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THE ETUDE.

VOL. VII.

PHILADELPHIA, PA., AUGUST, 1889.

NO. 8.

THE ETUDE.

PHILADELPHIA, PA., AUGUST, 1889.

A Monthly Publication for the Teachers and Students of Music.

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THEODORE PRESSER,

PHILADELPHIA, PA.

EDITORS,

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

Managing Editor, THEODORE PRESSER.

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

[The following few numbers of "Brief Hints" were found on Dr. Thayer's desk after his unfortunate death, and are, without doubt, his last writings. We are indebted to his wife, who has placed them at our disposal for public print.—Ed.]

BRIEF HINTS AT ODD TIMES.

BY EUGENE THAYER, MUS. DOC.

NUMBER SEVEN.—There is rarely a day that some young teacher does not ask me a question like this: Must I give study No. 6 at once after study No. 5? Why, bless your heart, there is no *must* about the matter at all. "One's meat is another's poison;" what would benefit one pupil might do another decided harm. Many good studies, said to be arranged in progressive order, are only progressive for a pupil with the proper previous training. You must use discretion; and this is the only "must" I know of in teaching.

First. Find out the pupil's strong point, and then let everything be brought to bear to strengthen that. For instance: You have a pupil who plays runs well and chords poorly. Waste no time in giving that pupil chords; he will some time learn all he needs to know about chords, but he will never excel in chord playing if he studies forever. His hands are probably not fitted for chords, and you are only wasting his time and strength by working in the wrong direction. Ducks swim well, therefore let them go into the water; they do not walk well, and therefore are better off in water than on land.

NUMBER EIGHT.—Have self-reliance. I often read the questions and answers in the music journals with feelings akin to dismay. They seem to imply a hopeless state of helplessness on the part of these young teachers. If you do not know how to teach, go at once to competent authority and learn how. Of course, you at once reply, "We have not the money, and cannot do it." Borrow it, then. You can soon earn it back with the increased power it will give you. If you wait to earn it, you will be too old to profit by it.

The ignorant man is the one who ignores laws; but, as the laws keep on in their eternal force, they are continually defeating his best efforts, and he wonders why he fails; the wonder is that he has any success at all. It is dangerous to walk on the railroad track and ignore the approach of the locomotive; the result is easily foretold.

There are many ways to reach this knowledge at such a price as you can afford. I have already given you some of the facts and figures. The Germans have a saying, "If you wait for the grass to grow, the cow may die."

NUMBER NINE.—Use freedom and discretion. The main point is to get a good method from some reliable

authority. You are then to use your judgment in applying it to pupils of all degrees of ability. With talented pupils you may safely go on more rapidly than with others of less ability. There are as few rules that will fit all pupils as there are coats that will fit all persons. Like the tailor, you must take their measure and cut the cloth accordingly.

Of course there are certain parts and truths that all must learn and know thoroughly; but the main point is that judgment and discretion must be used at all times. As this comes only by experience, I do not see how you can get them except by learning from one who has had this experience in all its forms. Otherwise you must grope in darkness until you are old in years and the best part of your life is gone. It will then be rather late to derive benefit for yourself or others. I know of no one who has heeded these laws who has failed of success.

NUMBER TEN.—It will be your lot in life to see uneducated men—more plainly, charlatans and empirics—come to your city, and, for awhile, see them have abundant and apparently great success, greater than older and better teachers. Your first impulse will be to envy them, and conclude that fraud and humbug are more successful than real worth; watch them awhile, and some day you will miss them. They have gone to another city to repeat the experiment, and you will not be further troubled with them. I recall a dozen noted instances of such people—all of them vanished now. Never have the slightest fear of them. Like Jonah's gourd they last but for a day. Once their deceit is found out they have no further power. A lie in any form is short-lived and cannot, by any possibility, be hidden. Be sure of that. Your steady industry, if well directed, is absolutely sure to triumph. "Truth is mighty and will prevail." Do right and fear not.

How to vanquish them: First, get an education. Do not try to get a complete one to start with unless you have plenty of money. Study enough with some first-class teacher to make a successful start in your career, relying upon some future opportunity to complete what you have so well begun. This beginning will probably cost you, all told, not more than four or five hundred dollars, in any of our great cities. A start in any other profession would cost you from three to four thousand dollars. In a former article I gave the approximate cost of a three months' course, and you can easily estimate from that.

The beginning is the hardest part, mainly because it takes the most faith and courage. It seems too great a risk! Well, it is a great risk, and so is everything; but the successful ones are the only ones who have taken this risk! "Nothing venture, nothing have." So it seems to be a case of "sink or swim," with the option on your side, and on your choice depends the whole success and happiness of your life. Please remember that I did not make these laws, but am only telling you of them, and I beg of you not to think of me as hard-hearted. If your house were on fire, it would not be a kind man who passed quietly by for fear of disturbing your slumbers.

An honest contrast of two students will best show the point at issue. This contrast I have often seen in life:

Two young people start out in life to make a name and a living. A. B. is afraid to spend all this money and take all this risk. He wins neither fame nor money; he has a small reputation and can command only second- or third-rate pay; his life has no inspiration, and his only prospects are hard work and poor remuneration.

C. D. takes the other plan. He gets a good education at the outset; he enjoys the fruits of a well-earned and

eminent position in the community, and soon has his debts paid off, and possesses a little competency for a rainy day, and at last enjoys the results of a well-spent life. To be sure, he has a deal of hard work, and many a fight for fame; but that is what makes men and women, and is what we are here for. It is either fight or fail. It must be one or the other. Tell us which plan you would recommend.

PENNSYLVANIA STATE MUSIC TEACHERS' ASSOCIATION.

As announced at the close of the meeting of the Music Teachers' National Association in this city, that Mr. J. H. Gittings, Vice President of the Music Teachers' National Association for Pennsylvania, would meet with the music teachers of his State in the green room of the Academy of Music for the purpose of organizing a State Music Teachers' Association, such meeting was held, with the following gentlemen present: From Philadelphia—Th. Presser, H. G. Thunder, C. H. Seitz, C. A. Hartman, V. Ingle, S. Behrens, A. R. Taylor, C. H. Jarvis, F. S. Law and William Wolsieffer; from Pittsburgh—J. H. Gittings, B. D. Carter and Ad Foerster; from Erie—G. F. Briery; from Norristown—J. March; from Easton—C. E. Knauss, and from Scranton, E. E. Southworth. Mr. Gittings called the meeting to order, declining to act as chairman, when Mr. Th. Presser was elected temporary chairman, and Mr. H. G. Th. Thunder temporary secretary. The first resolution offered and unanimously passed was, that a State Music Teachers' Association be formed for Pennsylvania, and that those present form the nucleus of such Association. It was then resolved to proceed to the election of permanent officers, which resulted as follows: President, Wm. Wolsieffer, of Philadelphia; Vice-President, J. H. Gittings, of Pittsburgh; Secretary, H. G. Th. Thunder, of Philadelphia; Treasurer, F. S. Law, of Philadelphia; Executive Committee, C. A. Hartman, of Philadelphia, chairman; C. D. Carter and Ad Foerster, of Pittsburgh; Programme Committee, C. H. Jarvis, chairman; S. Behrens and A. R. Taylor, all of Philadelphia, and E. E. Southworth, of Scranton, alternate. It was further resolved, that the Executive Committee be directed to formulate a Constitution, that the first meeting be held in Philadelphia during the coming Christmas holidays, and that the yearly dues be fixed at \$1.00. At a meeting of the officers held July 18th, 1889, the work before them was earnestly discussed and partly outlined. A call circular is being prepared to be distributed throughout the State. It was decided to reorganize the Philadelphia Musical Journal as the official organ of the Pennsylvania State Music Teachers' Association. There was great unanimity and enthusiasm at the meeting, with a strong desire to equal the great success last June at Hudson, New York, of the first meeting of the New York State Music Teachers' Association. No one seemed to doubt the possibility of a grand success, and it only needs the same spirit to pervade the music teachers throughout the State to insure it. By Fall the officers and committees will have their work under way, and appear to be determined to push it vigorously. Now let all interested in the establishment of a State Music Teachers' Association respond to their call, and give them all possible aid and assistance.

Music is the only one of all the arts that does not corrupt the mind.—Montesquieu.

I verily think, and am not ashamed to say, that next to Divinity, no art is comparable to music.—Martin Luther.

MUSICAL ITEMS.

(All matter intended for this Department should be addressed to Mr. HENRY D. TAYLOR, Box 320, New York City.)

ROMK.

The Claremont, N. H., Music Festival will be held on August 25th and 26th. Miss Hattie Clapper, the contralto, will appear.

The ninth annual series of summer nights' concerts at Chicago, under the direction of Theodore Thomas, began on July 1st and will continue five weeks.

The New York and the Brooklyn Philharmonic Societies will give their usual series of six concerts next winter, beginning in November and ending in April.

The New American Opera Company, Gustav Hinrichs, conductor, resumed its summer performances at the Philadelphia Grand Opera House on July 16th.

Miss NEALLY STEVENS, the pianist, has been filling sixty-three concert engagements during the past musical season. They extended from Boston to Kansas City.

Mr. ABBETT has engaged Mme. Albani for his operatic tour. He will open in Chicago next December. Mme. Albani will alternate with Mme. Patti. The troupe includes Del Puente.

The United Scandinavian Musical Societies of America held a convocation at Chicago recently. Vocal selections, both choral and solos, were at a concert that attracted 8000 listeners. An orchestra also participated.

DAME RUMOR promises a goodly number of distinguished foreign visitors next winter. She whispers such names as Saint Saens, Massenet, De Rachmann, D'Albert, Otto Hegner, Sarasate, Edward Lloyd, the tenor, and Arthur Friedheim.

PROF. BENJAMIN OWEN, aged fifty-four years, died in Ishpeming, Mich., of apoplexy. He was a Swede, and came to America with Ole Bull about thirty years ago. He was a composer of popular music, and has traveled with Nilsson and several other Operatic Companies.

The new Music Hall on the site of the old Cyclopedia in New York City, is nearly completed. It is on the corner of Madison Avenue and Fifty-ninth Street, and will seat 1800 persons. This hall will be dedicated by the Theodore Thomas Orchestra on September 1st, beginning a series of concerts to last six weeks.

FOREIGN.

MAX HEINRICH is giving vocal recitals in London, Eng. MRS. CARLOTTI PATTI DE MUNCK died in Paris on June 28th.

CARL HEYMAN, the brilliant piano-virtuoso, died at Frankfurt, Germany.

ANTON DYORAK has been decorated with the Austrian Order of the Iron Cross.

CARL ROSA's fortune, left practically to his wife, amounts to almost \$400,000.

A MOVEMENT to the song-composer, Franz Abt, was unveiled at Wiesbaden this summer.

The receipts at the performance of Handel's "Messiah," at the Trocadero, Paris, amounted to \$9000.

The violinist Eugene Ysaie has been made a Knight of the Order of the Italian Cross by the King of Italy.

MOZART's "Don Juan" has been performed 213 times in Paris, and Meyerbeer's "Les Huguenots" 821 times.

The tenor Tamagno made his first appearance as Otello in Verdi's Opera, at the Lyceum Theatre, London, July 6th.

RUHINSTEIN's latest opera, "Garaucha," is to be produced at his approaching birthday festivities in St. Petersburg.

JOHANNES BRAHMS has completed his new composition: *Fest und Gedankensprüche*, written for an eight-voiced chorus a capella.

MRS. ETELKA GERSTER appeared twice in opera at Kroll's Theatre, Berlin. Her first appearance was in "Lucia di Lammermoor."

ROBERT D'ALBERT played the G major concerto by Beethoven in Madrid lately. It had never before been heard in the Spanish capital.

At a recent London Philharmonic concert there were three soloists: Pachmann, the pianist, Teresina and Hermine Spiess, a singer.

The Emperor of Germany has set aside the sum of \$20,000 annually, to be devoted to a season of Italian opera at the Berlin Opera House.

A new orchestral and vocal composition, entitled "Dolores," by the late American pianist, Connt Geza Zichy, was performed at Budapest.

YOUNG OTTO HEGNER, the pianistic prodigy, will give fifty concerts in America between next November and May, 1890. He is to receive \$25,000.

The Bayreuth Festival opened brilliantly with "Parsifal." The cable reports that Mme. Materna and the tenor Van Dyck carried off the honors.

MRS. NORDICA has been singing the part of *Elsa* in "Lohengrin," and Mme. Albani the part of *Eva* in "Die Meistersinger," at Covent Garden, London, Eng.

MRS. STANNETT has been received with enthusiasm in Paris during her recent appearances in opera at the Gaite Theatre. She has also been singing in London.

CONDUCTOR NIKISCH has made his farewell bow before the Leipzig music-lovers prior to his departure for Boston. It was at a performance of "Fidelio" on June 30th.

MAX ALVARY will spend next winter in Europe. He will probably accept an invitation from the Monnaie Theatre, Brussels, to sing *Siegfried* in the French language.

The family of the distinguished violinist Alard, who died, have presented his favorite violin to the museum of the Paris Conservatoire. It is a Joseph Guarnerius of great value.

An opera entitled "The Castle of Kronberg," of which the King of Sweden is both the composer and librettist, is now in course of preparation at several German opera houses.

LONDON is to have German opera by two companies next year. One of these, under Angelo Neumann, will perform Wagner's operas, including the "Niebelung Ring," "Die Meistersinger" and "Tristan and Isolde."

The last composition from Beethoven's pen—said to be such, at least—has been acquired by the Beethoven Museum at Heiligenstadt. It is a humorous canon and has hitherto been in the possession of Karl Holz, the master's friend.

It is rumored that Jules Massenet will visit America next season and will produce his operas: "Eclairmonde," "Herodiade," "Le Cid" and "Manon." He will lead the orchestra, and Miss Sybil Sanderson will be the prima donna.

The Hamburg Music Festival, held on September 9th-12th, will be under Hans v. Bulow's direction. He will perform the "Emperor" concerto, and the orchestra is to number 120 members.

MRS. JAEHL, the widow of the celebrated pianist, Alfred Jaell, has just concluded in Paris a series of six piano recitals, at which she played the thirty-two sonatas by Beethoven. She is said to have been very successful.

MR. VAN DER SPUCKER's American concert at the Trocadero in Paris, took place on July 12th. E. A. Macdowell's Second Concerto was played by the composer; Romance and Polonaise for violin and orchestra, by H. H. Huss, was rendered by Willie Nowell. The purely orchestral works were the overtures "In the Mountains," Arthur Foote, "Melpomene," G. W. Chadwick, and the festival overture "Star-Spangled Banner," Dudley Buck; Suite d'Orchestra, "Van der Stucken, Prelude, "Edipe Roi," J. K. Paine, and "Scene de Carnival," Arthur Bird.

