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THE ETUDE.

VOL. VII.

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NO. 9.

THE ETUDE.

PHILADELPHIA, PA., SEPTEMBER, 1889.

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NIECK'S LIFE OF CHOPIN.

A new life of Chopin has lately been published* which no one can afford to neglect who desires to understand this composer's history and the influences entering into his development, and finding expression in his music. The work is in two volumes, octavo. Of his life and personal history, this is the fullest and, evidently, the most trustworthy account. The author seems to have spared no pains to accumulate every remaining trace of personal reminiscence of Chopin, from the small number of intimate friends and associates still living within the past few years. These traces all have value, and help us to form an idea of Chopin as man and musician, although it would be very easy to overestimate their trustworthiness. Chopin has been dead forty years, and few men have been more written about, or often alluded to in current literature. His name has gone upon the rolls of the great ones in music. His compositions have become the object of a cult, and by his disciples are ennobled capable of being interpreted according to an inner light, with many qualities not inferable from the notes, by ordinary pianists or artists outside the circle of the inner brotherhood. The famous term "morbidness," invented by one of these enthusiasts, has become part of the stock conception, as a characteristic of Chopin's music. There are eminent writers upon music who boldly proclaim Chopin the greatest of tone-poets, and this not alone in Paris, where it would be comparatively easy to understand their enthusiasm, so germane is Chopin's music to the spirit of French life, but also in America and Germany. There are others who go to the opposite extreme, and deny him validity as a tone-poet upon absolute grounds,—limiting his genius to the pianoforte merely, and this upon the technical side. They regard the best moments of his music as the expression of a worldly nature, and much of his later work as an invalid like vaporing while living. It is doubtful whether those who were most intimate with Chopin have been able to escape the influence of one or the other of these opinions, during the long period since they were personally moved as operated upon by new compositions and the personal inspiration of the great author. This suspicion, however, in no way detracts from the interest of the reminiscences which Mr. Nieck has so assiduously collected.

It is not necessary to say that both the opinions abovementioned are about equally wide of the truth. Chopin, undoubtedly, was a great composer. He was a tone-poet in a large sense, but with mannerisms of expression local to the pianoforte. Like Schubert, he was a lyric poet rather than epic, and he had little more of polyphony

than the great German song-writer. Occasionally he rose to a breadth and vigor of conception perhaps greater than Schubert ever reached, as in certain of the Études, the Polonaise in A flat, and the Concertos; in general, however, he was a lyric writer, his fights being short, his forms symmetrical and easily comprehensible, and his emotional content mostly within the range of the fashionable world in which he lived. As a pianoforte composer Chopin marks an epoch. The remarkable improvements, damper and pedal mechanisms, of the instrument, made between 1817 and 1826, found in Chopin the first interpreter of their artistic possibilities. The accident of his precocity at the keyboard while his hand was still that of a child, led him to experiment upon the arpeggio delivery of chords; this, in turn, led to the discovery that in the same manner in which the child could thus adapt his hand to chord-forms appropriate for fully grown players, the man could still farther enlarge his powers and the range of pitch covered by the harmonic background.

He was always slight of bodily frame, and never strong physically; this, in turn, led to a careful study of the possibilities of tone-gradation and expression, and to the effects possible in piano-playing of a less muscular and more spiritual quality than that usually heard in public. He was so successful in this new way that his playing in large assemblies left little impression of weakness after the first disappointment of his light attack was passed. Nevertheless, this element of Chopin's playing was accidental, the result of his own poorly-developed physical condition, and it has had little or no influence upon the subsequent course of the art. Virtuoso who have fore depend upon it to impress their hearers now as then.

Nieck's work brings out Chopin's remarkable originality and precocity of genius quite as fully as Karasowski's, although, curiously enough, our author seeks to produce the opposite impression, by elaborating upon the musical influences operative upon Chopin's boyhood, and the high quality of many of them. But when everything has been said that Nieck says, the fact still remains unexplained, that in Chopin we have a boy studying with an obscure provincial teacher, entirely apart from the concert tours of traveling virtuosi, who develops his talent to such purpose that when, at the age of twenty, for the first time he visits Vienna, the capital of the musical world, he is recognized as one of the first virtuosi of the times; and he carries with him and presents upon his programme a concerto not only new, but a masterpiece in quality; a work as remarkable in the originality with which it treats the pianoforte, as in its poetic quality; a work, moreover, that still remains a classic of the instrument. I speak of the so-called "second" concerto, in F minor, the first having been composed later. Nor was this all. His variations upon Mozart's "La ci darem la Mano," were even more original in their pianoforte writing; and upon private occasions he added to this list several études of the opus 10, most or all of them composed before his Paris time, which were even more epoch-marking in character. Moreover, he had then written sundry waltzes, nocturnes, especially the opus 9, mazurkas and polonaises, in which the entire scope of his genius was foreshadowed. There is no other case in musical history where an original and epoch-marking maturity of conception is found as so early an age. One of the most pleasing features of this development was the modesty that accompanied it. Merely as a performer, Chopin had no idea of the relative grade of his power. He was sincerely surprised at the tone of some of the Vienna criticisms, and half disposed to take them as the politeness of society. This appears still more plainly in his half inclination to accept the

proposition of the merely finger-virtuoso, Kalkbrenner, to take his course of instruction for three years. Chopin, indeed, thought that three years was rather a long time to learn all that Kalkbrenner's playing contained beyond his own; but not then, nor for some time after, did he realize that Kalkbrenner's playing was in all respects inferior to his own, saving possibly in the power of finger attacks.

The general result of Nieck's study of the first period of Chopin's life, that, namely, preceding his removal to Paris, at the age of 21, is the following: Chopin came of an intelligent stock. His father, a French merchant living in Poland, had married a Polish lady. Failing in business through the war disturbances of the times, he became teacher in the Lyceum at Warsaw. He was an intelligent and refined gentleman. The boy was of a favorite temper, ready at books, fond of boyish sports, a playful in society, especially with the upper classes, and with a talent for piano playing, musical improvisation and description. The musical atmosphere was by no means unworthy. Although Warsaw was a provincial city, it was a place of considerable importance, and was occasionally visited by opera companies from Dresden, where the best singing and orchestral playing were then to be found. Moreover, the general movements of the humanitarianism, the people's writers of the French revolution, such as Diderot, D'Alembert, Rousseau, and the others, had led to a revival of a sentiment of Polish nationality, leading to the study of the national traditions, literature and peculiarities. In short, it was a time when the movement of mind was vigorous, the shackles of formality were yielding, and there was much in his surrounding to stimulate a sensitive mind to productive activity. It is a token of the self-absorbed character of Chopin's mind, that he seems to have had no inclination toward political discussions or conspiracy, but that its whole movement was within him, capable of expression through tones.

From early boyhood Chopin was a favorite with the ladies of fashionable society, and by training, no less than inclination, he was a man of the world;—a refined and poetic world, undoubtedly, but still the world, and not a cloister or a humanitarian club or debating society, such as almost everywhere existed then where two or three vigorous minds came together.

It is a curious circumstance of Chopin's development that his playing and the poetic character of his music should have come to expression contemporaneously when the popular taste was for the empty finger pieces of Czerny, Kalkbrenner, Herz, and the other pianists of the day. Chopin not only started upon the high level of the best of his pianist predecessors, but he far surpassed them in a still higher direction, and did this while he was still a mere boy.

It would be entirely justifiable to go farther than Mr. Nieck in estimating the high value of the originality manifested in these first fourteen published opus numbers of Chopin, and those published posthumously, opus 70, etc.; which preceded them in time. In certain directions he surpassed them in after life, and the man occasionally had a deeper poetry to reveal than the lyric trances of the boy; but substantially the entire culture of Chopin is contained in these early works, and his later productions fail to manifest such a deepening of soul as we find between the Beethoven of the opus 1 and 2, and the composer of the last ten of the sonatas and quartets. But this is to anticipate. Nieck goes into the Paris life as thoroughly as into that of Chopin's boyhood, and his book is a mine of information upon the condition of the art of music when Chopin went to Paris to reside. Of this at another time. W. S. B. M.

* "Life of Chopin," by Frederick Nieck. Novello, Ewer & Co., London and New York. Price, \$10.50.

MUSICAL ITEMS.

[All matter intended for this Department should be addressed to Mr. HENRY D. THURMAN, Box 2926, New York City.]

ROMA.

MRS. KITTIE BERGER has been giving zither concerts at Saratoga.

D'ALBERT and Sarasate will play one hundred concerts in the United States next winter. The series will begin in New York about the middle of November.

OTTO HOFNER will be supported by the Mendelssohn Quintet Club of Boston, and his first concert will be given in New York about the first of November.

SIGNOR CAMPANINI, assisted by Misses Ida Klein and Helen D. Campbell, and Signor Del Puente, gave a concert at the Kaaterskill House on August 10th.

It is said that Edward Strauss, the celebrated European conductor, will bring over an orchestra of forty-five men to furnish the music at Manhattan Beach next summer.

THE EMMA JUCH English Opera Company will open its season in Philadelphia on October 21st. The conductor will be Mr. Felix Jaeger, formerly of Kroll's Theatre, Berlin.

CINCINNATI is to have a series of five symphony concerts next winter, with Michael Grand as conductor. These concerts are given under the auspices of the College of Music.

AT ONE of his "hall-room-music" concerts in Chicago, Mr. Theodore Thomas played the compositions of Gounod, Delibes, Strauss and others, to an audience of 5000 listeners.

SIGNOR J. NUNO, hitherto of Buffalo, N. Y., will assume his musical work in New York some time in September. Besides his duties as organist, he will devote himself to instruction in music.

MILWAUKEE has had a season of summer opera under Manager Hess, and the Detroit Philharmonic Club gave a concert of chamber music on August 13th in the city, under the auspices of the Milwaukee School of Music.

CONSTANTIN STERNBERG, who, with his wife, has just paid New York an extended visit, is having much success in his efforts in the cause of music at Atlanta, Georgia. His conservatory in that city numbers over one hundred pupils.

THE BRIGHTON BEACH season of orchestral concerts under Anton Seidl, has been prolonged to September 8th. It was to have terminated August 24th. Miss Birdie Blye and Mr. Victor Benham, pianists, have been the soloists in August.

MRS. CAMILLA Urso played Mendelssohn's violin concerto and Paganini's "The Witch's Dance." Mme. Louisa Pyk sang the grand aria from "Der Freischütz," and Signor Campobello rendered an aria from Rossini's "Mahomet" in a concert at San Francisco not long ago.

FROM THE CATALOGUE of the American Conservatory of Music, Chicago, J. J. Hattatader, Director, it appears that the faculty has been considerably increased. There are at present one dozen teachers of the piano, and among the instructors' names we find those of Harrison M. Wild, H. S. Perkins, W. S. B. Mathews, and Amy Fay.

