

Gardner-Webb University

Digital Commons @ Gardner-Webb University

The Etude Magazine: 1883-1957

John R. Dover Memorial Library

3-1-1889

Volume 07, Number 03 (March 1889)

Theodore Presser

Follow this and additional works at: <https://digitalcommons.gardner-webb.edu/etude>



Part of the [Composition Commons](#), [Ethnomusicology Commons](#), [Fine Arts Commons](#), [History Commons](#), [Liturgy and Worship Commons](#), [Music Education Commons](#), [Musicology Commons](#), [Music Pedagogy Commons](#), [Music Performance Commons](#), [Music Practice Commons](#), and the [Music Theory Commons](#)

Recommended Citation

Presser, Theodore (ed.). The Etude. Vol. 07, No. 03. Philadelphia: Theodore Presser Company, March 1889. The Etude Magazine: 1883-1957. Compiled by Pamela R. Dennis. Digital Commons @ Gardner-Webb University, Boiling Springs, NC. <https://digitalcommons.gardner-webb.edu/etude/325>

This Book is brought to you for free and open access by the John R. Dover Memorial Library at Digital Commons @ Gardner-Webb University. It has been accepted for inclusion in The Etude Magazine: 1883-1957 by an authorized administrator of Digital Commons @ Gardner-Webb University. For more information, please contact digitalcommons@gardner-webb.edu.

THE ETUDE.

VOL. VII.

PHILADELPHIA, PA., MARCH, 1889.

NO. 3.

THE ETUDE.

PHILADELPHIA, PA., MARCH, 1889.

A Monthly Publication for the Teachers and Students of Music.

SUBSCRIPTION RATES, \$1.50 PER YEAR (payable in advance).

Single Copy, 15 cents.

The courts have decided that all subscribers to newspapers are held responsible until arrangements are paid and their papers are ordered to be discontinued.

THEODORE PRESSER,

1704 Chestnut Street. PHILADELPHIA, PA.

W. S. R. MATHEWS, JOHN S. VAN CLEVE,
JOHN C. FILLMORE, E. E. AYRES,
MRS. HELEN D. TRETBAR.

Managing Editor, THEODORE PRESSER.

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

MUSIC TEACHERS' NATIONAL ASSOCIATION.

COMING MEETING.

The time approaches for the 13th Annual Meeting of the Music Teachers' National Association. The officers of the Association have been active for some months in preparing the plans and arranging the details of the meeting.

Philadelphia has been selected as the place of meeting. The meeting will occupy four days, beginning on Tuesday evening, July 24, with an orchestral concert. There will also be another orchestral concert on the last night of the meeting. These concerts will be devoted to native composers. The Van der Stucken Orchestra of New York has been chosen for the occasion. There will be an organ concert on one evening.

The Association during the day will be divided into different sections, namely, vocal, piano, organ, theory and public school. Whether these sessions will be held at the same time or successively, has not yet been determined.

We learn that the honorable secretary, Mr. Chadfield, of the Society of Professional Musicians of England, will honor the Association with his presence. It is also intimated that other English musicians will be present.

The Academy of Music of Philadelphia will be the place in which the meetings are to be held. It is a magnificent hall, with several small halls for the committee meetings, etc. It is, perhaps, the best place of meeting the Association has yet had.

The plan of the city, with principal depot and hotels, will be given in this journal in some later issue. We also learn that the railroads will offer a deduction to all delegates attending the meeting, and a circular setting forth all information regarding this will be issued in due time.

According to the new constitution, all new members pay \$5 for the first year, and associate members \$2. The associate members have no right to vote nor do they receive a report of the meeting; whether they occupy the same portion of the hall, is not yet decided.

We urge very strongly on teachers to identify themselves with the Association. It is first of all a teachers' organization. It is under the control of the profession in whose interest the Association was started.

We desire to see this meeting in July the grandest yet held. The Association has steadily advanced in numbers and influence until now it reflects pride on the profession. Let all those who contemplate attending take the necessary step to become members. We give the following names of the leading officers: W. F. Heath, President, Ft. Wayne, Ind.; H. S. Perkins, Secretary, 162 State St., Chicago, Ill.; Richard Zeckwer, 1617 Spruce Street, Philadelphia, Pa., Chairman of Ex. Com.; Calixa Lavallee, 156 Tremont Street, Boston, Chairman of Programme Committee.

MUSICAL ITEMS.

[All matter intended for this Department should be addressed to Mrs. HENRI D. TRETBAR, Box 2293, New York City.]

HOME.

HANS v. BÜLOW will sail for America about March 16th. He will concertize in this country one month.

Mr. H. E. KREHBIEL has brought out in pamphlet form the illustrations to his interesting series of musical lectures.

RAFAEL JOSEFFY contemplates making a tour of some of the principal cities of the United States during April and May.

MME. ALBANI made her réentree before an American audience, at Albany, on Feb. 27th. Mr. Conrad Ansgore was the pianist on that evening.

The second popular concert by the Lachmund Juvenile orchestra took place at Minneapolis on Feb. 18th. Herr Hans Jung, a Berlin tenor, assisted.

ANTHONY STANKOWITZ, the popular Philadelphia pianist, will give a concert March 27th, the programme of which will be found among the concert programmes.

MISS GERTRUDE FRANKLIN gave a song recital in Boston on Feb. 16th. She was assisted by Messrs. J. B. Lang, pianist, and T. Adamowski and two of her pupils.

The ninth season of the Theodore Thomas' Summer Night concerts at Chicago will begin on July 1st. The concerts will again be given at the Exposition Buildings.

Mr. J. W. ANDREWS gave his forty-first and forty-second organ recitals in Cambridgeport, Mass., during February. Mrs. Andrews, Miss Edlefsen, violinist, and Mr. N. B. Spragne, basso, assisted.

No. 1 or Vol. I. of "The Musical Advance," devoted to music, art and literature, has reached us from Minneapolis, Minn. It is proposed to give papers on all manner of topics connected with these subjects.

MISS CECILIA GAUL, pianist, and Signor Lino Mattioli, cellist from Cincinnati, recently gave a concert at Lexington. Miss Gaul played Schumann's "Arabesque" and a Liszt Nocturne in the most poetic manner.

MISS ADELE AUS DER OHE is again the pianist of the Emma Juch Concert Company, after having left that troupe for several weeks in order to travel with the Boston Symphony Orchestra in its recent tour.

MESSRS. JOSEFFY and Rosenthal will play Saint Saens' "Variation on a Beethoven theme," and the "Manfred" Impromptu for two pianos, Schumann-Reinecke at the March Brooklyn Philharmonic Concert.

MME. BURMEISTER PETERSEN, the pianist, and Miss Hortense Fierse, contralto, were the soloists at the second Paschody concert in Baltimore. Mme. Burmeister played her husband's pianoforte concerto in D minor under his direction.

The New American Opera Company, Mr. Gustav Hinricks conductor, gave a successful season of opera in English at Toronto. The works produced included "Mantana," "Un Ballo in Maschera," "Fra Diavolo" and "Lucia."

MR. JOHN ORTE gave a piano recital at Steinert Hall, Boston, assisted by Mr. Arthur Damm at second piano. Mozart's Concert-Rondo in D for two pianos and a concerto in C sharp minor by F. Ries (Beethoven's pupil) were on the programme.

MME. PATTI will visit America next December and appear in a season of grand opera, opening probably on Dec. 10th with Gounod's "Roméo et Juliette." Mme. Patti has sailed from England for South America, and intends making an extended tour of that country.

The New York State Music Teachers' Association will meet at Hudson on June 25th, 26th and 27th. Miss Ans der Ohe, Mmes. Fannie Bloomfield, Teresa Carreno, Rivé King, Clara E. Thomas and Wm. H. Sherwood are among the pianists who will be heard in the concert.

MORITZ ROSENTHAL will be the pianist of the Buffalo Orchestra's seventh concert, on March 11th. At the sixth Mr. E. G. Marquard, the baritone, was soloist, and "Danse Macabre," Saint Saens' overture to the "Flying Dutchman," and overture "Rosamunde," Schubert, were played by the orchestra.

A SPANISH Opera Company, under Marcús M. Henry's management, opened a season in San Francisco on Feb. 8th. Its repertory includes the well-known modern

operas, besides some that have not been heard in this country. The troupe will probably visit the East after their San Francisco engagement has been filled.

At Mr. Sherwood's four New York Concerts at Chickering Hall, works by the following American or resident composers were accorded a hearing: Edgar S. Kelley, Edmund Neupert (deceased, 1888), Wilson G. Smith, Constantin Sternberg, Robert Goldbeck, Isidore Moquist, Arthur Foote, Bernhard Boeklemann, Edgar H. Sherwood. Novelties were played by Mr. Sherwood, also from Carl F. Weitzmann, Hans von Bülow, Carl Heymann, Philip Ruffer and others.

FOREIGN.

THIRTY-NINE new operas were produced in Europe last year.

JOSEPH GUNGL, the waltz composer, died at Weimar, aged 75 years.

MME. NEVADA has been honored with a private audience by the Pope.

MME. SOPHIE MESTER has been obliged to abandon her concert engagement on account of illness.

MAX HEINRICH has been appointed Professor of Singing at the Royal Academy of Music, London, England.

The Wagner-Verein is represented in forty-four cities of Europe, and numbers over six thousand members in all.

MISS AGNES HUNTINGTON made a "remarkable hit" in the title rôle of the new comic opera "Paul Jones," now being given in London.

A SEASON of Italian Opera at Kroll's Theatre, Berlin, will introduce to a German public Délibes' opera, *Lakmé*. Miss Van Zandt will be the prima donna.

ERICH v. ALBERT has been playing in Gotha, Beethoven's fourth concerto and solo by Chopin, Strauss, Tansig and Liszt were chosen as his programme.

CONDUCTOR NIKISCH will resign his position at the Leipzig Opera on July 1st, and assume the direction of the Boston Symphony Concerts for the next five years.

ADELINA PATTI has been suffering from a bronchial catarrh, and was compelled to abandon her engagement at the Paris Opera, previous to her departure for South America.

CLARA SCHUMANN and Joachim gave a concert together in Berlin. Mme. Schumann performed Chopin's F minor concerto, and Joachim his Hungarian concerto. Bרגiel officiated as conductor.

BRAMMS became the recipient of an ovation when he played for the first time in public his violin sonata with Engen Hbnay, at a "Brahms evening," given by the Hbnay-Popper quartette at Buda-Pesth.

LITTLE OTTO HEGNER has made his re-appearance at London. He played Beethoven's "Waldstein" sonata, and Bach's Partita in B flat, at his first concert, and Beethoven's Sonata, Op. 31, No. 3, at his second on February 18th.

DURING the past year the following musical notabilities have visited England: Tschakowsky, Grieg, Widor and Johann Svendsen as conductors; Mmes. Schumann, Menter, Esipoff and Janofsky, and Hans v. Bülow, Pachmann, Savasate, Carl Fornes and Otto Hegner.

MR. EDWARD DANNREUTHER, of London, England, is engaged on The History of Musical Graces and Ornaments. The first volume from Dirmat (1693) to Johann Sebastian Bach; the second to the present day. He is a brother of Gustav Dannreuther, the violinist of New York.

ACCORDING to the Musical Directory of 1889 there are 3700 persons, of both sexes, in London, England, who earn a living as composers, executants or teachers of music, not including 1100 persons who play orchestral instruments, of which one-half are violinists. There are also about 1400 music publishers and manufacturers of musical instruments in London.

THERE are to be performances at Bayreuth, next summer, of Tristan and Isolde, Felix Mottl, conductor; "Parsifal," with Hermann Levy as the conductor, and "Die Meistersinger" conducted by Hans Richter. The Munich Court Orchestra is to be placed at Mme. Wagner's disposal, and all artists who have taken part in former festivals will be invited to appear. These performances will take place from July 21st to August 18th. "Tannhäuser" will not be produced until 1890.

LEADING THOUGHTS.

SELECTED BY FRANKLIN BONNENKALL.

ADVICE TO PIANOFORTE PUPILS.—Do not be in a hurry; every difficulty started over will be a ghost to disturb your repose later on. Proceed on some definite system and do not imagine that any "method," however good, will make you a good pianist without a good deal of hard work. If you can only practice an hour a day, divide it into three parts, the first for scales and purely technical work, the second for studies adapted to develop special qualities, the third to pieces suited to your powers. *Keep to this plan rigidly*, and you will steadily acquire confidence, and feel that you are making headway. Never, on any account, use the right pedal until you have studied at least as much harmony as will show you the root of the chord you are playing; the "lond" pedal does not give loudness but only prolongs the sounds, and if you keep it down, or even put it down at the wrong moment, you might as well strike every note on the instrument at one time and call that music! Do not allow your left foot to creep to the left in every time you see *p* marked in your music; you should never use that pedal till your very gentlest touch is too loud for you. The left pedal is not for *p*, and not always for *pp*; keep it for *ppp*. Try and learn to make your piano *sting*, and to this end practice four part tunes from any tune book thus: If your tune is written all in minims, take the treble notes down their full length, and play the other parts like crotchets, and you will be surprised at the new beauty you will give to the *tone* of the melody. Then try the same plan with the other parts separately, making the piano *sting* one part and accompany with the other three. Keep your fingers always under the control of your brains (if you possess the latter commodity), and cultivate your brains by communication with the best models. *Finally*, do not let your modern nobody laugh you out of constant intercourse with Bach, Beethoven, Haydn, Mozart, Spohr, Mendelssohn, Schumann, Brahms, and the other accepted writers for the piano. What is new is not always true, and if you do not know enough to judge for yourself, ask somebody who is competent to judge for you.

The system of culture employed by the greatest music teachers includes the giving of exercises that have special introduction to the technique of the masters. Liszt, Rubinstein, Bulow, Mills, Essipoff, Wolfson, all practice exercises through which they give their day's work. Your country teacher, who tries to show himself off by public exhibitions every two months, usually plays the masters without the exercise, and is likely to be applauded for doing so.

Pianoforte students of the present day exhibit a tendency to overlook the importance of cultivating their musical intellect, in the all-absorbing acquirement of their technique.

It is, of course, absolutely essential that the mechanical resources of the hand be thoroughly developed, in order that it may fulfill its duty as the medium whereby the conception of a composer is promulgated. But this process should be regarded simply as an indispensable preparatory process, and in later stages of the pupil's progress it may be pursued as a separate study. The interpretation of a classical masterpiece can never be successfully accomplished, if learned "by the page" or in sections, with the view of mastering each manipulative difficulty as it arises, by devoting the necessary extra time to the bars wherein the passage occurs.

1. The composition should first be read *mentally* as a whole, and the perceptive faculties be thus trained to realize its effect through the medium of the eye, instead of the ear; 2. Its design and construction should then be carefully analyzed, including the nature of its inherent manipulative difficulties; 3. And, lastly, its emotional significance should be carefully considered.

This preparatory work should be thorough, and, until the design of the composer be penetrated, *not one note should be played*. When this has been effected, however, the pupil may play it through, carefully adopting as slow as a tempo may be necessary; he should then extract different passages for independent technical study in combination with exercises of a similar character. *Having formed a clear conception of the entire work or separate movement, its intellectual reading will gradually acquire emotional strength and a distinct identity*, that constitutes the highest phase of artistic excellence.

The perfect artist becomes sympathetically identified with the composer whose thoughts he interprets; he gives to them a tangible existence, and they stand revealed, illuminated by the light of the player's individuality.

A great orator masters the inner meaning of his subject before dealing with it, knowing that no amount of eloquence will atone for a lack of appreciation of its significance. In like manner, mere mechanical accuracy is but one of the essentials of a great pianist.

The greatest practical adepts in any art, says MacKenzie, are not, by any means, always the best teachers

of it, not merely from lack of the necessary patience, but from want of the power of imparting knowledge. The hone, which, although it cannot cut, can sharpen the razor; the finger-post that shows the way which itself can never go, are emblems of the teacher. It is only by a fortunate coincidence that the capacity for teaching, which is an art *ut generis*, and practical excellence of execution, are found in the same individual. There seems to be a real incompatibility between practical superiority and theoretical knowledge, or the power of communicating it. This arises from the radical difference between the synthetic or constructive and the analytical or critical type of mind. Thus, learned grammarians are, as a rule, inelegant writers, and profound physiologists are not seldom indifferent doctors. Poets are by no means the best judges of verse, while the Pegasus of critics is too often of the Rosinante breed.

GENIUS AND HARD WORK.—Do not waste a minute, not a second, in trying to demonstrate to others the merits of your own performance. If your work does not vindicate itself, you cannot vindicate it, but you can labor steadily on to something which needs no advocate but itself. . . . Tighten yourself a little and accomplish something better. Inscribe above your desk the words of Rivaroli, "Genius is only great patience." It was Keats, the most precocious of all great poets, who declared that "nothing is finer for purposes of production than a very gradual ripening of the intellectual powers."—*T. W. Higginson*.

CHERRIFULNESS is one of the graces every musician should cultivate, and it should be developed and cherished. The fact that the artist is not at his best work unless a cheerful spirit animates them, should be sufficient reason for setting in motion every cause which produces such a spirit.

[FOR THE ETUDE.]

SHALL WE HAVE SENTIMENT?

EDWARD BAXTER PERRY.

Not long since, when urging upon a pupil the necessity of bringing out the deeper mood and meaning of a certain composition, the writer received this response:—"I am afraid to make it so deep as to put as much of myself into it, people will call me sentimental!"

The reply voiced a prevailing and thoroughly American weakness. It is far too common here to find, especially among our girls, a bright, warm, impulsive nature, full of genuine sentiment and poetic fancy, choked and perverted by a shallow and bitter, by this same paralyzing fear of ridicule: persons who take a morbid pride in concealing and repressing their better selves so effectually, that even their most intimate friends shall never suspect them of being one degree less frivolous and heartless than their companions; who in their turn are doubtless vying with them in this deplorable misguided effort to belittle themselves, their lives and influence.

It is one of the most significant and lamentable signs of the time, that any allusion to or expression of a warm, true, earnest sentiment is met in society with more or less open and bitter derision, even by those who are secretly in sympathy with it, admire the courage and sincerity of its champion, and would gladly take the same bold stand in its defence, but dare not, so add their coward voices to swell the majority. This is the more deplorable, since the tendency is at once coward and effect.

The continual and systematic denial and suppression of emotion and idealism result finally in their complete extinction in most cases, or leave them deformed and feeble, to struggle for a precarious existence in some dark, hidden recess of the soul, whose highest throne is their rightful place.

George Sand says, somewhere, speaking of the French, "We once had sentiment, but the sirocco of sarcasm has scorched it from our hearts, and where it grew is a desert place!" Alas for the people of whom this is true! Alas for the young man or maiden who can say "I have no sentiment," and speak truth! And let me here caution any young person against a light and frequent, even though purposely insincere, denial of any characteristic of value; for there is a strange and subtle sympathy between the heart and the lips, which works steadily, if stealthily, to bring them more and more into accord, because a lie is in every sense a violation of the laws of nature; and what is first uttered as a conscious flagrant falsehood, becomes less so with each repetition, till it awakes a day will come which shall see it transformed into a glaring truth. Such a person, no matter how highly organized, or how highly trained otherwise, will never be better than a machine. He does not live, he simply runs.

One may not be to blame for a natural deficiency in those higher qualities which make a life warm and rich and attractive, which mark a personality as something more than an animal, a clown or even a well-adjusted mental mechanism; he must be pitied even though

instinctively shunned; but he who wantonly draws the fatal knife of sarcasm across the throat of a true sentiment or a lofty ideal, however, feebly or imperfectly embodied, commits a crime against humanity at large more injurious and far-reaching in its effects than slaughter of the body only.

Above all, let us beware how we tamper with the natural essential relations between art and the emotions. Good-bye to the artist who has no place or use for sentiment in his work; he should turn his attention once to some more practical and creditable branch of mechanics.

One grievous mistake in our American system of training is that we ignore almost altogether this phase of culture. We develop the conscience, the reason, the memory, but do nothing for the taste, the imagination, the aesthetic sense, the whole ideal and spiritual side of the character. The faithful, protracted study of music, or other branch of art, even though it never result in any financial profit, or the smallest degree of professional success, will develop faculties and tendencies of more advantage to the student, and to all who may come in contact with him in private life, than any amount of algebra, or any number of Greek roots. The German methods of study, especially for young ladies, might teach us a valuable lesson in this connection.

He who would attain the best results in art should remember that we do not gather dates of thorns, nor figs of thistles; that "only life begets life," and that after its own kind; that an art product, to be really good and great, must be the concentrated crystallized essence of the best that is in him, the epitome of his highest moods and inspirations, of those rare intuitive glimpses of a loftier existence, to which in favorable moments he can lift himself, the distilled perfume of weeks, it may be years, of living. He should subject himself to every possible cultivating, elevating influence, should train, with both hand and head, but heart as well; for these three are the inseparable trinity of art. He should increase his resources, widen his experiences, expand his horizon; not by cramming a quantity of facts, or by the conquest of mere technical means—what use in commanding words, or tones, or colors, if one has nothing to express with them?—but by increasing familiarity with, and capacity to appreciate and exercise the qualities so constantly requisite in his work.