TEACHING AS IT IS AND AS IT MAY BE.*

SINCE it is quite impossible in the allotted time for any one to speak at length upon all the ways in which the teacher's work may be improved, may I be permitted to emphasize one point which, as it seems to me, our profession needs to ponder. Many a teacher, conscientious in all other matters, fails in this one particular, and usually fails through thoughtlessness or ignorance.

I speak of common honesty, and my argument is this, that the engagement between teacher and pupil is that of a business contract, and as such is to be honestly fulfilled.

The contract requires, on the part of the pupil, the payment of a certain fee for the time and services of the teacher during a specified number of weeks, and we have the decision of the courts that lessons engaged (whether taken or not) must be paid for.

On the part of the teacher, the contract includes regularity in lesson hours (otherwise we have no claim on the pupil), punctuality, and the giving of every possible item of help to the pupil during every minute of the lesson.

There is need to emphasize the value of promptness in pupil and teacher, even though some one, evidently lazy, has spoken disparagingly of it as "that disagreeable American punctuality."

Regularity in lessons is also to be emphasized because of the influence it has on the pupil. In these two, and in many other ways, which have been and will be mentioned in this discussion, we may make decided advancement upward, and give no occasion to the pupil to quote Emerson's remark, "If you would lift me you must be on higher ground than I."

We shall carefully ponder such suggestions as come to us to-day from experienced teachers, but are not in danger of forgetting this other important thought? And is not one of our greatest needs the attention to and practice of common honesty? A few illustrations will make clear my thought.

I have known of one teacher of high repute who walked about the warerooms exhibiting pianos to purchase during the lesson hour, compelling the pupil to await his pleasure, and making no restitution for loss of the pupil's time. Another, who set his pupil to work and then went out to get shaved at the barber shop. A third, who met friends in an adjoining room, and there spent the time in conviviality. A fourth, who was often late at the lesson, and closed it before the end of the hour.

Illustrations could be multiplied indefinitely, and all would prove that an honest fulfillment of the contract was far from the teacher's thought.

Since our age is so intensely practical, allow me to still further illustrate by one practical application, even at the risk of causing smiles or criticisms.

The teacher who charges sixty dollars for twenty hours-lessons receives payment at the rate of five cents per minute. If he cuts the lessons short ten minutes at either end, or uses such time for his own private business or pleasure without restitution, he is defrauding the pupil of fifty cents each time.

If our art is of and leads to the good, the true, the beautiful (and we believe that it is and does), we, as teachers, ought to avoid such practices as are contradictory to and inconsistent with our highest aims.

There is nothing beautiful in tardiness, nothing good in alighted work, nothing true in such dishonest practices as are suggested above; and my plea is, therefore, for more of conscientious attention to all details, even in the least business contract.

In the best book ever published for the guidance of teachers stands one sentence which should ever be before our eyes, "Be ye also perfect." If we would act upon such a hint, all so-called minor matters would seem as important as the larger ones, and our profession would take on a better character and reputation, even such as befits those who are votaries of the Divine Art.

E. B. STORY.

MASON'S TOUCH AND TECHNIQ.

BY G. W. HUNT.

FOR various reasons it is a matter for general congratulation among music teachers that the publisher of *The Etude* will soon publish in concise and yet complete form the Mason "Two-Finger Exercises." As the price of each copy will be but trifling, this will bring them within the reach of every one, and still better, teachers will learn from this new edition the exact numbers which they themselves used after several years of experience in teaching them to his pupils. At the present time Mason uses only a few of those which are to be found in the Ditson edition (a large and expensive work), believing that the value of all is found in a certain few, if these few be used in the proper way. These two finger exercises, so simple in their way, yet so ingeniously worked out in different forms by the author, are seldom correctly understood, and for this reason alone are not as much used as they otherwise would be. But they are gradually making their way year by year as they are becoming better known, and it is doubtful if any teacher who has given them a fair trial will ever substitute other finger exercises in their place. The trouble lies in the fact that it is almost or perhaps quite impossible to explain on paper how to practice them correctly. The only way to understand them thoroughly is to study them with the author in person, or some one of his private pupils; however, much may be gained by intelligent teachers from careful study of the printed copy. I have on several occasions heard teachers speak in most uncomplimentary terms of these two-finger exercises, but in every case have found that these same people had never studied them, and really knew nothing about them, and when later on they were induced to give them a trial, they became enthusiastic in their praise, and finally adopted them altogether in their own practice and in their teaching, declaring that as they used them year after year they saw more and more their value. So it is with the two-finger exercise, the value of which the pupil can never exhaust, though he practice them for a lifetime. Several years ago, when Dr. Mason first began to use this exercise, certain other teachers were inclined to turn them into ridicule by calling them Mason's "little two finger exercises," "small potatoes," etc. Mason paid no attention to their remarks, but went his own way, using them regularly in his teaching, and finally his pupils turned out so well that the other teachers began to wonder "how he did it." It is gratifying to note that several of those same teachers have at last discovered the value of these exercises and are now using them in their daily work, and have become strong advocates of the same. Mason is, indeed, a great teacher. If there is a greater piano teacher living, who is he or she?

Mason's system of scale and arpeggio practice is as original and valuable as that of the finger exercise. But whoever becomes acquainted with the two-finger exercise will also want to learn his system of technical study throughout, and will be likely to do so.

Etude, Pa., July 22d, 1889.

*Read before the M. T. N. A. at Philadelphia.

Questions and Answers.

QUES.—Please tell me through THE ETUDE or letter the meaning of the short staves and the word *Opure* before them, in the song, "Bid Me Good Bye;" also meaning of *md, ms* and *mg* on page 8 of "Sweet Bye and Bye," composed by J. P. Webster and transcribed by Ed. Hoffman? A. L. C.

ANS.—1. The extra staff in the song referred to contains another form of the melody. It simply means that you can take your choice of the two ways given. In this case the extra staff gives the melody without ornamentation.

2. *Ma, Ms* mean right hand and *Mg* means left.

QUES.—Who are the musicians represented by the characters in "Charles Auchester," the novel by Miss Berger? A. B.

ANS.—It has been supposed that the authoress had the following musicians in mind: Zelter, Joachim, Jenny Lind, Stendale, Bennett and Mendelssohn, which are represented by the following characters in the novel: Aronach, Chas. Auchester, Julia Bennett, Starwood Burney, and Seraphael.

QUES.—I would like to ask J. C. Fillmore what he would recommend for first steps for children. I find it difficult to collect a sufficient number of very easy pieces, if the teacher uses no instruction book or studies. K. L.

ANS.—This question is by no means an easy one. But K. L. is mistaken in supposing that I use neither instruction book nor etudes. I use Mason & Hoadley's Easy System for Beginners (not the Piano School, an earlier book and not so progressive or practical). By the time pupils are two-thirds through this book they are ready for such pieces as Gurliut's "The Fair," Ryder's "Nightfall," G. W. Warren's "Song of the Robin," Dorn's "Break of Morn," Barnett's "Barcarolle" (Weber), Beethoven's "Für Elise" (Album Leaf), Grieg's "Album Leaf," etc. Then they soon get to Mathews' "Studies in Phrasing," etc., and the easier Mozart sonatas. When pupils come to me ill-prepared, I often find that Brunner's 60 Etudes, Op. 28, are of great service.

QUES.—Please give me the proper pronunciation and metronome marks of Bohème Polka, Rubinstein, and March Funebre of Beethoven. My teacher insists on pronouncing the first as if spelled *Bohem* and the last as *Funb*.

ANS.—Your teacher is about right. The latter should be pronounced *Fen-narb*. The metronome marks we have ruled out of the Question and Answer column, as such information is almost of no general interest.

QUES.—Will you please tell me, through THE ETUDE, what to do for a pupil whose hands seem to stiffen when attempting to play anything rapidly? M. W.

ANS.—Let her play rapid passages, at first very softly, as the combination of rapidity and force generally produce tension in a young player's hand sufficient to stiffen it. Train the hand in rapid playing on a few notes at a time, as, for example, on successive groups of five notes, thus: (Right hand), 1 2 3 4 5, 1 2 3 4 5, 1 2 3 4 5, etc.; each group played as rapidly as possible, followed by a slight pause to allow time for entire relaxation of the whole hand. This exercise played up and down the keyboard several times, the above order of notes and figures being unaltered, in descending, will do much toward overcoming the fault you mention. We recommend, also, practicing the scales rather quickly, accenting the first of every two notes, every three, every four, etc., at first with each hand alone; likewise the rapid playing of almost any exercise, study, or piece that has been thoroughly learned, at least a year ago, but the minimum of mental effort shall be required, for we often observe a sudden tightening of the muscles when a pupil encounters any slight trouble in reading.

QUES.—An old-fashioned choir singer of fifty years ago would like to inquire of the editors of THE ETUDE why, with the great advance in music, the favorite church tunes for congregational singing still continue to be *Boylston, Buckingham, Bethany*, etc. Can't somebody write something better for the old familiar hymns? Mrs. O. B. M.

ANS.—The whole subject of church music is a serious one, and a perplexity that cannot be readily solved. If fifty members of any congregation, persons of the average musical taste, could be induced to give their views on this question, you might be surprised to find how great a diversity of opinions exist. Some want music closely approaching a concert; some prefer only what every member of the congregation can sing; while others present suggestions so confused that no one could guess what was wanted. Now, so long as this great diversity of tastes exists, neither old tunes nor new will satisfy the demands of either half of the average congregation. Some hymns are so closely associated with certain tunes that either unavoidably recalls the other; and apparently no really better music would seem to be so desirable in this connection as the old, familiar tunes. When American congregations are converted to the undoubted truth that the choral will suit more hymns and outwear more "tunes" than any other form of hymn-music, there will be not only a closer agreement as to the best music for church worship, but the music itself will be more reverent, more devotional, and better suited to the time and place.

QUES.—Through THE ETUDE please state what we may truthfully call "classical music." What composers, besides the old masters, write classical music? Also, please give the names of a few composers who rank the highest in standard piano music. Mrs. A. C. S.

ANS.—Many persons who use language rather loosely, apply the adjective *classic* to anything that they like exceedingly, while some others connect it with none but old music—as though age wrought in it some magic change. Again, music that is the best of its kind is sometimes called *classic*; but certainly this word has no place in connection with dance-music, or with similarly light compositions. With some exceptions, *classic* music is that which is written according to some pre-adopted and nearly invariable form, such as a sonata, a rondo, a fugue, etc., and which is moreover beautiful in itself. True strictness of form is not enough to render music *classical*, nor is musical elegance alone; but both must be combined. According to this definition, not every composition by an old master is technically *classical*, however beautiful it may be. As noteworthy exceptions to this strict standard we would mention such really *classical* pieces as the *fantaisie* which forms the first movement in Mozart's *fantaisie* and *sonata* in C minor; Beethoven's *andante favori* in F major, etc. If you adopt our definition, of course any one, however modern, who writes music conforming to this standard, is a *classic* writer.

Among modern writers of standard pianoforte music, whose names you ask, we would mention Rheinberger, Raff (no longer living), Jensen, X. Scharwenka, H. Huber, and last and best (in the writer's opinion), Rubinstein, besides others.

If our younger composers will attempt to write a few pieces of the pure, *classic* school, their respect, yes, their reverence, for the old masters will be greatly increased. In no other way can one learn so fully to understand the true worth of *classical* music.

If you will give me a little information in THE ETUDE, through Mr. Mathews, on a subject I am not well up in, I will feel very grateful.

When I resume my piano instruction in the Fall I'm in my intention to give lessons in classes besides privately, which is something I have never done before.

I have read with interest the articles in THE ETUDE by Mr. Fillmore and others, and have come to the conclusion that with proper care pupils in classes ought to become proficient.

What I would like to know is—

1. How shall I start with these class scholars? Suppose I obtain two beginners, and one soon proves to be superior to the other, and I have no scholar of her equal to put with her, what am I to do in this case?

2. Should not the two pupils play technical exercises at the same time?

3. Would it not be good, in cases of advanced scholars, to have them learn arrangements for two pianos?

4. Suppose one pupil comes to me and wishes to take class lessons, and I have no other one to teach with her, what am I to do?

If you will enlighten me on these and similar questions you will greatly oblige me. J. E. P.

1. If you have only two pupils to class together, you may have trouble. But the class will not necessarily be unprofitable because one goes faster than the other. If you find that the slower one is very much discouraged or that the brighter one is bored by the dullness of the other, you may find it best to separate them. My own plan is to have, no more than four pupils in an hour; but I allow at least two and a half hours for eight, or three hours for ten, letting one class run over into the other. There are sometimes as many as eight or ten pupils in the room at once. But I have to be careful to put no one in the class whose work will not be profitable to the rest. If I find I have such a pupil, I appoint her to come before the rest and take her lesson before they get there, or else I have her last, and the rest leave. Thus, she gets the benefit of the class while I avoid boring the rest.

2. I do not think it well to have two pupils play technical exercises at the same time. I think all class lessons ought to be *individual*, just as much as if they were private lessons.

3. Arrangements for four hands, whether for one or two pianos, are mainly useful, as I think, for reading exercises and for time. I seldom use them in class, but recommend pupils to do them outside of their regular work.

4. One pupil does not make a class. Tell her she will have to take privately until you can class her properly. Or tell her to get some friend to go in with her—three or four friends, if possible. It is much better to put those together who like to be together.

You will learn more about class teaching by doing it six months than anybody can tell you in six years. Nothing will take the place of experience, and, above all, of *common sense*. You will soon learn to depend on your own judgment. J. C. F.

THE TELEPHONE ORGAN—A very interesting patent for a musical device is that issued to A. J. Reynolda, of Philadelphia, for a resonator for pianos or organs. The invention consists essentially of a resonating chest or cavity which, being attached to reed organs, has the effect of modifying the peculiarly shrill quality of tone of instruments of this class, and rendering them rounder and fuller, by strengthening the fundamental and lower partials in the klang. When applied to pianos it enormously increases their volume of tone, making the upright piano essentially a grand piano in breadth of tone. The invention has been examined by various experts, and certain English correspondents have expressed themselves in the highest terms concerning it. In Chicago it has been endorsed by such judges as Mr. George W. Lyon, I. N. Camp, W. S. B. Mathews, etc.

