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THE ETUDE.

PHILADELPHIA, PA., SEPTEMBER, 1888.

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HOW TO ACQUIRE A "SYMPATHETIC TOUCH."

WE are constantly using terms in our musical language that perhaps convey almost no meaning whatever to most people. The expression "sympathetic touch" is one of these peculiar phrases. The thoughtless and careless see no meaning in such a phrase, because it does not lie on the surface. The thoughtful and accurate student, on the other hand, is puzzled, for the very reason that he soon becomes convinced that the phrase is a misuse of words. When the piano teacher speaks of the "sympathetic touch" he has reference to the sympathetic heart that the artist possesses. The touch will be tender if tender emotions thrill the heart. Thus we have in this definition the suggestion of the means to the end proposed: to acquire a sympathetic touch, begin by cultivating the heart. There *is* such a thing as imitation of touch. One may imitate the touch of another until he acquires, almost mechanically, something very much in effect like the true artistic touch. But the real artist has a heart of his own; he feels for himself, and the refinement of his playing grows out of the refinement of his soul. CULTIVATE THE HEART.

If it be granted that the development of the expressive touch depends upon the cultivation of the heart, let us inquire into the best method of accomplishing this task. Too many students imagine that the study of music alone will afford all the training that the musician needs. They think that expression may be wrought out of the piano, or, perhaps, they think that the enthusiasm and feeling are to come from the compositions they play. Some time ago we urged the importance of certain "outside" studies for the sake of the intellectual advantages they afford. Let us now urge some of these again for the direct bearing they have upon musical education.

Modern thinkers have demonstrated the fact that the sensibilities may receive a distinct and special training. Educators must make practical use of this theory. The emotions may be pure, refined and exalted, or they may be vicious, coarse and low. Whether they are noble or evil depends, in a large measure, upon the character of the training they receive.

The artist cannot afford to taint his soul. Corrupt influences he must shut out, coarse language he must not hear, and undignified behavior he must not see. His spirit must be kept pure, or his art is sure to suffer.

But this is only the negative phase of the matter. The spirit must not only be kept pure, but it must grow into power and its capacities must be enlarged. It must be delicate and susceptible to the slightest touch; it must be strong and capable of soaring aloft; it must be swift to discern the subtlest beauty, and magnificent in its grapple with the glorious and the grand. How may such a soul be produced?

The talent must be inborn, it is true. If there is no soul to begin with, no cultivation can produce it. But souls are not born full-grown. Indeed, infant souls (less the purity) are sometimes found in full-grown bodies. Soul nourishment is necessary to spiritual growth, and the musician especially needs just such development.

The following studies are recommended:—

1. The study of nature. Every year some "familiar science" should be carefully reviewed, and observations should be made constantly. The student should endeavor to classify the results of his observations. The study of botany, geology and astronomy will greatly enlarge the sensibilities.

2. The study of poetry and the other arts. Every week should witness some advance in the thorough knowledge of literature. Shakespeare and Milton alone will suffice for years of close study.

3. The humanities.

Generosity goes hand in hand with keen sensibility. With what unselfish profusion did Mozart, Beethoven and Liszt bestow their hard-earned money wherever they thought it was needed. The artist must cultivate love for his fellow-man. Nothing so surely blunts the sensibilities as the practice of selfishness and thoughtless disregard of others. It makes the soul dark and obtuse and arrests the growth of all delicate feeling.

These are some of the helpful studies which the artist cannot afford to neglect.

[FOR THE ETUDE.]

SUMMER MUSIC SCHOOLS.

BY EUGENE THAYER, MUS. DOC.

The prophecies of the June number of THE ETUDE were fulfilled to the letter in Mr. Sherwood's Summer School in Burlington, this season, as the time of the teachers was not only taken in full, but actually crowded from early morning until nearly midnight. My prediction that this was the true and logical outcome of the "Normal School" was verified in a most surprising manner, and the satisfaction of students was unbounded. Mr. Sherwood received a call, signed by all the pupils and many prominent citizens, to repeat the school annually in this lovely city of Burlington, and announced his intention of acceptance. By the way, young friends, bear this in mind, and be there next summer. It would scarcely be an exaggeration to say that Burlington is the loveliest place in America for such a purpose. The breezes from the lake and the mountains on either side render the climate the very best for summer work and study, while the courtesy of the people, and in fact all the surroundings, are as nearly perfect as one could imagine. As a rule, I do not advise study of any kind in the months of July and August.

There is, however, one exception: study Nature and reinvigorate yourself for the coming winter's work. All this can be done under the present plan, mind and body both being strengthened in this lovely resort. A large number of the writer's pupils will continue their lessons by correspondence, others coming to the city for a season's work, which will complete their studies, until they, perhaps, go to Germany. Mr. Sherwood's recitals were crowded at all times, and it is safe to say that such programmes have never been given, except possibly by Rubinstein. It is really a delight that a solution of this problem has been found in such a pleasant manner. The musical season, formerly full ten months long, has been narrowed down to a short nine months, and not only much time wasted, but the progress and success of students much endangered thereby. This greedy and shameful rush after money and Mammon, which our nation must surely pay for in sackcloth and ashes, has well nigh killed all proper methods of study, and we must devise new means; or, to my way of thinking, there will soon be no such thing as true art in America. We shall only be able to quote the prophetic lines of Goldsmith:—

"Ill fares that land to hastening ills a prey,
Where wealth accumulates and men decay."

This is no morbid picture, but the concept of all thoughtful men.

Young students! You have but just one life to live in this world. Work while it is called day, for the night cometh in which no man can work. I am not preaching; I am only trying to dissuade you from mere money-getting. Money honestly earned you should get at all times; but have a higher object than that, or you are a clod. Before everything else develop your mind and soul, and what can do this so wonderfully as our beautiful art? I have wandered from the subject of summer schools, but not altogether. They are one means, and the best, if you cannot take any other. Do not rely on money and misery, technics and trumpery, fame and fatuity, or any other merely temporary measures. "Knowledge is power," and get it at any sacrifice. You have only one chance: what are you living for? Think about it.

COST OF STUDYING ABROAD.

BLAKESLY HALL writes an interesting article to the *New York Sun*, concerning the cost of living in Berlin. He says: "The average annual expenses of an American student here, if he lives according to the standard set by his fellows, are about $800. A very large proportion of the students of both sexes spend considerably less than $800. Students who wish to economize can hire rooms at from $5 to $9 a month, and bring their board in unison with their pocket books. Pianists have more expenses than other musicians, because they generally require larger rooms for their instruments, besides having to pay $2 to $7 a month for the hire of a piano."

Mr. Hall advises American students to have a distinct understanding with their landlords with reference to the cost of fire and light, or the monthly bills will leap upward at an extraordinary pace. He says, further, that it is better to hire than purchase a piano; for "if you have your own you are at the mercy of the landlady. She rightly conjectures that, rather than damage his piano by constantly moving, the owner will submit to all sorts of extortion and frequent increase in room rent."

He advises Americans who contemplate studying in Berlin to write and secure rooms in advance. The landlords look upon American students as legitimate objects of prey.

The best and cheapest of the institutions in Berlin is the Royal Academy. The pupils pay $40 a year each, but this may often be considerably diminished by the scholarships for competent students of small means. There is one scholarship of $200 a year, which is at present held by an American girl, Miss Geraldine Morgan. Private lessons range from $1.25 to $4 a lesson. Mr. Blakesly Hall thinks that, in view of the extortionate practices of the landlords, the brusqueness, roughness and crustiness of the German professors—who are neither suave nor polished—and the absence of all congenial surroundings, "American girls, particularly those of a sensitive nature, will not find their paths strewn with roses."

The necessary expenses of the piano student, independent of the expense of clothing, is summed up as follows:—

Board and room,	$250
Tuition,	50
Piano rent,	60
Concert, operas, etc.,	30
Music and extras,	20
Total,	$410

Berlin he considers the most musical city in the world; but there is, outside of music, not much to interest American girls. "They all complain continually of the dullness and stolidity of their surroundings, the extreme heat of the Summer, and the lack of geniality and life among the people." Boston, Cincinnati and New York, furnish a large proportion of the students of music in Berlin. Most of these students are no more familiar with the German language than with the Choctaw.

THE object of music is not to excite sensations, nor merely to imply ideas, but, by creative power, to realize and bring ideas before our eyes.—ADOLPH BERNHARD MARX.

PROFESSIONAL COURTESY.

Each profession has its own peculiar circumstances which necessitate a special code of laws for the regulation of professional conduct. Like all other laws, these are supposed to be based upon principles which are universally accepted as right in themselves, although, in many cases, the principles are, by most people, lost sight of, while the rules are scrupulously observed. In this very fact consists the value of all formulated rules of etiquette; that men who have neither the time nor inclination to analyze minutely for themselves all the little questions of social life, may safely accept without hesitation the results of the investigations of others. Lawyers, physicians and preachers have these special rules of professional courtesy, and the knowledge of these rules is considered a necessary part of their professional education. Experience in each profession has demonstrated the wisdom of certain lines of conduct; and this wisdom has been reduced to systematic propositions, and incorporated into the text-books of the schools, and thereby rendered useful. The lawyer must understand thoroughly his relation to his client, his relation to the law, and his relation to his professional brethren. His responsibility is not by any means small when he must consider his client's dependence upon him, the demands of justice and his own reputation; for all these things are at stake. The physician's responsibility is no lighter, indeed, oftentimes it is exceedingly grave. The minister of the gospel is a teacher whose influence must produce incalculable good or unutterable evil. It is well, therefore, that such a legacy of wisdom has been bequeathed to these men, that they may not be uncertain as to the best mode of procedure in the ordinary affairs of professional life. Many a dismal failure may be justly attributed to no other cause than the foolish disregard of the laws of professional courtesy which some men in every calling have cherished Many a strong and noble man has been severely crippled because of his contempt for the "rules of the ring" when trying to win the race.

But musicians have never yet formulated any such rules. They need them, undoubtedly, for many purposes. There are some people who affect to believe that the musician's work and influence still occupy a comparatively insignificant place in the world. But they are mistaken; for in this age of spiritual progress the musician's influence is by no means an unimportant factor in civilization. A blundering musician may do incalculable harm, not only to himself and his art, but also to the moral and social character of an entire community. His influence over the emotional nature of every young man and woman of his acquaintance gives him unlimited power for good or evil. How careful, then, should be his walk! How circumspect his life! They are the little things in every-day, social life that bear the most abundant fruit.

Yet we have no recognized laws for the regulation of our conduct as musicians. Indeed, it would be very difficult to deduce any system of rules from either the conduct or the conversation of musicians. In musical matters every man appears to be a "law unto himself." Would it not be better to settle some questions by common consent and abide the decision. Let teachers and artists express themselves concerning some of these questions and present arguments, pro and con, until they are settled by the weight of authority one way or another. Almost every musician will be able to suggest questions that have perplexed him, and the mention of it will provoke discussion that may prove helpful to many. The following questions are here submitted for discussion:—

1. Should a teacher ever, under any circumstances, criticise adversely the work of another. If so, under what circumstances?

2. May one artist find fault with the playing of another? If so, under what circumstances?

3. May a musician express his displeasure at the playing of others not his own pupils? If so, under what circumstances?

4. Should a musician ask any person to play when he knows that the performance will not contribute to his musical pleasure? If he does so, is it his privilege to make uncomplimentary comments relative thereto?

5. Under what circumstances is it proper to decline an invitation to play for a social gathering, or when surrounded by a small circle of friends?

6. Is it polite to refuse to play because the piano is not such as we might choose?

7. Is a musician justifiable at all times in refusing to play music that he does not admire? Would it be right for him under any circumstances to play Wyman's "Silvery Waves," or variations on "Old Black Joe," if urged to do so?

8. What should be the manner of the teacher toward the pupil? Can the teacher afford to exhibit less of respect for his pupils than he would manifest for others of equal age and personal worth?

These questions will suggest many others, and they may all be considered from various standpoints. But they confront the teacher every day, and he often finds himself in great perplexity for want of an answer. Let us here examine the first question suggested above.

Should one teacher ever criticise adversely the work of another? Some teachers never hesitate to do this. They find fault with each other's playing, and mercilessly ridicule each other's methods of teaching. When they receive a pupil who has hitherto been taught by some other teacher, they say, if not in words yet in actions, and by implication: "How miserably you have been taught. You must unlearn everything and begin anew, or you will never know anything worth knowing. You have been deceived by your former teacher, and swindled out of time and money. What a fool he must have been!"

Now it must be confessed that sometimes a teacher could utter the above sentiments, precisely, without any violation of the truth; but can he afford to do it? Indeed, when the sentiment is untrue, there is no question as to the proper course to be pursued; for lying and misrepresentation are odious and detestable anywhere. If there is a musician in the world who would willingly detract from a worthy fellow-teacher by falsehood, either openly expressed or delicately implied, such a musician deserves the unmitigated contempt of all right-thinking people. However eminent he may be in his art, if he is evil minded and false, he does not deserve the respect of good people.

But the question is: Should one teacher ever speak a word of adverse criticism concerning a fellow-teacher, even when he really believes that he could do so with justice? Is he justifiable in expressing his honest opinion in such a case? The desire to expose charlatanism, for the good of the community, is a worthy and laudable desire. It is painful to any good man to see his neighbors deceived and cheated; and it is noble to cherish this solicitude for the welfare of one's friends. In a certain sense the conscientious man feels himself to be almost *particeps criminis* when he knows that his neighbors are being duped, while, yet, he raises no voice of warning. His fellow-teacher is robbing his neighbors, in their ignorance of art, when perhaps a quiet word of warning might do good. But, on the other hand, the conscientious and thoughtful teacher must seriously weigh his motives before he can afford to risk the expression of his opinion. Generally, it is the part of wisdom to refrain from offering gratuitous advice, even to one's dearest friends. Half the time, when people *ask* for advice, they do not really feel the need of it. They perhaps think they do, until they obtain it and find out how worthless it is; sometimes they are disgusted because the advice is contrary to their own fixed determination. Sometimes, indeed, their asking is prompted by conscious or unconscious curiosity. Thus, even when asked for a candid opinion in any matter affecting a fellow-teacher, it would be the part of common prudence to speak with great caution. But no teacher, of good common sense, is likely to *volunteer* his words of warning. People do not like unsolicited advice on any subject; but it is positively insulting to offer them suggestions concerning musical matters. If there is anything in this world that everybody knows all about, that thing is music. Some people can endure any other taunt under the sun; but they will not submit to the least suggestion that is humiliating to their musical pride. The wise musician, therefore, will make it a rule never to volunteer suggestions of any kind. And, even though he may be anxious to do good, and have no other motive, yet, if his words would implicate another musician, let him refrain, for two important reasons: His advice and warning are almost sure to fail of accomplishing the desired end—certainly no good will result; and he injures himself, almost invariably, in the estimation of those whom he would benefit. However pure his motives may be, his neighbors are likely to misunderstand him, and attribute his behavior to jealousy.

But what shall he do if questioned? He can hardly afford to refuse to reply. A polite man must make some civil and gentlemanly reply to any polite inquiry. Besides, to refuse to answer a question involving the character of a fellow man, is equivalent in effect to the bitterest evil speaking. If you say, "I refuse to discuss Mr. A," you give the impression that, while you despise him, you have not the courage to speak your mind frankly and candidly. This course, therefore, compels you to be discourteous to your friend and unjust to both your fellow-teacher and yourself.

The only alternative is to give an honest, truthful, straightforward and candid, but modest, reply. It is a moment of severe trial when this question is propounded suddenly. You cannot give a worthy answer to such an important question without careful consideration. First be sure that you are not giving expression to any selfish feeling. Above all things, let the motive underlying the answer be pure. It is so hard for us to get away from self, so hard to free ourselves from the promptings of our own personal interests, that we must be very slow to believe our own hearts in a matter that concerns our fellow-teacher. If we honestly believe that he receives tuition money without rendering a fair equivalent, let us ask ourselves if *we* are guiltless in the same matter. This consideration will soften our speech, if we are really conscientious, for that teacher is to be pitied who rests satisfied with the character of his own teaching, and believes that he does his own work as well as it ought to be done. Then remember that your knowledge of music is not infallible. Your fellow teacher may be doing more good than you suppose. The mission of music may not be precisely what you conceive it to be, and while your brother seems to be a grand "humbug," he may be doing a work as noble as your own. Charity makes things look very different. Charity is after all the profoundest philosophy, the highest wisdom. The wisdom of charity is a wisdom never to be repented of. It is the only safe guide when we are compelled to answer just such questions concerning our fellow-men. By this standard the reply may perhaps be something like this: 'You ask me what I think of Mr. A. and his method. To tell you the truth I do not know. I do not claim to be an infallible judge of men or of their methods. His method is unlike mine. Our ideas are at variance, but I do not feel justifiable in making any claims of superiority for mine. We are both human, and we may both be entirely wrong."

In all modesty and humility this opinion may be expressed, and that teacher must be very dogmatic who can express himself in stronger terms.

Let us hear from other teachers on this subject.

DIFFERENT roads lead to Parnassus; but on first starting on their journey, they have, each and all, for some time to walk the same road, till they come to a place where many different roads branch off. . . . Those great masters who have traveled the same road with success are the most likely to conduct others.—SIR JOSHUA REYNOLDS.

HOWEVER so-called sober-minded musicians may disparage consummate brilliancy, it is none the less true that every genuine artist has an instinctive desire for it.—FRANZ LISZT.

THE pianoforte is at once the race course of our imagination, and the confidant of our solitary and deepest thoughts; the solo quartet, on the other hand, is a refined intellectual conversation in a congenial, select circle.—ADOLPH BERNHARD MARX.

THE musician who refuses to make certain concessions to the public, gives proofs of courage, but not necessarily of wisdom.—FERDINAND HILLER.

SOME THOUGHTS FOR MUSIC TEACHERS.

BY E. E. AYRES.

In the August ETUDE the writer endeavored to encourage, among his fellow teachers, the practice of careful criticism. But now the question may be asked—What is criticism? If to criticise means to find fault, to murmur, and to complain, then, there are already critics enough in the world.

It may seem a little inconsistent for the writer, in this article, to warn his musical brethren against the cultivation of the "fault-finding spirit." But it is only a seeming inconsistency. While it is true that the teacher must strive to discover the deficiencies of his pupil, yet it is none the less true that no trait of character is more disagreeable, nor more disastrous to his success than the fault-finding spirit. The true critic is a blessing to his pupils—the fault-finding teacher a great injury. But in what does the difference consist?

The object and end of all true criticism is to do good. The faithful teacher does endeavor to discover his pupils' mistakes, but his desire is, not to show how much he knows about it, nor to make the pupil unhappy, nor to give expression to his own feelings in a fit of ill-humor, but solely to help the struggling pupil onward and upward. His desire is pure, and the intelligent pupil is almost sure to realize it. Very rarely does a pupil ever fail to appreciate the unselfishness of the good teacher who is trying to lead him in the right way. Sound, sensible criticism he needs, and he considers you his benefactor when you supply his need. He needs advice, and you give it; he needs warning and you are not unfaithful; he needs encouragement, and you inspire him with enthusiasm. Be not weary if your heart is in the work; if your motives are pure, your labors shall not be in vain.