THE FALL tone of the Theodore Thomas concerts will begin on October 9th, and embrace forty concerts. Rafael Joseffy will be the soloist. Another Thomas tone has been arranged for the Spring season, for which a quartette of solo singers has been engaged for the purpose of giving oratorios with the assistance of local chora.

THE WORCESTER, Massachusetts annual music festival will be held on September 23d to 27th. Carl Zerrahn will conduct the orchestra selected from the Boston symphony orchestra. Mr. Victor Herbert will be associate conductor, and Mendelssohn's oratorio "St. Paul," and Haydn's "Creation," will be among the productions.

THE GERMAN OPERA season in New York will open in the last week of November, and extend over four months. "Le Roi d'Yvetot," will be one of the complete novelties; Cornelius' "Barber of Bagdad," Marschner's "Temple and Jidun," Verdi's "Otello," and "Un Ballo in Maschera" are also mentioned, besides Wagner's "The Flying Dutchman" and Bellini's "Norma."

MRS. PATTI arrived in London from her South American engagement on August 18th. She will sail for New York about the middle of November, and make her first appearance at the Chicago Auditorium on December 9th. Thence she will proceed to Mexico and California, appearing in a number of cities on her way back to New York, where she will close the season on April 18th. Meses Albani, Gnila Valda, Clementine De Vere and Lillian Nordica, and Messrs. Tamagno, Del Puente, Novara and Carbone will form a part of the Patti company, and there will be a chorus of eighty and an orchestra of sixty, with Ardit and Sapio as the musical directors and conductors.

EDWARD BAXTER PERRY will fill the dates September 16th to 21st in Vermont, and then start westward on his annual concert and recital tour through the Middle and Western States. His trip opens with twenty dates in the northwest, where he will give a series of lecture recitals in the leading cities. He will next fill one week in Nebraska, and two in Kansas, putting in the remainder of November in Missouri and Illinois. The first two weeks of December are booked in Ohio and Kentucky, and he will return to Boston, December 18th. Mr. Perry will not take any point in the South on the present trip, as at first announced, as his entire time before the holidays is occupied by his western work, but will make a trip in February through Maryland, Virginia, the Carolinas, and Georgia and Alabama.

FOREIGN.

JOACHIM has been made an honorary doctor by the University of Glasgow.

VICTOR E. NESSLER has completed a new opera: "The Rose of Strassburg."

IT IS SAID that the profits of this year's Bayreuth festival will amount to \$50,000.

JULY 23d was the fiftieth anniversary of Rubinstein's debut as a pianist at a concert in Moscow.

WEBER'S OPERA "Sylvana," has been revived in Berlin with excellent effect. It was composed in 1800.

THE KING of Greece has made Ed. Colonne, the Parisian conductor, a "Knight of the Order of the Redeemer."

MAX HEINRICH sang the part of Mephisto in "The Damnation of Faust," Berlioz, at the final concert in London.

MASSART, the renowned professor of the violin at the Paris Conservatory, resigned his position after fifty years of activity.

GRIGG has composed a grand work for concert: "Olaf Trygvason." It is written for solos, chorus and orchestra.

FIVE CHORAL and orchestral concerts were given at the Trocadero during the past summer, under as many French conductors.

VERDI'S "OTELLO" was given in London, under Signor Faccio's direction, and with Tamagno and Manrel as *Otello* and *Iago*.

A "HISTORICAL CYCLE" of operas was inaugurated in July at the Opéra Comique, Paris, with Rossini's "Barber of Seville."

BÜTEL has returned to the German stage, and was very warmly received at the Kroll Theatre, Berlin, as *Lionel* in "Martha."

ONE of the features of the Paris Exposition, was a concert in the Tuileries gardens, in which 27,000 singers and musicians took part.

THE CONSERVATORY of the "Musikfreunde" in Vienna had 840 pupils last year, and the Royal Conservatory of Music, Dresden, 761 pupils, of both sexes.

A NAPOLITAN violoncellist, Signor de Piccoletti, has been winning distinction by his performances at Steinyway Hall, London, England.

URING THE Leipzig season of 1888-89, forty-three different operas were given in that city, ranging from "Il Trovatore" to "Tristan and Isolde."

JOSEPH WIENIAWSKI, the eminent pianist, has just been married to Mlle. Melanie Schulhoff, a step-daughter of the famous pianist and composer, Jules Schulhoff.

THE Paris Conservatory prize for violoncello playing was this year won by a lady in competition with seven students of the stronger sex. The fortunate maiden, Fr. Bande, is but 18 years of age.

IN BUDAPEST, a youth, twelve years of age, performs clarinet music without an instrument. That is, he sings in clarinet tones, and it is impossible for him to reproduce the tones of the human singing voice.

ONE RESULT of Mme. Patti's operatic performances in Buenos Ayres, is that the natives of that country have been stirred to have a school of music of their own, and a Conservatory is to be started on the plan of the best European training schools.

IVAR HALLSTRÖM, the Swedish composer, who has just completed the music to a dramatic opera, "Neaga," the text by Carmen Sylva, will soon set to music another libretto, founded upon a Swedish popular legend, on which the Queen of Romania is at present engaged.

WAGNER'S OPERA "Die Meistersinger" was presented at Covent-Garden, London, in the Italian language. The Frenchman, Lassalle, sang the part of Hans Sachs; Mme. Albani, a Canadian, that of Eva; De Renzke, a Pole, *Walther*; Abramoff, a Russian, *Pogner*, and Isardon, a Belgian, *Beckmesser*.

MENTAL AND MUSICAL OVERTRAIN.

THE weariness of long-continued study is proverbial. Its explanation is not far to seek. One portion of our nature being in almost exclusive occupancy, the monotony of the process consequent in large measure the cause of exhaustion. Relief must accordingly be sought in rest, in the exercise of other functions, or in variation of the form of mental exertion. Such timely and refreshing change enters into all well-ordered plans of education. There is, however, in every student, at least at which persistent concentration is indispensable to anything like high development. Reiteration, though tedious, is necessary to full instruction. Perhaps no better illustration of this fact could be found than that which is constantly evident in the cultivation of music. One could hardly conceive of anything more truly monotonous than a continuance of that tax of patience, piano practice. No doubt inclination and inborn faculty may do much to create an interest, but the most enthusiastic learner will sometimes, notwithstanding, rebel against the exactions of musical cram. It has even been stated by a German observer that much of the nervous delicacy so common among girls is traceable to excessive diligence at the piano. There is more than a grain of truth in this observation. The limit of moderation, indeed, may not be capable of exact definition, for a longer or shorter period would naturally meet the varying aptitude of different persons. One or two hours of practice, it is probable, would rarely prove excessive. When, however, six or eight hours are daily absorbed in repeating a hundred series of manipulations, the wonder is that nature long endures the drudgery. Yet this is the condition of many who aspire to skillful execution. The coveted perfection doubtless is often approximately reached, but the associated circumstance of nervous overstrain will suggest a doubt whether such qualified excellence is altogether desirable. At all events, it is but reason to allow that proficiency so dearly purchased is not for young people of ordinary nervous tone, a social necessity, especially if they be also void of any special artistic aptitude. Nay, even for those whose health and energy permit them to enjoy, if they choose, the privilege of musical hard labor, a frequent interlude of rest and recreation is no less needful than discreet.—*Lancel (London).*

BROAD CULTURE.

REPROACH is daily being brought upon the musical profession by the ignorance of the masses looking upon in their respective communities as fair specimens of the genus musician. Their whole attention is directed to the advancement of their technic; they are absorbed in their music study and say they have no time to read or study outside matters; their whole world is confined to the limited horizon of their technical endeavors.

Music is a most absorbing art, and when one becomes earnestly engaged in the pursuit of musical ability, both mental and manual, it is difficult to divide his thought and attention and give to other departments of culture the time and study which he feels are needed in his own professional work. But we must not close our eyes to the fact that the world is moving, moving rapidly, too, in this day, and the musician must move with it, or be left among those who are behind the world in its course of progress.

It is not enough that the musician be learned in music alone. As John Stuart Mill says, we must know not only "everything of something" but also "something of everything"; that is, it is not sufficient for us to be musicians only, we must be men and women of general information, of liberal education,—in short, men and women of culture.—*W. F. Galt.*

LISZT'S WORKS AND THEIR EFFECTS.

Liszt's works are always exciting, but few of them are poetic or inspiring. They are imposing in their sonority and in the bold and striking character of their effects, but inspiring also in the sense that they speak at first to be much more significant than they really are. After we have recovered a little from the first shock of the powerful sensations they produce, we discover that these stormy passages are grandiose, not grand; noisy, not sublime; sensational, not profound. The interpretative art of Liszt's playing and teaching has been to revolutionize technic and to bring about great changes in the construction of the pianoforte in the direction of an enormous increase of sonority, and of capacity to endure a powerful touch without injury to the quality of the tone. But as regards creative and perhaps even interpretative art, Liszt's influence has been much less marked and does not seem likely to be permanent. Liszt will certainly be known in the history of pianoforte music as the greatest virtuoso of his time. It is hard to see any capacities in the present instrument which Liszt has not exhausted, and we see the possible use of the muscles of the hand and arm in playing he has not discovered and practiced. He is the King of Pianists, and this title he seems likely to retain for all time.—*Fillmore.*

[FOR THE ETUDE.]

A WORD FOR COMPULSORY MUSIC-STUDY.

BY ANNETTA J. HALLDAY.

There is no grander humanizing influence in the home-life than the study of music. Its effects on discipline and obedience can hardly be overestimated, and to enhance it in its proper place, it should be cultivated side by side with the copy-book, the nursery, and profoundly taught and studied with history and literature in the public school or college.

I think it is considered by far too many as a mere recreation and accomplishment, a sort of modern *Policella*, who is made to dance assiduously, it is true, but who is, nevertheless, a trifler, and not to be considered seriously with his brothers, law, medicine and literature.

Every human being possesses musical ability in some measure, which, with proper care and training, is capable of equal development with any common-school study; to make America a distinctly musical country, why, then, do we not probe to the utmost this sound-capacity, and drag out into every-day life its latent genius? A cosmopolitan nation as we are, with the musical blood of the north and south of Europe flowing richly in our veins, should be one of the most tunelessly talented of peoples. The American has fire and passion, as well as the Italian; he has also as much intelligence and depth as the German, and yet, conclusively speaking, the world does not accord a musical preëminence to either England or America. Go where you will through our rural districts, and the song of the people, so universal in the Old World, is missing. "What do we go to school for," asks a melody, our farmers and fishermen do not rest themselves after a day's hard work with music and song. Through all of our broad, beautiful country, the muse of melody is not the simple, natural, home-born thing it should be, a familiar, household mistress, of whom they stand no more in awe than they do of the fire fly and its luminescence.