WHY GIRLS SHOULD PLAY THE VIOLIN.—Louis Lombard says in the *Richfield News*: In musical culture, the study of the violin is of prime importance. Careful practice upon a string instrument refines the ear and trains that organ to a nice perception of tone and intonation. A violin can always be used perfectly, and at a moment's notice. The violin is portable; can be carried easily anywhere, thereby saving the player the inconvenience of performing upon an unfamiliar instrument. A good violin can be secured for less money than a bad piano. A violinist of average attainments can touch the heart of listeners, while it requires a Chopin or a Liszt to produce a similar impression with the cold and ungrateful pianoforte, and the violin lends itself with ease to the production of pathetic effects. The position of the violin player is more graceful than that of the pianist. I can hardly conceive anything more charming to the eye or more pleasing to the ear than a beautiful woman playing well on the violin. Punctilious mothers should dismiss doubts as to the propriety of their daughters playing the violin, for that instrument is now popular among women of the highest class. Crinaceous scraps through Kreutzer's studies, and I might say, *a propos*, that Mrs. Cleveland is a recent addition to the list of prominent violin amateurs.

Music was taught to Achilles in order to moderate his passions.—Homer.

All musical people seem to be happy. It is the engrossing pursuit—almost the only innocent and unpunished passion.—Sydney Smith.

WANTED.—A position as directress of music in a school, or as teacher of piano and vocal music. Address Mrs. A. B. W., care Etude office.

WM. H. SHERWOOD ON IMPROVED METHODS OF PIANOFORTE TEACHING.*

AN ESSAY READ AT THE NEW YORK STATE MUSIC TEACHERS' CONVENTION, JUNE 29TH.

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It is the writer's humble, although somewhat unpopular, opinion that "None of us are too old to learn."

When it comes to the subject under discussion, that opinion is emphatically confirmed by my personal experience in observing or testing the habits of players, and the results are hardly less true of a great many teachers and teachers during the past few years.

It is quite possible that there are music teachers and piano players who do not wish to investigate and test the results of new ways and means for themselves. Such a course might involve an acknowledgment of their having promulgated error, or an effort of the judgment, or possibly a new course of study for our already established teacher, who, perhaps, like some physicians, prefers to look wise and adhere at all costs to the traditions of his "school." It saves him the exertion of thinking for himself.

This would all be well enough, and no doubt involve a degree of self-satisfaction in keeping with his complacency, his personal pride or his "prestige"—very agreeable, no doubt, were it not for the misfortune of the pupils of such teachers, who frequently pay all they can raise to obtain the best results that a modern musical education will admit of.

As some of our standard methods of piano practice, and of our generally accepted ways of working, nearly always lead to a positive waste of time and money, to a most injurious waste of the time and health of the student, and a discouraging experience, it is the duty of those who are in a position to help the student avoid the bad and choose the good to exert themselves in the right direction. It would create unbounded indignation were it known that children consigned to the care of institutions for education were subjected to a system of exercises which would cause them to limp and lose their power of easy and graceful locomotion. But this is just what some of the usual methods of practice do for piano players, in that they blunt the senses both of hearing and touch.

The subject is too broad for a dozen papers such as this, in fact, requires all the care and conscientiousness of an intelligent teacher for a long period.

Intelligent methods of practice, where the player seeks to study the full range of dynamic contrasts of touch and tone, such as crescendo, decrescendo, and legato, staccato, many varieties of rhythm, crescendo, diminuendo, etc., as such things need to be studied for intelligent musicianship. Such methods are coming more into notice than of old, along with improved devices by able editors and teachers of the standard classics.

Such works as Christian's "Elements of Expression," and Mathews' "Phrasing," for instance, show the rudiments of that contrast of tone, color and development of sensibility of expression, whereby piano music can be relieved of the sameness of tone which renders it frequently unendurable to "intelligent" people of refined sensibility.

But the one-sidedness, weakness and lack of resource in using the hand is, and will be the principal impediment in the way of such efforts as the study of musical interpretation, its varied colors and effects of light and shade may reveal. The present discussion relates to the means of educating that wonderful machine, the hand. The discussion which has occupied the attention of pianists lately with regard to cutting a tendon or ligament in order to "liberate the ring finger" has proved to the writer one thing beyond a doubt, that people do not begin to understand the possibilities of wrist training, nor of an artistic adjustment of positions of wrist, knuckle-joints and fingers, or they would not write or discuss anything of the kind. It is not necessary to raise the finger so high. The hand needs the bracing which Nature gives in that weak position, for staccato playing and other purposes according to my personal experience, with the finger not raised, but kept steadily in a position at an angle downward from the hand.

If the fifth finger be held so that the first joint reaches down from the hand at an angle of forty-five degrees, the other two joints being enough curved to cause the tip of the finger to stand perpendicular to the keys, the hand will be in such a position that it is comparatively easy to raise the fourth or "ring" finger. It were well to note right here that a great deal of power can be developed, and better quality of tone therewith by other means than merely by the distance of lifting the finger, and the hammer-blow intended through this process. If the wrist be made passive and light, then turned slightly away from the body, at the same time that the knuckle joints of the second and third fingers are held moderately raised, the finger may be used for liberating the ring finger to a sufficient degree for any necessary purpose. This subject is almost too difficult to explain without practical illustrations, but it might be suggested that the weaker side of the hand be pushed lightly toward the keyboard (that is forward from the body), with the wrist very loose, in such a manner as to

throw the knuckle joints of the fourth and fifth fingers upward and the finger tip inward. If this is done rightly it will allow more slack, or room to act with the fingers, and a larger space under the weak part of the hand.

This leads me to uttering a word of caution about the amount of force to be used. Nearly all students hammer the keys, and exert the strong muscles of the arm too much. They use the power of the muscles controlling the stronger fingers and wrist, when attempting to play with the fourth and fifth fingers, consequently the weak fingers break down, the weak side of the hand falls in, and some one takes advantage of this defect (with the heavy weight of the arm directed against it to make it constantly worse), by "cutting a tendon."

Let the student learn how to relax the muscles first, and become passive, quiet and gentle. Take a good deal of time—away from the piano—on the study of positions and motions and subdivisions which are possible to be made with the arms, wrists, knuckle joints and fingers. (There are many more of them than our instruction books show the existence of.)

As these new movements involve an entirely new range of exercises and powers, it follows that we need to strengthen and distinguish the separate parts. A player cultivates habits so limited in ways and means and so quick in action, that he fails to notice how such distinctions can be made clearly and correctly. If he finds out how, he seldom gives time and care enough to establish the new ways. Out of the many muscles in the arm and hand he has cultivated a few only with such persistence that the effort to act is to use the accustomed ones which have strong nerve centres and a full flow of vitality. The other weaker parts get less vitality and less conscious use, and as a result, in the account of greater attraction of will power for those which respond promptly.

If a gardener puts a delicate plant alongside of a hardy plant the stronger absorbs all the nourishment from the soil and leaves the weaker without sustenance to shrivel up and die.

If we would really learn how to control and coax the delicate parts into growth and separate obedience to the mind and will of the player, we must learn by very gentle means not only how to pick them out distinctly, but we must cease to attract a counter current of energy and circulation toward the stronger parts. They should be rendered passive, or, as I believe, Deslarte has it, "deadened" occasionally.

For example, I want to avoid the force of striking keys, of pressing or pivoting the weight of the hand upon thumb notes during practice, of carrying the hand across the keys toward the preparatory exercises for scales and arpeggios. I make the moves along the keyboard with careful attention while holding up the fingers and hand light enough to avoid the weight necessary to press keys down. The movements across (right or left) are made with conscious use of the four kinds of individual joints, viz., fingers, hand, wrist or elbow. The movements or energies to lift, as such exercises require, can be made by either fingers, hand wrist or elbow. The intelligent control necessary to know which of these various parts to exert, and how much, is a means whereby tone shading and fine control can be made and developed. It is hardly too much to assert that the average player makes several parts move in a mixed way, as a general thing, and does not know which, or how he does it. The best results are obtainable when the player takes enough time to stop the hand poised in the air between each and every move, to test the move itself and its relation to other parts.

Most moves made involve the sympathetic movements of other than the parts intended. Generally these sympathetic movements are the cause of much confusion and misdirection, and two instances will suffice:

- (1) A person with a small hand generally stiffens and raises the wrist when trying to stretch the hand out.
 - (2) When reaching for a distant key with the fifth finger, if the thumb be on another key, the player will stick out the finger and actually throw the wrist upward and in a contrary direction to the finger he takes.
- In such a case I would suggest carrying the wrist and hand lightly along in the direction of the fifth finger (extending the thumb at the same time). I would further suggest to keep the side of the wrist next the thumb limber enough to sink and rise a trifle. Also to endeavor to avoid moving the other wrist with the wrist.

The combinations of three wrist motions, each separately learned and controlled, and, furthermore, of thumb motions, right and left, and positions of the fingers at different angles, give me the ability to play smoothly and with legato control, the intervals are too great for my powers of stretching. I can also make a variety of tone in different notes of the same chord, which good musical expression demands, through similar combinations. This lecture is merely the outcome of my regular habits of teaching and practicing. It is folly to assert that the keyboard, with its variety of key action, exercises, will prove ample for such purposes. It is the means almost always of hiding such ways of development from the student, and of aggravating some of his natural and usual faults. He needs to cease playing for a little time regularly, in order to think calmly in regard

to the many movements involved, and right here the "Technicon" alone, among all other devices, provides a way for the separate training of the unaccustomed parts. The work can be done best with the lightest possible weights, the slowest movements and closest attention to details. It needs from fifteen to forty minutes of such practice a day to prepare a pupil, without loss of time, for doing better work at the piano than he would be at all likely to do without it. Such outside cultivation, without the means of pressure and distinction that the "Technicon" provides for, will be possible with a much greater outlay of time and patience, perhaps. I have worked at such things several years before I heard of the "Technicon." Since using it, however, I can teach and practice easier and to greater advantage. I take this occasion to state that I am deriving no pecuniary profit from the sale of the "Technicon," nor have I derived any, nor do I ever expect any. I do not seek to escape willful misconception upon this point, as I have experienced it many times in the past. Those who have studied these things with me (and there are now many intelligent and honest people among the number), and those who may investigate these subjects in the light of the present understanding of the same, will form their own conclusions and get a clew, in this respect at least, whereby to distinguish between truth and falsehood.

One thing that will help in the present investigations is to accustom the thumb, second and third fingers to lifting or holding out of the hand from the knuckle joints, holding the joints themselves comparatively low. Use these fingers in a limited range of action and position only between the high one, above the keys, to one only half way down, when playing. (That is, half way down the finger, not the hand.) The thumb, second and third, fifth finger, on the contrary, from the angle already described (down from the knuckle joint about 45 degrees when at the key) to a position, when raised less than half as high as usual. Try to hold the arm so easily and lightly as to avoid the usual efforts of the heavier muscles. Such discrimination, and the consequent cultivation of the real strength of the delicate parts, instead of the more ordinary habits of substituting the stronger parts ignorantly for the right ones. It is also a means of learning to play softly, of cultivating the power to avoid heavy playing with the stronger fingers, as a vast quantity of good music requires to be played with good taste. A first-class violinist develops true principles in several respects. (Would that pianists did as well.)

The violinist holds the upper part of the arm, the part above the elbow, low and steady. He holds the arm up near the elbow, very light, passive and free to move without violence. He raises the arm and elbow in a semi-circle with the fourth and fifth fingers, thereby extending the ligaments of the same, and developing them in combination with a light and unobtrusive arm. He develops a sense of touch and of grip in the finger tips, at once strong and sensitive. The violinist blunts the sense of hearing and of touch at the same time by harsh and heavy practice. If we feel of a sample of silk or other dry goods in the endeavor to determine its quality, we do so very lightly. Heavy pressure would fail to distinguish between cloth or metal. When force is used the concentration of endeavor is toward the where else in hand or arm, and away from the finger tips. The writer practices and teaches a good many exercises upon the surface of the keyboard silently. Others, such as separate action, right and left, rolling action of hand and arm and a variety of lifting exercises away from the keyboard.

The writer's experience has developed away from the piano in addition to the "Technicon," a simple use of a light, adjustable weight, to be used at times on the forearm during the ordinary (and almost the only generally useful) wrist action, and again, at times, on the elbow, to be held under the upper part of the arm during forearm motions.

One could row a boat holding the oars with thumb, fourth and fifth fingers only, and feathering them, with some profit. Some very valuable exercises could be made and they should be avoided. When one tries to play low, necessitating the effort to lift the forearm and loosen and lighten the wrist while playing. The value of the "Technicon" is in compensating for the helpless one-sidedness of physiological development, as taught at the keyboard, in helping the student to develop the bracing the muscles of the forearm of striking the keys, in developing the influence of mind over matter in new means, and the conscious control of new sensibilities and discriminations for these purposes, it is invaluable.

Heavy weights, sudden or rapid movements, and great forcing are to be avoided. When one tries to play an exercise calculated to arouse unused functions into action there is great danger of overdoing, and many people have injured their hands permanently in practicing for piano playing. The writer believes that another generation will see a radical change for the better in the piano playing, saving both time and nerve power and producing results true to physiological and art principles.

WANTED.—Position as organist and choir-director, teacher of vocal music, and piano. Address, Box 489, Clinton, N. Y.

CONSTANTIN STERNBERG'S ESSAY,

READ AT

MUSIC TEACHERS' NATIONAL ASSOCIATION MEETING, PHILADELPHIA.

