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THE ETUDE.

VOL. VII.

PHILADELPHIA, PA., JANUARY, 1889.

NO. 1.

THE ETUDE.

PHILADELPHIA, PA., JANUARY, 1889.

A Monthly Publication for the Teachers and Students of Music.

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MUSICAL ITEMS.

[All matter intended for this Department should be addressed to Mrs. HELEN D. TRETBAR, Box 2026, New York City.]

HOME.

The holiday season exerted its influence on the month's array of concerts in New York, considerably lessening their number. Among the most important that took place in December was that of the Philharmonic Society on December 7th. Mme. Fursch-Madi was the vocalist and furnished two novelties: "The Awakening of the Valkyrie," from Meyer's *Stigurd* and a Fragment from the *Herodiade*, Massenet. Mr. Richard Arnold was heard in an excellent performance of Spohr's Concerto No. 8, and played Brahms's *Violin Concerto*, *Zölian Symphony* (first edition) and "Overture, Scherzo and Finale," Schumann. The second Seidl concert at Steinway Hall offered "Wallenstein's Trilogy," Vincent d'Indy, overture from *The Barber of Bagdad*, Cornelius, and "Serenade" for string orchestra, Victor Herbert, conducted by the composer. Miss Hedwig Reil and Mr. Joseph Beck, of the German Opera, were the vocalists; the former singing the contralto aria from *Orpheus* and the latter, Wolfram's Aria from *Tannhäuser* "Blick ich umher."

The first Gerike concert of the season was given at Steinway Hall on December 11th. The programme consisted of Concerto No. 8, Spohr, Miss Madge Wickham, concerto for pianoforte in B flat, op. 83, Brahms, Mr. Carl Baermann, and the "Eroica" symphony, Beethoven. The Symphony Society's concert took place on December 16th. The symphony was "Haid in Italy," viola solo, by Nathan Franke, Bellini; three overtures, Gluck's *Iphigenia in Aulis*, Massenet's *Phédre* and Mehl's *La Chasse der zéime Henri* were also played by the orchestra, and Fri. Katti Bettagne, from the Metropolitan Opera House, sang "O Malheureux Iphigénie," Gluck, *Serenade*, Saine Gens and Air from *Carmen*, Bizet. The Oratorio Society performed "The Messiah" on December 27th. Mme. Fursch-Madi, Misses Anna L. Kelly and Emily Winant and Messrs. Wm. Dennison and Emil Fischer were the soloists. The "Aria" Society gave a concert on the 16th. The orchestra's selections included "Concert Overture" by Klughardt, Wagner's "Albaniblatt" and a "Minuet" from *Baryntine*. Mr. Winckler, pianist, played, and Miss Sophie Traubmann sang Elizabeth's Aria from *Tannhäuser*. Mr. Morris Rosenthal gave a concert at Steinway Hall on December 14th, including in his programme Beethoven's Sonata op. 109. He was assisted by Master Kreisler. Mr. Rosenthal also appeared in two concerts at the Academy of Music on December 26th and 28th, and was assisted by Mrs. Agnes Thompson, of Toronto, who sang Handel's "Angels, Ever Bright and Fair," among other selections. Of chamber music concerts there was that of the Metropolitan Trio Club, an admirable organization, that played a new Godard Trio in F major, and was assisted by Miss Emily Winant; that of the New York String Quartette, heard in Schumann's quartette, op. 47, and assisted by Mr. Max Vogl, who played Liezt's Mephisto Waltz and also appeared as a composer in an "Andante and Intermezzo" performed by Mr. Sam. Franks; and the New York Trio's Club concert at which a new trio in G minor by Goetz was heard, and Mme. Eugénie de Roode and Miss Charlotte Walker were the soloists. The New York

College of Music gave an interesting concert at which a number of decidedly talented children took part. Little Maria O'Leary played Handel's "Harmonious Blacksmith;" Master Henry Levy and others gave separate movements from the earlier Beethoven concerto and from Mendelssohn's G minor concerto; Misses Beck and MacDaniel, pupils of Mme. Lankow, made an excellent impression in songs and duets. The Metropolitan Opera House German Opera, Anton Seidl, conductor, has included in its month's performances: "Lohengrin," Fri. Katti Bettagne and Alvary in the chief rôles; "William Tell," with Perotte, Fohstroem, Riel, Beck and Robinson; "Faust," with Fohstroem, Alvary and Fischer; "L'Africain," Salika, Moran-Olden and Bettagne; *Vasco de Gama*, Perotti; *Inez*, Fri. Traubmann and *Neluska*, Griener; "Fidelio," with Moran-Olden and Alvary and a revival of Siegfried on the 21st, with Alvary and Moran-Olden.

GUSTAVE HILLE gave a recital consisting entirely of his own compositions, at the Philadelphia Musical Academy. The compositions were for violin, piano and voice, and gave evidence of a high order of talent in the composer.

MR. AND MRS. GEO. HENSENCEL will begin their American tournee at Boston, in March.

MR. WM. PIUTTI, the pianist, is living at Los Angeles, Cal., where he has a large school.

A CONCERT was given at the Amphion Academy, Brooklyn, on December 18th, at which Mr. Joseffy, Mrs. Herbert Theodor, Geo. Weronah, Mr. Carl Elld and Mr. Ferd. W. Dulcken appeared.

MISS AMY FAT held a piano conversation at Chicago on December 15th. It was under the auspices of the American Conservatory of Music, and her programme included "Prelude and Fugue" in B flat minor, Bach; "Sonata Pastorale," op. 28, Beethoven; "In the Country," J. K. Zamo; "Newborn," Rabinstein, and "A Midnight Barcarole," Jerome Hopkins.

Mrs. W. H. SHERWOOD, the pianist, has been giving three recitals in Boston, the last on December 13th, in regard to which the press seems to have been unanimous in its good opinion. The programmes covered a wide field in style, embracing Bach Preludes and Fugues; Beethoven Sonatas; D'Albert, Gavotte and Masette from Suite op. 1; Mozukowski "En Automne" and Waltz in E major; Etudes, Liezt; works by Chopin and a Suite by Grieg.

MISS CLARA LOUISE KELLOGG and her English Opera Company, including Misses Meissinger, Von Doenhoff and the tenor Labatt, gave a season of opera at Brooklyn; the repertoire included "Il Trovatore," Faust, Carmen and "The Bohemian Girl."

It is rumored that Theodore Thomas will go to Boston next month, to direct the Symphony Concerts, as Mr. Gerike's contract expires then.

The Haydn and Handel Society, of Boston, will open its twenty-fourth season with "The Messiah." Misses Emma Juch, Emily Winant and Messrs. Chas. A. Knorr and Myron W. Whitney will be the soloists.

The comic opera "Farinelli," by H. Zumpo, produced at the Amberg Theatre, New York, on December 20th, has been given successfully at a number of European theatres, and notably at Vienna.

MR. EMILE GUYON, the excellent pianoforte teacher, recently delivered a lecture at Steinway Hall. His subject was "How to Become a Thorough Musician in a Short Space of Time," by the method of Galin-Paris-Chévé. Mr. Guyon intends to open classes in this method.

MISS GERTRUDE FRANKLIN will be the vocalist at the Boston Symphony Concert of January 26th.

MR. THEODORE THOMAS will give a series of ten concerts at Chickering Hall, the first to take place on January 5th, and the last on April 4th.

The Kingston, N. Y., five days' music festival opened on December 10th. Carl Zerrahn conducted the chorus of five hundred voices, the "Heddel's" orchestra, and the orchestra. Among the soloists were Mr. Rafael Joseffy, who played Chopin's Andante Spianato and Polonaise; Mendelssohn's "Spinning Song," and other selections; Miss Marie Var, who sang "Mi Picciarella," Gomez; Mme. Fursch-Madi and Mlle. Augusta Orestrom, a solo. Mrs. MORRIS ROSENTHAL gave two recitals at Miss Porter and Mrs. Dow's Seminary in Farmington, Conn., on December 5th and 6th.

A NEW OPERETTA, "America," the libretto of which is by Mr. W. A. Smith, and the music by Mr. Ernest Seiler, of Hartford, Conn., was given at Philadelphia on December 10th. Miss F. Arline and Mr. Will S. Basing took the leading parts.

MME. G. VON JANUSCHOWSKY-NEUENDORFF has joined the Boston Ideal Opera Company.

The Ludwig Concert Company, consisting of Mme. Adelaide Mullen, Miss Annie Layton and Messrs. H. Beaumont and Wm. Ludwig, is concertizing in the New England States.

The thirty-third annual meeting of the Iowa State Teachers' Association was held in Des Moines, on Dec. 26th to 29th. Miss Marie Chambers read a paper on "Music in the Public Schools."

MR. H. C. MACDOUGAL is giving his fifth series of free organ recitals in the Central Baptist Church, Providence, R. I., assisted by local vocal talent.

At the Chicago Apollo Musical Club's concert, on November 30th, Mr. Rafael Joseffy played Chopin's "Andante Spianato and Polonaise;" Rabinstein "Barcarolle;" "Marche Militaire," Schubert, Tausig, and his own "At the Spring." The Club sang "The Night," Rheinberger, "Hymn to Music," Beck. Miss Maud Powell gave Ernst's Fantasia from "Oello," and Mr. Clarence Eddy was heard in concerto in D minor, Handel, and Gavotte, Martini, arr. for organ by Guilman.

At her sixth piano recital in Montclair, Mrs. Clara E. Thomas confined herself to American composers, including W. H. Sherwood, Emil Liebling, Wilson G. Smith, U. Sternberg, Robert Goodbeck, S. B. Mills and J. Von Prochazka.

FOREIGN.

ANTON SCROTT has been singing in Munich.

DR. CARL REINECKE produced three of his own compositions at the Brussels Academy's fourth concert; his symphony in A major, "Twilight," and "Dance beneath the Village Linden-tree."

MAX HEINRICH was the vocalist at a recent Saturday Crystal Palace concert, London, England. He sang "O du mein holder Abendstern," *Tannhäuser*, and Schubert and Schumann songs.

CHARLES ORENBERT, the harpist, has been decorated with the Order of Leopold by the King of the Belgians.

MME. COSIMA WAGNER has sent her congratulations to the directors of the Brussels Monnaie Theatre on the great success of the "Meistersinger" performances.

JOACHIM, the great violinist, made his debut before the musical world fifty years ago, at Pesth, when he was seven years old. He will celebrate his jubilee next year.

MME. WILHELM, of Wiesbaden, sang Beethoven's concert aria at the second Berlin Philharmonic concert, under Von Bülow's direction. Max Bruch's third symphony was the novelty.

TCHARKOWSKI has completed a new symphony, and also written a symphonic poem—Hamlet.

VERDI's opera "Otello" was given at Constantinople recently with an orchestra of fifteen members and a chorus of twelve.

MISS LUCY CAMPBELL, of Boston, a violinist, took part of the Mendelssohn prize at the Royal Conservatory, Berlin. She is the first cellist who ever won this distinction.

MME. WAGNER has been spending several weeks in Karlsruhe, negotiating with conductor Motte in regard to the next Bayreuth performances. There are to be no performances in 1889.

GLUCK's Iphigenia in Aulis was given at Liverpool, with Mme. Albani in the title rôle.

WAGNER's "The Three Pintos" was successfully given at Bremen and Cassel.

M. BENEDETTO, of Paris, is writing an opera entitled "The Moonlight Sonata," whose hero is Beethoven. Mme. Judith Gautier is the librettist.

MESSRS. A. C. MACKENZIE and Villiers Stanford, of London, have been made Doctors of Music, *honoris causa*, by the University of Cambridge.

MR. JEROME HOPKINS has been producing his earliest opera, *Taffy and Olo*, at London, and is now rehearsing his oratorio "Samuel."

JENNY LIND's monument, a cross of Swedish granite, ten feet high, has just been completed in Glasgow.

FRANZ HUMMEL gave a recital at Dresden, playing Bach's "Chromatic Fantasy and Fugue," Beethoven's "Sonata Appassionata," Schumann's Fantasia in C, besides numerous smaller selections.

BACHOWSKI'S "Ritter-Ballet" was played at the second Henschel symphony concert, London, also at the Gewandhaus Leipzig. This work, although known for sixteen years, has only recently been published. Beethoven refused to put his name to the music, which he wrote for a masked ball at the suggestion of Count Waldstein.

VERDI'S "Jubilee," the fiftieth anniversary of his debut as a composer, will be celebrated next year at Milan by a performance of his complete operas, with the assistance of Mme. Patti and the tenor Masini.

VIENNA is enjoying a Wagner "Cycle," embracing all the master's works except Parsifal and "The Fairies."

BRAHMS' new "Gipsy Songs" were sung at a London Monday popular concert. The singers were Mr. and Mrs. George Henschel, Miss Lena Little and Mr. Shakespear.

A BAND of three hundred brass instruments is soon to perform a programme before the Emperor William II, who is very fond of the tone of brass instruments.

The first performance of the entire Nibelungen Tetralogy was given at Berlin in December.

FELIX WEINGARTNER, the composer of "Sakuntala," and successor of Hans Sacher at the Hamburg Theatre, recently gave a model performance of "Tristan and Isolde" in that city.

MRS. EASFOY has been playing Schumann's pianoforte concert at the Crystal Palace concerts, London, and also giving recitals at Steinway Hall in that city, at which she was assisted by Mme. Fannie Bloomfield in two piano selections, including Saint-Saens' Variations on a Beethoven theme.

The Paris *Etude* tells the story that last week Mr. Gounod was at Madame Ott's hotel in Paris, and after hearing her Steinway grand, declared that if he had such a piano his youthful freshness of inspiration would be restored to him. Madame Patti called to New York, and at once received a reply from Mr. Steinway asking Mr. Gounod to accept the piano as a present.

The composer and 'cellist, J. de Severt, has been appointed director of the Ostend Conservatory of Music.

CONDUCTOR LEVI is completely restored to health and will soon recommence active duties.

MOZKOWSKI has been conducting the second Dresden Philharmonic concert, the programme of which included Bruch's E flat symphony and Mozkowsky's "Cortège" and "Tarantella." The violinist, Marie Soldat, was the soloist.

CONCERT PROGRAMMES.

Neely Stevens, at Omaha, Neb.

Gavotte, Bach-St. Saens; Song of Contentment, Mozart-Kullak; Bourree Antique, Sebeoeck; Caprice Espagnol, Mozkowsky; First Gavotte, Wilson G. Smith; Album Leaf (*D'après Kirchner*), Ad. M. Foerster; Valse Lente, Schuetz-Luccatelli, Constantin Sternberg; Près du Russian, Rubinstein; Valse Caprice, Rubinstein; Fantasia Steeck, Schumann; Danse Phrygienne, Constantin Sternberg; Melodie Russe, Liszt; Rhapsodie Hongroise, Liszt.

Theo. G. Wetach, Pittsburgh, Pa., Etude Recital.

Bohm, Op. 312 (4 Hands); Hause, Staccato Etude, Kehler, Op. 149, No. 8; Heller, Op. 46, Nos. 1 and 2; Spindler, Op. 76; Meyer-Helmund (Vocal), The Daily Question; Krane, Op. 2, Nos. 1 and 6; Siebel, Op. 6; Bach, Fugue No. 2, Czerny, 740, No. 1; Schumann, Yngvad Album, Nos. 1 and 10; Jensen, Op. 32; Brandgard, Op. 6; Suppe (Vocal), Forget Me Not; Watson, Op. 4; Raff, Op. 130, Etude Melodique.

Miss Gether's Instrumental Club, Milwaukee, Wis.

Trio for Piano, Flute and 'Cello, C. M. von Weber; Cantatina, "Qui tollis," Pfortner; Bellini; Piano Solo, Bird Etude, Adolphe Henselt; Flute Solo, Fantasia Melancolique, M. A. Reichert; Piano Solo, a Nocturne, No. 10, Chopin; (d) Valse l'ente, Eduard Schuetz; Soprano Solo, (d) Solveigs song, Edward Grieg; (d) Flower of the field, A. A. Botoli; Trio for Piano, Flute and 'Cello, C. M. von Weber.

Mrs. Stocker, Duluth, Minn.

Four Hands, Swing Song and Rustic Dance; D'Ourville; Misere, Dorn; Petite Fantaisie, Straehgob; Four Hands, Sonatine, Op. 186, Spindler; Songs; (d) Wanderer's Nachtlied, (d) Wolke, Schubert; Caprice, Op. 22, Mendelssohn; Dame Blanche, Smith; Adieu to the Piano, Beethoven; Danse Hongroise, Boehm; Valse, Op. 84, Durand; (d) Valse Op. 34, No. 1, Chopin; (d) Galop de Concert, Kletter; Song, Evelyn My Heart, Hoffmann; Goodnight, Liszt; Octave Etude, Quident; Trio for Piano, Hummeritt, Spindler.

ONE-SIDED PIANO TEACHERS.

BY DR. H. H. HAAS.