Our children are not taught to love music; our growing youth—the generation of the future—are not made to feel that it is a necessity in their lives,—an art, of which to know nothing is a distinct and an ignorant ignorance of the Battle of Bunker Hill, or of those precious old ditties—our Pilgrim Fathers; our old age loses a great care-dispeller in not being able to realize as much benefit from the rendering of a tone-poem as from hearing read to them the day's news.

"But we do not do this in our public schools, and there are conservatories and academies in most of our large cities!" is the gaudier thrown down to my argument.

Very true, I would say, in answer, but it is not enough. It is not one tenth part of what it should be. It is a popular saying, that "musicians die of emotions." Granted: the emotions are supposed to be common property. Why, then, is not their language universal, from the lowest to the highest social strata? To what extent does our public-school musical system go, beyond furnishing the children with a pleasant exercise or amusement, worthy of the name of the day's work? How many of the schoolboys, who know their *do, re, mi*, perfectly,—and remember, I am speaking greatly of the commonalty—retain so vivid and lovable an impression of music that it will be a work-sweetener to them in their manhood, or that it will enable them to listen interestedly and profitably to a Thomas-car concert? In the high-school grades and in the home library, it is the exception not to see biographies or sketches of all the famous writers, sculptors, artists and discoverers,—men, who have made the world what it is in fact, but how often do we find sketches of those men of music, in whose lives the storm-bells of genius rang out wildly, and who have left us the echo in their works?

Almost any high-school graduate can tell you correctly and fluently who drafted the plans of the Vatican and St. Peter's, but ask the same pupil a question concerning Bach—the architect of those men of music, and he will be more thoroughly at sea than if you had questioned him of the dogmas of Confucius; there is too much of the dragging down of music to the purposes of luncheon.

A few days ago a young lady, a very good performer on the piano, said to me, "I only studied music to play in company." Of course I should never do such a thing as teach!

Ah, my friend, I thought to myself, why did you study arithmetic in school? You've certainly never do bookkeeping or clerking; can't be that you labored at figures, solved problems, and made up the multiplying table and exhibiting it in company?

And why not, as well as music? It is not the exhibition itself of one's talents against which I protest; it is simply the false idea that pupils absorb about music which they do not about other studies, that it can most appropriately serve as an open sesame to Vanity Fair. Why should this be so?

Very frequently one can hear people say, "I have no ear for music; I have no voice," and yet this same complaint possesses both speech and hearing. It is not that every one can be a Patti, or a Paganini, or a Liszt;

the receptive if not the creative capacity for music is inherent every one, and if the cords seem strengthless and powerless, and do not at first respond, it is simply because the education has been neglected, and the talent is like an unused muscle, flabby and flaccid, and needful of musical calisthenics and massage.

Parents of wealth or competence should exercise the same thoughtful care in the selection of a good musical library that they not infrequently shirk in choosing from the world of letters; make the child feel as proud and pleased at receiving a well-fingered, handsomely edited volume or piece of standard music as a book of adventures or fairy lore. It is the work of education to produce that expression. Make us know that the men who wrote these scores were once children like himself, faulty, eccentric and lovable: Place music side by side with literature and cause your child to feel that if he aspires to authorship, the world of tones and musical psychology offers as broad and comparatively unexplored a field as the theological background of several prominent novels presents; in a word, show him that music is not merely a gem for ornamental wearing, but rather an amulet, like the talisman of old, to enter into his daily life; to walk with him in his solitude, to enoble him in company; to go with him, as if he were the portals of genius, he may march through the world like another Alexander the Great and summon to earth the spirits of Heaven. When music becomes a part and parcel of education, then, and then only may we American people repeat the words of Geo. Sand, and exclaim "Great and Glorious is the Destiny of the Artist!"

THE MS. BEETHOVEN CONCERTO.

Mr. C. A. BARRY furnishes this valuable history concerning the newly-discovered fragment of a pianoforte concerto by Beethoven—

The history of this recently-discovered fragment of a concerto, attributed to Beethoven, so far as it is at present known, is soon told. It consists of but a single movement, and that the first. By a curious coincidence, Herr Emil Zeceny, a student at the German University of Prague, found himself in the possession of a set of orchestral parts, including the Concerto in D—dur—Pianoforte mit Orchester von L. v. Beethoven, and the corresponding pianoforte part, entitled on its cover "Beethoven Concerto in D—dur (J. B.)," was found in the possession of his step-brother, Privy Councilor Joseph von Zeceny of Vienna, who had taken it away with him on leaving his parental home in Prague. Both were written on the same stout paper, and both in the handwriting of their father, Joseph Zeceny, a zealous and well-read musician who (born in 1803 and died in 1873) at one time held the post of director and principal teacher at the Hradcchin Institute for the education of the blind, at Prague, and who had instructed his son Josef in pianoforte playing.

On this discovery being made, both the pianoforte part and those for orchestra were handed to Dr. Guido Adler, Professor of Music in the German University of Prague, to be put into score, and for verification as to their authenticity as the work of the great composer. As a result of this, Dr. Adler contributed an exhaustively analytical and argumentative article in favor of the genuineness of the work, to the fourth number of the "Vierteljahrsschrift für Musikwissenschaft," for 1888, edited by him and published by Messrs. Breitkopf and Hartel of Leipzig. The conclusion he comes to is which in all that need detain us now—is that the concerto, though written under the direct influence of Mozart, is genuine Beethoven, and that it belongs to the period of 1788-93, and most probably to the year 1790.

It has only by his personal interest in public during the memory of the present generation, viz., at a concert of the Vienna Philharmonic Society, conducted by Dr. Hans Richter, on the 7th of April last, when the pianoforte part was entrusted to the blind-horn pianist, Josef Labor, who also furnished the cadenza, which has been played with the concerto.

WOMAN AS COMPOSER, PERFORMER AND TEACHER.

ALTHOUGH woman has never made an epoch in musical art, it must be said that she has done a very important work in its development. Though she has never been great as a composer, she has surely been great in the interpretation of art-works. She has with great taste and skill followed the work of which man has opened for her. The masculine mind seems peculiarly adapted both for that scientific education, and the flight of the imagination which is required for the production of musical art-works. It is man's genius first, which has developed the art to what it is, yet woman's heart and head has given it its glory.

Man is stronger than woman. Like the ivy, she lives to entwine some object which supports and sustains her. But if man is the stronger, if he is better qualified for the instruction of those branches which require deeper thought and a larger scope of information, it must be

said on the other hand, that woman is his superior in purity of life and sentiment. Her affections are stronger and more chaste. She can win the student, where man would utterly fail. She is eminently quick to feel the wounds, to raise up the fallen and to lead back the erring. She is better adapted to train and instruct children. He who would instruct children, must become as a child. Men often become cold and intellectual through their intercourse with the world, hence the instruction of children becomes irksome to them. On the other hand, woman's gentleness of character and manners, is as a magnet that draws and establishes confidence. Woman is thus shown to be best qualified for the instruction of little ones. This is not only true of the school-room, but also of musical instruction. If woman fails in this work, it is because of a lack of preparation, and not because of a want of those natural qualifications so necessary for the discharge of duties as an instructor.—*Anon.*

IS MUSIO ARISTOCRATIC?

CHOPIN's frequently quoted remark to the effect that music is essentially an aristocratic art, only serves to make his own nonsense pass for wisdom, if only it has some great name to back it. All arts are "aristocratic" if by that be meant that they are debased when made to minister to what is low or immoral. In this respect, music stands on a level with its sister arts, neither higher nor lower. In reality, music is the most democratic of all the fine arts, that which is most accessible to the masses, as well as that which they can best appreciate. An ordinary painting, not a daub, costs hundreds of dollars, and masterpieces are worth fortunes. How many have, or can have, as their own, even a statue of the masters? It is not so with music; a few dollars buy the works of the great masters, a little time and study will make them part and parcel of one's being, so that they can be recalled and enjoyed, even in the stillness of the night, or the solitude of the desert, by the humble as well as by the proud, by the poor as well as by the wealthy. Music is why it is the only one of the arts that ever makes its home among the lowly; that taken even the street Arab out of the filth, ignorance and degradation which he knows too well, to give his soul an occasional glimpse of the sunshine, an occasional breath of the pure air of song land. Music is not essentially aristocratic; it is universal, therefore essentially democratic, Chopin to the contrary notwithstanding.—*Anon.*

ANALOGIES OF TONE AND FORM.

In the two arts of tone and form the simplest elements, viz., the straight line and single tone may be considered as correspondent. Tone differs from mere noise in that it is produced by periodic vibrations, so that in its apprehension our consciousness is continuous; whereas in hearing a mere noise, our consciousness is interrupted, owing to the interferences of vibrations. So, an irregular and confused multitude of dots would represent a noise in visible form; while a continuous row of dots or a straight line would represent a tone in form. In the same way, in the line, our consciousness would be unbroken and continuous. So we may have a number of tones which, combined in a discord, may be similar to a number of lines straight, and beautiful in themselves, but thrown into a tangled mass.

Rising a step higher, we have the curve in form corresponding to the melody of music. In either case its effect is a succession of changes of impression, but of such a nature that the consciousness may be continuous in apprehending them. A jagged line would correspond to a hap-hazard succession of tones without melodious arrangement, because both would produce unharmonious and continuous impressions. Eogarth's "line of beauty" is the pleasantest melody of form because it gives to our apprehensions the greatest total of sight activity without check.

But a harmony, whether of audible tones or visible forms, is still more delightful than a melody. Such a harmony of forms we get in the geometry of two curves on each side of a straight line. More graceful and beautiful still is the symmetry of two undulating curves answering to each other, and thus furnishing both melody and harmony.—*Sill.*

THE August number of that very attractive monthly magazine, *Lecture Hours*, is before us. In the interest of literature, society and the arts, it occupies a well-merited position. The usual complement of entertaining and instructive reading for the home circle is to be found within its handsome "gold band" cover. The frontispiece is an unusually fine full-page engraving representing Indecision in High Life. The full text is given of Bishop Foster's (New York) Central Address, a famous piece of criticism which it evoked. The matter, selected and written, is well arranged, neatly printed, and of a kind calculated to interest one in his or her leisure hours.

As a handsome and appreciated library-table magazine, *Lecture Hours* is par excellence. It is published at Philadelphia.

[FOR THE ETUDE.]

A WORD FOR COMPULSORY MUSIO-STUDY.

BY ANNETTA J. HALLIDAY.

