures."
- "Great Full!"
- "Great, 8 feet."
- "Pedal, 16 feet."
- "Pedal, 16 feet and 8 feet."

- VIII. Suggest an appropriate tone color (stop or stops) as an accompaniment to—

- (a) An Oboe Solo.
- (b) A Clarinet (or Cremona) Solo.
- (c) An 8 ft. Flute Solo.
- (d) A 4 ft. (Harmonic) Flute Solo.

- IX. What selection of stops would you suggest in general for Fugal movement?

- X. What should be the compass of Manual and Pedal Keyboard in the modern Organ?

- XI. Give the Rhythm of—

- (a) A long metre hymn tune.
- (b) A common metre hymn tune.
- (c) A short metre hymn tune.

- XII. Interludes are required between the verses of a hymn, what should be the basis of their construction?

- XIII. What is an Anthem? a Mass? a Chant? Give an outline of the Anglican Double Chant.

- XIV. Give some directions for playing from Vocal Score—as to the connection of notes, doubling the parts, using

the pedals, etc.—having special regard to the giving out and accompanying of hymn tunes and chants.

- XV. What is meant by Phrasing?

- XVI. Define legato and staccato touch.

- XVII. Of what value to an Organist is a knowledge of Harmony and Counterpoint?

- XVIII. Give names of some of the great German and English composers of Church Music, and of some of their works.

- XIX. Give names of some composers for the Roman Catholic Ritual, i. e., the most celebrated.

#### PUBLIC SCHOOL.

##### DEMONSTRATIVE EXAMINATION.

The Demonstrative Examination consisted of test-exercises having special reference to Respiration, Emission of Tone, Accuracy of Pitch, thorough understanding of the fundamentals of Vocal Music, Sight Reading (by simple vowel sounds, syllables and words), and Interpretation of simple songs (see Prospectus, page 24).

##### SPECIAL THEORETIC EXAMINATION.

- I. The Candidate will present a written Thesis, in which he shall fully illustrate by music and explanatory text, how he would teach the following points:—

- (a) How he would teach the Pitch of Tones, and the Relative Length of Tones.

- (b) In what order and in what manner he would explain to the pupil the use of each character in Musical Notation, including terms relating to the rate of movement, terms and signs of Expression, Accent, and the germs of Musical Form; i. e., Section, Phrase, Period.

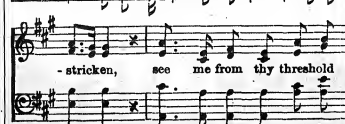
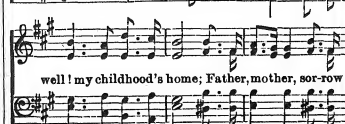
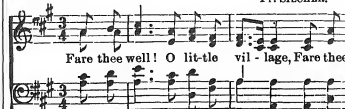
- (c) In what manner he would teach the Intervals and Scales.

- (d) In what manner he would teach Sight Reading.

- (e) He will detail the subject matter of a complete course of study suitable for each of the usual Common School Grades, including High Schools.

#### FAREWELL, O LITTLE VILLAGE.

FR. SILCHER.



- II. The Candidate will write an original exercise for singing at sight, for each of the first five school years (grades), and state with each at what time in the year the pupils should be able to sing the same.

- III. The Candidate will copy the preceding composition, giving an analysis of its rhythm, musical form (sections, phrases, periods), indicating the rate of movement (tempo) in which it should be sung, and supplying the necessary signs of expression.

- IV. The Candidate will answer the following questions:—

- (a) What means do you employ to prevent children from straining their voices?

- (b) In which school year would you introduce three-part singing, and how would you classify the voices for that purpose?

- V. The Candidate will answer the following questions:—

- (a) What are the registers of children's voices, and to what compass should each of the registers be confined?

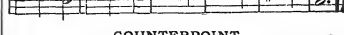
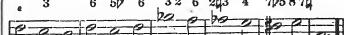
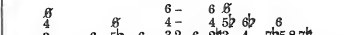
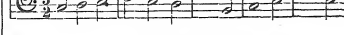
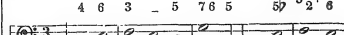
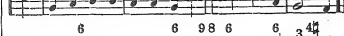
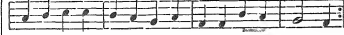
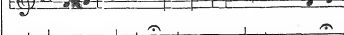
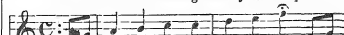
- (b) At what age do children's voices usually change? What are the indications of approaching change of voice? Should they be required to sing during that period?

- (c) Describe the mouth formation for each of the following vowel sounds: ä ä ö ö ö (do) (pool)

- (d) Give rules for enunciating, in singing, consonants in connected syllables and words.

- (e) Give rules for taking breath, with reference to the musical rhythm, phrases, and to the words of the text.

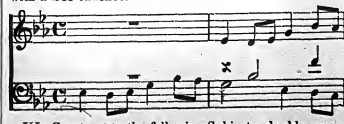
- VI. Harmonize the following melody in four parts:—



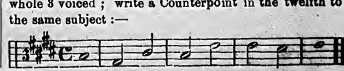
#### COUNTERPOINT.

- I. In Simple Counterpoint what interval is sometimes consonant and sometimes dissonant, and under what circumstances?

- II. Ad not less than eight measures to the following canon, employing one filling (free) voice, and closing with a free cadence.



- III. Construct to the following Subject a double counterpoint in the tenth, employing it so as to make the whole 8 voiced; write a Counterpoint in the twelfth to the same subject:—



## MUSICAL ITEMS.

[All matter intended for this Department should be addressed to Mrs. Helen D. Trehear, Box 2020, New York City.]

## HOME.

—MASTER JOSEF HOFMAN sailed for Europe on March 28th.

—MR. KARL KLINDWORTH and Mrs. Klindworth sailed for Europe on March 14th.

—THE KANSAS State M. T. A. will hold its third annual convention at Emporia, on April 11th to 13th.

—THE new building of the Cleveland School of Music, Mr. Alfred Arthur, director, was opened on March 29th.

—KONTSKY's "Messe Salennelle," was performed, among other selections, at the Buffalo Liedertafel's second concert.

—MR. GEO. H. WILSON, of Boston, is at work upon his Musical Yearbook. It will be a national record of musical affairs.

—THE "Scherzo" Society, of Erie, Pa., gave an entertainment recently, at which Miss Elsie Russell, the 11-year-old pianist played.

—THE Chicago Musical College gave a concert on March 2d. One of the pupils, Miss M. Cleveland, played the "Waldstein" Sonata.

—THE Mendelssohn Club concert took place at Philadelphia, on March 1st. Miss Gertrude Franklin, of Boston, sang and Mr. Chas. E. Knapp was the pianist.

—PRIOR to his departure for Europe, Prof. Carl Klindworth gave piano recitals at Pittsburgh, Hollidaysburg, Birmingham and Beaver College, Allegheny City, Pa., and at Beverly, N. J.

—DUDLEY BUCK's "The Light of Asia," is in preparation at Chicago for performance at an early day. Dr. W. S. B. Mathews is the organist, and rehearsals were commenced on March 15th.

—MISS NEALY STEVENS gave a piano recital at Nebraska City, Neb., on March 6th. She played, among other selections, compositions by Arthur Foote, Wilson G. Smith, Karl Mez, and Seeböck.

—THE second and third lectures of the Historical and Analytical Series given by Messrs. Emil Liebling and W. S. B. Mathews, on the treatment of "Weber to Chopin" and "Thalberg to Liszt," respectively.

—PREPARATIONS are being actively made for the festival concerts of the M. T. N. A.'s convention, to be held in Chicago, next July. Mr. Theo. Thomas will conduct these concerts in the Exposition Buildings.

—MISS MAUD POWELL gave a recital last week before the students of the Oberlin Conservatory of Music, in which she played the Mendelssohn Violin Concerto and the Bruch G minor Concerto, with other smaller numbers.

—MR. MAX VOORHIE gave a recital at Steiner Hall, Boston, on March 16th. Schumann's Sonata, Op. 11, Carnival and smaller selections and his own Staccato-Caprice, Gavotte and Impromptu were on the programme.

—THE National Opera Company has become a co-operative organization, the principal members being Gustav Hinrichs, the conductor; the tenor, Barton McGuckin; the baritone, Wm. Ludwig; and Mr. Henry Pierson.

—THE Beethoven Quartette Club, of New York, assisted by Rafael Joseffy, gave a concert at Newark, on March 19th. Mr. Joseffy played the Moszkowski Waltz, his own Chanson d'Amour, and, with Mr. Dannerueth, Goldmark's Suite for organ and violin.

—A GRAND "Wagner" concert was given at Chicago on March 21st. Mme. Fanny Bloomfield and Messrs. Clarence Eddy and Rosenbecker were among the soloists, and the programme comprised excerpts from "Tristan," "Die Walküre," and the earlier Wagner operas.

—THE well-known violinist, S. E. Jacobson's String Quartet gave a chamber music concert, at Chicago, on March 16th. Sonata No. 1, Bach, for violin and piano, was played by Messrs. Jacobson and Hyllested, and Beethoven's String Quartet, Op. 131, was on the programme.

—THE sixth Thomas concert of the Philadelphia series took place on March 8th. Mr. Rafael Joseffy performed Tchaikowski's first piano concerto. The orchestra's numbers were: Leonore overture No. 1, Schubert's Unfinished Symphony and Symphonic Fantasia, "Italy," Richard Strauss.

—AT the Buffalo Orchestra's concert, on March 21st, Emil Fischer, of the German Opera, New York, was the soloist. The orchestra played Weber's "Euryanthe" overture, "March Fugue" from "Eroica," symphony, Boccherini's Minuet and portions of Rubinstein's "Bal Costume."

—MME. HERBERT FOKSTER, soprano, and Miss Jeanne Franko, of New York, recently took part in a concert at Philadelphia, the latter artist being heard both as a pianist and violinist in the Mendelssohn-Liszt "Midsummer Night's Dream" music and Sarasate transcriptions from "Mignon."

—MR. ANTON STERLECKI gave a piano recital before the pupils of Mr. Julius Klausner, Milwaukee, on March 7th. Variations Serieuses, Mendelssohn, Sonata in F, Rubinstein, Liebesraum, Liszt, Fantaisie Russe, Tchaikowski, and selections by Korasakoff and Cesar Cui, made up his programme.

—PHILADELPHIA is raising a fund for a monument to Beethoven, in Fairmount Park. It is proposed to give ten entertainments for the fund, to extend over two years, and to present, among other works, Beethoven's nine symphonies and his opera "Fidelio." The first concert was given at the Academy of Music, on Feb. 29th.

—THE Chamber Music Quartet, consisting of Messrs. Kapp, Sauer, Federlein and Corelli, of Buffalo, N. Y., gave its second concert. The programme contained quartet, Op. 33, Haydn, quartet, D minor, Schubert, Liebeslied, and an aria by Handel, sung by Miss Cronyn, who was the vocalist of Von Bülow's American Tournee.

—MR. CARLY FLORIO gave a concert of his own compositions, on March 27th, at Steinway Hall, New York. Theo. Thomas conducted the orchestra. Mr. Aossorge played a piano-forte concerto, Miss Ella Earle sang St. Agnes' Eve, with cello obligato (Mr. Michael Brand), and "The Siren's Charm," with cello and clarinet obligato (Messrs. Brand and Schreurs). Two symphonies completed the concert.

—AT DR. F. L. RITTER's fourth lecture before the students of Vassar College, on the "Organ," Mr. Frank Taft gave the musical illustrations, among them a sonata by Dr. Ritter and Toccata in F, Bach. At the 13th lecture the subject was Ancient Clavichord music and classical piano-forte music. Mr. Aossorge was the pianist, playing a programme that included English, French, Italian and German music, ranging from 1563 to Beethoven, in 1827.

CINCINNATI's May music festival will last from the 22d to the 26th, inclusive. Theo. Thomas will conduct an orchestra of 108 members, and the chorus will comprise 600 voices. Rubinstein's "Paradise Lost," Dvořák's "Specter's Bride," a symphony for orchestra, piano and organ, by Saint-Saëns, "St. Paul," Mendelssohn, and cantatas by Weber and J. K. Paine will be presented. Mr. Arthur Mees will officiate as organist, and vocal soloists will be: Mmes. Lili Lehmann and Gräfin Valda and Messrs. Edward Lloyd, Paul Kalisch and A. E. Stoddard.

## FOREIGN.

—LUCCA sang Carmen for the fiftieth time in Vienna recently.

—MME. CARLOTTA PATTI's residence in Paris was recently destroyed by fire.

—ROSA SCHUCHER, the Wagnerian soprano, has become a member of the Berlin opera.

—THE Madrid Conservatory of Music has 2023 pupils, 800 of whom study the piano-forte.

—PAULINE L'ALLEMENT appeared as Rosine, in the "Barber of Seville," at Augsburg.

—PATTI has signed a contract for several concerts to be given in London next November.

—SCHUMANN's "Manfred" music meets with constant favor at the Colonne concerts, Paris.

—VICTOR NESSLER, the composer of "The Trumpeter of Sakkingen," has written a new opera.

—MME. RESIPOFF and Leschetizky have been playing with the Philharmonic orchestra in Berlin.

—BUON D'ALBERT played Brahms's second piano concerto at the fourth Nicodé concert, Dresden.

—THE music school of Lunauene, Switzerland, has 313 pupils, and is one of the largest in Europe.

—DR. A. C. MACKENZIE, the composer, has been elected president of the Royal Academy of Music, London.

—PETER TCHAIKOWSKI, the pianist and composer, played at the Colonne concerts, Paris, on March 4th and 11th.

—RUBINSTEIN's "Sulamith," a biblical drama, is to be produced at a Berlin symphony concert as a concert-opera.

—THE Liszt Society, of Leipzig, intends giving two concerts in behalf of a monument to that city for Mendelssohn.

—REMYNY was still alive and giving concerts in Bloemfontein, South Africa, in January of this year, it is reported.

—SCHANWENKA is engaged in the composition of an opera entitled "Mataswintha," based upon one of Felix Dahn's works.

—FRANZ RUMPEL played Beethoven's "Emperor" concerto and Liszt's E flat at a recent Berlin Philharmonic concert.

—THE export of musical works from Leipzig to America during three months of last year is said to have amounted to \$78,000.

—ON his return from a successful tournee through Russia, the German violinist, Reinebauer, had the misfortune to break his left arm at Tiflis.

—JOACHIM, who became a Mus. Doc. of Cambridge University in 1877, was recently invested with the degree of Mus. Doc. at Oxford University, England.

—A WEALTHY English music lover has placed £20,000 at the disposal of the Prince of Wales, with a view to the erection of a College of Music in London.

—MRS. CLARA SCHUMANN has been playing for her husband's "Etudes Symphoniques" in London, and, with Messrs. Joachim and Piat, Schumann's Fantaisie-ticte.

—AMONG the artists forming the London Covent Garden Opera Company this season are Mmes. Albani, Nordica, Trebelli, Lablache, Scialchi, Ravelli, Del Puente and Novara.

—MR. J. A. DYKES, a pupil of Raff and Madame Schumann, made his London debut as pianist with success. His piano-forte trio was performed at a London Monday popular concert.

—GODARD's new opera, "Jocelyn," the librettists of which are M. Armand Silvestre and Capoul, the tenor, was produced at Brussels, with Mme. Caron in the rôle of love, and was well received.