But what shall we say of the poor, miserable man who has cultivated the detestable spirit of mere fault-finding. He is never satisfied with anything. He claims to have a high artistic standard, perhaps, and woe to the pupil who falls short of it. He finds fault, not in the humble spirit of the genuine teacher, whose object is to bless, but the object of the fault-finder is, perhaps, that he may glorify himself. He reasons about (if he ever reasons at all) in this way: "Nothing must please me. I must not permit the world to think that I am so easily satisfied with any musical performance. The world must admire me for my exalted standard, and I mean to make myself an idol for the world's admiration. The world shall know that I can find fault with performances that others consider good." Or perhaps he takes pleasure in humiliating others. How it is possible to find any pleasure in positively crushing other people, we cannot say. But there are many men and women in the world who seem to find their highest enjoyment in just such a practice. If one expresses an opinion concerning music, the haughty "professor" must reduce him at once. Nor is any opinion, nor any musical performance worthy, in the fault-finder's eye. There is no spiritual condition easier to attain than the state of the chronic grumbler. Why any man should pride himself on having reached such a state it is hard to see. The fault-finding spirit is the direct outgrowth of selfishness. It will thrive in any selfish and uncultured heart. It grows like a rank weed, and crowds out everything good and beautiful. In the wicked and vicious heart it thrives better than in the good; in the untutored mind better than in the cultivated brain; in the coarse and vulgar nature better than in the refined and polished soul. After a little indulgence the fault-finder is easily annoyed by almost everything he hears. He has worked himself into a state of nervousness, in which it is almost impossible for him to endure anything except himself. This is a well-attested, physiological fact. The habit of fault-finding and selfish grumbling completely destroys all power of endurance, because it subverts the will and leaves the patient a helpless imbecile. Exercise in genuine criticism, on the contrary, strengthens the will (because it is an exercise of the will), and contributes to the happiness of both the criticiser and the criticised.

Is not the distinction, then, between criticism and mere fault-finding clear? There is all the difference that there is between the growth in mental power and intellectual decay; between health and disease, beauty and deformity, generosity and meanness, good and evil—yea, all the difference that exists between selfishness and unselfishness.

The critic is a fair and impartial judge. It is his duty to find merits as well as demerits. Many pupils need constant encouragement. The worthy teacher is only too happy to give him the glad words of praise whenever they are merited, because by so doing he may increase his ambition and arouse his enthusiasm, and excite him to nobler efforts. The teacher who never encourages his pupils is derelict and selfish. Young people need to be stimulated by words of cheer and kindness. Many a pupil who is succeeding nobly is working under such adverse circumstances—perhaps he is very poor, or he is sorely afflicted, he is in the midst of sorrow that the teacher never suspects, and, indeed, he is so tried in every way that a single discouraging word or look from the teacher will sometimes change the whole course of his life. He may possess talent, but it is now buried in the earth with his hopes and his aspirations and happiness—all because of the want of the cheering word at just the right moment.

Yes, my brother, the teacher's load is no light one. The burden is enough to make him walk very cautiously and prudently, unless he is entirely destitute of conscience. First of all, be sure that your motives are right and pure. You have no right to place anything above the desire to do your pupil good. *His* highest interest it is your duty to promote. The faithful teacher shall not lose his reward, for his influence shall be felt when his heart no longer beats, and his counsels shall not be forgotten.

Purely intellectual compositions, however interesting they may be, are not, properly, music. If Bach was, as some imagine him to be, a purely intellectual writer, he could not properly be called a musician. But Bach is full of deep emotional meaning, and the successful student must find it and feel its thrill.

Some teachers may not agree with the writer, but it is his firm belief that nothing in the line of musical study will do more to cultivate true and healthy musical feeling than the careful study of the "Well-tempered Clavichord."[1] If you fail to see beauty there sufficient to touch your emotional nature, bring more enthusiasm, and do more preparatory work, but, above all things, *listen* with the sincere desire to comprehend the master's language.

There are many piano teachers to whom music is only interesting as the means of a livelihood. They count their musical gifts as being worth just so many dollars and cents to them. Joy in music means to them the delight in dollars. The writer once heard a respectable gentleman declare that his greatest effort in teaching was to produce a good tone—adding that the sweetest tone his ears had ever heard was the "clink of the silver dollar." It was this "clink" that he was trying to "produce." This gentleman deserves credit for his candor and absence of affectation, but his case is not an enviable one, for his soul enters not into the kingdom where "music sits enthroned." How many, oh how many, are entirely shut out from that beautiful realm!

There are very many, on the other hand, perhaps the vast majority of professional musicians, whose only pleasure in music is the meagre *intellectual* pleasure they derive. This is what some writers term sensuous pleasure, but it is, properly, intellectual pleasure. It is a very low order of intellectual pleasure in many cases, and amounts to nothing more than the perception of rhythm and melody; or it may extend to the perception of intervals, harmonic progressions, tone color, and many other things, but these things are only the servants of music. Will you stand outside of the temple and gaze in mute wonder at the servants and doorkeepers, never desiring to enter into the temple itself where alone the divine blessing may be sought? Harmony is an aid to the listener, because it is a servant of art. Let it lead you within the temple; there alone is the shrine where Bach and Beethoven knelt—there, the altar where selfishness, and greed, and envy, and worldliness were daily sacrificed—there they received the "unction from on high," the divine inspiration. "To get nearer to the Godhead than other men, and thence diffuse his rays among men" was Beethoven's ideal joy. Let us seek our musical joys in the same great cathedral. Blessed is the man who learns how to hear.

THE MUSICAL PHARISEE.

The Pharisee of the New Testament was represented as a man who was pretty well satisfied with himself. He thought he was as good as even the Divine Master could wish, and incomparably better than his neighbor. It has been remarked that the "Pharisees are not all dead yet." Are there any in the musical profession?

In very many communities there are men who have really made themselves believe that they are a little better than most musicians. Indeed, in some villages there are those who have long been held remarkable for their musical gifts, for no other reason in the world than the fact that they are so intolerant of criticism and so eccentric in their behavior. These men always speak of the musical pretensions of others with a sneer; they find nothing good outside of themselves. They hold it beneath their dignity to play on ordinary occasions, and are always expressing their thankfulness that they are not "as other men."

They are narrow and pedantic; they have the "only method in the world worth mentioning." Each despises the teaching methods of other men, be they great or small. When a great Pharisee becomes disturbed by the advent of a fellow-teacher who is likely to win some of his laurels, he begins at once to call attention to the deficiencies in his fellow, while he magnifies, yea, glorifies, his own good points. He confesses that his fellow-teacher "has a good technique, but is wanting in intelligence;" or he is "a good pianist, but a very poor teacher;" or that "he is a good classical musician, but out of all sympathy with modern education, does not believe in progress, is stilted and behind the times." It is very painful to the good and pious Pharisee to be compelled to make these statements concerning his fellow-men. He does it out of the goodness of his heart; he does it because he is questioned, and he must not deceive his pupils and friends. He speaks candidly of his fellow-teachers' shortcomings (and they are so many) because of his unselfish interest in musical education. His watch-word is "art, pure art, the art that refines and exalts the heart." Art is the sole support of his spirit. In the midst of discouragement and sorrow he finds solace in his art. It is his religion; in art he learns the way of life. Thus he is comforted when he finds it necessary to injure his fellow-man. It breaks his heart when he thinks of the human lives he has blighted, but what is the sacrifice of a few men and women in comparison with art. "Oh art," he cries, "how faithfully I have performed my duty to thee! How willingly I sacrifice my own feelings, my love of humanity, my delight in friendship, my sense of professional courtesy, indeed, everything that this poor world calls honor, for thy dear sake!"

This is not an exaggerated picture. There are some such pure souls in America. They have no sins of their own to confess, but duty compels them to confess the faults of others. They have a noble mission to perform, and they do it without shrinking. They are not as the poor publican who smote upon his breast and did not so much as lift his eyes to heaven, but cried, "Have mercy upon me, a sinner." They never sin. Bach, Beethoven and Chopin are sacred, it is true, but these Pharisees are specially appointed to handle sacred things. If the law of Beethoven is a little severe, they alone are the priests who shall change it. And where the old law is not sufficient, they alone may frame new statutes. The world cannot exist without them; they are the conservators of art. Therefore, let us sing their praise and perpetuate their glory.

Questions and Answers.

QUES.—1. Can a pupil learn harmony by self-instruction?

2. Can you give me the address of some good harmonist, or teacher, who gives lessons by mail?

3. Do you think a person can learn harmony by taking lessons by mail? T. H. M.

ANS.—1. Some persons have learned harmony and counterpoint without the personal aid of teachers. In fact there are persons who can learn almost any science or language with only such help as they can get from books. The science of harmony is not half so difficult to master as many other sciences are. There are now so many good text-books on the subject of harmony that the task has become much easier than it was twenty years ago. If it is possible, however, to secure a teacher, do so; for a good teacher can make your study more satisfactory to you, and save you much time and labor.

2. By reference to the advertising columns of THE ETUDE, you will find the cards of several excellent teachers, who can give you the instruction you desire.

3. It is better than studying alone. Some teachers are being very successful in their teaching by mail.

QUES.—Will you or Mr. Mathews give me advice in regard to teaching a pupil who is very diligent, but who practices entirely from the arm? She is far enough advanced to study Czerny Op. 299. What can I do that will break the habit in the shortest time? Telling has no effect. L. B.

ANS.—Five-finger exercises may be useful in such a case. Let the pupil practice them daily and diligently. At the same time, if she is sufficiently advanced to master them, let her study several of the Mozart Sonatas. They may not be very interesting, but they are too much neglected in piano practice. They develop the old fashioned finger movement which your pupil seems to need. Your pupil has two characteristics that are not by any means uncommon: 1st. She plays from the arm; 2d. She does not heed her teacher's advice. The use of the arm in playing is not in these days so much of a sin as it was a few years ago. Some teachers begin by training the arm first; indeed, much of the music of the modern masters cannot be played by the old classical methods. Nevertheless, flexibility of fingers is as much needed as ever in all good playing. Mr. Sherwood once advised a student to hold up a book by pressing it with the elbow against his side while playing. This will keep the arm steady, and perhaps quiet, and might be used with advantage while playing five-finger exercises.

But do not become impatient; you may find it necessary to say the same thing over *many, many* times before the pupil will be benefited. It is not easy for a teacher to make a pupil understand exactly what is meant; especially is this true with reference to the position of the hands and the special use of any particular muscles of the hands or arms. Some never learn the difference between a movement of a finger and that of the entire arm. It seems strange to the teacher who has long ago penetrated the mystery, but nevertheless it never seems to be easy for the beginner.

QUES.—Will you answer the following questions through THE ETUDE, or through letter? They are:—

1. What is the best Musical Dictionary?

2. Why is the third so prominent as to give the name of major or minor to the scale and chord?

3. Is Leybach a standard author; his "Mystic Valse Brilliante," for instance?

4. I want a small collection of voluntaries, preludes and interludes, for church use. Can I get all this in one book? W. E. C.

ANS.—1. "Groves' Dictionary is incomparably the most valuable work on music in the English language. It is properly an encyclopædia, the musician's thesaurus. It is a library in itself. It is published in four large octavo volumes, and would cost, retail, six dollars a volume. If you desire a smaller work, one that gives briefly and concisely the meaning of all the musical terms in use, "Niek's Dictionary of Musical Terms" will please you. Price. $1.00.

2. Formerly there were only two kinds of triads. Augmented and diminished intervals were never used, except such as might occur in "passing tones." Therefore the only triads known were what we term major and minor triads. The only difference between these triads is in the position of the third, which in the former is four semitones or half-steps from the tonic, and in the latter only three. This constituting the sole difference (as far as the relation of the intervals to the tonic is concerned), the one is called major (larger), and the other minor (smaller). Now the principal and most important triad of a scale is that founded on the tonic. If the tonic triad, therefore, is a minor triad, the scale is also called a minor scale.

3. Leybach does not rank, by any means, with the best of modern writers; some of his music, however, is very popular. The piece you mention is one of his best. He is a grade or two higher than A. P. Wyman and Willie Pape; perhaps even better than Sidney Smith.

4. There is a French publication by J. L. Battmann which may be what you desire; it is, however, for cabinet organ. From your question we cannot tell whether you wish it for pedals or without.

CONCERT PROGRAMMES.

Pupils of Julia L. Chamberlin, Salem, Oregon.

Overture, Jubel. Weber; Allegro, Emery; "Little Gypsy Girl," Randall; G Flat Mazurka, Muller; "When the Dewdrops Kiss the Daisies," Blake; Sonata No 3, Andantino and Allegro, Mozart; "Old Folks at Home," Arr. for Ladies' Quartette; "Tripping Thro' the Daisies," Sudds; Answers, Blumenthal; Grand Walse in A Flat, Chopin; "The Heart Bowed Down," Balfe; Invitation a la Danse, (Duo), Weber; Di Quai Soavi, Donizetti; Coronation March, "Flower Queen."

Waco Female College.

Chorus, "I Waited on the Lord," Mendelssohn; Vocal Solo, "Ave Maria," Schubert; Vocal Duett, "Raise Me Jesus," Huntley; Duett, "Trust in God," (4 pianos), Melnotte; Chorus, "La Canta," Rossini; Trio, "Il Nozze di Figaro." (4 pianos and orchestra), Czerny; Vocal Duett, "The Fan," Leslizy; Trio, "Guillaume Tell," (4 pianos and orchesra), Beyer; Vocal Solo, "Staccato Polka." R. Mulder; Solo, "Sonata Pathetique," (4 pianos), Beethoven; Vocal Solo, "On the Heights," Schuetz; Vocal Solo, "Fleurdes Alpes," J. B. Wekerlein; "Grand Fantasia," (4 pianos, orchestra and voices), Kunke; Trio, "Round," Hiller; Solo, "Cracovienne," (4 pianos). W. V. Wallace; Vocal Trio, "Tornera," E. P. Tamburello; Duett, "Polacca Brilliante," (4 pianos), C. von Weber; Vocal Duett, "Brindisi," E. Muzio.

San Diego (Cal.) College of Music, Messrs. Fisher and Chase, Directors.

"Bright Star of Love," Robaudi; a, "Spinnier Lied," Liszt; b, Nocturne, Chopin; "Bel Raggio," (Semiramide). Rossini; "Autumn Song," Mendelssohn; Rhapsodie Hongroise No 2, Liszt; "Erl King," Schubert; "Ave Maria," Bach-Gounod.

Tri-State Normal College, Angola, Indiana, L. M. Sniff, President.

Sonata, Op. 31, No. 3, Beethoven; a, "Thine Eyes so Blue and Tender", Lassen; b, La Capriccioso. G. Rizzo; Fantaisie Brilliante, (Faust), Gounod; Triumph of Love, (Violin Obligato), Operti; Sonata, Op. 2, No. 1, Beethoven; Invitation to Waltz, Von Weber; "A Heart that Loves Thee," Gounod; Danse des Sorcieres, Op. 331, de Konski.

Wesleyan Female College, Macon, Ga.

Piano Sextette, "Symphony in D Major." Mozart; Aria, "I will Extol Thee, O Lord," Costa; Piano Solo, "Moise Op. 33," Thalberg; Vocal Solo, "Ave Maria," Schubert; Piano Solo, "Reveil du Lion," A. de Konski; Vocal Solo, "Reverie," Schira; Piano Solo, "Rhapsodie Espagnole," Liszt; Vocal Duett, Brahm's Hungarian Dances; Piano Solo, "Dinorah," R. Hoffman; Piano Trio. "Airs from Donizetti's Operas," Czerny; Vocal Solo, "Russian Nightingale," Alabieff; Piano Solo. "Rigoletto." Liszt; Aria, From "La Favorita," Donizetti; Piano Solo, "Les Patineurs, Scherzo," Liszt; Vocal Sextette, Song from Mirza Schaffy, Reinecke; Piano Solo, "Second Rhapsodie," Liszt; Piano and Violin, "Duo Concertante," Herz and Lafont.

Lake Erie Seminary Pupils' Recital.

Valse Impromptu, Op. 30. X. Scharwenka; "There is a Green Hill Far Away," Ch. Gounod; Sonata. Op. 10, No. 3, "Largo e mesto," Beethoven; "Bird of the Springtime," A. Randegger; Op. 24. No. 4, Novellette, R. Schumann; "Slumber Song," Stainer; Impromptu, Op. 90. No. 4. Fr. Schubert; "The River Sings" (Saint Ursula), Cowen; Sonata, Op. 2, No. 3, Adagio, Scherzo, Beethoven; "Lascia ch'io pianga," Handel; Nocturne, Op. 55, No. 1, Chopin; "Night Shades are Falling," Mililotti; Concerto in G minor, Mendelssohn; (Orchestral Accompaniment on Second Piano.) "Come Unto Him," (Messiah), Handel.

Pupils of Notre Dame of Maryland, Baltimore, Md.

Chorus, "Hear Our Prayer," Abbott; Chorus, "Why not be Bright and Gay?" Vocal Trio, "Twitter, Twitter, Merry Birdlings," W. Sturm; Grand Marche, (et Trio par F. Schubert Op. 40); Vocal Duet. The Fan, H. Leslie; Duet. La Festa. Alla Marina, Visconti; Das Beg-gnen am Brunnen, Richard Genée; Trio, "Little Romp Quickstep," Dressler; Chorus, "Cheerfulness," Gumbert.

PUBLISHER'S NOTES.

THE impression among the readers of THE ETUDE is that we keep only our own publications, and perhaps, a little sheet music for the accommodation of our special patrons. The facts are these: we possess next to the largest stock in Philadelphia, and it includes everything in musical merchandise. The large store is lined with shelving filled with music. The cellar is filled with music, the whole length, besides two upper rooms of the building are used for our growing business. There are ten clerks in the building, busy from morning till night, filling orders and attending to correspondence. Our own publications are not a tenth part of our business. We supply some of the largest schools and conservatories in the country with music. We are prepared to furnish our readers with anything in the music line, at a price that will be found satisfactory. We have greatly widened our business this Summer, and hope to add many new patrons from the readers of THE ETUDE. In most cases the orders are filled one day quicker than from New York. Before making arrangements for your music for the year send to us for terms and circulars.

THIS is the time to introduce new things in teaching: among them may be mentioned our Pupils' Lesson Book, which has been found to produce good results with pupils. Last year 2000 of these books were used. They cost but a trifle to the pupil, only ten cents each. Try a dozen for your class this fall.

THE Teachers' Class Book is something that every teacher will find practical and useful. It brings system into the teacher's work, and contains everything for keeping accounts of pupils, also bills and receipts. One book will last a season, and can be carried in the pocket.

THERE is a great unoccupied field in every community for agents for THE ETUDE. The work would repay any one handsomely, and would be a credit to the person soliciting. The other day we received twenty-six subscribers from Mrs. Hay. of Wichita, Kansas, who, after a successful trial, asks that her territory be extended beyond Wichita. To all agents who will send in, at least, twenty-five subscribers, we allow a discount of ⅓ off, or fifty cents for each subscriber. Any earnest solicitor can procure from ten to twenty subscribers a day. THE ETUDE is as much a family musical magazine as it is a professional journal for music teachers To any person who would like to engage in this work we will send a number of sample copies free.

WE have established a Western Agency at Chicago. Mr. Clayton F. Summy, 42 Madison St., has undertaken to represent us and supply, at regular rates, all our publications. A complete line will be kept on hand. Our Western patrons may find this arrangement a convenience.

WANTED.—The January, March, October, November, and December numbers of THE ETUDE of 1884, also November and December 1883. Liberal price will be given by addressing Sisters of St. Mary, St. Joseph's Academy, Lockport, N. Y.

ABOUT thirty compositions by Michael Haydn, of which nothing has hitherto been known, were recently discovered at Salzburg. He was a brother of Joseph Haydn.

EIGHT concerts, presided over by Ambroise Thomas and Leo Delibes, are to be given at the Trocadero, Paris, next season, in which five orchestras will participate; those of the Grand Opera, the Opera Comique, Concert Society, Lamoureux and Colonne. Exclusively French compositions will be performed.

HENSELT, the composer and pianist, has been decorated with the first-class Order of Anne by the Czar.

IT is only when our feelings, our mind, and our taste derive full satisfaction from music that our pleasure in art really begins. Those who delight in the mere concord of sounds are incapable of deeper appreciation.—FERDINAND HILLER.