Let us remember, too, what the scientists tell us, that light and heat radiated from a given centre are dissipated in force and intensity with increasing distance to be traversed. The same is emphatically true of emotion. If one would stir his audience to a pleasurable excitement, he must himself be shaken as in a tempest; to warm them, he must be at white heat.

Should the question arise, how shall one learn to feel more deeply and make it more expressive, my answer would be: read, think, feel, dream, love, live! Read—not musical history and biography—these give information, not culture; they are valuable, but not in this connection; read poetry, especially the lyric and dramatic, and good prose, and let it be a person entirely unaccustomed to understand or to utter anything in tones, will often find the key to this unfamiliar medium of expression by the following indirect method: Find some work, a poem is best, because briefer and more concrete, which expresses, approximately at least, the sentiment of the composition to be studied. Most persons are more familiar with the language of words than with that of tones, and will reach a given mood more directly and easily through that channel. Let the poem be well studied, not only with the mind, but with the imagination, dwelling upon it, trying to feel its meaning and beauty as deeply as possible; then throw the same emotional content into the music, making the tones tell what the words have said. The writer has found this course very effective in teaching, with all sensitive natures, all who have even the rudiments of an artistic temperament.

Above all, artist or amateur, teacher or pupil, fear not to use to the full all the emotional power you have or can acquire, in your work. It may be the injudicious application of force that sometimes imparts artistic results; it is never the excess. Vital energy should be controlled, but never stinted. If-timed frenzy is not art, of course, but where intensity is demanded and proper gradations and proportions are observed, no dirge is ever too deeply gloomy, no dramatic climax too strong. The danger is always of tameness, rather than of excessive fervor.

Let us then be genuine, earnest, whole-hearted, open, in our allegiance to the ideal; and as for those who sneer at sentiment in art or in life, why let them rave. We adhere to the creed which T. T. Munger has beautifully formulated for our profession: "Music is the revelation of the soul in the summit of existence, and music is the summit of emotion, the art pathway to God."

There is always hope in a man that actually and earnestly works. In idleness alone there is perpetual despair.—*CARLYLE*.

EDUCATIONAL MAXIMS.

BY CHAS. W. LONDON.

ONE of the necessary things to do is to take an inventory, so to speak, of the pupil's capacities for music: his "ear" or appreciation of tone and pitch, his innate sense of time, how much, or rather how little, he knows, if he is quick or slow of apprehension, his touch or his lack of touch, and not the least, to learn his method of practice and habit of study, as to accuracy; if, when you present an idea clearly, he has the self-control necessary to put it into effective use.

No teacher, be he ever so good, can teach a pupil unless that pupil gives an *intelligent* attention, and tries and succeeds in making his own the subject matter taught. But the *telling* must be done in a way that the scholar can fully understand, so that he can take the things told into his mind.

There is so much value in reviewing that it needs special thought, and the successful teacher must apply it to every lesson by keeping one or more of the old pieces in review, while also studying a new one. When a piece is so well learned as to be played evenly and with outline expression and phrasing, it should then be laid aside and after a time be taken in review for a better expression and a smooth performance. This is to be done three or five times, according to the difficulty of the piece in content and technic.

The germ of music in the pupil must be unfolded, and he must be led on pleasantly, by gradually giving him better and better pieces until he appreciates fine music. Have an ideal pupil in your mind, and work to bring all pupils up to this standard.

The hands cannot go beyond what the brain understands; but, on the other hand, they can be made to do what the brain conceives.

Instill into the pupil's mind that if he likes music but moderately well even, he can become a superior performer by hard work. There is no limit to one's power of attainment. The talented pupil must be *impressed with the necessity of hard work*, for if he have talent it is but a message from above, and he is accountable for its utmost improvement. It is a token from God that by hard work he can be that one above a thousand. From the study of the lives of the great masters we learn that it was more by the hardest and longest continued study, than from genius, that they achieved greatness.

Teach the pupil that he must have every member of his body, every nerve, and even his thoughts, under the control of his will, but first he must have a determined and indomitable control of his will, so that his brain, nerves, faculties, and the members of his body, will obey promptly its slightest behests.

The *quality* of practice is the important point, rather than *quantity*. The quality of each moment's practice will decide the grade of attainments when the course of study is ended. Gaike says "Our character is by the stamp on our souls of the free choice of good and evil we have made through life." And as truly the musicianship of the pupil is fixed by the constant quality of practice; and this is still further illustrated by the following: The Duke of Wellington revisiting Eaton, where he received his early education, pointed to the playgrounds and said: "There the battle of Waterloo was won." It was in his student life that he established the habit of overcoming all difficulties that made the victory at Waterloo possible. He allowed nothing to discourage him.

There are thousands of dabbles in music but only a few good musicians: It is the quality of each moment's practice that decides for life one's musical destiny. To be more than ordinary, one has to make much of small things, and to constantly do perfect work, even in the smallest details.

Do not sit too long at the piano—about an hour at a time is enough—to practice too long at once is very exhausting. Have your faculties and nerves in subjection to the will, and keep in that condition while at the in-

strument. Your fingers may be well trained, but are your nerves, brain and will trained to control them? Practice is useless unless you apply full will power in doing correct work. Be absorbed at once and oblivious to all about you but the matter in hand. The will must have firm power over the entire body, and your inner self must have control of your will; every moment of such work is a delight and it makes time pass as on wings.

Develop self-criticism in technic and content; remember that to play with expression is the end and aim of all practice, and that the piece must be filled with life and emotion, heart as well as hand; and whenever you are performing extra well or with superior expression, note the condition of mind and feelings and try to reproduce them at will.

Avoid mistakes, hate them and blame yourself for being so careless as to allow one; stand aghast at and be as horrified at them as at the sight of a spectre or ghost; but better still, never make a mistake; play slowly and carefully and you need not. Never in any manner exclaim at, bow to, or in any way notice, by motion, sign or word, an error you may have been so careless as to make. It is not best to advertise one's feelings.

Faults grow like weeds, and not only the one fault will increase its power, but it sows the seeds for other and perhaps graver inaccuracies. There is no standing still. See to it, then, that your growth is an artistic advancement.

Any passage can be played in scores of incorrect ways, but in only one *right* way; even getting the notes and time true is but a part; hence the necessity of practicing a passage over and over, in order to use the correct touch, phrasing, accent, crescendo, diminuendo, piano or forte, that the piece may be beautifully and expressively performed.

Keep your best pieces well in practice, so that you can play them for friends at a moment's notice.

Every pupil should remember the universal saying of all the great teachers from the dawn of learning to the present, that the scholar's power in learning depends on his ability to fix and momentarily continue his undivided attention to the work in hand, and to be severely critical as to the results of his efforts.

CRABBED CRITICISMS FROM THE OLD WORLD.



BY RIDLEY PRENTICE.





FIRST and foremost, Mr. ETUDE and all your readers, take notice that these criticisms are inspired solely by jealousy. We in England have no paper which occupies all the same grounds as yours does. Most of our musical periodicals are the organs of publishers; and though they are some of them excellent papers, still this fact does detract from their interest. Landatory reviews follow one another in rapid succession, all of music published by the particular house from which the paper issues. Though one knows, of course, that critics are perfectly fair and unbiassed, still— Now in America it is well known nothing of the sort exists. But our great grievance is that we have no paper to represent us as pianists, as pianoforte teachers and learners; in which we might exchange views and hear each others' opinions on knotty points which are continually cropping up in the course of our work. This want the ETUDE supplies for Americans; and hence we feel a little sore, and, as I said before, a little jealous; and would dearly love, if only we got the chance, to find fault with THE ETUDE.

Do not you think, for one thing, that you are too big, have too much in you? Possibly in your country, which is so much larger than our little island, the day is also longer than with us, so that people have time to read all your paper. Daylight is, perhaps, more plentiful with you; fog not so omnipresent; and so you are still able to read small type. But I assure you it is impossible here. Only the other day a professor said to me, "Well, I take the ETUDE, but upon my word I cannot read much of it; for one thing, the type is too small, and for another, *there is too much in it*; life is too short to

wade through so much every month." Now I myself confess, not to being old, but still to being not so young as I was ten or even twenty years ago; but this professor to whom I allude is young. My copy of the ETUDE used always to contain three or four articles in good big type, which it was a pleasure to read, but now that seems to have disappeared.

Not that I wish to be unreasonable. The type, though somewhat small, is clear and well spaced. Stop a minute though; in a general way it is well-spaced, but an ugly habit of crowding up seems to be creeping in. If you want to see what I mean look at page 188 of the December number. The first and second columns are all right, but how about the third? Now, Mr. ETUDE, don't you think it would be better to be a little more severe in the way of rejection with some of your contributors, so as to be able to restore us our articles in large type (contributions from your 'crabbed critic' would naturally be so honored), and to let what must be in the smaller type be fully spaced out?

Many subjects of interest are started in the ETUDE on which one would like to have the opinions of more than one American musician. For instance, in the November number was an article on "Improvements needed in Writing Music," which should not, I venture to think, have been allowed to drop, as many points in it call for praise, and some perhaps for criticism. With regard to the grace note (acciaccatura), which by the way has surely for a long time, would not the simplest plan for deciding out of which note the value of the acciaccatura is to be taken, be that it be joined to that note by a slur? we should then have either  or  The writer further says, "The crossing of the grace-note should never be omitted, as otherwise it becomes a long grace-note, an appoggiatura." But surely the practice is now universal of writing the appoggiatura as a large note, of its proper value, so that the small note is always an acciaccatura, whether it be crossed or not.

The signs  and , given as indicating mordent and inverted mordent, really signify the turn, direct and inverted. The signs for direct and inverted mordent (*trill-triller*) are respectively  and .

A most valuable suggestion is that "if the last note in a measure which has been raised or lowered by an accidental is tied to the same note (the first) in the next measure, the accidental should be repeated." Much uncertainty is frequently caused by the omission of the second accidental, especially when the same note occurs again later on in the measure. The sight of the accidental, which is then usually employed, often raises a momentary fear lest the first note in the measure should have been wrongly played.

The proposed use of the half rest to represent a half-measure of any length would in many cases cause uncertainty as to whether it represented a half-measure or half note. The use of the whole rest to represent a measure is not open to the same objection, but on the contrary, simplifies reading; as one sees the single rest at a glance. The December number presents many points for notice, but this inordinately long article must come to a close.

London, Eng.

PUBLISHER'S NOTES.

THE Sonatina Album, to which many of our readers have subscribed in advance, is out and on the market. It is without doubt the finest thing we have ever issued. The appearance is tasteful, the paper is of the finest quality, which was made especially for this book. The plates from which the music is printed are the same as sheet music, a few changes were made at the last moment. The changes were made primarily to make convenient turn-overs to every piece. The book has 121 pages of music, in all 29 pieces. Of these about one-third only are Sonatinas, the rest are compositions of similar nature. It is bound on a strong board cover, with handsome title. It is just such a book that every teacher needs in his or her work. It is educational without being tedious. The variety of authors is also a commendable feature. There are twenty-five different composers represented. The special offer is now withdrawn, but the book is remarkably cheap at one dollar.

We have often wondered why teachers do not ornament their rooms with pictures of the great masters. Nothing

can be more fitting and beautiful. We receive only an occasional order for such pictures. The cost of a good life-size picture has been from three to five dollars, and no doubt this is the reason they are not more popular. Recent developments in the art of reproducing by photographic process and other ways has reduced the cost of pictures greatly. We have now to offer to our readers a beautiful picture, which is an imitation of an etching, for only \$1.00. The picture is a little larger than life size and will fit a frame about 22x28 inches. At present we have only four ready, namely, Beethoven, Mozart, Mendelssohn and Wagner. Others will follow. If desirable, a handsome antique oak frame will be furnished at \$4.00 extra. The picture when purchased alone will be sent by mail, in a strong tube, post-paid, but the frame will be sent by express, and will cost 25 cents extra for packing and box. The frame is such a one that usually sells for \$6.00.

This is an opportunity to get a beautiful picture cheap. We are so confident satisfaction will be given by these new pictures, that we are willing to send one of the four named composers on condition that they can be returned and money be refunded if not satisfactory. There is no discount to the profession on these, as the price will not warrant any further deduction. Cash must accompany every order, even if the parties have an account with us. We make this offer to introduce a beautiful thing, rather than a business venture.

We made an announcement of a premium of an upright piano for the person sending in the greatest number of subscribers before June, 1899. This is a Grand Premium, and is given over and above our regular premium. The unsuccessful ones are sure of a reward for their effort by this plan. There are some conditions which we are obliged to make, they are these: There must be at least twenty-five competitors, and each competitor must send in at least twenty-five subscribers. There are about fifteen persons who have signified their intentions of working for this premium. The number will doubtless be completed very soon, when notice will be sent to all. The time can be extended by the vote of the majority. The names of subscribers can be sent in as they are received.

I have looked through Mr. E. W. Krause's "Studies in Measure and Rhythm," and congratulate him on having produced a work that I consider of the utmost importance to beginners as well as individual pupils, and also teachers.

I have a very large class, and have been at my wits' end to teach just what he produced; in fact, I have been using just such studies with the assistance of an Hektograph, but have found it takes too much time.

MAX BROWNOLD.

We are pleased to hear gratifying reports of the favor with which "Musical Studies at Home" has been received by the general public. Miss Harvey assures us that she receives letters from all over the country asking questions about the book, or containing generous words of appreciation. She believes that she is accomplishing precisely what she set out to do—to reach the sincere and aspiring, but UNMUSICAL, and bring not music down to them, but them up to music. Some one must break ground for the high-grade teacher, and sow the seeds of true appreciation of classical music.

We have just issued the second edition of Howe's "Instructor for Piano." The success of this work has been remarkable. It has many features to recommend it. It is modern, interesting and not expensive. If you have any beginners to start in music, try this book. It will be not only a change, but, in most cases, an improvement.

We offer for 25 subscriptions at full rate, a Technician, a five octave Practice Clavier for 50, and seven octave one for 60. For this price a Life Subscription can be gained for 25 subscriptions. There are all liberal offers, and are an inducement to work for THE ETUDE, which generally gives satisfaction wherever it goes. To any subscriber that wishes to form a club, we will, on application, send a bundle of sample copies, with blanks, etc.

The Strelezki Studies, for development of style, expression and technique, will be ready during the month of March. We print a few of them in the issue, from which can be learned the style of them. The first book will only now be issued. It will contain ten studies, five of which are for technique and five for style and expression. The price of the first book will be \$1.25. The offer to sell them for 25 cents will hold good during March. Send in your order.

WANTED.—An experienced Organist (member of the A. C. M.), practically and theoretically thoroughly educated musician, familiar with the training of adult and boys' voices in chorus-classes, desires a church position in some Western or Northern city, where he would also find a field for teaching.

Correspondence solicited with churches having organs with at least 16 pedals and full pedal-board of 23 octaves. Address, PAUL GÖRNER, *Chamberburg, Pa.*

NEW PUBLICATIONS.

MRS. SPEAKER. A Dramatic Cantata in one act. By A. W. BORST. NOVELLO, EWER & Co., London and New York.

The opera or cantata has been successfully given in this city and in England.

The idea upon which the work is based is a thoroughly whimsical one. We are introduced to a Legislature in which all the members and their supporters are females, and the leaders of the Opposition, and all its followers, males. The music is spirited and lively, and embraces many tuneful numbers, the choruses being full of "go," the score being altogether an excellent example of this class of composition. High praise can also be accorded to the libretto, which is excellent in idea and perfect in rhyme, rhythm, and variety of versification. Most of the duets, trios and choruses are bright and sparkling.

The book can be procured through THE ETUDE publisher.

TWO BALLADS, by J. B. Campbell.

1. "You'll Never Guess."

2. The Floweret.

Published by SCHUBERT & Co., New York.

3. "Daphn' Cheeks," J. B. Campbell.

Published by WHITE, SMITH & Co., Boston.

4. A Question. Mrs. CONWAY H. Noble.

Published by BRAINARD & SONS, Cleveland, O.

The first three songs are for high voices and show original moments, not only in melody, but in the harmonic structure. No. 1 is a simple, simple, in setting. Nos. 2 and 3 tender in sentiments, of more elaborate workmanship, with interesting secondary themes in accompaniments. All are commended to teachers of singing. No. 4 will doubtless please the ordinary listener, but certain faults of construction will detract from its value to musicians.

C. P. H.

SOME REQUISITES OF TRUE TEACHING OF PIANO PLAYING.

BY EMIL BRESLAUER.

Translated for THE ETUDE by NATHAN GANS.

THE supposition that, in combination with artistic thoroughness, there is always a capacity of teaching, is unfortunately a popular error. The greater portion of the multitude has not an idea of what a degree of methodical and pedagogic knowledge must necessarily form a part of the music teacher's function, in order to enable him to elevate musical instruction to the standard of an educational means, capable of cultivating the soul, the intellect, and the will, proportionately. But the acknowledgment of that which is essential to thorough musical instruction is wanting when it is not only the greater portion of the public, it is even lacking to such an extent with some portion of those who give instruction, that they regard the education for the profession of teaching music as scarcely a special study; indeed, they are of the opinion that the example and an incitation to a correct imitation are sufficient. In this consists often their entire methodical means.

As a matter of course, such teachers are not conscious of the significant and serious duties of their vocation. How frequently, as a consequence, is instruction imparted without a true comprehension of the object to be attained, and without a suitable means to that object; how frequently is there a lack of knowledge of the general and individual qualifications of a person, and hence of insight into the comprehensive abilities at the various stages of development, and at different ages, without which, the teaching matter cannot be made intelligible to the pupil.

What a degree of patience, insight and experience, alone, are necessary for the proper schooling of the hand, for the acquisition of an artistic touch, such as is requisite for the production of the various tone-shadings. What great attention does the exact knowledge of the wide compass of teaching-matter demand, which can only then be of value to the pupil when it is imparted to him properly graded, and in accordance with the given standpoint of his technical abilities and degree of his mental development.

How long to dwell upon each grade; how to work out the theoretical matter and adapt it to practical ends; how to cultivate the musical ear; how the perceptive qualities; and how the susceptibilities to the beautiful in works of art should be awakened and developed; how the teacher can continue self-improvement; in what manner he might maintain cheer and vigor in the toilsome labor of his vocation, and also remain susceptible to its ideal side, so that the requisite vivacity and stimulative power (which are essential to all educational ends), dwell within his teaching. All this demands, according to its significance, a radical and systematic study, and the elucidation thereof forms the principal object in the study of method, and doctrine of music pedagogy.

CONCERT PROGRAMMES.

Recital for two Pianos. Miss Amy C. Leavitt, Mr. Oscar Krüttsch, Washington, D. C.

Concerto in C Minor, Beethoven; Andante con Variazioni, Schumann; Hommage à Haendel, Moscheles; Et. Klug, Schubert-Liszt; Rondo in E flat, Weber; Concerto in G Minor, two movements, Mendelssohn.

Fanny Houser, Columbus, Ohio.

Concerto, C Minor, Op. 37, Beethoven; Serenade Schubert; Des Abends, Aufschwung, Warum, Grillen Op. 12, Schumann; Tarantelle, Moszkowski; Gut Nacht, Fahl' Wohl, Kuecken; Two Impromptus, Chopin Mazurka, Godard.

Miss Mary Wood Chase, Winona, Minn.

Prelude and Fugue, Bach; Love Song, Henselt; Spring Song, Mendelssohn; Etude, Op. 12, No. 2, Niccolò; The Windmill, Tuckermann; Valse Caprice, Rubinstein; Dance of the Gnomes, Rhapsodie Honrois, No. 12, Liszt.

Anthony Stankowitch, Phila., Pa.

Toccata, Scarlatti; Warum? Grillen, Op. 12, Kreisleriana, Op. 16, Schumann; Lullaby, Floersheim; Etude—On False Notes, Rubinstein; Chant Polonoise, Impromptu, Op. 36, Barceuse, Op. 37, Etude, Op. 10, No. 3, Etude, Op. 10, No. 7, Fantasia, Op. 49, Chopin.

Mr. Walter J. Hall, Bridgeport, Conn.

Andante con Variazioni, Haydn; Sonata in G, Op. 14, No. 2, Beethoven; Impromptu in B flat, Op. 142, No. 3, Schubert; Mazurka, Souvenir de Kiefer, Schullhoff; Kamennoi-Ostrow, Op. 10, No. 22, Rubinstein; Capriccio brillante, in B minor, Op. 22, Mendelssohn.

John Orth, Boston Mass.

Concert-Rondo, in D major, Mozart; Aria con Variazioni, Op. 16, Louis Pader; Allegro Scherzando, M. Moszkowski; Prelude in A major, W. H. Sherwood; Twelfth Nocturne, in G major, Chopin (1809-1849); Second Nocturne, in D major, Schumann (1810-1856); Moorish Dance, M. Van Lennp; Concerto in C sharp minor, F. Ries.

Constantine Sternberg, Atlanta, Ga.