As I will have to use the terms "Music" and the "People" very often, in my address, it may be well for me to explain at this stage the meaning in which I shall use them. By "Music" I don't mean all that sails under the flag of music, but standard music; and by the "people" I mean those educated classes who can talk well on most any subject they know something about, and who do talk very sweetly about music, although they really know nothing about it, for which reason their music talk is mostly sweet sounding and mellifluous nonsense. The subject of the relations between Music and the People has already excited much thought and discussion among observing and reflecting people. And this fact recalls to my mind one of Madame DeStael's sayings: "When we begin to think about our stomach, it is already out of order"—that is it exactly! When we find musicians writing essays on or pertaining to the relations between Music and the People, we may reasonably infer that the musical stomachs of the latter are already out of order. Let us think for a moment of such books as Hiller's *Essays*, or Ehler's, *Toneword*, Berlioz, Schumann, Liszt, Le Couppey, Haweis, *Fillmore* and many others; we cannot fail to notice that like a fine thread there goes through all of them a plaintive strain of painful disappointment, often amounting to almost despair—each one seems to reiterate: "We know! We musicians! But the people? Alas! alas!" I really think the mere fact that musicians have laid aside paper and instruments to write music-literary essays—yes—in short, the existence of musical essays or musical lectures is proof that the relations between "Music" and the "People" are those of estrangement; the fact which we have to confess is, that they are separated by a chasm, which cannot be bridged over by the mere performing of music—a wide and deep chasm, growing wider and deeper every day in proportion to the progress and development of music as an art. If you doubt it, look at our concert audiences. Five per cent. for those who really understand music is a liberal allowance (and they are mostly holding complimentary tickets); five per cent. of music lovers whose knowledge is more or less distinct, mostly less, however! The rest of the ninety per cent. is fashion, cultural hypocrisy, favors, obligation, shoddiness, etc. We are all musicians here, and can talk plainly, and plainly I ask you: do I exaggerate? Have we not all gone through the experience that what is sacred to our hearts in music is trampled upon by the people, and, alas! by those who are, otherwise than musically, educated people. Take a man of average education, good judgment of literature, drama, painting, etc.; talk to him classic music and watch him, how he, after having politely listened to you for a while, walks away, shrugs his shoulders and mutters: "Another crank! Queer fellows, these classic musicians!" I am aware that the ladies and gentlemen from New York and Boston may think me a little sweeping in my statements; well, suppose we look even at those places; suppose that in New York or Boston there is an audience of three thousand at a concert; what proportion is this of the educated people of those cities? On the same rate this would give a city of fifty thousand an audience of one hundred and fifty people; subtract from these one hundred and fifty one-third for fashion, one-third for favors, ladies escorts, etc., from the last third, one half for complimentary, remainder, twenty-five; and that is exactly how it is—if it be not an over-estimate.

But let me mention here one species of occasional concert-goers whom we teachers can influence more easily than others, I mean the "Music pupils." Suppose a person had two years' music lessons from a good conscientious teacher, and played little pieces by Schumann, Schubert, or a Sonata by Mozart; send such a person to a good concert to listen to a Beethoven Symphony, or anything of a higher order than the pieces performed in the lesson, and ask yourselves: could he or she have understood it? From long and sad experience I must say, emphatically, "No!" And yet two years' learning on one subject should enable us to understand more than we can mechanically perform; should be sufficient to make us appreciative of the best works in any branch of art to which the study has been devoted.

You see, ladies and gentlemen, that even an average music pupil is in nearly the same estranged relation to the higher degrees in our art as the public in general, and if we should investigate still other classes related to music—instrument builders, music dealers, tuners—we would always find the same old spectacle—the gap—the chasm!

Think of a great, magnificent orchestral concert with a large audience—what a world in itself stands on the platform; how strange is the language of the orchestra to the very people to whom it is spoken? How few, how very few, among the audience can place themselves in sympathy with the emotional contents of the music performed? Am I not correct in characterizing these unnatural relations between the two as such of a deep and wide chasm? Is this a natural state of things? I believe not, for music, like any other art, should exist for the people and not exclusively for the artist. Nor have I yet disclosed the full extent of the chasm; the main trouble I find is this: All poets have, with more or less knowledge on the subject, expressed their conception of music in the sweetest and floweriest language. The talk of "The elevating and refining influence of music upon mankind" is upon everybody's lips; but what does all that mean? It means simply nothing! The trouble is that *that class of music* which the majority of people relish *cannot* possibly have any refining influence upon them, and to that class of music that could exercise such an influence they don't listen, because they don't understand it; that is the case in a nutshell.

Now, naturally arise the three questions:—

Can this chasm be bridged?

If so, by whom?

And how?

We will not overlook the fact that we are not dealing with an acute disease, but with a chronic evil of long standing; and to find an effective remedy, it will be advisable to

study a little "of the history of the case," as the doctors say. Was there ever a time when this chasm did not exist? If we can discover such a time, and ascertain the conditions under which music and the people were in mutual rapport, and can suggest a method by which those conditions could be restored, then our problem will be solved.

In this retrospect we need not go further back than to Palestrina's time, which we may fairly accept as the beginning of music in its modern conception; from that time up to Mozart there unquestionably was fair sympathy between the creative products (their performances respectively) and the intelligent and educated people in general. Of course, I do not say that there were not products and performances which were not above the average intelligence. All I mean to say is—yet this I desire heavily to emphasize—that from Palestrina until Mozart there was a wider and more general reciprocity between music and the people than there has ever been since.* What, now, were the conditions under which this reciprocity manifested itself? The principal condition was, that at those times the musicians did the playing and the public the listening, whereas now it is almost the reverse. What I mean by this is: that in former times a very small proportion of the people who were fond of music endeavored to perform, while at present the number of those who have a superficial knowledge of the mechanical manipulations of an instrument is so large that they may be almost said to constitute the people.

Here are Miss Rhinestons, Miss Goldplate, and Mr. Tinklesweet, who have graduated with first honors at the seminary of Podunk, and the conservatory of Buncombe respectively—entering a parlor; they are, of course, asked to "please play something," and I need not tell you what follows. Is it a farce or a reality? The lamentable part, however, is, that the patient listeners accept their performance for music—and for music which is too high for them to follow—in other words they consider them as standing on our side of the chasm, while we, alas! know too well that they stand on the other side; and these parlor auditors are representatives of a large number of even otherwise well educated people, who have no higher conception of standard music than such performances. I was lately introduced to what is generally termed an influential man, who, after having shaken hands with me, said: "I don't know anything about music, but to tell you the truth, I prefer a hand-organ any time to classic music." Upon which I looked him sternly into the eye and replied, "I thought so!" He seemed surprised at my reply, and I tried to smooth it by saying, "I believe you!" He left me in disgust, for he thought I had been witty at his expense; and I should not be surprised if you had thought so too, while in fact I said it because I sympathized with the false impression he evidently had of classic music.

Well, ignorance has always existed and probably will always exist to some extent; but ignorance is not our foe—it is *corrupted knowledge, wrong information*, against which we have to battle, and this did not exist to any extent up to Mozart's time, musically speaking, perhaps because music was not yet complicated enough for corruption.

Then came Beethoven! Even he was fairly appreciated by the educated, until he entered his last or prophetic period, the products of which had no fair claim upon the contemporaneous public.

But at that time there arose an intruder between music and the people, and soon developed an entire guild of intruders: I mean the public performer who *discarded his mission* as an interpreter between the composer and the people, and instead utilized (and sometimes mutilated) the creative artist's work for the purpose of ridding himself of his surplus mechanical skill—I mean that species of virtuoso who regarded the composer as a mere purveyor of material for the glorification of his magnificent self; I mean also those who could not find enough material among the master works and filled the want by their own "Fantaisie sur des motifs de l'Opera Norma-a-a!"

I am sorry that even such an earnest man as Dreychock did not shrink from putting his right hand into his pocket and playing a piece with the left hand alone and afterwards changed hands for an encore. Only think of the destructive influence of such phenomena; think of the entire life of Kalkbrenner, or of Herz, and so on, etc., *ad dulcem nauseum et infinitum*. Before their advent it was understood that a performer was above all a "musician"; we can infer this from the many old works written in thorough bass and from the frequent remarks in old concertos, "*cadenza ad libitum*." The player was allowed, even invited, by the composer, to improvise, and did so, until that set of instrumental acrobats turned up and prepared their alleged improvisations, or had them prepared by some obliging friends. These "virtuosos" have had an immense following; of course, "give the Evil One an inch and he'll take an ell." These "virtuosos" have done an immeasurable amount of harm; dazzling the public's eye, they lulled their intellectual functions as concert auditors to sleep; they degraded the concert repertoire, and as a natural consequence also the public musical taste; they also placed many a good musician before the bitter alternative of starving or becoming a traitor to the flag of true music by jingling and tinkling as they did, instead of doing what nature's gift destined him to do.

But the worst of all was, that they opened the concert career and musical career in general to the lowest order of talent, to mere manual dexterity (I hope you will spare me illustrations) and while I am not oblivious to the good they have done by extending the instrumental scope for later writers—yet, this one feature, the opening of the field to the "unmusical musician" is a curse under which music has immeasurably suffered and which produced that chasm, separating the true musician from general appreciation, depriving the people of an emotional educator and a purifier of the fount of their complex nature.

* Haydn and Mozart were in every sense of the word "popular" men; Mozart was a poor financier and often victimized by shrewd managers, who reaped the fruit of his labors, but the "people" loved and adored him. The same can be said of most any of the "old masters."

Little wonder that the public of the present have nearly lost the understanding for the classic simplicity of our great masters, when for more than half a century they have nine times out of ten heard their thoughts misinterpreted and corrupted, in nine out of ten houses, in nine out of ten concerts, year by year, day by day. This is the cause of the disease, the cancer which we will have to cauterize, if we want to prevent ours from becoming one of the lost arts! and the physician who alone can treat this cancer is—the teacher!

Let me briefly recapitulate. I first disclosed to you the chasm; I now explained what I believe has—at least to a great part—produced it. Now let us look for a remedy.

We found in our diagnosis that our patient—the people—is suffering from musical indigestion caused by the adulteration of his musical food; let me speak more plainly. The people in reality do not dislike classic music after they have heard it intelligently performed; especially not after they have heard it repeatedly—doubtless many of us have seen this corroborated—but they feel a holy horror for what they are made to believe to be classic music through the instrumentality of Miss Rhinestone and Mr. Tinkleweat.

Now I beg leave to make this motion: Miss Rhinestone and Mr. Tinkleweat must go; but how can we get rid of them? The only possible way is for us to open the eyes and "ears" of the people until the people give them the cold shoulder, and the people will do it if we proceed correctly and show them from what treasures of beauty they have been—by the firm of Rhinestone & Co.—debarred.

We are not like Roman augurs who hid their doctrines in secrecy because they had none. We do not shun public enlightenment, we want it, we seek it, and we will try to spread it! And if by its spreading the livelihood of some poor wretch should become endangered, let him fall; by all means let him fall on the altar of truth; let him study "book-agency" or let her make "tidies." We are drifting toward a serious revolution in teaching, there is no way denying it, but the true musician does not fear it, he haunts it; the fraud alone can falter before a reform movement which might be apt to disclose his shallowness.

The shape and programme of the reform I do not presume to dictate; I am too conscious of the difficulties to think for one moment that Providence has selected me for a musical Martin Luther—indeed, I am not giving at this moment at all, but asking—asking, first of all, for the help and coöperation of all good musicians toward securing the powerful alliance of those uncounted thousands, or may be, millions who are deprived of the purifying and beautifying influence of music—because their business does not give them time to practice two hours a day! Let me ask you frankly, Must those who are not willing or able to attain mediocrity as performers necessarily be shut out from a thorough understanding and full enjoyment of good music? I go further, and ask, Is mechanical skill at all necessary for the appreciation of good music? I go still further, and ask, May not, at close scrutiny, a narrow technical compass become an obstacle in the way of intelligent hearing? Of course, I don't venture to answer these questions one way or another, but something like an affirmative reply seems to shout at me from the fact that Goethe, Lessing and Winkelman never handled a chisel or a brush, neither did Allison, Burke, Ruskin and innumerable others, pro-

found connoisseurs of all ages and of all nations. Now, I am satisfied that the plastic arts have no exclusive privileges on these premises, and that music in its highest and loftiest meaning can be made the common property of millions of people without compelling them to perform. I am no less convinced that millions of grown people would be only too willing to learn something about music, if their study could be freed from finger exercises and counterpoint-sweating. And we can free them from it—I do not say I know it, but I feel it distinctly. I am convinced to the bottom of my heart that I am not propounding a wild scheme in recommending the establishment of a new method of music teaching strictly and exclusively directed toward the development of musical æsthesis. (I use the term musical æsthesis in contradistinction from musical æsthetics—in other words, to distinguish the perception of the emotional content of music from the objective rules and methods of musical science.)

A method for the development of musical æsthesis once established will enable us to initiate fifty people in the sweet secrets of music in the time we now need for one; of course, this can be done only by explaining the fundamental principles of melody, harmony, rhythm, counterpoint, forms, etc., and illustrating them on an instrument. In this case, however, the instrument would be exclusively in the hands of the teacher, instead of, as it now is (and often to our mournful experience), in the hands of the pupil. We could, as I said, in this way teach well fifty at a time, and I am satisfied that among those fifty there would be more than ten who, after knowing the true beauty of our art, will hanker after trying their own hands a little in it; there will be another ten where we now have one—but those ten will know too much about music to push themselves forward in every parlor or, as they now often do, to consider themselves artists, and, above all, they will be better and more willing pupils than some among those who patronize your humble servant, who stands probably not alone in his experience.

Of course, I have not come entirely unprepared, and could make one or two distinct suggestions as to the proper plan of carrying out this method, but that would not be according to my present purpose; my purpose is more general than that.

Here I see before me an audience, such as the whole world has none to match—every auditor a musician! Ladies and gentlemen, if we put our heads together, we ought to be able to collect enough material in one year to compile from it a firm and simple method by which the æsthesis could be developed in any intelligent person with a pair of normally constructed ears, and I suggest that some measure may be taken in the matter by this influential and illustrious body. It can be done by appointing a committee for the gathering of methodical suggestions, which committee should have to report in next year's meeting; it can also be done by your official endorsement of the suggestion of æsthesis development, which I have made, leaving the rest to the individual pleasure of those who choose to coöperate in it,—or in any other way that the present assembly may see fit. Personally, I shall, of course, be most happy to communicate on the subject with anybody who may be sufficiently interested in it to consult with me, but I offer my suggestion freely and cheerfully to the assembly as an outcome of my sincere and fervent love for our art, and from an overflowing desire to open to all the world those blessings hitherto enjoyed only by the learned musician.

CONCERT PROGRAMMES.

Mrs. R. M. Lancaster, San Bernardino, Cal.

Overture to "Merry Wives of Windsor," Nicol; (a) Romance, Schumann; (b) "Birds of the Forest," Kroege; Adolphe Harp, Wehl; Rondo Capriccioso, Mendelssohn; Song, M. Appari (Martha), Flotow; La Campanella, (a) Little Bell's), Egghard; Invitation to the Waltz, Weber; Pluie de Coral, De Grau; Kammenoi Ostrow (a lament), Rubinstein. Waltz, La Sultana, De Kontski; (c) Study, "Sweet Remembrance," Heller; (d) Waltz in E flat, Durand; I Puritani, Verdi; "Home, Sweet Home" (for the left hand), Wehl; "Laughing Waters," Hoffman; Last Idea of Von Weber, Cramer; (e) Polish Dance, Scherzanka; (f) "Among the Pines," Wyman; Paraphrase de Concert, Rigoleto, Liszt; Rhapsodie Hongroise, No. 12, Liszt.

Lawrence University, John Silverator, Musical Director, Appleton, Wis.