There is no grander humanizing influence in the home-life than the study of music. Its effects on discipline and obedience can hardly be overestimated, and to enshrine it in its proper place, it should be cultivated side by side with the copy-book in the nursery, and profoundly taught and studied with history and literature in the public school or college.

It think it is considered by far too many as a mere recreation and accomplishment, a sort of modern *Poëticello*, who is made to dance assiduously, it is true, but who is, nevertheless, a trifler, and not to be considered seriously with his brothers, law, medicine and literature.

Every human being possesses musical ability in some measure, which, with proper care and training, is capable of equal development with any common-school study; to make America a distinctly musical country, why, then, do we not probe to the utmost this sound-capacity, and drag out into every-day life its latent genius? A cosmopolitan nation, as we are, with the musical blood of the north and south of Europe flowing richly in our veins, should be one of the most tunelessly talented of peoples. The American has fire and passion, as well as the Italian; he has also as much intelligence and depth as the German, and yet, conclusively speaking, the world does not accord a musical preeminence to either England or America. Go where you will through our rural districts, and the songs of the people, so universal in the Old World, is missed. Our farmers do not sing to a trick of melody, our farmers and fishermen do not rest themselves after a day's hard work with music and song. Through all of our broad, beautiful country, the muse of melody is not the simple, natural, home-born thing it should be, a familiar, household priestess, of whom they stand no more in awe than they do of the fire-fly and its luminescence.

Our children are not taught to love music; our growing youth—the generation of the future—are not made to feel that it is a necessity in their lives,—an art, of which to know nothing would be an ignorant ignorance, of the Battle of Banker Hill, or of those precious old fillibusters—our Pilgrim Fathers; our old age loses a great care-dispeller in not being able to realize as much benefit from the rendering of a tone-poem as from hearing read to them the day's news.

But we do not teach music in our public schools, and there are conservatories and academies in most of our large cities!" is the ganlet thrown down to my argument.

Very true, I would say, in answer, but it is not enough. It is not one tenth part of what it should be. It is a popular saying, that "music is the language of the emotions." Granted: the emotions are supposed to be common property. Why, then, is not their language universal, from the lowest to the highest social strata? To what extent does our public-school musical system go, beyond furnishing the child with a pleasant exercise by amusement, with such a prefix as the day's work? How many of the schoolboys, who know their *do, re, mi*, perfectly,—and remember, I am speaking greatly of the commonality—retain so vivid and lovable an impression of music that it will be a work-sweetener to them in their manhood, or that it will enable them to listen interestedly and profitably to a Thomas-orchestra concert? In the high-school grades and in the home library, it is the exception not to see biographies or sketches of all the famous writers, sculptors, artists and discoverers,—men, who have made the world what it is in fact, but how often do we find aught of those men of music, in whose lives the storm-bells of genius rang out wildly, and who have left us the echo of their works?

Almost any high-school graduate can tell you correctly and fluently who drafted the plans of the Vatican and St. Peter's, but ask the same pupil a question concerning Bach—the architect of music, or his works—and he will be more thoroughly at sea, than if you had questioned him of the dogmas of Confucius; there is too much of the dragging down of music to the purposes of huffoonery in a few days ago a young lady, a very good performer on the piano, said to me, "I only studied music to play in company." Of course I should never do such a thing as teach!"

Ah, my friend, I thought to myself, why did you study arithmetic in school? You will certainly never do bookkeeping or clerking: can't it be that you labored at all figures, and only for the purpose of multiplying the multiplication table and exhibiting it in company?

And why not, as well as music? It is not the exhibition itself of one's talents against which I protest; it is simply the false idea that pupils absorb about music which they do not about other studies, that it can most appropriately be an open sesame to Vanity Fair. Why should this be so?

Very frequently one can hear people say, "I have no ear for music; I have no voice," and yet this same complaint possesses both speech and hearing. It is not that every one can be a Fatti, or a Paganini, or a Liszt,

the receptive if not the creative capacity for music is inherent in every one, and if the cords seem strengthened and powerless, and do not at first respond, it is simply because the education has been neglected, and the talent is like an unused muscle, flabby and flaccid, and needful of musical calisthenics and massage.

Parents of wealth or competence should exercise the same thoughtful care in selecting the nucleus of a good musical library that they not negligently show in choosing from the world of letters; make the child feel as proud and pleased at receiving a well-fingered, handsomely edited volume or piece of standard music as a book of adventures or fiction; let it be the work of education to produce that impression! Make him know that the men who wrote these scores were once children like himself, faulty, eccentric and lovable: Place music side by side with literature and cause your child to feel that if he aspires to authorship, the world of tones and musical psychology offers as broad and comparatively unexplored a field as the theological background of several prominent novels presents; in a word, show him that music is not merely a gem for ornamental wearing, but rather an amulet, like the talisman of old, to enter into his daily life, to walk with him in his solitude, to enoble him in company; a gift like that which is the work of portals of genius, he may march through the world like another Alexander the Great and smnmon to earth the spirits of Heaven. When music becomes a part and parcel of education, then, and then only may we American people cease the words of Geo. Sand, and exclaim "Great and Glorious is the Destiny of the Art!"

THE MS. BEETHOVEN CONCERTO.

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The history of this newly-discovered fragment of a concerto, attributed to Beethoven, so far as it is at present known, is soon told. It consists of but a single movement, and that the first. By a curious coincidence, Herr Emil Bezeny, a student at the German University of Prague, found himself in the possession of a set of orchestral parts, handwritten and titled in D. Major, for Pianoforte mit Orchester von L. v. Beethoven, and the corresponding pianoforte part, entitled on its cover "Beethoven Concerto in D—dur (J. B.)," was found in the possession of his step-brother, Privy Councillor Joseph von Bezeny of Vienna, who had taken it away with him before he departed for Prague. Both parts were written on the same stout paper, and both in the handwriting of their father, Joseph Bezeny, a zealous and well-read musician who (born in 1803 and died in 1873) at one time held the post of director and principal teacher at the Hradschin Institute for the education of the blind, and who had instructed his son Josef in pianoforte playing.

On this discovery being made, both the pianoforte part and those for orchestra were handed to Dr. Guido Adler, Professor of Music in the German University of Prague, to be put into score, and for verification as to their authenticity as the work of Beethoven. As the result of this, Dr. Adler contributed an exhaustively analytical and argumentative article in favor of the genuineness of the work, to the fourth number of the "Vierteljahrschrift für Musikwissenschaft," for 1888, edited by him and published by Messrs. Breitkopf and Härtel of Leipzig. The conclusion he came to—which is all that need detain us now—is that the concerto, though written under the direct influence of Mozart, is genuine Beethoven, and that it belongs to the period of 1788–93, and most probably to the year 1790.

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LETTERS TO TEACHERS.

W. S. B. MATHEWS.

WILL you kindly answer the following question? Suppose two rolled chords, the one having four tones and the other three, played simultaneously by the two hands; should the final tones of the chords be played together, or should the chords be played in the manner of arpeggio, four notes against three, thus bringing the fourth tone of the one a little after the third tone of the other?

L. C. M.

The most approved manner of playing chords marked with wavy lines (arpeggio), is to run them up from the bottom, the right hand beginning when the left hand finishes, but without the slightest break of continuity between them. In this manner of playing the question still has to be settled as to the proper place of the count, — in other words, as to the source of the time during which the succession is played. I am in the habit of requiring the counting to be done with the top note of the group. This is the same thing as saying that the arpeggio, rhythmically considered, is of the nature of an anticipation, the time of executing it being derived from the beat before it. Count with the melody tone. I frequently meet with cases where pupils play extended chords in the bass in such a way that the tenor tones come in after the right hand has played its notes. This is wrong. Wherever there are extended chords, they must be played arpeggio, in the manner above described, the count taking place upon the melody tone, and the right hand beginning its chord only after the left hand has finished its own. I think von Bülow gives the direction in case of the first Cramer study to begin both hands together on that arpeggio and hold the notes; but he expressly states this as an exception.

From this you will see that neither of the ways described in the question is right. The entire chord, including the left-hand and the right-hand notes, is to be conceived as a unit, and played continuously from the bottom upwards, the right hand beginning when the left hand finishes; the counting taking place with the last tone of the chord, that is, the melody at the top. Is this clear?

In this connection I would call the attention of careful hearers to the usage of artists in playing melodic embellishments of two or more notes, fore notes, pre-trills, etc. Unless my ear is at fault, most of them do this in time taken from the previous note, and not, as universally directed by the instruction books, in the time of the note itself, which would thus be delayed and come in after the time of its beat. I would like to know the testimony of other hearers upon this point, especially of close observers, like Dr. Mason, Mr. Sherwood and others.

Will you kindly answer me a few questions in THE ETUDE?

1. I have been teaching a boy who had previously taken music from a poor teacher. He had never been taught a correct position of the hands, nor correct fingering; his playing was of a slingshot, staccato nature; he knew absolutely nothing of phrasing, etc. You know just the kind of a rascal I mean. I worked hard, and have finally succeeded in curing a great many of his faults, but just as I had got through my patching and was beginning to teach him, trying in every way to elevate his taste, I was suddenly discharged because he could not "rattle off" the popular pieces of the day, while he takes a third-class teacher who puts the polish (?) on and receives the credit, when it is really myself who did the work; for I laid a good foundation, which he never would have had, if he had commenced his studies with this teacher. I have just begun to teach, and this is very discouraging indeed, so I want to ask you

2. Would it be well to draw up an agreement for so many terms, as you take a lease for a house? Would four terms be too many to require at the least? One term is no show at all; neither are two terms, if you have any patching to do; it takes a great deal of time before any results begin to show worth noticing.

3. Is there any book or record, like a commercial agency report, in which good teachers are rated, and distinguished from bad ones?

4. What ought I to do to prevent my piano strings from rusting, and to remove the rust on them already?

TEACHERS.

Incidents of this kind happen to all of us. There is no remedy that I know of. It is a great injustice to the teacher, but he must take comfort in the fact that the recording angel probably has his record in words equivalent

to those of the Western epitaph, "He done his level best."

2. I am rather conservative in the matter of agreements. If you seek to bind a pupil to a certain number of lessons, the parents are quite as likely to become restive and wonder why you should desire to bind them. I give lessons upon commercial principles, exactly. I sell time at so much per hour, by half-hour, forty minutes or full hour. I no more seek to bind pupils than a dry-goods store seeks to bind you to do all your trading there, when you want them to cut you off three yards of ribbon. If the goods suit you at the price, you go on buying; if they are too high or unsatisfactory in quality, you go elsewhere. I have had hundreds of dollars paid me by pupils who pay by the lesson and never had any agreement beyond the next lesson, excepting in certain cases of very bad habits, where I have made it a condition of receiving the pupil at all that she should take at least ten lessons. In the long run you can count on the principle that your pupils will rather bear the ills they have than fly to others that they know not of. This is the rule that I do business by.