THE teacher's paramount task is to train his pupils in easy and fluent sight reading, as the only, the best means for taking that universal and thorough survey of good pianoforte music, which alone will impart to the pupil independent judgment and correct discernment, which alone will bring any latent faculty of his to the light; will admit a free development of the musical character, and leave on him, as his impress, a certain originality. The teacher is not warranted in narrowing or constraining the pupil's individuality, the free exercise of his spontaneity, to any one limit or in any one direction, nor in obstructing his own taste and predilection on him, thus inclining his own individuality; nor must he hold up his own subjective opinion and judgment as final, and from which there is no appeal. On the contrary, he should encourage investigation on the part of the pupil, encourage questioning, even arguing, and let the pupil himself be the final judge! It is time our pupils should be emancipated from the old scholastic system; the *in verba magistri jurare* should be superseded in music as well as in all other education. These small errors which the pupil is likely to commit are far outweighed by the evil of constraint. But the teacher may offer certain considerations to aid the pupil's judgment; certain recommendations and exhortations, advice and warning he owes to his pupils help to distinguish the better from the worse, and encouragement to choose the former and avoid the latter; he must try to stimulate them to increased exercise of their faculties and to increased attention toward the intellectual and the beautiful in music. He must be a guide to lead taste into the right channel, checking, however, an untimely or too rapid flow! Without restricting individuality or impeding the free formation of originality, he may yet seek to prevent all those things which are generally condemned and avoided by the best authorities on music; and in this, as well as in his criticism (merely pointing out the merits and demerits of each composition), he must take as his standard always that of the cultivated, refined musical world—(there has been ample time for the establishment of such a standard of excellence in pianoforte music). Otherwise the teacher may indeed, in one sense, succeed with a few pupils, whose disposition (*Anlage*) happens to correspond to his own, whose individuality, sympathetic with his own, would, under all circumstances, have taken the same turn and aspect as his own; but all his other pupils, otherwise endowed and qualified, will be total failures. This is a serious matter, and deserves earnest reflection. No teacher, however large and good in other respects his musical knowledge and skill may be, but who has only one style and manner, who teaches all kinds of piano playing, but only his peculiar kind, who treats with undue preference a few composers, neglecting or omitting all others, in short, whose instruction is one-sided and limited, instead of versatile and all-comprising, who, moreover, is narrow and pedantic in his broad and liberal—such a teacher can be called competent or efficient, or even conscientious. We do not require in music-teaching specialists, as in medicine, nor sectarists, as in the Church, nor Bachs, nor Beethovens, nor Chopins, nor Liszts, nor Schumannists, but "Univer-

It is astonishing what turn the pupils' taste will, under the right direction, often take. It is surprising to their friends and to themselves, and not always to be foreseen by the most experienced teacher. Some, when they come to the teacher, know and like the most trashy music; and after a short time, will play or enjoy nothing else but noble and refined music. Different results, of course, will ensue; one will lean more to classical, another more to modern compositions; one to light, sensual, humorous, another to sentimental, serious, intellectual music; one will love striking, thrilling, effective, another dreamy, soft, soothing ones; one will play with great force, energy, velocity; another with intensity, fine tone, shading and phrasing. Some few, alas, will end by comprehending no more than trivial and commonplace music (the poor, dull ones), and perhaps resume trashy music as soon as they are free to do so. But all must have ample chance to "test all and choose the best" (*Prüfet Alles und wählet das Beste*); nor will it be the teacher's fault if not every occult sense of the pupil has been touched and revealed, every hidden faculty called out and turned to the best account. Several pupils—and these the true, the real musicians, the teacher's glory and delight—will finish by loving, without exclusiveness, all good music for music's sake; for them Beethoven is, indeed, the sun, to be worshipped with all religious fervor and adoration; but they admire also the moon, too, and Venus, the lovely evening star, and innumerable other stars, less great and luminous, but all beautiful!

Love and art live mutually in one another, like mind and body, both strengthening each other in turn.—A. T. A. HOFFMANN.

OLIVER DITSON.

The veteran music publisher, Oliver Ditson, died at his residence in Boston, on December 21st, 1888, at the age of 77 years.

The name of Oliver Ditson is familiar to every reader of THE ETUDE. He founded and built up one of the largest publishing houses in the world. He began without a cent, but by energy and pluck he soon rose from a journeyman printer to prominence. In 1834 he became partner in the firm of Parker & Ditson, music dealers. Six years later he was the sole proprietor. Since 1857 J. C. Haynes has been his partner, who, for a number of years, was recognized as the head of the business. Mr. Haynes is a man of exceptional business talent, whose ability to conduct successfully the immense business is unquestioned. When the firm of O. Ditson & Co. merged the catalogues of J. L. Peters, Mason Bros., and Lee & Walker, they controlled the music trade of the country. Their catalogue embraces the greatest number of popular copyrights, perhaps, of all the other catalogues combined. Personally, Mr. Ditson was universally beloved and known for acts of charity and benevolence. He aided liberally any enterprise calculated to promote musical culture. He was a consistent member of church, and devoted to Christian work of all kinds.

Mr. Ditson was largely interested in other local enterprises, and we have heard it intimated that the bulk of his money was made by real estate speculations. He was one of the originators and managers of the Franklin Savings Bank, and for twenty-five years President of the Continental Bank, and was connected with various financial institutions of Boston.

He leaves only two out of five children. One of these, Charles, is in precarious health, owing, we understand, to overwork in connection with the New York branch house.

We have given these few words feeling that the importance of the event deserved more than a mere passing notice of his death.

This discussion of severing the accessory tendons of the hands as a means of facilitating piano playing is again before our readers. Last month E. M. Bowman gave briefly his testimony, which is based on a somewhat thorough investigation of the subject. He felt enough interest in the matter to come to Philadelphia for its special purpose. In this month's issue appears an article by E. S. Bonelli, of San Francisco, who has paid more attention to the subject from a musical side than all the rest of the musical profession combined. THE ETUDE has given some attention to it. What we desire is a series of experiments conducted by a number of prominent piano teachers, for the purpose of ascertaining just how much benefit can be derived from the operation. There are no doubt many things bearing on the matter from a musical side that are yet unknown. Here are some of the points that as yet we have not sufficient data on which to form judgment. On what hand is the cutting necessary? At what age? Will it benefit the hands of a virtuoso? Can the present manner of cutting be improved? The treatment after cutting? Is a second cutting, after the tendon has again united, ever necessary? These are only a few of the questions that can be determined only by experience. The most important question is not yet solved, namely, how much benefit the average student will derive from having these tendons cut.

THE ETUDE has agitated the subject only to stimulate investigation, and whatever the outcome of the movement we wish to be placed on record as favoring the operation in its present state of development. The subject would make an interesting topic for discussion at the meeting of the M. T. N. A. in this city, in July. In the meantime it will be our endeavor to give the readers of THE ETUDE all the information that can be gathered on this important and radical movement.

O, surely melody from Heaven was sent to cheer the soul when tired with human strife, to soothe the wayward heart by sorrow rent, and soften down the rugged road of life.—KIRKE WHITT.

PUBLISHER'S NOTES.

THE fourth edition of Fillmore's "History of Piano-forte" is just ready. Several important additions have been made by the author. The most important addition is the chronicling of the events of history of the present day, particularly of America. The most notable composers and pianists receive recognition. Questions have also been added to each chapter, which will make the work even more adaptable to class teaching. A few typographical errors which have been overlooked in previous editions have been corrected. It has been thought advisable to drop a portion of the title. The inside title has always been simply "Pianoforte Music," while the cover bore the title "History of Pianoforte Music." Since the author, Mr. Fillmore, has published a new work, "Lessons in Musical History," considerable trouble has arisen, owing to both books having the word *history* on the title. An order for "Fillmore's History" might mean either of the works. In order, in the future, to avoid any misunderstanding, "History of Pianoforte Music" will hereafter be known as simply "Pianoforte Music."

It is indeed gratifying to receive so many orders in advance for the two new works which are now being published. We refer to the Sonatina Album and "Studies in Phrasing," Vol. II, by W. S. B. Mathews. The full contents of these two volumes will be found in our advertising columns, and are of a high order of educational character. The music contained in them is copiously annotated and happily chosen. No pains being spared with the preparation of them. The engraving of the plates is being done by the most skilled workmen with modern tools. The paper will be even more expensive than in the case of the first issue. The printing will be by the lithographic process, which is always superior to regular steam-power press. It is the aim of the author and publisher to make these two works everything that can be desired for educational purposes. The works will not be ready until February, owing to the care which is being taken in the editing of the pieces.

Our offer to send either of these works to those who send in the order in advance of publication, for 50 cents, will be in force during January. Hundreds of subscribers have availed themselves of this offer, which was first made in the December issue. Some have even ordered as many as a dozen copies, feeling assured from the contents of the volumes as advertised, and the reputation of the authors, that something valuable may be expected. We hope to record even a greater number of orders during January. Enclose a \$1.00 bill in a letter, and receive a copy of each when published.

RECENTLY there have appeared many volumes containing good music. Among the best of them we will mention "Choice Classics." Full contents of the volume will be found in the advertising column. For one volume we will send, postpaid, the volume. A new edition has just appeared with a tasty cover, title and superior paper. We give this book our hearty recommendation. There is nothing better in that line in the market.

THE picture, "I'll Sing You a Little Song," which appeared as a supplement in the December issue, can be had as a steel engraving. See advertisement on first page of cover. The supplement does not do the picture justice. Those who sent for the picture express themselves as delighted. It is considered by connoisseurs as a fine work of art. John Sartain, the engraver, is an artist of the highest rank. One thing is sure, it gives every one pleasure to look upon the sweet face. When framed, it will make a handsome ornament for parlor or music room.

THIS is the month to pass over among your pupils and friends for subscriptions to THE ETUDE. It is indeed a pleasure to receive more than the individual subscription from old subscribers. This year there is more of this done than formerly. Most of those who have been with us as subscribers for years, send us one or more subscriptions when sending in the annual dues. THE ETUDE can safely be recommended to any one interested in musical culture. It keeps in advance of the popular standard, yet not so far as to be impractical. It will during this year contain about 200 pages of the finest piano compositions, and an even greater amount of reading matter. All this material will be new, especially prepared for THE ETUDE. It is hoped that our friends of the profession will show the same loyal spirit to THE ETUDE in this new year as in the past. Let it be done with the assurance that the support given will enable the publisher to produce even a better journal.

WE have printed an index to THE ETUDE for 1888, which we will send to any one who may apply for it. It was intended to send it out with the December issue, but owing to press of work the printer could not get it ready in time. The index gives the names of all the articles in alphabetical order, and the pages on which they appear, together with a complete list of music, and the issue in which each piece appears.

WE are prepared to present a plan by which any one may procure a perpetual subscription to THE ETUDE. The plan is very simple and easy to carry out. It is to send to the publisher between this and March 1st, 1889, twenty-five new subscribers at regular subscription rates. There is not a college or seminary teacher who could not raise this number within the college walls without much solicitation. In one of the remote States we lately received more subscriptions from one college than we previously had from the whole State. From Wichita, Kansas, through the exertion of one person, we received more subscriptions than we now have from Boston. Both of these persons express themselves as being pleased to do this work because of the satisfaction that comes from placing good musical food in the hands of those who need it. We will print the names of those who have attained to life subscribers, unless there is objection raised.

MANY patrons will desire music on sale about this time of the year. Those who have had music in this way want additional selections for special wants. Others will perhaps desire music in this way for the first time. In all cases it is best to retain the music until the end of the school year, and then make a complete settlement. We have a music-on-sale circular which we will send on application. It gives all information any teacher may desire on this point.

WE are at work placing the names of our subscribers in type. There are many who are in arrears. This causes us much additional trouble and expense. Almost one half of our subscriptions expired in December, and it would be a great favor if all would do one of two things—either pay for the coming year, or ask us to discontinue their names. Don't wait until we have your name in type, but attend to it at once. We have about one-third of the names in type, the balance will be in a short time.

To those whose subscription expired previous to December, 1888, we have sent a special notice, urging immediate attention. All work on THE ETUDE in the way of paper, type-setting, printing music plates, salaries of editors, etc., is paid for by the publisher monthly. We can reasonably expect prompt payment by subscribers. Do not allow your subscription to run in arrears. The paper itself is not sent to subscribers who are in arrears, and we have not paid for it. The date of expiration is printed on the subscriptions that are in type.

I have examined "Middle Grade Technical Exercises" with interest and pleasure. According to my ideas those Exercises are exceedingly well devised and thoroughly adapted to the purposes for which they are intended. They are far in advance of the old-fashioned, stereotyped and hackneyed Exercises which one is accustomed to find in instruction books, and they are correspondingly and relatively of greater value and use to the pianoforte student.

WM. MASON.

Methods of teaching harmony that can cordially be recommended are altogether too few not to entitle to especial consideration a work that has recently been published by Theodore Presser, of Philadelphia. The author of this work is George H. Howard, A. M., a well-known American musician whose experience as a teacher has covered many years. The average "Course in Harmony" is simply a thorough-bass book. Very few pupils who master thorough-bass by the conventional methods in use, have anything more than an exceedingly superficial knowledge of practical harmony. In Mr. Howard's work the aim is, evidently, to facilitate the student not only in the use of chords as applied to given bass, but in their independent use, and the author's success is simply surprising. He is manifestly superior to Richter as regards clearness of statement, and in this respect, at least, we cannot name any contemporaneous work that is so gloriously admirable. In his treatise on the subject, Mr. Howard is notably felicitous, and is here masterly and strong where Richter is academic, and even weak. No work that has yet appeared in English covers so much ground and does it in a manner that so markedly absolves the pupil from any absolute dependence upon personal instruction. Having taught harmony for years, and having felt obliged to recommend Richter's harmony and one other work as a choice among evils, it is a pleasure at last to find in good English a treatment of the intricate subject having something more than negative merit. The work is especially to be recommended to young and inexperienced teachers, and as covering the ground of the many perplexing questions which tyros are so apt to ask upon the subject, it is remarkably complete and invaluable—a perfect encyclopedia indeed of harmonic law.—*Home Journal*, Boston.

Simplicity, truth and naturalness are the great principles of the beautiful in all productions of art.—GLUCK.

Practice the difficult as if it were easy and the easy as if it were difficult.

People who never have any time are the people who do least.

[For THE ETUDE.]

SOME MUSICAL BLUNDERS.

RUOENE THAYER, MUS. DOG.

BLUNDER 40TH. To be brusque, cross or crusty. Some city teachers seem to affect this for the sake of a reputation for critical thoroughness. They use this mannerism, as it is the very easiest and laziest way of teaching in the world. You will find the really great teachers are patient and self-possessed. The few words they say are quiet and full of meaning. "Still waters run deepest." Their teaching shows after the lessons, not in them.

BLUNDER 41ST. To mistake criticism for blame. I know of a music teacher who has lately been telling his brothers and sisters of some common-place blunders, and has therefore been thought unkind and charged with slurring the younger people. Now, this man has given not only all his life, but all his strength and all his money for these very young people aforementioned, and has also declared both privately and publicly and many times that these young teachers do all the hard work and all the unseen and useful work which makes it possible for the more noted city teachers to exist. Without all this quiet and faithful labor in the highways and byways, the great city work could not live for a moment. Don't call this man unappreciative, unless you want to make a bigger blunder than any he has yet written about.

BLUNDER 42D. To practice fast. Practicing a piece at its proper tempo is fast practice, although a proper performance. Practice is a process controlled wholly by physical forces, blood, bones, muscles and will power—purely intellectual as opposed to the emotional. No such things as expression, enthusiasm or emotion should, during practice, be permitted for a moment. First perform the piece with technical perfection without the aid of any of these other powers. If it does not go well without them it will never go well with them. I have never yet seen a great or noted performer who did not make this great psychological distinction between practice and performance. Practice slowly, even if you have known the piece for years, and if you occasionally (perhaps once in thirty times) wish to perform it up to the full time you can do so safely. The penalty for the infraction of this law is failure every time you wish to do specially well.

BLUNDER 43D. To be too economical. If you save too much money in getting your education, you do not get your education at all but only some fragments of it, and later lose much income which you ought to have. I once went fishing with a Connecticut Yankee. He was too parsimonious to spend six cents for a new fishing line. The result was that every time he got a bite the rotten old line parted and he lost his fish. The other man caught just eight dollars' worth. The Yankee tried to make it out that he saved seven dollars and ninety-four cents, as he would have lost that amount had the fish been sold to a man who never paid him.

BLUNDER 44TH. To procrastinate. Next year you are going to subscribe for such a journal or magazine, you say. But, next year the magazine may not be in existence, even if you are. You will study next year with some good or great teacher, you say. When did you find out that he will be alive next year? You will hear a certain great performer next year, you say again. Who knows that either of you will be on the face of the earth at that time? You will not realize all this until you wake some morning, not to find that you are dead, as the Celt would say, but that some disease has appeared on the scene and forever put a barrier to any further projects. I do not want to be dismal and preach to you, but really I would recommend that you think of these things once in a while in the coming new year, and may it be a happy one to you!

Perseverance is a Roman virtue that wins each good act, and plucks success even from the spear-proof crest of rugged danger.—HAYARD.

I can grasp the spirit of music in no other manner than in love.—WAGNER.

IN THE TEACHER'S STUDIO.

BY R. K. AYRES.