A BUST of Rubinstein (in various sizes and materials, viz.: plaster, terra-cotta and ivory) has just appeared at Bote and Bock's, Berlin. It was modeled by the sculptor Römer, and is distinguished for its resemblance.

—TCHAIKOWSKI and Grieg have both been concertizing in Germany. The former conducted a concert of the Berlin Philharmonic Society, on February 8th, at which one of his concertos was also played by Alex. Siloti.

—A "Parsa Novum" for five part chorus *a capella*, written by Verdi, "on the Italian paraphrase of Dante," was performed at the first concert given by the Society of the "Concerts du Conservatoire," Paris, this winter.

THE FOURTH Annual Congress of the National Society of Professional Musicians was opened in London, Eng., on Jan. 4th. Professor Calixa Lavallée, of Boston, delivered the opening address. His theme was "The advancement of Music in the United States." A grand concert was given later on, of unpublished vocal and instrumental compositions by the members of the Congress.

THE Atlantic Monthly for April has just come to our table, and in looking over its many well-written pages, we find the usual amount of appetizing brain food. The story "Yone Santo," by E. H. Brouer, is concluded in this number. Elizabeth Robin Pennell tells, in "English Faith in Art," how real, true art is gradually becoming one of the lost arts in England. Probably to our readers, the best known of the others are—James Russell Lowell, D. O. Kellogg, John Fiske, whose article on the "First Crisis of the American Revolution" is both instructive and interesting to lovers of history. Further on we find the "Despot of Broomfield Cove," by one of our well-known authors, Chas. Egbert Craddock. This, like other writings by the same author, is quite entertaining. There is also a short biography of the celebrated evolutionist, Darwin, and the contributors' club, who take a very appropriate subject, "Winter's Problem and Pleasant People."

Harper's Magazine for April is not only full of interesting and instructive material in type and illustrations, as usual, but its tone has a note of lightness in it most proper for a spring time number. The frontispiece is taken from Wordsworth's Sonnet, "The Shepherd looking Eastward softly said." The illustration is a drawing by Alfred Parsons. The opening article is about Algiers, and is written by F. A. Bressant, an artist. It is profusely illustrated by the writer himself. There are two complete stories, one "Ananias," a sketch dialect by Joel Chandler Harris, and "Chita," a memory of Last Island, by Lafcadio Hearn. C. Coquelin's article discussing Actors and Authors is profusely illustrated and is a most entertaining Japanese Ivory Carving, by Wm. Elliott Griffin, contains a full description of art expressed in ivory by clever Japanese artists. The city of Columbus, Ohio, is fully described by Dasher Welch. In F. Anley's article, "The Humors of a Minor Theatre," will be found an account of the kind of amusements and entertainments of the poor districts in London enjoy. The second article on "The Great West," by Charles Dudley Warner, gives his impressions of Minnesota and Wisconsin, in which the beauties of some of the large cities receive due recognition. Capt. Charles King has quite a lengthy article on "Leavenworth School," in which he endeavors to show the object it has in view toward promoting the interests of cavalry officers of the army.

IN THE Easy Chair, Geo. Wm. Curtis points out the meaning of a sharp nail, so far as the legal profession is concerned. William Howells has been reading about books; Dudley Warner, in the Drawer, has something to say about stupid dinners, and how to prevent such misfortunes. In addition to this article, there is much other interesting and amusing matter in the Drawer. Oliver Orinville is about the Musical Concoct. Reinhart and Barnard contribute sketches.

## NERVOUS MUSICIANS WHO LACK SELF-CONFIDENCE.

BY HENRY G. HANCOCK.

"I GAVE UP music," said a young lady recently, "because I never could play for people without becoming nervous, and committing mistakes; but always practiced well and learned my pieces thoroughly; but it made no difference how well I knew them, the result was always the same."

This young lady's trouble seems to be a common one among amateur musicians, as complaints similar to hers are frequently heard. The accompanying assertion that the pieces were thoroughly learned, however, was a mistaken one, as experience has repeatedly taught us. Music can be learned and learned. While a person may know a piece well enough to play it quite creditably when alone, knowing it well enough to perform it in good style before an audience is quite another matter, especially if the player is not sure of comprehension and sympathy from all who may be present. Any sensitively organized pianist knows how much easier it is to play for some people than for others. Those who are in sympathy with him the player forgets himself, and becomes absorbed in the music he is rendering, while he cannot help being painfully conscious of the presence of unappreciative listeners. Sympathy on the part of the audience is a powerful stimulus to the player; nay, more, it is an inspiration. The mere mention of some one's audience, however, is very likely to lack sympathy and appreciation; therefore one's mastery of a piece, both as regards technique and expression, must be so perfect that to make a mistake under any circumstances is almost impossible. Some teachers required their pupils to practice a piece from beginning to end in the same tone and with a firm, decided touch, bringing out each note clearly, until the whole piece can be played correctly, before allowing them to pay any attention to the expression. Other teachers, on the contrary, argue that even when just beginning to learn a piece the pupil should remember the expression and act as the technique. According to our own experience, the former method is far the better. While some persons might be able to cultivate technique and expression at the same time, the average piano student would find it very difficult.

Then, again, there are piano teachers who require their pupils to learn a piece without a mistake. This seems an extreme course, and one likely to destroy all expression; for if the idea that he must not make a mistake or miss a note becomes fixed in the pupil's mind, the chances are that it will take full possession at the expense of all other ideas. Many people, too, through constant fear, are unable to acquire a healthy, relaxing touch, and so cause the teacher to fail of his end. The piano student who employs the method we have already commended—practicing new pieces slowly, in strict time, with firm, even touch, attacking each note with decision, endeavoring to end in occasional strikes the wrong keys, until he feels both in his brain and in his fingers that the technical difficulties of the piece are mastered—will soon acquire the correct expression, so far as his capacity admits, and will not be easily affected by any disturbing influence when playing for an audience of any sort.

Every pianist who is liable to be frequently called upon to play for company should have a repertoire, be it ever so small, at his fingers' ends. Let him keep well practiced at least half a dozen pieces at a time. When both he and his audience are thoroughly weary of these, or, better, before the latter are too weary, let others be reapplied and prepared to do duty—brought into active service as it were. By pursuing this course the most nervous persons, as a rule, will be enabled to play with far more satisfaction to both themselves and their hearers than if they were to play only those pieces they are not perfectly sure—pieces that they may play very well if circumstances are favorable, but if otherwise, very badly. They are also enabled to play at least passably well irrespective of moods. Any pianist with true musical feeling and a clear head under the control of certain moods and cannot always play uniformly well. It is possible to yield so fully to these moods that at times one will play exceedingly well, at other times atrociously; but it is also possible for the man to master the mood to the extent of playing correctly and well in respect to technique, and with at least a moderate amount of expression.

Patience and perseverance are virtues too rarely found in the amateur pianist. Nine times out of ten when he thinks he has mastered a piece, he is just ready to practice it with something of the appreciation and comprehension necessary to the execution of it. Then those troublesome, sometimes ugly, passages to be found in every piece, how he will always allow them to be stumbling blocks, instead of manfully conquering them, as he could if he would.

Another bad habit common to amateur players, especially those who play without notes, is allowing the mind to wander while playing. We have found counting to be an excellent remedy for this. It is not at all pleasant, when playing for a roomful of people, to suddenly awake,

as it were, from some day dream and not know where one is, or ought to be, playing—to be obliged to stop abruptly and take a fresh start.

We can think of no more forcible or appropriate conclusion to these remarks than a rule of our own which the average pianist would do well to adopt, namely, when a piece has been learned, learn it again, and continue this course until it is learned as well as ability will permit.—*American Art Journal.*

## SOME MUSICAL BLUNDERS.

**BLUNDER NINTH.**—To expect success until you have fully earned it and are fully ready for it. Do you expect anybody to engage you as bookkeeper when you confess to be unable to do so, to work clearly and satisfactorily? Do you think they will take you on your promise that they will learn bookkeeping after your salary begins? Do you think it will be of any use to stand back and groan, while you see the other fellows, who have learned their trade thoroughly, getting all the glory and all the money? What shall you do, then? What are the secrets of success? Let us see if we can put them down in black and white. Experience has shown the writer that the following are some of the rules we are after:—

First. Keep your promise if you lose your life. Make as few promises as possible, but, once made, redeem them at all costs. "Let your Yes be yes, and your No be no; for whatsoever is more than this is evil."

Second. Use all honest tact in your dealings with men. Hypocrisy is not needed; it *always* fails, notwithstanding you can point out a score of hypocrites whom you say are succeeding. Watch them awhile, and tell me if my assertion is true or false. "Be ye wise as serpents and harmless as doves."

Third. Have nothing to do with second-rate men and things. By second-rate things and deal with second-rate men, and you soon get labeled second-rate; and, moreover, that label always sticks. "A man is known by the company he keeps."

Fourth. Rely on well-directed industry. Undirected or misdirected industry is simply a waste of power. You may load your gun with the best of ammunition and go out doors and blaze away till sunset, but you—

"Was't got any game."  
"Till you learn how to take aim."

Finally, stick to your text. How can you choose your text; that is, decide what you had best follow in this world? Easily enough. Decide what you like more than any other thing, and *that* is the thing for you to follow. If you fail in one thing, because you do not put your whole heart into anything, having made this choice, I say, stick to your text. Whatever difficulties you meet in this would be tenfold worse in any other work. Do not go into music if you can help it; that is, don't go into music unless music first goes into you. Once in it, hold it back, or you will soon hold nothing at all. "He that endureth to the end shall be saved." I have never exactly heard what becomes of the other fellows; some say that they go where it is quite warm.

**BLUNDER TENTH.**—To work all the time. Why not eat at the time? Why not stop once in a while and see what the Lord has done? He has spread out an infinite universe before you, and you do not appear to know much about it. Plainly, study other things besides your specialty of music. Study at least the Macrocosm and the Microcosm; that is, Astronomy and Psychology. More plainly, study with a wide circle of men, and what is in them of you. Of course, these will include all the other great and correlative studies. "Put not all your eggs in one basket." A pretty good rule is, "Know everything of something (i.e., of some one thing), and something of everything." And you cannot stir up your own mind to some of these fine things, unless you acquire something else to do for you; for it must be done before you can have any large or lasting success. More next time from your well wisher, EUGENE THAYER.

## INTERNATIONAL COPYRIGHT.

EDITOR OF THE ETUDE:—

In compliance with your request to state our views about the international copyright question, we beg to submit that we are in favor of a simple amendment to our present copyright law, by which foreign composers and authors, who use the United States the same protection as is now enjoyed by American composers in Europe.

An American composer is able to protect his work against being reprinted in Europe as well as in the United States by first publication abroad and by retaining the right of first publication in this country. The same in Washington before such publication, and by depositing two sample copies within ten days after the publication.

As soon as foreign authors will be permitted to protect their works in the United States in the same manner, only the United States will be the United States of works by foreign authors of reputation will be restricted to such an extent as to become practically harmless.

EDWARD SCHUBERTH & Co.  
New York, Feb. 21st, 1888.

## KARL KLINDWORTH AND HIS CRITICS.

TO THE EDITOR OF THE ETUDE:—

The reception accorded to Karl Klindworth by the musicians and critics of New York and Boston and elsewhere during his recent visit to America has been a cause of astonishment to many musical students on this side of the water, of perplexity to others, and of regret and disappointment to not a few.

We knew the esteem in which he has long been held by his professional brethren all over Europe; we knew the terms of friendship and respect with which he stood with such men as Wagner, Liszt, Bülau and the two Rubinstins; we had studied with ever-increasing profit his masterly editions of Chopin and Beethoven; some of us had heard his magnetic piano playing, had seen him conduct the Berlin Philharmonic orchestra to unsurpassed triumphs, and knew him personally as an artist of solid attainments, and as a teacher of comprehensive knowledge, kindly severity, and inspiring example. Having become somewhat sated with the glittering display of new-fledged virtuosos, who do nothing but repeat each other's performances, we read with interest the announcement that one of the masters was to pay a holiday visit to our shores, and we expected to see him received in a manner befitting a man of his position and merits.

Probably Mr. Klindworth himself expected such a reception, for he took no pains to proclaim his approach, and resorted to none of the usual expedients to obtain social and professional notice. His reasonable anticipations were, however, quickly chilled. For the first time, perhaps, in American musical annals, a European reputation proved no spell to conjure with. For the first three months of his stay he lived in quietude and seclusion that were partly of his own seeking and partly forced upon him; for our leading musicians, instead of doing him and themselves the honor of greeting him cordially, let him almost completely alone. But when Mr. Klindworth gave his first recital this indifference vanished, and the critics paid the involuntary tribute to his importance by assailing him vehemently all along the performance line. He was treated not, as might have been expected, like a gray-haired artist, to whose labors all musicians are more or less indebted, but as if he were a mere *debutant*—a charlatan trying to impose himself upon a gullible public, and to accomplish his purpose by forceful, unconventional interpretations were attacked in terms that implied that his journalistic critics deemed the conceptions of the veteran teacher, the associate of Liszt, Bülau and Rubinstin, worthy of no consideration. One would have supposed, from the allusions, that the established laws of musical taste and order had suffered atrocious violation. From some quarters Mr. Klindworth received more lenient treatment, but, speaking comprehensively, his visit to America, for the sole purpose of recreation and of making acquaintance in a country he admired, brought him little or no profit.

Now what is the real cause of this I do not pretend to explain. The false representations of Mr. Klindworth's intentions that preceded him to this country do not furnish sufficient reason or excuse; for those that inspired the assault upon him had no reason to suppose that those representations were true. I know little of the conditions that determine the composition of musical fashions in our cities, or of the means by which the favor of professional criticism is gained or repelled, neither do I wish to discuss the merits of Mr. Klindworth's playing. My opinion is that his merits or demerits had comparatively little to do with the case. But I do contend that the attitude of certain musicians and their organs toward Mr. Klindworth is, to speak mildly, not flattering to American musical liberality and intelligence. And I regret, as a musician, that Mr. Klindworth had been a man of equal attainment in any other calling he would have been received in a manner worthy of his years, his worth and achievements. When a literary man or a scientist, like Mr. Arnold or Prof. Tyndall, comes over here to lecture, our literary or scientific men do not continue against him and hood at him in the public prints—other lecturers do not try to decry him for fear that he may cut into their patronage. The imputation of obstructiveness and small envy which the people of the world are so fond of casting against musicians, unfortunately, has been so often and so successfully unfettered charge has nowhere of late received more conspicuous support than in the gratuitous unfriendliness of representative American musicians and journals toward Karl Klindworth.

EDWARD DICKINSON.  
Elmira (N. Y.) College.

Just as we go to press a communication from Wm. H. Sherwood on the above subject has been received. The article will appear in the May issue.

Mr. Sherwood will hold a five-weeks' summer term at Burlington, Vt., at which he will give a series of ten recitals, beginning July 9th and ending August 10th. We will give fuller details of this in our next issue. Mr. Sherwood can be addressed at Chickering Hall, New York.



## STILL AGAIN UPON MEMORIZING.

BY W. S. B. MATHEWS.