MUSIC is, so to speak, a disciplinarian as well as a mistress, making people kinder, gentler, more staid and reasonable. Bad fiddlers and violinists show us what a fine art music really is; for white shows plainer in contrast to black.—MARTIN LUTHER.

PRACTICAL LETTERS TO TEACHERS.

W. S. B. MATHEWS.

QUES.—1. Is the musical standard outlined in the pr ospectus of the American College of Musicians intended to remain permanently the same, or is it subject to change at any election of new officers?

2. I am well satisfied with it as it now is, but simply wish to know if one having a part of the work np now is safe to purchase all the literature mentioned therein, and spend a year or two in getting up the remainder? Of conrse, I would naturally infer that it is a fixed standard for all time to come, bnt wish to be more certain.

3. Are the nineteen slighter compositions of J. S. Bach, edited by Franz Kullak the same as those called Bach select pieces (edited by Kullak) in Prospectus, page 11? If so, please tell me a correct publication of the same with foreign finger marks, *but preface and remarks written in the English language.* I have the Steingraber edition with German preface, but am not a very good German scholar.

4. Has J. S. Bach only one Prelude, Fugue and Allegro, edited by Tausig? if more than one, which is meant in the Prospectus, page 11?

5. Should not the first group of the run in the fourth measure of the first Grave of Beethoven's Sonata Pathetique (No. 10 of Bülow's Concert programmes, Aibl, Munich Edition), read, $(\frac{1}{32} + \frac{1}{32} + \frac{1}{32} + \frac{1}{32}) = \frac{1}{8}$ instead of $(\frac{1}{32} + \frac{1}{32} + \frac{1}{32}) = \frac{1}{8}$, to correspond with the note 2 at the bottom of the same page? If not, please count and explain.

6. Now one question outside the A. C. M. Please suggest a metronomic movement for the proper speed of Gottschalk's Last Hope, op. 16.

Hoping we have not burdened you with our questions, we remain, Yours very respectfully,

Y. X. and Q. Z.

ANS.—1. The musical standard of the American College Musicians will ndoubtedly be changed, from time to time, but only as regards the selection of such and such pieces. All that is asked of you as a candidate is to be able to play properly the pieces named, to the number of one at least from each composer upon the list. If it should be changed after you have learned some one piece now upon the list, all you have to do is to learn the new one, or offer the old one as an equivalent. This is done continually. What the examiners are after is to be sure that you are equal to the interpretation of the grade of pieces indicated by the present list. Whether you *can* or *cannot* play these particular pieces is comparatively unimportant; all that is essential is that you should be capable of playing them, or that you should play in place of them other pieces containing at least as great difficulties. Were the present list to stand unchanged for a series of years, it would result in the production of candidates trained parrot-wise, in these particular pieces and in no others, and in no principles of interpretation. This is the great danger of naming *any* particular set of pieces. The candidate should have played at least ten or fifteen pieces of each of the important composers, besides those upon the list. To ascertain how much of this there may have been is the object of the preliminary question, "Give a list of the pieces of the principal composers that you have studied, and with which you suppose yourself tolerably familiar."

2. The somewhat picayunish view of the amount of "literatnre" required, is foreign to true scholarship. The books one buys are a mere bagatelle in the list of yearly expenses, nevertheless the books one reads and digests are precisely the things which distinguish one from those who are "teetotallers" in this respect. The total amonnt of music reqnired by the college test costs less than ten dollars.

3. I am afraid yon are rather a careless reader of THE ETUDE. Mr. Presser has had upon the market an edition of Knllak's "Lighter Works of Bach," with all notes, preface, etc., in English, for more than a year. This he sells to teachers at low rates.

4. What is probably meant by the "edited by Tausig" in the second instance is "Arranged by Tausig," referring to some well-known piece, which the publisher can tell of.

5. I do not find the edition of the sonata you speak of in the music store here. In the edition on my piano, Peters, the rnn in question consists of one 32d note, six 64th notes, making one 8th, four 64ths, making one 16th, and nine 128ths, equal to a triplet of 64ths, or one 16th. This run, however, is not intended to be counted, bnt to be played evenly in the total time at its disposal, possibly with a slight retard at the close, exactly like the runs in Chopin's works written in small notes.

6. A very good metronome movement for Gottschalk's "Last Hope," would be about 72 = 𝅗𝅥, or 72 for quarter-notes.

QUES.—Is it an invariable rule for proper phrasing that the hand should be raised before and after every slur? For instance, in S. B. Mills' "Recollections of Home," the arpeggios are mostly slurred in groups of four notes. Should they be phrased that way? Or should they be smoothly connected?"—A SUBSCRIBER.

ANS.—There is *no* invariable rule in music, and I am not quite sure that there is anywhere in the world. Throughout your interpretations of music pieces you will be called upon to discriminate between marks intended to mean something and precisely similar marks put on by the caprice of the author, or the engraver, or some editor. In slurs this is the case to a degree really bewildering to a young player, and older players are often at a loss to know what is meant. When two notes are connected, the player can generally depend upon the connection having been intended by the composer. When a running passage, whether scale or arpeggio, is grouped off with slurs corresponding to the rhythmical division, it is generally the caprice of the engraver, who thought that the notes looked rather lonesome without this ornamentation. If, on the other hand, such a passage should be grouped with slurs crossing the rhythmic division, as from the second note of a group to the first of the next group, it would be presnmptive evidence that the person putting the slurs in that position intended to have the run phrased accordingly. There are many passages on the organ and some in piano music, slurred like violin music in legato movement. In the violin part, one often finds slurs which indicate the proper bowing, but which are not intended to signify a separation between the notes played with the down bow and the up bow directly following. In those long legato passages which are quite common in the slow movements of modern quartettes and chamber pieces, the violinist is intended to connect the tones of the melody to the utmost extent possible, and the slurs are put on to indicate the place where he can reverse the motion of the bow with the least harm. The element of judgment is quite important in piano music. Even in works supposed to have been phrased correctly in the notes, the editor often finds, when the plates are made, that very plain points have been overlooked. For instance, in my studies in phrasing, I went through all the phrasing several times, and supposed that I had it marked as I intended it to be played. What was my surprise to find that in several places I had failed to remove the merely conventional phrase marks of the engraver of the Peters edition, from which I tore the leaf upon which I added my own marks.

For example, in the first study, from the Haydn sonata, at the end of the second line, there is one of these conventional marks of four notes, which are not intended to be cut off from the following note. In the third study, in the last line and the one preceding, there are several phrase marks corresponding to the rhythmic divisions, which ought to have been carried over to the following note. It is very seldom that a phrase ends upon the weak part of the beat or the weak part of the measure, and then, I think, only for the sake of bringing out a stronger emphasis upon the part following after. In the fourth study, last line, there are two similar cases of slurs over four sixteenth notes which ought to have extended to the following note. As in playing this would not make very much difference, owing to the rapidity of the passage I have neglected to correct them. In the seventh study, on page 17, in the fifth period, there are a number of cases where the rhythmic slurs still remaining are not to be observed in playing. Example, line 3, measure 2, second half; also first half of measure following. To cut these groups of three notes off from the remainder of the phrase would produce a choppy effect, wholly objectionable. In the coda, last line but one, there are two examples of the same kind. I changed a great many of these, but the engraver put them in according to his own sweet will; I corrected all that I thought would be misleading. The nearest I can come to a rule is to say, that slurs exactly corresponding to rhythmical divisions, and ending upon the weak part of the beat, are almost always merely conventional, and not to be regarded in the phrasing beyond playing the passage legato. Slurs running across to a strong part of a beat are almost invariably intended, and the passage must be phrased off accordingly. If any of the other writers happen to be able to give a better rule, I would be glad to have them do it.

QUES.—1. Will you kindly inform me about the examination for the American College of Musicians? What are the requirements to pass for the Associateship, and also for taking the higher degrees?

2. Will there be an examination held in Minneapolis at the time of the State Convention, this autumn, according to the new provision, or where can it be held? I was unable to take the examination in Chicago, but would like to try it before another year passes.

I hope you will answer these questions, as I did not know whom to address. Yours respectfully, M. W. C.

ANS.—1. You had better send to Robert Bonner, Esq., 60 Williams street, Providence, R. I., for a prospectus of the College of Musicians; this will give the tests.

2. The new provision for local examinations will not go into effect until some time next year, because it is not expected that examinations will be held until after there have been local sections of the college organized to take charge of them. It is possible that you might be authorized by the President and Secretary to take the examination some time when Dr. Maas and Sherwood are out your way on a concert tour. They are frequently out that way. The theoretical papers could be prepared under competent supervision and sent to the President. All this, however, is in the future. As yet there is no way in which this can be done legally, so far as I know.

QUES.—Can you tell me how one who has played and sung well, and taught successfully for several years, can acquire the faculty of playing by ear, especially for hymns?—M. W.

ANS.—This question illustrates the defective condition of much of our musical cultivation as decidedly as any that I have ever received. I would advise yon to write to Mr. F. L. Robertshaw, Austin, Cook Co., Ills., and ask him to send you a memorandum of the ear-training exercises of the tonic-sol-fa. If it were practicable to put yourself into a tonic sol-fa class it would be well. Or possibly Mr. The. F. Seward, of East Orange, N. J., can tell you of some good tonic-sol-fa teacher in your vicinity. The tonic-sol-fa system is the only one making ear training a specialty. In the examinations for the higher certificates, the candidate has to write out a church tune of four lines, after hearing it sung to the syllable "la" twice through by four singers, or played upon a harmonium, said tune to contain modulations to four removes. Do you think you could do it? I doubt whether I could. Yet ordinary sol-fa teachers do it, of the same grade as the teachers of ordinary singing classes in country places. But we piano teachers can rarely do anything half as hard. This part of musical education ought properly to precede the regular studies in playing, for it is as plainly in the order of natnre for *thinking* music to precede *producing* it, as it is for speech to precede writing. What would be thought of making a child learn to read before he had learned to talk? Yet this is precisely what most of the elementary instruction books upon the piano expect him to do in music. The early impressions in music ought to come into the mind through the vehicle of song. They reach the interior perceptions better, and the voice is intuitively obedient to the will in a way that the fingers are not, in consequence of which it happens that a child realizes melodies in a more musical way when he tries to sing them than merely when he tries to play them. When this part of the education has been neglected, and when the whole habit of life has been further and further away from it, as is the case with the average of musical amateurs, the best way is to begin again with singing. One has to learn to think tonal combinations and to sing them; then to identify them when one hears them sung; then to write them. A little practice will enable any person to reproduce psalm tunes by ear, provided he has an ordinarily good musical ear. Perhaps this is rather a poor answer to your question, but at least it may have the effect of stirring up some one else to offer a better one.

SIGHT READING BEFORE MEMORIZING.

BY DR. H. H. HAAS.

So much has been said in THE ETUDE in favor of making *memorizing piano music* an essential part of instruction and practice that I cannot refrain from raising the voice of warning, knowing its dangers and drawbacks by experience, lest too *early* and *unconditional memorizing* might be adopted by novices in the art of teaching. A piano-teacher's duty is threefold: one toward his employers who remunerate him, one toward the pupil and one to himself. In order to appreciate properly his responsibility, he must consider not only the ability or talent a pupil possesses, not only the willingness, attention, diligence, and perseverance of which the pupil is capable, but also the amount of *time* he is to devote to his musical studies. Of this given time he must make the greatest, the very best, use. Heaven knows much is expected in little time. All education in America is too much forced, pushed, hurried. Not so in Europe; the writer studied the piano for ten years at Cologne. I do not know the routine at conservatories and schools of music in America, but in private teaching, and at seminaries and educational institutions, I know that two or three years' time is as long as a teacher may hope to keep a pupil, and these are not full years, but from seven to nine months each in length; very rarely full hour lessons, but those abominable half-hour lessons, which must natnrally cause flurry and flutter, if not slovenly and superficial work. In German it is: *Stunden* geben (give lessons), *hour* and *lesson* being synonymous. The M. T. N. A. and the American College of Musicians, if they really are in earnest, and mean to further the cause of piano music in America, to raise its standard, if they believe in thorough, exhaustive teaching, can they not devise some plan or means for making full hours a compulsory rule for at least their own members? Would these not be willing even to make some pecuniary sacrifice for the common good? Are those teachers who charge five or six dollars per lesson (who have probably received full bounty from their good, old, German masters abroad) mercenary enough to dole out by the spoonful to the hungry little half-hour or twenty minutes lessons? I wish to be informed, living remote from large cities.

Take a class, say of thirty pupils, regularly every year, and you will find that generally they may be divided as follows: 1. About a third of them are highly gifted with a decided talent for music, but otherwise not extra intelligent. 2. A second third are strong minded, of keen intellect, but not particularly musical. Very rarely do uncommon musical talent and great intellectuality go together. 3. The remaining third are neither talented nor intellectual.

What is the duty of the conscientious teacher toward each class of pupils?

The first class admit of, and call forth, his best teaching qualities. They can and ought to be made musicians and artists; they have the divine spark; it is for the teacher to kindle it and fan it into a beautiful flame

The second class can and ought to be made to understand music thoroughly, read with ease and fluency and play with clear and distinct phrasing. Something of expression they may also acquire.

Both the first and second classes of pupils may eventually become public performers or good teachers.

The third class also must be seriously considered. They can be taught to read slowly but surely; to play correctly, and perhaps with some taste, much bright and graceful music, with which they may give pleasure to a limited circle of friends and relatives.

They can all be induced to practice if the teacher only sets about it in the right manner. Should it, however, be his misfortune to meet with a pupil who is dull as well as irretrievably lazy, then it is his duty peremptorily to refuse to teach such a pupil.

When I speak of sight reading and memorizing, it is with reference only to the first two classes of pupils. The teacher they require need not necessarily be a virtuoso, but he must be an artist. He ought to possess a knowledge of all that has been written for the piano. He should keep himself well acquainted with the works of contemporary composers. Moreover, he must be versatile and able to lead his pupils into the spirit and style of each composer. There is one manner of touch required for Bach, another for Beethoven, another for Chopin, Mendelssohn especially, Schumann, Liszt, Rubinstein, etc. The model teacher must possess them all and illustrate them by his own performance.

I believe that every talented pupil, whatever his individuality may be, should be made acquainted with *the greatest possible number of piano composers, classic and modern, and with more than one composition by the celebrated ones.* In this respect musical education ought to be the same as literary education, just as *comprehensive, many-sided* and *complete.* In literature the scholar examines all writers of note of all periods. He is not confined to Chaucer, Shakespeare, Milton, Byron, Tennyson, Fielding, Scott and Dickens, but he also learns something of Spenser, Johnson, Bacon, Shelley, Campbell, and Moore, Pope, Browning, Wordsworth, Coleridge, Longfellow and others.

How often does it happen that a music scholar, a fine performer and otherwise well instructed, when asked, has never heard of Rameau, Scarlatti, Boccherini, Dussek, Steibelt, Paradies, Gotthardt, Moscheles, Hummel, etc., etc.; of men like Ferd. Hiller, Rheinberger, Volkman, Haberbier, Godard, perhaps not Paderewski, Tschaikowsky. There are moments in a musician's life when Gottschalk's Pasquinade or Thomé's Arlequin suit first rate; others, again, when nothing less will do but a fugue by Bach, variations serieuses by Mendelssohn, or Liszt's "Dies irae."

Now Widor's "Morceau du bal" is very graceful; Boscovitz's "Chant du matin" quite pretty; why not play his "Sleigh Bells" when the snow is on the ground, or Spindler's "Fernes Gewitter" when it thunders, or Reinecke's "Nussknacker and Mausekoenig"? These pieces are great fun. Let us be tolerant, if we are nothing else (non semper arcum tendit Apollo), and admit everything for what it is worth and in season, except absolute trash.

Now to return to our argument, if such a curriculum, such a full programme is to be gone through, it is the teacher's paramount duty to train his pupils from the very first in reading music easily, fluently, correctly. Put notes before a beginner at once. We have thirty pupils, not thirty *geniuses*; they cannot comprehend and remember all the five-finger exercises, scales, and transpositions you show them in your half hour lessons; there is no time for learning things parrot-like, by heart. See that the pupil's eyes are fixed on the notes, that the upper body is erect, hands above the keys, wrist slightly elevated, elbows down, arms well balanced and loose at the shoulders, and permit no leaning on the keys. Let beginners first read the left-hand parts alone; this being usually an accompaniment, there is no melody to suggest to him time and rhythm. This practice will make him a sure "timist" and a careful observer of signs in music; after a few bars the teacher may join in with the right hand part. Then the pupil may take the right hand part alone. Persuade the pupil to practice in the same way, and only join both hands in the last practicings before coming up to the next lesson, when the teacher will decide whether still separate or now joint practice should be continued.

At each lesson give the pupil something new to read, that he may study this also in connection with his review. He should have something new to be practiced separately, something older to be practiced jointly. Nay, even with advancing and finishing pupils I recommend this plan (at least where any special difficulty occurs) of reading either the right or left hand alone. Difficulties, any way, must be practiced apart, first separately, then jointly; take difficulties to pieces, analyze them and they will disappear! Thus read and have under study at one and the same time for all grades of pupils four different things: 1, finger gymnastics, wrist and other technical exercises, octaves, etc., and scales; 2, an etude; 3, a classical composition or something for rhythm and expression; 4, a modern piece. Although the last two are the more important, and if treated judiciously, technic will improve alongside and keep pace with them, yet the teacher should never discard the former two altogether. As to practice, I would recommend an hour daily for beginners, two or three hours for advancing, three or four for finishing pupils. Too much practice is a mistake, destroying the freshness, spirit, impairing the expression. Be content if your pupil plays that ballad or that scherzo by Chopin in a slower tempo than that of Dr. Hans v. Bülow or Mr. W. Sherwood. When anything is once played to the teacher's satisfaction, he may cause it to be laid aside. I find that an average pupil, during a school session of nine months, can take from two to three books of etudes, from twelve to sixteen classical studies, etc., and as many pieces of ordinary length.

On reading anything at first sight, the pupil must take in with one glance time-measure, key, tempo and whatever directions for expression there may be at the head of the piece. A course in theory of music and harmony is supposed to go alongside of practical lessons. The teacher must presuppose nothing whatever known by the pupil; nothing ought to escape the teacher's notice; everything must be observed by the player; the value of notes, rests, dots, ties, slurs, accidentals, fingering, etc., marks for touch, tempo and expression.

After all, things occur and re-occur in music, and if reading is made a constant practice, any person with common sense and sharp eyes can acquire skill in reading with comparative ease.

To advanced scholars the teacher may set the task of reading (but not practicing) privately, by themselves a piece or part of a piece, to be recited next les-on. Also a reading class may be formed of as many advanced pupils as can conveniently stand round the piano. As one reads the others look on, criticising and correcting, while the teacher remains the final arbiter.

Sight reading is the means to the acquisition of a comprehensive, wide, varied and thorough knowledge of piano music; simultaneously with acquiring such a knowledge all dormant, latent faculties of the pupil will be called forth; his individuality and taste will be enabled to freely, naturally and unbiased develop themselves, his playing will have some originality, if only the teacher is wise and modest enough not to obtrude his own taste on his pupils, making of them as many counterparts of himself, but is content to be the "medium," the true interpreter. These all important pursuits leave no margin for any others; it is obvious, that there is actually no time to spare for memorizing, that not even a small fraction of the regular lesson and practice time can be set apart for systematic memorizing.

(To be continued.)

[FOR THE ETUDE.]

STUDIES AND THEIR IMPORTANCE.

EDITOR OF THE ETUDE.

In some recent article (I intentionally do not name the article nor the author, as my remarks are anything but personal) it was said that studies could be dispensed with, and in their stead every difficult phrase in any piece be turned into a study, or rather an exercise. The author might just as well have gone one step further and declared that even exercises may be dispensed with, and that to repeat a difficult place so often until the difficulty has been overcome, is all that is needed.