3. There is no book of that kind, that I know of, unless the recording angel has one, and I rather hope he has. Here the wheat and the tares grow together till the harvest, and, to lug in another verse, "the Lord is maker of them all." You have to depend on your record-as shown by your pupils, and as a rule you will not get nearly as much credit as you think you ought to have. This is true all along the line, at top, as well as at bottom. Very likely many get more credit than really belongs to them, but they are not satisfied, for they still more. They are the ones who desire the earth with a fence around it, as the saying is, and the fence is commonly wanting, or at best rather low and broken in spots. This is a sad world, and as Gilbert says, "virtue is triumphant only in theatrical performances." This you may remember to comfort you.

Still, I would be unfair to experience if I were to omit to mention my own firm conviction that in the long run truth is mighty and prevails. As Thomas K. Beecher said, "Truth is eternal; it is a part of God. The truth will stand up for you if you give it a chance."

4. According to the philosophy underlying the foregoing answers, I ought to say that it is the nature of things to come out right in the end. So, if you let them alone the rust will wear off. This, I am afraid, would not quite work. So you had better use emery and a little petroleum. There is nothing that will prevent rusting.

—Edward Baxter Perry's Fantasy for Piano, "Die Lorelei," has run through two editions in the past year, and is having a fine sale, both for teaching and concert purposes. Among the several familiar compositions bearing that name, and based upon the Rhine legend of the "Lorelei," none can equal Mr. Perry's in musical value or poetic interest. It is alternately lyric and dramatic in mood, its technical construction is unimpeachable, and it produces a ready and profound impression on both student and audience. It is also most valuable as a left-hand study, and is constantly used by Mr. Wm. H. Sherwood and other eminent teachers for this purpose, even with pupils unable to render it adequately from a musical standpoint. "Die Lorelei" is a happy example of the romantic and descriptive order of composition, and has been pronounced by the *New York Art Journal* "the most poetic gem yet written by an American."

NEW YORK CITY.

JAMES H. HOWE.—

Upon a careful review of your "Pianoforte Instructor," I am pleased to note that the ideas there set forth with regard to the necessary key and finger movements for the several kinds of pianoforte touch are (unlike many books of the kind that I have examined) entirely correct. The instructive exercises are in most excellent form.

I find the work generally so well adapted to the use of the "Practice Clavier" that I should recommend teachers who are using that instrument, and who want a book of instruction that contains exactly the kind of practical exercises they need, to make use of your Instructor.

Yours very truly, A. K. VIRGIL.

MILWAUKEE SCHOOL OF MUSIC.

MILWAUKEE, WIS.

I regard your Sonatina Album as a valuable collection of works in that style, admirably edited and adapted for teaching purposes. Please send me six copies gratis, express, and charge to my account.

J. C. FILLMORE.

PUBLISHER'S NOTES.

ACTIVITY among teachers has already begun. The outlook is very promising, at least in so far as an early return of the patrons of music from *country and seashore*. Our orders for music are at least two weeks in advance this year. We anticipated this and made earlier preparations.

We will this year, as in the past, make a specialty of music "on sale." It is well at the start to understand what this means. There are several terms used in this connection, among them, music on approval, music on examination, and music on inspection or selection.

They all mean about the same thing, *viz.*, that the usoid can be returned to publisher. There is one distinction, which is very important and should be known, that all the terms except music "on sale" have generally a short limit as to time in which the music can be retained. We do not ask the music to be returned until the end of school year, in June or July. In our selections teachers get a greater variety of music than of any of the larger publishers, who include only their own publications in the selections. The smaller dealers and publishers have not the stock to admit of sending out to teachers.

It is not necessary that a teacher should patronize our house exclusively to receive music "on sale." There are many advantageous circumstances with local dealers that are to be considered.

We have greatly enlarged our facilities during the summer, in the way of adding to our stock the best of all the leading publishers. If you are in search of a reliable dealer, give us an opportunity of testing our facilities. The testimonials which are printed in this issue attest to our promptness and fair dealing.

TOUCH AND TECHNIC, by Wm. Mason, was expected to be ready by the time this issue is sent out. All offers to send the work at reduced rates in advance of publication will be withdrawn October 1st. The retail price of the work is one dollar, with regular sheet music deduction to teachers. Those desiring to have the work to examine can have it sent to them with the privilege of returning.

The work is no doubt one of the most important ever issued on the technic of piano playing. The specimen pages in this issue give some idea of its character and scope.

It is gratifying to observe that the most successful teachers in Germany are adopting the very principles which were first advocated by Mason, and carry out his system of technic. There is a tendency with all prominent teachers to condense the material for technical development. This has been at work for many years. It began with Piatydy. The fact that Czerny is growing less and less popular is the best proof that it is not necessary to waste through 999 opus numbers to play the piano artistically. The utmost care has been bestowed on the work, both in its preparation and typography, and it is hoped that the teachers throughout the country will give it a careful study. It is our aim to reproduce the work entire in THE ETUDE. In this issue will be found a few pages of the work, which give a fair idea of its character. For 25 cents the entire work can now be purchased, in regular sheet music form. The work will present a neat appearance. There are twelve illustrations of the different positions of the hand; thirteen pages of reading matter, and five pages of exercises.

THE STUDY OF THE PIANO is the next new work that we will issue; it was begun over a year ago, at which time installments appeared in these columns. The book will contain about 200 pages, and will be bound in cloth. The design of the book is somewhat similar to a piano primer, but vastly more practical and comprehensive than anything that has yet appeared. There are really few books of literature on Pianoforte playing, and especially so for beginners. The following are a few of the headings to the chapters:—

General Advice on the Method of Practice; Necessity of Counting; Some Special Difficulties; Musical Memory; On Reading Music; The Pedal; Overcoming of Bad Habits, etc.

A good thing will bear more than one telling, and so we again call attention to what we consider one of the "good things" if not one of the very best of things. Elsewhere in this issue will be found one or more sample pages of our new publication, entitled *Musical Mosaics*, by W. F. Gates. We, in this way, try to give our readers an idea of what the work will be, realizing at the same time that one or two pages, taken from a 300-page book, would give a very inadequate idea of its extent, or wide range of authors and subjects.

—Just a word as to the character of the book. Some have thought it to be a collection of music from Beethoven, Wagner, Liszt, etc., misled, probably, by the initials of the great geniuses whom the book would be of composing music; whereas the facts are, that the great composers have been also the greatest literary lights,

their writings being almost equal in value to their compositions. So we repeat, *Musical Moments* is a collection of six hundred quotations from the writings of some 170 of the best writers on musical topics. The type is large and clear, the binding strong and handsome, and the paper is firm and heavy. Take it all in all, the book is certainly "a thing of beauty."

Said Henry Ward Beecher: "Give us a house furnished with books rather than furniture. Both, if you can, but books, at any rate!"

Here is a book as necessary to the musician—as he prefers broad, musical culture—as his musical furniture, viz., violin, piano, or organ. Scores of books and articles have been carefully read, and from them have been selected the really valuable thoughts, whether they be, in length, a line or a page.

The retail price of the work is \$1.50 per copy, and after the book comes from the binder's hands, that price will be charged; but all orders received prior to October 1st will be filled for *seventy-five cents* cash, postpaid. Think of it! A book, containing 600 of the best of musical writings, for *seventy-five cents!* Much lower than wholesale price!

THE ART OF PIANOFORTE PLAYING.

By HUGH A. CLARKE, Mus. Doc. Price \$1.50, postpaid.

This is a new work embodying the results of thirty years' experience of a practical teacher, who has held the responsible position of Professor of Music in the Pennsylvania University for the last fifteen years.

The design of the work is to furnish a thoroughly artistic school for beginners, embodying all the latest results of the best criticism. The exercises have been constructed with great care, and are graded in such a way that the difficulties that beset beginners are almost insensibly overcome. Not a page has been admitted for the purpose of making a book; no other work has been borrowed from; but every piece in the work is the result of careful study of the requirements of a complete elementary school for the pianoforte.

It is of the utmost importance that a proper beginning be made. There are two features in this book that make it one of the best works for beginners ever issued, namely—

It Interests the Pupil, it Cultivates the Taste.

On these two points every teacher must look, for success, and it is well to have a text-book at the beginning that lays particular stress upon important principles.

There are numerous duets for teacher and pupil, all having a specific object in view. There are a goodly number of pleasing pieces of a didactic nature, and exercises for strict and mechanical fingering, such as scales, arpeggios, five-finger exercises, etc.

The work is expected to be ready for delivery by Oct. 1st, and up to that time we will receive orders at HALF PRICE, SEVENTY-FIVE CENTS, and pay postage.

Many have availed themselves of this offer, and if you expect to have any beginners to teach during the year, order a copy in advance and examine it.

\$6.25 for \$2.25.

Important Announcement.

UNTIL OCTOBER 1ST, 1889, in advance of publication, these five new works, "Touch and Technic," by Wm. Mason, \$1.00; "Musical Moments," by W. F. Gates, \$1.50; "The Art of Pianoforte Playing," by Hugh A. Clarke, \$1.50; "Twenty Studies for the Pianoforte," Book II, by Anton Strelezki, \$1.25, and "The Study of the Piano," by H. Parent, \$1.00, which at regular rates would cost \$6.25, WE OFFER FOR ONLY \$2.25.

MUSIC ON SALE.

To music teachers who have not access to large music stores, the feature of sending selections on sale is a decided advantage. We have made a specialty for some years of this feature, and have found the plan is very satisfactory to our patrons. The old way of ordering from our catalogue has proven to be unsafe and disappointing. The name, grade and key of a piece are very poor guides to trust in ordering music.

Certain regulations are to be observed in this connection, which can be briefly stated as follows:—

1. If the party is unknown to us, it is expected that satisfactory reference be given.
2. In order that we can make a judicious selection, state number and grade of pupils to be

supplied, the style of compositions most used, the kind of studies most desired, and all information that will aid us in making a useful selection.

3. The charges for express or postage, both ways, are to be borne by the purchaser.

4. Selections can be changed or added to at any time, but a full settlement must be made at the end of the teaching year.

5. The selections to consist of our own publications, and such outside publications that are kept on hand for the purpose. Music especially ordered, is expected to be paid for monthly, and on no account to be returned with the on-sale music.

ON RETURNING MUSIC.

The unsold music returned to us is expected to be prepaid. Express Companies forward packages weighing not more than twelve pounds, marked PRINTED MATTER, PREPAID, at the same rate as the U. S. Mail. This way is preferable, and the music is less liable to injury, and the express companies are responsible for safe delivery.