I was much interested in Prof. Fillmore's notes upon memorizing, and, to a certain extent, what he says there coincides with my own experience. I am inclined to think, however, that only those who are distinctly musical are able to memorize upon musical grounds, as such, in their earlier attempts. That is to say, I think it is true of the average pupil, as Prof. Fillmore says, that he remembers his music as such and such notes upon such and such a page of the page. I notice, however, that talented pupils do not play, as it were, as it shows by their propensity to begin in wrong keys. In some cases, where the inner conception of music is unusually bright, they do not remember the key at all, except by special effort; when they start wrong, they go on until the strangeness of the fingering brings them to a standstill in consequence of the muscular sense conflicting with the association of ideas in their minds between certain musical effects and certain positions or movements of the hands. In the case of pupils less distinctly and originally musical, who at first remember music as such and such notes upon the printed page, I observe that as they become familiar with the piece they gradually lose this recollection of the printed page, and retain only the musical effects.

I do not think that I have overestimated the educational value of memorizing music as I administer it. I secure by means of the effort to memorize, first, a great number of repetitions of the piece; second, a proportionately large number of repetitions of the more difficult parts of it, which never happens in ordinary cases of practicing by notes. Third, I secure a more concentrated application of the attention. It is evident that a pupil endeavoring to fix a passage, a sequence, or a melody in mind, is giving it a different and finer quality of attention to what one is giving it who is merely transferring from the notes for the occasion. While memorizing, as I administer it, conduces to the improvement of the quality of study more rapidly than any other educational means known to me, it also affords the pupil a large internal possession of music pieces which react upon each other within her mind, and hasten the time of her becoming musical in a true sense—that, namely, of having within her a quantity of musical impressions, occasionally of having within her a piece of music.

These results will follow, however, only upon the observance of certain conditions: First, in the early stages, and especially where the act of memorizing is difficult to the pupil, the musical memorization must be well fitted to the pupil's state, or else entirely outside of it, as, e. g., when I give her a piece of music, "Fifteen" to memorize. Here is a piece which is entirely outside of the musical experience of an ordinary pupil. The accompaniment is unlike anything she has had; the piece is in sharps, the harmonies are evasive, the basses unusual, the modulations extreme, and the left hand figures wholly different from the ordinary. "In itself the piece is pleasing, and all these extraordinary incidents of its career reconcile themselves to each other when once a pupil has become accustomed to them. Now the ordinary expectation of a raw pupil, of being able to play this over a few times, and then play it by heart, fails miserably. It is only by special effort that she is able to recall eight measures of it correctly. For this reason the piece informs you at once of her ability or inability to memorize, and it establishes her confidence in her ability to memorize, if she finally gets it, as nine out of ten will.

I do not think that I have overestimated everything that one studies, but I do think that it is better to memorize the larger half of it at least. The complaint that too much time is lost, shows that the work has not been taken hold of rightly. In general, I doubt whether a pupil learning by heart half of the piece, will get over any less time in given three months than one who does not memorize at all, supposing the two to learn their pieces up to the same standard of execution. I have been in the habit of giving a much greater variety of music at a time than most teachers do. It is my deliberate conviction that piano teaching suffers from the same cause as the graded school system in education, namely, in not affording the pupil a sufficient variety of subject matter of thought. The majority of pupils, after working an hour or an hour and a half upon a piece by Liszt, for example, will not be able to do anything more with it profitably during the same day. But give them something of Bach, Beethoven, Schumann, or even an easy salon piece, and they will learn also a few pages of that in the next practice hour. Hence, instead of confining the pupil to a single piece for a lesson, I rarely give less than three, or four, different as possible. If the heavy study is upon Liszt, I always have something of Bach, Chopin or Schumann to go along with it. The contrast rests the pupil, and the change in style of playing limbers up the technique remarkably.

Memorizing in this way, which I think it is applied to those parts of the practice assigned for formative purposes. Bach, for instance, is generally assigned, on

account of its making the playing intelligible. A dozen pieces of Bach played well and memorized,—fugues, preludes, gavottes, etc.—will do more to modify the playing, by adding to the Bachian qualities to it, than whole books merely played over. It is the same with Schumann, the Schumannesque qualities in playing are better secured with a small number of pieces learned by heart, and made a part of the very inner self of the pupil, than whole books merely played over. At the same time, I do not say that it is not useful to play any of these authors by note. But the peculiar educational application of Schumann and the rest can be facilitated by memorizing the formative pieces.

The memory of notes and note places instead of music can be broken up by requiring the pupil to transpose passages into other keys. At first, passages from memory, then from notes. In reply to the question in the last *ETUDE*, as to the practice of the examiners of the A. C. M., I would say that the examinations I personally saw assigned few measures of some piece in the candidate's repertory first to be played by note, then to be repeated in another key, from notes. The tests were so unsatisfactory that no attempt was made to require what would have been reasonable had the candidates been properly educated. Prof. Frederick Grant Gleason tells me that he often requires his pupils to transpose Chopin's studies, like the first one, into C sharp, F sharp, etc., using the same fingering as in C. This accustoms the fingers to following tonality in spite of the contradictory influence of muscular sense.

If the Tonic Sol-fa were the usual method of elementary study, it would be the best way of teaching and remembering note places instead of tonalized sequences.

Finally, I have not intended to recommend memorizing as the whole of musical education nor as the greater part of it, but only as an important instrument for facilitating the pupil's attaining a better quality of study and becoming musical. I admit that occasionally I get cases to which it does not apply. Such a one I have in hand now, of a young lady of twenty, a girl capable of playing "sonata pathétique" in a manner which would be regarded as intelligent at Stuttgart, but which stops short of the concentration of a performance where the player knows rapidly that any piece he is almost impossible to get anything well learned, and at first everything memorized was forgotten as soon as learned. I do not know that we will ever succeed. She seems to lack grit.

I do not expect that difficult pieces will be played well when first learned, whether memorized or not. A piece can be thought through slowly, it has to have time before it can be thought through rapidly, and yet farther time before it can be thought successfully under the strain of public performance. But when such a piece has been taken up and studied afresh, after a year's lying by it, one can play it as one comes into fine shape, and much better shape than if not memorized at first.

To require the pieces to be learned by heart is not the same thing as to require the very words of a lesson to be remembered. What is a study of Shakespeare worth—parenthesize, when it does not give the very words? Suppose our piano pupil had to be set down in a room, with music paper, and asked a few such questions as these: Name the movements and give the principal motives of Beethoven's sonata Pathétique. What is its opus number? What are the keys of the different movements? Give the leading motives of the moonlight sonata, and explain the general style of each movement, and the proper tempo. What are the special difficulties of the finale? What means would you propose for facilitating their mastery? What pieces by Schumann do you know? Give the subjects in notes of the principal ones of them.

Would this be any more of an examination than a high school pupil passes? Would the experience of having memorized the more important pieces studied be an advantage in such an examination? Have I asked anything more than any musician would be ashamed not to be able to do off hand?

"Some Pupils of Liszt" is the subject of a paper which will appear in the *March Century*, with portraits of Eugene d'Albert, Arthur Friedheim, Frauline Aus der Ohe, and other distinguished pianists. Of Adèle Aus der Ohe, the writer says she first gave evidence of musical talent when only three years and a half old. An elder sister was one day strumming Ardit's "If back," when little Adèle came running up and begged to be placed at the piano, where, to the astonishment of her family, she repeated the entire waltz, giving the correct base with her left hand. At eight years of age she made her first public appearance, and at ten was a ravishing member of the orchestra at Berlin and Hanover. We have with Liszt for seven years. Here, at least, is one instance of an "infant prodigy" who was not injured by an early appearance.

The official report of the Music Teachers' National Association for 1887 is printed and sent to members. Non-members can procure them from the secretary, or through any music dealer.

## Questions and Answers.

Ques.—Will you please give in *THE ETUDE* the names of a few good collections of organ voluntaries? K. E. Ans.—"The Organ in Church," by Clarence Eddy; "Organ Gems," by Sam'l Jackson; "The Organist at Home," R. A. Schecker.

Ques.—Should scales be practiced with a gradual crescendo in ascending, and a gradual diminuendo in descending? Is it the best way? Should there be any accent, and where?—A. D.

Ans.—It is one "best" way. The scales should be practiced for perfect equality, also for crescendo and diminuendo, for pp and ff, with accents of 2, 3, 4, 6, 9, etc. You will find an exhaustive treatment of this subject in "Mason's Pianoforte Technique," a book which every teacher ought to be familiar with.—J. C. F.

Ques.—Who is the author of "Le Desir" waltz, Beethoven or Schubert? I have seen it attributed to both.—K. F. S.

Ans.—Schubert is the author. It is in his Opus 9, Book I, No. 2. Beethoven's name is sometimes attached to it. This was, no doubt, started by some enterprising publisher.

Ques.—Will you kindly explain in *THE ETUDE* how the sixteenth triplets should be played against the two sixteenth notes? Does the third note of the triplet come after, or with the second sixteenth note in the right hand?—A. E. R.

Ans.—The mathematical division of six notes against four is treated the same as any other combination. The following will illustrate the exact value of each note:—

1	2	3	4
1	2	8	4
5	6		

From this you will observe that the third note of the triplet comes after the second sixteenth.

Ques. 1.—In Gottschalk's "Last Hope," page 8, second measure: How and when should the two sixteenth notes over the last four thirty-seconds be executed?

2.—Please give the meaning of the following musical terms: "Comme l'autre le joue," "Melancholic," "Scintillante?" By so doing you will greatly oblige.

A. L. P. Ans. 1.—This is an *Ossia*. In playing *ossia* leave out the other.

2. The translation of the terms are as follows: "As played by the author," "Melancholic" and "Sparkling."

Ques.—Will you kindly advise, through your columns, some work or works on theory suited to home study, which, beginning with the first principles, will enable one to teach, and will last to that point where a teacher is indispensable? Am removed from all possibility of study under a teacher, but have had irregular lessons in theory, and gained considerably by home study, but wish a systematic course. Thanking you in anticipation.—E. I. C.

Ans.—A teacher is never more indispensable than at the very beginning of musical theory. Theory lessons can be conducted by mail. A number of prominent theorists, such as Dr. C. K. Adams, whom Geo. H. Howard and Stephen A. Emory of the N. B. Conservatory of Music, Boston, Mass.; C. P. Hoffman, of the college at Bordentown, N. J. The Course in Harmony, by Geo. H. Howard, is one of the best adapted works on Theory for self-instruction.

Will you kindly answer these questions in the April *ETUDE*, and greatly oblige a subscriber and appreciative reader?

1. In an arrangement for cabinet organ of one of Schumann's works, I found this: Ritard—Ritard—Ritard repeated three times in a space of about four bars, with no (a tempo) between. How would you play the passage?

2. It is impossible to answer this without seeing the passage, but most likely the word ritard is repeated to show that the ritard is to begin at the place where it first occurs, and is to continue until after the last place where it is given, then there ought to be a "a tempo."

3. In the Little Edition of Chopin's Nocturnes, I find frequently occur several times in a measure, with no sign between to let it up. It should, of course, be released before each *ped.* sign, should it not?

2. The *pedal* must be changed with each change of the harmony, in such a manner that every chord will smoothly connect with the next following, without ever running into it.

## Practical Letters to Teachers

BY W. S. B. MATTHEWS.

## STUDYING ABROAD.

THE following letter having been addressed to me in my private capacity, I have bethought myself warranted in answering it here, because the question is one that many teachers have occasion to consider:—

I read with interest each month your instructive letters to teachers, and I take the liberty again of trespassing upon your kindness in writing to ask your advice on a matter which just now vitally concerns me. Of course you will use your own judgment as to whether you answer by personal letter or should you think the matter of sufficient interest as applied to other teachers, in your capacity as editor of THE ETUDE.

Is it advantageous for a teacher (piano-forte teacher), having followed his calling, say for ten years, with some degree of success and being at present thirty years of age, to undertake a trip to Germany, there to spend some time in study, in order to gain greater experience and more knowledge in his profession?

The above question, though given in the abstract, has direct reference to myself. It may be a matter of surprise that I should ask such a question, but I feel sure that it will (if you think fit to answer it at all) elicit some valuable advice.

I have for some time past felt that a year or two diligently spent under competent instruction would qualify me to hold a much better position as teacher, and it has ever been my desire to be "first rate" so far as I could be. In my profession I say "Go Germany," as the instruction there is, no doubt, from all that I can learn, to be had much more reasonably, financially speaking, which in my case is a consideration. Of course there are other sides to the question; for instance, the question of expediency, the prudence of giving up a position for a time in the hope of securing a better one later on. I thought that you, out of your own experience, might have something to offer that might aid me in my decision. Such advice as you may see fit to give me will be gratefully received by

Yours, very truly,

S. F.

In reply, I would say that it all depends upon what you propose to go abroad for. Dr. Mason once told me that the principal use of going abroad was to find out that it was not necessary. At another time he said that whenever a pupil of his got the big-head, he urged him to go abroad. I have seen too many persons who have been abroad uselessly, not to feel a degree of embarrassment in speaking upon the question. In general, however, I think that in so far as regard competent instruction, it is not necessary to leave the United States. In almost every large city there are teachers able to give any kind or form of musical knowledge. Nor do you always find the much celebrated "musical atmosphere," unless you happen to go to a small town where the school is all there is; in that case you get your musical instruction in a sort of provincial littleness. On the other hand, if one were to go abroad for a year, and to pass from one point to another, studying a little here and a little there, and, above all, get admission to as many classes of advanced pupils as possible, one might pick up a great deal, and come home more competent. In general, it is not expedient to give up a good place at the age of thirty to go away to study. It would be better to take a long vacation—four months, for instance—and go often, especially when one lives on the seaboard and can take an Atlantic steamer at his front door, as it were. In that case a European vacation is as cheap as any.

(2). Is your small but useful work on musical form, published previous to your larger one, on "How to Understand Music," still in print? A friend of mine, wishing it, has sought for it at Ditson's, but without success.

S. F.

(2). I do not know.

## RAPID PROGRESS—HOW TO PROCURE IT.

I write to you this evening for advice about my piano work. I am a very poor player, and I want your candid opinion on how to make rapid progress. I have taken lessons for fifteen years, and not one of my teachers has trained me properly; I can't lift my fingers high, and the fourth finger (using the German fingering) I can't raise one bit. I guess I need an operation performed on them; when I play rapidly it is all mumbled and very indistinct. Prof. Waugh Lauder was my last teacher, and he improved my technic some, but, unfortunately, he

moved to Boston before I progressed very far. Would you advise me to get my finger cut, and get a technician and use it carefully? Prof. Lauder told me I had lots of talent, and I would develop into a brilliant Liszt and Chopin player. He advised me to let Beethoven entirely alone. I get very much fatigued playing one piece through. I have now placed my case before you, and, hoping you and your co-editor will place me on the right track to artistic piano playing, I will close.

I have one pupil that has completed Cramer Studies (Von Bulow edition); what next would you put him in? Name some concert pieces and concertos I can use in his case; his technic is 100 per cent. better than mine (I am using Cramer myself, too).

E. A.

ANS.—You omit to state your age, which is an important element in the case. I do not personally advise the cutting of the tendons referred to, and already tried by several. An eminent surgeon of my acquaintance, who has had perhaps as large an anatomical experience as any man in this country of his years, tells me that he doubts whether good would follow. It would depend, he says, upon the individual hand. It might be that the hand would be made more flexible in respect to the control of the fourth finger; but it might also happen that the hand would be weakened. It is evident, from your own account of the case, that your technical practice has not done for you what it should. The technician would be an excellent thing for you, but be careful not to overdo the weak fingers.