I do not think it necessary to argue on that point, but I deem this a very good opportunity to say something about the character and importance of studies. By way of introduction, I should like to say that all exercises and studies seem to me a mere preparation to so called proper pieces. The apparent object of all exercises and studies is to give the player such a training, both physical and mental, that the number of difficulties decreases from day to day, until they finally vanish altogether, while without that training the difficulties seem to increase from day to day, or rather from piece to piece. We spoke of physical and mental difficulties. As to the physical, the joints of the hand and arm must be rendered more flexible and strong than they are by nature. Next, the motion of each finger must be made independent of that of any other finger of the same hand, and the motion of one hand must also be rendered independent of that of the other.

The mental difficulties are the knowledge of everything that pertains to music and the perfect control of the mind over the fingers, hands and arms.

Now, it is evident that the mind cannot control the joints when these are stiff and clumsy; on the other hand, a player whose hands and joints are naturally pliable and perfectly under his control, is not able to render a piece properly, unless he has mastered the science of music (notation, rhythm and the foundation of harmony, viz., scales and chords) to some degree.

It is, therefore, obvious that physical and mental training from the very beginning must go on side by side, one assisting and completing the other; nor is it hardly worth mentioning that this double training must be systematic, viz., strictly graded.

Such graded training is offered to us by studies. While so called "pieces" are composed by the impulse to express the feelings of the composer, studies which are also pieces as regards their form are composed with the main view of subserving the physical and mental training of the piano student.

Exercises, the object of most of which is only physical training, although they are necessarily connected with some mental development, take precedence of everything else (except, perhaps, the knowledge of keys); indeed, they accompany the student until studies render them superfluous. Some teachers and some great players, however, think them quite indispensable, the same as there are prima donnas who sing a few scales and trills every day.

Thus the five-finger exercise is the Alpha of all instruction, and studies such as those of Moscheles, Henselt, Chopin, Rubinstein, Liszt and Alkan, are the Omega of physical and mental culture. While we have "etudes," which are, in fact, not studies, but rather impromptus or phantasias, so also we have a great many "pieces" (especially of Liszt), which, indeed, partake more of the quality of studies than pieces.

Yours truly,
E. VON ADELUNG.

To invent beautiful rhythmical forms can never be taught to the musician; the particular gift of inventing forms is one of the rarest—besides, rhythm itself seems to be one of the least cultivated parts of modern music.—HECTOR BERLIOZ.

GENIUS does nothing without a reason. Every artistic genius breathes into his work an unexpressed idea which speaks to our feelings even before it can be defined.—FRANZ LISZT.

THE struggle through which a musician has to pass cannot be regarded as a very great hardship; if music is not his natural calling, he will give it up for want of success; but if he is a favorite of the Muses, he will triumph in spite of it.—MORITZ HAUPTMANN.

NEW PUBLICATIONS.

Compositions by ANTON STRELEZKI. (WM. ROHLFING & Co., Milwaukee.)

1. Spanish Serenade.

This is a simple, beautiful melody, characteristic of its title, well harmonized, admirably adapted for the piano and within the reach of players of moderate attainments.

2. Skizzen, Op. 39.

A series of seven short pieces, the longest not much more than two pages in length. No. 1 is evidently modeled on some of the obscure Schumann rhythms. It will be good study for young players, but few of them will be likely to take kindly to it. No. 2 is more lyric and grateful, a beautiful melody. No. 3 is an *allegro*, in octaves and chords mainly, with some curious rhythms, vigorous and spirited. No. 4 is a nocturne, tender and beautiful. No. 5 is a rushing *presto*, impetuous and forceful. No. 6 is an *allegretto cantabile*. No. 7 is an *allegro vivace* with plenty of movement in it. All of these pieces show very strongly the influence of Schumann in motive, in rhythm, in general character and spirit.

3. Two Nocturnes, Op. 11, No. 1, A flat, No. 2, F sharp.

No. 1 is a simple lyric melody, graceful rather than profound in feeling, the accompaniment somewhat difficult. No. 2 is the deeper of the two, and will repay study, although it will cost the average player some work to do it properly.

4. Valse Oubliée.

A rapid waltz in the key of A flat. Graceful, but not specially striking, and with no very easily describable characteristics. Musician-like throughout.

5. Valse Impromptu, in F major.

Striking and effective. Requires a pianist of good technical attainments.

6. Polka Impromptu, in E flat.

A spirited and effective piece, of considerable difficulty.

7. (*a*) Valse poetique, in D major.
(*b*) Valse poetique, No. 2, in D flat.

The intended character of these two waltzes is sufficiently indicated by their titles. They partake of the general characteristics of the other pieces; they are not deeply passionate, at least they would not be so felt, probably, by most people.

8. Grand Valse, Op. 28, in E flat.

Brilliant, spirited and rather difficult.

All these pieces are evidently the work of an accomplished pianist and musician. They require a good deal of technic and are all effective parlor or concert pieces. They are imaginative, but not profoundly so, Mr. Strelezki's limitations seeming to restrict him to the field of the brilliant and the graceful.

RECENT SONGS.

1. "From an Old Garden." Six songs by E. A. MACDOWELL. (New York, G. Schirmer.)

These little songs are charming, written in a style resembling that of Robert Franz more than that of any other master. They are the work of a thorough musician, and while they are not very difficult, technically, they demand delicacy and no small degree of real musical culture in both singer and accompanist, to do them full justice.

2. Songs by OLGA VON RADECKI. (Boston Music Co.)
(*a*) The Night.
(*b*) The Voice of the Wind.
(*c*) Night song.

Nos. (*a*) and (*b*) are sombre in tone; (*c*) is morbidly sentimental. All three are well written, both as to melody and accompaniment. The first two especially would be effective, either in parlor or concert room. Some of the translation is bad.

3. Three songs by B. O. KLEIN. (New York, G. Schirmer.)
(*a*) Irma.

A pathetic song, fine in melody, effective and characteristic in harmony, the accompaniment exceedingly well written.

(*b*) On a Night in Spring.

A passionate love song; a cynic would say "spoony."

(*c*) Parting.

Also a love song, more manly as to sentiment. Both of them have essentially the same characteristics as regards melody, harmony and general treatment, as the first one. They are all the work of a thoroughly trained musician, and are more than musicianly; they show no small degree of imaginative power.

4. Four songs by ARTHUR FOOTE. (Boston/ Arthur P. Schmidt.)
(*a*) Love Took me Softly by the Hand.
(*b*) I'm Wearing Awa' to the Land o' the Leal.
(*c*) Ho! Pretty Page, with Dimpled Chin.
(*d*) Love's Philosophy.

These songs are evidently not only the work of a most excellent musician, but they display real talent for characteristic expression. Those of them that deal with love, the universal passion, deal with it in a tone decidedly more manly than do those of Klein, reviewed above. There is a peculiar vein of sentimentality (rather than sentiment) in some of our German friends, which is apt to excite a feeling of amusement slightly tinged with contempt in most Anglo Saxon minds. A friend of the writer's once, looking at a spoony young fellow, said: "Drools like a calf, doesn't he?" This state of mind may be exceedingly natural, under certain circumstances, but it never inspires respect, and it is by no means an emotion of the heroic type. Mr. Foote has chosen better words, and has set them to admirable music. They are not very easy, however, either to sing or play. They are in all respects above the grade of what somebody irreverently called "them asses." They belong in the realm of the musical aristocracy.

5. Six songs by J. B. CAMPBELL.
(*a*) The Town Crier.
(*b*) O, Let Me Dream.
(Cleveland, Smies and Wales.)
(*c*) The Lady That I Love.
(*d*) Thou'rt Like Unto a Floweret.
(Cincinnati, John Church Co.)
(*e*) Wilt Thou Be My Dearie.
(*f*) Binding Sheaves.
(Cleveland, S. Brainard's Sons.)

These songs are simple and easily comprehensible, within the reach of young singers of moderate ability and attainments. They are melodious and singable, and may be recommended for popular use. The fourth one is especially to be commended; is surprisingly successful, in fact, considering that Schumann, Rubinstein and Liszt have set the same words.

—The Musical Year-Book of the United States, published and compiled by G. H. Wilson, Boston, aims to be a complete record of all musical performances of importance throughout the entire country. The issue for 1887–8 is exceptionally full, and is valuable for reference to all who wish to know what is being done in music in the United States. The record ought to be absolutely complete, and all concert programmes ought to be forwarded to Mr. Wilson, care of Chickering and Sons, 152 Tremont Street, Boston, Mass. Subscriptions for the coming year, $1 each, may also be addressed to him.

THE WORK OF THE AMERICAN COLLEGE OF MUSICIANS.

MR. H. E. KREHBIEL, the eminent and conservative critic of the *New York Tribune*, after witnessing the recent examinations at Chicago, and closely investigating the standard maintained by the College of Musicians, writes to his journal as follows:—

Since Monday candidates for its degrees have been undergoing examinations in the rooms of the Municipal Board of Education, at the hands of men who stand in the front rank of the profession in America. Dr. Mason, E. M. Bowman, S. P. Warren and W. H. Sherwood, of New York; S. B. Whitney, of Boston; John C. Fillmore, of Milwaukee; Clarence Eddy, Frederick Grant Gleason, of Chicago; and W. W. Gilchrist, of Philadelphia, have conducted the examinations of about twenty-five candidates, and the methods which they follow are sound and fair, the requirements on so dignified and lofty a plane that there can be no doubt but the work of the college will tend to the general uplifting of musical instruction in the United States. The standard which has been maintained from the beginning is a high one, and up to the present time scarcely more than one-third of the candidates for associate degrees have been successful, while the candidates for the higher degree of fellow of the college have been few. But there has been no relaxation in the requirements, and the examiners have been encouraged in their work by the discovery that a large number of the unsuccessful candidates have presented themselves for examination a second time.

The demonstrative examination in the pianoforte department is conducted in such a manner that the examiners do not see the candidate, but sit behind a screen while the candidate demonstrates his technical ability at a pianoforte in front. Beside this test, which is made exceedingly comprehensive, written examinations are required in terminology, acoustics, history of music, harmony, counterpoint, canon, and what may generally be termed musical pedagogics. At the annual meeting of the college last night, it was determined that hereafter these demonstrative examinations may be held by a deputed head examiner and two local examiners, in any city where the college has six resident members, though the papers on theory will have to go to headquarters at New York for rating. This resolution establishes local sessions in New York, Boston, Chicago, Cincinnati, and two or three other cities.

The following officers were reëlected:—
President, E. M. Bowman.
Vice-Presidents Clarence Eddy, S. B. Whitney.
Secretary and Treasurer, Robert Bonner.

The *Board of Examiners* for the ensuing year consists of: Wm. Mason, Wm. H. Sherwood, Louis Maas, piano; Clarence Eddy, S. B. Whitney, S. P. Warren, organ; Madame L. Cappiani, Mrs. S. Hershey Eddy, J. Harry Wheeler, voice; S. E. Jacobsohn, Henry Schradieck, J. H. Beck, violin; W. F. Heath, N. Coe Stewart, Wm H. Dana, public schools; E. M. Bowman, F. Grant Gleason, W. W. Gilchrist, theory.

The following candidates who passed the examination were elected to membership in the American College of Musicians and received their diplomas at a public meeting of the College:—

Fellows, Jas. A. Butterfield, Chicago, Ill., theory; J. W. Conant, West Medford, Mass., piano.

Associates, Sara W. Hayman, Chicago, Ill., piano; Grant Weber, Monroe, Wis., piano; Anna Heuermann, Chicago, Ill., piano; Emil Larson, Chicago, Ill., piano; Julia M. Todd, Milwaukee, Wis., piano; Mary T. Ellsworth, Milwaukee, Wis., piano; Emma A. Lord, Brooklyn, N. Y., piano; John B. Campbell, Chicago, Ill., piano; Kate L. Deering, Buchanan, Mich., piano; Josephine Large, Fort Wayne, Ind., piano; J. W. Conant, West Medford, Mass., piano; Alice L. Doty, Batavia, Ill., piano; Alice L. Doty, Batavia, Ill., organ; Will C. Macfarlane, New York, N. Y., organ.

Copies of the prospectus and examination papers, and full information regarding the examinations, may be obtained of the Secretary, Robert Bonner, 60 Williams street, Providence, R. I.

DEAD TEACHERS.

WE hear people speaking of "live teachers," of course there must be "dead ones" also.

Are there dead music teachers? Why bless your heart, yes: lots of them! They have not the first elements of the teacher in them. To teach means to make the world (that is mankind) better and happier. It means the dispelling of darkness and shedding of light; it means to cut down weeds and to sow good seed; it means to build up and improve: it means progress; it presupposes activity, aggressiveness and perseverance. All this applies to music teaching. To be slow, sleepy, dull, indifferent, means the training of like pupils. The good teacher, like the brave officer in the army, must be a leader; he must step forward and say to his men, "Come on!" he should not fall into the rear and say, "Go on." The true teacher must at least do as much good by example as he does by precept.

A dead teacher is worse than a dead preacher, or doctor, or lawyer, for the results of his deadness is more fatal to a community. The dead music teacher is always behind the times; he never thinks of organizing a society; he never reads musical journals or books, least of all, will he induce others to do so. The dead teacher would not read a journal on music even if it were sent to him free of charge. He never does anything, unless the dollar by way of compensation smiles at him. He never picks up new ideas; he never exchanges views with other teachers. He works in a certain rut and believes everything outside of it to be evil. A new book he frowns upon, for it forces him out of the old track and obliges him to study. He will use the oldest book, though all advanced teachers have long ago discarded it, and he stubbornly insists upon it that it is good euough for him and his pupils. Pity the latter. The dead music teacher often comes punctually to his work; he does not miss a lesson, for it represents that much money; he stays the full length of time, for he does not wish to give dissatisfaction, but oh, how does he spend that hour? He has no higher aims for the work than the dollar. He has no love or sympathy for the pupil. Not he! A pupil only represents money to him. He hears the old lesson and assigns a new one, and here ends his work. He never grows enthusiastic about art; he never becomes inspired and talks of the beauty of music; he never unbosoms himself; he never arouses enthusiasm; he never stimulates thought. How could he? Is he not dead in thought and sentiment? Say the old lines—

"Never a heart will be ignited,
Comes not the spark from the speaker's heart."

The dead teacher is like a poor tool; you can do nothing with it. He is like soft iron; you cannot strike fire with it; he cannot call forth a spark. Live teachers, on the other hand, are like hard steel. They are sure to produce sparks wherever they strike.

Parents should only employ live teachers. If they wish live work done they should stay away from dead teachers. He who wishes to reap a good harvest should employ good work hands, so those who wish live results from teaching should employ "live teachers." They alone arouse pupils to greater and continued activity; they alone can call forth sentiments of noble aspirations. Are you a dead teacher? If so begin at once to infuse new life into you. Read and study; talk about your work; open your mouth and your heart to your pupils; take an interest in public affairs; do something for the good of your neighbors and the community in which you live; put the spark of electricity as it comes from other minds into your own, and there is hope for you.—*Brainard's Musical World.*

[For The Etude.]

SOME MUSICAL BLUNDERS.

BY EUGENE THAYER, MUSICAL DOCTOR.

Blunder Twenty-Fifth.—To save one dollar and lose one hundred. Nobody would do this, you say. But they *are* doing it every week of their lives. They cannot risk a few do lars for instruction which they know is needed, and pref-r to go on with small results and poor pay, when they might as well be earning good salaries and doing first-class work. Half of them are trying to teach when they have never taken a lesson in their lives about teaching. Is it not perfectly true? There is a man here at the beach where I am stopping who could earn a hundred dollars a month if he had a fishing boat, costing forty dollars. He says he cannot afford to buy a boat—he has the money or can readily get it, and yet gives this excuse. Don't you see that he cannot afford *not* to buy it. When will you awake to this idea? Think it over awhile, but meantime do not wonder at your cramped opportunities.

Blunder Twenty-Sixth.—To think that machinery can take the place of brains. This applies to dumb-pianos and such things. Read what Schumann says about them. There may be possibly some such contrivances worth something; but, if so, I have yet to see them. All I have so far tested are calculated to do far more harm than good, by inducing pupils to neglect their regular practice; by their over-use, causing stiffness or paralysis of the muscles; and other dangerous use of them. The doctor told the sick Irishman to take one pill a day for twelve days, and he would be cured. The Irishman reasoned that if he took the whole dozen at once he would be well in one day. He took them all at one dose and was cured—dead!

Blunder Twenty-Seventh.—To wait until everything is in your favor. The most dangerous, as well as the most unpleasant, sailing in the world is when the wind is blowing just the way you want to go. You are liable to be driven on to all sorts of ledges and rocks. The pleasantest and easiest sailing is when the wind blows straight across your path. Even when the wind blows dead against you, it is far better than a calm. You can reach the desired point easily, if you will only trim your sails right. Why don't you get some one who can tell you how to trim your sails, instead of sitting on shore and waiting for the wind to change?

Blunder Twenty-Eighth.—To try to deceive anybody. Firstly, you cannot do it. You are soon detected and dropped forever. Do all you promise to do, if it kills you; and, if you do a little more than you promise, be assured it is not lost. Ethical questions aside, it is the only safe maxim to follow—"Honesty is the best policy." Do not say that the man who is honest from policy, is not really honest. He is honest, and you need no guarantees in dealing with him.

Blunder Twenty Ninth.—To hire cheap men or buy cheap things. I have this instant read of the destruction of a lovely church in New York City. They hired for organist a dry goods clerk, because he would play for a lower salary than a real organist could accept. He had a rehearsal and, being in a hurry to get back to the dry goods, went off leaving some candles burning.

The church took fire, and they are now trying to figure out how much money they saved. There is nothing more dangerous than cheap labor or, more properly, ignorant labor. Ignorance (accent the second syllable) is not only hateful, but absolutely dangerous. You will scarcely believe that a fool is more dangerous than a knave, but he is. A little watching will soon expose the plans of the knave. No amount of watching can expose the fool, for he does not know himself what he may do next. "With all thy getting, get understanding."

For mercy's sake, don't be a fool, if you are going into the musical profession; you might get squeezed to death!

SOLVED—A VEXED QUESTION.

About a year ago I saw a communication about the inability to find good methods for the cabinet organ, and asking for information on the subject. Shortly after, I had occasion to locate in a small city, very young, twenty years of age, where the entire business is "mills" and "mill supplies." The men employed are young, hard working and enterprising, and have furnished their families with organs, until able to buy pianos. I have a large class of these organ scholars. It is new teaching to me, and they are beginners.

"Have you any method, any organ book at home?" I ask.

"Oh, yes; the one the man gave us who sold us the organ."

I do not quite like the sound of this, fearing that art must stand aside for agents and sales; but answer hopefully:—

"Very well; you bring it for your first lesson."

Sixteen different methods met my appalled gaze sixteen different times!

In despair, I wrote to our patient, ever-forbearing Mr. Presser, inquiring if he knew any practical cabinet organ method. If he did, would he send one. If he did not, would he ascertain if there be one. If neither could be done, would he send a method by ——.

After that letter went my relief of mind was so great that I took a mental siesta in a hammock swung by the ease-distilling breezes of Lakmè.

When my "method" arrived, how eagerly I opened it! How eagerly I dropped it!

Mr. Presser never sent it! He has never seen my letter! It is the doing of some stupid clerk! I looked at the bill—per D. Yes, D Dresser! Appropriate name! I wish I could dress him with my sixteen methods. Seventeen now!

Well, there was nothing to do but to work my own wits. For awhile, only one change rang in my stupid brain.