The U. S. Mail will not carry packages weighing over four pounds. When more than four pounds are desired to be sent, place in several packages.

Perhaps "the most important direction to be given, is to PLACE YOUR NAME AND ADDRESS ON THE PACKAGES OF MUSIC RETURNED. This is to identify it when it reaches us. The failure to observe this causes constant trouble and annoyance.

All music we send to our patrons must be returned at the end of the teaching year. It may be desirable to procure a fresh lot during the year, but complete returns must be made at end of the scholastic year.

Do not seal a package coming through the mail, but tie it firmly with strong twine, and see that both ends are protected. All large bundles should be done up in flat packages.

The postage on sheet music is one cent for every two ounces or a fraction of an ounce. Do not place any writing in the package, save, perhaps, the name and address of the sender, which is allowed by the postal regulations.

ORGANIZATION versus STUDY.

Music is at once a sentiment and a science; it demands of him who cultivates it, be he executant or composer, natural inspiration and a knowledge which is only to be acquired by protracted studies and profound meditations. The union of knowledge and inspiration constitutes art. Outside of these conditions, the musician will be nothing more than an incomplete artist, if indeed he deserve the name of artist at all. The great question of the pre-eminence of organization without study, or of study without organization which Horace did not dare to solve in the case of poets, seems to be equally difficult to answer in the case of musicians. Men have been seen who were entire strangers to the science, and who yet produced by instinct graceful and even sublime airs,—witness Rouget de l'Isle and his immortal *Marsellaise*; but as these rare flashes of inspiration only illumine one part of the art, while other no less important parts remain in darkness, it follows that these men cannot be definitely classed in the ranks of musicians, considering the complex nature of our music: they do not know.

We still more frequently meet with methodical, calm and cold minds, who, after having patiently studied the theory, made repeated observations, trained their minds at length and turned their incomplete faculties to what best account they could, succeed in writing things that answer, to all appearances, to the ideas vulgarly entertained about music, but which satisfy the ear without charming it, without speaking to the heart or the imagination. And the more satisfaction of the ear is very far removed from the delicious sensations that organ can experience; neither are the delights of the heart and imagination to be held cheap; and as they are joined to a sensual pleasure of the liveliest sort in the true musical works of all schools, these impatient producers are also, in our opinion, to be struck from the list of musicians: they do not feel.—Berlioz.

Thoroughness is better than cheap applause, and inexhaustible patience that works on and bids its time shall not fail of its reward.—Aron.

THE MUSIC TEACHER.

He whose mind has been illumined and whose own soul has been especially cheered and enlarged by the various contemplations, the studies and conceptions, of art, will not, in fact cannot, hide his light for his own selfish enjoyment, but will seek to brighten the way of such as wish to learn its beauty, power and uses. And how honorable, how enviable, is the mission of such a one, who imparts to his fellows a knowledge of the beautiful science of music, leading them, through all the delightful, soul-filling forms of melody, into the region of a very fairy land.—Trotter.

GRADED COURSE FOR CABINET ORGAN.

M. S. MORRIS.

The cabinet organ is, among first-class musicians, thought to be an insignificant and unworthy instrument. In many cases, on account of the inferiority of the so called cheap models, this is true, and even at its best, the cabinet organ cannot be called a great instrument.

However, on account of its being less expensive than a piano or pipe organ, it finds its way into homes and churches where otherwise there could be no musical instrument at all, and in many cases it may be considered as "a means to an end" for, with a good instrument and a careful, conscientious teacher, a student may, through its agency, be led to understand the higher forms of music, and by careful work may proceed to study on the pipe organ.

The material in these grades could not all be taken by any one pupil, but the teacher can select the albums and pieces necessary for an individual student.

In this course there have been introduced some selections from pianoforte material, on account of the technical value contained in it; there are also several numbers of light music. The classical educational work which forms the foundation of the grades can be used to a better advantage by means of a judicious mingling of heavy with the light.

The course will be found to cover a wide field, as, in each of the albums of the different editions mentioned there is a great deal of fine material. Archer's method is, perhaps, the best thing of the kind published, and the principles contained in Part I can readily be applied to the rest of the grades.

In addition to the selections named in the course, teachers will find other valuable material in the following collections:—

"La Crème de la Crème" for cabinet organs, published by Geo. D. Newhall, Cincinnati (separate pieces).

Selections for cabinet organ, published by W. W. Whitney, Toledo, Ohio (separate pieces). Arrangements by Samuel T. Strang, published by W. H. Boner, Philadelphia (separate pieces).

Harmonium Treasury, by J. W. Elliott in Novello edition, 51 numbers. 50 cents each number.

Bach and Händel, 384 i, Peters. 50 cents. Fugue Album, No. 1202, Litloff. 75 cents. Five Fugues from Händel, for 4 hands, 1058, Peters. 50 cents.

"Classics for the Young," for 4 hands, 1338, Litloff. 75 cents.

Bach Albums, 8775, a, b, c, Augener. 50 cents each.

Händel Albums, 8783, a, b, c, Augener. 50 cents each.

One hundred and ten select pieces for organ, by Junius W. Hill and J. E. Trowbridge. 8 parts. 50 cents each.

Besides these selections for the one instrument, there will be found in the Litloff and

Augener editions selections for organ and piano, and organ, piano and violin.

For fingering of scales and arpeggios, refer to Palmer's Piano Primer.

GRADE I.

Elementary Exercises from Köhler's little instructor, No. 568, Litolf edition (30 cts.)
Major scales and finger exercises.

PIECES.

Selections from Köhler's op. 210, 522, Litolf (75 cts.), published in separate numbers by White, Smith & Co., Boston, Nos. 1, 4, 5, 6, 9, 17, 19.
Selections from Children's Classics by W. Lenz, No. 1492, Litolf (75 cts.)
Humming Song, op. 68, No. 3.....*Schumann*.
Song without Words, op. 101, No. 10.....*Gurliitt*.
Slumber Song, " No. 6.....*Gurliitt*.
Harvest, op. 243, Bk. I, No. 4.....*G. Lange*.
By the Spring, op. 101, No. 5.....*Gurliitt*.
Selections from Children's Classics, Litolf edition, by Lenz, Nos. 1257 Bach, 1258, Beethoven, 1259; Händel, 1260; Hadyn, 1261, Mozart, 60 cts. each.

GRADE II.

Part I of Archer's Method for Reed Organ, published by G. Schirmer.
Major and minor scales fingered according to ordinary method, and also according to page 2 of Archer's System.
Easier selections from 200 Canons by Kunz. Finger exercises.

PIECES.

Sonatina, op. 36, No. 1.....*Clementi*.
Sonatina in C.....*Steibelt*.
March from the Prophet from "Spring".....*Maylath*.
March from Tannhäuser.....*Maylath*.
Mendelssohn's Wedding March ".....*Maylath*.
Chorale, op. 68, No. 4.....*Schumann*.
Sunday, op. 101, No. 18.....*Gurliitt*.
Little Cradle Song, op. 124, No. 6.....*Schumann*.
Scherzo in F.....*Kullak*.
Slumber Song.....*Biedermann*.
Selections from Romantic and Classic Albums for the young by Loeschhorn, Nos. 2135 1/2, Peters' edition (75 cts. each No.)
Selections from Little Pieces by Haydn, No. 1120, Peters (50 cts.).

GRADE III.

Continue Archer's Method.
Major and minor scales and arpeggios. More difficult exercises from 200 Canons by Kunz.

PIECES.

Sonatina, op. 36, No. 3.....*Clementi*.
Peace of Evening.....*Förster*.
Cavatina, op. 98.....*Reinecke*.
Kinderstücke, op. 72, Nos. 1 and 2,.....*Mendelssohn*.
Le Petit Rien.....*Cramer*.
French Air, arranged by Hewitt, published by W. W. Whitney, Toledo, Ohio.
Credo from Farmer's Mass, arranged by F. Opel, published by Whitney.
March from Tannhäuser and Mendelssohn's Wedding March, from "A Collection of Standard Marches" by Maylath, published by S. T. Gordon & Son.
Duets from Bach, Händel and Haydn, No. 1337, Litolf (75 cts.), and from Beethoven, No. 1265, Litolf (75 cts.).

GRADE IV.

Bach's Little Preludes, No. 200, Peters (60 cts.).
Scales in Canon form, Arpeggios.
Pieces for Left Hand, op. 43, Bk. I. F. Hummel.

PIECES.

Sonatina, op. 36, No. 6.....*Clementi*.
Stabat Mater, introduction, from La Crème de la Crème.
Cujus Animam, op. 50.....*Burgmüller*.
Der Freischütz, op. 114, No. 11.....*D. Krug*.
Schubert's Serenade, arranged by Hewitt, published by Whitney.
Portuguese Hymn, arranged by Hewitt, published by Whitney.
Coronation March arr. by Maylath. S. T. Gordon.
Marche des Troubadours.....*Roubier*.
Marche Romaine.....*Gounod*.
Little Fugue by Lemmens, edited by S. T. Strang.
Easier selections from Album Anglais, No. 1014, Litolf (75 cts.).
Easier selections from voluntaries, arranged by J. W. Elliott, Novello edition, 6 books, 60 voluntaries in each (40 cts. each book).
Easier selections from Beethoven Harmonium Album, No. 1020, Litolf (60 cts.).
Album Italien, No. 1016, Litolf.
Beethoven Album, No. 384 f. Peters (50 cts.).
Schubert Album, No. 384 g. " (50 ")
Harmonium Albums, No. 384, a, b, c, d, Peters, (each 50 cts.).
Good Night.....*Loeschhorn*.
Cabinet Organ Album, Breitkopf and Härtel edition, No. 476, 477. 2 vols., each \$1.50.

GRADE V.

Bach's Two and Three Part Inventions, Peters' edition, No. 201 (60 cts.).
Scales in double thirds. Arpeggios of dominant and diminished 7ths. Hummel's Left Hand Pieces, op. 43, Bk. II. Turner's L. H. Studies.

PIECES.

Zampa, arranged by Hewitt, published by Whitney.
Largo in G. (without octaves), arr. by Parsons.
Opening Voluntary from Novello's Convent Mass in E^b, published by Whitney.
Traümererei.....*Schumann*.
Liebeslied, arranged for Cabinet Organ.....*Hensell*.
Funeral March (Chopin), arr. by S. T. Strang.
Silvio Pellico, arranged by.....*S. T. Strang*.
Mendelssohn's Songs without Words, arranged for Harmonium, No. 932, Litolf (60 cts.).
Difficult selections from Elliott's Voluntaries (Novello).
Difficult selections from Album Anglais, No. 1014.....*Litolf*.
Beethoven Album, No. 1020.....*Litolf*.
Album Italien, No. 1016.....*Litolf*.
Beethoven Album, No. 384 f.....*Peters*.
Schubert, No. 384 g.....*Peters*.
Harmonium Albums, Nos. 384, a, b, c, d.....*Peters*.