All sorts of exercises calculated to render the fourth finger independent of the third (I use German fingering) will be of service. The slow trill, the Mason two finger exercise, etc. But the main point is to hold the hand in such a way as to get the utmost possible benefit from the practice. To this end carry the wrist low, the fingers nearly straight, and be careful to raise the finger as far as possible before striking, while the other finger is holding the key. The particular point is to individualize the two fingers to the utmost possible, and the muscles by which you are to do this are the extensors, and not the flexors. You will find that fifteen minutes a day well put in upon the technician, with the wrist exercises on the right-hand lever, and the exercise of raising the same weight upon the back of the fingers, and the finger exercises upon the right-hand lever, together with a little practice in separating the fingers upon the triangle in the middle of the technician, will do you more good than three times the amount of practice upon the keyboard—that is, provided your hand behaves as my experience leads me to expect. Then for musical practice I would recommend a good deal of two-part playing from Bach, such as the inventions, etc., a pretty gavotte, etc. If you have talent or ambition for Liszt, try his "Rigoletto." The chances are that you will not be able to do it, but it will do you good, nevertheless, and you may be able to learn it. It is one of the best finger exercises I know of.

Raff's "Flütsen," if you do not know it, will do you good. Cramer I doubt the benefit of in your case. Many years ago I formed the notion that Cramer's studies lie one side the route to modern piano playing; this opinion, I find, is also that of Von Bulow. The Cramer studies are excellent for assisting the hands to a quiet position, but not for rendering the fingers flexible. Moreover, the left hand has very little to do in them. Schumann will do you good, especially if you are able to remember his music easily. In that case you have a talent for it, and it is a particular merit of Schumann as subject matter of practice, that it conduces to abandon and feeling in the playing, while his motive work is so fresh that it conduces to clearness of part playing. It also has the merit of taking your hands into all sorts of positions and combinations, where they have never been before; in this, also, there is great benefit. It helps to render the hands subservient to the will. I wish that you had given me a better idea of your inner musical state, your age and your temperament. I want particularly to know what kind of music you can easily play without notes. This is an indication to the natural or acquired state, not to be omitted in similar cases in future. The following pieces are by no means of equal difficulty, but any of them is within reach of an ambitious and moderately advanced pupil, who is not afraid of work: Moszkowski's Waltz in A flat, edition by Mason; Gavotte in B, Godard; Au Matin, Godard; Juliette

Waltz, Raff; La Flûteuse, Raff, edition by Mason; Rigoletto, Liszt, Scharenberg edition; Minuet, Boccherini, arranged by Jossify; "Hark, hark the Lark," Schubert; Liszt; Grieg, On the Mountains, in "Aus der Volksleben," Op. 19, Peters, No. 1270. If you try these recommendations, I would like to hear from you again after you have had a month or two at them.

## NOISE PRODUCED BY FINGERS.

Your letters to teachers are so helpful in every way, and you so kindly point out the right way of doing things, that I am emboldened to ask your assistance in a matter which troubles me greatly.

I have among my pupils a boy of seventeen. He has a large, well-formed head, and I have taught him for a year. He commenced at the very beginning a year ago, so I am to blame for all his faults. He has but one, and that puzzles me how to overcome it. It is strange to me how it has ever developed, for all my pupils have a beautiful touch. He "knocks" the keys. What am I to do with him? I taught him at first, as I always do, just how to lift his fingers, knuckles slightly depressed, at least not protruding, to play on the tips of the fingers, and to play chords with a loose wrist. All these things we have gone over as carefully and with as much pains as I have done with all my pupils, and he is a bright one. Yet (especially this is the case in wrist chords, but also in finger strokes without the wrist) you can hear his fingers "knock" the keys almost every note. If you are sitting near, it is of course more noticeable, but across the room the wrist touch produces a sound. I have puzzled myself to find a way to correct it, and at last, in sheer despair, come to you. Perhaps other teachers may have similar cases, and an answer in THE ETUDE may do more than one teacher a great deal of good.

I think there is no journal so helpful to musicians as THE ETUDE. I shall never be without it.

Yours respectfully,

E. W.

I would say that, in all probability, the boy has a rather hard hand, perhaps a little less flesh upon the fingers than usual. Especially do I infer this from the circumstance of the "knocking" being more audible when chords are played. The chances are that if you will have him play pieces of the nocturne kind, with a melody alone in the right hand and chords or broken chords in the left, it will soften the touch, provided you are careful to have him play with the fingers nearly straight, striking upon the fleshy cushions of the fingers. A thorough course of Mason's Two-Finger Exercises, administered with the same general position of the hand, would probably soften the touch. The noise complained of must necessarily come from one of the two causes, or both: Either from hardness in the finger tips, or stiffness of the wrists and joints of the hands. It is quite possible that the young gentleman, being a boy (a misfortune for which he is not to blame), may strike the keys with greater force and rapidity than the other pupils; in this case, also, same prescription as above.

## A SECRET SYSTEM.

Tomaschek was, I believe, a Pole. A lady in Brooklyn who plays very beautifully, claims that she took lessons of a pupil of his while abroad, and that there is no one in this country who understands his method besides herself. She refuses to divulge the method, and I know, and I know, there is one, that makes the piano sound almost like an orchestra. Now, I have faith enough in THE ETUDE to think perhaps it will be able to show some one else in America who is as wise as she is. What was there about his method and touch which differed from others?

Tomaschek was a Bohemian, and a worthy and industrious teacher of the piano and a composer, in Prague. There he was succeeded by his most distinguished pupil, Alexander Dreyschok, who gave Tomaschek's scale forms to Nathan Richardson, who, in turn, transferred them to his Modern School. There is nothing whatever in the claim you mention of the lady in Brooklyn. She may have been a pupil of a pupil of Tomaschek, and this pupil may have given her certain good suggestions in regard to the modification of tone by means of the touch. Tomaschek and Dreyschok both had rather poor touches. The probability is that the lady in question is herself too ignorant of the world of piano-playing to be aware that there are no secrets in it. Her own touch may be unusually fine, and her ear may be finer. This, however, is most likely all the secret there is in the matter. Dr. William Mason studied one year with Dreyschok, at Prague, and left him because he did not think

it worth while to stay longer with so mechanical a teacher. It was a favorite notion of Dreychock that anybody who would practice enough might become a good player; the only severe shock his theory ever had was from Nathan Richardson, who studied five years with him, and continued a very bad player until the end. Richardson's Modern School was, substantially, a transcript of the lessons he had of Dreychock. The publication of that book was an epoch in the history of piano-teaching in this country it is now old fashioned, so much has technic advanced. I have answered this question as frankly as if it had been asked me privately—no doubt a risky thing to do. I would have the questioner remember that, as a rule, those who pretend to have hit upon some wonderful secret, in an art so common as piano playing, are generally frauds, either intentionally or unconsciously. Those who know most pretend the least.

#### STUDIES IN PHRASING.

I have just been giving a lesson from your edition of "Mathew's Phrasing," using Nos. 8, and I desire to call your attention to the fingering in the 3d Period, the 4th, 6th, 6th and 7th measures. In the 5th measure the fingering for the right hand is evidently a mistake, being 1 1 1 for the passage in the 6th, while the third is required to hold the dotted quarter-note E. This should be changed to 1 4, and other similar passages the same. As to the tenorino letter being held by the 3d finger, I much prefer the 2d, and it is so fingered in an edition of Heller's Etudes I have, complete. The solo passage of three letters for the right hand immediately following, B, A, B, is fingered 1-2-1, instead of 3-2-1, and I think is much preferable.

Believing you wish your edition as satisfactory and correct as possible, I have taken this liberty to suggest the correction and change.

In addition to what I said in my recent letter on the Acciacatura, I find the average definition quite at variance with the fact, and not covering the case at all. Webster says it is "a grace note, one semitone below the note to which it is prefixed." Now, if all short appoggiaturas made with the dash through the stem are properly styled Acciacaturas, then I find as many from above as below, and at all possible intervals, the second, possibly, having the majority. So I think a clear revision is called for on the whole subject.

Please do not set me down as a chronic grumbler, but these things vex me, and I believe they should be corrected.

J. W. R.

In reply, I would say that the fingering in the published edition is that of the Peter's edition of Heller's Studies, and it appeared satisfactory to me at the time when I made this book of Studies in Phrasing. I do not find the 1 1 1 spoken of, in my copy. The remainder of the fingering is intentional as it stands, and, in my opinion, is better than that proposed by the correspondent. The same is true of the correction suggested later, concerning the last three notes of the third line. As it stands, it is already the fingering desired by our correspondent; but it is likely that in writing he said the opposite of what he meant. The 3d finger was put on the B in order to necessitate a movement of the hand from the position formerly occupied, thereby defining the phrasing more clearly. In much of the advanced music of the present time this principle prevails, as will be seen by reasoning out the finger marks of pieces by Liszt or any of his pupils. In the period of classical piano-playing the hand was moved as little as possible.

The best advice I can give in regard to the "Acciacatura," is to call it a grace note, and let it come from above or below, as the weird fancy of a composer may happen to want it. As far as Noah Webster is concerned, he is a sort of "great aunt," who "doesn't count" in musical terminology.

#### SOMETHING TO DEVELOP TASTE.

"I have a little piano pupil who has taken nearly two quarters of lessons. During the first quarter she was hindered in her practice somewhat by sickness in the house; in the second she practiced well. She has never had anything outside of Richardson's Modern School, except a few easy pieces. I would like now to get her some studies to improve and develop her musical taste, and also to improve her reading, which at present is not so good as I would like. Please name something suitable."

M. J. B.

As you neglect to mention the age of the pupil or her present ability, I can only name by guess; subject to this limitation, I would suggest Behrens' New School in Vol. 1, or the easier studies in my Studies in Phras-

ing. The first ones are easy, and if each one is learned thoroughly before going to the next, a pupil with moderate enthusiasm will be able to master them. After these, or in connection with them, I place Loeschhorn's Studies, Opus 66. The latter are so easy that even when a pupil is not at all advanced, she can learn them by taking less at a lesson. A half-study in advance and the remainder next time, the first half, meanwhile, being reviewed and improved, will work first rate. Loeschhorn's Opus 65 is still easier, and my friend Mr. Cady tells me that there are some easy studies by Gurilt. These I have never used.

#### HISTORICAL PIANO-FORTE RECITALS.

THE delightful series of piano-forte recitals of Mr. C. H. Jarvis, with explanatory remarks by Dr. H. A. Clarke, began Wednesday, February 22d, at the Academy of Fine Arts. The programme on that day and those of the succeeding Wednesdays have been of exceeding interest to the attentive student of music. As the composers represented in the historical part of the programme approach the romantic period, an ever-increasing beauty is discovered in their works. Music, they have found, is not to be constructed on the plan of a set of rules which must be followed out with well-nigh mathematical accuracy; rather it is a glorious weapon of the intellect, which may be wielded to express man's sublimest ideas.

At the first matinee, Dr. Clarke gave a rapid sketch of the ground passed over last year. He found the classification of Prosnitz, the recent German critic, he arranged all the composers in two epochs, the first including the composers between 1600 and 1750, and the second those between 1750 and 1830, which forms the Classic period. The representative men of this period are: Philip Emanuel Bach, the inventor of the modern sonata; Haydn, Mozart, and Beethoven—the Shakespeare of music, if, indeed, he is not something more. The principal names on the historic part of the programme were Domenico Scarlatti, who, with Frescobaldi, divides the Italian school, and John Sebastian Bach and Handel, with whom the old German school may be said to end. The second part of the programme contained a sonata of Weber's, and a number of short compositions by Robert Schumann and his disciples, Kirchner, Bargiel, and Jensen, who deserves a high place among the moderns. The music of the second series rivaling those of the great master in grace and beauty.

At the second matinee, the Italian, English and German schools occupied the first part of the programme. Dr. Thomas Arne was the only representative of the English school, which, although occupying a comparatively modest part in the history of music, is nevertheless a part that we could ill spare. In the second part were given a sonata of Chopin's, Op. 58, a very brilliant work, but somewhat lacking in those qualities which go to the making of a great composition. This was followed by the first part of Thalberg's "The Charm," which charming and thoroughly suggestive composition was rendered with exquisite skill by Mr. Jarvis. Two numbers by Liszt, and "L'Elise d'Amore" by Thalberg, closed a most interesting and finely-rendered programme.

At the third concert, last Wednesday afternoon, the Italian school boasted only one name, that of Sarti. Dr. Clarke opened his remarks by saying that as we approach the present century the writers of instrumental music in Italy rapidly diminish, while those of Germany increase in numbers, the Bach family forming a nucleus around which may be grouped a number of gifted composers, who led up to the transcendental geniuses of Haydn and Mozart. Among this interesting group of composers on the programme last Wednesday were Rolfe and Benda, whose sonatas are in many respects worthy of Mozart. "Suites Françaises," by J. S. Bach, closed the first part. The second part opened with a sonata, Op. 109, by Beethoven, one of his later compositions, and sounding more like an exceedingly erratic fantasia than a sonata; in fact, one would hardly recognize it for Beethoven were it not for an occasional burst of the divine fire. This was followed by Schubert's fine fantasia in C major, two of his Impromptus, and Weber's Polacca Brilliant, transcribed by Henselt, one of the finest examples of transcription in the history of piano-forte music, in which Henselt, without taking any liberties with the original, has succeeded in adding much to the beauty and brilliancy of Weber's composition.

E. A.

#### PUBLISHERS' NOTES.

We have quite a lot of shop-work music rolls and folios, which range all the way from 40 cents to \$1.25, the original price being more than double.

We have just added to our list of educational pamphlets one other, entitled "Elementary Piano Instructor," by Aloys Hennes. This appeared as a serial some time since in *The Etude*. The price is 10 cents. It is a treatise read with renewed interest in its present convenient form.

We have just issued a catalogue of American Music prepared by Willard Burr, Jr. The grade, compass, key and price is given with every piece. As the work on this catalogue has been very great, a fee of ten cents will be charged per copy.

The sixth edition of Vol. I of *How to Understand Music* has just been issued. In this edition the dictionary of music and musicians has been omitted and the price reduced from \$2.00 to \$1.50. This is without doubt the most popular work on music published. If you do not possess it, do so at once. As an inducement, we will offer both the new and the old volume for only \$2.00, post paid. This offer is not valid after the second volume is on the market. Let the order come on!

Our pocket metronome is something that teachers have long desired. It answers all practical purposes. Does not get out of order. Can be conveniently carried in pocket, and cost is but a trifle. It will be sent as gift for two subscribers. It consists of a tape line, on which is stamped the metronome marks. This tape line is drawn from small case, with spring, to any given mark, and swung from the hand, the case acting as the pendulum. For size, etc., see advertisement elsewhere in this issue.

We receive letters daily from music teachers, asking what discount we allow teachers of music on *The Etude*. We will state, as we have often done in these columns, that we allow no discount on single subscriptions. We offer every inducement to teachers and friends who will assist in extending the usefulness of *The Etude*. On two subscribers there is a discount of 15 cents allowed on each subscription; on five subscribers, 25 cents deduction each. On fifteen subscribers, \$1.00 each, and on twenty-five subscribers, \$1.00 each. Besides these, we have a large premium list, which will be sent on application. As the musical season is waning, do not lose your interest in *The Etude*, but if you have a pupil that needs good, nutritious musical food, recommend *The Etude*, or if a friend you have who would be benefited by reading it, send us the name, and we will supply a sample copy, if required, by an old subscriber.