I will use a piano method! Good, but what one? There are the scales, the arpeggios, and, above all, the price! What shall I do with the price, especially. I cannot alter the price; I cannot give my percentage, as the expressage has that already. The parents will object. Those who know nothing of music will think I am not teaching the organ right. I was not sitting in a ham mock then, but on a tall, hard, wooden stool. Finally, I sprang up and cried in despairing accents, "Another trial. I cannot teach my beloved accent exercises—my Mason's system. I shall fall back on Köhler's Op. 50." This threw light. "Why not Köhler's Piano Method, No. 534, Vol. I. It is simple, easily understood, full of melody, with sufficient jingle exercises, within the range of a cabinet organ, good music and cheap." I immediately sent for some copies. I saw personally the parents of the pupils, explained my reasons for using it, met only with kindness and faith in my judgment, and began applying the work to the organ. It answered so admirably that I ordered more copies. Again more. More again, and laughed heartily when one answer came, "Will procure more copies and forward."

So, this is my experience in a method for cabinet organ.

After all that my brain needed a rest. I took a day's outing down the river. "What is the business of your town?" asked a fellow passenger. "Mills and Köhler's Methods, No. 534," I answered, wearily.

Miss Flite.

TEACHING BEGINNERS.

BY E. W. KRAUSE.

Extracts from an essay read before the Texas Music Teachers' Association.

There is surely a great difference of opinion concerning the method best adapted to beginners in the study of piano playing. Many "instruction books" have been written for piano students; some containing more or less good features, some entirely worthless, and a few good. There is no "instruction book" which is arranged in such a progressive order that it can be used in every case, page after page. I think it impossible to write a method that will precisely supply the wants of every pupil. Often there is much for the teacher to supply, and there are useless things which he has the right to omit.

The first important point is a correct position of the body at the instrument, and above all, a correct position of the arms, hands, and fingers. On the proper management of hands and fingers we have to depend for a good touch quality; if this is neglected in the early training, it will be difficult to acquire later.

We have further to explain how hands and fingers must become independent of each other, and that they need to become strong and active. It is best to exercise the hands separately at first, before giving any attention to notation. While resting the hands of the pupil, we explain to him notation, the characteristics of sound, pitch, length, power, and tone quality, and the various characters of musical notation. But no more should be explained at one time than the pupil can comprehend. The plainest language is best to be used to make everything clear and interesting. To use terms and expressions which need an extra explanation to reach the mind of the pupil, should be avoided.

In "teaching the notes" it is advisable to direct attention to one clef at a time, and only a few notes of that. The practice of teaching the notes of both clefs at the same time is confusing to young pupils. It is a good plan, at the beginning, to devote a few minutes of each lesson period to reading. The pupil should read aloud, and play them at the same time on the instrument. The names of the notes, their position on the staff, and the location of the corresponding keys on the instrument must be learned together.

Next should follow a clear and positive understanding of the value of notes, and a correct knowledge of time and measure. A mere explanation of the comparative value of the notes of the even division, as given in the Instruction Books and Music Primers, is by no means sufficient to give a clear idea of time; many practical illustrations must be improvised by the teacher. The simplest forms of time notation must be employed at first, and every new feature which is introduced must be carefully explained, everything being avoided which might over-reach the pupil's ability. As soon as he masters regularity of measure, he should be made acquainted with accent, and the importance of the observance of the same. Strict time and accentuation must be observed always; otherwise no musical sentence can be correctly expressed. In my own teaching, I devote a few minutes of each lesson period to special time study, not as connected with any other difficulty except correctness of fingering. I have found these time studies to produce most satisfactory results, and I think I could not now dispense with them.

I come to another important point: the proper selection of material for the study and practice of the beginner. At first everything must be of an easy character, in form, time and position for the hands. Much can be taught with the close position of the hands, training the fingers for a good legato touch. It is also necessary to make the study and work as interesting as the circumstances will permit; therefore, as soon as practicable, pleasing melodies and easy pieces can be learned, but they should be selected with care to be in keeping with the pupil's progress. As the pieces selected for the pupil form a part of his study, they must contain nothing which he is not already prepared for by previous study and practice. The interspersion of pieces with the progressive studies will encourage the pupil, if the selections are wisely made, but an injudicious selection of pieces which are beyond the pupil's ability will discourage him and retard his progress. It would be considered absurd to put a child from the first reader into the fourth or fifth, but in music such unnatural skips are not only possible, but common. Such an unwise practice has a most pernicious tendency; besides a treacherous foundation of superficiality, it tends to develop in the pupil a false pride and a sinful self-conceit.

I come to another part in the beginner's progress: the study of the scales. As soon as the pupil has gained a good habitual position of the hands, the scales may be commenced. I prefer to teach the first round of the scales in one octave only. In the study of the scales many things deserve attention. I begin with the preparation of the hands, to pass the thumb under the fingers and the fingers over the thumb; then the fingering of the entire scale for each separate hand; the pupil names the notes of the scale, ascending and descending, repeatedly; then both hands together, in the same manner. The first scale should be mastered thoroughly before the next is begun.

In connection with the study of each scale, the pupil should learn to play the tonic triad in its three positions. Finally, the dominant and sub-dominant triads, and the dominant chord of the seventh, should be practiced in every key. When he has been carefully guided through the major and minor scales, and the fundamental chords which are continually employed in practice, he has a foundation for his future work. When he afterward learns the scales in two or more octaves, the chords with octaves, then the arpeggios in two or more octaves, he finds that all these enlargements have grown out of those fundamental scale passages and simple chord formations, and if the teacher aids the pupil, as he should, to recognize the scales and chords which are contained in the composition which he learns, the pupil will early acquire the comprehensive perception which is so essential in playing the piano.

I cannot close without touching another important matter: the judicious use of the pupil's time. Both teacher and pupil must remember that it is not so much the amount of time given to practice and study, but the methodic and systematic application which leads to the best results. One hour a day devoted to systematic and attentive practice will accomplish better results than three hours of trifling, desultory and absent-minded practice.

I would most earnestly recommend teachers to keep a memorandum of the pupil's work. For the purpose of a systematic practice of scales and chords, I make a circle on a memorandum leaf, on which I mark the major scales in their relative order, with capital letters, and the corresponding minor keys I mark inside the circle with small letters. When the pupil begins a new form of scale practice, or a study which has to be practiced through all the keys, a mark or sign is placed over the appropriate key in that circle, and the meaning of the mark is described in the memorandum. This is left with the pupil. The circle which has to be referred to so often in the practice gives to the pupil very soon a clear comprehension of key relationship. By this means the lessons are conducted in order and system, and the pupil is taught to practice in the same systematic manner. The memorandum prevents forgetfulness and neglect on the part of the pupil, and to the teacher it shows at a glance what the pupil has to learn. The teacher should keep a duplicate memorandum for himself, in which he may note the particular wants of the pupil; this will greatly assist him in making his plans for the pupil, and making the best selections for him.

MARCHE A LA TURQUE

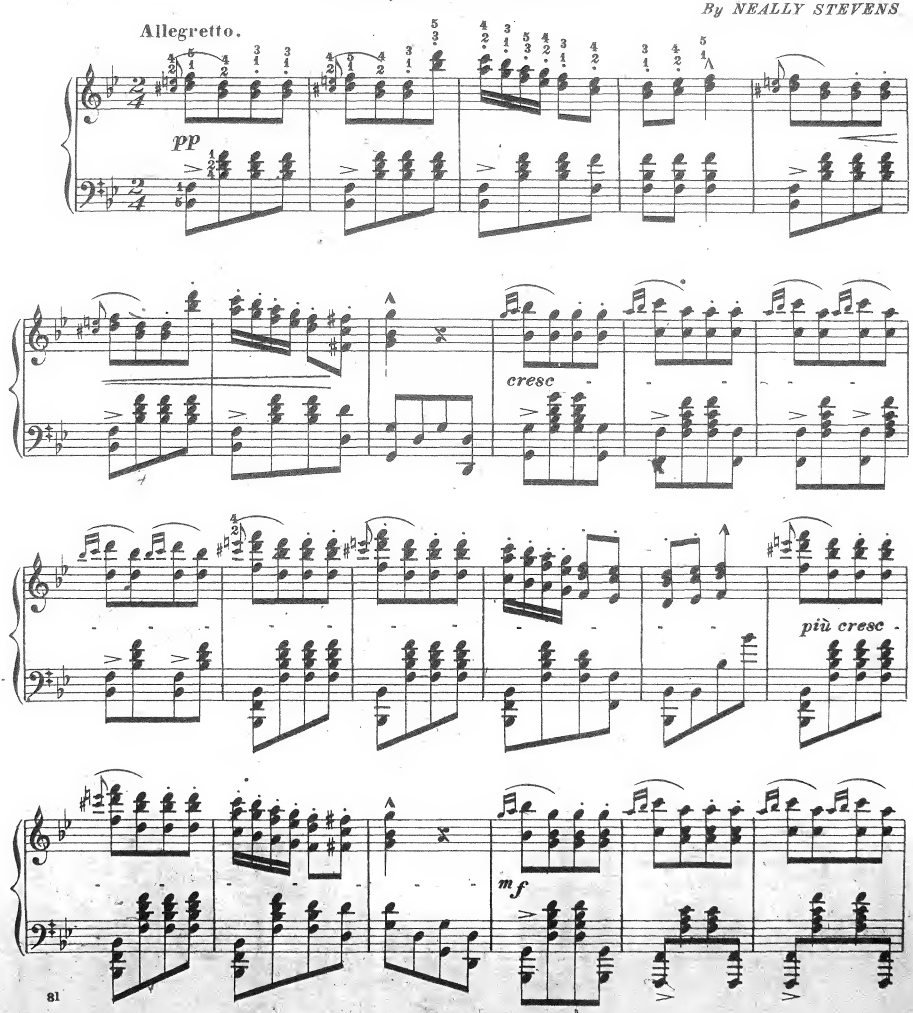
DES "RUINES D'ATHÈNE"

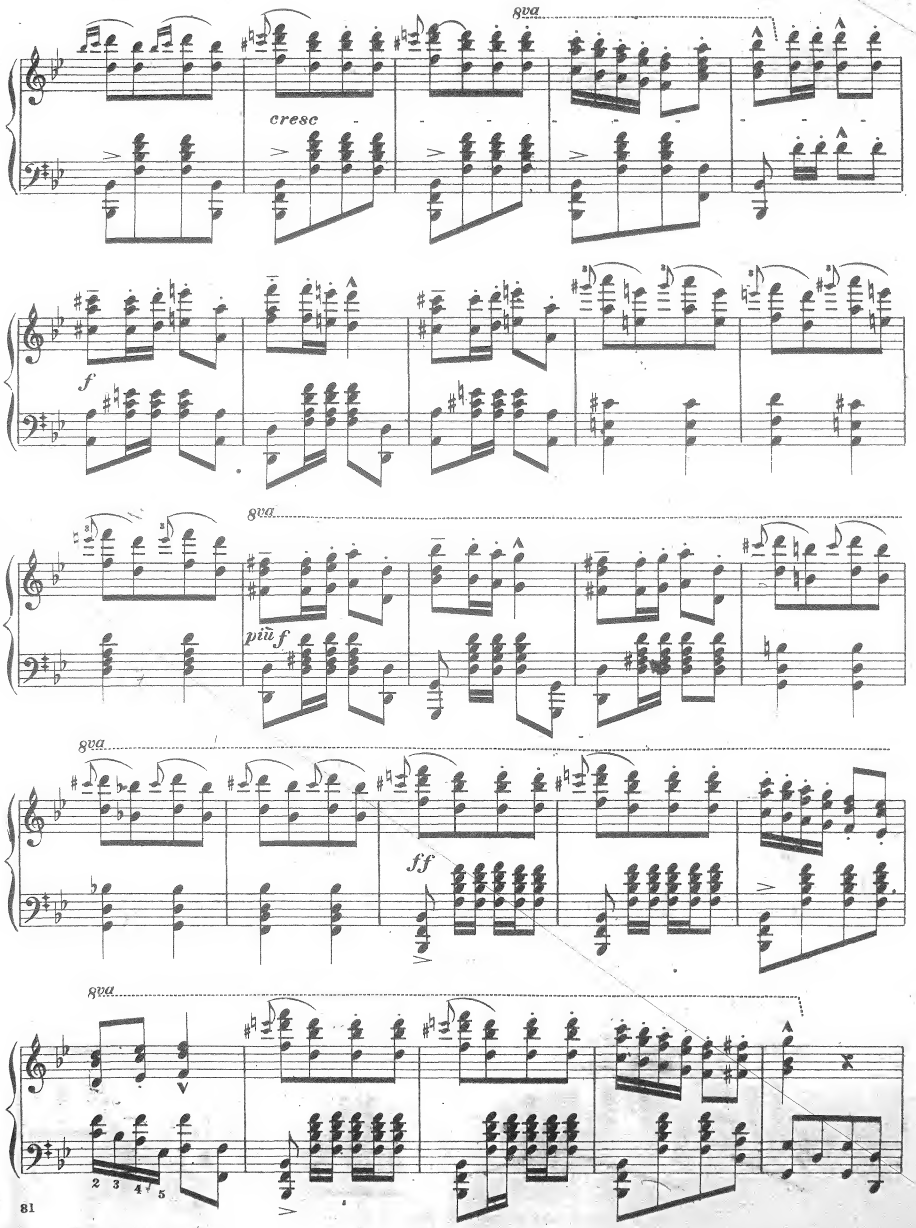
transcrite pour le piano

par

ANTOINE RUBINSTEIN.