Organ, Sonata D Major, Guilman; Piano, Polonaise Heroïque, Rive King; Piano, Fantasia, Weber; Vocal, "Cherette," Roedel; Piano, Caprice-Alceste, Gluck; Saint-Saens; Piano, Galop Chromatique, Liszt. Organ, Overture, "Pique Dame," Snippe; Piano, Faust Waltz, Jaell; Piano, Mignon Polonaise, Pease; Choral Ballad, "The Miller's Wooing," Faning; Piano, (a) Nocturne, No. 5, D Major, Schumann; (b) Nocturne, No. 12, G major, Chopin; Piano, Capriccio Brillant, Op. 22, Mendelssohn (with organ accompaniment).

Normal Hall, A. L. Manchester, Musical Director, Clarion, Pa.

Piano Quartette, Nocturne ("Midsummer Night's Dream"), Mendelssohn; Vocal, "Sing, Smile, Summer," Gounod; Piano, Rondo, Op. 122, Hummel; (b) Seladon (Valse Impromptu), Sternberg; Vocal, I Ritorno ("The Return"), Licantoni (violin obligato, Prof. Chastley); Piano, Rondo, E flat, Kalkbrenner; Vocal Duet, "Hope's Again," Badia; Piano Duet, Radiance (Valse), Gottschalk; Vocal Trio, "Rest Thee on this Mossy Pillow," Smart; Piano, Theme and Variations from Beethoven (two pianos), Saint-Saens; Piano, (a) Berceuse Ecossaise, Manchester; (b) Valse Brillante, Schullhoff; Vocal (a) Chanson de Florian,

Godard; (b) "Maiden's Song," Meyer-Helmund; Piano Quartette, Polonaise, A major, Chopin.

Whitworth Female College, Miss.

Vocal Duet, "I would that my Love," Mendelssohn; Hungarian Dance, No. 7 (two pianos), Brahms; Chorus, "Loving Forever," G. Money; Song, "L'Eclatisme," Arditi; Sonata in C (two pianos), Mozart-Grieg; Song, Serenade (violin obligato), Braga; Piano Duet, "Happy Return," E. Shawwood; Violin Solo, Variations on Air from Weigl, Dancula; Song, "Il Bacio," Arditi; Violin Trios, (a) Barcarolle, Dancula; (b) Marche Rondo, Fritsche; Chorus with Solo, "Ave Maria," Mendelssohn. Overture (two pianos), William Tell, Rossini; Aria, Voi che sapete, Mozart; Quartette, "Rustic Dance," Bensch; Piano Solo, "Fiancé's Fantasy," Wely; Aria, Pre aux Clercs, Herold; Hungarian Dance, No. 6 (two pianos), Brahms; Piano Solo, Valse Caprice, Rubinstein; Chorus, "Rose Waltz," Puschel.

Pupils of Miss Emma Juliette Pierce, Ashland, Mass.

March, "Happy School Days," Sudds; Scherzo, Damm; La Fontaine, Op. 82, Pachet; Two Castles, Tours; Polacca, Moelling; Gaetana, Op. 101, Ketterer; Fur Elise, Beethoven; "In the Lovely Month of May," Op. 25, Merkel; (c) Tarantella, Bismarck; "Fiancé's Fantasy," Wely; "O Wert Thou in the Cauld Blast," Mendelssohn; (d) Scherzo, Op. 82, Gade; (e) Spanish Danza, Op. 51, Northrup; Essay, "Music and Liberty"; Capriccio, B minor, Op. 22, Mendelssohn; "O Happy Day," Gotze; Rondo, A major, Hayden; Valse, Serenade, Godard; (c) "The Modest Maid," Dvorak; (d) "Cradle Song," Villa; (e) "Nearest and Dearest," Caracciolo; Le Desir, Op. 14, Cramer; Tempo di Marcia, Krentzer.

Pupils of Miss L. R. Church, Parkersburg, W. Va.

Rural Sketches, Op. 150, "The Hunt" (four hands), J. Low; "In Merry Glades," Kohler; Concert Polka, Melnotte; Spring Song (simplified by F. Brandeis), Mendelssohn; Amaranth, Op. 111, No. 1, Lichner; Canon, Kunz; Study, No. 5, First Exercises, Op. 100, Kohler; Carnival of Venice, J. Doppler; Exercises (three notes to two), E. W. Krause; Sonata, C major, first movement, Op. 127, Reinecke; "In the Forest," F. Goerner; Percy March, W. Malmene;

Very First Exercises, Op. 100, Kohler; Flo's Waltz, McPhail; Rhythmic, broken chords, after E. W. Krause; Baby's Birthday, "Cradle Song," S. Ryan; Kinderfreund, Nos. 2, 3, Wohlfahrt; Rhythmic Scale, after E. W. Krause; "In the Forest," J. Low; "Child's Song," Behr; Duets, Nos. 1, 2, Engel; Rhythmic Scale, E. W. Krause; "Gay as a Lark," "Wonderland," Series; (a) Finger Exercises, (b) Canon, No. 66, Kunz; Melodie (simplified by F. Brandeis), Rubinstein; Ball-scene, Op. 246, Book 1, Nos. 1, 2, Spindler; Studies, Wick; "Elfin Song," "Wonderland," Series; Very First Exercises, Op. 100, Nos. 5, 8, 22, Kohler; "Little Clayton's Waltz," McPhail; Sonata, with Russian folk song, Spindler; (a) Finger Exercises, (b) Study, No. 21, Sudds; (c) Canon, No. 60, Kunz; "Slumber Song" (simplified by F. Brandeis), Schumann; Rhythmic Scale, E. W. Krause; Finger Exercises, Lebert; Studies, Lebert; Gavotte Stephanie, Czibulka.

Willamette Univ., Portland, Or., Mr. Purvin, Mus. Dir. Piano, Rondo Brillante, Op. 26, Beethoven; Piano Solo, Rondo Brillante, Op. 62, Weber; Vocal Duet, "Come where Sleeps the Dewy Violet," Balfé; Piano Solo, Concertstück (marsche and presto), Weber; Piano Duet, Salut a Pesth, Kowalski; Piano Solo, Rhapsodie D'Auvergne, Op. 13, Saint-Saens. Piano Solo, Sonata, Op. 27, No. 2, Beethoven; Vocal Solo, "The Flower Girl," Bevguinn; Piano Solo, Rhapsodie Hongroise, No. 13, Liszt; Piano Duet (two pianos), Fantasia de Concert, Goria.

Pupils of Miss Willard, Binghamton, N. Y.

Vocal Trio, "The Reapers," Clapison; Piano Solo, "In Distant Lands," Lange; Song, "Morning Greeting," Schubert; Song, "Slumber Tently Falls," Tauscher; Piano Solo, Hungarian Melody, Behr; Song, "Heather Rose," Schubert; Piano Solo, Gypsy Rondo, Haydn; Song, "The Gypsy Maiden," Tully; Piano Solo, Serenade, Schubert-Liszt; Song, "Birds and Angels," Reinecke; Song, "The Old and the Young Marie," Cowan; Quartette, "Swiss Land Song," Terkina; Song, "The Blue Bells and the Flowers," Reinecke; Song, "Sleep, My Love, Sleep," Sullivan; Song, "Mizpah," Geibel; Piano Solo, (a) Scherzo, Schubert; (b) Hunting Song, Mendelssohn; Song, "Creole Lover," Buck.

LETTERS TO TEACHERS.

BY W. S. D. MATHEWS.

1. Please give me your opinion in regard to playing operatic selections in church, such as the Prayer from "Lohengrin," the prelude to the first act of "Tristan und Isolde" or to the first and third acts of "Die Meistersinger."
2. Who has written the best book on Beethoven?
3. What should be the compass of a tenor's voice?
4. Can the overture to "Tannhäuser" be played on the piano with good effect?

By so doing you will greatly oblige, R. E.

The use of operatic music in church comes under the rule formulated by St. Paul regarding meat offered to idols, that is, meat which, after having been exposed as votive offering in an idol temple, had been put in the public market and sold. As he says, "an idol is nothing." It is purely a question of making the brother to offend—the brother most practically concerned in this instance being the music committee. Seriously, I see no objection whatever to the use of the Wagnerian selections referred to. They are church-like, and far more noble than most of that which is put up with "sacred" words and offered to choirs as church music. In case of other slow melodies, such as "Lost proscribed" from "Martha," the garden music from "Faust," and the like, the case is different. These are love songs, sentimental—even "spooney." While they move in slow tempo, they do not have the character of worship music, and are open to the further objection of unfavorable and very familiar association. Therefore they should not be used. The case of national airs, on the other hand, is still different—such melodies as "Scots wha hae," "The Minstrel Boy," "The Harp that once through Tara's Halls," etc.

These melodies are not unsuitable for playing during what I might call the secular moments of the service; in other words, during the collection. As the ministers do not scruple to alleviate the sufferings of the faithful in parting with their substance by telling stories and cheering them up in various ways, I think it not improper for the organist to do likewise, and do anything in his power to sweeten the dose. We used to have a steward at Centenary, a nervous, sensitive brother who used often to take me to task for not playing something pretty during the collection. He insisted that when I played a sweet piece the collection was several dollars larger than at other times, and he even went so far as to take me to task for damaging the box by bad selections. I missed the opportunity of testing this point in the only rational manner possible, namely, by accurate statistics continued over some years. I mention the point here as a curiosity.

The best book on Beethoven, probably, is A. W. Thayer's "Life of Beethoven," published only in German. It contains an elaborate picture of the surroundings of Beethoven in all his field of labor. I have the idea that it rather lacks picturesque arrangement of material, as exhaustive biographies are apt to do. The Russian von Lenz wrote a superficial essay upon "Beethoven and his Three Styles," and there is a vast amount of Beethoven literature. Wagner's "Beethoven" is an interesting essay; full of noble suggestion and deep insight. The German is in Wagner's rather sonorous but clear style; Mr. Parson's translation seems to me more difficult than the German, a circumstance due to the cast of the phraseology, which is very transcendental, something after the style of Mr. W. T. Harris' translation of Hegel's Logic, which also is more difficult than Hegel's by no means limpid German. Schindler has given a very good short biography; price retail, only \$1.50.

The best knowledge of Beethoven is gained by the study of his works. When we take him through all his pianoforte sonatas, chamber works and symphonies, we cannot but feel that he was one of the noblest and loftiest souls that ever spoke to human kind.

3. A good tenor should run from C on the second space of the bass to B or C two octaves above. Its most effective range should be between middle C and B above. G, A and B should be no more difficult to produce than E or F. I speak now of the upper part of the range.

4. The overture to "Tannhäuser" cannot be effectively played upon the piano for two hands.

"Will you kindly inform one of your readers where the 'vulgarity' comes in with regard to the feat of playing a solo as a duo on two pianos?"

Do you not think the article in the *Music and Drama* a little too severe?

There is more than a little good sense in the rebuke administered to pianists Joseffy and Rosenthal by the *London Musical World* when it says: "Mr. Moritz Rosenthal, the young pianist of whom so much has been said—in America—of late months, is, with Joseffy, a pianist still better known, said to have been guilty of a piece of vulgarity not less unpleasant than that on which we have animadverted. At a recent concert those two ingenious gentlemen are reported to have played the same piece, each at a separate piano, with such singular accuracy that the duet sounded as a solo. Mr. Rosenthal is a pianist from whom much had been expected, and it is regrettable that at the outset of his career he should descend to such charlatanry. But we may hope the report is not true, and that he did not so descend. If it were so, it were a grievous fault."

Yours truly,

MAX BROWNOLD.

Mr. Presser has referred this question to me without indicating his opinion as to the proper position of THE ETUDE. What I say, therefore, is my own opinion only. I see no objection, nor anything unbecoming, in Messrs. Rosenthal and Joseffy playing Chopin's Etude in F sharp upon two pianos at the same time. Both these pianists are chiefly remarkable from a technical standpoint. Their concerts are exhibitions of digital dexterity and nerve. They are very clever gentlemen, and I believe related. Why should they not show how much alike they can do things? I remember that I used to be a good deal disturbed at the fashion of playing piano solos at school concerts in the South by six or eight girls simultaneously. But from a practical point of view there was much to commend. There was steadiness of time, reliability in expression, and at the end of it a solo so thoroughly mastered that the young lady alone could scarcely go astray in it. In the practice of concertos, or overtures for eight hands, many months are occupied in a work not available outside the school concert. And when done, the concerto is rarely played less mechanically than the solos multiplied as above described. As for Joseffy and Rosenthal, I suppose they did this thing for fun, just to illustrate what they could do, and with no idea that the great omniscient outside audience of the press would have its eye on them, and hold them up to oburgation. The record does not state that the proper effect of the piece doubled up was impaired by the process. In that case, what was the harm?

If Rosenthal were an artist giving original readings of great works—readings characterized by original insight and power—then it would be a pity for him to occupy himself with a mere trick of dexterity. But the record does not show this to be true of him. He is merely a pianist. In certain very difficult pieces, like the Brahms air and variations, his vast technic permits him to bring the piece to the hearer without allowances for notes lost or delayed in transit. This leaves the hearer free to get all out of Brahms' conception that he can. Rosenthal plays it admirably, and does not misinterpret it. This is great praise, for these very difficult pieces have to be taught the pupil by virtuosi, until such time as the average advanced technic becomes equal to playing them. Beethoven's later sonatas used to have to wait for occasions of this sort. At present they are within reach of any well-schooled pianist with a talent for elevated and serious discourse. I think, decidedly, that the editor of the slip in question was a little too high and mighty. Omniscience is the fable of the press.

Please tell me of a cure for nervousness in playing before people, through the columns of THE ETUDE, and oblige, W. D.

Unfortunately there is no cure for this malady that I know of. It can be diminished in some cases, but never entirely cured. Playing in public is partly a matter of temperament. There are many people so fortunately constituted as to have perfect confidence in their ability to do anything they happen to turn their hands to a little better than anybody else. Whether this confidence is well-founded, as in the case of real virtuosi, or entirely mistaken, as in the case of those ill-instructed amateurs

who make life at hotels hideous by torturing the hotel piano, does not matter for the main purpose of playing before others without nervousness. Often nervousness is a form of exaggerated self-consciousness, which can be reduced by thinking of something else more vigorously. Many people when playing before others have no consciousness of the music at all, but they say over and over to themselves, "I wonder what they are really thinking of the manner in which I am playing." "Dear me, I am quite sure I will miss on that difficult passage that I am just approaching! There! They are restless and wish to be going. I must hurry. Perhaps I had better put on the damper pedal and 'let her drive,'" etc. This state of mind is exactly the opposite to that required for a truly artistic performance.