Dr. Ritter's Practical Harmony has been delayed on account of important alterations in plate. It is expected from the binder at this writing, and will be in the hands of those who have ordered in advance ere this issue is sent forth.

This work is one of more than usual importance. The whole system of harmony is gone over in a practical manner at the piano. There can be no better training in music than just the kind that this book offers. As a guide to composition it is excellent. To play this book through will benefit every teacher however versed in musical theory. It is the only royal road to rapid sight reading. It teaches the student to play with understanding. For a person to play chords and not know anything about them is about the same as using words and not knowing the meaning of them. There seems to be a demand for such a book, as hundreds have ordered the copies in advance.

The second volume of *How to Understand Music*, by W. S. B. Mathews, is being pushed forward toward completion, and will be on the market before many months. In this work the author has surpassed any of his previous writings. The work is abreast of the times, and will form one of the finest volumes of musical literature in extant. The chapter on the use of Piano Studies, which we begin in this issue, shows the practical bearing of the work. The chapter on the Contrapuntal and Counterpoint, by eminent artists, should be read by every person who makes a living by the teaching of music.

We will print one thousand copies of this great work in the first edition, which we hope will be used to satisfy the demand, which is increasing daily. It will be fully as large as the first volume without the dictionary, and be of the same form and style. We offer this new work to our subscribers, post paid, for \$1.00, if ordered before it is received from binder. For fuller information see account elsewhere in this issue.

The numerous commendations of Howard's Harmony from various sources are an ample guarantee of its popularity and success. It is having a very large sale.

Many students in harmony seem satisfied with doing just exercises enough to "get through." Teachers have found that in using Howard's Harmony, the book so seconded the efforts of the instructor that pupils have often done more than was required, such was their interest in the course of the study.

One reason why the study of Harmony is so often dry and uninteresting is because the work runs in ruts, and thus becomes monotonous and tedious. With the use of Howard's Harmony this cannot well occur. The new ones afford such variety, while being no less thorough, that the study of the subject is sustained and even grows steadily to the end. There has been no better testimony to the interesting character of the book than the spontaneous expressions of pupils in its favor, especially when it has been substituted for another book, and the common remark is, "I never enjoyed it so completely and so clear we cannot help understanding."









# INNOCENCE.

Nº 1.

Moderato.

J. OTTO.

The musical score for "INNOCENCE." by J. Otto is presented in four systems. Each system consists of a piano (treble) staff and a bass (bass) staff. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked "Moderato." The score includes various musical notations such as notes, rests, and fingerings. Dynamics include *p* (piano), *mf* (mezzo-forte), and *f* (forte). The piece ends with a final cadence in the bass staff.

1 5 1 4 2 5

*mf*

*poco rit*

*p*

*a tempo*

1 2 4 5 4 1 2

[illegible]

Handwritten musical score for 'The Rose Tree' in G major, 2/4 time. The score is written on two staves: a treble staff and a bass staff. The treble staff contains the melody, which is a simple, catchy tune. The bass staff provides a harmonic accompaniment. The score is divided into four measures. The first measure has a treble staff with notes G4, A4, B4, A4, G4 and a bass staff with notes G2, B1, D2, G2. The second measure has a treble staff with notes A4, B4, C5, B4, A4 and a bass staff with notes G2, B1, D2, G2. The third measure has a treble staff with notes G4, A4, B4, A4, G4 and a bass staff with notes G2, B1, D2, G2. The fourth measure has a treble staff with notes A4, B4, C5, B4, A4 and a bass staff with notes G2, B1, D2, G2. The score is written in a simple, handwritten style, typical of a personal manuscript.

5 4 1 2 3 4 2 3

*mf* *rit. p*

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

## SONATINA.

C. REINECKE, Op. 136, No. 3.

Allegro. (M.M. ♩ = 138.)

I.

mf cresc.

II.

f p

III.

p f

cresc.

I.

*decesc.*

*mf*

*cresc.*

*f*

*dolce.*

*p*

*a tempo.*

*con grazia*

*slentando*

Andantino (M.M. ♩ = 60.)

*p e semplice*

*mf*

*p*

*con grazia*

BURLA.

I. Molto vivace. (M.M. = 138.)

This musical score is for a piece titled 'BURLA. I. Molto vivace. (M.M. = 138.)'. It is written for piano in 2/4 time. The score consists of six systems of music, each with a treble and bass staff. The first system begins with a forte (*f*) dynamic. The second system is marked 'II.' and includes fingerings (1, 2, 3, 4) and slurs. The third system continues the melodic and harmonic development. The fourth system features a piano (*p*) dynamic, a key signature change to one sharp (F#), and includes first and second endings. The fifth system is marked 'a tempo.' and includes a ritardando (*rit.*) marking and a forte (*f*) dynamic. The sixth system concludes the piece with various fingerings and slurs. The notation includes many slurs, ties, and specific fingering numbers throughout.



# THE NAUGHTY BOY

Nº 4.

Fast.

J. OTTO.

The musical score for "The Naughty Boy" by J. Otto, Op. 4, is presented in five systems. The key signature is two flats (B-flat major), and the time signature is 3/4. The tempo is marked "Fast." and the dynamics range from *f* (forte) to *ff* (fortissimo). The score includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings. The first system is marked *f* and *Fast.* The second system is marked *ff* and *f*. The third system is marked *ff* and *rit. dim.*. The fourth system is marked *a tempo* and *f*. The fifth system is marked *ff*. The score includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings.

# SPRING TIME.

(a) Rondino.

F. W. HIRD.

Allegretto. (M. M. ♩ = 112.)

The musical score is for a piano piece titled "Spring Time. (a) Rondino." by F. W. HIRD. It is in G major (one sharp) and 3/4 time. The tempo is marked "Allegretto. (M. M. ♩ = 112.)". The score consists of four systems of piano accompaniment. The first system starts with a treble clef, a key signature of one sharp, and a tempo marking of "Allegretto. (M. M. ♩ = 112.)". The first measure is marked "I." and "p". The second system has a measure marked "(3)". The third system has measures marked "(10)" and "(12)". The fourth system has measures marked "(16)" and "(18)". The score includes various musical notations such as slurs, fingerings, and dynamics like "p" and "f".

a) A little Rondo.

b) The Pedal will be needed to assist in the *legato*, but it must not interfere with the clearness in the melody.



## TRIO. Legato.

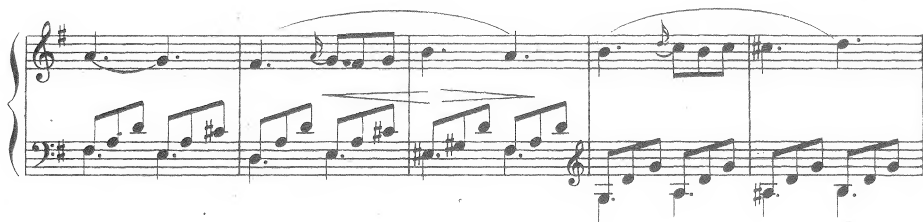
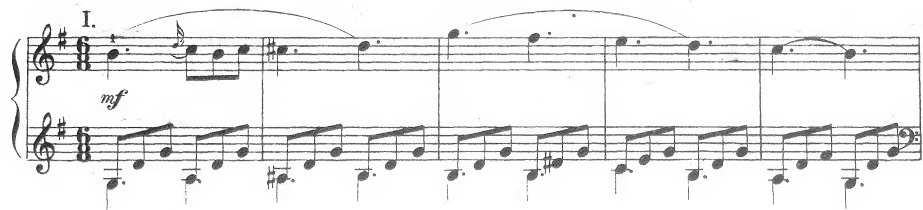
II. *p*

(48) (52) *f*

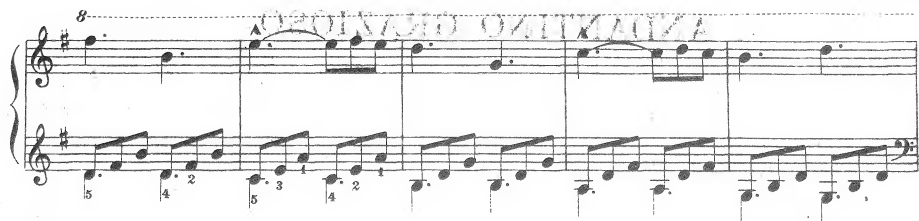
(56) *p*

(60) (64) *f*

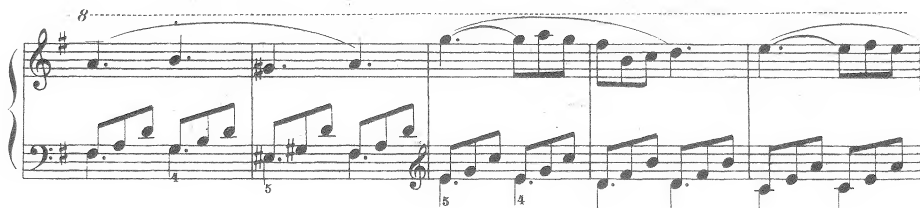
(68) *pp* (72)








First system of musical notation. Treble and bass staves. Treble staff has a fermata over the first measure. Bass staff has fingerings 5, 4, 2, 5, 3, 4, 2, 1. A faint watermark "PUBLISHED BY G. SCHUBERT & CO. NEW YORK" is visible in the background.



Second system of musical notation. Treble and bass staves. Treble staff has a fermata over the first measure. Bass staff has fingerings 4, 5, 5, 4.



Third system of musical notation. Treble and bass staves. Treble staff has a fermata over the first measure. Bass staff has a fermata over the last measure. The word "Coda" is written above the last measure of the bass staff. Bass staff has a fingering 5.



Fourth system of musical notation. Treble and bass staves. Treble staff has a fermata over the first measure. Bass staff has a fermata over the last measure. The word "CODA." is written above the first measure of the treble staff. Treble staff has fingerings 5, 1, 3, 1, 2, 4, 3, 4, 3, 4, 1, 3. Bass staff has a fingering (112).



Fifth system of musical notation. Treble and bass staves. Treble staff has a fermata over the first measure. Bass staff has a fermata over the last measure. The word "CODA." is written above the first measure of the treble staff. Treble staff has fingerings 5, 2, 4, 1, 1, 2, 4. Bass staff has a fingering (124). The word "p" is written below the first measure of the bass staff.

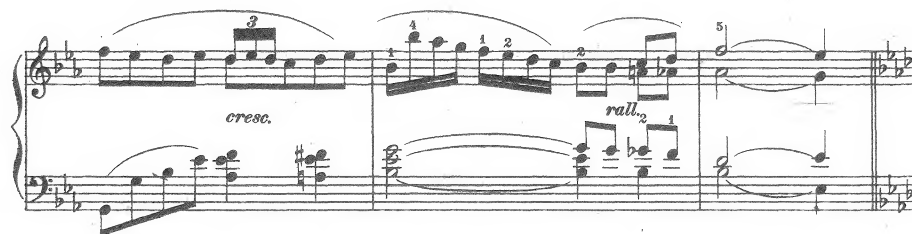
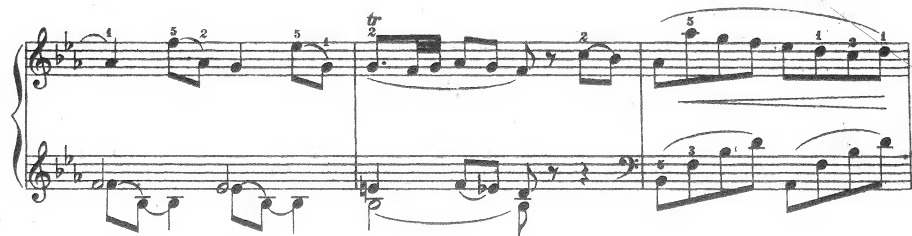
## ANDANTINO GRAZIOSO.

By LOUIS MEYER.

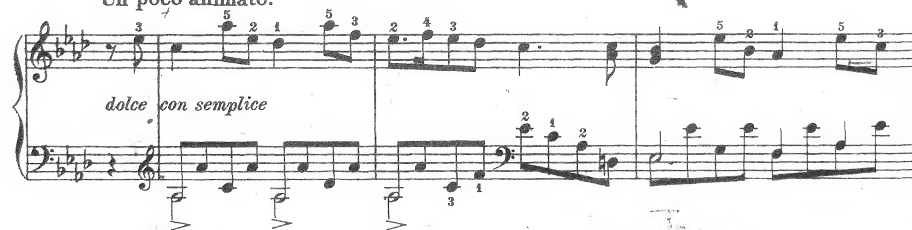
Cantabile.

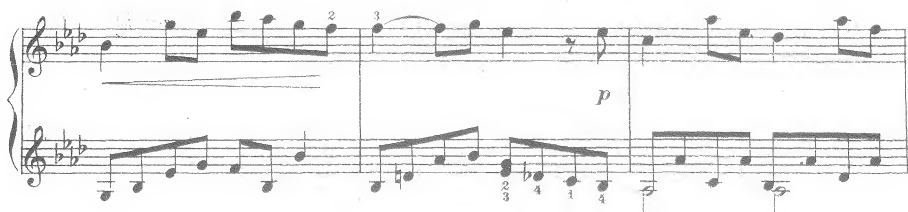
*p*

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Un poco animato.





a tempo primo.



A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The melody is written in a simple, folk-like style with eighth and quarter notes. The bass staff provides a harmonic accompaniment with eighth and quarter notes. The score is divided into three measures by vertical bar lines. The first measure contains the first line of the melody and the first line of the accompaniment. The second measure contains the second line of the melody and the second line of the accompaniment. The third measure contains the third line of the melody and the third line of the accompaniment. The score is written in a clear, legible font.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the piece. The second system contains the next two measures. The melody is written in the treble clef, and the accompaniment is in the bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The melody features a series of eighth and sixteenth notes, with some measures containing triplets. The accompaniment consists of quarter and eighth notes, often beamed together. The piece concludes with a final cadence in the second measure of the second system.

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 2/4. The piano part features a prominent triplet in the right hand and a triplet in the left hand. The melody is simple and catchy, with a clear refrain. The piano accompaniment provides a rhythmic and harmonic foundation for the voice.

The Swan

Camille Saint-Saëns

3/4

B-flat major

5

1 2 1

2

1 2 1

2

1 2

1

5

cresc.

rall.

2

1



# GOOD BYE, LOVE!

Nº 5.

With expression.

J. OTTO.

*p legato*

*p*

*dim*

*pp*

*morendo*

*pp*

Good bye, Good bye, Good bye!

## ON THE USE OF STUDIES IN PIANO TEACHING.

By W. S. R. MATHEWS.

## FROM HOW TO UNDERSTAND MUSIC. Vol. II.

Some years ago it happened that, on my return from a summer vacation, I found a number of letters asking for a graded list of Studies for the Pianoforte. Within a few days more following, several other letters arrived, to the same purport. Then I said to myself that if this matter were of so much interest, I had better send to a number of the leading teachers of the piano and get their lists. Comparing these with each other would probably afford a clue to certain principles underlying the work of all, or nearly all, and, by printing the whole in a single article, those who had written me for information would be furnished the best that the market afforded. So much for preface, and so much for the origin of the following discussion.