Revised & Fingered
By NEALLY STEVENS

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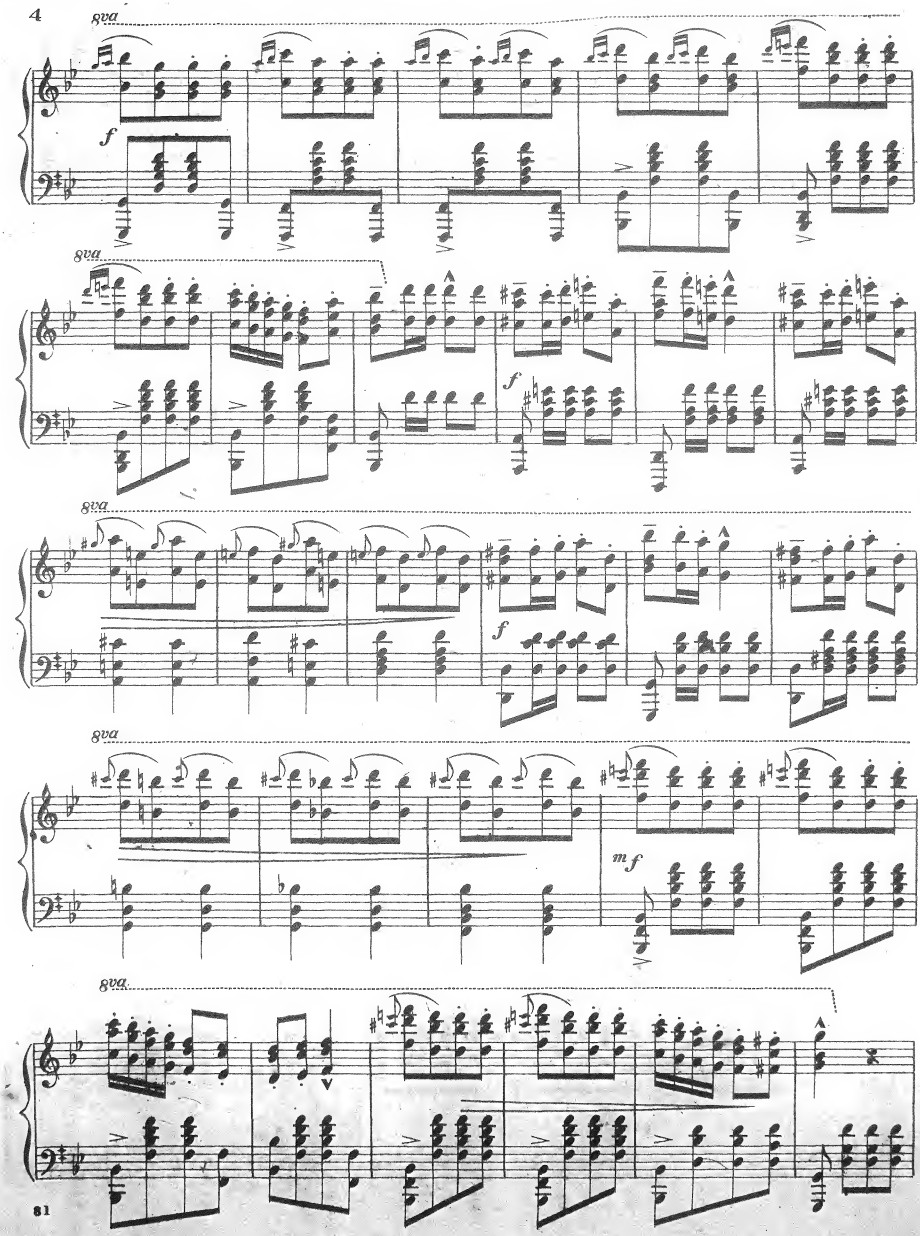
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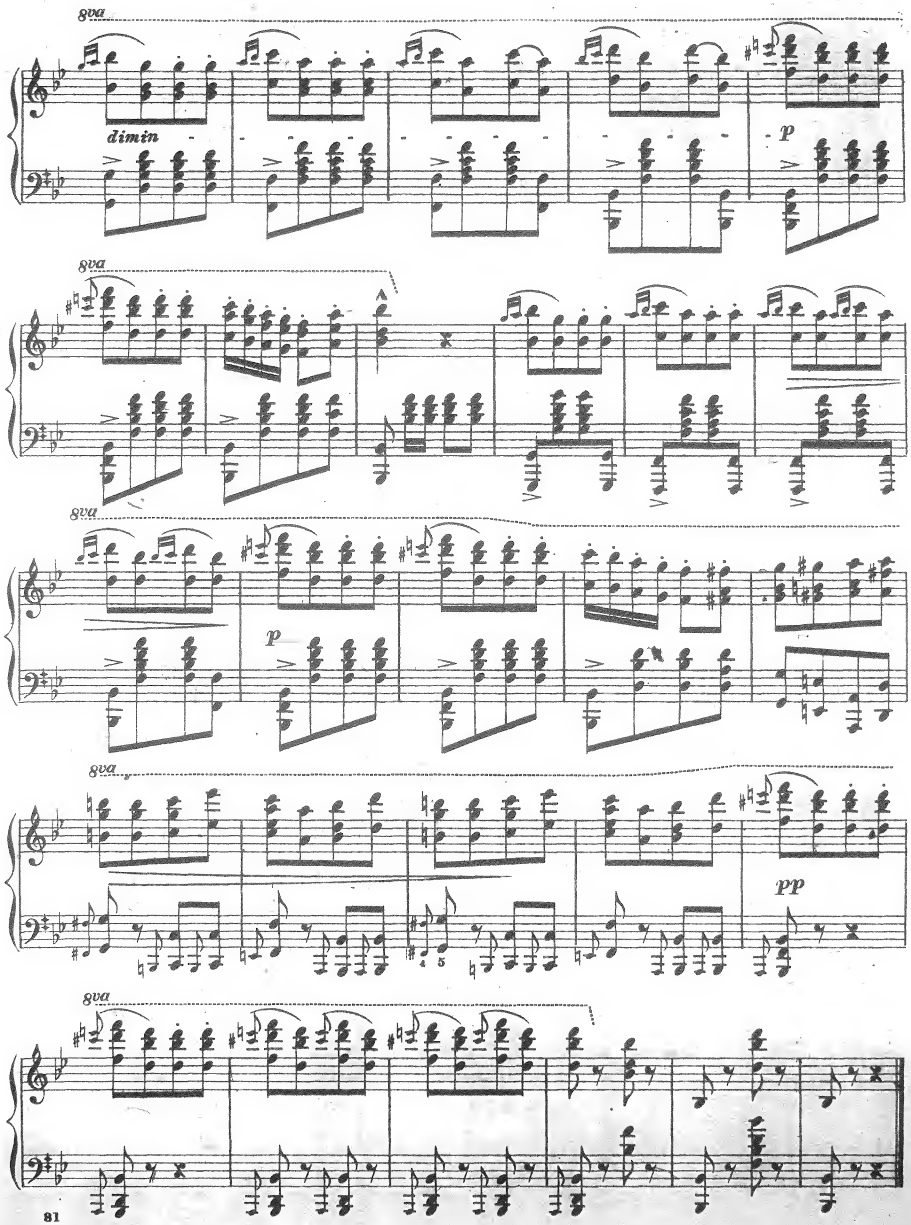
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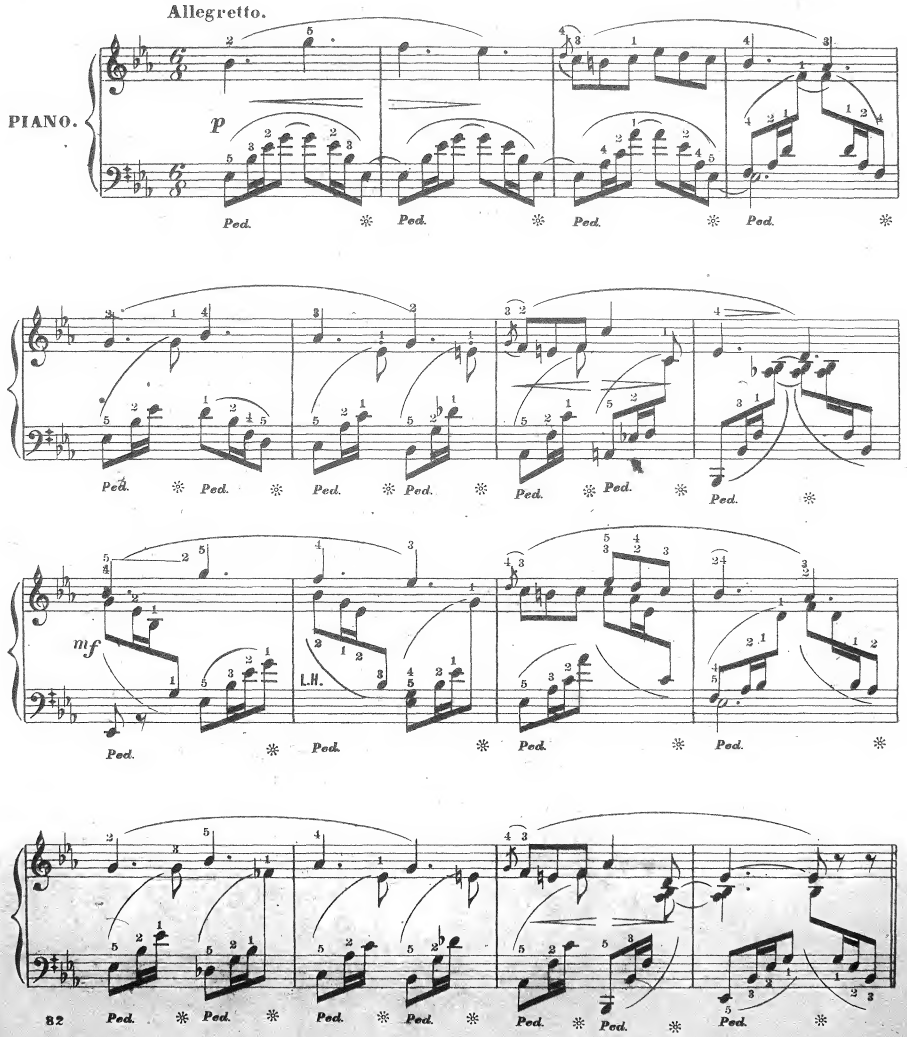
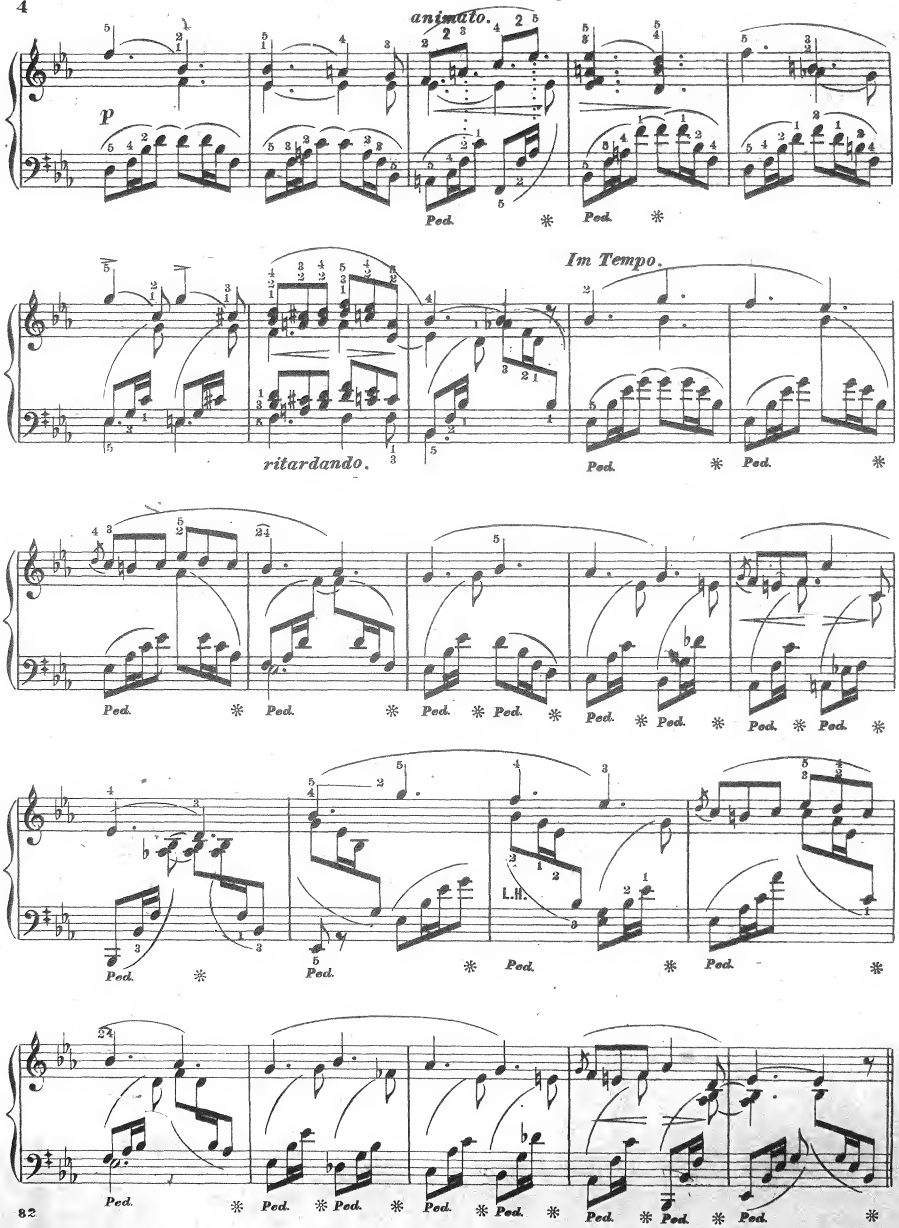
SCHLUMMERLIED.

(aus den Albumblaettern.)

ROBERT SCHUMANN, Op. 124.




animato.
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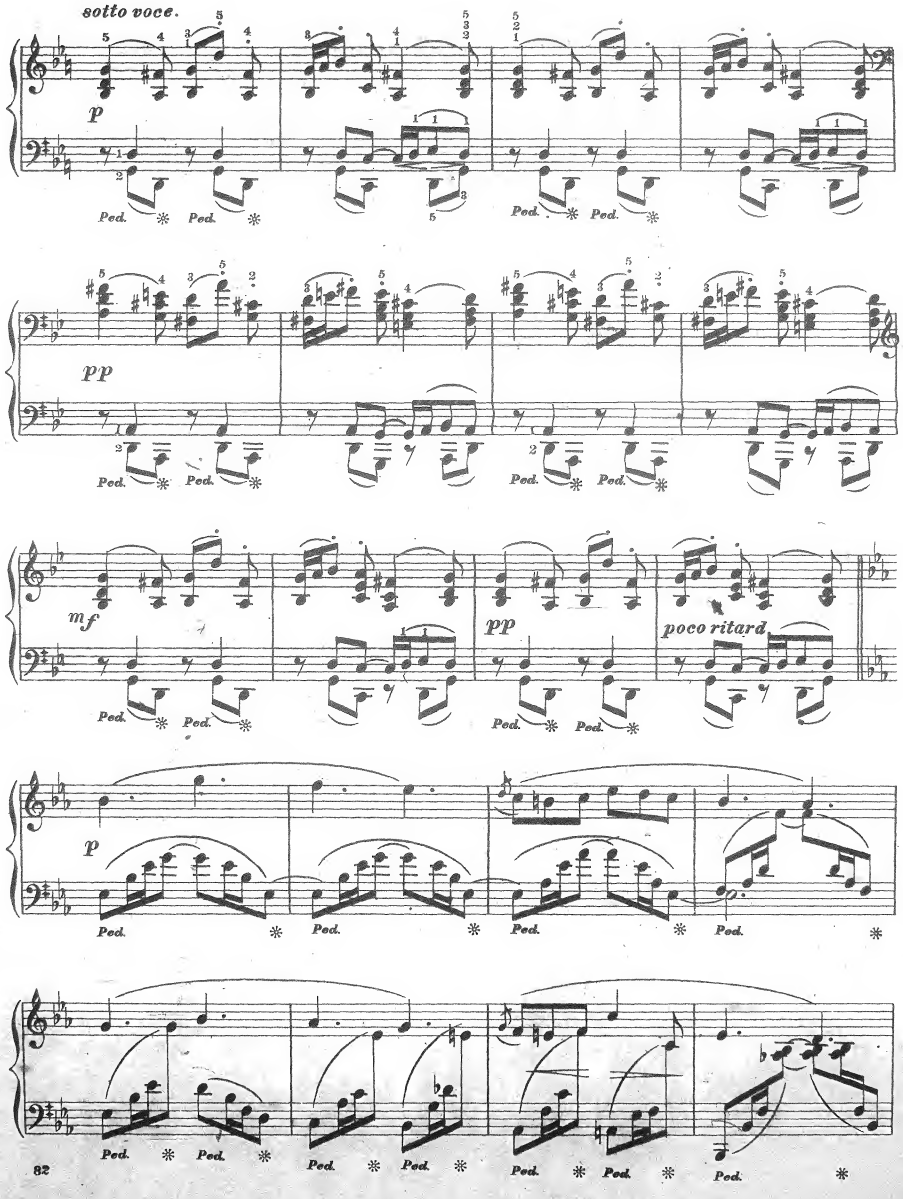
Im Tempo.
ritardando.
L.H.


sotto voce.
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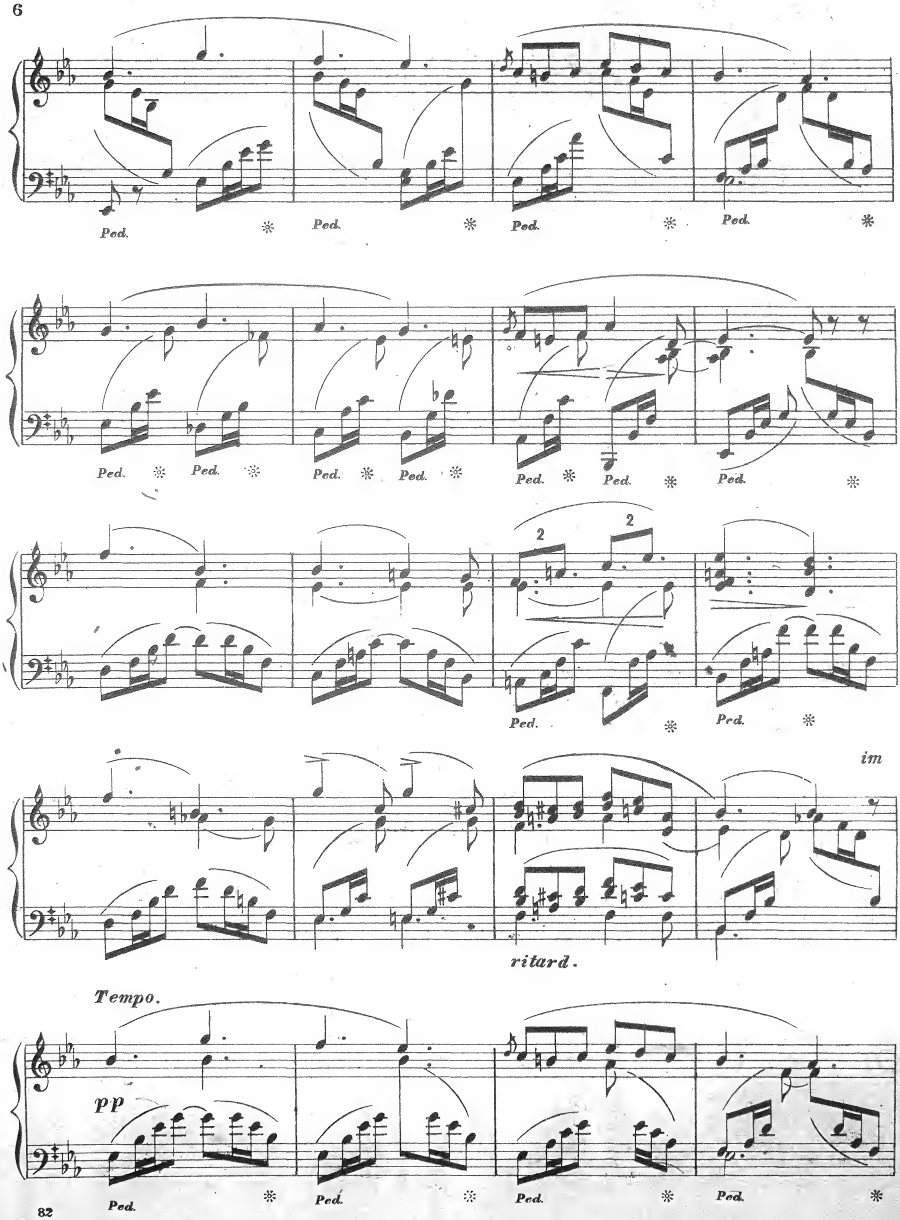
poco ritard.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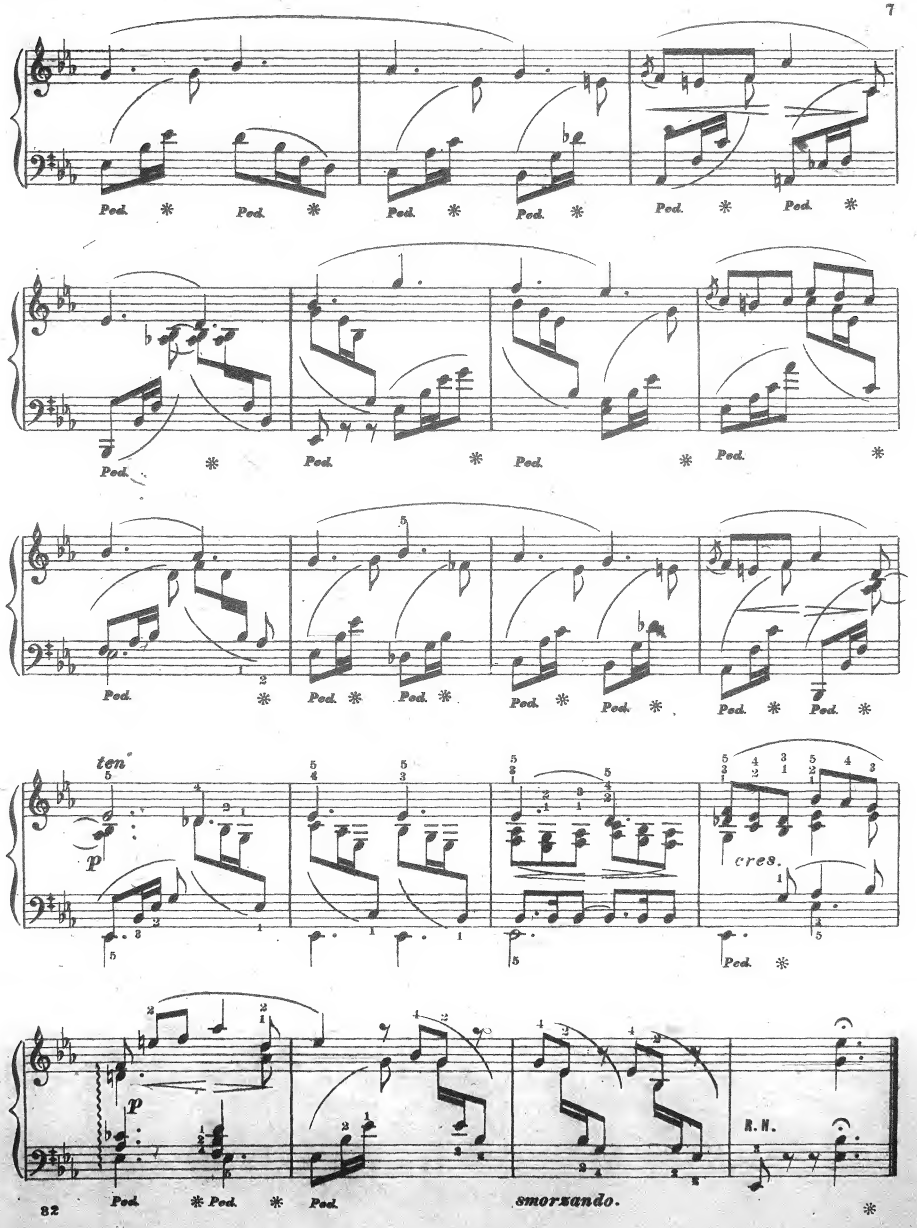
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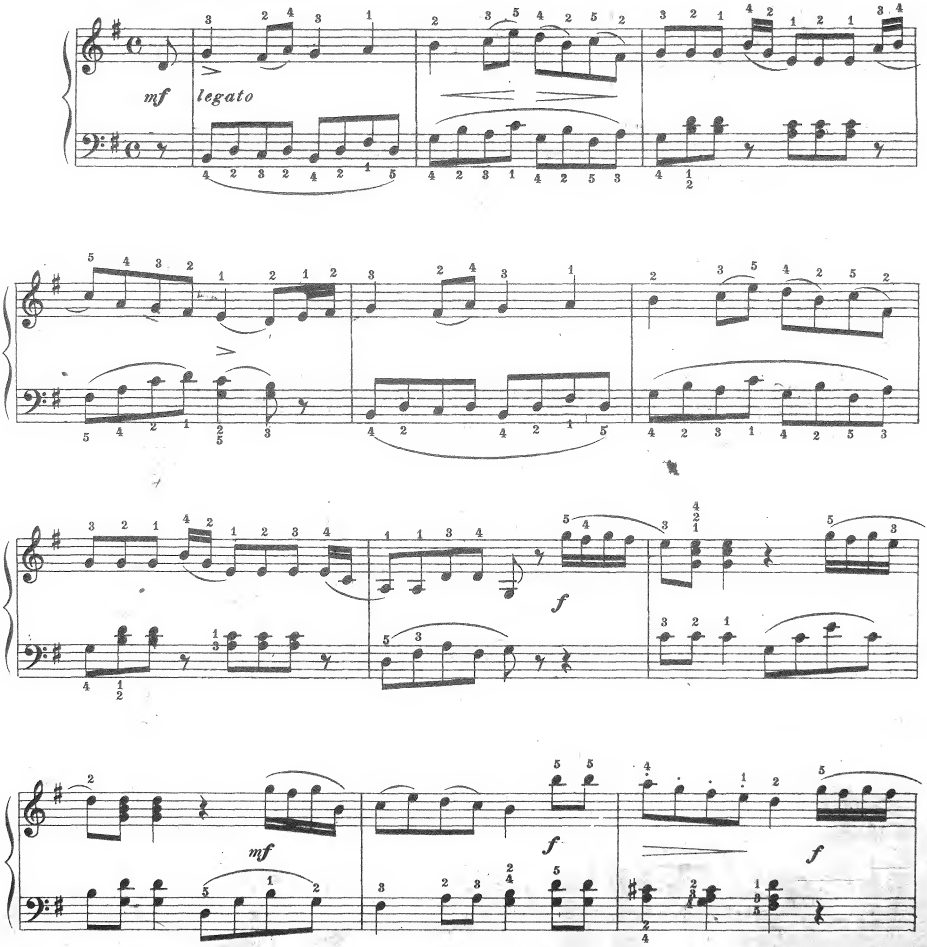
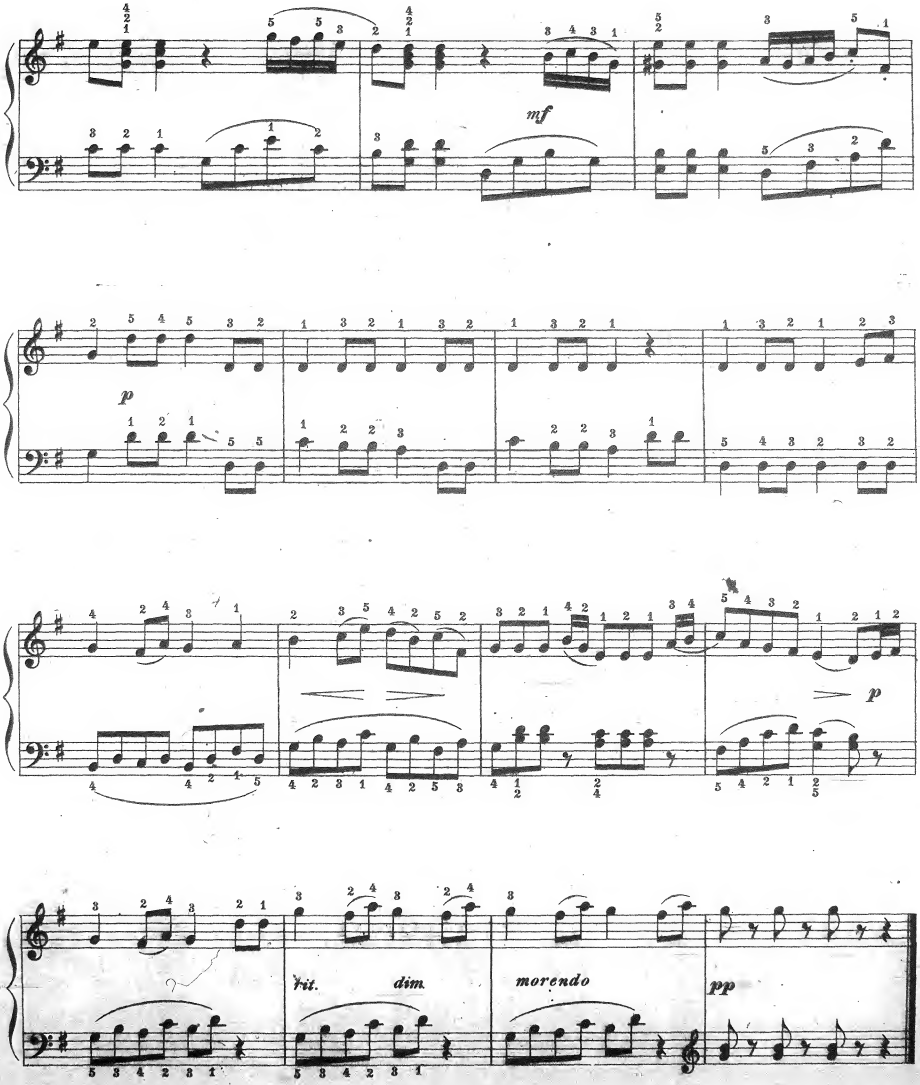
TROTTING ALONG.