While temperaments cannot be made over by the teacher, even for the teacher himself, states of mind more in harmony with art, and a spirit of helpfulness for the neighbor can be cultivated. The mental condition of the player during a really enjoyable performance of fine music is one of pleasure in the music, as music; a clear understanding of it in all its details, as well as a feeling for its general spirit, and a desire that *you*, the hearer, should like it too. When there is restlessness in the hearer, the player overcomes it, not by playing faster and hustling towards a premature conclusion, but by playing more slowly, more carefully, and with deeper feeling; the spirit of the player transfers itself to the hearer. The music begins to grow by hearing; its spirit is felt more and more, and presently the hearer is completely carried away by the interpretation, and no longer feels conscious of the time consumed.

In elementary study there are certain exercises that conduce to this kind of mental attitude in a player. Mason's rhythmic treatment of arpeggios is an exercise of this kind. Memorizing music is in the same line to the extent that the memorizing is of music, and not of mere notes and finger-work. The case of an experienced teacher who is unable to do herself justice before hearers is more difficult. She must cultivate the habit of playing extracts and entire movements to pupils in order that they may like the extracts. There is hardly ever a teacher but will occasionally enjoy "liberty" as preachers say, in a task of this sort. The key of the situation is to sink yourself in the music, and in the desire that the hearer should like it as you do. Just to the extent you do this will be your success.

Nervousness in playing in public is due in part to a well-founded doubt as to the completeness of one's preparation, technically. Therefore, take pieces that are well within your means. The impression of difficulty at that perhaps you wish to awaken in the hearers at a public performance, will be quite as sure to follow the playing of an easy piece as a difficult one, if only you deliver it with sufficient decision, and breadth of light and shade.

In conclusion: To play before others without nervousness, sink yourself, raise your art, and your desire to help others.

Will you kindly tell me, through THE ETUDE, whether or not a loose wrist should be used in playing such accompaniments as Luzzi's Ave Maria and Schubert's Erlking? I have always played them in that way, but have lately been told that one prominent teacher—at least, whom I suppose to be good authority—teaches the other way in such passages. M. W.

A loose wrist, by all means.

Will Mr. Mathews please answer the following in "Letters to Teachers," if it merits his attention:—

Notice the difference in terminology between Prentice in the *Musician* and Christiani in his "Principles of Expression." According to Prentice, a section is formed by one, two, or more phrases; Christiani combines two or more sections to form a phrase.

Of the first subject of the Beethoven Sonata, Op. 2, No. 1, Prentice makes two four-measure sections, composed of five phrases; of the same, Christiani makes two four-measure phrases, formed by two four-measure sections.

Of course, this is merely a matter of metrical analysis, and whether we call the first four measures of this subject two phrases and one section, according to Prentice, or one phrase and two sections, after Christiani, may not affect a perfect interpretation of the content of the period; yet, for the sake of a clear understanding, I

would ask if either of these methods of metrical terminology has any important advantage over the other, in the estimation of the best musicians?

According to my idea of the musical significance of a "phrase," the first four measures of this subject contains two of them, and the last four three. G. W. L.

There is a great deal of looseness in musical terminology, and the instance cited is only one of many. The best use of the term phrase is that given in my "Introduction to Phrasing." A phrase in music is a passage of melody that makes sense, but not complete sense. Hence the term is about as elastic as our word "piece," which, like "a piece of chalk," may be of any size. Two tones connected with each other and separated from others make a phrase—an oratorical phrase. Two motives make a phrase—a structural, metrical or formal phrase. Two phrases make a section; two sections a simple period. Many formal phrases are composed of smaller phrases, or phraselets, and even a motive may consist of several little phraselets. I do not see any way of getting over this element of indefiniteness, unless we all agree to call the very small groups phraselets. As between Prentice and Christiani, the former is right, and more in consonance with German usage, as well as French. The difference between the two writers concerning the number of phrases contained in the Beethoven period referred to, is due to Prentice making the fifth and sixth measures each a phrase, as they are in delivery. In practice, very little confusion arises between metrical and oratorical phrases, because, when we are speaking of delivery, we think of oratorical phrases; when speaking of form, we think of structural phrases. Still, it would be better to differentiate these two kinds of phrase, if some clear-headed theorist would show a neat and handy way of doing it.

EDITOR OF THE ETUDE:—

Would you kindly answer through THE ETUDE, or otherwise, the following questions?—

1. Mr. Eugene Thayer, in a recent article in THE ETUDE, says that he uses no exercises nor machinery for technical development in his teaching. As a young teacher, I would like to ask what then does he use to fill the place so generally deemed necessary for exercises?

2. What is the price to teachers of (a) Kullak's "Art of Touch," of (b) Mason's "Pianoforte Technique"?

3. Are melodic minor scales taught and played now?

N. B. M.

1. Probably the late Dr. Thayer was thinking of such exercises as those of Koehler, having little mechanical value, and none whatever of a musical kind. Every teacher uses exercises for training the fingers. Passages from pieces can often be made to serve the same purpose, but it depends upon their being selected with reference to the immediate needs of the pupil, and their being practiced like exercises, in which case they become exercises. All that any of us say against exercises signifies that we prize music as the main thing, and exercises only as helps toward a more competent mechanism for producing music. You must take everything that we say with a grain of salt. When one writes an *ex cathedra* opinion, suited to a case in hand, one is not careful to square it with everything one has ever written, suited to cases exactly the opposite. As St. Paul says (was it Paul?), the reader must try the spirits, whether they be of God. In other words, exercise the great Protestant function of private judgment.

2. Kullak's "Art of Touch," \$2.00; Mason's "Techniques," \$2.50. These are retail prices.

3. Most teachers teach melodic minor scales, especially according to the rules I have given a month ago.

I saw somewhere lately that it was not best to give pupils definitions—just explain things clearly to them, that was all that was needful.

Now I think it is well to give pupils definitions, which will give them clear ideas and help them to express them.

I think little folks especially need them, not only to get clear ideas and ability to express them, but also to become familiar with musical phraseology from the start. First impressions are always more lasting.

The following are samples of the definitions I give to my beginners:—

"The staff is a character used to represent the pitch of tones."

"A note is a character used to represent a tone."

"A tone is a sound that has pitch."

"A sound is anything audible."

I have unintentionally put them in a reverse order to that in which I give them to my pupils.

I am careful to explain everything about each definition as I give it to them, making sure that they clearly understand the meaning of all the words. Besides giving them clearer musical ideas, I think it aids their being concise in their statements.

M. A. P.

Your question is exactly similar to that concerning the use of exercises. What the writer meant in forbidding definitions was the practice once in vogue of loading up young pupils with a lot of definitions and theoretical say-so's before they were allowed to play at all. The principle to observe is that old one of Pestalozzi, advocated with such earnestness by Dr. Lowell Mason: "The thing before the sign." A pupil should exercise her ear to tonal perceptions before playing, and her fingers to the keys before naming them; reading notes, properly, should come in as reading the signs of tonal combinations already known to the ears and the fingers.

In the same way, definitions come in as clear statement of facts in musical theory. When the real thing itself has been cognized, the next necessity is a clear statement of it, because clear thinking depends upon the clear use of words; and, conversely, clear thinking gives clear words. In the early stages of musical education, the pupil has no material to think with. His perceptions of tonal-relations are indistinct and often confused, and he has no words to describe and recall even those perceptions that may happen to be clear. It is the business of the teacher, first, to clear up his perceptions, then to furnish clear statements for recording and classifying those perceptions. Hence your definitions are very useful, provided only, first, that the word-forms truly take cognizance of the essential things in the tonal verity to which you apply them; and, second, that you make the pupil acquainted with the tonal verity itself before loading him up with a definition. You must never forget that music and words are in different mental, or shall I say spiritual, planes. Your pupil must know music, and then, if possible, the words nearest related to the music. No words exactly fit musical ideas. If they did, one could put the best sonata of Beethoven into verse, in such a way that, upon repeating the verse, the repeater would have the same soul experience as when he plays the sonata. This is impossible. It is the same thing with definitions. Take, for example, the tie. A tied effect is cognizable without close listening, but it is not at all like the definition of a tie: "A curved line connecting two notes, of the same pitch, to show that the second is the continuation of the first." This is as close a definition as I can make, but it has no such effect as a tie. It defines the mark, but not the tonal effect.

Your definitions might be simpler. Allow me to try my hand:—

Sound: Anything audible.

Tone: A sound having definite pitch.

Note: A character denoting musical utterance. (A note signifies a musical utterance as distinguished from any other kind of utterance. In a normally written piece, there would be exactly as many musical utterances as there are notes.)

Staff: Lines and spaces for representing the pitch of tones.

Clef: A key to the staff, showing exactly what pitches are represented by it.

Signature: Sharps or flats placed at the beginning of the staff, adjusting it to the pitches of the key.

Key: A family of tones bearing certain relations to one chief tone, called the key tone.

Scale: Tones of the key in regular order according to pitch.

Measure: Rhythmic grouping of pulsations.

Bar: A mark across the staff, indicating the place of the strong pulsation; i. e., the beginning of the measure on the note following.

These are examples. All of them are incomplete, in the sense that they take cognizance of the primary elements only of the tonal entities mentioned. I believe they are practically exact. Each of these definitions becomes the head of a chapter. Thus, under the head

of measure, follow all that relates to measure; of signature and key, all that relates to key, etc.

To which nation is attributed the invention of the bagpipe? After reading Fillmore's "Lessons in Musical History," I imagined it was the Italians, though some persons say it was invented by the Scotch.

Respectfully, A. C.

The bagpipe is a very old instrument, apparently of Celtic origin. It is found in India, Asia, and Europe. The Scotch have a sort of "claim-check" upon it in modern times, but it is not peculiar to them.

How is the accent mark (A) used between notes, not over them, to be understood? I find it in Mather's "Studies, No. 1"; in Schumann's "Entrance to the Forest."

The mark above is used as a phrase mark, indicating the termination of metrical phrases. It is never used as an accent, even when placed over notes, except improperly. The accent mark is horizontal, not vertical. This mark over a note requires it to be held out its full time. It is called *tenuto mark*.

Please send me the names of eight pieces for pupils of first grade which are pleasing and useful.

Map out a line of reading and study for pupils of an intermediate grade. Could I use Amy Fay's book for variety? Have "How to Understand Music" and "Tone Poets"?

Tell me how I may know good music of modern composers from their poor music. There is much trash played. Most of my pupils and their parents like transcriptions, etc. I use "Piano Classics," and "Classics for the Young."

Yours truly, H. V. G.

I hope none of the brethren will laugh at my list until they have tried it with pupils of moderate ability. Here are eight pieces, the handiest I happen to think of:—

Spring Blossoms, waltz.....Müller.

" rondolette.....Müller.

Retreat.....Behr.

Little Hungarian, melody.....

Tin Soldiers, march.....J. Otto.

Fair.....Gurlitt.

Soldier's March.....Lichner.

My First Piece in C.....Benedict.

1. I do not feel competent to map out a course of reading such as is here requested, because so much depends upon the mental state of the pupils. The best thing of this kind to do with intermediate pupils is to interest them as much as possible in a few leading names and personalities in music. In selecting names for this purpose two points should be borne in mind: First, the availability of the composer's music for the grade, and the interest naturally appertaining to his personality. Two of the best composers, upon both accounts, are Mozart and Mendelssohn. The best way to work up an interest would be to have class reunions once a fortnight or month, each one devoted to some one composer. Make every member of the class do something. A certain number are to look up particulars of the composer's life; others, critical estimates of his work; still others, other particulars concerning him. Thus there are to be three papers, each about five minutes long. After each paper, about two or three pieces of his, played by as many pupils. Mozart led such an interesting life, especially as a child, that there will be no difficulty in awakening an active liking for him. Mendelssohn's Italian letters afford many interesting bits suitable for introduction in such a meeting. Schumann affords less interest of a personal character, inasmuch as his life was rather uneventful. But this can be compensated by making a little more of the love episode, and supplementing with selections from his maxims for young performers, from the "Album for the Young," and other parts of his writings. He is particularly useful in this connection, on account of the number of strongly-marked pieces of a symbolic or representative character that can be selected from his works, suitable to the mental standpoints and technical powers of young players. Even Bach is not unsuitable. After several other composers have been taken, then introduce the greatest of all, Beethoven. The particular advantage of this method over that of requiring outside reading, is that you will get more work done, and the work of the different composers and their salient characteristics will make more impression upon young pupils. It is more

ON THE BAY.

—TO MISS MAMIE INGERSOLL.—

(Recollections of Erie.)

Nocturne for the Piano, by ROBERT GOLDBECK.

MODERATO: $\text{♩} = 60$.

mf *Ped.*

Poco più animato. *p rall.* *a Tempo, ben sostenuto.*

cresc.

Play the arpeggiated chord at **A** richly, with clearness of melody, in upper part. This chord and many others, throughout the piece, cannot be held to their full value; the Pedal must therefore be called into aid to accomplish this, taking care to change it often enough not to mix the Harmonies. The judicious use of the Pedal frees hand and fingers from a painfully exact clinging to the keys, and admits of a more liberal, effective fingering.

The part, beginning at **B**, sounds well, also, without Pedal, (contrary to Indication), provided a good Legato is executed; here and there it may be more fully touched, where the fingers cannot reach to join the sound.

First system of musical notation, measures 1-6. Treble and bass staves with various fingerings and dynamics.

Second system of musical notation, measures 7-12. Includes tempo change to *a Tempo* and dynamic markings.

Third system of musical notation, measures 13-18. Includes tempo change to *a Tempo* and dynamic markings.

Fourth system of musical notation, measures 19-24. Includes dynamic markings and fingerings.

Fifth system of musical notation, measures 25-30. Includes dynamic markings and fingerings.

At C, richly arpeggiated chord.—At D, the five 16ths, introductory to the melody at E, not too smoothly.

Tempo Primo

The musical score consists of five systems of piano music. Each system contains a grand staff with a treble and bass clef. The music is characterized by dense, flowing arpeggiated figures. Performance markings include:

- System 1:** *slargando*, *f*, *rit. molto*, *Ped.*, *G*.
- System 2:** *cresc.*, *H*, *f*, *rit.*.
- System 3:** *p*, *p*, *p*.
- System 4:** *poco lento*, *mf*, *rit.*, *rall.*, *rit.*.
- System 5:** *armonioso*, *p*, *rall.*, *mp*, *FINE.*

 Fingerings and pedaling instructions are indicated throughout the score.