The relative place of "studies" in a course of piano playing varies greatly with different teachers. Some, like Dr. William Mason, make comparatively little use of them, but do their work with technical exercises for the muscular part and with artistic pieces for the artistic part. My own practice has been of this kind for several years—in fact, for at least twelve. In many boarding-schools the pupils take one set of studies after another, so that in a whole year's study not more than half a dozen pieces are taken. At Oberlin, for example, the library contains a vast number of studies out of which the teachers are accustomed to select here and there a single one or two out of a book, for the modification of this, that, or the other peculiarity of playing. Therefore, before we can discuss this subject intelligently we must first consider the aim of the teaching as a whole.

Every piano teacher whose pupils develop qualities of artistic playing must administer the lessons with reference to the three following desiderata:—

1. To secure an accurate and comprehensive quality of study.
2. To develop technic; by which is meant the ability to play with the necessary certainty, rapidity and force.
3. To awaken and diversify the latent musical susceptibilities of the pupil.

These three elements enter into the playing at every stage, from the first beginning to the finish; therefore they must control the subject matter and the order of the instructions. The criteria by which we test the rank of an artist are these same three principles: fidelity to the composer, technical ability in carrying out his ideas, and musical feeling, making the performance fresh and vital. As the element last named is the one which is most commonly neglected, although it is the salt which saves the whole performance from emptiness and silliness, I will say a few words about it first.

The pupil's musical life is to be developed *from without* by hearing much music, and *from within* by *thinking* of much music. Therefore, where concerts are scarce, it is necessary to depend more and more upon the use of strongly imaginative music of the best composers. This I desire to have memorized and played by heart. In process of time a pupil comes to have within his mind a store of choice tone poems by Schumann, Chopin, Beethoven, Bach and smaller writers. These come up at intervals for review. New ones are added. The technic goes on by the exercises, which always form a part of the daily practice. In this way, in one instance, a pupil of mine had more than 160 pieces which she had played in public from memory, some of them thirty times. They included concertos, sonatas—in fact, a very satisfactory synopsis of standard pianoforte music by the very greatest composers, from Bach to Moszkowski. In another case a pupil had upward of 100 pieces, another sixty, etc. In all such cases there comes a time when the music appears to "*strike in*," if so inelegant an expression may be allowed. It becomes artistic in its conception. The playing takes on those innumerable gradations of accent and touch which serve to phrase and interpret the ideas of an author. It does this in the best possible way, namely, from within; the playing becomes the expression of a musical ideal existing in the pupil's own mind. I do not believe that it is possible to get this quality in its perfection in any other way than by this of memorizing, except in the rare cases of inherent intuitive musical genius. Even this is not so rare as it used to be, as the experience of every teacher will testify.

It is easy to see that this way of memorizing takes a great deal of time, though not so much as would be supposed. Like everything else, there is a knack to it—which removes the hardship when once the pupil catches it. By means of the memorizing, another of the chief ends specified above will be accomplished, which is the improvement of the quality of study. An accurate study is the indispensable prerequisite for artistic results. Unless the pupil is prepared to reproduce the *ipsisima verba* (the exact literal words) of an author, it is of no use to talk about expression and interpretation. Artistic playing begins with the literal reproduction of every minute particular which the author has set down, as well as those which he has implied by means of his scanty marks of expression.

In choosing an ideal by which to criticise and modify the pupil's playing, one needs to bear in mind the course of development which music has gone through. The general direction of the progress has been from the merely clever and fluent contrapuntal and imitative work of Bach's predecessors to the clever and much more emotional and comprehensive musical discourse of Bach, and so on to the free fantasia of our own day. Under nearly everything of Bach's there is a concealed tide of feeling which is felt by intelligent hearers and players, and enables his pieces to cross over nearly two centuries and appeal to the ears and feelings of this generation as vigorously as they did to their own contemporaries. Nay, more: Bach had the germs of the entire subsequent development of music, and much that speaks to us in Chopin and Schumann is but the blossoming of buds from out the St. Thomas garden, at Leipsic. It is the inexhaustibility of Bach's purely musical fantasy, combined with the implied, even if not fully expressed, emotionality of most of his writings, that makes them so productive for study in these days. To anticipate a conclusion belonging later in this paper, the study of Bach is well-nigh equally productive in each of the three fundamental points specified above as the charter of music teaching. Still, to conclude that a pianist could be made by the study of Bach alone, would be a great mistake. His piano works do little or nothing for the delivery of a cantabile melody, nor do they generally require the depth and fullness of touch which modern virtuoso works expect.

Not to dwell so particularly upon subsequent composers, it will generally be conceded that the following are the more noticeable traits of their pianoforte music: Mozart introduced the *cantabile*. The study of his works conduces to smooth, musical and refined melody-playing. Beethoven is too great a poet to be abused by apprentice work.—His thematic work and passages are covered by Cramer and Clementi, particularly the latter. His Adagios and Scherzos are best prepared (on the musical side, at least) by Mendelssohn and Schumann. Chopin, both as music thinker and pianist, forms a school by himself. The Bach style of sequencing with a given figure he introduced again, adding to it the myriad combinations of the diminished seventh and many new forms of finger work; all these with a new development of sentimental melody, most delicately embroidered with *floratura*, put upon the piano with an ample use of its resources. The technical peculiarity of the Chopin treatment of the piano is found in his use of extended chords, more rapid use of extensions and separations of fingers (for which five-finger exercises form no preparation whatever), besides which, or with which, he always expects an expressive touch.

I am surprised that the technical importance of Schumann in the study of the piano has not found more acknowledgment in print. Schumann was one of the most spontaneously active music thinkers who ever wrote. His quickness of mind and his impatience of formal restraints—if, indeed, he ever fully realized any obligation to form—gave rise to a wholly new but delightfully valid method of developing periods by the freest kind of sequencing upon a leading motive. His harmonic treatment is bolder than any of his predecessors since Bach, his discourse singularly fresh and inspiring. Hence the effect of the study of Schumann is to quicken the musical perceptions more rapidly than the study of any other composer, provided the piece chosen be within reasonable reach of the pupil's state. Besides, the matter of expressive touch is to be mentioned, which Schumann requires to be so vigorous, so decisive, so delicately shaded, at times so tender, that nothing in the works of previous composers at all prepares for it, and, in fact, when the player has it, only the very best pianofortes are capable of responding with the proper artistic effect. The general course of this development of Music, as such, has

been in the direction of sensationalism, the outward expression of a more excitable emotionality, which has operated in every possible direction. It has given greater rapidity, strange melodic and harmonic progressions, restless and sometimes morbid rhythms, extraordinary contrasts of power—in short, every possible musical manner of expressing strong, deep or tumultuous feeling. Beside this main current of musical development there have been numerous eddies and counter-currents, special provinces, in which congenial spirits have amused themselves while the world went on without them. Thus there is a vast literature of music pieces which are mere play. They sound prettily and amuse the lovers of the well-sounding. Such pieces are often useful in teaching, but we do not accomplish the abiding results of artistic playing by means of them. They are amusing and useful but not *formative*.

Alongside of the development of music thus sketched there has been an equal growth of piano playing in the same direction.

The modern development of extraordinary piano playing had its brilliant opening in the almost simultaneous appearance of Thalberg and Liszt. Thalberg was the inventor of the method of carrying a melody in the middle range of the keyboard and surrounding it with runs, arpeggios, and other accompaniment covering the entire keyboard, the tones of the melody being prolonged to their necessary length by the use of the damper pedal. Thalberg played this sort of work beautifully, as no one since has done. The melody was delivered as *cantabile* as if he had only the melody to play. It is upon record concerning him that he studied singing for five years mainly for the purpose of being able to sing melodies with his fingers, as a good artist would sing them with the voice. This kind of accentuation of melody, coupled with light and very fluent runs and a discreet use of the pedal, constitutes the substance of the "Thalberg technic." Beyond writing a considerable number of fantasias in which this idea was applied to the more favorite melodies of the different operas, Thalberg added little to the literature of the pianoforte. His original compositions are musically but not poetic.

Liszt at once took up this notion of Thalberg's, and in many of his earlier fantasias—the "Rigoletto," for instance—he carried it out even better than the inventor himself, because he knew better where to branch off in some other direction. But in all of the earlier of Liszt's works we come now and then upon something which is played upon a different principle from anything in Thalberg's pieces. I refer to his cadenzas. The Liszt cadenza is a sensational passage, usually consisting of a simple sequence, carried upward or downward with increasing force until a climax is reached. Naturally, the progression downward affords the best opportunity for effect, because the volume of tone constantly increases in that direction. These things are played upon a different principle from that of any passages before them; they go faster and, at times, heavier, and have to be conceived by the player *en masse*, so to say. When the fingers have been taught the proper order of the motions by a sufficient number of slow repetitions, the passage has to be delivered "with the eyes shut," so to speak, or exactly as one runs when running for his life. This is the new principle of velocity as defined in Mason's "School of Velocity," of which I shall have a word to say under the head of technic. Soon, however, Liszt passed beyond the limited diversification of touch required by the Thalberg principle, and set himself to the translation of orchestral compositions and of Schubert and Schumann songs into the language of the pianoforte. In doing this he made more and more demands upon what I might call the "differential touch," i. e., the ability to shade the touch in a variety of ways for the purpose of more clearly defining principal and subordinate ideas moving together. This demand upon technic in the later Liszt works is essentially the same as that in Schumann. Thus, at length, we arrive at the latest ingredient of piano playing, not yet recognized in most books of technic; namely, the technic of expressive touch.

Since Liszt, there has been no radical addition to piano playing. Tausig brought back something of the Bach legato and quiet fluency, which the Liszt works do not contain. Henselt worked out the pedal technic somewhat, and gained thereby a few effects not so fully gained by Liszt. But, substantially, the art of piano playing, as at present understood by the greatest artists, is included in the works of the following composers: Bach, Mozart, Mendelssohn, Clementi, Beethoven, Chopin, Schumann and Liszt. Or, to class them another way, according to their predominant influence, whether upon *Music* as such, or upon *Technic*, we have this: The great formative names in Music, as such, are Bach,

Beethoven, Schumann, and Wagner. Mozart and Mendelssohn represent important special provinces. The composers who represent the progress of pianoforte technic (after Bach, who leads in both provinces), are Clementi, Chopin, Liszt. These three contain the whole of *pianoforte execution*, as distinguished from the music itself.

We are now nearly ready to define what we mean by the term "Etude" or "study." But first let us speak of "exercises." An exercise is a musical figure designed to be repeated many times in order to increase the obedience of the fingers. Such a passage may be planned for flexibility, separating the fingers, or other development of the latent aptitudes of the hand, or it may be for speed and endurance. When such a musical figure is developed into a rhythmic form (like Mason's accented scales), or repeated upward and downward in other keys (like the Tausig technics), it begins to have a part of the elements of musical interest; it is like saying over the word "Mesopotamia" in a succession of grades of pitch, or with a certain rhythm or accent, for the purpose of increasing the flexibility of the organs of speech. At the opposite end of the scale of expression from the exercise lies the tone poem or music piece, which is conceived solely from the artistic standpoint. A shade below the genuine "piece" comes the artistic "study"—a study in a particular effect—which, of course, would not be a "study" unless the effect were new, or unless, at the very least, the study carried it further or brought it out better than had been done before. The highest examples of this kind are the Chopin and Liszt studies, many of them being veritable poems—but always with a technical moral. The Heller studies belong to this class, but in a lower grade, the poetry being less elevated and the phraseology simpler. From this high level studies shade off, by imperceptible gradations, to those of Czerny and Köhler, which have no musical value whatever. Köhler's especially are purely mechanical rhymes, which stand in music where versifications of the multiplication table or of the rules of grammar stand in poetry—mnemonic devices for securing many repetitions of a difficult passage. It is like setting a bad speller an exercise to write in which his pet weakness is repeated a great number of times.

Besides the differences existing between studies in regard to their poetic value and their difficulty, their pedagogic value is much affected by the success or non-success of their authors in seizing the radical points of pianoforte technic. The studies of Czerny I have given up for several years, because I do not think them productive. They appear to me to be badly planned as exercises, and, also, in so far as they have value, to be directed toward the Mozart school of piano playing, which we have now passed far beyond. Cramer is another author whose name occurs upon nearly every list following, whom I regard as but little productive. This opinion, which I formed about twelve years ago, is countenanced by Von Bülow in the preface to his selection of the Cramer studies. They represent a small special province in piano playing; they are not in the current of the great world stream.

Now, it is easy to see, from what I have said of the nature of piano studies, that they are likely to be more intellectual than emotional, and, therefore, especially well suited for improving the quality of the pupil's study. They do this within certain limits. The great end to reach in piano teaching is to make the playing sound fresh and spontaneous—as if the player were improvising. This can only be the case when the player's heart is in what he is playing, which, again, will not be the case unless there is heart in the subject matter itself. Therefore, the advantages of well-selected studies are seen in correct and even playing, but after a time, if too large a proportion of the daily practice is filled up with them, the playing tends to become meaningless, uninteresting, mechanical, and this will be more and more the case as the studies are chosen with prime regard to their bearing upon the muscular training.

Again, the selection of études will be influenced by the kind of exercises and pieces expected to be studied at the same time. Modern piano playing, and especially modern *brilliant* piano playing, requires more force, and makes use of more "stencil groups," or complex units, such as harmonic sequences, melodic sequences, passages, etc., than was the case in the old school. Not to consume time here with a discussion of the different "systems" for facilitating the acquisition of pianoforte technic, I will only say that I make use of Dr. William Mason's, for the following reasons:—

[Continued in next issue.]

## PIANO TECHNIQUE.\*

BY W. WAUGH LAUDER.

Too little attention is paid to those modest teachers, whose duty it is to lay the foundation of piano technique, and they too often are utterly incompetent to perform the tasks they set themselves, and, moreover, people are frequently unwilling to pay good artists for teaching beginners, too often to their own disadvantage.

Now, to begin with, there are manifestly two distinct sides to technique. The first side is the mere correct muscular movements and the training of the material hand and fingers and wrist up to a certain pitch of endurance. The second side has a more ideal nature, and consists in the molding of touch, tone and the more nervous and sensitive side of the pianist's nature. True it is that these two sides are closely related, and at times their lines are tangent, but, alas, how many are there who rattle off innumerable etudes with great brilliancy but without an atom of soul or sensitiveness. Now, to begin at the very beginning. In the Circular of Information, Bureau of Education, Washington, 1886, published in response to an appeal from the M. T. N. A., we find singing teachers in the public schools are advised to appeal to the imitative faculty in young children by singing to them good music and phrases. Now, this point I deem is of worth to a piano teacher.

Amateur teachers, taking to music as a makeshift for a living, are one of the evils in our profession, but this is a social and not an artistic problem. I have no patience with teachers who cannot play all they teach, and who desire teachers who cannot teach the language it hears, and the musical student too often copies with misplaced zeal the mannerisms and wrong methods of the incompetent teacher. Now, I think that such an important matter as rhythm in finger exercises, as given by Dr. Mason in his "Piano Techniques," or in Stamaty's "Fundamental Studies for Fingers" (edited by Lavallée), should be given only to pupils who have comparatively mastered that "pons asinorum" of the pianist, an even legato scale, which is alike the first toddling effort of the musical infant, as well as the acme of perfection of the virtuoso. I may be wrong, but I have found that accident and early period is not an advantage. Now, as a position of hand, we have as the best that advocated by Dr. Carl Reinecke, Pappertiz and Zwitscher, of Leipzig, Lebert, Kullak, Liszt and Tausig, where the natural power of the fingers must never be supplemented by exertion, but must rather grow by careful nursing, the hand and wrist must be kept in a perfectly level on the back, neither humped nor hollowed, the fingers not pulled in and the little finger not cramped or bent too much. The fingers must be lifted loosely and fall by their own weight, with no stiffening of the wrist, and every touch must be a pressure tone, and a singing rather than a mere percussion. In this system the most need of necessity be trained from the outset, and natural and graceful finger-balistics being used from the beginning to insure complete ease in every effort.