He is a model teacher. He has a model studio and model disciples. We are interested in all he does from the very first moment. He has a good piano—not a mere piece of furniture—a little worn, perhaps, but first-class in action and quality of tone. His studio is plain, but attractive. He has more books than bric-a-brac, and more music than silverware. His studio is a veritable workshop, where thinkers go to mend their thoughts and not merely to spend their leisure. He is in himself a worthy object of interest. And now that we are seated comfortably in this unpretentious apartment, and since he has grown unconscious of our presence and has thrown himself without reserve into the daily routine of the teacher's work, let us see if we can analyze him, and present some of his characteristics to our readers.

1. He is *patient*. To some listeners the ordinary playing of an inexperienced pupil is hardly endurable. Some teachers are very restless and unhappy while submitting to this ordeal. And this infelicity generally communicates itself to the pupil and results in a general nervousness which is disastrous to the temper of both teacher and pupil. But our model teacher seems to be interested in the poor playing of his pupil. He actually seems to have common sense enough to find pleasure in a performance that is by no means faultless; indeed, he listens to a thousand mistakes with imperturbable countenance. Perhaps he remembers that he sometimes blunders in his own playing. And he has heard great artists stumble. He is conscious of the fact that it is not in human power to attain to perfection in Art. We are not surprised that he is familiar with these platitudes, but it is refreshing to see a man act as if he were capable of drawing logical conclusions from such premises. Some teachers pretend to be amazed and astounded when they discover any weak points in their pupils. Perhaps they would like to have their pupils logical enough to suppose that such ignorance had never before been dreamed of. A certain professor of Greek discovered one morning that the "final" particles were by some grammarians called *telics*. And so he suddenly asked, "his class on that same day to name the 'telics';" and inasmuch as they knew them by another name, they were naturally somewhat embarrassed. Such astonishment as the professor evinced can better be imagined than described. But it would perhaps be a little uncharitable to attribute these exhibitions of consternation to mere self-conceit and the desire to appear superhumanly "wise; it is frequently impatience. It is easy enough to be patient with ourselves; but the trial comes when we need to be patient with others. So, what really surprises us in our model teacher is not so much his consciousness of his own imperfections, as the consistency of his bearing; therefore we can congratulate ourselves on the discovery of at least one jewel—consistency. For patience in a faithful and intelligent teacher is a sure indication of character. Patience is not merely a negative quality of character; but its most beautiful and attractive features are seen when it becomes a positive force. Our model teacher is now pointing out his pupil's blunders with quiet self-control and genuine fellow-feeling. Some of these same faults he has pointed out to the same pupil a dozen times before, but he considers that no reason for discouragement.

2. Genuine patience does not imply stolidity or dullness. Our teacher has *animation*. He never talks sleepily; he is wide awake, and he manages to keep his pupil awake. All ennui is dissipated. His mind is active, and alive to every point of interest. He quickens effort. His pupil is impelled by the very liveliness of his method. And this sunshine of the mind is not affectation, for the teacher's work is not perfunctory. The model teacher is endowed with sterling vitality.

3. We have been so much interested in what we could draw from his manner that we have been tempted to neglect the more important matters. He is talking now; a principle is announced, and he proceeds to illustrate

point after point. His language is choice and forcible. His ideas are clear and attractive. His method of presenting truths is logical and natural. He is at home with his subject; he knows every phase of it; he has explored its dark places for himself, and he leads his pupil confidently. His study has not been confined to his subject; he also knows his pupil. He frames his argument to suit his listener, and draws his illustrations from subjects with which she is familiar. If she is literary, he knows that he must draw many of his analogies from literature. If she is a society belle, he does not ignore the lessons which society teaches. We listen with wonder. He knows something about everything, and everything has a music lesson in it for him. His pupil follows him with confidence, because he is *intelligent*. The ignorant man in any profession is unsafe, but the *intelligent* teacher deserves confidence, and wins it. He is a leader among men, because men *will* follow him. He is the centre of the circle in which he moves, and his neighbors involuntarily do homage to him. Not because he *pretends* to be wise. If he were pretentious and self-asserting, he would be the butt of ridicule. His learning is not a thin plate that will readily wear away; it is pure gold to the centre. So well informed and so accurate that he never deems it necessary to make a display of his worth in order to convince the skeptical. He is so safe in that regard that he has no reason to be nervously thinking about himself; for there is no danger of betraying ignorance when there is no unworthy ignorance to betray. Therefore our teacher is unconscious of himself, and his pupil has the profoundest respect for his opinions.

4. He is *hopeful*. He expects to reap a rich harvest. In each pupil he tries to see the budding forth of promise. He is quick to perceive it when his pupil has talent; he is sanguine in his expectations. He finds in each soul some gem worth the polishing, and rejoices in the anticipation of the result. Hopefulness is contagious. His pupil may not be capable of gaining so much from his intelligence, but his hopefulness is like a strong stimulant. Some pupils need more of hope than of instruction. Hope is the telescope that brings the star of promise near. One glance through its lens awakens a new interest in the distant planet. The despondent teacher is a failure; for despair is equally contagious. Despair is next door to defeat. If an artist should desire to paint a truly pathetic scene, he might find a suitable subject in the despondent teacher with a despairing pupil. The cheerful, sanguine, hopeful teacher deserves a blessing. And he will receive it; for his pupils will remember him with gratitude.

5. *Persistence* is another element in our model teacher's character. He is determined to succeed. No difficulty is great enough to weaken his endeavor. No obstacle shall stand in his way if perseverance can overcome it. The pupil's hand may be obstinate, but he persistently invents new exercises to subdue it. The ear may be deficient, but the teacher conquers this imperfection, if possible, by special drill. He musters his forces, if necessary, for a long, long fight. He acquaints himself with every little detail of importance in the engagement, and resolves to leave nothing untried, so sure is he of ultimate triumph.

6. He is an *enthusiast*. Nothing ever really moves in this world until some enthusiastic man begins to move it. Men who are equally learned stand by and coolly discuss the absurdity of attempting anything new. A large majority of the most learned men always obstinately set themselves against everything that smacks of novelty. The world has always been moving, but these same conservative thinkers have decided that no further progress shall be made. There have been great poets, they say, but the world will never see their equals. There have been great musicians, but we have no right to expect anything particularly great from these young people who are studying music in our times. Most men act as if they were fatalists. "What is to be will be, and it is absurd to try to change the general course of events;" and so they have no enthusiasm, and no downright earnestness about anything. But our model teacher is not

ashamed to be called an enthusiast. He burns with the desire to do something—to interest some one in the pursuits that afford him so much joy. He is *infatuated*; his heart is in his work. Music is inexpressibly beautiful for him, and he cannot speak of it in a cold and careless manner. The very mention of music starts a thrill in his soul. He thinks at once of such exquisite fancies, such fairy dreams, such passionate human longings, and the very suggestion of these intense experiences is sacred—not trivial. The enthusiast moves the world, for he possesses a living power. He is never a merely negative force, but always an aggressive, breathing spirit. His work is his pleasure. Our teacher was born to be a musician; and he would be miserably unhappy if his vocation should be snatched away from him. No wonder his pupil listens with breathless interest, for his words are the live coils from a sacred altar where love feeds the flame. Enthusiasm means devotion. Happy is the fortunate musician who loves his music more than meaner things.

But the hour is growing late, and we must take our leave of the teacher's studio. We have sketched our model rather hurriedly, and barely mentioned a few of his most interesting characteristics. It would give us pleasure to make mention of his dignity, for it is apparent in all that he does. It is not a cold and heartless formalism, but a noble and manly dignity.

These are the ingredients of so-called *magnetism*: patience, animation, intelligence, hopefulness, persistence, enthusiasm and dignity.

A PERNICIOUS SENTIMENT.

The *Musical Herald* for November contains the following admirable paragraph which some of our readers would do well to ponder. The writer, after discussing the baneful moral influences that are thrown around American students in Europe, and especially in Paris, makes the following additional remarks:—

"To this, further, we have to add the notorious fact that there prevails in the same atmosphere a pernicious sentiment which we should have said our enlightened era had quenched forever. We refer to the declaration that an artist to succeed must devote himself exclusively to the mastery of his art. This means clearly that art technique should be the sole object of the student's attention. The most superficial thinker cannot fail to see that no method could more effectually narrow the intellectual side and the usefulness of its dupe. For not one of the things which have been esteemed great and illustrious in the judgment of the race, exist in or can be extracted from the technique of this or any other art or science. It is a conviction vital and universal that technique is a vehicle solely—in it is not the soul nor the spirit nor the immortality of art. These shall never come but along the line of living sympathy and experience dwelling within the circumference of man's divine nature.

The thoughtful public who are weighing the main question cannot fail, it seems to us, to be impressed by this array of considerations thus unpremeditatedly joining their united voice in condemnation of a method of study, which, in fact, could be wisely considered only under the most unusual circumstances of talent and opportunity.

It is being everywhere confessed to be rare indeed that a pupil should forsake the great advantages at his own door to seek those which involve the expense and hardship and peril of residence abroad.

M. T. N. A.

BOSTON, MASS., October 26th, 1888.

In our preliminary report, which was published a short time ago, there was an error in regard to dates when composers should send in their works. The new constitution says: "Compositions may be sent at any time, but must be in the hands of the chairman of the board before February 15th."

Composers will please take notice of the above rule and act accordingly.
CALIXTA LAVALLÉE,
Chairman of Programme Committee.

Knowledge; when wisdom is too weak to guide her, is like a headstrong horse that throws the rider.—QUAINTANCE.

The bird that soars on highest wing builds on the ground her lowly nest; and she that doth most sweetly sing, sings in the shade when all things rest.—JAS. MONROE.

They never taste who always drink; they always talk who never think.—PRIOR.

THE TEMPO RUBATO.

J. S. VAN CLEVE.

The strictness of the law demanding symmetry, *i. e.*, form, proportion, order, outline, in music, is no less imperative than in other arts. Architecture is the most mundane of the arts, that is to say, it yields itself more than half prisoner to the needs of the body and the requirements of utility. Sculpture, on the other hand, dealing with the most abstract of things, form, and that in its absolute freedom from anything but itself, is the most intellectual of the arts—in a sense, the most ideal. Painting, adopting as its chief peculiar distinction the living element of color, is, nevertheless, nearly, if not quite, as far removed from any vitation of utility to the body and its convenience, as sculpture is. Goethe said that music was the most ideal of the arts, being removed to the very antipodes of vulgar usefulness, and consisting of pure power and form. The fact that Goethe loved Bach so much, and seemed scarcely to have valued Beethoven at his just estimation, need not wholly invalidate his dictum, for it yet remains true that form, in the wide imaginative acceptance of the term, is, and must be, the final basis of tonal art, just as it is the basis of sculpture, painting and architecture. The tempo rubato is no real contradiction of this sweeping generalization, for it rests upon the universal law of proportion, just as the vagaries and intricate wanderings of the planets, which get their name from the Greek word, to wander, do as strictly obey, and as clearly exemplify the spherical law of the attraction of gravitation as does the falling apple or the tiny globe of the morning dew when suspended pendulous upon the tongue of the grass-blade. The omnipresence of the law of mathematics in music is the exact analogue of this physical law, and the resultant beauties of proportion are equally varied and astonishing.

The anecdote of Giotto, who sent nothing but a circle hastily swept with the hand as a voucher of his artistic skill, to the Bishop who thought to engage him upon a great work, illustrates a like basis of art in plastic respects. To draw, with instantaneous ease, a circle geometrically correct, was a complete test of high skill; and so one might almost say that to do a *ritardando* with grace, and an *accelerando* with precision, is the proof positive of the artist in tones. The metronome, with its incessant, unimportant, rhythmical tick, is the conscience of the pianist.

Till you can keep absolutely strict time, you are meddling with edged tools when you tamper with the free, capricious time, called tempo rubato. For this primary development of the true rhythmical sense, the best music in the world is that of Mozart and Mendelssohn, among the more tuneful composers, while for the solid masonry of tone building, four-square to every wind that blows, who is there to match with J. S. Bach, the corner-stone of modern art?

One of my voice-students lately attended with me a chamber concert at the Odeon in Cincinnati, at which the piano quartette in C minor and E flat, op. 16, of Beethoven was given with a good degree of precision. He had just come from an agonizing struggle with the remorseless metronome, which has no sympathy with an impulsive singer's vagaries, and whose ghostly tick-tack was still ringing in his ear-drums like Beethoven's "schick-sall," and hence the next working together of the instrumentalists astonished him. When I told him that those men had a feeling of time as accurate as if a metronome were striking in their skulls, he exclaimed with horror, "What! do they hear that thing in their ears all the time?" I laughed, and said, "of course not, but any deviation from the precise place in the measure would be quickly and sensitively perceived by them, and as promptly stamped out by their musicianship, as if a giant metronome were hammering away in their midst." At another concert, which it was my ill chance to hear, a concert of students, whose programme the teacher had devoted exclusively to the music of Mozart, with more wisdom of purpose than felicity of result, the honest students played travesties on Mozart which would have drawn tears from that master of symmetry. "How can

it be," thought I, "that an earnest and conscientious teacher of the pianoforte, as I know Mr. Z. to be, can have so radically erred as to have permitted, or as I suspect, actually taught his flock to frisk about in that capricious style over the pages of Mozart? Can it be, that he does not realize that the fitful fever of Chopin's passion is as misplaced in Mozart as dramatic reading would be in the poetry of Wordsworth? Is it possible that a man at least reasonably educated and presumably endowed with a rudimentary sense of beauty, can so misapprehend the patent spirit of a great and unique master?" It is as bad taste, as willful a sin against aesthetic morality, to twist Mozart on the rack of the tempo rubato as it is to play Chopin in exact time. We, however, alas, hear both these sins unblushingly committed every day, and that not by pupils only, whose ignorance might be forgiven, but by those who actually inflict lessons upon an innocent public. The music of Chopin must be twined about the fingers in rich voluminous folds of flowing rubato, but if you will cut out the tone-forms of Mozart accurately, their matchless symmetry will shine forth, and his lesson of unsophisticated happiness will be apparent. The twisted honeysuckle with its sinuous sprays and its intoxicating odors should have its redundancy of involved lines displayed against the uncompromising geometry of a trellis, but for the sake of the creator of the beautiful do allow the stately lily to stand alone and slope its graceful curves against the breeze.

J. S. VAN CLEVE.

THE TECHNICIAN IN ENGLAND.

On the 5th November, Mr. Ridley Prentice read a paper, at the opening meeting of the Musical Association of Great Britain, on "Evolution of the Technician, and the necessity of a systematic and scientific training of the muscles of the hand and arm for pianoforte playing." The *Musical Standard*, London, November 17th, says: "Mr. Prentice said that the demands made by composers upon the executive abilities of players connected with ever-increasing quantity, and the fact that they were consequently obliged to devote more and more time to mere technical study. The inevitable result was a muscular and nervous strain which frequently led to a complete break-down, or to a deadening of the artistic perceptions and faculties. The question was, 'Was there no remedy for these things?' And the answer, coming from the lecturer, was that no matter how finely organized might be the mind, we were so formed that we could work only through mechanical means, the lecturer pointed out that the keyboard has no pretensions to be a gymnastic apparatus, inasmuch as the player's hand and arm remained practically always in the same position. This was a source of weakness. All motions and all positions of the limbs were the result of a balance between two opposing sets of muscles. If one set were strengthened unduly, the other set became too weak for its work, and gave way. The position and functions of the flexor and extensor muscles were then described, and the muscles in the hand were briefly noticed, Mr. Prentice observing that the same principle of opposing forces applied in each case. All exercise at the keyboard, the digitarium, or other similar apparatus, developed the flexors more than the extensors. But the Technician was free from this defect. In its construction two main principles had been observed; (a) that special training must be provided for the extensors; (b) that each individual muscle (or set of muscles) must be exercised separately, with the attention firmly fixed on the end desired; the result being the training at once of the muscle and of the motor-nerve acting upon it. The chief effect of a regular course of gymnastic exercises on the Technician was an increased power of control over the motions of the fingers, and thus a greater command of the finer gradations of tone, such as could not possibly be gained at the keyboard. In his own case Mr. Prentice had found it of immense value in keeping his fingers in perfect order, so that he was able to play with a great sense of freedom. He used it very much in training his pupils, and found that it improved both the rapidity of finger motion and the beauty of tone. He had also shown the apparatus to various medical men, who had agreed that it was of very great value in exercising the various muscles. In answer to a question, Mr. Prentice said he considered that thirty-five or forty minutes daily practice with the Technician was equal to at least ten minutes technical work on the piano. At the conclusion of his paper Mr. Prentice explained the Technician and exhibited the various exercises upon it."

Dr. Walter Fyfe (of St. Mary's Hospital) followed Mr. Prentice in a speech, speaking strongly as to the value and correctness of the physiological basis of the Technician, and several other gentlemen took part in the discussion which ensued.

FOR THE ETUDE.
ABOUT STUDYING MUSIC.

GEORGE T. BULLING.

It is not generally known that learning to play on an instrument, or to sing, is not necessarily studying music, and that there are many vocalists and instrumentalists who are not musicians. A person may be a thorough musician without being a singer or a player. It is true that the majority of first-class musicians can either sing or play, as a means of amiably interpreting music. But, as music is a science as well as an art, or is, at least, a mathematical art, the musician must know the elements of its construction and how to build it methodically; he should know as well as intuitively, as analytically; that is, he should know how to put music together, as well as take it apart, even if he should have no genius as a composer.