№ 7.

J. OTTO.

Not too fast.





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MME. JULIA RIVE-KING.

[For The Etude.]

OPEN FOR DISCUSSION.

CHARLES W. LANDON.

About when should the pupil begin the wrist touch? Should he begin with thirds, sixes—sixths—or with octaves for the first lessons in wrist work? Would you use written exercises and etudes, or from memory? Should the arm be held perfectly quiet and ridged, or should the arm be so loose as to make "the flail movement"? In either case the hand to move loosely at the wrist, and in the flail movement the arm to move slightly the opposite direction of the hand.

The governing influence of the tonic in singing is undeniable; does it have a controlling influence on fingering, especially in scales and arpeggios?

Is it desirable to have our pupils use editions of music that are edited, having full expression marks and explanations, turns, trills, etc., written out in foot-notes?

Mr. W. S. B. Mathews has much to say for the educational value of Schumann's music. Will he please give us a graded list of this composer's pieces? perhaps leading up in taste as well as in difficulty. Will other teachers do the same?

Would not the A. C. M. do the profession a favor, if they would select lists of etudes? One for technics, one for reading, one for developing taste, one for expression, one for the wrist, one for the pedal, one for pupils who do not need to cultivate taste and expression as much as their technic, and another for pupils who need to give their time more to taste, expression and the development of the germ of music within them. But these lists should be of slow growth, inviting help from the musicians of the entire country.

In "thematic" compositions the piece is made from one or more groups of notes. Why not ask our best composers to select difficult motives, of technical utility from classical and standard music, and build up etudes as full of emotional content as of technical difficulty? I have Heller's last etudes preparatory to Chopin's compositions in mind, as an example of what I mean.

In the July Etude, 1888, Mr. W. S B. Mathews speaks of the "inferior flexors," and their office in moving the finger-tip joint, and of the æsthetic touch depending largely on the cultivation of this set of deep-seated muscles. Is not the velvety and æsthetic touch also *larg-ly* dependent on the muscles of the inside (under side) of the fingers and hand? Would not the "inferior flexors" be rapidly developed by playing with a straight finger over a key, and then with a quick and strong pull flex the first or finger-tip joint? Using the touch described in Mason and Hoadley's method, for the "finger staccato," also, see "Mason's Technics." By the way, will not this movement strengthen this first joint, so it will not bend the wrong way? And where is a better place to practice this and the "pull" touch, than on the keys in the middle part of the technicon?

In practicing this exercise, would you direct the pupil's mind to the sensations in these muscles of the under part of the hand?

Mr. Brotherhood told me a few weeks ago that some of the English musicians were asking to have the keys left out of the technicon. What do you think about it?

It is said that swimmers or skaters never forget their art. We also read that Paganini, Mendelssohn, Liszt, and some of our pianists that are now living, never "practiced," in the general sense of the word, after middle life, or after having once worked up their technic and establishing it. How can we best possess ourselves of this "intellect of the hand" or "hand memory"? Will "conscious control." slow practice with the attention directed to the inner sensations of the moving muscles and joints, hasten or hinder its development? For its best cultivation, shall we go to the "technicon," the "practice claver," *nee* "techniphone," or to the pianoforte?

Are not our musicians too completely ignoring and decrying the reed organ? And is not this much-abused instrument, in the hands of a good performer, capable of truly beautiful musical effects? And is it not worth while for pupils who have one and can't get a piano, to cultivate it to the extent of learning its special effects, and especially aspiring to music that is beyond "gospel hymns" and dances. But I have heard it said that the gospel hymn has its legitimate place in the development of taste among the masses. Is there truth in this last statement?

We often see it stated that practice on the hard places, special exercises, etc., must go "slow and loud," *ff*, or "heavy touch." Now, we all agree to the "slow," but does not the "heavy" touch make the tone hard and harsh? Should the pupil play any louder than he can and keep his hands, wrists and arms loose? Is there value in Wm. H. Sherwood's idea of "a loose arm, wrist and hand," but meantime keeping the fingers firm, stiff, and the mind on the inner sensations of the muscles used?

[For The Etude.]

A CRAZY PATCH OF MUSICAL MEMORIES.

BY NEALLY STEVENS.

Looking through my scrap book, over concert and opera programmes, trying to glean something of interest for The Etude, a confusion of musical memories rushes over me, till I feel as bewildered as on that misty July morning in 1879, when I woke up in a London inn and lay for some time in a delicious daze of new impressions, conscious only of freedom from that undulating nausea, now, thank goodness! a thing of experience; then gradually recalling our great luck at the custom house, where a good-natured Englishman took pity on our embarrassment, and with the facetious remark (no doubt accompanied with a generous tip) that "the ladies have nothing but spirits and cigars in their trunks," quickly got us through, and soon we were jogging in an English four wheeler over the cobble stones of dingy old Liverpool to the station, to catch the fast train for London.

Shall I ever forget that glorious whirl through the freshness and bright green of English gardens, down lanes hedged in with hemlock and arbor vitæ, over gracefully arched and ivy-grown bridges, with here and there a grand old manor of castle and forest land, till at last memory brings me back to my London inn, this time wide awake, and with a keen sense of pre-maritime hunger amply satisfied with the proverbial mutton chop and muffin.

The day gave much to interest us, but the evening brought the realization of my wildest dream—to hear Patti in grand opera.

A memory picture rises before me of a hall-shaped theatre: on the stage a brilliant scene, the central figure that of Semiramis; a siren with a voice as spontaneous as a bird's and as pure and clear as crystal; a beautiful woman in royal robes, with the eyes of a gazelle and the figure of a dark haired sylph.

In contrast to this graceful creature, full of vivacity and with a dainty charm of loveliness all her own, sit the buxom dames and statuesque damsels of England in box and stall. The boxes, by the way, rise tier above tier on the sides, like square frames let into the damask-covered wall, each frame containing a *tableau vivant* of British loveliness. The stalls are great, square, high-backed chairs, filling the main floor in straight rows, very uncomfortable and very high-priced.

At the back are the galleries for the plebeians, and *here* congregate the music lovers in every-day attire. How those bold Britons do stare, how incorrigibly and persistently they use their opera glasses! I left the theatre with hot cheeks and a choking sensation of disappointment, that the novelty of my surroundings, the discomfort of that stall, the frigid gaze of the women and the fixed stare of the men had prevented an enjoyment to the full of the music, which was to me such a revelation. I did not forgive those Britons that night, nor all the next day, nor until I stood on Richmond Hill, looking down on that fairy land by the Thames, of field and hedge row, of copse and woodland, checkered over with sunlight and shadow, reaching out in picturesque beauty till a misty horizon and soft gray sky meet.

Let us leave *merry England* for the classic Saale of the Berlin *Sing-Academie*, where Dr. von Bülow gave the following Liszt programme:

1. Grosse Sonata (dedicated to Schumann).
2. *a.* Au lac de Wallenstedt; *b.* Eclogue; *c.* Au bord d'une Source; *d.* Les cloches de Genéve.
3. Legende: "Saint François de Paule, marchant sur les flots."
4. Etudes: *a.* Paysage; *b.* Feux Follets; *c.* Waldesranschen; *d.* Gnomenreigen.
5. Deuxième Ballade.
6. *a.* Polonaise E dur; *b.* Mazurka; *c.* Valse Impromptu.
7. Scherzo and Marsch D-Moll.

A mammoth programme before an audience that taxed the limits of the hall, and in the presence of the master, Liszt.

During the rendition of the different numbers the public was lavish with applause. The little Doctor was in his best mood, and amiably accepted a vociferous encore, repeating the *Gnomenreigen*. But the enthusiasm at the conclusion of the programme amounted to frenzy. The audience crushed toward the stage. Women mounted chairs waving handkerchiefs in mad delight When Liszt stepped to the stage and lifted up those long arms to embrace the little Hans, who in turn kissed the *master* affectionately, trying with all his little might to get the powerful Liszt upon the platform, a chorus of deep German voices crying, "Hoch, Liszt, Bülow; hoch, hoch!" gave evidence of the utter abandonment to the enthusiasm of the moment of the masculine portion of the public. The guests in the royal box departed unobserved. Art reigned supreme. Only those familiar with the reverential love of the Germans for art and artists could appreciate the most graphic description of this scene. After some twenty minutes of this tumult, the audience showing no inclination to depart, Liszt took the Countess S. on his arm and prepared to make way through the crowd, which readily gave place to the venerable old man with the glorious crown of white hair. Though he smiled on all as he passed along, bowing to right and left, there was a tremor of palsy about the dear old head and hands, and a tired look in the deep-set eyes which showed how much better for Liszt to be away from this excitement, enjoying his after-dinner whist and his beloved ch-root. After *the master's* departure excitement subsided and sociability took its place. Among others presented to Bülow I noticed a dark-eyed young girl with a forehead not unlike his own. After a moment's conventional chat with her he turned to others, and the young lady, Fraulien von Bülow, whom he had not seen for ten years, went on her way, rejoicing, I suppose, in the eccentricity of her sire. It was an amusing incident to the few present who knew the circumstances, and came like a dash of comedy after the almost tragic emotion of the last hour.

The German loves his *joke-zum Beispiel*. The following week Berlin contained the famous trio of Wagner, Liszt and Bülow, and the funny paper of the town came out with a highly colored print representing Liszt strolling down the main thoroughfare with his sons in-law, Wagner on the right arm and Bülow on the left, all three in a mood of careless happiness.

From greatness past to greatness to come and we find the little D'Albert making his first bow before a Berlin audience. Unknown and unheralded he appeared at a grand charity concert in conjunction with Niemann, Reicher-Kindermann, Brandt and other artists less famous.

The first part of the programme was given over to the first act of *Die Walküre*, with Niemann as *Siegmund* and Reicher-Kindermann as *Sieglinde*. We all know of Niemann's wonderful dramatic power in this most beautiful of Wagner's love scenes, but Reicher Kindermann died when only a little past thirty, and Germany lost her greatest soprano before her reputation became world-wide. A dramatic soprano of pure gold was hers—its freshness never exhausted—the greatest demands of Wagner's music dramas met without an effort by this little woman, scarcely bigger than Patti. There was an intensity and truthfulness about all she sang and acted that dwells forever in the memory, and when I hear other artists in her rôles her voice comes back to me, through all these years, in its truth and purity.

But I started to tell you about D'Albert: there appeared a short, rather thick-set, very young man, with a shock of straight brown hair falling over honest eyes of brown, a funny, indescribable little nose, rather inclined to turn up at the incipient mustache just darkening the upper lip. This round-cheeked and generally chubby youth came on the big stage of the Victoria theatre with the tip of his right forefinger in his sensitive mouth, and made a great hit, playing Chopin's *Berceuse* and Schumann's *Symphonic Etudes*, winning a hearty encore from an astonished and miscellaneous audience. A month later he gave a piano recital to a "papered house," and proved his genius both to critic and public in the following programme:—

Toccata and Fugue, (D Min.)....Bach—Tausig.
Sonata, op. 90..... Beethoven.
Nocturne, Berceuse, Polonaise,
op. 53..... Chopin.
Suite in five movements..... Eugene D'Albert.
Halka Fantasie..... Tausig.
Liebestraum, Soirée de Vienne,
2d Rhapsody..... Liszt.

Two weeks later he gave another immense recital programme, for which one could with difficulty get tickets at any price, and D'Albert was the hero of the hour. His striking likeness and the similarity of his playing to the youthful Tausig was the subject of general remark among the *big wigs* and *gossips*. No pianist of the last twenty years had so quickly sprung into fame and fortune, and his later career seems to have fulfilled the prophecy of his early youth.

After the feverish excitement over Liszt and Bülow, and the amazement at Eugene D'Albert's meteor-like dash across the musical firmament, to say nothing of the long drawn-out ecstasy over the *Ring of the Nibelungen*, how restful and *gemüthlich* it was to listen once more to Dr. Joachim's home quartette, to feast on music pure and simple, free from personalities and surprises. The programmes for these *quartette evenings* are made up of three great works for strings, mostly classical, with never a novelty to excite curiosity, and always a certainty of a Beethoven quartette for a night cap. The broad, true tone of Joachim's violin dwells in my memory along with the tones of Reicher-Kindermann's voice, and never a fear that those other faithful instruments under De Ahna, Wirth and Hausmann may falsify his perfect intonation. There are the usual faces in their accustomed places, and wearing their wonted expression of quiet contentment and happy satisfaction.

I feel the spell of that Beethoven *Cavatina*, op. 130, stealing upon me, and I bid fair to end as I began in a state of dreamy bewilderment.

MUSICAL ITEMS.

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

HOME.

A YOUNG and talented violinist, Miss Lucille Du Pré, is creating quite a sensation with her playing. She has been heard at the O. M. T. A.'s convention, recently held at Columbus; also at the Cincinnati College commencement. She is a graduate of the college, a native of Charleston, S. C., and but seventeen years of age.

MR. JOHN BROECKHOVEN will succeed Mr. Henry Schradieck as director of the Cincinnati College of Music Symphony Orchestra.

MISS MATILDA BOEHM, a New York singer, took the first prize this season at the Vienna Conservatory, and is engaged for the next season at Mayence, Germany.

THE celebrated quintette known as the Boston Mendelssohn Quintette Club has been newly organized, and consists this year of Messrs. Alois Bruck, first violin; Max Alder, second violin; Anton Hekking, violoncello, besides Mr. Thomas Ryan, one of the founders of the club, and Miss Alice Ryan, the solo vocalist. It will begin its annual tour through the United States about Oct. 1st.

AT one of the Boston Music Hall Promenade Concerts Carl V. Lachmund's Japanese Overture was most warmly received, and promises to become a popular favorite. It is written in the Japanese scale, consisting of five notes only.

ANTON SEIDL included the following Wagner selections in one day's performance at Brighton Beach recently: Ballet from "Rienzi;" prelude, act third, "Tannhäuser;" "Faust" overture; Good Friday's Spell, from "Parsifal;" Liebestraum from "Tristan;" Prelude from "Parsifal;" "Entrance of Gods into Walhalla" and Funeral March from "Ring des Nibelungen."

BOSTON will have a season of German Opera under Conductor Seidl, most probably in April, after the New York season is ended.

A NEW waltz, "Stay with Me," by Fred. Boscovitz, has enjoyed much success as played by the Neuendorff Orchestra in Boston.

AT the approaching Worcester, Mass., music festival (the thirty-first), Mme. Carreno will be the solo pianist, and Mr. Kreisel one of the solo violinists. Among the vocalists are Mmes. Ella Earle Toedt, Clara Poole and Valda, and Messrs. Alvary, Toedt and Whitney. Verdi's "Requiem Mass," "Praise of Music," Beethoven and St. Saen's "The Nineteenth Psalm" are on the programmes. The festival will be held on September 24th to 28th, under the direction of Mr. Carl Zerrahn.

AMONG the prominent orchestral concerts at Steinway Hall, New York, this winter, will be five by Anton Seidl, five by Wm. Gericke, and a series of symphony concerts by Theodore Thomas. Rafael Joseffy will give a series of six concerts, and Conrad Ansorge two recitals.

THE New York Philharmonic Society's concerts, six in number, will be given at the Metropolitan Opera House, under Theodore Thomas' direction.

MORITZ ROSENTHAL, the piano virtuoso, and the violinist Fritz Kreisler, will make their débuts together, at Steinway Hall, next November.

MISS JEANNE FRANKO was the soloist at a recent Seidl concert, playing Air Variée, Vieuxtemps.

LUCCA will make her reappearance in America, at the New York Thalia Theatre, next fall.

THE New American Opera Company is approaching its one hundredth performance most successfully, and Mr. Gustav Hinrichs will continue his Philadelphia season until late in September. The "Rose of Castile," Balfe, proved a most enjoyable period.