1. Piano Quartet: Tannhäuser, overture, Wagner; Greeting, Koelling; Sourire de printemps, Bachmann; "Freischütz," Weber; The Viking, Campion; Solo: Impromptu (A flat), Chopin; Solo: Variations, Op. 12, Chopin; "Dinorah," (Shadow-dance), Meyerbeer; Fantasy Impromptu, Chopin; Aria, from "Barbieri," (una voce), Rossini; Fantasy over Meyerbeer's "North Star," Kullak.

T. M. Austin, Director of Music, Westminster College, New Wilmington, Pa.

Nocturne in E, Schumann; Schubert Lieder, "Sei mirgerliss," Liszt; Love, Godard; Maiden's Song, Meyer Helmund; Sambaude Moderne, Smith Wilson; Melodie, Von Holten; Nocturne, Op. 16, No. 3, Chopin Suite of Pieces for 4 hands, Tours; "Crush'd by the Brunt," from Mahomet II, Rossini; Improvisation on "Walter's Prize Song," from "Die Meistersinger," Bendel; Rondeau Brillante, Op. 62, Weber.

New York College of Music, Alexander Lambert, Director.

Allegro from Sonata, Op. 2, No. 1, Beethoven; "Good Night," Franz Ries; Rondo Capriccioso, Mendelssohn; Serenade (with violin obbligato), Liebe; "Sunday Morning," (from Op. 139), Bendel; "a Russia," b. "Italy," M. Moszkowski; "Ich Fange Keine Blume," Schubert; Concerto, F sharp minor, (1st movement), Hiller; Concerto (1st movement), De Beriot; Concerto (3d movement), Hummel.

Wesleyan Female Institute, Staunton, Va., G. W. Bryant, Mus. Dir.

Piano Duette, "Overture to William Tell," Gottschalk; Vocal Solo, "The Bird Catcher," W. A. Briggs; Recitation, "The Double Sacrifice," Piano Solo, "El Dorado," Bartlett; Semi-Chorus, "The Night has a Thousand Eyes," (a) "Bobolink Song," Emery; "Polonaise American," M. S. 8 hands, G. W. Bryant; Piano Sextette, "Overture to Preciosa," Weber; Vocal Solo, "Sognai," Schira; Piano Quartette, "La Dame Blanche," Piano Quartette, "Andante," Beethoven; Vocal Trio, "Cheerfulness," Gumbert; Piano Solo, "Hungarian Fantasia," Liszt.

If our art is not to sink entirely to the level of trade, commerce, and fashion, the training for it must be complete, intelligent, and really artistic.—ADOLPH BERNHARD MARK.

[FOR THE ETUDE.]

CONTEMPORARY PIANOFORTE COMPOSITIONS

BY DR. H. H. HAAS.

SINCE Mozart and Beethoven, Mendelssohn and Schubert, nay, since Chopin, Liszt and Schumann, there has been written, by a large number of our contemporary composers, a vast amount of excellent pianoforte music, which is no more than a deduction from the former composition, however much it may have been inspired by it, but an entirely new, original and different kind of music. I do not allude to those composers who appear to aim merely at doing something odd, at defying all rules and canons of music, the rhythm may be queer, the phrasing and the harmony must be queer. Unfortunately, the taste for oddity is so general that composers who have no other recommendation but oddity hold a high place in vulgar estimation. I do not consider eccentricity a thing good in itself, as tending to prevent us from sinking into a state of stagnation, which would indeed be a calamity. But why cry "Fire!" in Noah's flood? The contemporary composition which I mean, has a highly poetical, romantic, often intensely emotional and passionate character; in fact, it is almost as sensational and soul-stirring as anything that has ever been written, and although the effects and means employed are sometimes extraordinary, and the harmony very venturesome, yet no rules of good composition, no æsthetic canons have been violated.

It is preëminently and essentially pianoforte music, so much so that, sung or transcribed for other instruments, it would lose its charm, and at all events lose largely. Indeed, it has to rely for its beauty and effect, to some extent, on the qualities of the piano as well as of the player. Neither the pianos nor the touch and technique of players forty years ago were fit for it, nor would they have done it justice. I do not know but that our improved condition of touch and technique and the excellence of our pianos have often given the impulse to such composition.

The further we go back from our own days, the more carefully and completely denoted, the more definite and unequivocally clear, are the contents and the form of pianoforte composition, binding us to strictly objective interpretation. Haendel and Bach can well dispense with expression marks in their compositions; the outlines and forms of the setting, the very staff picture and the harmony itself suggest the due expression, which is no question of expression, but of content. Our modern highest aspirations; their greater works are domes, Gothic cathedrals; they are that music which Goethe had in his mind when he called architecture frozen music!

But the more we approach our own days, the more liberty and scope is left to individuality and subjective conception; in fact some of our contemporary composers seem to say: "Here I give you some ideas, now make something of them!" These pieces executed on an inferior instrument, with inferior technique and no imagination, are nothing; but everything on an excellent instrument, played with skillful technique, beautiful variety of touch and tone, with elevated, poetical fancy, with intense feeling and passion! Those who in Europe and also in America represent this "new school" are so numerous that a few names must here suffice:

Reinecke, Rheinberger, Hiller, I. Seiss, Kwart, G. Schumann, Gruenfeld, Heymann, W. Berger, C. Richter, H. Huber, de Wilm, Winterberg, Gurilt, Volkmann, Haberbrer, Gade, Kjerulf, Sjogren, E. Grieg, A. Jensen, Heuselt, Raff, Rubinstein, Godard, L. Schytte, Stas Saens, Brassin, Dupont, Dvorak, Tchaikowski, Sigismund Noskowski, Maurice Moszkowski, the two Scharwenkas, Paderewski, Max Vogrich, Br. O. Klein, Wilson G. Smith, Pratt, Garriot, McDowell, etc.

Sometimes I receive new pupils who seem to have lost all interest in music, or never to have had it; who are very bad and careless readers, slovenly and remiss in their practicing. Then I give them some of the above described music, not too difficult, some melodious études by Schytte or Gurilt or Haberbrer; some pieces by S. Noskowski, C. Richter, Volkmann, G. Schumann, etc.; nine times out of ten they at once change for the better; they will indeed say: "This music is very hard, but uncommonly well played, everything like that before." That is exactly what is the trouble and why, this kind of music is a sure remedy; because the pupils had formerly been satisfied with trivial music, nothing but common-place, self-suggesting melodies, harmonies and rhythms, cheap effects, of all of which they grew tired and tired of the wisdom of it themselves. But now their curiosity and attention are aroused and engaged; a new interest is created and kept alive, dormant faculties will wake up by one, imagination and enthusiasm kindle!

We cannot ignore contemporary pianoforte composition and almost exclude it from our teaching and concert programmes; we cannot close our eyes to the fact that a large, momentous addition has been, and is continually being, made to pianoforte music. Without prejudice, we must make ourselves familiar with all good composers existing, look out for the appearance of others on the musical horizon!

GERMAN AND AMERICAN STUDENTS CONTRASTED.

DEAR FRIEND PRESSER:—

As I wander around this great city, my mind reverts to the busy student days of twenty-odd years ago. I find much, very much changed. Berlin has grown from a large old-fashioned town, to a modern mammoth, with all known appliances for making life practical. Many of her great men have passed away, but the machinery which they controlled continues to move under new directing hands.

The question may be asked, has Berlin or Germany lost in purity and loftiness of standard in Art matters, through these innovations in manner of life, and life's environment?

It seems not; but time will settle that point beyond a peradventure. There is certainly still that something in the atmosphere which induces sustained enthusiastic effort.

In those days Prof. Theo. Kallak was the supreme dispenser of musical wisdom concerning piano playing. He administered the same to his disciples, pure and simple, without the least admixture of pedantry, mannerisms, or attempt to make palatable, assuming, very properly, that his earnestness should find ready response in the minds and hearts of his pupils, and that ultimate accomplishment of the purpose, rather than present comfort, should be considered.

An American must have passed through several stages of Germanizing before he can enter into the spirit of such striving, or meet such a master with equanimity.

Now, why is this? What national characteristic, or weakness, necessitates this transformation?

Is the unfruitfulness of our sometimes remarkable musical talents attributable to the same?

We Americans are capable of most brilliant dashes; we are sometimes extremely well endowed, and unfortunately start up the path of learning armed with good resolves; but have so far failed to reach that point from which we could begin to make an impression on the world's creative art.

American students are impatient, restless and too self-conscious. We make use of rather that devote ourselves to art. One of our marked traits is a desire for quick realization, whether we invest brains or money.

The German nation is possessed of innate capacity for painstaking work, and patient waiting, even when recognition be long deferred. Add to the above ingredients the requisite talent and a Beethoven, a Schumann, a Wagner, or a Brahms may be the result. This outcome assumes, before and above everything else, that one shall cultivate self-criticism so carefully and persistently, through hearing, and through intimate acquaintance with good works, that each task shall only be considered as a stepping stone to a higher level. When self-satisfaction takes possession, advancement ceases.

To sum up the situation, the Germans are persistent, level workers, are born and bred in the midst of model music, and develop naturally.

We are volatile and our early surroundings are usually anything rather than artistic. Then, we are quite apt to so hasten the maturity of a talent, that it has not time to attain full development.

This is done by the unwise exaggeration of the importance of each successive accomplishment, which should rather be regarded as I have said before, only as a stepping stone to a higher level. The result of this substituting *personality for art*, is invariably the scrub instead of the oak, that might have been. Now, I scruple the readers of THE ETUDE will not put me in the category of Americans who think they have conquered their country; but I should like to have them credit me with having observed all and experienced much of the situation.

We have no reason to feel disheartened. Musical culture is becoming much more general, thanks to such men as Mason, Mills, S. P. Warren, Mathews, Emory, Paine and others of their ilk.

We do not want the much-talked of "American school," for absolutely great music knows no climate. We want to work, hope and wait. Some day, we may have the honor of producing a musician worthy of a niche in the temple of the musician who shall create a *period*, like Schumann or Wagner.

O. B. BOISE.

Berlin Dec. 27th, 1888.

—The pupil cannot be taught too soon that music is not a mere tinkling and jingling. He ought to be made aware betimes of the meaning—i. e., the emotional or other contents—of what he plays or hears others play. For that reason songs do justice to the words, and genuinely characteristic pieces like Schumann's "Scenes of Childhood" and "Album for the Young," have an immense educational value. I will not say that soulless music—of which there is a good deal—and music with little soul in it, of which there is even more—should

never be given to pupils, for that kind of stuff may be useful for technical purposes; but what I will say is that they ought always to be told what is good and what is not. In fact, conversations about the music to be practiced, or the music that has been practiced, cannot but be profitable in many respects, and may further the artistic education of the pupil more than the practice itself. A much neglected matter is of enormous importance, namely, the choice of music. Of course, bad, vulgar and lewd music has to be avoided like poison; but no less music which is over the head of the pupil. Most of Beethoven's works, for instance, are not fit for babes. The practicing of compositions intellectually too difficult does as much harm as the practicing of compositions technically too difficult. There is another aspect of the art which the teacher must reveal to the pupil—the æsthetic. And, perhaps, no other aspect stands so much in need of revelation. However, the æsthetic—the beauty of line and form—too, is a manifestation of the soul.—FR. NIECKS.

QUICKSILVER MUSIC PUPILS.

BY JOHN S. VAN CLEVELY.

HAVE you ever tried to pick up a bright little spherule of mercury as it lay upon the table still and shining? Have you ever attempted to make a concise statement of some doctrine in music to a pupil whose eagerness to appear bright is his besetting sin? If so, the metaphysical heading of this article will be no enigma to you. It may be safely ventured as a generalization, that all musical temperaments are connected with a degree of quick perception and vivid feeling, to which the term mercurial might be aptly applied.

Every teacher of large experience will be able, easily, to fill up a complete gamut of temperaments among his pupils, ranging, by chromatic degrees, all the way from the cold and sluggish dreamer to the fiery, headlong enthusiast; the one takes every impression, like a lump of putty, with unresistant dullness; the other extreme yields like soft rubber, but loses the stamp as soon. There are those who catch your words out of your mouth before a sentence has been deposited, and so distort and entangle the thought that thrice the necessary time must be spent in trying to set right their prodigal misapprehensions. These excessively quick-witted and impatient students, who assure you that they know all about scales, and that they have technique enough, that their teachers never give them pieces hard enough, that they play all the sonatas of Beethoven and everything of Chopin, are the terror of the serious-minded teacher. It seems like trying to harness a butterfly, or brand the initials of ownership on the wings of a humming bird, to make any definite impression on these flicking mounds.

It is not infrequent to find some real glow of genius in these persons, but their superficiality, senseless hurry and frailty of will cancel the genius, and add them to the vast limbo of failures. If a pupil comes to you, saying, "I have not too much talent, but I am thoroughly in earnest, and will submit to discipline," you feel that you stand upon rock; but if he says, "I could sit all day and listen to music, and I delight to read page after page of new music, as if reading a newspaper," you say, "Merciful heaven, save me from this quicksilver!" Quicksilver, however, has also its uses. The quicksilver pupil, like the liquid metal which is his symbol, needs to be imprisoned. Who'll invent some art thermometer where these now useless pericarpes may be forced to serve some useful end? Dr. O. W. Holmes has spoken of the relief he felt when conversing with a person of plain, honest dullness, after trying to keep pace with the squirrel-like gyrations of colloquial acrobats, pleasant as the soothing effect of simple green to eyes aching with the cheap dazzle of tinsel. Many a musician has experienced a similar relief in the presence of a quiet, industrious pupil, after his fierce scamp over a wide field, in trying to cast a lariat of sense around some skittish genius. God save our art from these fantastic fops.

The large place assigned to music by Plato and Aristotle shows that the culture of the emotions was an important element in Greek education. Æsthetic training was not only an end in itself, but was regarded as the basis of religions and moral culture.—GARRICK COMPTON.

Questions and Answers.

QUES. 1.—When can the term *classical* be correctly applied to musical compositions? Ever to modern works?—Miss S. R. O.

ANS.—The meaning of the word *classical*, in any connection, is rather ambiguous and general, and moreover is understood somewhat variously by different writers. What is classical literature? What are classical paintings, or classic features? *Exactly* what classical or classic would mean in either of these cases, perhaps no one could say; but certainly two things are recognizably implied—a proper conformity to some pre-established model, combined with intrinsic beauty and elegance. Hence, we should give as our definition of classical music (certainly having some exceptions) something like the following: Classical music presents a recognizable form, such as a Sonata, a Fugue, a Rondo, etc., and contains genuine beauty judged by acknowledged standards. Therefore, a composition with great beauty of melody and harmony, but practically formless, would not come within the strict language of the foregoing definition; nor would the most correct Symphony or Fugue that, while presenting no technical faults, possessed nothing of the soul of music. We are aware of the difficulty of insisting upon so limited a use of the term *classical*. The Fantasia that precedes the C minor Sonata of Mozart is as truly classical as any other part of that beautiful composition, notwithstanding its apparent disregard of strict form. So, too, are many other well-known works in a *quasi* free style. But no piece is classical simply because it is beautiful. With this general definition, it will be evident that mere age adds nothing of a classical nature to any music, and therefore that modern compositions may be as truly classical, if not as elevated, as the works of the old masters.

QUES. 2.—Please tell me the pronunciation of Dussek and of Dvorak, and the nationality of Dussek?—Miss S. R. O.

ANS.—Dussek is pronounced very much like Doossek, and he was born at Czezan, Bohemia, February 9, 1761. We cannot undertake to spell Dvorak phonetically, though Worchak is suggestive of its proper pronunciation.

QUES. 3.—What is the meaning of *sforgio*?—Miss S. R. O.

ANS.—The use of the syllables Do, Re, Mi, Fa, Sol, La, Si, Do in singing. *Do* has taken the place of *Ut*, originally used, and still retained by the French, both in *solfeiges* and to denote our musical letter C.

QUES. 4.—How should the sextuplet be played? * * * Is the accent the same as in triplets? If so, is the sextuplet false?—Miss S. R. O.

ANS.—Properly the sextuplet should be regarded as three times two notes, not as two times three, the latter being merely two consecutive groups of triplets. But a group of six notes may properly have a 6 over it, whichever of the foregoing is intended, if the six are to fill the place of four of the same nominal value, although a little care in writing and in engraving the first of a series of such groups would save perplexity by showing whether the groups were to be two threes, or three twos. The importance of this distinction will be appreciated in playing the first study in Carl Mayer, Op. 119, Bk. 1, where either construction of these groups of six notes is possible throughout, but where the evident character of the music suggests two threes most emphatically.

QUES. 5.—Is the pedal to be used in staccato passages?—Miss S. R. O.

ANS.—Very frequently, yes.—A staccato touch with the damper pedal held, gives a tone both crisp and sustained, as no other way of playing can do; and this applies, of course, as much to soft passages as to loud.

QUES. 6.—Please tell me the sharps in the key of G sharp major.—Miss S. R. O.

ANS.—It is the audible equivalent for A flat major, and has eight sharps, including F double sharp, which is regarded as two sharps (the old way of writing a double sharp being to place two single sharps at the left of a note). While no one now represents the key of G sharp major, by means of a signature, it not infrequently occurs as a transient modulation in instrumental music. Gen-

erally speaking, although we could write any piece in a sharp key or in a flat key, by going as far as eleven sharps or eleven flats, the inconvenience of this ponderous notation is easily and usually avoided by exchanging a signature with many sharps for one with fewer flats, and *vice versa*.

QUES.—In the November *ETUDE* (first article) *no* is called a mordent. In December number (answer to R. A. T. 1, *no* is called a mordent. Is this right? Are they not otherwise distinguished?—EDDY CLUB.

ANS.—This sign *no* represents a turn (not a mordent) and this *no* a mordent. The latter sign with a vertical line through it denotes the inverted mordent.

QUES. 1.—Would you be so kind as to tell me if finger exercises and studies should be practiced by raising the fingers as high as possible? Take, as examples, Plaidy's Technical Studies and Cramer's Studies.—SUBSCRIBER.

ANS.—At first, yes, and likewise afterward, so long as they are practiced slowly: this develops the flexibility of the fingers, and at the same time strengthens them, besides insuring greater accuracy of execution. Later, when played more rapidly, less movement of the fingers is practically inevitable. The slow practice is really gymnastic exercise, in which the fingers should ordinarily overdo the motions that would be necessary, as they will usually fall back to what is desirable in a more rapid tempo.

QUES. 2.—Should not such exercises be practiced very slowly?—SUBSCRIBER.

ANS.—Certainly, at first: but many of the most earnest and conscientious students err in never attempting anything like real velocity. Both the hand and the mind need to be set free, occasionally, from a too rigid observance of rules, while working as truly in accordance with rule. Freedom and spontaneity are as indispensable in playing and singing as in composing; and in each of these departments slow practice, so necessary at first, must be supplemented with discreet, rapid practice, though never in such a way as to sacrifice either accuracy in regard to notes and fingering, or the true touch and expression demanded by the music itself.

QUES.—What is *rhythm*? Are the words *rhythm* and *time* used synonymously? Will you please give me a comprehensive and simple answer that a pupil of twelve years would understand?—M. R. H.

ANS.—*Accent* is a relatively greater amount of force given to certain notes, or tones, that makes them somewhat more prominent than the other notes, or tones, among which they stand; and when such accents occur at regular divisions (on the first of every two counts, of every three, or of every four, etc.) they form *rhythm*. Hence, rhythm is the regular recurrence of accent. The word *rhythm* also refers to the various subdivisions and combinations of the counts in any measure, or measures, leading one to speak of certain melodies as having simple rhythm in contradistinction to others having fluid, or elaborate, rhythm. Heller's charming *Studies in Rhythm and Expression* illustrate this latter application of the word.

As to your second query regarding the similarity between rhythm and time, they should never be used interchangeably. Indeed, there are comparatively few occasions for speaking of *time* in music. One may speak of the various forms of *rhythm*, as duple, quadruple, sextuple, etc.; also of various *tempi*, as a rapid tempo, a slow tempo, etc.; likewise of the *movement* of a piece—in neither of which expressions would the word *time* be wholly proper. Above all things, never be guilty of speaking of "common time," which is both absurd and inaccurate, since probably no one form of rhythm is more "common" than any other. The *time* of a piece is too ambiguous an expression to be used, as this might refer either to the counts, the movement, to the year of its composition, or even to the length of time required for its performance. Even the word *measure* is perhaps open to criticism when used with reference to the rhythm, as duple measure, nontuple measure, etc.; though doubtless correct, it is by no means so legitimate an expression of the counts as is the word *rhythm*.

QUES.—Will you please answer through THE ETUDE the following questions:—

1. When two notes are slurred, and the second one is longer, should the first be accented?

2. Should the first of a group of slurred notes be accented?

3. What is "Tausig's idea of undulating five-finger exercises"?—M. W.

ANS.—1. The first is frequently accented and the long note nearly always.

2. Yes, as a rule.

3. Get Tausig's "Daily Studies," edited by Ehrlich, and study them, and you will get a better idea of his intentions than any one else can give you. J. C. F.

QUES.—Please answer through THE ETUDE whether the Andante favori of Mozart (arranged by F. Bendel, op. 14) was composed for the piano alone, or formed part of some other works of his? Does the op. 14 refer to Bendel or Mozart?—"EAST OAKLAND," M. P.