The musician who really studies music as he should, studies it as he would any literary or scientific branch of knowledge. He first learns the notation, the keys and scales; then enters Harmony and studies intervals, and the combinations of intervals which make chords; then goes on to form, or the different shapes which composers have given to their works. Then he studies counterpoint, which is melodically and harmonically regulated, and is characteristic of the most durable and artistic among the various forms of composition. During all this time, he has learned to read the notes, and to hear them mentally as he reads them, and he has also learned to write them down as he mentally hears them, and to remember, it is well for him to essay musical composition, selecting some special form, such as the lied, sonata, fantasia or other model, from a composer of acknowledged genius.

So, our musician has thus far studied music for several years, and is a thorough musician, though he may not have developed much talent as a vocalist or instrumentalist. Perhaps he cannot sing or play, yet he goes on to the study of orchestration, and can read and write full scores for the instruments, and, mentally, sing the notes as he writes them, and hears them sung as he reads them; for a thorough musician can read a score and hear it almost as plainly as if it were being performed. Of course, all this implies much musical talent on the part of the pupil; but he it understood that the chief results must be obtained by well organized and systematic study rather than by the chances which talent is supposed to give him. Nine times out of ten, work, if it is systematic, regular and persistent, will do more for the student than talent.

We have seen, then, that it is possible to become a musician without becoming a singer or a player. And these are the kind of musicians that are badly needed in the United States at the present state of our musical advancement. It is true we already have many of this kind, but not enough of them. Learn music first, then learn to sing or play afterward. Learn the elementary construction of music, how to read notes and how to write them and hear them mentally after you have learned to read them. Learn at least the elements of chord construction and modulation. Then, when you take up the study of an instrument, or the voice, you will have accomplished half the work of study, because you are equipped with immutable principles which run all through vocal and instrumental interpretation.

EDWARD BAXTER PERRY, the eminent blind pianist of Boston, has just returned to that city after an extensive and highly successful concert tour through the States of New York, Pennsylvania, Ohio, Michigan, Wisconsin, Illinois, Missouri, Kansas, Nebraska, Kentucky and Tennessee, during which he has given 60 of the *lecture recitals*, which, since his return, he has been giving every year more renowned. Mr. Perry has emphatically disproved the disheartening statement so often made, that there is little field for piano music in America. In the lecture recital he has enlarged the scope of the piano concert, both on the popular and artistic sides, doubling its value for students and musicians on the one hand, and reaching large classes of people hitherto indifferent to piano music on the other. Mr. Perry is eminently qualified by nature and training for this work, and his earnest, scholarly discourses of the compositions presented, and his remarks about generally with his ideal interpretations of the masterpieces of pianoforte literature. As the *Times* of his own city states, "Mr. Perry has talents as a lecturer which perhaps could not be found united to extreme musical attainments in another individual." Hold on, Mr. Perry; and the lecture recital, originated by him, affords ample scope for his rare gifts in both lines."

WANTED.

Ax able, experienced teacher of Piano, Pipe Organ and Voice desires a position in the West or South. Strong man, this is a permanent position, and a responsible position in the West. The best of references given. Address, G. A. Musical Director, care of The Brevins.

IS THE PIANO A DOOMED INSTRUMENT?

JOHN S. VAN OLIVE.

At times a muttering criticism gets afloat to the effect that there is too much piano playing. It bursts out after some extraordinary flood-tide of piano recitals, and we find music hearers, certainly not music lovers, indulging in remarks like the following: "I know, there is too much music in the piano," or "I would not walk across the street to listen to a piano recital," or again, "Deliver me from those horrid key-pounders." And there are not wanting supercilious folk who complain that the tempered scale of the piano, by making all the intervals slightly impure, offends their sensitive nerves.

The people who vex the elect by the iteration of these bits of cant may be divided into five classes, viz.:

First, collapsed pianists; that is, those who, in music, fulfill Emerson's definition of the critics, "failed poets." Of such there may be found illustrations not merely galore, but many times too many, in every musical or semi-musical city—men whose self-conceit towers a Mont Blanc among their other faculties, and who have neither the sense to perceive their own shortcomings, the generosity to recognize the merits of others, nor the enthusiasm to admire anything not done by themselves.

The second class consists of professional critics, who find it a deal easier to sprinkle their forty or fifty musical terms and half dozen stereotyped phrases over an opus than to point out the good and bad in anything so subtle as a pianoforte performance. A perfect ear, a scholar's knowledge of composition, and a flexible, copious vocabulary are indispensable prerequisites.

The next class of piano disparagers, a very large one, contains the thronging army of the Philistines, those worthy but impervious citizens, who, because they possess, in common with all savages, the capacity to be agreeably excited by sounds of sound, at once assume that their opinion on the rarest products of the human soul, such as the symphonies of Beethoven, the operas of Wagner and the fugues of Bach, is of enough value to be uttered. These are they who, when they meet a musician, always open up the conversation thus:

"I do not know anything about music, but I know who pleases me, and as for that man you had belaboring the piano," etc. As to his knowing what pleases him, it may be suggested that a similar faculty is possessed by the dog. It is sometimes urged, with a certain degree of force, that these people hold the purse-strings, and as they pay for the concerts, they are bound to interfere somewhat in the selection of programmes. This would be just, were music nothing but merchandise; but those who know art as a higher life, and believe in its esthetic significance, should beware how far they cater to the average taste. As well claim to be a literary connoisseur when you know the literature of third-rate sensational fiction, but are ignorant of Homer, Dante and Shakespeare, as claim to be musical because you dote on the light opera and fatten on the silly saccharinities of Sunday-school psalmody.

The fourth order of anti-pianists is made up of the players of other instruments, and of those who, nearly the whole, hold of singers. It is strange that violinists or vocalists should ever decry the pianoforte, for they are beholden to it at every turn. It carries them with its well wrought accompaniments, and it shares with them on equal terms in the noble rivalry of concerted dialogue.

The fifth and last class of those who disparage the pianoforte is made up of the elect few who, really knowing and loving art, have heard so much, and heard the best so often, that their taste has grown fastidious, while their appetite for music has dangerously nearly surfeited.

The enormous popularity of the pianoforte during the period between Philip Emanuel Bach and our day can be accounted for by three things: First, the general growth of mechanical invention, which is the most conspicuous feature of our epoch in the world's evolution; secondly, the high artistic quality of the various instruments composed for the pianoforte by all the great geniuses, from J. S. Bach to Liszt; and, thirdly, the fine opportunity for personal display afforded upon the gymnastic field of the keyboard. The advantages of the pianoforte are numerous, and these many, but they may be easily referred to two general heads, viz. its strictly harmonic and melodic powers, and its peculiar technical facilities. As an example of the first class of advantages, consider how complete it is, how it can give all harmonies, all melodies, all combinations of them, and that with easy compliance to the hand of a single performer. As an illustration of the special beauties possessed by it exclusively, remember how its airy, fading tones envelop the theme with ideal charm, and how the magician Chopin availed himself of these evanescent resonances of the pedal. Now, if there is any music more beautiful than that of Frederic Chopin, where is it? Nothing but the half-insane Tristan and Isolde of Wagner carries emotion to greater heights, and every sylvan tone that rises from the smiting key, when the pianist awakens the works of Chopin, is more beautiful than the most brilliant of the turned, drop by drop, into shining pearls when it fell into the sea.

No, the pianoforte is not merely the arena for acrobatic display of varied degrees, but it is a wondrous flower garden; and to him who has the key to unlock the gate, and comprehends the art of gardening, its living soil sends up the beautiful in a thousand forms, and here he may find genial refreshment and heavenly rest. No, thou true-hearted lover of music for music's sake, do not tremble and shudder because the jackals amuse themselves according to their nature by nocturnal salutations on the outside of thy garden wall, for he who says he cannot enjoy a good piano recital, when actually played, adopts thereby the famous language of Dogberry.—*Courier, Cinnc., O.*

ON "ETUDES."

"Therefore," says Raif, "bring me no etudes." Then he says: "Those of Chopin and Schumann, for example, are an indispensable part of the literature." And Raif makes a great point of familiarizing his scholars in a large way with literature. These being quotations from a recent article in your valuable paper by Laura H. Earle, an article that is rather too short for the purpose of reporting "Raif's Method," I seize the opportunity to make a few remarks.

It is not the purpose of an etude to offer a way of overcoming certain mechanical difficulties, such as the trill, the repeat, the passing of the thumb and many others, but it is to relieve the mind, or rather the ear, from the monotonous, unmelodious, dry finger practice. It is understood that finger exercises, to a moderate extent, should precede the study of etudes; but the overcoming of a difficulty is not all-sufficient; the difficulty should be completely mastered—it should cease to be a difficulty and become a pleasure. To use a comparison: what trouble does not each of us pass through during the period of spelling, to learn the correct pronunciation of words, but what good would that exertion do us if not followed up by reciting extracts from literature and writing of compositions?

To turn the physical pain caused by the first attempt to overcome a difficulty into pleasure, the ability of performing it must have become a habit.

Such habit requires constant repetition, until every feeling of tiredness has fled; one must, for instance, not only be able to produce a brilliant trill, but must be able to trill through a considerable length of time without the least hint of fatigue. To overcome this in a way agreeable to a musical ear, we play an etude written for that purpose in which the main part is the trill, while all other parts serve but the purpose to render it pleasant to the ear. These other parts must therefore be simple and yet melodious.

To play a couple of books of etudes, one after another, does one more good than to pass the very same time with various finger exercises.

But if you attempt to learn an etude without having practiced the respective finger exercise, it is no wonder that you will not have had a good deal of time and been benefited but very little.

Should you, however, have the ambition to outstrip a Bilow or Rubinstein, you had better have your accessory tendons cut, practice for half an hour on Technicon, arm yourself with the Dactylion, and study finger exercises for two hours every day until you are ready for Chopin's and Schumann's Etudes. *Probatum est!*

E. V. ADELUNG.

PRACTICAL LETTERS TO TEACHERS.

W. S. B. MATTHEWS.

HAVING faithfully read your answers to questions in THE ETUDE for two years, I venture to ask the following:

QUEST.—1. Can you tell me of a dictionary of musical terms that gives the correct pronunciation?

2. Should sight-reading form a part of a pupil's study, and at what period of advancement should it begin?

What would you advise for studies in sight-reading for a pupil who can play Raff's Caccuocha Caprice, but is a poor reader?

3. Is there any systematically arranged course of study in music, similar to the Chautauqua Literary and Scientific Circle, that a pupil could pursue who could not afford to take lessons of a first-class teacher?—C. M. C.

ANS.—1. The best pronouncing dictionary of musical terms that I happen to know is Ludden's Pronouncing Dictionary. It contains a large collection of terms. The most convenient collection aside from that is my dictionary, prepared to go with "How to Understand Music" (Presser). This, with supplement, has almost all the terms one meets with and their pronunciation. The definitions are many of them new, as you will see, "Tie," "Temperament," "Intervals," "Measure," etc. Besides the terms, this dictionary has dates and leading particulars of a large number of musical composers. The great trouble with it is that it is incomplete—

2. that the selection is too small to cover all cases. But, then, this is also the trouble with all handbooks. In fact, I find it with Grove's Dictionary, in four volumes, and with Mendel's "Conversations-Lexicon," in twenty volumes. Nothing is complete in this world but death, and there is no doubt about that, I am told. I know of no other book so small containing anything like the amount of musical information that is included in this dictionary of mine. It contains more matter than either of the other volumes of "How to Understand Music."

2. I suppose sight-reading ought to form part of a pupil's training. I am not prepared to dictate a course of study. Obviously, it must consist of two elements; first developing the musical concepts involved in thinking music—1. a. the classifications of tones into chords, keys, phrases, rhythms, and all the various modes of grouping involved in music, according to the state of the pupil. Second, training the eye to recognize these several combinations as represented. Hence a good course of sight-reading must go hand in hand with instruction in musical theory and analysis, and be interdependent upon it. Strange as it may seem, the process of memorizing, or the habit of learning every lesson to play by heart, aids sight-reading very much, especially if there is a little practice carried on for the sake of sight-reading. It does this by necessitating processes of analysis and thinking, which the pupil, using his eyes exclusively, too often avoids.

It is a very good practice to form classes in sight-reading, consisting of four pupils, playing eight-hand arrangements of overtures or symphonies, at two pianos. The teacher must beat time, and the movement must not be allowed to stop for any purpose, although it may be taken more slowly than the correct time of performing the selection. When a player gets out she must get in the best way she can, which will certainly be not later than the turning of the leaf. This practice soon results in forming a habit of thinking music in rhythm, with the swing belonging to a good musical performance, instead of the stumbling and halting movement too common in reading at sight. If the selections are properly graded and properly related to the elementary theoretical instruction, classes of this kind result in great benefit. It is better, however, to train the pupil at first in the various ingredients of sight-reading separately. Pitch, chords and phrases, rhythm, the motivization of measure, etc. Movement, the art of carrying the eye along in a uniform movement across the page and from one line to another, without the stops for rest and refreshment so common, indeed universal, in pupils' playing. Very likely it will be found advisable to give exercises in musical dictation as an additional means of correlating the musical ear, the eye, and the mental habit of thinking music. The correspondent will already have seen that the writer does very little in this line—which is the precise truth. My own experience is that pupils generally read well, or at least moderately well, as soon as they have learned to read accurately, and have taken in a good amount of musical material.

3. There is no systematically arranged course of study in music like that of the Chautauqua course. It is in contemplation to arrange one as a prominent feature of THE ETUDE for the next year. More in our next issue.

At the same time you must understand that a course of reading about music is in no sense an equivalent for private lessons of first-class teachers, or any other kind; still less an equivalent for hearing music and knowing it. These are different things to any kind or excellence of knowledge about music. It would be possible, however, I think, to arrange a course of aesthetic and historical reading, lessons in theory, and a practical exercise in playing selections, representative of the leading composers, which, by the aid of examinations now and then, could be made to result in a stimulus to individual exertion and study, such as persons living in small places now too often lack.

P. S.—Since the above has been written and set in type, the information has been received that the New England Conservatory of Music has inaugurated a course of musical reading. We will be able to report more fully on this subject in our next issue.

CURRENT PHASES OF PIANO TEACHING.

II. WHAT TO TEACH.

The circular letter article in November issue has called forth many responses from active teachers, which will afford instructive reading for several months yet to come. If there is any doubt to what questions the answers in the following letters refer, we would mention that a full explanation can be found in issue 194 of last issue.

1. I divide the work, from the beginning up to the Associateship degree of the A. C. M., into three general parts: Primary, Intermediate and Advanced.

2. No. Technic belongs to all three grades; so does the comprehension of musical structure and the enjoyment and interpretation of music as the expression of feeling.

3. I use simple, radical exercises for technic, depending on the Mason two-finger exercise for acquiring strength of finger, looseness of wrist, elasticity, flexibility and sympathetic quality in touch, individualization of fingers and discriminative emphasis. Scales and arpeggios, of course, accented, and accented five-finger exercises when needed. The proportions and treatment vary with the individual pupil. I use very few so-called "studies." With some pupils I use C. T. Brunner's Etudes, Op. 23. With others I use the following. These are for combining reading with simple five-key positions, extensions and scale passages. The proper delivery of trills (short slurs), legato and staccato, double thirds, trapes, etc. I find them interesting and instructive. They belong in the primary grade. In the intermediate I use Mathew's "Studies for the Pianist," Memorizing and Interpretation." They are simply beautiful pieces, selected for their educational value. They conduce to lyric style, the delivery of melody, discrimination, emphasis, etc. Some of them are invaluable for training in the simultaneous delivery of melody and accompaniment in the same hand. With the above exceptions, I use pieces almost exclusively.

4. I accomplish everything by means of well selected pieces, which I used to accomplish by means of "studies," and interest the pupils a great deal more than if they supposed they were taking "studies." I write. The main objection to the Mathew's studies is that they are called studies. I ought to say that I have to deal with a great many young girls who are overworked in school, can practice not more than an hour a day, and that when they are tired, and I must interest them and make them feel that they are getting on.

5. Some of the pieces on which I rely are the following: "Für Elise," Beethoven; "Album Leaf," Kirchner; "Break of Morn," Dobn; "Barcarolle," (Weber) Barnett; "Song of the Robin," Warren; "Song of the Brook," Warren; "Cradle Song," Kjerfält; "Desiderio," Cramer; "La Dolcezza," Barnett; "Bouton de Rose," Delacour; "Souvenir de Versailles," Delacour. These serve the purpose both of recreations and studies in the intermediate grade.

6. The last sentence answers this question. Pupils who are capable and earnest enough to do the Mathew's Studies in Phrasing are ready to take up the Kullak Bach pieces, Mozart Rondos and Sonatas, the best of the Mendelssohn "Songs Without Words," etc.; in short, to be introduced progressively to the best works for the pianoforte.

7. This question is, perhaps, sufficiently answered already. In addition to what I have mentioned, I use the Schumann "Fantasy" pieces, Op. 12 (some of them), the "Nacht-stück" in F; Rubinstein's "Melodie" in F, and "Kammenoi Ostrow," No. 22; Schubert's "Minuet," Op. 78; pieces by Scarlatti, Moszkowski; occasionally one by Schumann, and, of course, Dr. Wm. Mason, F. Bendel, etc., etc., according to my judgment and the special interest of the pupil.