The thumb must ever be loose and easy as are the fingers. Now, although an unobtrusive work, a sharp hammer-like action of the curved fingers is absolutely necessary to produce certain heroic results—just as the slowly relaxing hold on the piano keys in chords or octaves caused by the arm leaving the level before the wrist or hand, will be preferable to the sharp elastic throwing back of the hand and wrist for certain purposes. Still, the point in founding a piano technique for a scholar is to choose that which will bear best fruit generally. Liszt advocated a legitimissimo practice of the scales good for scale players. Others urge the necessity of practicing every note of the scale with firm, solid lever and hammer action of each finger repeatedly, to insure solidity. Both methods have their purpose, and serve their separate ends. With some pupils, it is wise to make them play five chromatic notes with five consecutive fingers, as in Tausig. One must, of course, learn the peculiarities and weaknesses of a new hand at the outset.

"Daily repetition studies," with those with large hands avoiding widespread passages, and *vice versa*—practicing gentle stretching exercises with small hands are essential. I remember one great master in Johannes Weidenbach's class in Leipzig, who was made to play a passage correctly and clearly on account of the unwieldy structure of his hand, and his chords were invariably indistinct. Weidenbach in that day advocated the bent-knuckle touch, and it seemed to me that all disciples of his method suffered from a painful lack of staying power. Now certain teachers and inventors flatter themselves that they have been the sole and only originators of a system of muscular and digital gymnastics. Now, this is not so, for all who know gensa "Lebert," blustering Dr. Paul, with his well-known advice, "Don't strain your fingers," or Reinecke or cynical Wenzel, are aware of the fact that they all made their students do gymnastics for fingers, hand and wrist with a martinet-like tyranny. Dr. Paul was,

is, most exacting in the matter of physical culture of the hand as well as of the whole body, and as particular in legato scales (which we had to play excruciatingly adagio every lesson during one whole course) as the click on Virgil's typewriter. Watchful Dr. Pappertiz would even use the back of one's hand, and even the bridge of one's nose as a medium whereupon to convey his ideas of the variety and quality of touch. They certainly gave me every exercise that Brotherhood's technician could suggest, and I may affirm that one-half of my technique was done in the air.

A particular hobby with Liszt was the practicing of scales in all keys and in all rhythms of 2, 3, 4, 6, notes, with all fingerings, say first with 1, 2, 3, then with 1, 2, 3, 4, then with 1, 2, 3, 4, 5, never paying the slightest heed to the influence of the hand, or the action of the fingers above all, scales with any two fingers, which, as done from memory in the air, and subsequently repeated on the piano, was of very great benefit. Some teachers have a faculty for making things plain, and I remember in particular one lesson in which Carl Reinecke showed me how to play and grade a melody. Starting out with the statement that as the piano lacks the singing and long-drawn-out tone of the wind or string instruments, we must supplement the failing by carefully studied and graded intensity of pressure; he told me that the very music we strike a tone which it grows weaker, and if we wish to make a melody crescendo, we must carefully grade the quality and quantity of pressure and hammer power, and in all melodious phrasing this weighing of power is of vital importance. I may say that that lesson was invaluable. But to return to our technique, Louis Elbert advises for the elbow close to the side and practicing all scales and finger exercise in that position; also the practicing of forearm and hand movements with fingers on the keyboard (noiseless), both up and down and rocking, a system, which I find upon reference, that Mr. Sherwood advocated at the Cleveland Musical Convention of 1884. As a Pianist, I have been apt to create stiffness of style, methinks. Upon referring further to Mr. Sherwood's paper of 1884, I find quite an interesting treatise upon the treatment of the upper and lower arm, the wrist and fingers, as well as the tipping exercise to right and left (like a boat rocking), the sides of the arm and the action of the ends and knuckles of fingers, similar to that used in rowing a boat. These are all good, but by no means new, as Plaidy used them all, and Dr. Gille, of Jena, a bosom friend of Liszt, in Jena, told me about those very movements. We all know that the wrist and fingers represent the bundle of fagots in the wrist and must be kept must untie the fagots by loosening the wrist, but Mr. Sherwood advocates the beginning of daily practice always with wrist work. I tried this, and found it wrong, for I soon got so that I could not play at all fluently until I played octaves for a while, I interchanged and began sometimes with light piece on an etude, and soon could play just as well without that preliminary, octave practice. I do not think it wise to become accustomed to a pedantic or cut-and-dried method either with teachers or practice.

Miss A. E. B. in her paper at the same Cleveland Convention of 1884, said that in his latter days, Paganini rarely and almost never practiced the difficulties he himself had created, and so certainly do some play best when they practice mechanism least. I know, for a fact, that Arthur Froehlich, a young man and whom I lived like a brother for eight months in Weimar, Germany, rarely practiced technique pure and simple, and Dr. Gustave Wolff, of Bradford, an intimate friend of Rubinstein's, told me that artist rarely touched technique during his concert tours in Great Britain.

I do not believe, with Miss E. B., that it is necessary to practice every hour we are awake to become great virtuosos; people who have to do that never are real artists—they are merely great machinists. Too much technique is like over-training in athletic sports. Still, when in Weimar, I remember, when, lodging for the first night in the old Hotel de Russie prior to my first visit to the grand and lamented virtuoso and maestro, Liszt, I laid awake nearly all night and practiced technique with that frantic, Hensell-like vigor caused by stage fright, on a dumb piano, consisting of my knees. Liszt, however, displayed complete contempt for the mechanical, and he, like Tausig, who reprimanded a certain demoiselle with the words, "Miss, you ought to be ashamed of playing so correctly at your age."

It is well nigh impossible to condense a system of technique into one paper, but I may mention as some of the most beneficial mechanical motions, the alternate stretching out and curving in of each and every finger alone, then in pairs, and the elastic rotary motion of the hand and wrist, both to right and left, and again the popping up and drawing off of the fingers in assiduous and constant repetition exercises. All these movements must in the end become automatic, follows as a matter of course. As Dr. Mason tells us that the weighing and measuring out of the time needed to execute a passage must regulate the lift of the fingers—in very rapid passages being of course, the more the fingers are raised than in slow movements. We find that in consequence of an ignoring of this principle, many players can never

exceed an average rate of speed; others, again, hurry unnecessarily in cantabile or slow passages. With reference to the important matter of emphasis and accent systematically introduced in practice, I would say, first inculcate the elementary rudiments of mechanism and touch, and then, if the accent be made by classically raised fingers or lightly thrown wrist, accentuation must prove beneficial, but when introduced in the instruction of a pupil possessing, as yet, an uneven or an unmusical touch it cannot materially benefit the student.

Two of the three main movements or methods of touch, the lever, the hammer and pressure, and out of the legato, staccato and portamento, it is possible to derive many varieties or gradations of touch scarcely definable on paper, but easily imparted by a skillful performer teacher. The airy lightness of finger with which Liszt was wont to execute penes periano or a Chopin étude is but the result of series of pedagogues, but irresistibly effective. That peculiar pulling or drawing of a chord which is part and parcel of Reinecke's style, is certainly somewhat ultra, but still original. That peculiar broadening and lowering of the wrist and hand, and sitting on the note with flattened fingers, so often used by Balow in a Beethoven cantilene belongs to him, and is an instinctive effort to strengthen the tone. From the heavy Bach touch—leaving the whole weight of the hand, or even arm, upon each finger in turn, the finger acting as a pillar or support to the weight (as in the right hand of the first movement at times in heavy contrapuntal work) down to the extreme opposite—that light, feather-like touch used in a Chopin cadenza, where the weight seems to be entirely shifted into the arm, and the hand exquisitely balanced in the air, the fingers scarcely seeming to be material, is the going from the N. to the S. pole in touch methods.

These contrasts can be explained little by little by the artist performing teacher (not by a mere pedagogue) but such delicate nuances of touch can with difficulty be explained or classified by a single paper. Any one wishing more extensive information on this subject, I would do well to refer to the back reports of the M. T. N. A. and various State associations, where they will find valuable essays on this subject, also to the works of Clementi, Hummel, Tausig, Pjatzsch, Zwitscher, Kullak, Thalberg, Herz, Stamaty, Christy, and Esch in Piano Playing, and many more. I have studied many of the papers in preparing this paper, but find it easier to understand than to explain logically a whole system of technique. Do not our teachers keep too assiduously in the beaten tracks? Do they not use the orthodox and useful but nevertheless lacking, conventional, Esch, Czerny and Kullak with unwearingly regularity until the student's brain and interest are asphyxiated, exhausted and nauseated by the deadly monotony of a mechanical daily round? For the good teachers' energy and interest to be semi-dormant is as pernicious as to have bad teachers on the loose and system. Let us avoid weaknesses in the octave studies of Turner, Llof, Neupert, and wrist studies of Rubinstein, Saint-Saens, Noskowski and others, are occasionally a relief from Kullak. Studies of Reinecke, just as good or better than Heller. A teacher does not need to remain an antediluvian classic, grooves all the time for innumerable examples of every variety of technique and touch, as much is added every season to the vast store of miniature compositions which I believe honestly to be better and more sympathetic teaching matter for the pupil, and the teacher is free for the purpose of analyzing the pupil's weaknesses and tastes, and not merely his own prejudices and hobbies.

[To be continued.]

## TEACHER AND EXHIBITANT.

It has often been considered an important question whether a brilliant executant can be a good teacher, and if it is necessary to be a brilliant executant in order to make a good teacher. There is told a veracious anecdote of Mr. Thalberg, when he was in London, that a high-born dame wished him to give her daughter lessons on the piano at five guineas, or twenty-six dollars each. Thalberg refused, but the dame would not be dissuaded. The pupil sat down to the piano and played one of his own pieces to Thalberg; he listened, but never said a word during the performance. When it was ended, he said: "Now I will play it to you and show you how it should be played," and then he continued playing for four or five minutes, and rose from the piano, content he had given the money's worth. Neither one party nor the other wished for another lesson, for it would have been utterly impossible for the great pianist to unbend himself to his pupil, and however delightful it was to listen to Thalberg for an hour, it was not worth while, however, to improve the young lady's playing. There are decidedly great executants who can bend down to their pupils, but we shall generally find that the former only undertake to form the latter when they have already passed through a certain amount of preliminary studies, and when the executant becomes rather a guide than a teacher.—*American Musician.*

\* Extracts from a paper read before the Illinois Music Teachers' Association, with new additions and corrections by the author.

[FOR THE ETUDE.]

## PEOULIARITIES OF THE GROWTH OF AMERICAN MUSIC.

BY FANNY MORRIS SMITH.

SUPPOSE, to get at the condition of our American art, we put our foreign-taught countrymen, and our immigrant teachers and their pupils aside. When we have eliminated this foreign culture from our great mass, represented by people who can understand and interpret good music and those, at second hand, who understand good music and know they cannot produce it, we arrive at a majority who know not music, and have never heard it, but who fancy they do, and, lastly, at a small, but not a minority, who care and think nothing about the matter. Underneath, at the bottom of the social strata, we find the foreigner again—this time with a bag-pipe under his arm and a Celtic song on his lips; or, straight from the bazaar of Naples, tramping from town to town with fiddle and hand-organ. In short, foreign music is at the top, and foreign music at the bottom, and Philistia in the middle—this last the real America in process of growth.

Regarded dispassionately, however, the state of American music proves to be inseparable from the present phase of our national development. In the analogous condition of Rome, the Latin Orator of Cicero was nursed by Greek training and study. Orators may be made in one generation, but music demands three.

In considering our music from an historical standpoint, we should note, first, our original low culture as an entire people, and the fact, with the story of America, our colonization is unaware that the settlers of these United States deserved their title of adventurers. They came to seek their fortune. Their scholarship was in the school of discontent, not letters. Even the Pilgrim Fathers, highly trained by theological dispute, by suffering—sometimes skilled in the morning of their day—were nothing for what we call culture, and abandoned the fine arts. The following of Penn was from the middle and lower classes. The decayed gentlemen of Virginia sank into illiteracy in the second generation. The shrewd Dutchman of New York, the refugees from Ireland, the paupers exported by home governments, were all careful, in their several ways, for the things of this world. But they would not have reckoned music as a thing.

The Huguenots seem to have been our most cultured settlers, but the climate and the opportunities to practice the graceful arts of their sires. The spinning was displaced, perforce, by the spinning-wheel, the brush and pencil by the broom and shears. Everybody was at his wife's end to obtain bare shelter and food. The new generation was trained by necessity—the mother, indeed, of invention, but the step-mother of culture. The national growth from want to plenty, and then prosperity, has been, at the same time, a transience from ignorance coupled with energy and self-denial, to civilization, and at last culture. The emergence of the arts among us is a matter of national development as truly as it was in Egypt or Greece. Commerce and industry were the *sine qua non* of survival among the immigrants who settled America. They leveled the barbarous elements from the lowest stratum of European society, brutal and untrained as in the days of William the Conqueror, and the adventurous and martyr elements from court and manor into one indistinguishable mass. New England, theology, with its resolve for conscience, right and education, leavened the lumps.

With such teachers, we see letters the first outcome; next, America reaches out for painting, sculpture, the drama, and, last, for music. Whatever may be the exact state of our advance toward a Yankee Parnassus, there is no doubt that America has taken an inflexible resolve to be musical. She will succeed here, as everywhere, but it will be done according to the principles of natural selection, and come as a national progress, the richest and the poorest not much out of step with each other; all will have it, just as all have the newspaper.

Hindering musical growth among our working classes, where it should be cradled, is our bad condition of imagination, and false ideas of pleasure. Sensation, everywhere the degraded, is especially the enemy of music, the exponent of emotion. The sensational novels, dramas, pictures, politics and religion of our working classes bring sensational music arm-in-arm. We must save our boys and girls from the ruinous effects of the vile pictures, the cheap show and their congeners before they will be capable of having a healthy music.

Anything that breaks the uniformity of our people's everyday habits, helps their music. Granted a few years' more culture, and the first national event that calls men's heroic into play will give it voice.

The best melodies of older nations were the gift of their handicraftsmen, but in this century labor has taken a very unfortunate turn. The tailor, shoemaker, sailer, spinner, even the farmer, has little chance to sing at his work. The sailor has become the stoker of a steamship, where once obtained a season of neighborly helpful-

ness the farmer reaps and sows alone by the aid of rattling and grating machine, and threshes his grain and piles his straw with a steam engine; tailor, shoemaker and spinner are shut up from morning till night in a huge factory, whose whirr is not only unmusical but literally deafening; even the children are housed in school, with no chance to learn an air out of their own hearts. They sing that delightful poem, the multiplication table! The clerk in a retail business, unless it be a grocery store or a meat market, is not even permitted a mournful whistle! Cook, butler and housemaid are required to be seen, not heard. The melody of the cotton field and the disappearing. Our work everywhere tends toward the "silent system." We have few national occasions for music; all are comprised in the military parade, the masonic funeral, or the circus procession.