HOW LISZT GAVE LESSONS.

BY EDWARD BAXTER PERRY.

ALMOST the first remark Liszt made to us, and the one he repeated oftenest, was: "I do not keep a piano school," uttered with all the haughty scorn of a man who prides himself upon never having given a lesson for money, never having recognized or submitted to any sort of obligation, or any master, save his own wayward impulse; who has always followed every caprice like a spoiled child, and who notwithstanding feels himself to be, and is recognized as, at least, the peer of emperors and kings.

From a dozen to twenty young pianists from every part of the world gathered around him twice a week, playing and listening by turns, or merely chatting, as he preferred. When he chose, he could listen with attention and interest to every strain of the piece rendered, making valuable criticisms and helpful suggestions, now playing a phrase himself to illustrate some point, now marking some passage with needed sign or word of caution by

means of the long pencil which he used as a baton. If he did not choose, not even the Grand Duke could coax from him a single note, or a syllable on musical matters. The same performer whom he complimented the day before might play with equal skill; but he would sit unmoved in a distant corner, flirting desperately with some favorite lady pupil, and displaying his most cunning wit at the expense of the victim at the piano. He seemed never to have heard of such a thing as impartial justice, and to care little for results, either for the pupil or for art, if only his own importance was sufficiently felt. Exaggerated praise and extreme censure he used with little reference to the merit of the pupil, but as a means of venting his own momentary feeling, or of exhibiting some adroit turn of language.

The young ladies usually fared best, provided they were attractive and not too modest. It was not uncommon for him to draw a girl who had just played from the piano-stool to his arms, kiss her repeatedly as reward, and then turn to some gentleman present with a malicious smile, and remark, "Yes, Mr. —, you would like to be Liszt, wouldn't you? Go home and practice some more." His greeting on entering the room was frequently, "Well, children, how fares it with love-to-day?" and his boast was that he never tolerated any girls about him who objected to being caressed. This was not literally true, as I am glad to attest for the credit of a radiant exceptions, but serves to show the spirit prevailing.

The earnest student could not complain of such unsatisfactory instruction, as no payment, scarce even a present, was accepted for the lessons, and one profited much from hearing and comparing so many good pianists, as well as from the occasional artistic receiving of the great master himself. But considered from the standpoint of steady, progressive work, these classes were a farce. Hence the quiet smile on the faces of the initiated, when they hear of a boasted "favorite pupil" of Liszt.

His manners with pupils and social friends varied widely according to his mood and the company he was with. It comprised all the shades, from an imitable courtly politeness, an almost caricatured suavity, to positive rudeness and supercilious snobbishness. One evening, having found special favor with the master, rather through a sudden whim of his own than any undue merit, he cordially invited myself and friend to come and smoke with him at an appointed hour next day; but on our arrival the wind of his temper had changed, and he audibly commanded the valet to "tell the fellows he was sick, or dead, or not at home; or anything that would send them where the pepper grows."

No consideration for the feelings or opinions of others seemed to have weight with him, and his imperious will brooked no check, not even from official authority. Once, having accompanied one of his many favorites to the railway station, an unusual piece of gallantry for him, who was ordinarily content without receiving without returning attentions, and finding the train late and waiting-room close, the party moved chairs to the broad shady platform. Scarcely were they seated when the depot master, with all the pompous and aggressive authority of a small German official, bustled up, declaring that he could not sit there; it was not permitted. Liszt rose with his most crushing dignity, demanding: "Do you know, sir, whom you are addressing? I am the Doctor Liszt." The little official, not to be daunted, replied: "I can't help it if you're Doctor Lord Almighty; I have my orders, and if you don't vacate this platform, I shall help you to do so." Not disposed for a scuffle, the party withdrew. But that afternoon, by special order of the Grand Duke, that platform was wreathed in flowers and hung with banners. A grand piano was moved on, and seats for several hundred, and the élite of Weimar assembled to listen to a grand concert in which the world-famous Liszt fairly outdid himself, proud to demonstrate before all eyes that he would sit on that platform if he chose. Worthy triumph for immortal genius!

Yet on occasion he could be noble, kindly and benevolent. Much that he has done for art is grand and lasting, and all who have heard him play must count those moments as among the most memorable of their lives. And when we remember that from boyhood on he was the spoiled pet of royalty, the idol of a world, that ladies of rank and wealth vied for the honor of being his mistress, that the Pope of Rome was for years his friend and host, and that now, in his old age, he lives like a prince, without earning or owning a dollar, the guest of monarchs wherever he goes,—which one of us could say with confidence: I could have borne greatness better?—*Home Journal (Boston)*.

Music cannot, like painting, seize on a particular action and represent with minuteness all its parts. Like poetry, her imitation is very inferior to that of painting.

—Crotch.
Music is never stationary; successive forms and styles are only like so many resting places on the road to the Ideal.—*Frans Liszt*.

TOUCH AND TECHNIC;

OR,

THE TECHNIC OF ARTISTIC TOUCH

BY MEANS OF THE TWO-FINGER EXERCISE.

BY
WILLIAM MASON.

INTRODUCTORY.

SECTION 1. The object in view is to lay the foundation of, and to build up, a good pianoforte touch and technic in the shortest possible time, and after this has been accomplished, to keep the muscles which are employed in such a touch in the highest state of training, through the continued and daily use of the exercise best adapted to that end. Success in this undertaking depends entirely on the manner of practice. In itself, the Two-finger exercise is as simple and elementary a form as can well be devised, but through the application of different kinds of touch to its various forms, it becomes comprehensive and exhaustive in its results, because it searches out and brings fully into action, in the most complete and thorough manner, nearly all of the muscles which are used in pianoforte playing. The truth of this assertion may not at first appear, but is easily demonstrated on investigation, and is quickly wrought into the experience of those who give the matter a faithful and persistent, if only a short, trial.

The elements of strength and elasticity are both essential to a good pianoforte touch, and in accordance with their presence in varied degree and combination will be the tone-color, or quality of tone produced. The application of mere force without elasticity produces a hard, piercing and unsympathetic tone. On the other hand, an undue exercise of elasticity results in a characterless tone.

The combination of the two principles in right proportion accomplishes the desired result. The strength furnishes the staying power and backbone, so to speak, and the elasticity mellows and tempers the tone by supplying the needed buoyancy and springiness. Elasticity of touch is gained through the proper use of the flexor and extensor muscles. These muscles involve

all of the finger joints as well as those of the wrist and forearm, thus from finger-tip to elbow. For this reason they exercise, when properly used, a most important agency in the production of a good tone. If they are stiff and rigid, the tone will be hard and heartless, whereas if they are flexible and supple in the proper degree, the tone produced will be musical and sympathetic in quality.

Until up to within a comparatively recent date, the thorough and systematic training of these muscles has been in a great degree neglected, or at least, they have received nothing like the attention they deserve, but the importance of such training is now beginning to be recognized. It is not intended to claim that through the employment of any merely mechanical means a truly emotional touch can be acquired. Such a touch is inborn, and as the Germans aptly express it, "of the grace of God." But a discriminative and differential touch, as regards quality and power, is within the reach of every one who will properly bring into action and training the God-given muscles common to us all. In order to accomplish this the daily practice should not be regulated solely with a view of acquiring strength, but a good portion of time and attention should be given to the use of that particular kind of touch especially adapted to the development of the flexor and extensor muscles by bringing them into full play and giving the utmost scope to their freedom of action, both as regards elasticity and speed.

SEC. 2. Touch may be conveniently divided into FINGER touch, HAND touch, and ARM touch. The last two of these need but little special consideration in this work, for the reason that the finger touch is mainly employed in the Two-finger exercise. It may however

be remarked in passing that HAND touch, also called WRIST touch, is produced by swinging the hand on the wrist joint as a flail or hinge. It is chiefly used in playing octaves and chords, but when used in combination with some of the various finger touches, it assists materially in the production of a beautiful musical tone.

SEC. 3. ARM touch consists in moving the forearm and hand on the elbow joint, while the muscles of the fingers and wrist are kept rigid. This touch admits of various modifications, as for instance a pliable wrist with finger joints more or less contracted, or a stiff wrist with flexible fingers. Also many other similar combinations, easily within the scope of a properly developed technic.

SEC. 4. FINGER touch, of principal importance in connection with the Two-finger exercise, is accomplished by moving the fingers at the metacarpal joints (knuckles), hand and arm being quiet. It consists of two elements, viz: the attack, or force by which the key is struck, and the clinging pressure by means of which the key is held down and the tone thereby prolonged. LEGATO playing includes both elements; in staccato there is only the attack without pressure. The following classification of four varieties of finger touch, named from their nature, facilitates the design of this work.

1. The CLINGING Legato.
2. The LEGATO.
3. The ELASTIC (extreme Staccato).
4. The MILD Staccato.

Nos. 1 and 3 are fundamental forms and represent the two extremes of touch. Nos. 2 and 4 are modifications. Further modifications are possible in almost endless variety, through combination in different degree and proportion of the fundamental forms, such as, for instance, the flexion of one or more muscles while others are kept more or less rigid. An artist with perfected touch, whether consciously or unconsciously, possesses this power and makes constant use of it, and the result is light and shade, emphasis and nuance, which enliven and vitalize the playing. To attempt a minute analysis of all the delicate and subtle distinctions, observed by such a player would be a waste of time; one might as well endeavor by means of language to convey an adequate idea of the flavor of an orange.

The four kinds of touch enumerated in the foregoing classification are all that are necessary for present consideration, and of these Nos. 1 and 3 are practically of the greatest importance. These two extremes of touch, viz: the Clinging, and the Elastic, are so marked in their characteristics, and differ so much in manner of performance, that they are easily acquired at the outset. If, in daily practice, each one of them receives

its due share of careful attention, it will be found that touches Nos. 2 and 4, through the influence of the gradually increasing speed of the moderato and fast forms of the Two-finger exercise, are in a great measure taking care of themselves.

SEC. 5. The CLINGING Legato is by reason of its nature a foundation touch and builds upon a rock, so to speak; stability, solidity, breadth and repose are its characterizing features. The finger strikes the key with determination, settles firmly down upon it, as with a sense of having come to stay, and the steady and continued pressure is not relaxed, but transferred at the proper time to another key through the agency of another finger. In this way the tones are bound together, and as it were, run into each other, as expressed by the word *legato*, signifying to bind. Each key must be held with unrelaxed pressure throughout the full time-value of the tones as indicated by their representative notes.