8. Mason's Pianoforte Techniques. I have lately used one or two pieces of Riemann's Technics with good results. J. C. FILLMORE.

Editor ETUDE:-

I gladly contribute to your musical symposium, solicited in ETUDE for November, answering questions by number:-

1. Three stages. Primary, Intermediate, and Advanced.

2. In the Primary, I endeavor to exhaust all technical possibilities with the bands stationary. In the Intermediate, I require scales and arpeggios in every form, beginning with 1st finger (thumb) right hand, and 6th finger left hand, on black keys, after learning the usual fingering. Scales, contrary canon and presto. Arpeggio, same, introducing arpeggio dominant and diminished sevenths, the secondary sevenths.

In the Advanced-Octaves, scales in double 8ds and 6ths, single, double and triple trills. Polyphonic playing. I know not of other exercises, but I find it quite difficult to separate definitely the different stages, because they are so intimately connected and overlap each other. For instance: I try to lay the foundation in the first stage for the complete structure erected in the third. The little finger, for example, in the Primary stage, some legato and some staccato; the little wrist may also start its work. Expression beginning early, grows with

musical experience, and emotional cultivation, and so on. In a brief reply one cannot record all of this, but as you only require a leading motive of each division, a complete answer will not be expected.

3. In the Primary grade, Exercises. Intermediate grade, Exercises, studies and pieces. Advanced grade, studies and pieces.

4. I use pieces to prove and illustrate the necessity of technical exercises, to encourage pupils, and to mark their progress.

5. Excepting Czerny and Bach, I do not believe there is any writer whose studies and pieces are indispensable to progress in any grade. I will state in this connection, that I introduce modern, in the intermediate grade, before classic music; some pupils work up and aid their arpeggio and scale execution by Sydney Smith pieces, others by Herz & Hüntens archaic skyrocket, and yet others by Thalberg. If, of course, is indispensable, and so in Czerny, if it is true (as stated last year) in "The Etude" that "Czerny made Liszt, Liszt made Tausig, Tausig made Josef." With the exception of Bach's "Well-Tempered Clavier," there are no sets of pieces I could name as indispensable, that might not be replaced by others just as good.

6. I use modern music as recreations and amusements, and classical as studies. The one is pleasing, superficial, ear tickling, popular. The other is deep, cultivating, models for students.

7. For beginners I use the Stuttgart method; Lébert & Stark's book, part I. I am not at all influenced by E. S. Kelly's condemnation, copied in the last ETUDE from the American Musician. In earlier years I had so much trouble teaching the Bass Clef after the Treble, that I'll never return to it, after having used Lébert & Stark's exercises, that begin in both clefs. I find it very easy to teach the younger pupils the whole keyboard, once, so that in a few lessons they can read any notes in either clef. My way of doing this I have not yet seen in any book. I am willing to communicate it to any one asking for it. It is not patented, and probably no original. Formerly I used Diabelli's four-hand exercises, Op. 10; also, Enochhausen's & Reinecke's. All these I have found unnecessary, since teaching from Lébert & Stark. With some pupils I give a course of Bertini, beginning with Op. 166, going through Op. 137, 100, 29 and others, ending with Op. 122, and then take Cramer. But to be more explicit, here is my list: Lébert & Stark's complete work; Bertini, nearly complete; Clementi's Scales and Exercises; Clementi's Gradus; Cramer; Czerny, through all grades; Bach, beginning with Little Preludes and two-part inventions, followed by three-part pieces, French and English suites, Toccatas and the well-tempered Clavier; Loeschhorn, all grades; Heller, Op. 45 and others; Moscheles, Op. 70; Liszt's and Chopin's Etudes.

I begin as early as possible to cultivate the left hand, using first some preliminary exercises of my own, followed in the intermediate grade by an excellent set of left-hand studies by Lappin. Until now I have had nothing in advance of these, but I have just received "School of the Left Hand," by Dr. E. Kraus. These are not at all melodious, but in their ninety-nine pages of exercises, about exhaust this department of technical studies.

8. I find myself unable to answer this exactly, because there seems to me to be but one system of technics, albeit embracing different objects to be attained. All I can say is this, I use the left-hand studies named above, Mason's recent studies, Tausig's idea of placing first and fifth fingers on black keys, and all kinds of finger, arm and wrist gymnastics, away from the keyboard. Have used for several years Ward & Jackson's exercises, for a short time Parson's, and have begun lately experimenting with the Practice Clavier and Technicon. Shall test soon, in my own practice, other mechanical aids advertised. Being no physician, I am willing to take my own remedies.

I will close by explaining my answer to question 7. I do not make my pupils wade through all the studies named. Some I give a complete course of Bertini, some of Czerny, some of Loeschhorn, by these different routes arriving finally at Bach and the classics, Chopin, Schumann and the romances, Thalberg and the modern school. Respectfully,

LOUIS H. FREELICH, St. Louis.

EDITOR THE ETUDE:-

Dear Sir:- In reply to your request for a statement of the course I follow in my teaching, I would say that, although it is modified to meet the individual requirements of each pupil, I follow this general plan. My course of studies is divided into five grades of two sections each. I rarely if ever use all the studies under each grade, nor do I always use them in a certain prescribed order.

GRADE I.

Comprehends rudiments, notation, etc., development of power and independence of each finger, exercises with quiet hand; scales, tonic and dominant-seventh chords through one octave.

GRADE II.

Exercises with moving hand, contraction and expansion. Scales extended and in 8ds and 6ths. Broken

chords and arpeggios from tonic, dominant and diminished seventh chords. Velocity and flexibility.

GRADE III.

Wrist exercises; octaves begun. Transposition of exercises into all keys. Phrasing.

GRADE IV.

Wrist exercises and octaves extended; embellishments; rhythmic studies; polyphonic playing.

Double 3ds and 6ths; broken and legato octaves; use of pedal; studies for highest musical and technical objects.

This is, as I have said, a general plan. Early and late the attention is called and directed to form, formation, legato touch, etc., and the pupil's development is followed by drill in different kinds of touch.

As to the effect of the study of exercises and studies as compared with that of pieces, I cannot lay down any rule. The two must go along together—supplementing each other. At first I was inclined to give the preference to the former, but I do not rarely find that a pupil more readily comprehends and masters a principle in a piece than in a study. Pieces should serve the double purpose of affording an opportunity for the practical application of principles and technical training given in the studies, and of interesting and encouraging the pupil, care being taken that in their selection sight should not be lost of the highest musical culture of which the pupil is capable.

WHITE GRADE I.

I use selections from such pieces as the following, those marked (a) being more of a study, (b) more of an encouragement, etc.: (a) Liszt, Op. 111 and 84; Giuliani, Op. 101; Schumann, Op. 68; Spindler, Op. 90; Folk-Melodies, Köhler.

GRADE II.

(a) Lichner, Op. 156, 163; Lange, Op. 78; Kullak, Op. 62; Spindler, Op. 123; First Study, Op. 5; Behr, Op. 4; Clementi, Vortefe 1 (Steingraber Ed.); La Matinee, Dussek; Sonatas, Op. 20 and 55, Kuhlman, Op. 79, Fred. Hiller.

GRADE III.

(a) Sonatinas, Op. 36, Clementi; Sonatinas, Op. 59, Rondo in G, Kuhlman; Rondo in D, Sonata in C, Mozart; Andante and Rondo, Rosenhain; (b) May Flowers, Op. 29, Polonaise, Op. 28, Aquarellen, Op. 61, Rondos, Op. 154, Melodie; Valse Aerienne, Spindler; Gavotte and Barcarolle, Op. 62, X. Scharwenka; Neckereine, In guter Laune, Gipsy Dance, Tarentelle, E minor, B. Wald. Dance, Moderato, Gavotte, Dénée; Babbling Brook, Wilson G. Smith.

GRADE IV.

(a) Sonatas, Op. 20 (E flat), B flat, Op. 47, Clementi; F, D, and A, Mozart; Variations, "Nel cor piu," Rondo in C, Op. 51; Sonatas, Op. 49, No. 1, Beethoven; Improvvisi, E flat, Op. 111 and 84; La Legierenza, Moscheles; Toccatas, Paradies; Bach Album (Peters' Ed.). (b) Songs without Words, Mendelssohn; Scherzo, Op. 91, B. Wolff; Polonaise, Op. 12, X. Scharwenka; Am Genfer See, Bendel; Spinning Wheel, Schultze; Improvvisi, Op. 94; Capriccio, Op. 3. Introduction, Chopin, and Allegro Scherzando, Raff; Murmuring Brook, Oberleben.

GRADE V.

3d English Suite, Fugues in C Minor, D major, B flat major, (Bk. I, W. T. Clavierchord), Rondo, Op. 51, No. 2, Sonatas, Op. 14, 19 and 22, Beethoven; Arabesque, Fantasia, Stucke, Nocturnes, Forest Scenes, Schumann; Nocturnes, Op. 38, Cradle Song, Ertokion, Jensen; Ein Liebesleben, Minuet from 19, Nicode; Romanza, Air and variations, Pabst; Waltz, Op. 17, Polonaise, Op. 11, Moszkowski, etc.

I make a selection from the following list of studies:-

GRADE I.

Sec. 1. Urbach's or Germer's School. Sec. 2. Wolff's Elementary Studies; Köhler, Op. 50; Loeschhorn, Op. 84; Döring, Op. 8.

GRADE II.

Sec. 1. Duvernoy, Op. 120; Loeschhorn, Op. 66 (Bk. I.); Herz's scales. Sec. 2. Czerny, Op. 299 (2 books); Loeschhorn, Op. 66 (2d and 3d bk.); Berens, Op. 61.

GRADE III.

Sec. 1. Krause, Op. 8; Bendel, Op. 29; Heller, Op. 47. Sec. 2. Krause, Op. 2; Bertini, Op. 32; Heller, Op. 46 and 48.

GRADE IV.

Sec. 1. Cramer (Bulow Ed.); Heller, Op. 18; Clementi's Preludes and Exercises; Bach's Easy Preludes (Kullak-Presser Ed.); Schumann, Op. 740. Turner's Octave Studies. Bach's Two-Voice Inventions.

GRADE V.

Sec. 1. Clementi's "Gradus" (Tausig Ed.); Bach's Three-Voice Inventions, Jensen, Op. 32. Sec. 2. Tausig, Op. 12. Sec. 3. Cramer, Op. 70; Kullak's Octave Studies; Chopin, Op. 10 and 25.

With the majority of my pupils I use no "Manual of Technique." With those of high definite aims, thoroughly earnest and capable, I use such books as Loeschhorn's Technicon, Cramer's Practice Clavier, etc.

Yours very truly, JOSEPH MACKAY.

Synodical College, Rogersville, Tenn.

[FOR THE ETUDE.]
EDUCATIONAL MAXIMS.

BY CHAS. W. LONDON.

1. Put effort into accuracy rather than into velocity. Make it clear to the pupil that accuracy and precision, certainty and sure control, are never to be sacrificed for rapidity. With these, velocity will surely follow, or with accuracy, rapidity will take care of itself. Accurate practice assures rapid advancement, while premature velocity as certainly bears only the fruit of bitter disappointment.

2. If the pupil ever does slovenly and indifferent playing before you, correct it, strongly condemning such criminal carelessness; enlarge on the enormity of heedless mistakes as much as the disposition and nerves of the pupil will bear. Hold the pupil up to perfect work in recitations; if a poor lesson has been recited, show your displeasure, and give him to understand that the loss is his own; make so much of it that he will scarcely dare appear with a poor lesson again; let him know that good lessons are what you accept, not excuses.

3. Avoid giving music that is too difficult, for much harm is done by this. A pleasing effect is not so much in the piece itself as the way in which it is performed. Music that is too difficult confirms a halting, labored, and unmusical style, and if persisted in, the pupil will never play with continuity and repose, in fact, not infrequently the pupil never becomes able to give a musical rendering, and so gives up his music because of the discouragement that comes from trying to learn music that is too difficult.

4. Cultivate confidence by overcoming difficulties; let confidence be based on work well and accurately done.

5. Some of the advantages of a course of study in musical biography are, one becomes acquainted with the personality of the composers and knows the springs of their inner life, and from this knowledge he can perform the composer's works with a more intense and sympathetic expression. Not the least valuable lesson learned is, that *genius* is but a more euphonious name for *hard work*, and that a strong, indomitable, unyielding will, with invincible energy and determination, can accomplish almost anything; and herein lies the difference between great and small men. Solomon says, "The hand of the diligent shall bear rule, but the slothful shall be under tribute." Prov. xii, 24.

6. There is no danger of the teacher requiring too much or too perfect work of a pupil, in fact, good teaching consists largely in this very idea of more and better work, and in showing or explaining to the pupil those *inner* things that are not self-evident, but that are enlightening facts.

7. The pupil must be taught to see his own mistakes and correct them with but little help. To apply his own knowledge in detail, to be self-critical, to analyze his own works, to read concisely and know just what every note is and every shade of expression that the passage requires, that there may not be anything to unlearn. Mistakes must be avoided by slow and thoughtful practice, and the fullest and deepest meaning of the notes must be brought out. A mistake avoided is better than a mistake corrected.

8. An important part of every lesson is to teach the pupil exactly how each part of it must be studied. The teacher's reputation depends on the amount and quality of practice he can get from his pupils. Home influence must be made to help, and not allowed to hinder in, in getting the mother to work with and for him.

9. Direct your teaching and pupil's practice by the laws of habit, which laws must be explained to him and their wonderful power fully impressed on his mind, that he may appreciate the necessity of perfectly accurate work. Habit is a cable in which we are weaving a thread every day, thus strengthening its hold on us for either good or evil, according as we weave. As the upper courses of a brick wall are built, and rest upon, the foundation of the lower, so the advanced steps in technic and musicianship are as surely established by the accurate practice of the five-finger exercises up to the Concerto.

10. Give the pupil the idea that the work and its results are his own, and that success is measured by the amount of thought and interest, enthusiasm and determined effort he puts into his practice.

(To be Continued.)

PURITY OF TONE IN PIANO PLAYING.

THE pianoforte is so imperfect in its tone-sustaining power that the uncultivated and unmusical ear is only able to catch the first sound made by the stroke of the hammer on the key in conjunction with the blow of the hammer on the wire, thereby losing the diminishing vibrations, which, run together, produce discord so striking that it would set an entire menagerie howling; were the same thing done on any perfect instrument within hearing distance, where each tone has the same degree of sound through the full value of the note; yet the piano with this imperfection has become a general household machine on account of its mechanical scale formation, and pupils are taught by "inexperienced" teachers if C is written on the music, and the corresponding C struck on the piano, the art of piano playing is on the high road to success; but in after years, when the "experienced" teacher is called upon to finish what was never begun, "then comes the tug of war;" for the pupil, under the impression that first should be last, commences the study of technic, or the first steps of tone producing; but, alas! how few have the patience to correct old habits and begin at the foundation, which consists in the exact training of the muscles of the fingers and wrist, and the knowledge that every motion must mean something. All arts and trades, barring this particular one, study economy of time, strength and money; yet what is termed piano playing seems to be an extended invitation to needless and awkward movements, either by rigid contraction, or by constant "wiggles" and "mistakes for fingers."

In behalf of those who have not studied into the cause and effect of piano technic, I will venture a few hints upon the art of producing purity of tone or piano legato. Two important rules must be considered in the effort to acquire the art of true legato playing: First, attitude and the note held down, as hold the finger, as before stated, on the key. Second, hold the finger steadily when lifted from the key. In the first rule two things are involved: First, quality of tone; second, the power that holds the finger steadily on the key. First, if the finger loosens its hold on the key the damper falls toward the wire and the tone drops with a dead weight thereby giving the weak and unsatisfactory quality of tone; but if the finger attacks and sustains the key firmly, a full and singing quality is produced, such as one hears when an artist touches the keyboard. Second, the power that holds the finger on the note should come from the weight of the hand and forearm, with a perfectly supple wrist, not from contraction, for contraction means resistance, and resistance tires the muscles and brings upon them an unneeded-for amount of labor that has ruined many a hand.

We are taught that slow practice is the only means by which rapidity can be gained. This is true, but does slow playing mean a slow and swinging motion to and from the key? Common sense teaches that that would be a waste of time. The finger must be trained to contract and relax rapidly from the knuckle joint, as before stated. Hold the finger firmly on the key until ready for the up motion, then raise it with all the rapidity possible as high as the muscles will permit without straining them; hold the finger steadily off the key while counting four; then relax at the knuckle joint, and let it (the finger) drop with a dead weight upon the key. The action in attacking and leaving a whole note should be as rapid as for a sixty-fourth note; the tempo must be regulated by sustaining the finger equally on or off the note. In the majority of cases, if we tell the pupil to hold the finger on the key until four is counted, the finger that is to strike next will "bob" at each count, making three extra motions where only one is required. Thus the muscles are needlessly tired, and habits are formed that impede velocity, for in scale and trill work, where rapidity is required, every extra motion must lessen the speed. Economy of motion must be kept in view, for these rules strictly observed there is but one step more to piano legato, the foundation of technic: i. e., the finger must leave the key at the instant that the next striking finger attacks its key, and the more trained the fingers are in rapid rise and fall the more perfect your legato becomes, for strict legato means a perfect joining of two tones, as a skillful carpenter would join two pieces of wood, not admitting space between tones, for space between tones makes them detached and staccato, and appears as holding on longer than the other runs together and produces discord such as consecutive sounds, or the too frequent use of the pedal. As in drawing one first learns to make a straight line, so also for true legato, the pupil should learn to make a straight up and down stroke with the finger, so that the trills do not "hump;" this accomplished, it leaves an extensive

field for different techniques and opinions, as every artist has his or her own peculiar way of expressing himself or herself. Do not study their individual methods or tricks until you have acquired a legato foundation, as they have done; your road to piano playing will then be infinitely shorter, and will lead to as pleasing results as your ability allows.—M. A. BOSWORTH, in *Boston Home Journal*.