ANS.—The piece is not by Mozart at all, but composed by Bendel in the Mozart style.

QUES.—Will you please inform me how the names tonic, super-tonic, etc., came to be used for names of the scale? Why is the sixth called sub-median, the name meaning under, or below the median, while it is above the median in the scale? What book is there that would have answers to such questions?—M. P.

ANS.—The term *tonic* means the "particular quality," or the "prevailing line," according to Worcester. The word itself is very old, as it may be found in both the Latin and the Greek in almost the same form. How, or exactly when, therefore, the term "tonic" was first applied to the principal note of the scale it would be difficult to say. But the cause is not far to seek. Weber says: "The ear everywhere longs to perceive some tone as a principal and central tone, around which the others revolve as accessories around their principal." Now, so far as a tone appears as a principal as a central tone, and a harmony as a central harmony, as a common middle point to which the others relate and on which they depend, we denominate the harmony a *tonic* harmony or *tonic chord*, and also the *principal chord*; and we call the fundamental tone of this harmony, the *tonic* or *tonic note*, or the *principal tone*. The German word translated *key* is *tonart*, which literally means a tone-species. Mr. James F. Warner gives the following explanation of our use of the term: "There are several distinct systems or sets of tones, according to the different tones that may be taken as common centres, or principal tones of the scale; thus we have that system of tones which is constructed upon the tone of C as the common centre, the principal tone or number one of the scale; and again we have the system that takes G as the centre. Thus, the appellation *species of tone* as a designation of that which we otherwise term *key*, has a very obvious applicability in the nature of the case."

The *super-tonic* was, of course, named from its position "above the tonic." The term *mediant* means middle, and is applied to the middle note of the tonic chord. *Dominant* is applied to that tone which is the foundation of the ruling or determining chord of any key. The *sub-dominant* takes its name from its position. The term *sub-median* does not follow the analogy of the other terms, but is the *middle* tone of the triad below the tonic. Thus the name would seem to have some fitness. It matters very little, however, why these names were given instead of others. Any name will answer the purpose of designation if you can only persuade any large number of people to agree upon its arbitrary meaning. The little book "Whys and Wherefores of Music," by H. Sherwood Vining, gives very concise answers to some such questions.

QUES.—Can you tell me of any work which serves as a sort of key to the exercises to be worked out in Richter's "Manual of Harmony," or in any other author's book on the same subject, or counterpart?—S. O.

ANS.—Parker's "Manual of Harmony" is such a work. There is no key to Richter's "Harmony."

QUES.—Please state in Question and Answer Department of ETUDE if in Liszt's arrangement of Schubert's Serenade the accompaniment, when written upon both staves, is to be played with one or both hands; also give fingering for "Echo."—S. R.

ANS.—As Liszt has indicated, both hands play the accompaniment in the *Ossia* in opening four measures, but in upper brace the left hand plays what is in both staves. You will observe that there are rests in this, which means the right is not to be used.

The fingering in the "Echo" is easy. Place the thumb and first finger on the first two notes.

QUES.—Please answer in ETUDE how many notes in opening trill, and how the chain of trills are played, in the Weber Polacca. By answering this you will oblige E. W.

Ans.—This information is clearly given in the Cotta edition of the above work, edited by Liszt.

QUES.—Why has the first bass note in fifth measure of "Golden Slumbers," published in January ETUDE, two stems?
M. C. W.

Ans.—Because it is to be held while you play the next two chords. If you did not write it with double stem, it would require a separate staff to indicate it.

QUES.—I have just had a discussion with a gentleman regarding the appropriateness of using the song, *When the Sanguine Homeward Fly*, as a voluntary for church service, arranged for cornet and organ. Is this song appropriate as an offertorio, in whatever form it may be used?
ORGANIST.

Ans.—This well-known song of Abt's is so generally known as a love-song, it is wholly out of place in church, in any form or arrangement. So, too, is the celebrated prayer from *Der Freischütz*, which is merely an opera prayer and no church prayer at all; and indeed, when there is so vast an amount of really beautiful church music of every variety, from grave to brilliant, what need is there of introducing poor, or even doubtful pieces into the church music?

QUES.—What do you think of the cornet as a solo instrument for church voluntaries, etc.? Is it in keeping with the service?

Ans.—We earnestly deprecate its use there. Even as an instrument to lead congregational singing, we object to it, preferring by far the good, clear tones of the human voice. A precursor, standing before a congregation, can often inspire such singing as no instrument could bring out. The cornet tone, even when carefully modified for the occasion, is too intimately associated with festive and military occasions to justify its use in a church.

QUES.—Do you know of any device that will enable small pupils to use the pedal on a pianoforte? Oftentimes I wait them to, but if they do, their position at the piano is so bad that I am inclined to wait until they grow. If you know of anything, is it practical? Please state cost and where it can be obtained.
W. M. S.

Ans.—We have known of elevated pedals that could be fastened to the usual pianoforte pedals, and that then stood high enough to be reached by the foot of a child; but, though they answered the desired purpose, these high pedals have never come into general use, nor do we know where they could be procured. Indeed, it is doubtful if young players should be permitted to use the pedals, for even older people make sad work with them, calling one "the loud pedal," and using it as though loudness were its real effect, whereas, all degrees of force are regulated by the touch alone. When people learn the wide difference between fullness and force, some of this foolish misuse of the pedal will disappear.

QUES.—I have heard the grace notes in Chopin's Nocturne, Op. 37, No. 1, played in different ways: will you please state in THE ETUDE, for the benefit of numerous readers, with what notes in the bass the grace notes are struck, taking, for example, measures, one, five, six and ten; also measures nineteen, thirty-two and thirty-eight? Is there any general rule for playing grace notes in the works of Chopin? If not, why not?
ENQUIRER.

Ans.—You probably begin counting with the first entire measure, as an incomplete measure begins the Nocturne. According to that, in measure one, the grace notes are merely an inverted turn and begin with the bass note. In measure five they form arpeggiated chords and end as the bass note enters—that is, the large note to which they lead comes exactly with the bass note below it. In measure six, the large note following the grace notes comes with the bass, the small notes taking their slight rhythmic value from what precedes; and this is also the case at the tenth, nineteenth and thirty-first (?) measures. In the thirty-eighth measure they form another broken chord, the highest note of which comes with the bass.

There is no rule for grace notes in Chopin's music unlike that for all grace notes; and no one rule covers all examples. In general, a single grace note, known as an *acciaccatura*, comes with the note opposite in the other

hand—as some would loosely express it, "on the count." Likewise any of these grace notes that, with the note following, would form either a turn or an inverted turn, should usually begin with the accompanying bass. Grace notes forming a broken or arpeggiated chord should have their last note with the accompanying note in the other hand, as would all larger runs of small notes. While there is some slight diversity of opinion as to the proper rendering of all such embellishments, and especially when found in the music of Bach and his contemporaries, the foregoing rule will never lead one very far astray, if, indeed, it does not denote the precise way of playing or singing all kinds of grace notes, whether in old or modern compositions.

SENTIMENTAL PIANISTS.

BY E. E. AYRES.

We Americans are especially fond of ridiculing what we are pleased to call "sentimental" people. We affect to admire most those who are entirely without sentiment. We have the impression that the intellect is antagonistic to sentiment. That common sense is always wanting where sentiment abounds; that only the long-haired child of passion whose education is one-sided, whose sensibilities are abnormally developed, is properly termed the sentimental man. We are all so much afraid of being included in that category. We like to be intellectual or practical, and possessed of "good common sense;" but we are angry whenever we are even suspected of being "sentimental." If in our criticism we desire to use some epithet that is particularly severe, we find complete expression for all our contempt when we apply the term "sentimental."

This crusade against sentiment is very popular. Even the most sentimental man in the community has snarling contempt for (other) sentimental people. It is the cry of the money maker, and the office seeker that has commended itself to the multitude. The merchant whose mind is absorbed day and night with schemes and plans for the accumulation of wealth, the politician whose sole ambition is to wield power, the teacher who covets only money, or reputation, or social position—it is not strange that such sordid and selfish souls should despise all beautiful sentiment. But that others should join them in this hue and cry and help them to crush what is most charming and beautiful in life, is one of the strangest freaks in human nature. It is but an illustration of the sad truth, that it is always easy to appeal to man's lower nature. He is always just ready to grovel in the dust if some one will only make the suggestion. He seems forever to be conscious of his earthy origin, and is easily made ashamed of any higher pretensions. He may forget himself at times and look away into the heavens, and fly on the wings of his imagination into the spirit world; he may gain a little view of Paradise, and begin to feel that he himself is not altogether a creature of the dust, when, behold, some fellow-being points the finger of scorn and accuses him of affectation. He blushes with shame and skulks away, to take his proper place among the common herd of humanity. Man is so conscious of his own littleness that he is not only easily dissuaded from any attempt to rise above the earth, but he finds it exceedingly difficult to believe that any fellow human can be in any better condition.

In the face of all this ridicule, and in spite of it, some heavenly souls have risen infinitely higher than all their "common-sense" neighbors; and they have dared to live and labor in the world of sentiment. "Common sense" insisted on keeping the physical origin of man forever in sight; and the world applied itself to the solution of the all-absorbing question: "How can the needs of the physical man be best supplied?" It is still the leading question of the world, and no man can deny its importance. But, contrary to this all-pervading spirit of utilitarianism, have arisen the few distinguished souls who must forever be branded as sentimentalists. They pretend to see the higher origin of man; they minister to higher wants, and whisper something concerning a noble destiny for humanity; they exalt the spiritual side of man and entreat men and women to place a higher value

upon their souls. "The Divine image is stamped upon us," they say, "and it is our privilege to be proud of our birthright." No wonder we call these men "dreamers" and enthusiasts, for their teaching appears so visionary to our practical minds.

These strange men have chosen various means or mediums through which they have sought to give expression to their sentiments. Homer, Virgil, Shakespeare and Milton chose Poetry; Michael Angelo, Raphael, Titian and Turner chose Painting; Bach, Beethoven, Schumann and Wagner chose the most sentimental of all the arts. But every art is a medium for the expression of sentiment, and every artist is sentimental or nothing. It is this element in any masterpiece of poetry, painting or music that preserves it from speedy oblivion.

The man who is endowed with a fine intellect, who has had superior mental training, and whose sensibilities have received corresponding culture, is likely to be capable of fine feeling, and the greater his culture, the more sentimental he will be. It is acquaintance with literature and art and religion that promotes just such elevation of mind. The most intellectual men in the world are the most sentimental.

Sentiment is not a thing that may be cultivated as if it had no dependence on the intellect. "The faculties of the soul are so intimately related that they do not act independently of one another," writes one of our best psychologists. We may go further, and say that exalted sentiment is the product of nothing less than the broadest culture. It is not the result of one-sided education, as the history of art will show. The poet is not the idle dreamer whose entire life is elevated to "star-gazing." Usually, he is the profoundest scholar of his age, all things considered. It is not unusual to find him the master of a half-dozen languages and deeply versed in many sciences. Besides all this, he is the philosopher par excellence, and the life-long student of nature. Thus it is with all truly great artists. Haydn, the one apparent exception among musicians, was not so illiterate as some would have us believe; for outside of his acquaintance with books, his association with the most learned and gifted men of his age must have contributed greatly to his mental character.

The interpreter of music requires the same collateral training. It is impossible to comprehend the Paradise Lost without severe and protracted preparations involving the critical study of many branches of classical literature. To understand Bach and Beethoven, musical study alone will not suffice. These masters were not striving, as some seem to think, to write so many pages of interesting harmonies in order to illustrate the rules of counterpoint; but their purpose was to express the exalted sentiments which filled their noble souls. The narrow and one-sided student may learn to analyze these masters' compositions, and try them by the inexorable laws of harmony and counterpoint and musical forms, but only those whose general culture is above the average will perceive any part of the wondrous sentiments therein. For sentiment, to be perceived or expressed, must first be understood. The pianist must comprehend the noble sentiments of Beethoven, or he cannot give expression to them in his playing.

Therefore the pianist who is not "sentimental" is in no sense an interpreter of the masters. For to comprehend a sentiment one must feel it—it must become a part of one's own being. Such a pianist is not wholly useless to the community; he can render excellent service, sometimes, as a teacher. He is not capable of teaching music; but he can explain technique, which is indispensable. He is a sort of living technician—very valuable as far as he goes. If he persists in playing for the public, he can teach the people's patience. But music is not his province.

A teacher may well despair of doing any good to that pupil in whom it is impossible to excite any sentiment. Any other defect may be regarded with complacency, but the utter absence of sentiment means the prostration of all artistic possibilities.

It is the teacher's duty and privilege to encourage in his pupils this disposition to see the spiritual side of their art. It is barbarous to crush the tender flowers of youthful sentiment; it is wisdom to cherish and purify it. Stimulate the weak imagination by every legitimate means. It is just along this line of endeavor that the teacher's richest reward is to be sought and found.

CERTAIN EDUCATIONAL ASPECTS OF TECHNICAL DEVELOPMENT.

BY CALVIN F. GADY.

TECHNIC OF COLOR.

THE conscious development of tonal thought through pitch relationships constitutes the first basis for muscular activity. Unconsciously, of course, quality and intensity are to some degree present. Quality, or color of tone, I believe to be the second conscious and positive element in muscular development. This has an effect upon the choice of the channel for its expression, but more characteristically upon the quality of nervous force, the mode or form of its operations, and its relation to the afferent nervous flow, to the aesthetos of the sense of touch, or that deeper sense called the muscular. There is great confusion here among writers, confounding qualitative and quantitative ideas. Strength or intensity is made synonymous with quality of action. The term "touch" is perhaps the partial cause of this. Qualitative tonal thought has a certain influence upon the choice of the individual muscular activity. Where, for example, the mere pitch of a tone would require the simple up and down action of the finger, the quality of the tone might require also the flexing of the finger on itself, or the addition of the arm or hand. This directing force of quality of tone is especially true where speed and intensity are added. Within certain limits of speed and intensity, however, the same tone quality can often be produced through any one or all of the primary forms of technique—hand, arm or finger—and no one could tell which was being used if they were not seen. The point to be observed in this connection is that it brings into action and unity more of the physical exponents of thought.

Its main influence, however, is upon the form or mode of action. The principal basis for an intelligent "touch" is the sensitive perception and clear conception of tone-color. In proportion to this power of clear, conscious, conception of quality in tonal thought there is developed an exponent, a peculiar qualitative flow of nervous energy, that manifests itself in certain forms of muscular activity. These forms will vary according to the differing character of mind. These constitute what may be termed the gesture of pianoforte playing, which will be characteristic of the individual mind, its thought and feeling. This qualitative thought can and must be begun early because of its influence upon the nervous energy as regards its mode or form of activity, and to assist in securing absolute concentration of this energy in individual channels. On the part of the child this must be at first simple and in keeping with its childish experience and may partake of more of an intellectual than emotional character. No subject is so neglected as this.

Great execution in the form of expressing a large number of pitches within a given moment, and great power absorb the whole attention, and the result is that Mozart, Schumann, Schubert, Bach, Beethoven, must all have the same "heroic" tone. Usually this degenerates into a brutal and coarse tone. But herein lies the most subtle distinction between the masters, and between the individual works of the same master. Any intelligent man can distinguish the peculiar forms of the phrase-thought of Beethoven, and the forms of intensity, but may utterly fail to perceive the differences of depth and breadth and color in the lines. A dead and glossy black are two wholly distinct ideas. The blues of Fra Angelico no one ever has, or probably ever will, equal. But the qualities and color of tone of Haydn, Schubert, Schumann, Beethoven, are not less characteristic of the man. And nothing but this qualitative concept can ever differentiate the qualitative forms of muscular activity. The gradations are too fine to be conceived of in any other way. The result of the application of qualitative study is to be seen in pliancy and elasticity of muscle and elimination of extraneous nervous energy. Hence, the idea of unity of tonal force through the relationship of contrasting color must bring with it the synthesis of its nervous expression. That is, we do not have a series of individualized forms of motion, but an aesthetic unity arising from the relationships of such forms. Here, too, the difficulty of the student lies, not with the motions or muscular efforts, but in the power to conceive tone forms of any considerable complexity of color. The forms of muscular activity will keep pace with those of the intellectual and emotional power, and only by working from thought as the causal base can the external be differentiated in its form of activity. No ability of the master or student can give an amount of external means of differentiation can give any clue to the feeling for tonal color. We come now to the third division.

TECHNIC OF INTENSITY.

Great force would seem to be the first desideratum with the inventors of royal roads to pianoforte playing. And while they talk glibly of "expressive touch," they really have in mind the idea of intensity mainly, mere brute force. The muscles must be strengthened. Yes! but how? What shall be the basis of that development? Can mere volitional effort in raising or pulling down dead

weights give the living force desired? No, for then the nervous energy is not transformed into living, vitalizing ideas. Nervous energy must not stop with the muscles, but pass on into the externally created tone. Tone is vitalized, becomes an active vitalizing agent through this energy. The basis for the true development of intensity of action, as for quality, must be sought in motor concepts. Dynamic ideas of tone must serve as the motive power for intensity. By dynamic intensity of tone is not meant a coldly conceived intellectual idea of mere loudness, but a breadth and depth and loudness that spring from the very fountain of being. The simplest melody calls for it as strongly as the most complex. The differentiated shades of intensity may not be so many or so complex in the one. And this gives us a hint as to the choice of compositions for the development of this very complex power of conception. The degrees of intensity and their complexity of relations, must be at first low and simple. If now we compare the number of shades of intensity, and the forms arising from their relation, of the "Carman's Whistle" and the Beethoven Concerto, we find a development in degree and complexity almost not quite equal to that of pitch and its relations. These intensities and the mode of action are but a part of the mind's concepts, as much as pitch and color, and if they really have been, and were expressed through a logically graded course of development from the simple to the complex, there will have been developed a physical exponent, muscular power, fully equal to all demands. And this will not only develop but that is possible to the individual, but it will be the safeguard against a display of brute force. The white heat of passionate thought and feeling, the intense arousing of the whole being, will often develop a strength that the physique of a person does not lead us to expect, just as the frenzy of the maniac source knows no muscular power. This also applies to the development of endurance.

I am not putting forth theories here, I am stating truths, proven over and over again by actual demonstration.

Here the study of rhythm applies, for it serves as a basis for contrasting and grouping intensities and keeping the mind off from the physical, either as muscle or energy, and thus intensity and action can be kept up much longer. The real difficulty, as far as muscular power is concerned, is the mastery of thought. We have the same problem as through pitch—how to gain direct control over nervous force. An analysis of the thought of the student will always reveal the fact that in all complex relations of intensity, as for example, in a fugue, if any outline is dim or lost to the hearer, it is dim or lost to the thought of the interpreter. The dynamic unity of a phrase will be externally revealed by the thought, just as certainly as a geometrical demonstration will be as clear in its expression as it is in the rhythm thought of the demonstrator.

These three elements of tonal thought—pitch, color, intensity—are not the only ones having a bearing upon physical activity. Rhythmic relations have an important bearing upon the directive control of energy, upon choice of channels for the expression of pitch. Another important service rhythm renders is that of unifying the individual muscular activities by grouping them into rhythmic forms corresponding to the tonal concept. Thus it assists in making possible a much larger number of individual motions in a given time. Its strongest power is seen in its bearing upon the development of intensity.

Many teachers have found fault with the idea of accelerated rhythmic study, as presented by William Mason, asserting that it produces inequality and hardness. If they will analyze the thought of the student they will find that he had not clearly conceived the dynamic equality of forms. The mind had fastened upon the tone of greatest intensity, not as having intensity but as an accumulation, a thing wholly physical. The lower tones of the form were lost, the idea of had no dynamic equality. They will also find that there had been a failure to conceive perfectly clearly an equality in the rhythmic effect of each tone. Hence intensity of tone had not governed the intensity, nor the duration of tone the duration of muscular activity. Gain a perfectly clear mental picture of these two effects and the external result will be perfectly satisfactory.

Temporal relations have an important influence upon the technic of color through the study of legato and staccato.

The secret of the difficulties in the way of technical development really lies, therefore, in the mental inability of the majority of students to coordinate so great a number of ideas into a whole, which while conceived as a whole is yet one of clearly defined individual outlines.

This inability may be simply a lack of mental power or grasp. It may be because the process of development has been begun too late to arrive at any considerable degree of perfection. Or, what is more common, inability may arise from the fact that the student is not willing, for various and sundry causes, to take all the necessary or logical steps in the process. But whatever the cause, the real difficulty is the mental one, and the educational

problem for the teacher to solve is how best to develop this comprehensive thought-power. Any technic—so called—that may be developed outside of this is valueless for artistic purposes.

It is plain that this requires, on the part of the teacher, a knowledge of logical processes of thought, and a quick power of perceiving such processes through the analysis of thought manifested in playing. A student plays as he thinks, and an analysis of effects will reveal the logical or illogical character of the thought which is the source of the effects. This analysis will also determine whether the student is really thinking the thing itself or only thinking about it. It is one thing to think about geometry, it is quite another thing to think geometrically. So it is one thing to think about music or a musical phrase, but quite different to think musically—to think musical phrases.