How welcome to our young men are the bands and banners of election seasons! If our misfortunes, misanthropy and the healthy stimulus of open air and peasantry should be so completely withheld from our imagination, and hence from all forms of artistic energy. Our people can gaze and stare at a peep show—on a large plan or a small—but a harvest home, a May celebration, a Mardi Gras, a summer season, a Fourth of July, a December festival, a political occasion, Fourth of July is degenerated maranatha. Could each trades union devise an artistic, annual celebration of its mysteries, which should demand of its members an allegorical or commemorative spectacle, what an impulse to art, to mutual good understanding and national community would place!

In close relation, note the equally dormant state of pictorial art as a drawback to our music. We have fine marines and landscapes in pictures, and likewise in poetry, and such music as we have produced has been, till very lately, much on the marine and landscape pattern. But neither poetry, nor painting, nor music find their highest development, and sculpture is, perhaps, so rare among us because in it marines and landscapes are impossible. The Farragut sea sofa upon which Mr. St. Gauden's superb statue is perched is an apt illustration.

The intimate relation of eye and ear has long been noticed. When under the influence of bashful ease in the presence of music, Fitz Hugh Ludlow perceived combinations of color and architectural forms, but heard nothing. Painters, poets, sculptors and architects have usually some intuition of the genius of the sister arts—talent for painting and music, for painting and poetry, for architecture and painting, often perfect. No other reason has architecture been called a frozen music. The great Grecian and Gothic architectural periods drew into their channels the current of musical feeling. Talent for music was not extinguished by aptitude for architectural expression, but absorbed. The Netherlands, whose sculptural art reached the human art, boasted many of its finest specimens of municipal architecture. But even Germany, which does not rank in architecture with France and England, waited for her music till the great building impulse passed out of popular feeling. England has Canterbury, Ely, Durham and a score besides, but no Bach, Beethoven or Spohr. It was into English poetry, not music, that the artistic necessity for expression passed. The case in Greece was parallel. Very few have any notion of the extent to which this exchange between music and poetry is carried, and the two paths run long together.

Dear old Gardener, in his Music in Nature, devotes his last chapter to the time and accent of human speech. He indicates perfectly the punctuation of numerous prose and poetical examples by notes, rests and bars. Every nation thus carries the accent and time of its melodies in its language; its inflection, depending upon the tone of emotion, adds the element of pitch. The highest natural exaggeration, and the folk song is born. The negro "spiritual," worthless as it is from a musical point of view, yet throws an instructive light upon the origin and nurture of the national melody. The increasing urbanity of life, which fuses all language into one stereotyped accent and condemns all exaggerated inflection or emphasis as ill-bred, is a bad thing for music. Germany has found stores of melody in her dialects. We Americans have exchanged dialects for languages, but the gain to music is nothing, the mine of national characteristics having been already worked independently by each nation.

Such is the arrangement of American society and its pleasures that our music seems likely to grow up like a child in each separate home, rather than in the community, in the fields and streets, and churches, as elsewhere. It is nurtured by the Jew-harp, harmonicon and concertina of the penniless immigrant, plods step by step, to the fourth-hand piano and machine-made fiddle, rises steadily with the family fortune till we see the third generation in possession of the best instrument, the best teaching, and a fine accumulation of talent. After reaching this point, growth is not only forward, but conservative. Mary's father follows her progress in humble consciousness that he longs immorally for a "good time," but Mary's mother stops at nothing. Without a quiver she lays the Maiden's Prayer and the Mocking Bird on the organ of Progress, and she assimilates Beethoven at a meal.

Our American Philistine is docile. He offends ears from ignorance than inaptitude. See what a work Thomas, with his propitiatory beer mug accomplished for the musical taste of New York in fifteen years.

The necessity on each man to make all his music himself, creates a disproportionate demand for organs and pianos, and, reactively, renders orchestral music impossible. Time will correct all this, but meanwhile these keyed instruments offer the minimum of training to the ear.

As our national character emerges from its fused elements, we begin to understand what manner of man the future American will be. He will have beauty, imagination, affection, loyalty, enthusiasm, consciousness, intellect, sensitiveness, humor, fine intuition, chivalry and industry. Saw ever nation like this? But so it must be, for all nations have their past, and the past is the heir of the upward struggle of the whole world, and of each peculiar national virtue or talent that formed and saved each single people. The clearness, lightness, of touch, logic and ease of France; the melancholy, pride and dignity of Spain; the passion and pictorial feeling of Italy; the accuracy, thoroughness, and deep sentiment of Germany; the conscience of England; the metaphysical intellect and canny thrift of Scotland; the wit and oratory of Ireland; the God that makes for righteousness of Israel—all, all are ours—our rich, our princely inheritance, and in the future music of America nothing of this unique, priceless endowment shall be lacking.

[FOR THE ETUDE.]

## A REMONSTRANCE.

My copy of the January ETUDE is only just to hand, so that I fear I may be somewhat late in the field. Still, I will pen a few words protesting against the title of the article "A Plea for Simplicity," by L. L. Forman.

With the writer's main contention every one must heartily agree, viz., that in music "we try to teach too many things at once." Our treatment of beginners has been, and still is, inadvisable; the reason being that while we train our pupils as pianists, we never think of training them as piano-forte teachers, and each and all of them have to learn how to teach by long-continued and painful experiments on their unfortunate pupils. Even here, however, a ray of light has partially illuminated our blindness, in the person of the German pianist, "The Child Pianist," appreciable notice of which I am glad to see in the above-mentioned number of THE ETUDE. The book is, in my opinion, destined to revolutionize all our methods of teaching beginners, and I speak from personal knowledge in saying, that even teachers of experience may learn admirably lucid explanations. Specially valuable is its insistence on the primary importance of the presentation to the pupil's mind of one difficulty at a time. With such a manual, it will be forever impossible for any teacher to create in a child's mind, that "inextinguishable hatred of music," of which Mrs. Forman so pathetically complains.

But having expressed my appreciation, may I now utter my protest against the contention, which is, perhaps, most clearly expressed in the following paragraph of the article: "I 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 or sneers from those either above or below him. If music does not please us, let us not pretend to like it because a Schumann has written it."

In one sense, we may say, "Yes," to this; let us not "understand" anything. But the really confusing part of it is that we do like a composition by, say, Brahms, let us immediately alter, or supplement, our confession by adding that we do not understand it. In nine cases out of ten lack of enjoyment means simply lack of intelligent and reverent study. Speaking generally, all noble music is so difficult to fight its way to, that we rarely hear a pronounced incomprehensible, formless, without melody, and so on. This result is natural, because such music aims not merely at pleasing, but at elevating and instructing, and so appeals to the intellect of the hearer. Now, if a musician is content to occupy any one of the following that shuts himself off from ever attaining a higher level. Soon, on the principle that a lack of progress leads inevitably to retrogression, he will find himself gradually losing his appreciation of, and love for, beautiful music, sinking from one level to another, until, at last, the only music which will satisfy him is the commonplace—that, namely, which expresses in a pleasing manner conventional ideas in conventional language.

Let us be honest, but let us ever realize that progress, and therefore true life, are only for him who regards earnestly, and strives to attain, the highest level.

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## PIANO TEACHING.

BY  
F. LE COUPPEY.

## IX.—Continued.

## MUSICAL MEMORY.

HAVING recognized the utility of exercising the pupil's memory in the elementary instruction, it remains for us to study the same subject from an artistic point of view.

I do not hesitate to assert that there is a certain degree of progress, a certain development of musical faculties that will never be attained by one not in the habit of playing from memory. The constant preoccupation of following the notes with the eyes, invariably injures the development of perfection, which alone raises talent above the vulgar herd.

Freed from this preoccupation, the player identifies himself more completely with the work he interprets; he has a firmer grasp of its character, its style, its color—in fact, he plays more artistically. In this study, when the taste is refined, when the musical feeling is elevated and strengthened he can have more perfect command over himself, can be absorbed, listen to the tone of this note, or watch the striking of that, can give himself entirely up, to restrain himself, and become wrapped in what he plays, like the actor in his rôle. To allow free play of the imagination, to bring out the *melody that is felt in the soul*,\* to permit the heart to be moved, to attain to the ideal of a fine interpretation, must not the thought be disengaged from all outside fetters?

A true artist should seek finish, purity, perfection, and it is easy to be convinced that all this is impossible with the music before the eyes. If it is looked at, it does injury; it is useless if it is not looked at.

The cultivation of the memory, besides being useful to develop the musical faculties, carries with it still other advantages even in a general educational point of view.

Young persons, accustomed always to appear in society in a modest, retiring way, must prefer to be heard in an impromptu manner, and in playing from memory there is no pretention made. What is more simple or natural than, in a little company of intimate friends, for a young lady to seat herself at the piano to entertain the people who have requested her to play? If success does not come up to the general expectations has she not a very good excuse in being called upon quite unprepared? If the music is brought, it shows the expectation of having to play, and in this case, when there is evident preparation, the audience, without lacking indulgence, has perhaps the right of showing itself more exacting. Besides, too many preparations give to this youthful performer's exhibition an importance that nothing justifies. How many ridiculous incidents are often occasioned by this unfortunate music! It is frequently mislaid, no one knows why or how; when it is at last found, it must be unrolled and placed upon the desk, which is almost always insufficiently lighted. It is difficult for the player to turn the leaves himself; he must depend upon the kindness of some other person, who oftentimes does not know how to read a note of music, and who, through a feeling of weak vanity, has not the courage to confess his ignorance. This person places himself near the piano, and, by his awkwardness, hinders and paralyzes the player's movements;

he is, perhaps, in too much or in not enough of a hurry; sometimes he forgets to turn, sometimes turns too leaves at once. In trying to repair the mistake, he becomes more clumsy still, and, alas! the music falls. Then what trouble, what confusion, what ruin ensue! The leaves are gathered up and replaced on the desk, but they are all in disorder, a page becomes detached and flies into the middle of the room. Everybody makes a rush for it, there is laughter—and all is lost.

But let us return to the serious side of the question. It cannot be denied that by the exercise of the memory, feeling is developed, the mind is enlightened, and the intelligence is enlarged and elevated. In other studies besides music this precious faculty is always exercised. In colleges and universities the most brilliant pupils are made thoroughly familiar with the masterpieces of ancient and modern literature, and why in the learning of our art should that be neglected which is so useful and fruitful in others?

All good methods have some analogy in common, and we should take from those in which we daily appreciate the good results all that is applicable to the education of pupils in our own art. We should constantly aim to instruct our pupils, to inspire them with a taste for solid learning; for by this intelligent course, the works of the great masters, the finest productions of Mozart, of Chopin, or of Beethoven, will be early and faithfully imprinted in their memory, just as with many persons of cultivated minds, the memory fondly retains many an ode of Horace, many a fable of La Fontaine, many a fragment of Shakespeare, of Molière, of Tasso, or of Victor Hugo.

## X.

## CAN A TEACHER HIMSELF PRUDENTLY GIVE UP THE STUDY OF THE PIANO?

This subject is of greater importance than is generally thought; and for want of its serious consideration, many young teachers go astray in their route, and often compromise their future. To the question, Can a teacher safely give up the study of the piano? I do not hesitate to answer emphatically, *No*. Many uncertainties, troubles, and dangers even, result from abandoning the practical part of the art, which should be pointed out to young teachers, who frequently, without any fixed aims or views, leave the solution of many important questions that may arise, to chance, to their friends, to other circumstances, or leave the questions to solve themselves. A teacher will never succeed in making a pupil appreciate the many resources of sound, the different effects of tone, the character of accentuation, the variety of shadings, if he himself does not unite example to precept. Many times a pupil highly gifted will seize a thing promptly upon simply hearing it, when demonstration would be powerless. In his own practice a teacher will discover a thousand means of smoothing away dry difficulties of execution. To be sure an advanced pupil, aided by his own intelligence, may, little by little, find out many of these points for himself; but often he will waste much time in seeking what experience might reveal to him with a word.

So far as relates to style, the importance of a practical direction will be felt more strongly still; for the valuable qualities dependent upon the feelings and the artistic intelligence cannot be explained, are not demonstrable, but must

be communicated by example and developed by imitation. It is not a question, we must remember, of a finished artist, who, having constantly the same model before his eyes, might lose, little by little, his individuality and end by becoming a mere senile imitator. On the contrary, we have to do with a child, a pupil who has to be told not only what he must avoid, but even more what he must do. Here no one can deny that example is a help which nothing may replace. Thus we see that under all circumstances the ability to join practice to theory is an inestimable advantage, and it is only under these conditions that a teacher can instruct thoroughly and carefully, without faltering and without fear.

I say, *without fear*, because in a teacher who feels himself weak on any point, there is always a secret uneasiness, from which he cannot free himself. Let us take, for instance, a circumstance insignificant in appearance but which, occurring every day in teaching, acquires, for this same reason, a real importance.

What will the inefficient player do (and it is well known that execution fails quickly if not kept up by practice) when his pupil requests him to play the piece that is the subject of the lesson? If he pleads his incompetency, this confession will do serious harm to the prestige so necessary to his authority as the master. He can, perhaps, excuse himself, by ingenious evasions, without confessing his inability; these little expedients may, indeed, succeed once, several times, perhaps, but the test is only delayed. The pupil will, some day, suspect the true motive for the refusal, and he will try every way to find an occasion when his request cannot be refused, and the teacher will then be obliged to play the piece as best he can.

Still further difficulties may be presented. If his execution is not up to the standard, will not a teacher expose himself to the danger of falling in the opinion of his pupil, and will the latter find in his master that irreproachable equality, that purity, that precision, those thousand things that have always been held up as examples before him? In his experience, a pupil will make no account of the more solid and brilliant qualities that constitute his preceptor's chief strength; he will not admit that want of practice can in any way diminish skill, and can see nothing in his teacher's actual execution sufficient to justify the reputation that he enjoys. Sometimes the report of this reputation does not precede the teacher; sometimes fortuitous circumstances may lead persons to him, who form an opinion based on the skill of the performer alone. The English, for instance, will not admit, in their practical common-sense, that one can teach a thing well, if one is not skillful in doing it one's self; and in their eyes, the teacher who never places his hands upon the piano will always be a little suspected. In this situation, a teacher, to inspire confidence, should be in advance, and not wait for an invitation to make himself heard, which a feeling of personal dignity would prevent him from accepting; for this invitation will be addressed to him with the idea alone of clearing away a doubt which is wounding to his self-respect as an artist.

A last word upon the situation of a teacher, who, having but little time to devote to his instrument, desires to employ it to the greatest advantage. Here, only general advice can be given; the care of deciding what is applicable to his particular case must be left to each one.

\* *E! cantar che nell' anima si sente.*—PÉTRAQUE.



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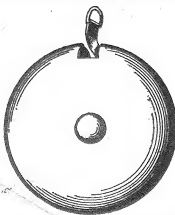
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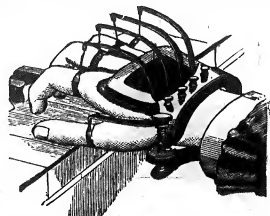
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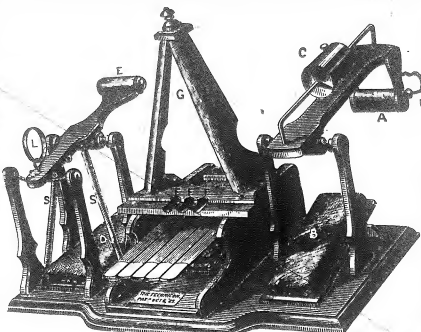
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