THOUGHT AND EMOTION IN PIANO PLAYING.

J. S. VAN CLEVE.

In a recent issue of THE ETUDE, Mr. Mathews stated tersely the prevailing judgment concerning the relative merits of Bülow and Rubinstein. This set me thinking upon the customary talk, amounting at times to cant, about "emotional players" and "mechanical players." I have heard piano students talk by the hundreds, and from the conversation of one class one might infer that all we need in order to do artistic work at the percussive keyboard is to roll up the eyes, dishevel the hair and pull out the throttle valve of animal energy. Noise, confusion, caprice, erratic jargon, slovenly indistinctness, all nestle like an innocent brood under the wide, motherly wings of this *rara avis*—"Inspiration." Another class of students chatter like magpies over conflicting systems of digital technique. The pupils of Professor Thumpwelsky insist that a collection of distended broomsicks of the ultra straight-finger variety is the one key to all executive difficulties. But there stands Herr Crashevitz, and proves to his pupils in *persona propria* that the only way to crush out all the noise latent in the piano is to crook the fingers into little hooks of iron and keep them crooked at all hazards. Next comes strutting by little Professor Dapperling, and he shows you in a trice some microscopic discoveries about a straight fifth finger and a contorted thumb which he is confident are the alpha and omega of piano science. But there comes another! What! will the line stretch out till the crack of doom? Yes, there is a long looming line of them, and up comes Addini, and he is morally certain that if you can only get your shoulder blades to revolve, your wrists to cork-screw, and your arms generally to emulate the vanes of Don Quixote's windmill, you will have attained the acme of grace for eye and ear alike. All these, and many others, with their cheap patent medicines labeled "Technical cure-all," seem to forget that music students are not in need of medicines and nostrums as much as of being fed upon musical food, the bre-bread of the ideal. I, too, heard Rubinstein give Beethoven's fifth concerto, with the Thomas Orchestra, and I heartily endorse what Mr. Mathews says, but I have something more than profound respect, an enthusiastic admiration for the things I heard Bülow accomplish. I never have been able to understand the reluctant praise bestowed upon Bülow. At times there seems a covert hostility in what the critics say of him. For my part, I have never heard anything more instructive and more inspiring than the recitals of Bülow; I actually believe that they are worth fully as much to any serious musician as those of Rubinstein. From the latter we get a magnetic shock of new enthusiasm; from the former fruitifying ideas which, like seeds, may seem to be small and isolated, but have in them, nevertheless, the germs of new growth. I once made a long and expensive journey to hear Bülow, and his playing of the first eight measures of the A flat movement in Beethoven's Op. 18 was enough of itself to repay me. The microscopic details of the phrasing, the inimitable balance of melody, bass, and counterpoint, the way in which the whole work seemed to flow on in my spirit, rather than in my ears, to be an imperishable conception of beauty, rather than a transient pleasure—all this was a miracle of art. Why, in the name of heaven, do not our piano teachers talk more about the musical aspects of what they are doing and less about mere machinery. We all know that so great a figure as Moscheles sometimes gave five methods of fingering the same passage. Why then do we hear so much about the selection of fingers and the position of the hand, as if piano playing were a dainty kind of trapeze performance? Any fingering is good that makes good phrasing, even if one called to requisition both heels and the end of his proboscis. There is a distinct region of musical life which is of the mind and the soul, and is remote from either the muscular agonizing of the technician or the insane impulses of the ultra-emotional school.

To all, to each a fair good-night
And pleasing dreams, and slumbers light.
Scott.

GOLDEN SLUMBERS.

BERCEUSE.

Edited and fingered by Bern. Boekelman.

WALTER MACFARREN.

Andante non lento.

una corda

pp sotto voce

Red.

cantabile

tre corde

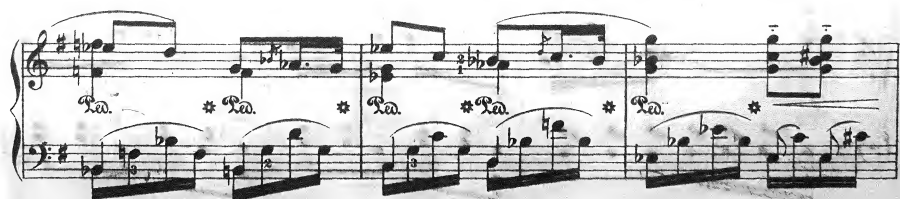
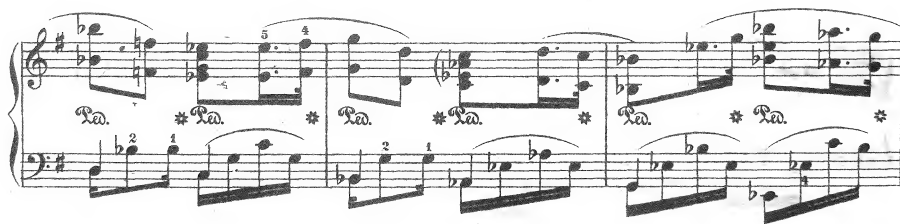
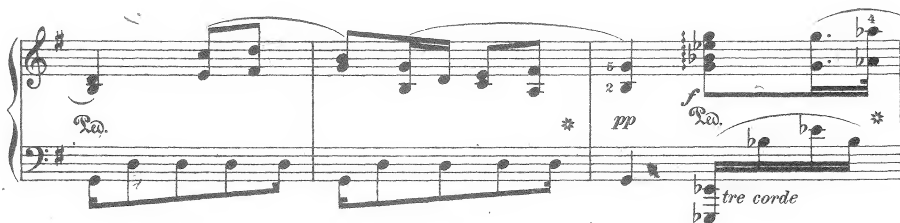
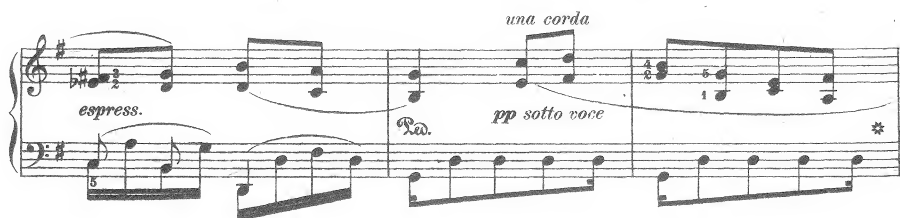
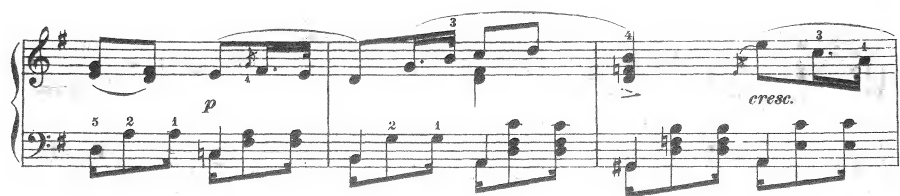
First system of musical notation (measures 1-3). The treble clef has a key signature of one sharp (F#) and a 2/4 time signature. The bass clef has a key signature of one sharp (F#). The music features a melody in the treble and a harmonic accompaniment in the bass. Dynamics include *cresc.*, *mf*, *dim.*, and *espress.*. Fingering numbers are present above the treble notes.

Second system of musical notation (measures 4-6). The treble clef has a key signature of one sharp (F#) and a 2/4 time signature. The bass clef has a key signature of one sharp (F#). The music features a melody in the treble and a harmonic accompaniment in the bass. Dynamics include *una corda*, *pp sotto voce*, and *pp*. Fingering numbers are present above the treble notes.

Third system of musical notation (measures 7-9). The treble clef has a key signature of one sharp (F#) and a 2/4 time signature. The bass clef has a key signature of one sharp (F#). The music features a melody in the treble and a harmonic accompaniment in the bass. Dynamics include *tre corde* and *p*. Fingering numbers are present above the treble notes.

Fourth system of musical notation (measures 10-12). The treble clef has a key signature of one sharp (F#) and a 2/4 time signature. The bass clef has a key signature of one sharp (F#). The music features a melody in the treble and a harmonic accompaniment in the bass. Dynamics include *animato* and *mf*. Fingering numbers are present above the treble notes.

Fifth system of musical notation (measures 13-15). The treble clef has a key signature of one sharp (F#) and a 2/4 time signature. The bass clef has a key signature of one sharp (F#). The music features a melody in the treble and a harmonic accompaniment in the bass. Dynamics include *mf*. Fingering numbers are present above the treble notes.



First system of musical notation. The treble clef staff contains a melodic line with fingerings 4, 2, 3, 5, 4, 3, 2, 1, 3, 4, 3, 2, 1. The bass clef staff contains a bass line with fingerings 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4. Dynamics include *dim.* and *p*.

Second system of musical notation. The treble clef staff contains a melodic line with fingerings 4, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3. The bass clef staff contains a bass line with fingerings 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4. Dynamics include *poco cresc.* and *dim.*.

Third system of musical notation. The treble clef staff contains a melodic line with fingerings 4, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3. The bass clef staff contains a bass line with fingerings 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4. Dynamics include *poco cresc.* and *dim.*.

Fourth system of musical notation. The treble clef staff contains a melodic line with fingerings 4, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3. The bass clef staff contains a bass line with fingerings 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4. Dynamics include *cre - scen - do* and *f*.

Fifth system of musical notation. The treble clef staff contains a melodic line with fingerings 4, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5. The bass clef staff contains a bass line with fingerings 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4. Dynamics include *cre - scen* and *f*.

The musical score for 'The Rose Tree' is presented in a single system with three staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melody with various ornaments (dots) and fingerings (1, 2, 3, 4, 5). The middle staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with ornaments and fingerings (1, 3). The bottom staff is a grand staff (treble and bass clefs) with a key signature of one sharp (F#). It contains a bass line with ornaments and fingerings (1, 3). The score is divided into three measures by vertical bar lines. The first measure has a 'P' (Piano) dynamic marking. The second measure has a 'f' (forte) dynamic marking. The third measure has a '*' (crescendo) marking. The score ends with a double bar line and a final chord in the bottom staff.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

una corda

con espress. e rit.

p a tempo sotto voce

Rit.

*

SONATINA.

NOTE: The proper performance of this piece requires a full, yet soft, melody tone of singing quality. Every phrase, also, must receive its proper expression of crescendo and decrescendo according to its spirit. In addition to an effective performance of the melody, the harmonic background must be carefully attended to. The pupil will realize this element of the piece by playing the bass notes in chords, two in each measure. If the damper pedal be taken immediately after each accented pulse, and let off immediately before the accent, the tones of the bass will blend into a chord-effect, and the rhythmic movement of eighth notes will be subdued to its proper proportion with reference to the melody. A similar effect will be produced by holding the first bass note of every four throughout the group of which it forms the bass.

Edited by W. S. B. MATHEWS.

HEINRICH LICHNER, Op. 149, No. 6.

Moderato. (♩ = 76.)

p *tranquillo*
Principal Subject.

II

mf

III Partial Close.
p *scherz.*

Elaboration. Subject in major mode.

The musical score is written for piano in G major (one sharp). It consists of six systems of music, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. Fingerings are indicated by numbers 1-5. Articulation marks like accents and staccato are present. The score is divided into sections labeled (a) and (b). Section (a) includes the marking 'p scherz.' and section (b) includes 'mf'. Roman numerals IV, V, and VI are used to denote chord positions. The final system includes the words 'ritar', 'dan', and 'do' under the notes, followed by the instruction '(Interlude, leading to return of theme)'.

IV *f*

(a) *p scherz.*

(b) *mf*

VI *p*

ritar dan do

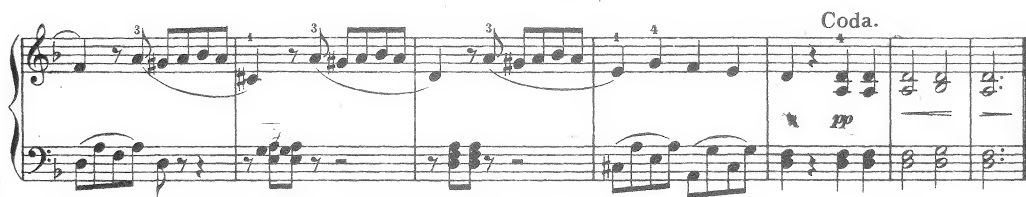
(Interlude, leading to return of theme)

a) Here the original subject is abandoned in favor of motives from the partial close. See m 16 on previous page.

b) To this point all the elaboration has been in the key of D Major. Here it modulates into B Minor and A

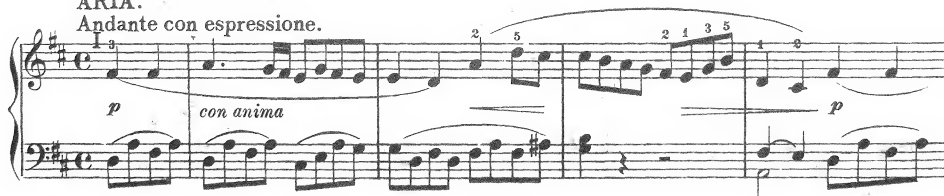
Prin. Subject greatly abridged

VII



ARIA.

Andante con espressione.



The musical score for 'The Rose Tree' is presented in a two-staff format. The upper staff is in treble clef with a key signature of one sharp (F#), and the lower staff is in bass clef with the same key signature. The melody in the upper staff consists of several measures, some with fingerings (1, 2, 3, 4) and a slur over a triplet of eighth notes. The bass line in the lower staff includes a forte (*f*) dynamic marking and features a mix of chords and moving lines, with a mezzo-forte (*mf*) dynamic marking appearing later. The score is divided into measures by vertical bar lines.

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

p sostenuto

1 3 2 1 4 3 2 1 2

Gypsy Dance.

Principal Subject.
Allegro agitato.

p *leggiere*
(very light)

ff (a) *mf*

ff

p

ff

a) Particular care must be taken that the player thinks these two notes as the ending of the previous rhythm, and not as the beginning of the next. They must be played strongly.

[illegible][illegible]

Interlude.

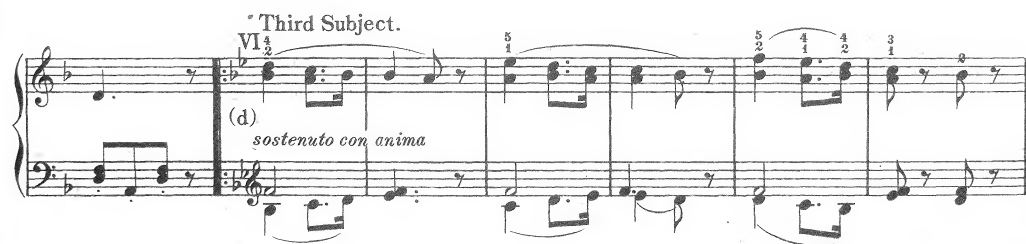
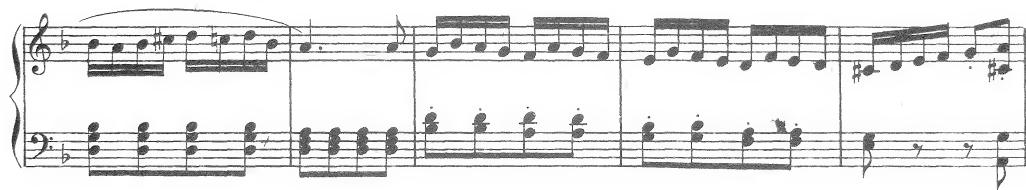
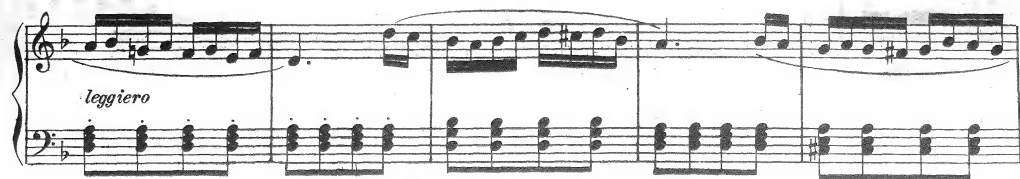
The musical score for the 'Interlude.' section is written for piano. It consists of two staves. The right-hand staff (treble clef) features a melody with eighth and sixteenth notes, including a triplet of eighth notes (2 3 4 2 3) and a sixteenth-note figure (5 4 3 2 1). The left-hand staff (bass clef) provides a harmonic accompaniment with chords and single notes. The key signature has one sharp (F#) and the time signature is 4/4.