THE CULTIVATION OF MUSICAL MEMORY.

MUSICAL memory does not present the same character in all pupils. There is the memory of the ear, and that of the mind; the memory in the fingers, or of routine; the memory in the mind, or of reason.

The other kinds of memory may be auxiliaries, but they cannot fill the place of the memory of the mind, the only one that is not fugitive and which can be developed upon.

The following suggestions will be found useful to those who wish to cultivate a musical memory.

1. In order to avoid perpetuating mistakes, one should memorize only what is known correctly with the music.

2. Do exercise the memory, close the book and play the piece by heart, whether it be well or badly. A series of trial, in order to note those passages that the ear retains, and those which must be entirely learned.

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

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

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

Exercises should be committed to memory as far as possible, for then one can better observe the position of the hands and the movement of the fingers.

Indeed, it is useful to memorize everything that is played—as an end, because whatever is played by heart is played better—as a means, because the memory develops only by being constantly exercised.

Of the pieces learned, there should be kept in the memory a sufficient number to form a repertory, which ought to be more or less rich, according to the age and aptness of the pupil.

By organizing the study of the piano in such a way as to devote to each part of the practice an amount of time proportioned to the importance, time can be found for keeping up old pieces without neglecting other works. In this division of time and attention, mechanism should have a large share, for its development demands not only care and regularity, but much time.

It may be useful to sometimes break the monotony resulting from too great a uniformity in the distribution of practice—and special advantage will be gained by accustoming pupils to go out of their regular habits without being put out by the change.

Where there is no heart there is no music.—HAUPTMANN.

Those who are resolved to excel must do to their work, willing or unwilling, morning, noon and night; they will find it no play, but hard labor.

The aim of the true artist is to give utterance to the pure impulses of art within him; to do good with these impulses, to make others happy and to do good to humanity.

WHY ? WARUM?

From Op.12. SCHUMANN.

Slowly and tenderly.

Langsam und zart. (♩ = 63.)

5.

In order to secure a reposeful performance of this piece three things are necessary. First, earnest delivery of all the melodic ideas, and in comparatively good time. Second, a gentle touch upon the chords of the accompaniment, especially when they come upon the half beat, as most of them do. They must be put in as gently as one would lay a sleeping babe in the cradle. Third, the pedal must be used everywhere in order to connect the chords with their basses, in such a manner that the entire chord forms a harmonic background, almost imperceptibly pulsated in rhythm.

- a) The hand must permit the keys to be raised just far enough to allow them to repeat by the second touch.
- b) Chords as soft as possible.
- c) These F's in the upper voice are part of the accompaniment, and therefore must be touched softly.
- d) The melodic idea commenced two measures ago, in the alto, is finished here by this long G flat.
- e) The D flat of the phrase which begins here may be struck last, after the bass and after the high D flat.

The musical score consists of four systems of music. The first system begins with a right-hand melody and a left-hand accompaniment. The second system continues the melody and accompaniment. The third system includes a 'rit.' (ritardando) marking and a 'p' (piano) dynamic. The fourth system concludes the piece with a repeat sign. The score is annotated with 'f' (forte), 'R.H.' (Right Hand), and 'G)' (Guitar).

f) The melody in the bass must sound out vigorously.

g) Be sure to manage the pedal in such a way as to connect the C flat with the B flat which completes the phrase. The transposition of these notes, to the other hands, found in the Moszkowski edition, is not an improvement. While it assists finishing the old phrase, it materially interferes with a good start upon the new one.

TWENTY PIANO FORTE STUDIES.

No.1.

ANTON STRELEZKI,
Op. 100, Book I.*Allegro moderato.*

The musical score is written for piano and forte. It consists of four systems of music. The first system is marked *mf* and *Allegro moderato.* The second system has a '3' marking in the bass. The third system has a '1 2 3' marking in the bass. The fourth system is marked *mf* and *ten.* and includes a 'SEE GE 6' stamp.

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass clef, in 2/4 time. The key signature has one flat (B-flat). The melody is in the Treble staff, and the accompaniment is in the Bass staff. The piece is marked with a forte (f) dynamic. The melody consists of a series of eighth and sixteenth notes, with some rests. The accompaniment consists of a simple bass line with some chords. The piece ends with a double bar line.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is in the treble staff, and the bass staff provides a simple accompaniment. The key signature has one flat (B-flat), and the time signature is 3/4. The melody includes various ornaments and fingerings indicated by numbers 1-5 above the notes. The lyrics 'The Rose Tree' are written below the bass staff.

[illegible]

20 PIANO STUDIES

No. 2.

5

A. STRELEZKI.

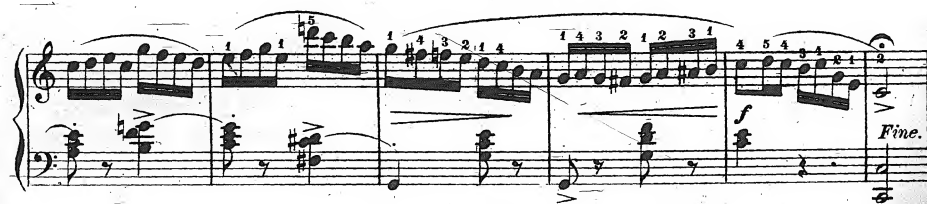
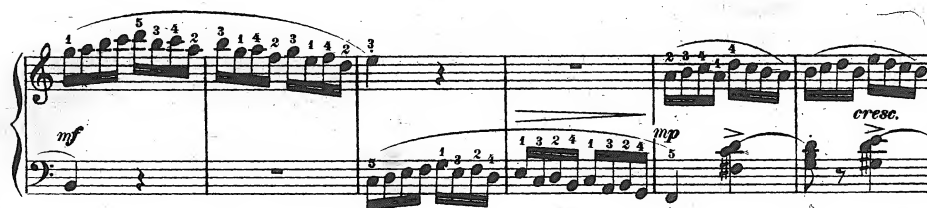
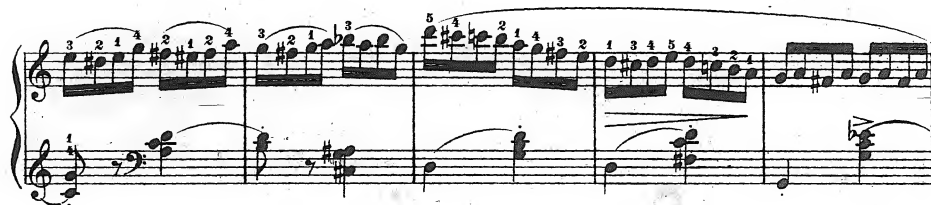
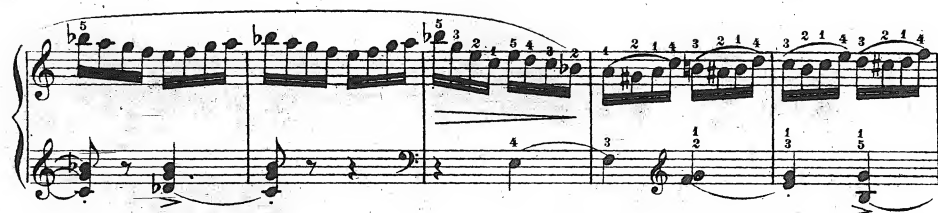
Rondoletto.
Amabile.

The first system of musical notation for 'Rondoletto. Amabile.' is in 2/4 time, key of B-flat major. The right hand (treble clef) features a melody with eighth and sixteenth notes, including fingerings 1, 2, 5, 2, 3, 1, 4, 5, 4, 3, 4, 5. The left hand (bass clef) provides a harmonic accompaniment with chords and single notes, including fingerings 3, 2, 1. The dynamic marking *mp* is present.

The second system of musical notation continues the piece. The right hand has a melodic line with fingerings 4, 3, 2, 1, 2, 4, 1, 5, 4, 3, 2, 1. The left hand continues the accompaniment with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. The dynamic marking *f dolce espress.* is present.

The third system of musical notation continues the piece. The right hand has a melodic line with fingerings 5, 2, 3, 2, 1, 4, 5, 4, 3, 2, 1. The left hand continues the accompaniment with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. The dynamic marking *f dolce espress.* is present.

The fourth system of musical notation continues the piece. The right hand has a melodic line with fingerings 4, 3, 2, 1, 2, 4, 1, 5, 4, 3, 2, 1. The left hand continues the accompaniment with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. The dynamic marking *f dolce espress.* is present.



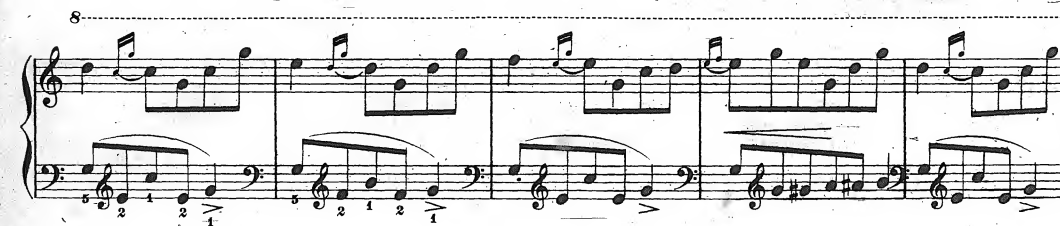
To my friend *W. B. COLSON*.
Cleveland, O.

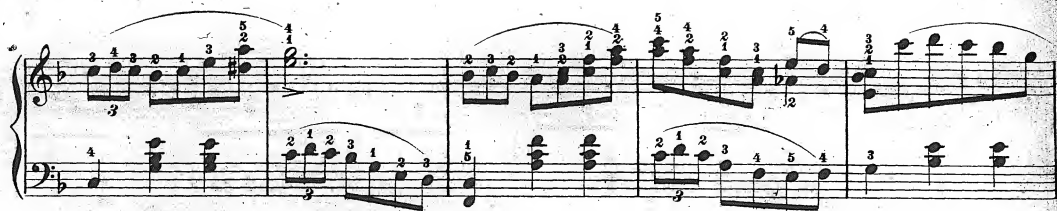
VALSE-MENUET.

WILSON G. SMITH.
Op. 43, No. 1.

Moderato e grazioso.







First system of musical notation. The treble staff contains a melody with eighth and sixteenth notes, some beamed together. The bass staff provides harmonic support with chords and single notes. The tempo marking *a tempo* is written below the treble staff.

Second system of musical notation. The treble staff continues the melodic line. The bass staff features a more active line with eighth notes and chords. The key signature changes to one flat (B-flat major or D minor).

Third system of musical notation. The treble staff has a melodic line with some chromaticism. The bass staff has a more active line. The dynamic marking *fz* (forzando) appears. The tempo marking *sempre stacc.* (always staccato) is written. The final measure of the system has the marking *fz cresc. e accel.* (forzando, crescendo, and acceleration).

Fourth system of musical notation. The treble staff features a complex, rapid melodic line with many beamed notes. The bass staff has a more active line. The dynamic marking *fz* (forzando) appears. The tempo marking *sempre stacc.* (always staccato) is written.

Fifth system of musical notation. The treble staff has a melodic line with some chromaticism. The bass staff has a more active line. The dynamic marking *fz* (forzando) appears. The tempo marking *sempre stacc.* (always staccato) is written. The final measure of the system has the marking *ten.* (tenuendo).

First system of musical notation. The treble staff contains a melody with slurs and ties. The bass staff contains a harmonic accompaniment. Performance markings include *ten.*, *dim. e ritard ten.*, and *a tempo*.

Second system of musical notation. The treble staff features a triplet of eighth notes in the final measure. The bass staff continues the accompaniment.

Third system of musical notation. The treble staff has a measure rest marked with the number 8. The bass staff continues the accompaniment.

Fourth system of musical notation. The treble staff includes fingerings (1-5) and a measure rest marked with the number 8. The bass staff continues the accompaniment.

Fifth system of musical notation. The treble staff includes fingerings (1-5) and a measure rest marked with the number 8. The bass staff contains the text *pecante e sonore*, *ben marcato*, and *f*.

IN THE FOREST.

(IM WALD.)

P. GOERNER, Op. 2.

With energy.

The musical score is written for piano and bass. It begins with the instruction "With energy." and a dynamic marking of *mf*. The first system contains measures with various fingerings and a dynamic shift to *f*. The second system features a *legato* marking and a dynamic shift to *p*. The third system includes a *ff* marking, a *ritard.* (ritardando) instruction, and a *a tempo* marking. The fourth system contains a *cres-cen-do* (crescendo) instruction and a dynamic shift to *ff*. The score concludes with a *dim.* (diminuendo) instruction and a final dynamic of *mf*.



First system of musical notation. The right hand (treble clef) features a melody with various fingerings indicated above the notes (e.g., 4 2, 4 2, 2 1 2, 4 2, 3 1, 4 2, 3 1, 4 2, 3 1, 4 2, 5 4, 4 2). The left hand (bass clef) provides accompaniment with fingerings (e.g., 1 3, 2 5, 1 2, 4 2, 3 4, 2 5, 1 4, 2 4). The instruction *sempre cresc.* is written in the left hand.

Second system of musical notation. The right hand continues the melody with fingerings (e.g., 3 1, 4 2, 3 1, 4 2, 3 1, 4 2, 3 1, 4 2, 3 1, 4 2, 3 1, 4 2). The left hand accompaniment includes fingerings (e.g., 1 3, 2 5, 1 2, 4 2, 3 4, 2 5, 1 4, 2 4). Dynamic markings *mf*, *f*, *p*, and *mf* are present. The instruction *a tempo* is written in the left hand.

Third system of musical notation. The right hand features a melody with fingerings (e.g., 1 2, 3 1, 4 2, 3 1, 4 2, 3 1, 4 2, 3 1, 4 2, 3 1, 4 2, 3 1, 4 2). The left hand accompaniment includes fingerings (e.g., 1 3, 2 5, 1 2, 4 2, 3 4, 2 5, 1 4, 2 4). The instruction *legato* is written in the left hand. Dynamic markings *f* and *mf* are present.

Fourth system of musical notation. The right hand features a melody with fingerings (e.g., 1 2, 3 1, 4 2, 3 1, 4 2, 3 1, 4 2, 3 1, 4 2, 3 1, 4 2, 3 1, 4 2). The left hand accompaniment includes fingerings (e.g., 1 3, 2 5, 1 2, 4 2, 3 4, 2 5, 1 4, 2 4). Dynamic markings *f*, *ritard.*, *a tempo*, *cresc.*, and *sempre* are present.

Fifth system of musical notation. The right hand features a melody with fingerings (e.g., 1 2, 3 1, 4 2, 3 1, 4 2, 3 1, 4 2, 3 1, 4 2, 3 1, 4 2, 3 1, 4 2). The left hand accompaniment includes fingerings (e.g., 1 3, 2 5, 1 2, 4 2, 3 4, 2 5, 1 4, 2 4). Dynamic markings *f*, *ff*, *dim.*, *cresc.*, *f*, and *ff* are present.

Andantino.

mf

p

mf

p

mf espressivo

ritard.

RONDO PASTORALE.

Allegretto.

f

p

pp

f

p

cresc.

f

decresc.

pp con grazia

EDITORIAL NOTES.

Is it right and proper, at any time, for a good musician and pianist to play unworthy music? If he is asked by friends to play "Silvery Waves," should he respond by playing a Beethoven sonata? Should he at any time play music for which he has the supremest contempt?

These are not purely one-sided questions, and a proper decision must depend upon many considerations. It is neither wise nor politic to be narrow in such matters. It is simply foolish to refuse to accede to such a request solely on the ground of your own personal preference. If you are able to play what is desired, and if you have no better reason for refusing than your own individual taste, you may sometimes merit very severe criticism. No true gentleman has a right to demand that society shall always adjust itself to his peculiar views. What if his views are the best; what if his opinions are more exalted than those of his fellow-men; let him remember that the true friend of music is not the man who has the most dogmatic views concerning his art. But it is a question of no little difficulty to decide just what course should be adopted. If you are disposed to gratify your friends' desire and contribute to their pleasure, consider well the cost before going too far. Are you justifiable in the pursuit of a course of conduct that is likely to lower the standard of musical culture in your community?

There is such a thing as yielding too much to the popular demand for silly music. It is easy to fall in line with the great throng of ignorant people. It requires very little courage to follow the crowd. But for the amiable gentleman, who likes to preserve his reputation for good manners, it is often exceedingly difficult to oppose the multitude. Some ill-natured and ill-bred people are never happy unless they are opposing everybody and everything about them; but such boorishness is not universal. There are many gifted and cultivated musicians who find it a great trial to "play at cross-purposes" with the world. They have very decided opinions, it is true, but they shrink from making themselves disagreeable. They are modest, and unobtrusive, and in many respects admirable, but they are not able to resist the current of popular sentiment. Such musicians ought to ponder well the epigram attributed to the poet Whittier, in which he urges the man who would aspire to real greatness, to earnestly espouse some noble and worthy cause which is exceedingly unpopular. It was by this means that the poet achieved much of his own greatness.

Therefore, if it be painful to you to disregard public opinion (and it is painful to any well-regulated soul), yet consider if it is not your imperative duty to endure this ordeal for the public welfare.

GOUNOD is credited with saying that no one should play unless he is really an artist. It is hard to believe that he ever made any such observation; if he did, it is very likely that he meant to use the term artist in some unusual sense. There are some few conceited village piano-pounders, who have so long been flattered by their local admirers that they have come to believe themselves to be "artists," who might be guilty of making just such an assertion. But it is hardly possible that Gounod could make such a silly remark in earnest. The sentiment is too absurd to merit a rebuke, and unworthy of notice but for the fact that some people are disposed to adopt what they conceive to be the views of great men, it matters, not how irrational these views may be.

It is just in the line of this same sentiment—indeed, it is the logical result—of just such teaching—that some should consider it wicked to play anything less exalted than Bach. If there is any occasion to compromise with the world; if it is done for the sake of elevating others; if the conscience is clear and the motives are pure; if good judgment is exercised, and faithful effort put forth—you have nothing to lose by meeting your fellow-man half-way, but everything to gain. The musician must remember that his mission is not different from that of

every other true man. His view of human life and destiny should not be more narrow because he is an artist. To contribute something to human progress and to advance the glory of the coming higher civilization should be his constant aim. If he uses his talent, his culture and his art in promoting the cause of universal education, in helping to banish ignorance and vice, and in ameliorating the condition of his fellow-creatures, he nobly performs his mission; if he fails in all these, he is useless and valueless to the world.

Use thankfully every talent you possess. Don't act as if you were ashamed of any gift, and disappointed because your talent for music were not some other talent. Be sure, whatever talent you have is the very best you will ever have, and your success in life depends upon your making the best of that. If you are endowed with an unusual memory, be glad and use it. If you have a quick musical ear, which enables you to reproduce that which you have heard others play or sing, don't behave as if you considered it a defect. There was never anything in the world more irrational and absurd than the horror with which some teachers regard a pupil's ability to "play by ear." It only shows how much there is in a name; for these same horror-stricken teachers would consider "playing from memory" a very excellent thing. It is not surprising that there should hover a little superstition around the expression "playing by ear," as the very idea suggested by the expression is so quaint, and strange, and mysterious. We say, how is it possible for one actually to "play by ear"; and the answer comes back, "yes, it is incomprehensible, but nevertheless true." And therein consists the danger—in the name we give to the performance. But let us be more accurate and say "playing from memory," and the diabolical character of the act at once disappears. In these days of memory-culture, it is not a sin to cherish this faculty of the mind.

If you have decided talent for music, there is no more unmistakable indication of it than your ability to reproduce the melodies and harmonies which you hear. It does not make it unnecessary for you to devote your time just as patiently, as do others, to the elementary branches of study. Your gift of musical perception is exceedingly valuable, but it cannot serve as a substitute for culture. You must do an infinite amount of plodding; with all your talent, your work will be endless. But talent only makes work easier. If you imagine toil unnecessary because you have unusual talent, you may question the genuineness of your talent. Toil is sweet when genius prompts it. It is the genius who is most likely to work himself to death. Mozart was poisoned; but the poison was that genius which goaded the poor body until no more work was possible. However, it is equally as foolish to throw away your talent and hope to build up something great by working on other foundations. There is a story of a little girl whose musical perception was so acute, and whose memory so retentive, that she found no difficulty in reproducing a large number of the best harmonies and melodies which she had heard. She was so fond of music, and so proficient in piano-playing, that her friends decided to give her the advantages of a musical education. She was sent to a city and placed in charge of a prominent teacher. But what was her disappointment to learn that she had been doing an irreparable injury to herself by this pernicious habit of "playing by ear." The teacher thought it necessary, first of all, to crush all the love of music out of the child, if possible. She was forbidden to play; she was started on the most uninteresting course of practice; studies of the most unmusical nature were her only pabulum; she was discouraged, because her musical nature was being starved, and finally she abandoned the study of music with disgust. Her teacher tried to disregard the talent which his pupil possessed, and tried to build on something else. She had a musical nature upon which the noblest superstructure might have been reared. Not only a grand emotional structure, but also a noble, intellectual culture might have been based upon what the girl actually possessed. But the teacher tried to build on the rational faculties, which were not sufficiently

elevated. The moral of this story is: use wisely what you have. Any talent is useful if properly employed. Even musical talent is worth something—although it may be despised in some quarters. Music teachers should be the very last of all to set at naught such talent.