Hold well the chord in the left, at *F*, that it may be distinctly heard (without Pedal) with the *Id* if sharp, added immediately after, in the right hand.—The return of the first air, at *G*, very calm, softly and in faultlessly measured Tempo.—Seek a broader, more passionate expression from *H* to *I*. From thence shade down into softer tints, preserving a certain richness of tone and harmony. Terminate in perfect repose and sweetness of sound.

ALLEGRETTO. For the Piano.

Classical Instructive Series. No. I.

By J. HAYDN.

120-138.

mf *p*

mf *cres.* *f*

p *mf*

mf *p*

A close study of the fingering indicated in this piece, will give the student a clear knowledge how to connect chords and octaves, and treat different staccato progressions; also what exceptions may occur in the fingering of arpeggios. The Theme, given to the left at A and B, should be made perfectly distinct.

GOLDENBCK'S MUSICAL ART.—(485)

Copyright by Robert Goldenbeck.

This page contains five systems of musical notation for a piano piece. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The notation includes treble and bass staves with various musical symbols, including notes, rests, and fingerings.

The first system features a piano (p) dynamic and a crescendo (cres.) leading to a mezzo-forte (mf) section. The second system includes a piano (p) dynamic and a ritardando (rit.) section. The third system is marked "poco meno mosso" and includes a piano (p) dynamic and a ritardando (rit.) section. The fourth system is marked "Subito Allegretto" and includes a piano (p) dynamic and a ritardando (rit.) section. The fifth system is marked "Suz." and includes a mezzo-forte (mf) dynamic, a crescendo (cres.), and a piano (p) dynamic. The piece concludes with a "FINE" marking.

NOCTURNE

For the Piano,

by CARL TAUSIG.

CARL TAUSIG, one of the greatest pianists of modern times, born 1841, died 1871.

Opus 2.

(Adapted to the 2d Grade.)

ANDANTE SOSTENUTO.

By Metronome: ♩ 106-112.

p *A* *B* *poco crescendo.* *C* *ben piano (quite softly).* *poco rall.* *D* *E moderato.* *poco rall.* *a Tempo.* *mf* *F*

N. B.—Line (3) between two numbers signifies choice of fingering.

GENERAL CONDITIONS TO GOOD PLAYING.—(See Editorial Pages of this number.)

N. B.—The principal instructions concerning the performance of this Nocturne are to be found in the carefully indicated fingering, phrasing, dynamic-signs (prescribing different degrees of force), Tempo shadings and suggestions by means of musical notation.

A. Pass 3d finger over 4th (while holding dotted half note *to*) without stiffening the muscles of the hand. The chords in the left hand should be held to their full value and well joined to each other, *in continuous sound*.

B. When notes are repeated, slowly enough to be executed with comfort and in perfection without change of fingers, the same finger is generally taken as upon *to* flat.

C. In difficult stretches, as between 2d and 3d fingers in the right hand, the removal-legato (see "Goldbeck's Musical Instructor") may be employed instead of the *reaching* finger-legato.

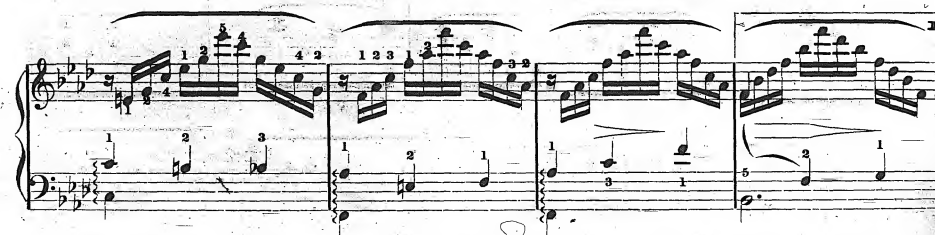
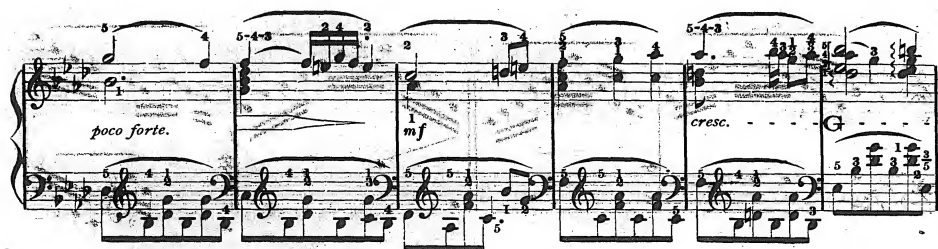
D. Execute trill as suggested in brackets, if a more rapid shake proves unsurmountable.

E. 2 4 3, a change-fingering, useful in many cases.

F. A new part begins here. Brighten and freshen general tone.

GOLDBECK'S MUSICAL ART.—(1)

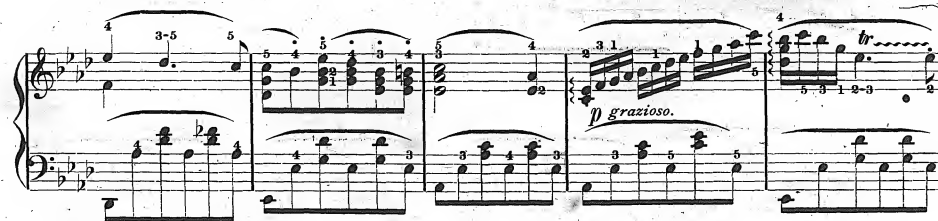
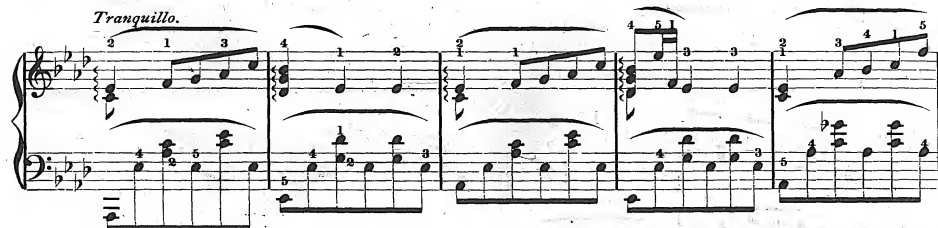
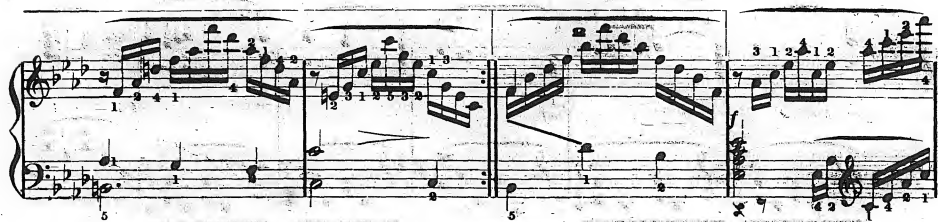
Copyright by Robert Goldbeck.



G. The peculiar arpeggio in the right hand, consisting of only one break between the lowest note of the chord and the three upper notes struck together, has its advantages over the usual evenly rolled arpeggio, in cases where a more rapid throw is required, combined to something like solidity of effect.

H. This measure, with its change of modulation, serves to introduce another part—in the key of minor, the relative of the principal key of the piece: A flat.—The *ritardando*, as indicated, makes the entrance of the new theme prominent.

I. Play the Bass in a sustained manner, with firmness, expression and broad tone. The arpeggios in the right even and smooth but light and animated.



K. The Cadence-like runs more or less *ad libitum*, retarding towards Fermata (♯).

tr.....

poco rallentando.

p

L *M*
crescendo.

rit. *poco forte. a Tempo.* *diminuendo.*

p *N* *mp* *pp* *pp*

The fingering at *L* and *M* may appear rather unusual; it can be made fluent however and is consequently acceptable. Any other fingering would be more difficult.

N. Allow the piece to run out very quietly.

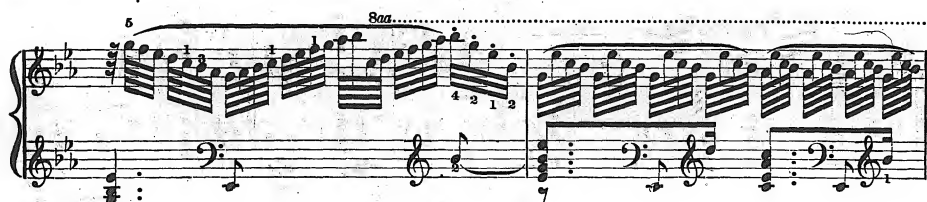
FOR THE PIANO.

a tempo.

a tempo

[illegible]

1.—Although full and brilliant in effect, this arrangement is not difficult and may be taken up by players of the third or even second grade. 2.—A void fast playing in rendering the melody. Linger expressively upon the longer notes of the air, such as quarter notes, and dotted eighths, and even the shorter notes, 8ths or 16ths should not be quite so fast. 3.—Take the Pedal throughout the piece, changing it at every change of chord to avoid the discordant mixing of harmonies. A. The 16ths are quite slow and quasi staccato (portamento); see graduating course and lesson of Musical Instructor.



Sua.....

cres. *f* *rit.*

Sua.....

f *rit.*

Sua.....

f *rit.*

Sua..... Sua. Sua. Sua. Sua. Sua. Sua.

f *rit.* *dim.*

Sua.....

p *molto dim.* *pp lento.*

B. Observe length of 8th rest.
 GOLDBECK'S MUSICAL ART.—(162.)

interesting, and will have an important influence in the direction of improving their taste. One of the first elements in leading the crude soul upward, is the sentiment of reverence. Irreverence is the vice of our time. While it has a good side, in the encouragement it gives for thoroughly scrutinizing every principle and usage of the past, often leading to the destruction of damaging fetiches, it has its bad side in opening the good to disrespect, and delaying the soul's acquaintance with principles upon which regeneration of character depends. Miss Fay's book might be used for the particulars it gives of every cent eminent composers and teachers.

2. There is no recipe for distinguishing between good music and poor. It is a question of survival of the fittest. Transcriptions of operatic melodies are not necessarily trash. Many operatic melodies are beautiful, and the most practicable method for a young pupil to make their acquaintance is through transcriptions of them for the piano. Cultivate catholicity of taste. It is not such a great way from Bach to Bellini in daily study. The elements of good in music are noble melody and harmony, and true sentiment. You must judge each piece according to the impression it makes upon you in these three respects. Music of the Sydney Smith school is poor, because the melodies are usually common-places, and the brilliant parts of the writing mere arpeggios and other stencil figures, which come in exactly the same form in all the works of the composer. Analyze Beethoven's sonatas and try and find how many passages you can find alike. In teaching, one has to use many pieces which, in themselves, are not particularly interesting or noble, but which happen to fit in with the pupil's mental state, and through their power of interesting have in them a leavening or stimulating influence, leading presently to something much better. It is very important to keep the pupil interested, or at least to have a fair part of the practice upon things which do interest her in the state she happens just then to have arrived at. The very same piece may seem to her utterly worthless in a few weeks' time. Meantime the good piece will have impressed itself more and more upon her consciousness.

W. S. B. M.

Will you kindly let me know, through THE ETUDE, first, the name of the best cabinet organ instruction book; and, second, the best collection of church music (voluntaries, etc.) for the cabinet organ? A. C.

1. There has just been published a new cabinet organ instructor by Fred Archer, which is the best we have seen.

2. Try Samuel Jackson's "Gems for the Organ."

Will you kindly answer the following questions through THE ETUDE?

1. How far advanced should a student of the piano-forte and composition be before he goes abroad to complete his musical study?

2. Which do you consider the better place, Berlin or Leipzig, if one wishes to enter a Royal Conservatory of Music?

3. Who is the director of the Royal Conservatory at Berlin, and who at Leipzig?

4. Must one stay a certain length of time, or is the course arranged according to the ability of the student when he enters; I mean when one wishes to be a graduate?

L. R. DE V.

1. There is no rule upon this head. I would say, however, that unless the student is perfectly familiar with German, in the sense of speaking it with fluency and correctness, he had better take all the earlier part of his instruction at home, in his native tongue. English terminology has suffered very much through so many of its most competent professors having taken their education through the medium of the German, and their continuing to do all their higher musical thought in that language.

2. Berlin is the better place to hear opera; Leipzig is less expensive. Probably there is no great difference in the real value of the opportunities for musical education in the two places. The popular impression that there is only one musical conservatory in Berlin is wide of the mark.

3. The Royal High School of Music is now under the lead of Joachim. There are several other conservatories, large and flourishing, chief among them being that

of Scharwenka, Klindworth, Neue Academie der Tonkunst, Fr. Kullak, Dr. Stern's conservatory, etc.

4. In all German schools the year is divided into two semesters, one beginning in October, the other at Easter. You are expected to stay at least one semester.

In general, I would say that the value of going abroad to study is greatly exaggerated. A majority of American students now in Europe would have been better taught here in America. There are better opportunities for hearing music, and one gets a broader outlook upon the world. As a preparation for practical teaching in America, any wise graduate of a European conservatory will tell you that it took him from one to five years, after coming home, to get over the unavailable part of his German notions.

PUBLISHER'S NOTES.

THERE is something new under the sun. This time it is a new setting of ancient and modern gems of thought, and the name of it is "MUSICAL MOSAICS." Our printers are rapidly pushing this work forward, and the indications are that in our next number we can say that the work is ready for delivery.

This book is one that we for several reasons are proud to issue. In the first place, it was not written as a money-making scheme, but by a gentleman who has near at heart the advancement of the musical culture in the mind of both teacher and pupil, professional and amateur; musician and non-musician. The compiler, Mr. W. F. Gates, spent months of patient toil in searching for, reading, copying, and arranging these mind jewels which he now gives us in "MUSICAL MOSAICS." Every selection was carefully weighed, every sentence thoughtfully scanned before it was allowed a place in the collection, and, as a result, we have the *creme de la creme* of what has been written concerning music in its highest realms.

Again, we are proud of the book because of the handsome appearance it will present, and are glad, not only to publish the first work of the kind given to the English-speaking public, but glad that we can put it out at a price which will allow the most indigent or economical reader to own a copy; and in owning this book you own not one book alone, but the best thoughts of hundreds of books. What more could be asked?

The retail price will be \$1.50, but all orders received before October 1st will be filled at 75 cents, provided that cash accompanies the order. Certainly this is liberal. A 300-page book, beautifully bound, for seventy-five cents! Send in your order at once before you forget it. We will gladly send descriptive circulars when requested to do so.