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of two systems. The first system has four measures, and the second system has four measures. The piano accompaniment features a prominent bass line with many triplets and sixteenth notes. The voice part has a melody with some triplets and rests. The lyrics are written below the voice staff.

Prin. Sub. V

a tempo

b) Slower about ♩ = 84. In broad style.



5 2 3 4 1. 2. VII A Tempo.

p Prin. *leggiere*

A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves, a treble staff and a bass staff, both in G major (one sharp) and 2/4 time. The melody in the treble staff consists of eighth and quarter notes, with a final measure containing a quarter rest and a quarter note. The bass staff provides a harmonic accompaniment using chords, primarily consisting of eighth and quarter notes. The piece concludes with a double bar line.

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is one flat (B-flat major or D minor). The melody is in the treble staff, and the accompaniment is in the bass staff. The melody consists of a series of eighth and sixteenth notes, with some triplets and sixteenth-note runs. The accompaniment consists of a steady eighth-note pattern in the left hand, with some chords and single notes in the right hand. The score is divided into measures by bar lines, and there are some performance markings such as '3', '4', and '1 3' above the melody.

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The melody consists of a series of eighth and sixteenth notes, with some triplets. The accompaniment consists of chords and single notes. The score is divided into two systems, each with a repeat sign. The first system has a tempo marking of "Moderato". The second system has a tempo marking of "Allegretto". The score is written in a clear, legible font, with a large, bold title "The Rose Tree" at the top.

A musical score for a piano piece, labeled "Coda." at the top. The score is written on two staves, treble and bass clef. The key signature is one sharp (F#). The tempo/mood is marked "Allegretto". The score consists of several measures. The first measure has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second measure has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The third measure has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The fourth measure has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The fifth measure has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The sixth measure has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The seventh measure has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The eighth measure has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The ninth measure has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The tenth measure has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The score ends with a double bar line.

MÉNUETTO

in B Minor.

Edited annotated by W.S.B.M.

F. SCHUBERT, from Op. 78.

The two most important elements in the interpretation of the following piece are flexible wrists and strong accents. The especially strong accents, which occur at the beginning of every alternate measure, must be given with great force. The notes of the middle voice are played occasionally with one hand and occasionally with the other. When the finger marks are above the notes, the right hand takes them; when below, the left.

I. *All^o mod^{to}*

16.

(a)

(b)

(c)

(d)

16

- a) I have arranged this chord differently to the original, taking the A sharp with the left hand, in order to allow the right hand more power upon the melody tone, C sharp.
- b) The two lower notes of the right hand are played with the thumb.
- c) The syncopated notes in the middle voices must be taken with a little accent, sufficient to carry their sound through the following beat. d) Be careful that the soprano, C sharp, is carried out and resolved into the D following. This must be done by playing the two notes strictly legato.

II.

f *cresc.* *ff* *Red. ** *pp* *(like an echo)* *V*

III.

pp *cresc.* *ff* *p* *pp* *Fine.*

e) From the beginning of this period, there is a steady crescendo without the slightest weakening, culminating upon the chord marked *ff*, measure 6, which must be played with the utmost force.

f) The syncopated tones are to be accented. The long tones in the bass and alto must be held out their full value and resolved into the D in the next measure.

TRIO.

IV. *molto legato*

ppp una corda

V.

cresc. tre corde

decresc.

VI.

pp

dim. pp

M.d.C.

g) The Trio must be played as softly as possible, but by no means without its own crescendos and decrescendos, according to the rise and falling of the sentiment. The entire fourth period, however, must be very soft and sweet. The F sharps at the top must be held out. In the beginning of the fifth period there is a stronger moment, but mainly in order to make the return of the pianissimo theme more effective.

h) The grace notes in here are to be struck at the beat, and therefore with the octaves, and are to be made as short and vigorous as possible. They indicate an intensifying of the effect, and not a mere embellishment as the writing out of these notes in certain editions, as given here, is at 1.)



is faulty and incorrect, because it does not represent the prolongation of the tones through the beat. It represents the attack correctly. I prefer the manner of representing at 2)



i) See "Melodic Embellishments in the Introduction for the proper manner of performing the prall trills in the Trio.

The Mennetto as a whole is a very beautiful and characteristic tone-poem, combining the heroic and the tenderly sentimental in an unusual degree. Anything like smallness, or a mechanical and formal spirit, in playing it, will be fatal to its effect. The problem of study, therefore, will be to unite a literal and exact conformity to Schubert's indications, with the spontaneous abandon of an improvisation.

[For THE ETUDE.]
SURGERY FOR PIANOFORTE PLAYERS.

It is an acknowledged fact that musicians have always been greatly annoyed by the natural weakness of the fourth or ring finger. When the little and middle fingers are pressed upon the keys to produce a continuous sound, it is almost impossible to bring the ring finger into intermittent use with sufficient strength to make any equality in the tones. For the simple reason that you are merely amount of practice will succeed in permanently overcoming this obstinate weakness. It is true that innumerable exercises and daily fingering of the keyboard will strengthen the finger temporarily, but when this special treatment is suspended for awhile the trouble reasserts itself. Why? For the simple reason that you are merely treating the effect, and not the cause. Remove the cause and you remove the trouble. Realizing full well what a great detriment this bound-down finger is to the performer, and knowing that the defect lay in the anatomical construction of the hand, the writer became convinced that if the tiny slips of tendons which bound down the finger were severed the difficulty would be removed. Furthermore, if the operation could be made absolutely *painless*, and without a scar, it would be universally adopted. Accordingly, I entered Cooper's Medical College in New York City, in order to more thoroughly pursue the study of anatomy and to have the advantage of dissecting. I am happy to say I have succeeded beyond my anticipation. The operation completely liberates the finger, giving a freedom and absence of exertion heretofore unattainable, and is without pain or scar. Now, since I began this operation, I do not claim that it is *necessary* to make a fine performer. The same method that produced good performers in the past will continue to do so in the future. But because the old way is, not to say that no better way may be discovered.

We claim for this operation:

1. *Immediate freedom* of the ring finger, something no other method gives.
2. *Strength equal* to the other fingers in a few months of special exercises calling into use both sets of muscles, viz., the extensors and flexors.
3. *Complete mastery*, as a result of freedom and strength combined.
4. *A greater stretch of hand*. Chords previously impossible are easily executed immediately after the operation.

An *immense saving of time*. The freedom and strength thus gained are permanent. The finger requires no special exercise in future.

Now, Mr. Editor, in place of convincing the people of San Francisco of the great *simplicity* and *value* of this operation is to have them witness it. The evidence of one's own sense is the best argument, and convincing proof that can be offered, hence, for every operation I issue from one to two dozen invitations. Previous to the operation I show testimonials from both the medical and musical profession, prominent among whom is Dr. Louis Haas, of Boston, upon whose wife I recently operated. I then thoroughly explain the operation by means of charts, scientific works, and a dissected hand and arm, which last shows them the utter impossibility of present or future injury resulting; but in addition to this, in order to remove any lingering doubt, I give them references from twenty of our most skillful surgeons, who assert that the operation cannot weaken the hand, "that there is no use whatever for the accessory slips of this finger any more than there is for the muscle in the lower part of man's leg, which is attached at one end and not at the other, thus appearing to be useless; in quadrupeds, however, this muscle attached at both ends is of great importance—or for the large elastic ligament attached at one end to the back of the head and at the other to the long prominence of the backbone in quadrupeds. This muscle holds up their heads. In man this ligament exists, but there is no known use for it, as man does not go on all fours. It would be foolish to say that such organs should not be cut or removed if they stood in the way of man's improvement. Now, so it is with the accessory slips of the tendon of the ring finger. They are but the remains of the perfect organs of a higher race of animals. The lion, the tiger, and the cat all have two tendons going to the back of each of the four fingers. Higher up in the animal scale a change takes place, until at last in man there is but one tendon going to each finger, and the only vestige of the two last muscles which are found in the feline race are the two tendons of the ring finger, one slips attaching the ring finger to the third finger on one side and the fifth on the other."—Dr. Wm. S. FORBES.

Having stated the merits of this operation, it now remains for me to show how I demonstrate the truth of these statements.

1st. A sketch of the hand is taken. This is done by placing it stretched to its full extent upon a sheet of paper, and drawing the outline with a blue lead pencil. 2d. The hand being brought into playing position, a measurement of the height to which the finger can be raised is noted.

3d. The hand is then put into an apparatus consisting of leather loops and springs, designed to test the lifting strength of the finger. The other fingers being stationary, held so by the leather loops across the tips, the ring finger raises itself as high as possible, and the extent to which the spring is drawn out is measured and marked in a book for future reference. The operation is then performed, occupying about five minutes, and being so perfectly *painless* that little tots not seven years old will laugh and talk entirely unaware of what is being done. Of course, I always have them turn their heads away, and never tell them when I am going to cut. This may seem incredible, but it is *strictly true*, nevertheless.

Immediately after the operation the hand is again placed upon the apparatus, thus being in the same position as before, and a second drawing is made with a red pencil, showing an increase in the stretch of from one to two inches in different persons. The fourth finger is then elevated, showing an increase in the height of from an inch in some to an inch and a quarter in others; as before, it varies in different individuals. This gives statements 1 and 4: Immediate Freedom and Greater Stretch of Hand.

The lifting strength, however, remains the same, but a few months' judicious use of certain exercises calling into use the extensor muscles, the test is again applied, this time showing an increase of power, for invariably the person, whether child or adult, can extend the spring fully an inch more than before the operation, thus proving statement 2: Strength equal to the other fingers.

Order to still further prove this statement, and to do away with the absurd impression that the hand grows weaker with time, I have several pupils, who were operated upon *three years* ago, present in the studio to lift certain springs and to play. It has never required a word from me to convince spectators. Seeing is believing. Here are the 2d and 3d statements as self-evident. The 1st, 2d and 4th being true, the others follow as a natural consequence.

Now, Mr. Editor, I realize that there is a great work to be done. Artistic and scientific results are to be demonstrated, prejudice overcome, public sentiment created, and the record of ages to be broken. I have proven that innovations are met with opposition; this operation is not an exception. Inquirers are constantly saying to me, "Well, it was tried once in Germany and failed." What if it was. Is that any reason why it should not be tried again and succeed? People do not seem to be able to get over the fact, also Robert Schumann's man's finger. They associate the two, whereas, if they would but look the matter up they would find that his misfortune resulted from the use of a mechanical contrivance of his own.

Under the operation is steadily gaining in favor here, my weekly receptions always resulting in new appointments, it is, on the other hand, receiving very rough treatment from those too narrow minded to investigate the subject. Many musicians still insist that it injures the hand, notwithstanding the statement to the contrary of the medical fraternity, who surely ought to be the most competent judges physiologically. Then, again, if there were the slightest possibility of injury resulting either now or ever, is it likely that I would have submitted to the operation myself? Would a man of any principle abuse the confidence of parents by experimenting on their children? Casting principle aside, as a matter of business, I ask, would I be apt to advocate an operation that might ruin my pupils, blast my reputation, and destroy my prospects forever? This is an age of progress. If we do not advance with the times, we will be left behind. Numberless inventions are constantly being introduced, the chief object of which is the saving of time, witness the sewing machine, telegraph, telephone, etc., etc. People travel now by steam and electricity, not as their forefathers did; life is too short for that.

I almost forgot another objection frequently raised against this operation, viz., that nature can't be improved upon. Why not, I should like to know. Take, for instance, a child born tongue-tied, or with squint-eyes, club-foot, hare-lip, cataract, etc., is it not possible and laudable for science to improve upon nature here? I almost forgot another objection frequently raised against this operation, viz., that nature can't be improved upon. Why not, I should like to know. Take, for instance, a child born tongue-tied, or with squint-eyes, club-foot, hare-lip, cataract, etc., is it not possible and laudable for science to improve upon nature here? I almost forgot another objection frequently raised against this operation, viz., that nature can't be improved upon. Why not, I should like to know. Take, for instance, a child born tongue-tied, or with squint-eyes, club-foot, hare-lip, cataract, etc., is it not possible and laudable for science to improve upon nature here?

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The measure of a nation's civilization may be recorded by its people's love of song and proficiency in harmonization. The measure of a nation's civilization may be recorded by its people's love of song and proficiency in harmonization. The measure of a nation's civilization may be recorded by its people's love of song and proficiency in harmonization. By ignorance is pride increased; they most assume who know the least.—GAY.

ARTISTIC RECITALS AT SCHOOLS.

Among the most encouraging and gratifying signs of the times for the devotees of the musical art are the artists' concerts, which are coming more and more to be considered as essential features of the regular course at all leading colleges and conservatories throughout the country. We do not refer to miscellaneous *entertainments*, competitive exhibitions of virtuosity by representatives of the different departments of music, for the purpose of amusing and astonishing an audience, furnishing a doubtful margin of profit to the management, and affording young men restricted to the limitations of small places some objective point for their evening stroll with the girls, a little more exciting than the prayer meeting, but vocal and instrumental recitals, presenting programmes of the highest educational character, affording students of the art the best models and most elevated standards for their own work, and giving to all, besides a large measure of serious aesthetic enjoyment, that general information and development of taste in this branch of art, so indispensable to the broadest culture, and for lack of which our own nation has been so often and so justly censured.

The benefits of such recitals, both musical and material, to any educational institution, are manifold, and can scarcely be overestimated. They stimulate general musical interests; incite students to fresh enthusiasm and more earnest effort; familiarize them with the greatest works of the greatest masters in the various departments of musical culture, as presented by the best talent of the age; accustom them to expect and demand, first of others, then of themselves, the highest degree of perfection in detail, whether of technique or interpretation; give dignity and importance to the study as such, by the presentation of its highest results; and secure for it the respect and esteem of all, by demonstrating that men of exceptional power, intellect and culture consider it worthy of a life's devotion. As such recitals are given by a single performer, the expense is but moderate, and can easily be met by any school even of limited means with a little enterprise and effort; and should a deficit occasionally occur, the amount will have been expended in the most worthy and effective form of advertising, as school entertainments of a high character bring the institution into favorable notice and prominence and attract an audience of the best and most influential class of citizens in the community.

We confidently anticipate the day when every school in the land with any pretence to prominence will include among its regular and essential advantages an annual series of concerts and lectures by the leading musicians of the country; and we are confirmed in our opinion by the numerous and increasing engagements of this kind filled every season by Messrs. Sherwood, Perry, Haas, and other eminent and scholarly artists.

NEW PUBLICATIONS.

STUDIES IN TIME AND RHYTHM. By E. W. KRAUSE. Published by THEODORE PARSSSEN, Philadelphia.

It is designed for piano students as an aid to the cultivation of the sense of rhythm. An important work. Many teachers will hail it with delight. The subject is treated too briefly in all our instruction books—and necessarily so—because they attempt to present so many other things. The author of this new book devotes his explanations and exercises to one main object in view. In accomplishing this object, however, he makes it possible to acquire other valuable things. The pupil who learns all these exercises will be a thorough master of the scales, will understand syncopation, and possess much of the knowledge and skill that is requisite in the study of phrasing. The book will doubtless win its way to the studio of many a thoughtful teacher.

A VIOLET IN HER LOVELY HAIR. Song by J. B. CAMPBELL. Published by J. H. ROGERS, Cleveland, Ohio.

The composer has published a number of good songs, but this is one of his best. Mr. Campbell always writes well, his accompaniments are original and effective, and his melodies impressive. If we were disposed to criticize adversely such genuine and beautiful music, we would find the words and the music do not go very well together. In the song now before us the words are pretty and the music is good, but they go together like some translations of German songs. But this is a common fault, indeed, almost a universal fault, among American song writers.

Questions and Answers.

Ques.—How would you advise the use of "The Musician" to gain the best possible results? It seems to me it is intended to be placed in the keeping of the pupil, although I have attempted to teach it from memory. I have the pupils write down the most important subject matter, which they would otherwise, perhaps, too soon forget. This takes time, and perhaps is not the best way after all.

L. B.

Ans.—Different teachers have different ideas of the manner in which a text-book should be used. It may be better to place a copy of "The Musician" in your pupil's hands, and require him to study the text carefully, so that he can answer any questions you may ask involving the principles there enunciated. This appears, by all means, to be the most satisfactory plan. But there are some pupils who cannot be persuaded to study a book of that character, and yet are easily taught the very same truths gradually by the teacher's oral explanations. They are afraid of systematic application when the task seems long, but they will spend treble the length of time in learning the same things from a teacher. After all, these volumes of Mr. Prentice are meant to impart a *method* of study, and not merely independent truths. The author means to lead the student into a method of analysis which is to prove valuable in all his future study. Now it does not so much matter whether the student learns a precise number of facts concerning the pieces analyzed or not; but it is important that he shall learn how to apply the principles of analysis everywhere. So there are always two sides to the question of text-books. Too many students in this age of text-books are satisfied with learning all the facts in the book, without getting the slightest suspicion of the application of any useful principles. It is the teacher's duty to prevent this mistake, if possible. It is the fatal mistake which the great majority of students in all departments of knowledge-seeking are making. They get facts—poor, worthless facts—and learn no lessons from them; and uneducated people cannot be convinced that just such learning is not the very perfection of wisdom. Facts are only object-lessons, and only valuable for what they teach. Thus some pupils will never learn just how to use a book, inasmuch as they will persist in narrowing down its usefulness to a few special applications. Such pupils ought to be taught orally, at least until they begin to learn how to apply general principles. The text-book would then be valuable as a book of reference.