It has come to be a trite saying that the piano is the most important of all musical instruments. It is none the less true, however, for all its triteness. The world needs no proof of the statement, if ubiquity is any evidence of importance; for the piano is found in the remotest corners of the land, and the "Instruction Book" has traveled to the most obscure post office. There are scores of piano manufacturers, and they go on, year after year, apparently finding sale for all the instruments they can make.

The number of teachers is also large; and we have reason to congratulate our fair land on the rapid strides these teachers are making in knowledge and effectiveness. Many of the teachers of music in modern times are readers and thinkers. They are not satisfied with what they have acquired; they want more knowledge, more skill, a better acquaintance with the views of other men, and a better general education. They read musical literature, including biography, history, musical essays, and theoretical works. They make some advances every day. Some new term is learned, some new passage mastered, some new theory examined, or some new worked mapped out. Yes, there are some live teachers in America; they do not propose to be left behind in the race. They want good pianos and good music, and they propose to have good disciples. They are determined to succeed. If it were not for such teachers, our great supply of pianos would be of small moment in our musical education. Taken together, the four factors just mentioned are all that we need for the advancement of musical culture—good teachers, good pupils, good pianos, and good music. Add to these the useful journals that are devoted to the interests of these teachers and students, and the various other aids too numerous to mention. Surely we have reason to expect great progress in America.

EDITOR OF THE ETUDE:

Dear Sir:—Having read some time since a letter from my former instructor, Dr. Louis Mass, of Boston, in which he describes the operation of severing the accessory slips of tendon of the ring finger performed upon his wife by E. S. Bonelli, of San Francisco, I concluded it would be to my benefit, while in the city, to investigate the matter.

I had the privilege of witnessing the operations that were to take place that afternoon by Mr. Bonelli, and I became convinced then and there that the operation was a great boon to pianoforte players. I was then invited to the next monthly pupils' recital, and while there made an engagement to have the tendons cut with several others.

Now, as THE ETUDE seems to take a very lively interest in this subject, several articles appearing in its numbers, possibly you might like to see the sketch of my hands taken before and after the operation.

The blue line shows the sketch before, the red line after. Same regarding the freedom of finger; blue line at the side of paper showing the partial freedom of finger before the operation, red line showing the entire freedom attained immediately after the operation.*

I am now able to play chords previously impossible. I find the stretching power of my hands greatly increased. The third and fifth fingers are also benefited by the operation as well as the fourth, there being greater freedom gained. The operation is perfectly painless, and I hope that my statement may be of some benefit to those earnest students of the piano who desire to rise above the mediocrity. Words are inadequate to express the great mental and physical relief I have experienced since the operation.

(MISS) MELLIE SHOOTS,
Teacher of Piano.

Facility in playing by heart is indeed a most useful talent, but it deserves only to a degree that amount of praise and admiration that is usually bestowed upon it.—ERNEST FAUER.

In the world of action, will is power; persistent will with circumstances not altogether unfavorable, is victory; nay, in the face of circumstances altogether unfavorable, persisting will will carve out a road to success.

*The diagram in colors is not practicable to reproduce.—EDITOR.

LETTERS TO TEACHERS.

BY W. S. B. MATTHEWS.

The following letter is introduced here in order to open the discussion, and because, as our correspondent says, it is of the very greatest practical importance.

I would like to have the following questions *fully* discussed in *THE ETUDE*, and opinions given by the teachers and its readers.

There must be *one right and best way* of producing good musical tones on the piano as well as developing technical facility—now what is that way?

QUES. 1.—In practicing finger exercises scales, arpeggios, etc., etc., studies and pieces, should the fingers be lifted *high* or should they be kept very near the keys? Which of the two is the best?

QUES. 2.—Is there not such a thing as too much *slow practice*? For instance, a scholar practicing a study or piece very slowly, which seems to be the method advocated and employed by the best teachers. On every side we hear the admonition *always to practice slowly*. The scholar practices the piece or study a few days—a week or as long as you please in this manner,—when he tries to play it faster and perhaps up to the required metronome time; he fails in playing it correctly, technically or mechanically speaking, that is he strikes false notes or does not produce the tones clearly, blurs the tones, leaves others out entirely, etc. We all know how it is. He may be able to play it in a slow tempo perfectly as far as the right notes, time and fingering are concerned, but when he attempts a faster tempo, numerous mistakes in false notes or unclearness result. My idea of the matter is that one must play or practice as fast as one can and play *surely*, just as soon as possible after commencing the study or piece so that the *mind* can be trained to act on the fingers *rapidly*, otherwise all the slow practice in the world will not enable one to play rapidly and the same time correctly in the prescribed tempo of the piece.

QUES. 3.—How far and how long should the slow practice be carried?

This matter of learning our pieces correctly in the minimum amount of time is a very important one to both teachers who play and scholars who are learning, as there is so much to be studied and so little time for most of us to do it in.

QUES. 4.—Is not technical facility and execution, after all, more a matter of *mind* and *brains* rather than *muscles*? and are highly developed muscular fingers, hands and wrists, while of course, desirable, so essential to good piano playing as most pianists suppose? That is to say, would not a scholar who possesses an intelligent, thinking mind and a "good head," who has only been developing his muscles a year or so (and that as far as muscles themselves are concerned ought to develop on their pretty effectually—it would in almost any other branch of muscular development, such as rowing, running, boxing, wrestling or any other form of athletic exercise), play better and more correctly than one who has spent years in developing and perfecting his muscular apparatus, but who has not so "good a head" and who cannot guide and direct his finger on to the right keys,—to strike the right key at exactly the proper time?

The matter has been presented to me with much force lately by observing and listening to successful pianists,—that good piano playing is more a matter of *brains* and *mind* than muscle, and not so much a difference in hands or muscular development, however desirable in itself this matter might be, as some pianists suppose. It seems to me that it ought to be a study more of *how* mind can in the best manner guide and direct the fingers on the keyboard rather than all our outside appliances and inventions that have been brought to our notice in the last few years, wonderful and ingenious as they are.

I would like very much for my own benefit, as well as, I hope, for others, to have these four questions discussed very generally among the teachers and readers of *THE ETUDE*, so as to try, if such a thing is possible, to get at the *one best way* of accomplishing the most beneficial results in the shortest space of time, in acquiring technical facility, rapidity, clearness and correctness. Very sincerely yours,

TEACHER.

I do not propose to preempt the ground in going through the form of answering the questions categorically, although the decided form of my replies might seem like it. The subject is still just as open to discussion, and to a complete traversing of my positions, as if I had written nothing whatever upon it. So much in favor of a free field to all readers and teachers in *THE ETUDE*.

1. There is *no one* right and best way of playing the

piano, short of *all ways* of playing it. That is to say, there is scarcely any mentionable manner of touching the keys, or any definable condition of arms, wrists, hands or fingers, which might not happen to be just the right way for a particular effect; which, in turn, however unusual, or unorthodox, might nevertheless be truly artistic at a particular moment of some piece. It is doubtful whether *quality of tone* is ever bettered by raising the finger high above the keys, preparatory to producing the tone. In this method of touching, a considerable part of the muscular work is expended in doing nothing, or in moving the finger before it begins to play. Nevertheless, I am in the habit of insisting upon the finger being raised preparatory to producing the tone, in many kinds of practice. I do so in order to direct attention toward the finger muscles, as distinguished from those of the hand or arm, especially the latter. Experience has shown me that the tendency to mix arm motions in finger passages, especially in scales, can be overcome more easily by requiring the fingers to be raised preparatory to producing the tone. Later, we will allow the preparatory elevation of fingers to be lessened. In slow practice, and especially in heavy practice (fortissimo), the fingers should be raised high, in scales, arpeggios and finger passages. In rapid scales, velocity passages, *fiourture*, etc., the fingers must be kept as close to the keys as possible.

2. It is not so generally understood by teachers as it should be, that velocity depends upon a different mechanical adjustment of the hand and arm to that employed in slow practice or melody playing. The peculiar quality of *melody* in tone is due to the direct expression of mind. Each tone is ordered singly, and thought as *tone*, in connection with other tones, as part of a musical idea, and not at all consciously as finger motion, or a mechanical concept. It may be necessary to interrupt the process of gaining a good tone long enough to modify the mechanical part of the proceeding, consciously. But a tone only sounds musical when produced as a *musical* concept. In velocity playing, the arm is carried more firmly in a horizontal plane, as it moves along the keyboard, and the fingers move lightly and easily upon their own joints, just as lightly and just as easily as the mind thinks the rapid runs of a Chopin *fiourture*, for instance, or one of Mason's velocity scales, or a Velocissimo scale, *pp*, in 32d notes. The thought is different, and the mechanical representation is correspondingly different. This matter is discussed in Mason's *Technics*, topic "Velocity." It is also touched upon in the octave school in the same work.

Now the sooner the young teacher finds out that *velocity never comes out of slow practice, or slow thinking*, the sooner he will be able to get himself upon the road toward something better.

3. In answer to the second question I say, most distinctly, there *is* such a thing as too much slow practice. To discuss this fully would take me further than I care to go at this time. Suffice it to say that there are two kinds of study, indispensable: *Slow* and *Fast*. By *slow* I mean, as defined in Mason's *Technics*, slow enough to leave a moment of repose between the completion of one idea, tone, or touch, and beginning the next. By *fast* I mean, as fast as the musical ideas require to succeed each other in order to produce the effect intended by the composer. In slow practice there is the mental side and the mechanical side. The mind has to be trained in music thinking, in all cases, except those where a musical phantasy already exists in the pupil by endowment of original genius. All the concepts, rhythmic, harmonic and melodic, have their several cerebral techniques. There are brain apparatuses for perceiving, co-ordinating and enjoying each of these classes of musical impressions, separately and in combination with each other, as we find them in tone-poetry. It is necessary, in almost all cases, for the student to think slowly before he can think fast. It is the teacher's work to build up this kind of mental development. Of all the masters I happen to know, I think Mr. Cady is most successful in doing this logically and scientifically. The transition from slow to fast thinking is not to be made entirely by a gradual acceleration of the rate. Fast thinking de-

pends upon grouping the elementary concepts into larger structural units. In rhythm, for example, any piece in 6-8 time, practiced slowly, counting six in a measure, will rarely or never acquire the proper accentuation when gradually accelerated, still counting six in a measure. If a change be made, and *two* be counted in a measure, the mind will make the transition unconsciously to the proper accentuation of compound measure.

Occasionally it is necessary to enlarge the units still further, as in the Chopin Scherzo in B flat minor, opus 31, where the rhythm is of 12-4, four measures of the original forming one large measure of compound time. After practicing this piece, counting three in the measure, I change the count to four, one to each measure. The proper breadth of phrasing and rhythmic accentuation then follow almost immediately, and, in a majority of cases, unconsciously, unless I happen to call the attention of the pupil to the process, as a suggestion for their farther study alone.

Rapid thinking depends upon broad grouping, large structural units, and official unconsciousness of particulars. That is, the particulars are all there, as the atoms of carbon, hydrogen, etc., are in organic substances; but as in the latter cases the carbon, hydrogen, oxygen, etc., exist as part of organic molecules, having an individuality of their own, due to their organization, and different to the effect of either of the ingredients apart from organic association, so the musical atoms of pulses, scale tones, chords, etc., exist in the larger musical concepts with an individuality due to the peculiar manner of their association, and not specifically and consciously due to their individual properties, apart from organic association. The musician will understand me, I think.

This larger grouping of the structural materials of tone-poetry is the object of a larger part of piano practice, if we only knew it, and is the real end giving value to theoretical studies in connection with piano playing. In rhythm, as I have already said, a larger grouping can be formed by larger counting. In harmony the elementary concepts of chords, and chords in key, have to be built up, after which the harmonic intelligence will be easily directed by causing the piece to be played as chords merely, in harmonic phrases. In such a piece as the Chopin Nocturne in E flat, where the melody occupies the right hand exclusively, the harmonic conduct of the piece will be recognized if the left hand part be played with both hands, the right hand taking the chords at the same time with the basses to which they belong. When this has been done a few times, the right-hand should play the chords after the low basses, exactly as written, and with particular direction to securing a delicate touch. Then play the entire left hand part with the left hand alone, and you will be surprised to discover how much finer it will almost immediately become. The melody may now be superimposed, and the total effect will be far more artistic than before. In this harmonic analysis, as well as the rhythmic, the effect of the chord-successions will be different in the mind when they are taken fast, and a certain amount of fast thinking and fast practice has to be done in order to be able to control them at the new rate. The proper delivery of melody is a still larger subject, entering into the very essence of music itself. It depends upon musical feeling, intelligence and experience, which must be diligently built upon by study and hearing.

Hence the categorical answer to the second question is that slow practice is an essential part of the process of arriving at artistic playing. Upon the nerve-muscular side, it has in it two elements: First, care and accuracy in performing the motions in proper order of succession. Secondly, mental certainty, or consciousness that they *have* been so performed. In fast playing, and in careless playing in general, mistakes arise through inadvertence. The pupil tends to make such and such motions, but being busy with the next thing in order, is not aware that the muscular obedience has been incomplete. The value of the nerve-repose at completion of each motion, before proceeding to the next, is just here. It permits the player to realize the return response of muscular sensation, indicating that the motion intended has been duly performed. Upon the musical side, also slow,

practice permits the ear to realize the sound of the tones produced. The ear, and the musical consciousness of hearing, is susceptible to cultivation.

The whole story of practice is briefly this: slow practice for certainty. Slow and *heavy* for muscle and solidity. A little of this goes a considerable way, since after all there is comparatively little merely brute force in piano playing of an artistic kind. For certainty, muscular and musical, slow but *light*. Complete motions, exaggerated movements of the hands and arms, in springing upward from elastic tones and chords, terminal tones, etc., but *little intensity*. Thus the order and character of the motions is ensured, with a minimum expenditure of nerve force. This is the way in which such pianists as Sherwood practice. They are already able to play fast enough and loud enough when they once know what it is that they should play. It is not so with young players. They have to learn to think fast, play fast, and think forcibly, and play forcibly to repress forcible thinking. Hence fast practice follows slow practice, and sandwiches in with it. The proportion between the two must be determined by the individual deficiencies of the pupil. Mason's rule, or, used to be, about five times through a phrase or passage slowly, to half as many fast repetitions. The rapid practice is to be of two kinds: moderately fast, and absolutely as fast as the passage ought to go. In the latter there will be many notes missed in all the early parts of the game, but it is necessary, in spite of missed notes, in order to form the habit of fast thinking, or the "touch and go" effect of rapid thinking. Constant alternation of slow and fast is the rule for practice. Whether loud or soft, is to be determined by the needs of the pupil. One with slender muscles and feeble intensity generally has to cultivate this element, but it is to be cultivated more rapidly by *thinking* than merely by playing.

In answer to the fourth question, it is a matter of brains and thinking ability. In this connection I would add the corollary that much time is lost in the study of exercises and mechanical études, and pieces of slight value, which do not have in them the elements of good music. If you will take two pupils of intermediate grade, and cause one of them to study pieces by Liszt, in exactly the same manner that Cramer and Clementi exercises are usually studied, then have them memorize them and work them up for effect; take the other through the usual course of sonatas and études, and at the end of six months compare their style of playing, you will see that some things might have been done as well as others. Boldness and daring are necessary qualities in playing.

I will add further, that in my opinion all the higher qualities of the most advanced piano playing of the present time are more thoroughly foreseen in Mason's System of technique, and foundations for them laid early, than in any or all others that I have examined.

[FOR THE ETUDE.] MUSICAL BLUNDERS.

BY EUGENE THAYER, MUS. DOG.

BLUNDER FORTY-SIXTH.—To give abbreviations in letters of inquiry. You may know what is meant by St. Law, Co., but it sounds so suspiciously like St. Lawrence Co. that one is in doubt where to mail an answer. I suppose Sar. Co. means Saratoga County, but really do not know which. A similar blunder is in using merely local names instead of the U. S. name of the post-office. I have this moment had the tenth or twelfth letter returned from the dead letter office, all addressed to a young lady in Ohio, at some post-office which is not on the list of U. S. offices. She doubtless believes that I have not the ordinary etiquette to answer her very courteous inquiries. Either she gave a name only known locally, or her handwriting was so bad that I have misread it. Writing letters don't seem to have much to do with music, but a poor letter, or the discourtesy of a non-reply, renders it impossible for us to assist each other in many useful ways. If you have made inquiries which have been promptly answered, do at least give the

cheap remuneration of thanks, for the half hour or half minute spent in giving you a courteous reply. It is to be said that there are few to whom these remarks are justly applicable, but these few should surely mend their ways; it is to be charitably supposed that they are only thoughtless in the matter.

BLUNDER FORTY-SEVENTH.—To give hasty or half attention. It is rather discouraging, after you have sent a man a copy of the multiplication table, to receive a letter by the next post inquiring how much seven times seven are. Read every word (and spell it too, if need be), as the presumption is that the man meant precisely what he said. If he did not, the loss is his. It is the same thing in your daily studies. Give such attention to your music that you can play from memory every piece you have ever had; and do this while you are young. The habit is not easily formed when you are older, and is of incalculable benefit. I require it of all my young pupils, even in little amusements and études. I should also require it in exercises if I ever gave any exercises; having no trouble in developing the most thorough technic without the assistance of any such unpleasant nerve-killing stuff.

BLUNDER FORTY-EIGHTH.—To rely upon a newspaper education. This means to expect a sufficient education from reading a few (or many) teachers' letters or the graded lists of teachers whose experience extends over a period of five years or less. I do not hesitate to say that I consider THE ETUDE most excellent, valuable and useful in this respect, and by far the best musical journal for young students, but with all its success, it cannot give you a complete musical education. I consider it worth many times the subscription price, but do not think a dollar and a half a year is going to give you all the musical education you need. Do not infer that I want any more pupils from this; I have just dismissed and refused a whole school full, as I found it impossible to take them and do my other work properly. Take THE ETUDE and all good musical journals, but only rely upon them as incidental assistants in your musical career.

BLUNDER FORTY-NINTH.—To rely upon machinery for technical development: I have briefly spoken of this before, but the point is so important that it will really bear daily mention. Of all the people who use these things, you only hear of those who are successful in spite of them. Those who fail are so chagrined that they never mention the fact, except under pressure. It is for the same reason that singing is healthy: all the weak ones are killed off in the preliminary practice and only the extra strong ones can survive.

BLUNDER FIFTIETH.—To go into your life work without consecration. Nothing can be added by way of comment on this point. If you came to New York city, you would call it a piece of great good fortune to have at the outset the assistance and friendship of Mr. Vanderbilt; and call that a tower of strength which would insure success. You are not going into New York city, but into a much larger place called the world. Why not secure at the outset the assistance of the Friend of Friends? It costs you only a very small price—consecration. Be assured you cannot succeed without Him. How faithful, patient and kind and merciful is this Blessed Redeemer. If you have not made this consecration, let not another sun roll the heavens before you give all to Him to whom you owe all!

Work is not man's punishment, it is his reward and his strength, his glory and his pleasure.—GEORGE SAND.

FOR SALE.—A Henry F. Miller Upright Pedal Piano, also, a Brotherhood's Technicon. Terms low. Address F. M. H. F., THE ETUDE OFFICE.

FOR SALE.—A Parlor Concert Grand. Second-hand. In excellent condition. Address, GRAND PIANO, ETUDE OFFICE.

WANTED.—By a competent musician, a former pupil of the Leipzig Conservatory of Music, a position as director of the music department of a school or college; or as teacher of pianoforte and harmony in a Conservatory of Music. Nine years' experience. Refers by permission to several of the first musicians in the United States. Address, A. Z., care of ETUDE office, Philadelphia, Pa.

ON THE RING FINGER QUESTION.

BY E. VON ADELUNG.

EDITOR OF THE ETUDE:—

You know the expression, "To make mountains out of mole hills?" This is exactly the long and short of the agitation in favor of "Severing the accessory tendon." Some time ago I read a paper before the M. T. Association of California, in which I summed up all the arguments, pro and contra. Mr. Bonelli was present, also a lady and gentleman who had had their fingers operated upon; both of them made some general remarks, but refrained from offering arguments or contesting those which I had used in their presence. At the close of the meeting a vote was taken on the question whether a piano teacher could conscientiously recommend the operation, which, being unanimous, expressed the opinions of all members present that he could not. Yet the agitation did not rest there. Mr. Bonelli continued to "cut" and the proselytes continued to be imposed upon.

"Imposed upon" is not too strong an expression. Either Mr. Bonelli did not understand what I said or he did not wish to understand. The gist of my lecture was to show that the advantages accruing from that operation were so small that they were not worthy to be taken into consideration. I shall therefore briefly state the only advantage that may be gained by it, and if Mr. Bonelli or anybody else can prove that I am wrong I willingly will ask the pardon of Mr. Bonelli for having called the operation an "Imposition."

First of all, the ring finger, as to muscular power, is not so weak but a strong finger, as strong as the middle finger, and perhaps stronger.