Mason's Two-finger Exercises will be ready by Sept. 1st, in time for Fall teaching. It is a work that will have to be closely studied before full benefit can be derived from it. Most of the work consists of reading matter, giving a full exposition of touch and manner of practice. The exercises are condensed into five pages; but contain material for every form of technical exercise within compass of two fingers. We consider this an epoch-making work in piano teaching—one that should be studied by every progressive teacher. The opportunity to procure the work at this price is yet open. Twenty-five cents will purchase the work in advance of publication, if cash is sent with order. The retail price will be \$1.00. See advertisement elsewhere in this issue.

The time is soon at hand for teachers to be thinking of their next year's work. While the profession were off rusting we have been actively preparing for Fall trade. We have ordered the best of several leading catalogues and added to our stock all that we knew to be valuable. We will be prepared to fill orders with greater dispatch than ever. We will make more of the editions of Peters, Augener, Litolf, Steingraber, etc., than formerly. We are convinced that in these editions you not only get a reliable edition of classical works but they give greater satisfaction to the pupil. All standard classical works ought to be purchased in this form. Why pay 75 cents for one of Chopin's Waltzes when you can get the whole of them, fourteen, for 50 cents, in one volume?

We have gotten up a new on-sale circular, which may interest our readers. If you are contemplating a change of music dealer this coming season, think of us in that connection and send for terms, etc.

The second volume of Piano Studies, by Anton Strelezki, will be ready in September. The delay in issue is caused by some important changes in material, which we desired to have made. The author has composed five new studies in place of five of the original, which we thought could be improved. We now consider this second volume superior to the first. The plan of alternating a finger study with one for expression will be followed in the book. There is room for just such studies in the work of piano teaching. Pupils prefer pleasing studies that are musical as well as mechanical. The author has been

particularly happy in combining the technical with the poetic. The second book, like the first, will be sold for 25 cents in advance of publication, if money accompanies the order. Send for them before it is too late.

TRENTON, N. J., June 5, 1889.

THEO. PRESSER:
Dear Sir:—Enclosed find \$18, for which you will please send THE ETUDE for one year to the enclosed list of names—all pupils of mine.

I would like to have you send me as a premium, the Dactylon (7 subscribers), "How to Understand Music," Vol. 1 (6 subscribers), "New Lessons in Harmony" (3 subscribers), "Bach's Lighter Compositions" (2 subscribers).

I am a new subscriber myself for your excellent journal, but so thoroughly have I enjoyed it myself, that I have no hesitation in recommending it to my pupils, and only regret that it has been so late in coming to my own notice. I had often seen "ads" of the journal, but supposed it was like the ordinary trade journal and paid no particular attention to it. If the standard is kept up as at present, THE ETUDE will find a warm friend in yours truly,

CHARLES W. PETTE,
131 Jackson Street, Trenton, N. J.

CRETE, NEBRASKA, June 26, 1889.

These words came to me from an American violinist now in London, England: "I read with interest what you have written, and feel not a little pride in placing THE ETUDE before some of the musical 'big guns' here. There is no journal in England to equal it in its special field."

W. F. GATES.

EDITOR OF THE ETUDE:—

In the July number of the ETUDE is an article by M. W. Chase on courses of study.

I wish to add my own voice to that of many others in asking for courses of study to be established as standards by the American College of Musicians.

There are two points of the subject that I have not seen touched in any article, and yet they are, in my opinion, of importance; at all events here in the West.

1. There is an almost incredible amount of ignorance about how much time, spent in continuous hard work, is necessary to make a piano player of even moderate attainments. Standards as mentioned above and established in the right way, would give parents an idea as to the amount of time, money, and work necessary.

2. The conscientious teacher would have a better chance to show, not only his thoroughness of instruction in the results attained, but also the necessity for thoroughness in study.

He would have an opportunity to see his work contrasted with and compared to the only too common methods of teachers engaged in the business without regard for anything except financial results.

F. HERBST.

NEW MUSIC.

TWO EASY SONATINAS, Op. 18, No. 1 in F, No. 2 in D, by Ad. M. Foerster. Fritz Schuberth, Jr., Leipzig and Hamburg.

These two sonatinas will form a valuable addition to the repertory of teachers in the earlier grades. They are clear in form, pleasing in ideas, graceful in style, musician-like in treatment, and, what is more, they lie well for the hand, and are every way well adapted for teaching purposes with a large class of young pupils.

SONG OF THE MILL, for pianoforte, by F. L. Morey.

MÉLODIE ÉTUDE, for pianoforte, by F. L. Morey. Milwaukee, Wm. Rohlfing & Co.

The first of these pieces is smoothly written, with a pleasing melody and a characteristic movement. It is somewhat harder to play than it appears, on account of some double intervals and interlocking passages.

The second is quite difficult. It has a good melody for the left hand, with extended chords, the right having an accompaniment of double interval passages. Both are well written and instructive.

E. SCHUBERT & CO., NEW YORK.

Mazurka Caprice..... M. B. Richards.

CLAYTON F. SUMMY, CHICAGO, ILL.

Swinging Waltz..... Birkhofer.

Woodland Voices, Waltz..... "

Piquant Au de Ballet..... "

I REGARD music not only as an art whose object it is to please the ear, but as one of the most powerful means of opening our hearts and of moving our affections.—Glick.

MUSIC, the daughter rather than the imitator of Nature, impelling us to piety through its solemn, majestic accents, appeals directly to our feelings, and is mistress of our deepest emotions.—Weber.

ON TEACHING AND TEACHING REFORMS.*

OPENING PAPER, BY ALBERT ROSS PARSONS,
Of New York City.

[CONCLUSION.]

Is it not indeed a glaring inconsistency to exact on the one hand, from our pupils, the strictest attention to rule and principle in all the technicalities of pianoforte training, and on the other, to tolerate, if not exemplify, irregularity, lawlessness and want of principle in personal conduct? Here we discover the precise relations between moral and musical training. Music is an inspired art, and musicians are conscious of a divine inspiration in their work. If on the wings of artistic rules and principles they soar to super-terrestrial heights in art, it is because as artists they have been taught proper self-control; while if, as men, they grovel without rule or principle in the depths of license, it is because in matters of morals they have not been taught proper self-control.

Musical training without moral training invites shipwreck precisely as would nautical training, were the existence of ocean currents, hidden rocks and cyclonic regions entirely ignored.

In this matter neither race nor creed are concerned. All who recognize the force of moral power, whether we be Christian, Hebrew or Mohammedan, can go hand in hand to the banks of the Ganges, and there find an ancient doctrine acceptable to all alike, and a doctrine bearing the closest analogy to the course of artistic development.

That doctrine teaches five stages in human development, viz. —

1st and lowest stage: Mere sense, consciousness and self-gratification; the motive here being the desire to have.

2d stage: Self-control, and circumscription of sense-activity; the motive here being restriction of desire.

3d stage: Work, with free exercise of sensuous activity, but with the senses as servants, not as masters; the motive here being the desire to do.

4th stage: Sacrifice of personal will, and new birth into the Supreme Will: the motive being the desire to subordinate the doing to the control of a Power higher than the individual will.

5th stage: Intuitive knowledge, the negation of self being complete; whence the perception of the superhuman ideal becomes immediate, profound and clear.

Are not these five stages just as apparent in the evolution of art as of character?

Is not the child first drawn to the pianoforte by the desire of self-gratification in tones?

Is he not taught self-control and the curbing of natural impulse from the outset in his technical and musical training?

Is he not then led to find his pleasure in work, all mere sense-gratification being subordinated to a desire to do something artistically meritorious?

Is he not next led to the sacrifice of self at the altar of the ideal, and thus brought into communion with the spirit of the great art of all periods?

And finally, does he not by these stages reach the plane where he walks no longer by artistic faith, but instead by direct artistic insight, so that now it is no longer self, but Art, which through his work addresses his fellow-mortals?

This outline of the kinds of training—muscular, sensuous, intellectual and moral—demanded of the musician in our day, opens a pretty broad field for teaching reforms.

The practical question now follows: What is the individual teacher to do in the premises?

The first thing, in our opinion, for him to do, is to rise on the floor of this house and ask if the Music Teachers' National Association is really in a position to discuss teaching reforms at all.

The old recipe had it, that to cook a hare properly you must first catch your hare.

How can that be re-formed which has never yet taken any sort of form? And how is this Association to effect reforms before it has set in operation some authorized form of instruction?

What has the Association ever done towards formulating any detailed plan of a methodic system of instruction for use throughout the United States?

Not to speak at present of school and college text-books, the system of international Sunday-school lessons affords an example of a vast body of material methodically divided and annotated in detail, with citations from all possible sources, and thus providing for the instruction of millions of children all on the same lines, with the same thoroughness, and at the same rate of progress.

Is it not the highest duty of a National Association of Teachers, such as ours, to similarly gather together, and methodically group and classify what facts should be learned, what exercises and pieces should be played, and what books should be read, in order in due season to cover the entire field of music, or, at all events, as large a portion of it as talent and opportunity permit?

Really, it would seem that it is the corporate action of the Music Teachers' National Association which stands most in need of reform.

We have thus far met from year to year largely to hear each other's ideas, but not to take action on those ideas; and we have then returned to our respective homes to forget most of what we have heard, and quietly appropriate the rest as our own private property.

Why, Mr. President, if Providence had not provided for an adequate supply of personal idiosyncracies and aversions in our ranks, perhaps the Music Teachers' National

Association would long since have become simply the Music Teachers' Mutual Admiration Society and Annual Summer Excursion and Profession Debating Club!

Let us change all that, and instead of longer aiming our individual experience and wisdom at each other's heads, let us stand shoulder to shoulder and bring our combined experience and wisdom to bear upon the millions of music-studying youth of this country.

Parents often find it hard to assume the proper frame of mind for receiving instruction from their offspring; but if ever a parent was called upon to take such medicine, the Music Teachers' National Association is that parent, and we shall do extremely well to learn a much needed lesson from our lusty bantling, the American College of Musicians.

What course has the American College of Musicians pursued? Have its members been accustomed to meet together and read to each other essays? No. They organized, set up standards, and promptly went to work.

What the American College of Musicians has done for the rising teachers of America, now let the Music Teachers' National Association do for the rising generation of students of music. Soon, then, the question will no longer be heard, whether a teacher teaches the Stuttgart or the Leipzig or the Parisian method, but instead, whether or not he teaches the National Association method.

Let us for the present start, if you please, with Stephen Emery's Foundation Studies for the Pianoforte, and the second book of Kullak's Material for Pianoforte Instruction, for our Elementary Grade; and then follow Ridley Prentice's Musician for Six Grades, combining with Prentice's Fifth and Sixth Grades respectively, the examination lists of the American College of Musicians for the Fellowship and Associateship degrees; ending with our College's list of pieces for the Mastery degree.

We shall thus have established eight grades, as a form for organizing our musical teaching so as to educate the whole nation on a uniform plan. When all American children can possess, and study from, an authorized series of musical text books, then the latitude and longitude of a given city will have no more determining effect upon the musical education of its inhabitants than they now do upon their mathematical or grammatical teaching.

Now music is studied in order to learn certain pieces. Then certain pieces will be studied in order to reach a certain grade of musical proficiency.

Then, too, parents who now, as between having their own tastes and ideas consented in the musical education and deferring to the views of the isolated teacher, stand up for their own tastes and views every time, will submit unquestioningly to having their children pursue a graded and standard system of instruction, in order that they may be no less thoroughly accomplished in the divine art at the close of their course than their young companions and associates. For in education it is not with received standards that people quarrel, but only with the individual who appears to be acting solely on his own authority.

It is not affirmed that the Ridley Prentice Books to which allusion was made are either ideally perfect or perfectly suited to American needs and conditions. But they are a mine of information for the great body of our teachers, and they have the honor of doing splendid pioneer work in a direction where heretofore individual caprice has ruled and generally ruined.

What is needed is the appointment by this Association of a committee of representative American pianoforte teachers, authorized to compile in the course of the next year or so two graded courses, one of Classical and Romantic Music, from Handel and Bach on to Schumann, Chopin, Henselt and Liszt, and one of books to be studied, bearing upon the history and aesthetics of music, and the relations of art and civilization, religions, political and social. The pieces should be fully annotated, technically, theoretically and aesthetically, from all available sources, including the pens of our best American writers, after the plan of Ridley Prentice's "Musician," Kullak's Chopin, Von Bülow's Beethoven, and Mathew's Studies in Phrasing. In the mass of material thus collected the committee should designate a certain series of pieces as covering all points in the various grades of the National Course of Instruction from beginning to artistic end, leaving it to the teacher to select from the rest of the pieces of the regular graded course alternate pieces, at his discretion.

The reports of a few years of National work on this basis will demonstrate the average rate of progress of the average student of music, and will enable the Association to designate the number of years, of terms, and lessons usually required to carry the piano student from the beginning of the course to Beethoven's Op. 106, avoiding useless repetitions of material practically the same, yet neglecting no essential intermediate step.

Once executed such a series and improvements will doubtless follow. It will then always be in order for this Association to introduce new features in prescribing the National line of work, just as school boards continually replace, year by year, one set of class books by another, whenever an improvement is discovered. The one thing that will never happen will be ever again throwing the responsibility of determining the course of musical instruction for American children back upon the individual teacher.

The personality of a gifted master tells in a college as well as in private tutoring. Meanwhile it has been pointed out that it is easier from a height to direct the evolutions of hundreds of thousands of soldiers than to handle a dozen men in a thicket.

Will the Music Teachers' National Association now rise to the height of its great opportunity, and take the musical education of the youth of to-day, on which depends the tastes of the next generation, out of the hands of isolated individuals, the most eminent of whom are almost sure to be specialists, and enable the entire profession to keep uniform step and move as one man toward the desired goal of all our teaching?

* Read before the Music Teachers' National Association at Philadelphia, Pa.

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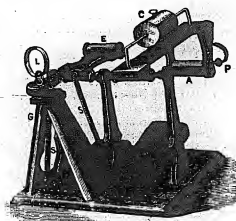
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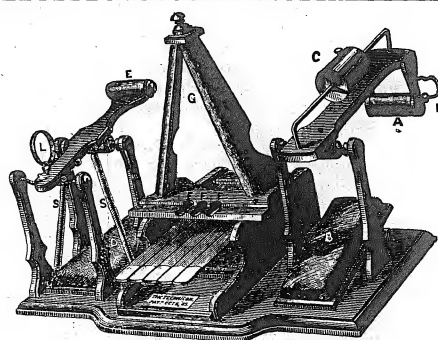
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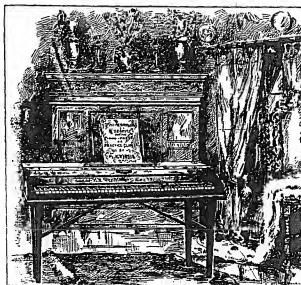
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