Still better, however, a teacher might confer a lasting benefit upon his pupil by teaching him *how* to use a book. This is an art that very few students ever completely master. Teach a man how to use books and you put him on the road to eminence among scholars. Then, as you suggest, books save time. They save the time of him who would learn, and also of him who would make use of this knowledge in the future. For after some years your pupil may desire to review these things, and fix them more permanently in the memory. A review of his text-book will prove sufficient for this.

Ques.—Is it possible for one person to be a singer, and at the same time a good pianist? Do the best pianists ever sing? Would you advise an ambitious pianist to study singing—is there any benefit to be derived from it to the pianist? I ask these questions because there is a singing teacher in our town who is trying to make all our students of piano music believe that vocal music can be made directly useful to them in their piano study. I have never heard this theory used before, and yet some of his reasons appear quite plausible. I am anxious to encourage everything that looks toward a higher order of musical culture, but I do not care to countenance a money-making scheme based on fraudulent pretences. So I wish you would say frankly what *THE ETUDE* thinks of the claim. E. R. B.

Ans.—There are a few indomitable souls who have gained some distinction both as vocalists and as pianists. There are very few, however. Yet there are many pianists who are able to sing with considerable intelligence. By all means, let the ambitious student of the piano-forte learn to sing if he has the time and opportunity. It would repay him, if he should devote considerable time to singing under the direction of a good teacher.

It will cultivate his power of the perception of melody, and reveal to him the thousand otherwise hidden beauties in polyphonic music. There may be good pianists who are unable to sing acceptably, for purely physical reasons—they are not endowed with good voices. But a good musician of any kind who is unable to convey an intelligent idea of an ordinary melody with his voice must be an anomaly. It is not "voice culture," however, that is most valuable to the pianist, but sight-reading and part-singing. The old-fashioned "singing school" would do him more good than the most expensive lessons in voice culture. It is a great pity that the "singing school" has been relegated to the past. It is "old-fashioned." In some quarters it has become fashionable to sneer at the singing school, where men and women used to unite their voices on winter evenings in anthems, and glees, and the old style hymns. But those were good old days—the days of our infancy as a musical people, and the days of our beauty, growth and development. And yet, it was not so long ago. Many of us who are yet young can go back in memory to those good old times, and recall many of the simple lessons of which they were full. There is the little school house in the grove. The leaves have fallen away, and the frost and the snow have taken their place. The lights are shining through the shattered blinds, and the icicles on the eaves are gleaming with reflected light. It is stormy without; but within is the happiest little assembly in the world. There are a few lighted tallow candles in the wooden candle sticks, which are hanging here and there on the walls. There is one large fireplace, filled with the jolliest blazing logs, and the poor little candles cast their shadows on the walls, so dim is their light in comparison. There are men and women with silvered hair, and youths, and maidens, and boys and girls, a hearty, happy, and sincere company of human souls. They are all alike in their capacity for enjoyment, and delight. They arrange themselves according to their preferences (and some sturdy lads and lasses have very different preferences), and open their books in the midst of loud peals of laughter and undisguised merriment, when the master takes his stand as near to the fireplace as comfort will permit. The time of meeting was fixed at six, but now it is a little past seven, and the master thinks it is time to begin work. First we are to have a little drill in "beating time." Every man must learn to "beat for himself," and woe to him whose hand goes "left" when it ought to go "right." "Ready!—all together—Down, left, right up, down, left, right up, down—" Thus all hands and arms are wildly gesticulating, and every voice is enthusiastically shouting: "Down! Left! Right! Up!" This continues for some time, but it never grows monotonous—for now and then some irrepressible young maiden gives vent to her uncontrollable mirth in an audible "giggle" which she has tried in vain to suppress, and which is instantaneously answered by a snort from John, who is as much surprised at himself as possible. For laughter knows no reason—and the whole school is convulsed in sympathetic laughter, the old hurriedly grasping for their spectacles, in order that they may hold them firmly in their hands during the shaking process, and the young entering into the boisterous confusion with unreserved abandonment.

Quiet is finally restored again, and the work is resumed with hearty good will. They sing all the parts with fervor and vehemence, being occasionally interrupted by the teacher, who finds an opportunity to lead some poor wanderer back to the right road. Every part is brought out clearly and unmistakably. Each part strives for pre-eminence, and the result is that every man becomes familiar with all the parts. Thus they while away the hours until by common consent they decide to "adjourn until the next regular meeting."

But the time was not lost after all. These good people were all unconscious of the real character of the work they were doing. They knew nothing of the *rules* of harmony or counterpoint, but they were mastering the real meaning of both those studies, by a method infinitely better than that prepared by some of our more advanced musical thinkers. They learned no rules, but they

mastered the essential truths. Too many of us learn the rules and leave the essential truths unexplored.

Yes, the pianist should avail himself of every opportunity to practice part-singing, for it will make a musician of him, and it is no small advantage for a pianist to become a musician. We might add the fact, which is more or less disregarded in our times: Vocalists would gain a power entirely unknown to many of them if they could be induced to devote more time to the ordinary singing-school work. The majority of those who are now pretending to learn to sing are actually devoting their undivided attention to the cultivation of the voice, and the mastery of a few prescribed songs (matters of great importance, unquestionably), while sight-reading and part-singing are wholly neglected. Many good solo singers are painfully deficient in these important matters.

Let every one who has a voice, and intelligence enough to use it, do all he can to encourage these little musical gatherings where sight-reading and part-singing are practiced.

Ques.—What song did Beethoven write when competing with a number of other musicians for a reward? To whom was the prize given? J. K.

Ans.—Your question doubtless refers to the contralto song entitled "In Avesta Tomba Oscura." You are probably mistaken in thinking that it was a mere contest for a reward. The Countess Von Rzewuska, it seems, had discovered the little poem, and invited a number of prominent musicians to compose suitable music for it. A large number of the best composers of that day sent in their contributions. Among these were Cherubini, Weber, Czerny and Salieri. Some of the settings were very elaborate and offered as the result of prolonged effort. Czerny's setting occupied eleven large pages. One man sent ten different settings, so in all there were sixty-three compositions on the same subject which were considered worthy of a place in the distinguished lady's volume, and Beethoven's was the last in the book. So the reward of immediate praise was doubtless bestowed on some of the less worthy productions, but Beethoven has not lost his reward; Beethoven's song is the only one of the entire collection that has survived. The "last shall be first" sometimes, even in this world.

Ques.—What is the peculiar meaning of the term *allegretto* as used by Beethoven? T. P.

Ans.—Primarily the term is used as a time indicator somewhat slower than allegro. Mr. Prout says: "Some what laid down as a rule with regard to Beethoven, that in all cases where *allegretto* stands alone at the head of the second or third movement of a work it indicates the character of the music, and not merely the pace. A genuine Beethoven *allegretto* always takes the place either of the *andante* or the *scherzo* of the work to which it belongs."

Ques.—I have somewhere seen a reference to the "celebrated characterization of genius," which was written in Mozart's Album by a distinguished botanist. Can you tell me who the writer was, and what were the lines he wrote? E. S.

Ans.—Mozart had a dear friend in Franz Jacquin, whose botanical garden was one of the attractions of Vienna. It was his son Gottfried who wrote the following in Mozart's Album: "True genius is impossible without heart; for no amount of intellect alone, or of imagination, no, nor of both together, can make genius. Love, love, love is the soul of genius."

Ques.—What is the meaning of the musical term *Kleinigkeiten*? R. J.

Ans.—It is the German equivalent for "bagatelle." The word you give means "small matters." It might be applied to short and unimportant pieces, of no peculiarly characteristic form, such as are usually called "bagatelles."

Of all the arts beneath the heaven that man has found, or God has given, none draws the soul so sweet away, as music's melting, mystic lay; slight emblem of the bliss above, it soothes the spirit all to love.—JAMES HOGG.

The chiefest action for a man of spirit, is never to be out of action; we should think the soul was never put into the body, which has so many rare and curious pieces of mathematical motion, to stand still.—WATTS.

EDITORIAL NOTES.

THERE are two kinds of knowledge; that which we have in our memory ready for use at any moment; and that with which we are so well acquainted in books that we can readily use it when desirable. The pianist has a large store of both kinds of knowledge. He carries in his memory thousands of facts and theories necessary to his work. Sometimes he also adds a large number of his favorite musical compositions. Indeed, some pianists doubtless would be able to play, without warning, several hundred pages of classical music—some few could play several thousand pages. But of the second class very good piano-player has a vast stock. He knows vast quantities of beautiful things which he could lay under contribution at any time. It is interesting to reflect how much one mind is able to carry of this second species of knowledge.

It is a matter of great importance to the ambitious student that he should learn to systematize his knowledge. Much that we learn becomes useless because we do not properly store it away. Everything should be arranged in the memory with careful discrimination. Everything should be relegated to its proper place in the mental storehouse, or it will be lost when it is needed most. A well-ordered mind is an unusual possession; but its value is incalculable. Our intellectual habits are the result of our methods of study. If our study is systematic, we acquire a systematic habit of mind, and great is our intellectual gain. The crying evil of the age in the musical world is the unscientific manner of our study. There is too little of well-defined-purpose, and systematic application to its accomplishment. There is always this danger in the study of any art that appeals strongly to the emotional nature. Constant tension of the emotions renders the will-power less efficient, and there is danger of yielding to the dictates of the desire for present pleasure in our study. Constant study of Chopin and his school is especially dangerous in this regard. The danger may be avoided, however, by making the study systematic, and dividing the time between Chopin, for example, and Bach or Beethoven. Spasmodic effort is dangerous to the health of mind and body. And yet most of our study is precisely of this character. We have our Beethoven moods, our Schumann moods, our literary moods, our scientific moods; and unfortunately the more we yield to our "moods" the more helpless we become.

Education is not, as the etymology of the word would seem to suggest, a mere "drawing out." Some people are easily misled by etymologies. The word "education" means a "drawing out," but properly, education itself is not that alone. It is also a building—an adding to. The soul is drawn out, or more properly developed, but not in the primitive sense of the Latin term *educio*. It would be equally precise to say that the body is "drawn out" from the tiny dimensions of the infant to the large proportions of the man. It is growth, pure and simple. Precisely the same thing is true of the mind—it simply grows. It is fed on a great variety of food; and the character of its development depends absolutely upon the character of the food it digests.

Thus it is not a matter of indifference what we shall study. There are men with fat minds, and men whose minds are all muscle. The proper mental food alone insures mental health. The world is full of abnormal specimens of soul-development. Thus we have Bach-egotists, and Beethoven egotists, and Wagnerites, etc. Of course, the present tendency is for students to become specialists, and it is a tendency in the right direction. But it is one thing to be a specialist and quite another to be morbid, and bigoted. Profound knowledge of Beethoven by no means unfits a healthy mind for the appreciation of Chopin. Intimate acquaintance with Schumann does not necessarily imply contempt for Mendelssohn. The state of one's health may be determined as much by his antipathies as by his desires. Often when one prides himself in the thought that he is displaying his original-

ity, he is only advertising the character of the food he has taken the trouble to digest. And unfortunately for him, he is often proving at the same instant how much nourishing mental food there is, upon which his eyes have never gazed. He says: "I have no use for Schubert;" but instead of feeling a compassion for Schubert, we pity the poor man who has not had sufficient health and strength of mind to assimilate the Schubert diet.

If you have a friend who doesn't like Christmas dinners, who despises turkey and abominates cranberries, don't enter into an argument with him in the hope of convincing him of the worth of these delicacies. The turkey needs no defence and will not thank you for your pains. It is your friend who needs the sympathy; for he is either a dyspeptic or his education has been one-sided. He has not a healthy appetite or he has not been "educated to it."

So you should feel when your friend expresses a dislike for classical music. The music needs none of your championship. Your own estimate of music is much too low, if you think the Divine art needs your feeble support. Don't argue with a man to prove that Beethoven is a great poet. If the master's own work is not sufficient to place Beethoven among the great, your trivial arguments will surely belittle him. You cannot make Beethoven great; he is greater already than you can imagine. Your friend needs the protection. His opinion is the result of his own incapacity—he has been fed on "Maiden's Prayers," and "Sighs of the Woodland" until his entire spiritual system is out of order. Don't smile, his case may be perfectly hopeless. Beethoven can take care of himself; but this friend of yours needs very tender and judicious treatment.

Another important point, and one worth remembering is this: Never begin to treat your dyspeptic by upbraiding the simple milk and water diet on which he is living. Don't think you can make him strong at one stroke by giving him strong meat before he is ready for it. Why enter into any elaborate argument about the insufficiency of his diet. It is not a matter of reasoning; for he is utterly incapable of assimilating any better food. His condition must be improved very gradually, for all healthy growth is a slow process. If your pupil is incapable of understanding anything better than "The Mulligan Guards," do not torture him by introducing him immediately to a Chopin Sonata. Be prudent and wise; improve his taste by degrees, and give him time to grow, and you will be surprised in some cases to witness so much development and so much health. Education is not a matter of a single day's work; it is a process that requires years for its consummation.

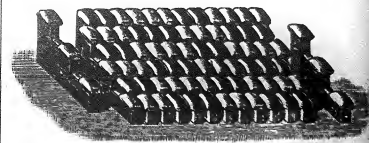
There was a time when among the highest class of literary men there was very little disposition to recognize the dignity of music. Among the cultured there was always a vague feeling of regard for music as an abstract idea, and this feeling prompted some representative poets and novelists to say very pretty things about "music." But most of these sentiments were intended as praise to music in the Grecian sense, or in the ideal (which is another way of saying indefiniteness). We may call it praise to the unknown; joy in anticipation of something spiritual which could only be understood as the object of unspeakable yearning. This is what was generally meant by music in classical English and German literature. But for real music, in the concrete, as seen in the products of human genius, the works of the musicians with which they were acquainted, these same literary men had little regard. Music as a mere name was an object of devout contemplation; but music as the product of Handel's brain was a very poor thing. To most men it was nothing but *Tweedledum and Tweedledee*.

But the attitude of the world has changed to a remarkable degree. The most learned and gifted of the literati of our day are aware of the stupendous import-

ance of the art of music as understood in our own times. There is no subject concerning which there has been a more decided revolution of sentiment among people of culture. No other one volume has, within recent years, attracted so much attention in the literary world as "Robert Elmore." The author, Mrs. Ward, represents the very highest order of culture; and her sentiments may be accepted as an indication of the feeling of a large number of the same high class of thinkers. She gives no uncertain half praise of music. The following is suggestive: "All the romance of his spoilt and solitary life had come to him, so far, through music, and through such music as this! For she was playing Wagner, Brahms, and Rubinstein, interpreting all those passionate voices of the subtlest moderns through which the heart of our own day has expressed itself even more freely and exactly than through the voice of literature; Hans Sachs' immortal song, echoes from the love duets in 'Tristan and Isolde,' fragments from a wild and alien dance music, they rippled over him in a warm, intoxicating stream of sound, stirring association after association, and rousing from sleep a hundred bygone moods of feeling."

Apropos of the above sentiment, we cannot resist the temptation to add the following from Adam Bede: "Is it any weakness, pray, to be wrought upon by exquisite music; to feel its wondrous harmonies searching the subtlest windings of your soul—the delicate fibres of life which no memory can penetrate—and binding together your whole being, past and present, in one unspeakable vibration?"

—The interest in the wonderful invention of Paul Von Janko continues to grow. It was only three years ago that the inventor first exhibited his new keyboard, yet it has already been adopted by a number of the leading piano teachers in Germany. Fortunately, it can be attached to the ordinary piano, and its adoption does not necessitate a completely new instrument. Yet it makes the instrument an entirely new thing in capacity and effectiveness. It consists of six rows of keys, as shown in the accompanying cut. Beginning with the first, or lowest row, of the left is C, then C sharp is on the second



row, then D is on the first, then D sharp on second, E on first and F on the second, then F sharp on first, etc. Thus it requires two rows to make the complete chromatic scale. The black keys are indicated by black stripes, as indicated in the cut. The third and fifth rows of keys correspond with the first, the fourth and sixth correspond with the second. The entire six rows take very little more depth than the ordinary keyboard, as the keys are very short. The hand can cover four rows without changing position.

With this keyboard some exceedingly difficult music becomes very simple.

The new departments mentioned in last ETUDE, which were under consideration, have thus far not received sufficient encouragement to warrant the publisher making this new departure. It is true that a great many of the present subscribers are equally interested in Voice and Organ, but whether the departments would be acceptable to the majority of the readers is the question to be decided. At least for the time being no change will be instituted. The innovations are too radical to act without careful consideration.

Whilst timorous knowledge stands considering, audacious ignorance hath done the deed.—DANIEL.

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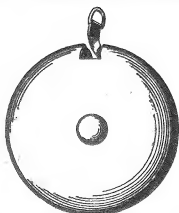
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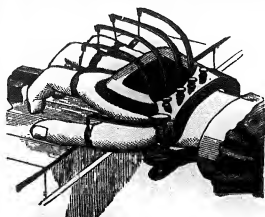
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