2d. The Ring Finger is not prevented by that accessory tendon from being lifted up and striking sufficiently strong to produce a *f* tone provided either the middle finger or the ring finger are not held down with the hand of lifting and striking; that said finger is only impeded in its upward and downward progress when both middle and little finger are held down simultaneously.

3d. That in case both those fingers are held down the motion of the finger is not prevented but only impeded, so that continued practice will enable the player to produce a forte stroke.

4th. That up to a high grade, when the pupil studies Clementi's Gradus ad Parnassum, or plays Chopin's Etudes (Op. 25), such forte strokes are not needed, and that in almost all cases where double trills are required they can be executed with the help of other fingers, for instance, $\frac{1}{2}$ and $\frac{3}{4}$ instead of $\frac{1}{4}$ and $\frac{3}{4}$; this fingering is only needed in forte passages of double trills. There is no trouble, except for the beginner, to execute a double trill, when piano, with $\frac{1}{4}$ and $\frac{3}{4}$.

5th. That the accessory tendon will be stretched enough for all musical purposes when pupils begin practicing at the age of eight or nine years.

6th. That the accessory tendon in different persons varies both in size, thickness and formation.

My supposition that the accessory tendon strengthens the function of the little finger with the hand, and that the little finger, in consequence of the operation, is thereby weakened, may not be sustained by experience; this supposition was, however, pronounced by a doctor who holds a diploma from a medical college in Germany.

Therefore, I will say that persons whose accessory tendon is so strongly developed as to prevent the finger from raising may be benefited by the operation, just as tongue-tied, squint-eyed, club-footed or hare-lipped persons can be relieved by being operated upon.

EDITOR OF THE ETUDE:—

Dear Sir: In your issue for last month I notice a review of a new composition by Ferdinand Dewey of Boston. Mr. Dewey has a true artistic nature, and a keen appreciation of character and poetry alike. Now, while your review of Mr. Dewey's new composition, "The Night has a Thousand Eyes," is correct, in most respects it is not quite sufficient. First, because the piece is intended *either* as a song with piano accompaniment, or *as a piano solo*, and should be so explained and understood. As a piano study I have need it considerably. It requires a soft, smooth legato touch, of considerable singing quality, with a sensitive appreciation of the slightly swelling tones of the highest notes in the accompaniment figures. When in Dresden I frequently visited the art gallery and the great "Sistine Madonna" picture; upon a second or third visit I began to see cherubs' faces in the light, fleecy clouds of the picture, at first merely regarded as background or sky and against which the principal figures stood out in bold relief. The delicate beauty of the subordinate "background," or accompaniment, in Mr. Dewey's composition will be appreciated in like manner by sensitive and imaginative players, who treat the music with sufficient gentleness, repose and smoothness of touch at a moderate tempo. Henselt's wonderful legato style, with which such a work as his (Henselt's) Etude "Entschwendendes Glück," should be treated, is a good example of somewhat similar writing. In the interests of our German American musicians, I respectfully ask you to mention this subject again.

WM. H. SHERWOOD.

"What Can't be Cured Must be Endured."

THIS, FOR YEARS, HAS BEEN THE CHARITABLE VIEW TAKEN OF THE GREAT NUISANCE,
PIANO DRUMMING.

BUT THERE IS A CURE; IT HAS COME AT LAST.

THE VIRGIL PRACTICE CLAVIER, A SILENT PIANO,

Is actually BETTER than the Piano itself for learning TO PLAY THE PIANO. The Piano is for the musical performance, the Practice Clavier for the preparation.

INEXPENSIVE. PORTABLE. DURABLE.

AN INSTRUMENT

FOR EVERY PLAYER

who would practice when he chooses, what he chooses and as he chooses, without annoyance to any one, and with no one to hear his pieces or to know how much or how little they are studied.

FOR EVERY TEACHER

who would have his pupils make rapid and intelligent progress in overcoming all of the technical difficulties of pianoforte playing.

FOR EVERY PUPIL

who would gain true artistic playing ability, with a perfect development of the requisite strength and endurance

FOR EVERY SCHOOL

in the shortest possible time, and at the least possible expense.

in which the Piano is taught, where economy, the enjoyment of quiet and the effective public performance of its pupils are important considerations.

FOR EVERY FAMILY

that would be relieved of the unpleasantness of piano practice at home, and would have the children more interested in their music, and more appreciative of the pieces they learn.

STYLE A, 7 OCTAVES, PRICE \$60.00. STYLE B, 5 OCTAVES, PRICE \$44.00.

CORRESPONDENCE SOLICITED with Teachers and Schools.

Descriptive circulars sent free on application.

Best and highest endorsements by the profession.

For particulars address,

THE VIRGIL PRACTICE CLAVIER,

18 East 17th Street, New York City.

BRANCH OFFICES:

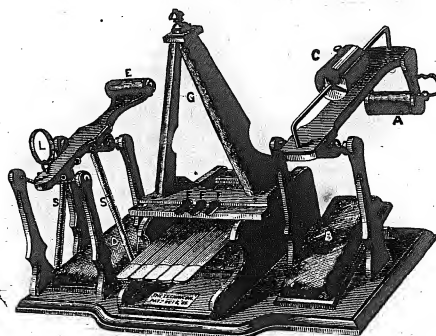
Room 682, Hotel Boylston, Cor. Tremont and Boylston Sts., Boston, Mass.
1704 Chestnut Street, Philadelphia, Pa.

Technical Excellence more quickly attained by the application of Scientific Process.

THE physical changes or developments in the anatomical mechanism necessitated by the technical demands of piano playing, and for the production of which so much monotonous exercise at the keyboard is necessary, can now be attained in a more economical manner, by means of the Technicon, a scientific Hand Gymnasium, founded upon physiological principles, involving results of the greatest importance to piano teachers.

The profligate expenditure of time (as compared with results obtained) on technical exercises at the piano, as also the severe wear and tear upon the nerves and upon the piano itself, can now be avoided, and greater results be rapidly produced by means of this more direct treatment of the anatomical details.

A specific exercise is provided for each muscle or set of muscles involved in piano playing, and in going through this



scientific method of hand treatment the concentration of the mental powers upon the separate muscular details, as they are brought into action, gives a discriminating mental power and control over them; a feature which cannot fail to commend itself to all thinking teachers. The special treatment of the wrist, and also the first, fourth and fifth fingers, are prominent features in the Technicon. Many teachers testify that fifteen minutes with the Technicon gives results equal to one hour of technical exercise at the piano.

Important testimony has been received from leading Pianists, and Musical Directors of Colleges, Schools and Academies, both of Europe and America, relative to the excellent results gained by means of the Technicon, and which will be mailed free, together with full information, on application.

PRICES.—In Black Walnut, \$22.50.

In Mahogany, \$27.00.

Discount to Teachers, Schools, etc.

Send for Circulars.

N. B.—IMPORTANT WORK FOR PIANISTS.—The mechanism of the hand and arm analyzed and explained by means of diagrams, with explanatory notes, showing which muscles are brought into action for each particular movement of the arm, wrist or fingers. Invaluable to teachers for showing pupils which muscles should be used, and which should be kept quiescent, for producing the movements involved at the keyboard. Price 75 cents. To Teachers, 50 cents. Send stamps.

CORRESPONDENCE WITH TEACHERS SOLICITED.

J. BROTHERHOOD, No. 6 West Fourteenth Street, New York, N. Y.

Agents for England, AUGENER & CO., 86 Newgate St., London, E. C. | Agents for Germany, FRITZ SCHUBERT, Herrmann Str., 16, Hamburg

PRINCESS SNOWFLAKE,

Or Beyond the Icebergs,

A NEW COMIC OPERA IN THREE ACTS,
WITH ORIGINAL WORDS AND MUSIC.

Complete Libretto can be furnished on application

By Benjamin Cross, Jr.

PRICE \$1.25.

Published by

THEO. PRESSER,

No. 1704 Chestnut Street, Philadelphia.

New + Lessons + in + Harmony.

BY

JOHN C. FILLMORE.

"We know no other work in which a musical student can learn so much about harmony in fifty pages of text and examples for exercise."—*The Nation*, New York.

This work is based on the ideas of Dr. HUGO RIEMANN, and has as an appendix his lecture on "The Nature of Harmony."

"A careful perusal of (this) will enable students to see clearly the drift of modern speculation in music."—*The Nation*, Dr. Riemann, "The greatest living musical theorist."—*The Nation*.



Zeckwer Metronome.

This Metronome is absolutely correct,
very simple in construction and
cannot get out of order.

PRICE \$3.00.

For Sale at the

Philad'a Musical Academy,

1617 SPRUCE STREET,

PHILADELPHIA, PA.

MUSICAL GAME.

ALLEGRO ANDO.

Instruction and Pleasure Combined.

A SPLENDID GAME FOR EVERY HOME.

This game consists of cards, on which the different notes and rests are printed, one on every card. After a number are distributed among the players, the cards are played in succession and added together as they are played until the value of a whole note is reached, when it counts one for the person who played the last card and completed the whole note. This gives a general idea only. Full directions, with rules for a number of different games, tables showing the notes, rests, keys, &c., accompany the game.

Those learning to play the Piano, Organ, Violin, or any other instrument, those who sing, those who wish to read music faster, in fact, all who are interested in music, need this charming game.

It teaches the value of notes and rests.
The names of the notes.
The various keys in which music is written.
The different kinds of time.
Practice in musical fractions.
The easiest way to learn to read music.
For learn, while playing an interesting game.
It is readily learned, even by children.
Time devoted to playing this game is not wasted, as in most games.
A splendid game for evening parties.
A new departure—entirely unlike any other game.
Parents can teach their children the rudiments of music, even if not musicians themselves.
Interesting to old and young, beginners and advanced alike.
Those intending to study music will find it to their advantage to play this game a while before beginning lessons.

PRICE, 50 CENTS.
Address Publisher,

THEO. PRESSER,
1704 Chestnut Street, Philadelphia, Pa.

COURSE IN HARMONY.

By GEO. H. HOWARD, A.M.

PRICE \$1.50.

Easily Understood. Interesting. Thorough. Adapted for a short course or for an extended period of study. A great saving of time to teachers. A real help to students.

This work is being received with great favor, and is already introduced in several of the best conservatories in this country. In pamphlet form it has had a large sale, and now that it is completed, it seems sure to take a leading place among works on Harmony.

Simple explanations, short sentences and plain language throughout are features which will commend themselves to teachers and students.

It will lead students not only to a theoretical acquaintance with Harmony, but also to become able to distinguish intervals, chords, progressions and treatments by ear as readily as with the eye.

By means of an accessible variety of exercises the interest of the course is well sustained. It will not be found dry by any careful student. Many of the exercises are decidedly novel in a text-book of this kind, never having appeared before.

The book will be found interesting and helpful in every way to the teacher and the pupil. It is also rich in suggestions for general improvement and in reviews. In advanced study it will be found invaluable.

The conviction of its excellence will strengthen as it is used, and is safe to say that this will prove the most popular work on Harmony yet published.

Address

THEO. PRESSER, Publisher,

1704 CHESTNUT ST., PHILADELPHIA, PA.

+ SPENGLER'S +

System of Technic,

FOR THE PIANO-FORTE.

PRICE, \$1.50. Limp Cloth, \$2 00

An Original and Highly Interesting Work for
Professional and Amateur.
JUST PUBLISHED.

We offer in this System of Technic a work that is calculated to arouse new interest and enthusiasm, and point out the road to higher and nobler possibilities.

While the aim has been to set before the player new and interesting matter, yet the more important facts are constantly kept in the foreground, to wit:—to develop the weaker fingers, and to equalize the touch, to create an independence of execution, to accustom fingers and hands alike to every possible position in all major and minor keys, and to cultivate the mind as well as the fingers.

Advice to Young Students of the Pianoforte.

By ALBERT W. BORST.

PRICE, 10 Cts.

Some good advice for every one studying the piano.

WHAT SHALL WE PLAY.

By CARL REINECKE.

PRICE, 25 Cts.

Letters from a renowned musician and teacher to a lady.

NATURE + OF + HARMONY.

By Dr. HUGO RIEMANN.

(Second Edition.) PRICE, 25 Cts.

An exposition of some modern ideas of Harmony.

METHOD OF STUDY.

By C. A. MACOROLE.

Among the many topics treated in this little pamphlet are "On a good touch," "Reprieve in playing," "Magnetism in playing" etc., etc. Price, 10 cents.

CLASS-BOOK

FOR

MUSIC TEACHERS.

By E. M. SEFTON.

Price, - - 50 Cents.

The book contains everything for keeping Accounts of Music Teachers; Index; Daily Programme, a page for each pupil; Cash Account, Bills, Receipts, etc., etc. Address publisher,

THEO. PRESSER,

1704 Chestnut St., Philadelphia, Pa.

KNABE
GRAND, SQUARE, and UPRIGHT
PIANO-FORTES

These Instruments have been before the Public for over fifty years, and upon their excellence alone have attained an

UNPURCHASED PRE-EMINENCE,
Which establishes them as

UNEQUALED

—IN—

Tone, Touch, Workmanship, and Durability!

Every Piano fully Warranted for 5 Years.

WM. KNABE & CO.,

22 & 24 E. Baltimore Street, BALTIMORE.

COUNTERPOINT AND CANON

By E. E. AYERS.

Price, One Dollar, Post-paid.

It is well known that many of our most valuable works on musical theory are rendered almost useless to the average student, being positively incomprehensible by reason of the laborious and careless style in which they are written. Especially is this true of translations of German text-books. These books may be characterized by their long and involved sentences, ambiguous without number, and sometimes entire periods that express nothing whatever. Especially is this true of our "Text-books on Counterpoint." They were written by unfortunates musical scholars, and yet written evidently long after they had forgotten the slow and easy steps by which they themselves arrived at their conclusions.

The author of this new work thoroughly believes in taking the timid student of the musical art by the hand and leading him gently, by easy steps, to the heights of Parnassus.

It is with pleasure that we announce this new book on counterpoint, written originally in the English language, and which marks out all the student's work for him, and assigns him his definite writing exercises in each chapter. These tasks being indicated in their proper place, the student may not be in doubt as to his work for a moment.

HISTORY OF PIANO-FORTE MUSIC.

By J. C. FILLMORE.

"Mr. Fillmore deserves the thanks of the musical people for having written a very readable book on an interesting subject."—*W. S. B. MATTHEW*, an intelligence man among English writers on such topics.—*The Nation*, New York.

"We most cordially recommend this little volume as being thoroughly interesting and most useful to all who desire to study the subject of which it treats.—*The Athenaeum*, London, England.

Endorsed by all the leading pianists and teachers of America.

We Present a Few Communications out of Many Received:

"As one reads it the wonder grows how so small a book could be made to contain so much good information."—*W. S. B. MATTHEW*.

"It is worthy of very high commendation."—*Dr. Wm. Mason*.

"I can only express myself in the highest terms of praise concerning it."—*Dr. Louis Mass*.

"I wish every one of my pupils to read and study this work."—*Wm. H. Sherwood*.

"It is a mine of valuable information for the student, and should be in the hands of everyone interested in music."—*H. C. CLARKE*, Editor.

"It is an extremely well-written and instructive work, and should, in my judgment, be in the hands of every earnest piano student."—*DUDLEY BUCK*.

"I consider it a very valuable work, and one that ought to be in the library of every student of the piano."—*Wm. J. R. R. R.*

"The book is well adapted to teaching, and I shall gladly introduce it to my pupils."—*Emil L. L.*

"An excellent work."—*Am. Fat*.

"Every piano pupil ought to read it."—*Richard Zeckwer*.

"Will prove a great aid to all earnest students."—*H. A. C.*

"The author is evidently master of his subject."—*John S. Dwight*.

PLAYS AND SONGS

FOR

Kindergarten and Family,

BY A KINDERGARTNER.

PRICE 50 CENTS.

The most popular work of the kind ever published. It has passed through numerous editions.

THEO. PRESSER, Publisher,

1704 Chestnut Street, Philadelphia Pa

SURE BARCAINS.

Operas—Piano and Vocal Score. We have over 200 of these Operas, bound in paper cover; all are foreign, with German, French or Italian words. Most of them are the original editions, and are to be had only in that form. All the most noted composers of Europe are among them. Among the Operas are *Martha*, *Flotow*; *Sar of the North*, *Meyerbeer*; *Favorita*, *Donizetti*; *Stradella*, *Flotow*; *Mirello*, and *Romeo and Juliet*, *Gounod*; *Margoline*, *Lecocq*; *Fra Diavolo*, *Auber*, and numerous others. Many of these scores are marked as high as \$10.00. We make a uniform price of \$1.00 each, and pay the postage. Please state whether piano or vocal score is desired.

Echos d'Europe. A collection of vocal music by some celebrated European composers, with foreign words only. Each volume contains from 80 to 50 choice songs by Italian and other composers. Price 50 cents each, postpaid. This is not one-fourth of the original price.

Volumes of Piano Music. Containing Classical Music. Each volume has music by only one composer. These are foreign publications. Price 60 cents each.

Foreign Songs. 10,000 pieces of Vocal Music, by the most eminent writers, such as Schubert, Mendelssohn, Rubinstein, Gounod, Verdi, Rossini, etc. The pieces are mostly the original editions, and have foreign words only. In order that an idea can be formed of the music, we have made up a lot of samples into bundles containing 5 pieces, which will be sent to any address for 25 cents, postpaid.

Address THEO. PRESSER,
1704 Chestnut St., Phila., Pa.

A BLANK EXERCISE BOOK

For the Analytical Study of Musical Compositions.

For Students of Piano, Harmony,
Musical Form, etc.

By L. R. CHURCH,

1208 ANN STREET, PARKERSBURG, WEST VIRGINIA.

THE HENRY F. MILLER PIANOS.

HENRY F. MILLER & SONS'
PIANO COMPANY,
BOSTON. PHILADELPHIA.

Manufactory, Wakefield, Mass.

ESTABLISHED 1879.

WERNER'S VOICE.

A Monthly Journal Devoted to the Human Voice in all its Phases.

A Practical Guide for the Restoring, the Cultivating and the Preserving of the Voice.

EVERY SINGER AND EVERY TEACHER OF SINGING SHOULD HAVE IT
Werner's Voice for 1886 will be Better and Brighter more Complete and more Practical, Larger in Size and Larger in Circulation, with Increased Capital and Enlarged Scope, and with Greater Attention to Analysis and Criticism.

\$1.50 A YEAR; 15 CTS. A NUMBER.

Mention THE ETUDE, and Send for Full Prospectus and Sample Copy
Address the Editor and Proprietor,

EDGAR S. WERNER,
No. 148 UNIVERSITY PLACE, NEW YORK.

TWO NEW BOOKS.

"Choice Classics,"

FOR PIANO.

A judicious selection from the works of foreign authors of the highest rank. A glance at the contents will be sufficient for players of musical discrimination. Printed from new engraved plates on finest quality music paper.

CONTENTS:

AIR DE BALLET.....	JADASSOHN
ALBUM LEAF.....	GRUTZWACHER
ALBUM LEAF.....	BARGIEL
AM MEER.....	SCHUBERT
AT EVENING.....	SCHYTT
BARCAROLLE.....	TSCHAIKOWSKY
BONNE NUIT.....	NIEMANN
CANZONETTA.....	JENSEN
CANZONETTA.....	HOLLANDER
CHILDHOOD'S FROLIC.....	MERKEL
CONSOLATION.....	MEYER
CLEA SONG.....	LISZT
FIRST MEETING.....	NICOLÉ
FLOETING TIME.....	HABERBER
HAPPINESS.....	HABERBER
HERZENSLEDICHEN.....	VON WILM
LEICHTES SPIEL.....	HAUSE
LIED CHINE VOICES.....	WOLFF
LOVE SONG.....	HOLZEL
MELODIE.....	HENSELIT
MELODIE.....	MOZKOWSKY
MELODIE.....	VON HOLTEN
MENUTTO.....	SCHARWENKA
MOMENT MUSICAL.....	SCHARWENKA
MURMURING ZEPHYRUS.....	(JENSEN) NIEMANN
NIGHTINGALE.....	MEYER-HIEMANN
NOCTURNE.....	HOFFMANN
NOCTURNE.....	HOFFMANN
ON THE RIVULET.....	HOFFMANN
POLONAISE.....	HOFFMANN
REPENTANCE.....	NICOLÉ
ROMANCE.....	RUBINSTEIN
ROMANCE.....	RUBINSTEIN
SERENADE.....	HABERBER
SUMMER SONG.....	HELLER
TRAMEREL.....	SCHUMANN
VILLAGE MUSICIANS.....	VON WILM
ZUR LAUTE.....	HOFFMANN

Price, in Boards, \$1.00
Price, in Cloth, 1.50

"Classic Duos,"

FOR PIANO AND VIOLIN.

(With extra Violin part in separate binding.)

Contains compositions by the best authors, and of absolutely unequalled merit. They will be found equally acceptable for concert performances or drawing-room pastime. The separate violin part relieves both performers of the discomfort of playing from one book. Issued in the same careful and costly style as "Choice Classics."