FOREIGN.

WAGNER'S "Walküre" is to be given in the Hungarian language, at the Buda-Pesth National Opera.

MR. CHARLES HALLÉ was recently married to Mme. Norman-Néruda, the eminent violinist.

PATTI will sing in Egypt next winter; also in Constantinople. She returned to Europe on August 11th.

NIEMANN and Rosa Sucher will take the chief rôles in Verdi's "Otello," at the Berlin Opera, next winter.

BOITO has completed his opera, "Nero," and it will be produced at Milan next winter.

THE chief musical event in Europe during the hottest month of the year was the Bayreuth festival. It closed on August 19th.

MAX VOGRICH and Mrs. Alice Rees-Vogrich appeared with great success at Steinway Hall, London, England, during the summer.

THE first prize for counterpoint and fugue, at the Paris Conservatoire, was awarded to a young lady, Mlle Gonthier.

MARCONI, the tenor who sang in the New York performances of Verdi's "Otello," is engaged at the Teatro Real, Madrid.

GENOA will celebrate the four hundredth anniversary of the discovery of America by reproducing Morlacchi's Cristofero Colombo, first performed in 1828.

DUPREZ, the famous tenor, now in his eightieth year, has turned to literature as a pursuit to fill his leisure hours.

THE London Symphony Concerts, under Mr. George Henschel, will be continued next winter. They will be given weekly.

A LITTLE girl of ten years, named Giulietta Dionesi, a violin player, is the latest prodigy mentioned in Europe.

ISAAC STRAUSS, the *chef d'orchestre* of the Tuileries balls, died in Paris lately.

GOUNOD is engaged on his new opera, "Charlotte Corday."

DELIBES is busy writing his new opera, "Kassia."

GODARD, the French composer, has just completed an opera entitled "Dante and Beatrice." It will be given at the Opera-Comique.

"TANNHÄUSER" is to be heard at Naples.

SIVORI, the veteran violinist, now seventy-one years old, is giving concerts in Italy.

MME. COSIMA WAGNER appeared in public for the first time since her husband's death, at the "Meistersinger" performance on July 30th.

JOACHIM, with the violoncellist Klenger, played Brahms' double concerto for violin and 'cello at the Stuttgart Music festival.

LONDON, England, is to have German opera next year, under Julius Hoffmann, of Cologne, and New York is promised a season of Russian opera during the forthcoming autumn. It is said that the Russian Operatic Company that has just been performing in London and other English cities, is to sail for America soon.

MME. DORY BURMEISTER, of Baltimore, at present in Europe, has been invited to play her husband, Richard Burmeister,'s new pianoforte concerto at a Berlin Phil harmonic concert next winter.

ERIK MEYER-HELMUND, the popular song writer, has completed a comic opera, "Margitte." It will be produced at Dresden next winter.

ON the anniversary of Liszt's death, July 31st, a concert was given at the Catholic church in Bayreuth. Wagner's family attended.

THE third part, "Nausikaa," of Aug. Bungert's Tetralogy, "Homeric World," is to be given its first hearing under Anton Siedl's conductorship, at the Metropolitan Opera House, New York, next winter.

THE HARMONIC SCALE.

BY DR. OTTO NEITZEL.

Translated from *Neue Zeitschrift für Musik*, for THE ETUDE, by MRS. H. D. TRETBAR.

NOT the harmonic minor scale, nor even the scale with an augmented fourth; we have had all that, but the harmonic scale. For this we are indebted to a small pamphlet, but one well worthy of notice, by Theodore Willstein, "Principles of a Mathematical physical Theory of Music." The tones composing this scale are no longer a secret to the philosopher who explores the mysteries of acoustics, nor to the musician, and especially the violinist using flageolet tones, who recognizes them as discords that cross the virtuoso's path of his diatonic scale. The horn-player, in his b flat, even possesses one of the tones of this harmonic scale, termed i, that sounds a little flat compared with the true b flat, wherefore he is compelled to tune this tone up a little. It is only necessary to observe the third horn in the Trio of the Scherzo of Beethoven's "Eroica" symphony, that sounds d flat while the remaining horns play e flat and b flat, to convince one's self that this d flat is too low by several vibrations. This chord, d flat, e flat and b flat, when translated into the E flat pitch of the horn, becomes b flat, c—g, or, more correctly, i—c—g. A similar tone, i, is also found where one would least suspect it, at the close of Chopin's Prelude in F. It is produced by a broad harmonic passage in F, with which, strange to say, the tone e flat is blended, and even marked >, so that the piece virtually closes with a chord of the seventh. We shall, however, see later on that this e flat is no seventh, but that it is at least as consonant with the tonic as is the sixth.

That an attack should be made on our diatonic scale, C—D—E—F—G—A—B—C, will arouse but slight astonishment in an age when all things are made to submit to the criticism of the rising generation; nor is this diatonic scale a heaven-sent gift. On the contrary, it has but emancipated itself from a family of five sisters and become an absolute power, granting the last of them alone the right of existence, as we may see by its bearing the same signs, as well as in its designation, "parallel minor key." This distilling of our major scales from the six church keys was but the last step of development of our common scale, and, if we cast a glance into the theoretical works of the Greeks—of their music we know but a few spare remnants, recognized as the hymns of Dionysos and Mesomedes, written in a monotonous minor—we shall make the acquaintance of a scale consisting of the tones C—E—$E\frac{1}{4}$—F. $E\frac{1}{4}$ representing the tone lying between E and F. Yet such complicated scales would stand but little chance of acceptance in our day, when we are not even contented with the simple, natural vibrations of our scale, but have replaced it with the more impure but eminently more practical tempered pitch. The harmonic scale surpasses our diatonic scale in the more natural and simple ratios of the vibrational numbers of its notes, and for this reason it will compensate us if we confer some attention upon it.

It is a well-known fact that every tone is produced by the motion to and fro of a sounding body, and that any two tones will be the more consonant with each other the more simple the ratio of their vibrational numbers. If a tone has twenty-four vibrations, twice that number of vibrations will produce its octave; one and a half times that number its fifth. The ratio of the vibrational numbers of our diatonic scale are

C	D	E	F	G	A	B	C
24	27	30	32	36	40	45	48
1	$\frac{9}{8}$	$\frac{5}{4}$	$\frac{4}{3}$	$\frac{3}{2}$	$\frac{5}{3}$	$\frac{15}{8}$	2.

or

The harmonic scale, on the other hand, reads thus—

C D E K G L I B C

and the vibrational numbers of these tones are in the following relation to each other:—

24	27	30	33	36	39	42	45	48
1	$\frac{9}{8}$	$\frac{10}{8}$	$\frac{11}{8}$	$\frac{12}{8}$	$\frac{13}{8}$	$\frac{14}{8}$	$\frac{15}{8}$	2.

The finding of the tones K, L, I is far from arbitrary, for not a tone of this scale can be named that nature itself does not present to us in every sounding tone. All of our readers are familiar with the phenomenon of upper-partial tones, or tones that are heard sounding with a given prime tone. He who will lend an attentive ear when a low tone, for example C*, is struck, will distinguish the following row of tones sounding with it: C, G, c, e, g, i, c′. By experiments, whose description would take too much of our space, it has furthermore been determined that, besides the c′, the d′ and e′ are also consonant, and that then follows a tone that is a trifle higher than f′, called k′; also g, and then another tone that is a trifle higher than g′ sharp, called l′, and next the tone already mentioned, called i′ and b′. c″, etc. These tones correspond exactly with those tones that are attained by dividing a string into 2, 3, 4, 5, 6, etc., parts, as any one may do at a piano-forte or string instrument. The string C will resound to the tones C, G, c, e, g, i, c′, d, e′, k′, g′, l′, i′, b′, c″, according as I sound $\frac{1}{2}$, $\frac{1}{3}$, $\frac{1}{4}$, $\frac{1}{5}$, $\frac{1}{6}$, $\frac{1}{7}$, $\frac{1}{8}$, $\frac{1}{9}$, $\frac{1}{10}$, $\frac{1}{11}$, $\frac{1}{12}$, $\frac{1}{13}$, $\frac{1}{14}$, $\frac{1}{15}$ or $\frac{1}{16}$ part of the length of the string. I do not even require a measuring tape, but simply place my finger loosely (at the piano with raised cover) upon the middle of one of the base strings, thereby producing the higher octaves clearly and beautifully. I then slide my finger (while another player continuously touches the keys) on and on toward the end of the string and bring out the fifth and all the upper-partial tones in succession. Particularly full do I find the tone i, the seventh upper-partial tone, and to an ear that has grown accustomed to it, it possesses a relation to the prime that is in nowise perceived in the real B. It is even possible that one might be inclined to consider the chord C, E, G, I, C a more beautiful harmony than our triad, C, E, G, C.

The new scale has thus not only seven, but eight degrees, becoming ever more and more contracted as they ascend. As regards the transposition of this scale, or its application to harmonic music, these questions can only be brought into consideration when it has been determined that the ear may become so habituated to this scale that composers shall be able to express their emotions thereby. As with our present music, it were best to begin with music in unison in the application of this scale. It would be an extremely simple matter to construct an instrument based upon it. Any tuner might tune two octaves of a piano according to the upper-partial tones produced as above, always remembering to tune all tones two octaves lower than the respective upper-partial tones. The keys C sharp, E flat, F sharp and G sharp are next to be removed. F is to be made K, A to become L and B to be I. As for the rest, I would advise that not too great hopes be staked upon this new scale. As is known, what is natural is not always beautiful, and simplicity is not always enjoyable. Our tempered tone system is certainly unnatural, and yet glorious works have arisen from its basis. And, finally, great works of art will always demand an original creative spirit, let its train of thought be either diatonic or harmonic.

Should any one, however, have the inclination or leisure to fathom this problem, his efforts would merit greater thanks than the endeavors of so many theoreticians to transform our tone system into a chromatic system.

* We divide the compass of tone contained in a piano-forte into the octaves A_1—B_{II}, C_I—B_I, C—B, c—b, c′—b′, c″—b″, c‴—b‴, etc.

THE STUDY OF THE PIANO.

STUDENTS' MANUAL.

PRACTICAL COUNSELS.

By H. PARENT.

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

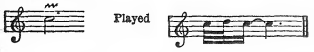
108. *What is the port de voix?*

This is a grace note placed at a distant interval from the essential note that it accompanies. The interpretation of this note is exactly the same as that of the appoggiatura.

109. *What is the mordent?*

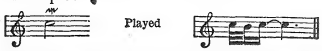
The mordent (in Italian mordento) is composed of the principal note, the note above (a tone or semi-tone), with a return to the principal note; or in other words, it is one beat of a trill. The mordent, like the appoggiatura, takes part of the time belonging to the principal note which it accompanies.

Example:—



If the sign is crossed by a bar, the mordent must be executed with the note below.*

Example:—



If the essential note is of long duration, the mordent can be doubled, that is to say, take two beats of the trill instead of one.

110. *What is the turn?*

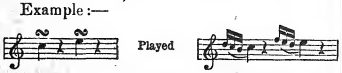
The turn (in Italian grupetto) is the union of two mordents, one above and one below. Generally one of these is on the tone, the other on the half tone. Unless indicated to the contrary, those notes are employed which the key supplies, and generally the upper note commences.

The turn is indicated by this sign ∾, to which are added, where there is room, little signs of change.†

Example:—

The turn is generally found placed either on an isolated note—and in this case it comes *before* the essential note,

Example:—



Or between two essential notes which it serves to unite.

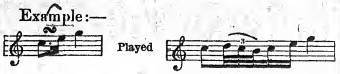
Example:—

In this case the turn must be made at the end of the first essential note, and there should be no stop on any one of the four small notes.

Example:—

Or on a dotted note, followed by another essential note of less value; it is then more elegant to return to the principal note and to divide the turn thus:

Example:—



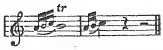
In this way the rhythmic accent is preserved.

111. *What is the trill?*

The trill (in Italian *trillo*) is the alternate repetition of two notes placed at the distance of a second, that is to say, a tone or a half-tone from one another. Unless indicated to the contrary, the trill ought to commence on the note over which the sign is placed.

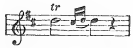
The trill may be sometimes prepared; it is always well to make a termination to it, and at the end of a phrase, after a long trill, this is really essential.

Example:—



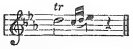
The termination is almost always made on the *half-tone* if the trill is on the tone.

Example:—



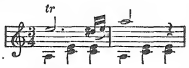
And on the *tone* if the trill is made on the half-tone.

Example:—



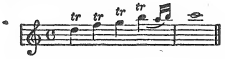
Sometimes the trill made on the half tone has a termination also on the half tone; this depends upon the accompanying harmony, and the ear must judge of the best effect produced.

Example:—



When several trills succeed one another, it is sufficient to make a termination only to the last

Example:—



CHAPTER VII.

MUSICAL MEMORY.

112. *Does musical memory present the same character in all pupils?*

No, there is the memory of the ear, or of the mind.

The memory in the fingers, or of *routine.*

The memory in the mind, or by *reasoning.*

113. *How should one learn by heart?*

By reasoning—the other kinds of memory can be auxiliaries, but cannot fill the place of the memory of the mind, the only one that is not fugitive, and which can be depended upon.

114. *By means of what proceedings can study be simplified for the benefit of the musical memory?*

It is necessary:

1st. To learn by heart only what is known correctly with the music.

2d. Before commencing the practice of the memory, close the book and play the piece by heart, whether it be well or badly, as a sort of trial, in order to note those passages that the ear retains, and those which must be entirely learned.

3d. Strengthen the memory by repeating several times all passages that are retained by the ear, without connecting them with the preceding phrase.

4th. Apply to the other passages the rules recommended for mechanism; separate the forms, analyze them, repeat them and learn them singly. Observe the design of each passage; the displacements of the hands; the right or contrary movements of the parts; the modulations. Force the ear to retain the melodies, singing them meanwhile; force the mind to retain the difficult passages, creating at the same time repeating points. Compare the passages with one another; remember one thing by the aid of another (two ideas connected together, are retained better than a single one). Recommence each passage from the point where it is known, pass to the following, then take the whole for the entire connection. This work should be done daily, and above all things *very slowly.* It is the only means for reflection while playing, and for preventing too close a connection between the ear and the fingers, a connection that leads to inaccuracy and a want of solidity. It is not less essential that this work be done mechanically, that is without shadings. A pupil cannot acquire in his memory, at once, perfect accuracy of the fingers and expression; the latter is done at hazard, instead of being done methodically.

It would also be well to commence and end the practice of memory by playing the piece from one end to the other by heart; for instruction the first time; for recapitulation the second.

115. *Must exercises be studied by heart?*

Yes, as much as possible, in order better to observe the position of the hands and the movement of the fingers.

116. *Is it always necessary to learn by heart everything that is played?*

It is useful—as an *end*, because whatever is played by heart is better played. As a *means*, because the memory only develops by being constantly exercised.

117. *Should all pieces learned by heart be kept in the memory?*

There should be kept a sufficient number to form a repertory, which ought to be more or less rich, according to the age and aptness of the pupil.

118. *How can time be found for keeping up old pieces without neglecting other practice?*

By organizing the study of the piano in such a way as to devote to each part of the practice, an amount of time proportioned to its importance. Mechanism should have a large share, for its development demands not only care and regularity, but *much time.*

Reading is less exacting, especially if the pupil has been diligent in this regard from the beginning. A few moments employed with discretion will suffice for keeping up old pieces. The residue of the time must be given to current work.

119. *Is it not useful to sometimes break the monotony, resulting from too great a uniformity in the distribution of practice?*

Yes, this may be useful—and special advantage will be gained by accustoming pupils to go out of their regular habits without being put out by the change.

*The mordent is the *pincé* of the harpsichord players. It is often met with in the music of Couperin, Rameau, etc.

†The turn is the *double* of the harpsichord players.

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BY

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TESTIMONIALS.

BOSTON, June 1st, 1888.

DEAR MR. HOWE:—
I have received the Pianoforte Instruction book from Mr. Presser, and am glad to say that it seems to me a very good one, well planned and executed.
Very truly yours, ARTHUR FOOTE.

CHICAGO, May 9th, 1888.

DEAR MR. HOWE:—
I could not possibly find time to look at the Instructor or write to you before now, but having examined it, I find it a very comprehensive and valuable instruction book, which cannot fail to be of aid to teachers and pupils. The book is excellently arranged, and useful exercises abound in it. With kind regards, believe me
Very truly yours, FANNIE BLOOMFIELD.

MILWAUKEE SCHOOL OF MUSIC,
MILWAUKEE, WIS., March 10th, 1888.

DEAR MR. HOWE:—
I shall take great pleasure in examining your Pianoforte Instructor thoroughly, as soon as I have the time. A casual glance shows me that it is progressive. Reciprocating your good wishes, I am
Yours very truly, JOHN C. FILLMORE.

BOSTON, June 2d, 1888.

DEAR MR. HOWE:—
I have received your Pianoforte Instructor, and carefully examined the same. I find the principles therein contained perfectly correct, and the general arrangement logical, exhaustive and systematic.
I congratulate you on the thoroughness of your most excellent work. Sincerely yours.
CARLYLE PETERSILEA.

CHICAGO, ILL., June 12th, 1888.

MR. JAMES H. HOWE,
DePauw University.
Dear Mr. Howe:—It afforded me much pleasure to receive a copy of your Pianoforte Instructor, and to confirm by personal perusal the highly complimentary reports I have heard of the work. It certainly is a valuable aid to the teacher, and will meet with much gratifying success.
With many thanks, I have the honor to be
Yours very truly, NEALLY STEVENS.

CINCINNATI, June 2d, 1888.

MY DEAR MR. HOWE:—
Your "Pianoforte Instructor" arrived last week, while I was engrossed with the May Festival, but I have carefully examined it since, and I take pleasure in expressing my approval of its matter and manner alike. The instruction is expressed with the utmost conciseness and a crystalline clearness most admirable. The remarks upon "phrasing," and the use of pedals are excellent, the music chosen for illustration is both meritorious and appropriate, and I approve of your familiarizing the beginner's mind with the theoretical names of the various octaves. I intend to use your book in my own teaching and recommend it to others.
Yours fraternally, J. S. VAN CLEVE.

149 A TREMONT STREET,
BOSTON, MASS., April 11th, 1888.

DEAR HOWE:—
Let me thank you for the copy of your Instructor which you sent me. It seems particularly pleasing and interesting, and is as broad and concise as any work of the kind that I know. Yours very sincerely,
JOSHUA PHIPPEN, JR.

INDIANAPOLIS, IND.

MR. JAMES H. HOWE.
Dear Sir:—I have carefully examined your Pianoforte Instructor, and am much pleased with it.
It embraces what is necessary for the aid of young pupils, without being so voluminous as to be discouraging to them. I shall certainly find use for it in the future.
Very sincerely, FLORA M. HUNTER.

CHICAGO, March 12th, 1888.

MY DEAR SIR:—
I have examined your work, and although it does not wholly agree with my ideas, it *is* so good that I *can* and *will* conscientiously recommend it. I am well aware that you have excellent authority on your side. With sincere respect, I am Yours truly,
W. S. B. MATHEWS.

PHILADELPHIA, March 10th, 1888.

As far as examined "Howe's Pianoforte Instructor" seems admirably adapted for beginners, being clear and progressive. The four-hand exercises (in which the pupil sometimes plays bass and sometimes treble) are a strong feature of the book. FRED. MAXSON.

UNIVERSITY OF DENVER,
DENVER, COL.

MR. J. H. HOWE.
My Dear Sir:—I have given your "Pianoforte Instructor" a perusal, and it seems to me a most creditable addition to the limited list of really good elementary books of instruction.
As a pedagogical work it certainly meets with the indubitable indorsement of
Yours, harmoniously,
College of Music. O. PFEFFERKORN.