CONTENTS

ANDANTE AND MARCH.....	BEETHOVEN
ANGELS SERENADE.....	BRAGA
AVE MARIA.....	GOUNOD
CONFIDENCE.....	MENDELSSOHN
GIPSEY DANCE.....	ERNST
INTERMEZZO.....	MENDELSSOHN
MEDITATION.....	FAUCONIER
MENUTTO.....	BOUCHERIN
MENUTTO.....	GOUNOD
MENUTTO.....	MOZART
NIGHT SONG.....	VOGT
NOCTURNE.....	VOGT
PAVANE, FA.....	EICHBERG
PIZZICATI (Sylvia).....	DELIBES
PIRE, LA.....	ERNST
REVERIE.....	FAUCONIER
ROMANCE.....	SCHUMANN
ROMANCE.....	WAGNER
ROMANCE.....	KRAUSE
SERENADE.....	SCHUBERT
SERENADE.....	HAYDEN
SERENADE.....	MOZART
SERENADE.....	RACH
SERENADE.....	SCHUMANN

Price, in Boards, including separate Violin part, \$1.00
" Cloth, " " " " 1.50

FOR SALE AT ALL MUSIC STORES.

LATEST PUBLICATIONS.

THEODORE PRESSER,

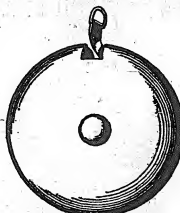
1704 CHESTNUT STREET, PHILADELPHIA, PA.

ORDER BY NUMBER ONLY.	Grade 1 to 10.	PRICE
868. Mattoon, E. S. Larghetto Grazioso. Grade IV.....		\$0 80
This piece is adapted from Krenn's Violin Studies. It is in nocturne style and melody. The piece makes also an excellent study in double octaves.		
869. Everitt, L. Tripping Homeward. Grade III.....		0 85
Of a light character. Rhythm well marked in march time.		
870. Moelling, Theodore. Cheerfulness. Grade II.....		0 80
A pleasing little piece in mazurka movement; attractive to the average listener.		
871. Otto, J. Innocence. Grade II.....		0 25
A very simple piece of more than ordinary merit. The melody would be a credit to any writer. It sounds like Arthur Sullivan in his best vein.		
872. Otto, J. Tin Soldiers' Parade. Grade II.....		0 25
A child's march well made, carefully fingered and will prove an attractive teaching piece.		
873. Otto, J. Boat Song. Grade II.....		0 25
Cheerful and graceful. It is suggestive of the best in music.		
874. Otto, J. { Naughty Boy. } Grade II..... { Good-bye, Love. } II		0 25
Two short pieces that will serve as an introduction to the classics.		
875. Otto, J. Weariness. Grade II.....		0 25
Nothing better for a young pupil of promise.		
876. Otto, J. Trotting along. Grade II.....		0 25
Easy without being commonplace.		
877. Otto, J. Dolly's Dance. Grade II.....		0 25
This piece is not a waltz inferior to the rest of the set called Eight Pieces for the Pianoforte for young players, without octaves.		
878. Meyer, Louis. Allice. Valse de Salon. Grade IV.....		0 60
This piece sprung into popularity at once. It is without doubt the finest piece by this admired writer, who might be called the Gustav Lange of America.		
879. Moelling, Theo. Little Dreamer's Waltz. Grade II.....		0 80
This piece will please as well as instruct. It has a distinct melody.		
880. De Konaki, A. Op. 332. "Do Love Me" Waltz. Grade IV.....		0 60
One of the best compositions by this talented writer. The themes of the waltz are taken from the writer's opera, "Sultan of Zanzibar." This is a good exhibition piece.		
881. Biehl, A. Op. 111. Chiming Bells (Glöckchen). Grade II.....		0 50
A typical parlor piece. Nothing difficult about the composition. It is pleasing throughout, and is intended to interest players of average capacity.		
882. Bryant, Gilmore W. Op. 3. Forty-three Practical Piano Studies. Applicable to any grade.....		1 50
These studies are designed to provide remedies for the imperfections in playing. For pupils that have been taught improperly, or have not paid sufficient attention to such "trifles" as legato touch, accentuation, value of notes, two notes against three, and thirty-nine others of similar nature.		
883. Clementi M. Op. 37. No. 1, Sonatina in E Flat.....		0 50
This piece receives an analysis in <i>The Musician</i> , by R. Fritsch, which is perhaps the best recommendation that can be given, as none but the choicest pieces are contained in this book.		
884. Liszt, Fr. Soirees de Vienne. No. 6. Grade VII.....		0 60
This is one of the most popular of Liszt's pieces. It is founded on Schubert's Waltzes, principally op. 77. This edition has received a careful revision at the hands of Miss Neely Sievers, the concert virtuoso.		
885. Rubinstein, A. Marche a la Turque (Beethoven). Grade VI.....		0 85
An excellent edition of this celebrated Beethoven piece. It requires a large hand to do it justice. It is an effective concert piece.		
886. Smith, Wilson, G. Scherzino (Kjerulf). Grade III.....		0 80
Full of character and grace. It possesses such a Norwegian flavor. It is an acquisition to piano literature that players cannot afford to pass by.		

887. Schumann, R. Op. 124. No. 16, Süm-
ber Song. Grade IV..... 0 40
A gem. No composition of Schumann's with the
exception of perhaps Tränmeret is played more. This
edition is very accurately fingered and phrased.
888. The Twenty-four Scales in One..... 0 25
This is the only consecutive arrangement of all the
Major and Minor Scales. They are to play from be-
ginning to end without any interruption.
889. Henselt, A. Repos d'Amour.
Grade IV..... \$0 30
It is not generally known that this popular piece is
one of a set of Henselt études. The melody is carried
first in the left hand while the right hand plays a
guitar accompaniment. It requires to be gracefully
played. The piece is marked *And*. The lower voice
is heard in first half of the piece after which a second
voice joins it. The accompaniment is played between
the two melodies and is not so easy as might appear.
The piece is well worthy of study.
890. Berens, H. Op. 79. Book I and II.
891. Grade III. Each book..... 75
These studies are far superior to any Czerny ever
wrote. There are more harmonic effects and more at-
tention is given to phrasing. They are without octave
and are about as difficult as Duvernoy of 120. To
those who want something of that grade there is
nothing more superior.
892. Concone, J. Op. 30. Book I and II.
893. Grade IV. Each book..... 1 25
Charming studies for interpretation and deserve to be
more used in teaching. Better studies are not
more pleasing, and with many pupils better results
will be gained by using Concone, especially if there
is a lack of musical feeling. If Concone will not
awaken it nothing will.
894. Bertini, H. Op. 100. Book I..... 75
895. " " " " " II..... 75
896. " " " " " Complete..... 1 50
Grade III.
These studies are too well known to need introduc-
tion. They are thoroughly musical and interesting.
Most of them are of the character of pieces. Our
edition is one of the best on the market, being free
of mistakes and neatly printed.
897. Tapper, Thomas, Jr. Elfin Dance.
Grade IV..... 30
898. Tapper, Thomas, Jr. Second Elfin
Dance. Grade IV..... 25
899. Tapper, Thomas, Jr. The North
Wind and the Pine. Grade IV..... 25
900. Tapper, Thomas, Jr. As the Post
Sits by the Fireside. Grade IV..... 25
901. Tapper, Thomas, Jr. In the Twi-
light. Grade IV..... 25
902. Tapper, Thomas, Jr. Gavotte.
Grade IV..... 25
The set of pieces is called "From My Sketch Book."
They are highly characteristic—Mr. Tapper is a strik-
ingly original in all his work, and in this set he has
put forth his best desire music by American com-
posers will find these pieces good rep-
resentatives. Many are giving concerts made up
solely of music by American writers. This is com-
mendable. Nothing will do more to encourage native
talent than this. All the pieces of this and the fol-
lowing set are excellent for public performance.
903. Clark, Helen A. Certainty.
Grade IV..... 30
904. Clark, Helen A. Idleness.
Grade III..... 25
905. Clark, Helen A. Unrest.
Grade IV..... 15
906. Clark, Helen A. Out Seeking.
Grade IV..... 25
907. Clark, Helen A. Joyous Hope.
Grade IV..... 30
908. Clark, Helen A. Complete..... 90
This set forms what is called "Ideal Pictures."
(Musicalbilder). A set or suite of exquisite tone pic-
tures in the Schumann type, and well worthy of the
attention of all lovers of refined art.
909. Bach, J. S. Gavotte and Bourée
in G. Grade V..... 25
Two attractive and instructive little pieces. Well
edited by Franz Kullak.
910. Bachman, G. Les Sylphes'
Valse. Grade III..... 60
This piece has grown immensely popular, princi-
pally on account of the easy, graceful movement. It
has no "catchy" places, and will give pleasure to
those not highly developed in music.
911. Godard, B. Op. 83. Au Matin.
Grade V..... 50
Godard has become deservedly fashionable with
pianists. He is a strong writer in all styles of com-
position. Although a pianist his reputation is based
on his piano compositions and songs. Au Matin is
perhaps one of his best efforts.

TEACHER'S POCKET METRONOME.

SIMPLE CONVENIENT NEAT AND INEXPENSIVE.



Price, Nickel-plated, 50 Cents, Net, Postpaid.

Giving the correct Metronomic Marks after the
Maelzel Standard, together with the
True Tempos of all the Dances.

These instruments have been especially manufactured
for the Etude, and will be sent as a premium to any one
sending two subscribers.
Address

THEO. PRESSER,

PHILADELPHIA, PA.,

1704 Chestnut Street.

We have just published

PRACTICAL HARMONY;

DESIGNED FOR THE USE OF PIANO STUDENTS.

BY
DR. F. L. RITTER.

PRICE 75 CENTS IN PAPER; \$1.00 IN BOARDS.

A work of the greatest importance to students of har-
mony and the pianoforte. There is no other work of
this kind in our language, and we are sure that it will
occupy a distinguished place in our system of musical
education. It takes the pupil over the whole ground of
harmony. All the rules are covered in exercises of the
most varied kind, to be played at the pianoforte. It is a
good preparation for the art of composition and improv-
isation; calculated to incite the student to musical pro-
duction. The work will help greatly to facilitate the
young musician's difficult task regarding the thorough
study of harmony.

THEO. PRESSER,

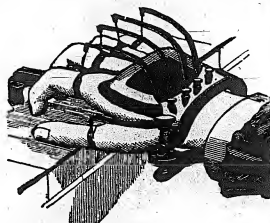
PUBLISHER,

1704 Chestnut Street.

DACTYLION.

FOR PIANO STUDENTS.

A new invention of great practical value and real benefit to the Piano
Player.



To strengthen the fingers.
To improve the touch.
To ensure flexibility and rapidity.
To give correct position of the hand.
To save time and a vast amount of labor.

PRICE \$3.50, NET.

Unqualified endorsement of leading artists and teachers, among whom
are S. B. MILES, DR. LOUIS MAAS, MAXIMILIAN RIVA-KINE, ROSAR GOL-
DSTEIN, CARLITA FERNANDEZ, etc., etc.
Send for circular giving detailed information.

Address THEODORE PRESSER.

PUPIL'S LESSON BOOK.

Price 10 Cents. \$1.00 per Dozen.

The object of this work is to systematize practice and stimulate the
student to better study. It contains a record of the pupil's work
and assigns a place for Technique, Etudes and Pieces, with the
degrees of merit of their preparation. The date of each lesson is
also given, and in the back of the little book are four blank forms
for quarterly reports, which will be found very useful.

Address the Publisher,

THEO. PRESSER,

1704 Chestnut Street, Philadelphia, Pa.

Teacher's Series, No. 1.

To be continued. The First Half Year for the Piano or Cab-
inet Organ. A complete technical course for Beginners, without the
use of exercises. By EUGENE THAYER, Mus. Doc. Op. 100. Copy-
right, Price One Dollar. Special discounts to Teachers.
Send for Circular.

Published by EUGENE THAYER,
1429 Park Avenue, Near 81st Street,
NEW YORK CITY.

FIVE VALUABLE PAMPHLETS:

"The Practical Value of Certain Modern Theories respecting
Science of Harmony." By J. C. Fillmore, Author of "His-
tory of Music."..... 25 cts.
"What Shall we Play, or Musical Education in the Home."
Letters to a Lady Friend. By Carl Reinke. Translated
by John Behrman..... 25 cts.
"Elementary Piano Instruction for Teacher or Pupil." By Aloys
Hennrich..... 15 cts.
"Advice to Young Students of Pianoforte." A collection of about
50 rules for beginners. By Albert W. Ernst..... 10 cts.
"Method of Study." (For Amateurs.) By O. A. Maciorini..... 10 cts.

The Five sent by Mail for 50 cts.

Address Publisher,

THEO. PRESSER, 1704 Chestnut St.,

PHILADELPHIA, PA.

H. B. STEVENS & CO.,

Music Publishers & Importers,

169 TREMONT ST., BOSTON, MASS.

Agents for the low priced Editions of

Peters and Breitkopf & Härtel, Leipzig,

Cotta, Stuttgart, and

Augener & Co., London

ACCOUNTS OPENED ON VERY FAVORABLE TERMS.

ALL ORDERS PROMPTLY FILLED.

Catalogues free upon Application, and Bulletins of
our new Music sent regularly to those sending us
their names.

NEAT AND SUBSTANTIAL

* MUSIC FOLIOS * *

OUR OWN MAKE.

Price 75 Cents. \$6.00 per dozen, by Express.

This folio is without spring back or ornamental work. It is a simple
folio in cloth, with three strings to tie the open ends.

Address THEO. PRESSER, Phila., Pa.

AN IMPORTANT WORK.

How to Understand Music.

VOL. II.

BY W. S. B. MATTHEWS.

PRICE \$1.50.

Musical Miscellanies, Historical, Critical,
Philosophical and Pedagogical.

Among the subjects treated, are Self Culture in Music,
Bird's eye View of Musical History, Wagner (8 Chapters),
Theory of Piano Teaching, Psychological relations of
music, etc., etc.

Address Publisher,

THEO. PRESSER, Philadelphia.

THE ETUDE PREMIUM LIST.

A Gift to every one sending one other
Subscription besides his own.

THE following list of premiums is offered as an inducement to those who choose to work for THE ETUDE. This is simply paying for work done. Teachers will find this list of advantage in soliciting subscriptions from pupils.

Let it be remembered that we send the ETUDE free for one year to any one sending us four subscriptions at full rates.

We allow no premium for one subscriber.

Annual Subscription \$1.50. Sample Copy 15 cts.

CASH DEDUCTIONS.

2 Subscribers.....	\$1.35 each.
5 ".....	1.25 "
10 ".....	1.13 "
15 ".....	1.07 "
25 ".....	1.00 "

With the above no premium is given.

PREMIUMS.

Music Teachers' Class-Book, Sefton.....	2 subscribers.
Phrasing, by Mathews.....	2 "
Bach's Lighter Compositions, Kullak.....	2 "
Sheet Music from my Catalogue to the amount of \$1.50 for.....	2 "
Allegretto-Musical Game.....	2 "
Pocket Metronome.....	2 "
Whys and Wherefores in Music.....	2 "
Practical Harmony, Ritter.....	2 "
"I'll Sing you a Little Song" (engraving),.....	2 "
New Lessons in Harmony.....	3 "
Music Folio and Roll.....	3 "
Instruction Book, Piano or Organ.....	3 "
Piano Teaching, LeCouppay.....	3 "
Spengler's Technique.....	3 "
Lessons in Musical History, Fillmore.....	4 "
Musical Study at Home, Harvey.....	4 "
Etude, one year.....	4 "
Pianoforte Music, Fillmore.....	4 "
How to Understand Music, either volume, Mathews.....	6 "
Dactylion.....	7 "
Album of Photographs of Great Masters, 8	"
Maelzel Metronome (by express).....	10 "
Technicon (by express).....	25 "
Five-octave Practice-Clavier (by express), 50	"
Seven-octave ".....	60 "

GRAND PREMIUM.

AN UPRIGHT PIANO.

The publisher will send a new upright piano to the party sending the largest number of subscribers between December 15th, 1888, and June 15th, 1889.

1. Names of those who desire to try for this premium must be recorded, and mention made each time subscriptions are sent in, so that proper credit can be given.

2. The regular premiums will also be given to those competing for the Grand premium. The Grand premium is considered an extra premium for the one sending in the largest number of subscribers.

ADDRESS PUBLISHER,

THEODORE PRESSER,

1704 CHESTNUT ST., PHILADELPHIA.

PRESTIEN

Square and Upright Pianofortes

EQUAL TO THE BEST.

TERMS REASONABLE.

Send for Catalogue, to

THEODORE PRESSER,

General Agent,

No. 1704 CHESTNUT STREET,

PHILADELPHIA, PA.

STUDIES IN

Measure and Rhythm,

FOR THE PIANOFORTE.

By E. W. KRAUSE.

FOR PRIVATE, CLASS OR SELF INSTRUCTION.

A Systematic and Practical Treatment of Measure (Time) and Metrical Notation, in the form of scales and other exercises.

The work affords material for acquiring the ability to read and play correctly in a comparatively short time.

Price \$1.50, in Boards.

THEO. PRESSER, Publisher,

1704 Chestnut Street, Philadelphia, Pa.

MUSIC PUPIL'S TIME CARD.

An accurate record of lessons taken and music received. Space given to arrange a daily practice schedule; also, for hints and cautions by the teacher, for marking the degree of excellence of each lesson, and blank receipts to be filled out at the close of the term. Convenient in form and arduous to the pupil.
"I like the card; think it is entirely practical."—*Emil Liebling*
Chicago, Jan. 11, '89.

Price, 50 cents for a Package of 25 Cards.

FOR SALE BY

The Root & Son's Music Co.,

CHICAGO, ILL.,

And THEO. PRESSER, 1704 CHESTNUT ST.,
PHILADELPHIA, PA.

American Anthem Book,

NO. 2.

By J. F. Kinsey.

and we guarantee it to be in contents and binding superior to any other anthem book now offered to the choirs of America. Sample Copy, by mail, \$1.00; per dozen, by express, \$9.00.

BARTLETT'S MALE QUARTETTE BOOK.

By M. L. BARTLETT.

A collection of new Sacred and Secular Quartettes. A book of Gems. Singing Clubs and Societies should get it. Single copy, by mail, 75 cents; per dozen, by express, \$7.50.

THE ECHO MUSIC CO.,

LA FAYETTE, IND.

"MRS. SPEAKER."

DRAMATIC CANTATA, IN ONE ACT.

—BY—

ALBERT W. BORST.

PRICE, \$1.00.

"The Operetta is as bright musically as it is clever in literary construction."—*Liverpool Review.*

LONDON, NOVELLO & CO.

PHILADELPHIA, THEODORE PRESSER.

SECOND VOLUME.

Studies in Phrasing

By W. S. B. MATHEWS.

Price \$1.50.

A work that every Student of the Piano should study.

CONTENTS:

Introduction. Principles of Interpretation.
Method of Study.

ILLUSTRATIONS

1. Mendelssohn, First Song without words.
2. Bach, Loure in G.
3. Chopin, Nocturne in E flat.
4. Mendelssohn's Hunting Song.
5. Schumann, Warum.
6. Mendelssohn, Spring Song.
7. Schumann, Nachtstucke in F, Op. 23, No. 4.
8. Bach, Invention in E minor, 3 voice, No. 7.
9. Schumann, Grillen.
10. Rubinstein, Melody in F.
11. Schumann, Polonaise in D, out of Opus 2.
12. Mendelssohn, (Duetto) No. 18.
13. Schumann, Homewards.
14. Chopin, Prelude in D flat.
15. Bach, Saraband in E minor.
16. Schubert, Minuet in B minor. Op. 79.

READY IN MARCH.

Address Publisher,

THEO. PRESSER,

1704 CHESTNUT STREET,
PHILADELPHIA, PA.

THE MANUMONEON.

(Size, 10 x 6 x 7 inches.)

An Apparatus of Five Keys with Adjustable Touch.

FOR THE DEVELOPMENT OF TECHNIQUE.

Combining, in the most practical way, the greatest number of gymnastic appliances, "directly" useful to the hands of **Pianists, Violinists or Performers** on other instruments. Used and highly recommended by many of our leading Artists and most prominent Teachers.

PRICE \$10.00.

IN BOX WITH FULL DIRECTIONS.

In order to bring this valuable and scientific apparatus within the reach of hundreds of Applicant Teachers and Students of Music, I have concluded to reduce the price on the sale of

300 MANUMONEONS TO \$5 EACH, C. O. D.

Send me your orders at once. P. O. Money Orders preferred. Checks must be certified. No response to inquiries unless accompanied by a two-cent stamp.

Address **F. L. BECKER,**

OR 174 East 82d St., New York.

THEO. PRESSER, 1704 Chestnut St., Phila.

43

STUDIES FOR THE PIANOFORTE.

By G. W. BRYANT.

PRICE \$1.50.

These studies are composed for the purpose of overcoming special faults and defects in piano playing. They are to be used only with pupils who have contracted certain bad habits. They are a *medicine* rather than a tonic. The author has, in these studies, happily combined instruction with pleasure.

Address publisher,

THEO. PRESSER, Philadelphia, Pa.