SEC. 6. The ELASTIC touch, also a fundamental form, is the direct antithesis of the Clinging legato, inasmuch as in its performance the finger takes the key while "on the wing," so to speak; that is, the finger strikes and sweeps the key while in the act of flexion, or in pulling towards and closing up to the hand. The tone produced by this touch has a buoyancy, lightness and flexibility which is enlivening and exhilarating. The tones float and rebound, as it were, and are not dull, colorless or monotonous. The daily and faithful use of this touch accomplishes vastly more than this, however, and its comprehensive and far-reaching influence can only be realized by experience. A position of the hand in which the fingers are arched or bowed, is universally recognized as best adapted for pianoforte playing. If the muscles controlling the finger joints are weak, such a position is not possible, but by persevering day by day in the finger-flexion characteristic of this touch, these muscles are thoroughly strengthened and the desired position comes as of itself, almost unconsciously to the player, who is thus relieved in great measure from the drudgery of incessantly watching the finger motions. Another important result of this constantly repeated finger-flexion, is the loosening of the muscles of the wrist and forearm which are used in octave playing, thus making them limber and pliable. In this connection it may be aptly termed the "infant school" of octave playing. The benefit resulting from the daily use of the Elastic touch will be quickly manifested, but only by long acquaintanceship will its usefulness be thoroughly appreciated.

SEC. 7. The LEGATO, called also PLAIN legato, is the standard and staple touch for ordinary and general use. It closely resembles the Clinging legato, but in

the latter touch the pressure always exceeds the natural power of the fingers, drawing somewhat from the arm, whereas in the Plain legato this is not the case, but the required strength comes from the fingers alone. The Clinging legato is especially adapted to the bringing or pressing out of a full and sonorous tone in the performance of melodies. The Legato is applicable to the accompaniments of melodies as well as to all varieties of scale and arpeggio passages.

Sec. 8. The MILD STACCATO touch is a modified form of the Elastic. This touch detaches or separates the tones in accordance with the degree and rapidity with which the fingers are flexed. There are other kinds of staccato touch which consist in partially contracting the muscles of the hand or wrist, and by means of which short and crisp tones may be produced, but as these are of minor importance in connection with the Two-finger exercise, they do not receive attention here, further than to remark that in all of them the attack alone is made, without the pressure. Two kinds of the Mild staccato touch, differing but slightly, are used in the Two-finger exercise. The most important and useful of these is effected by a slight and almost imperceptible flexion of the finger-tips at the moment of contact with the key. This sliding or caressing touch is exceedingly effective in the performance of very rapid passages, the tones resulting therefrom being so uniformly and distinctly clear and musical as to suggest the simile of "a string of pearls." This has given rise to the expression a "pearly touch." The other kind of the Mild staccato is used in passages of such extreme rapidity as to preclude the possibility of finger flexion, and is effected by moving the finger by means of the metacarpal joint.

Explanation of the Exercises.

Sec. 9. The Two-finger exercise is so named because its application is confined to two fingers at a time, and these are used in pairs. The corresponding pairs in both hands are used together, thus:—

Right hand.....	1-2	2-3	3-4	4-5
Left hand.....	2-1	3-2	4-3	5-4

Each hand should be exercised separately as well as both hands together.

This method of using the fingers in pairs may be adapted to an almost endless variety of scale and arpeggio passages, but as used in this work the application is confined mainly to the white keys of the Pianoforte,—thus to the scale of C major. Examples are also given of its manner of application to the Chromatic scale and to the black keys of the instrument. All of the exercises excepting the first appear in two rhythms, which, for the purpose of classification,

are called Rhythm I and Rhythm II. These two rhythms seem at first sight to be very nearly alike. In reality one is quite the reverse of the other, and necessitates a different action of the muscles. It will be observed from the names of the different forms comprising the series which follows, that a graduated increase in the rate of speed is included in the general design, viz:

No. 1 is the first slow form and designed exclusively for the Clinging legato touch.

Nos. 2 and 3 are included in the second slow form and vary as to rhythm. They are intended for the use of the Clinging legato and the Elastic touches in alternation.

Nos. 4, 5, 6 and 7, Rhythms I and II. These are moderato forms, but in their use the rate of speed may be varied in accordance with the player's judgment.

Nos. 8 to 13 inclusive, Rhythms I and II, are fast forms, varied in measure by means of accental treatment.

Nos. 14, 15 and 16 are in Triple measure and combine both Rhythms.

Nos. 17 to 22 inclusive, Rhythms I and II, with derivatives, are velocity forms.*

Manner of Practice.

Sec. 10. The best results depend altogether upon the manner and quality of practice. In this connection three conditions are of special importance and must invariably be observed. These are:

1st. The SAME PAIR of fingers must be carried throughout the entire SERIES before beginning with another pair.

2d. Strictly observe the ORDER in which the exercises succeed each other.

3d. Apply the RIGHT TOUCH to each form.

The first condition is in order that one and the same set of muscles may receive full treatment before beginning with another set. The treatment consists of very slow motions followed by a gradually increasing rate of speed until the maximum degree is attained in the velocity forms. This course insures the most orderly development of elasticity and the muscular power of endurance.

The second condition is in accordance with the same principle of passing by gradations from slow move-

*No. 6 (without accental treatment) was a favorite of Liszt and Tausig, and constantly used by them in daily practice. Liszt frequently recommended its use to his pupils, especially as applied to the Chromatic scale. The idea of increasing its usefulness by applying different kinds of touch and presenting it in rhythmic forms, as also by means of accentuation, occurred to the author of this work some thirty years ago, and he has since then kept it in constant use in his private teaching, invariably with the most beneficial results.

ments to fast ones. The third condition is a matter of course. It goes without saying, too, that strict accuracy in keeping time is absolutely and invariably necessary.

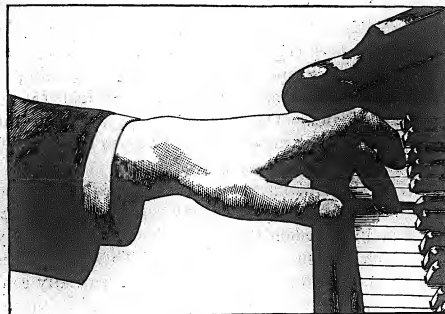
SEC. 11. Before giving directions for the practical application of touch a few explanations are necessary. The musical examples in this work, excepting the adaptations to the Chromatic scale and to the black keys solely, are all in the key of C major and embrace a compass of nine degrees,—thus from C to D above the octave. The compass may be extended at the will of the player, but such extension is not at all necessary. The exercise may also be transposed to any key or adapted to any arpeggio, or broken chord form. But the main purpose is accomplished if the fingers are restricted to the white keys alone,—thus to the scale of C major. Hence all of the pictorial illustrations represent the fingers as being on the C position. Some of these show the second and third fingers of the left hand, while others present the fourth and fifth fingers of the right hand. It is believed that an intelligent working idea can be gained from a careful comparison of these two positions. In the directions which follow, the second and third fingers of the left hand are used for the purpose of description, and to serve as a model for the use of the other pairs of fingers. The reason these fingers are chosen for this purpose is because they show to better advantage in the plates, as in the beginning of the ascending C position. The essential point is to convey an accurate idea of the correct position and movement of the two fingers under present consideration. For the better accomplishment of this purpose the thumb, as represented in the cuts, is drawn back somewhat out of its true place, which, in a five-finger, or scale position, would be a little further forward, extending slightly over the edge of the keys.

EXERCISE No. 1, FIRST SLOW FORM.

SEC. 12. The CLINGING LEGATO Touch. The beginning is made with the second and third fingers, these being naturally the strongest and therefore the easiest to manage at first. As soon as the student has become familiar with the motions, it is better to begin the daily practice with the fourth and fifth fingers, so that these naturally weak fingers may derive the full benefit of the freshness of first attention. Strike c, (that is, of the so-called small octave, or, one octave below middle C*) with the third finger of the left hand, the second finger being at the same time raised in a curved position as high as possible directly over d. (See Plate I.) Next,

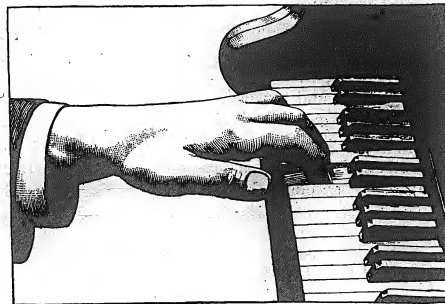
*The right hand begins on middle C, and this rule is to be applied throughout the exercises as presented here, excepting those on the black keys.

PLATE I.



without in the least relaxing the pressure of the third finger, let the upraised finger fall with full strength on d. Both the third and second fingers are now bearing firmly down on c and d, thus bringing the surface of these keys to a level. (See Plate II.) The

PLATE II.



third finger now slides up to the second finger on d, without in the least relaxing its pressure, and the second finger instantaneously relinquishes its place to it and rises again as before, but this time directly over e. The finger transfer just described takes place with the quickness of thought,—so quick, indeed, as to be almost imperceptible to the eye. Throughout the ascending passage the left finger of the pair does the clinging and sliding, without at any moment relaxing its pressure. In descending this proceeding is precisely reversed, that is,—the right hand of the pair does the sliding. Proceed in like manner throughout the exercise.*

*The Super-legato Touch. An exaggerated form of the Clinging legato, which may appropriately be named the super-legato touch is useful as a preparatory exercise in securing the proper action of the muscles in the

PIANOFORTE INSTRUCTION.

TRANSLATED FROM THE GERMAN BY W. MALMSEN.

The following extract from an article by von Basedow appeared in *Kunstwart*:—

Our dry technical finger exercises and studies are no advantage to the learner in the first few years, but more to the professional musician, as they enable him to practice this or that difficult fingering, or passage, yet they offer no food for the intellect. Among the works of our tone-heroes we have some which perfectly fulfill the object of an étude; why not take these in order to awaken a love and taste for music? Is it not decidedly more beneficial to bring before him the beautiful contents of a composition and to explain the same? Is the desire and love to learn and practice a composition not greatly increased after comprehending the intellectual contents? Would the nauseating dilettantism not disappear more and more by such means? * * *

The dilettant may have the technique at his fingers' end, but he has no comprehension of the psychological. And this arises from an imperfect education, we do not like to say irrationally. It is very desirable to improve matters. Let us only give one example: In the first movements of the *Sonate pathétique* are a great number of étude-elements (e. g., sustaining of fingers) not found in the *Adagio*. And at the same time what intellectual contents of which ordinary études cannot boast!

It is self-understood that I do not speak of the études of great masters whose names are sufficient in order to draw the hearer's attention to the peculiar difficulties of the execution.

With dry finger exercises not much is to be accomplished. They kill the intellectual powers instead of awakening them.—The work of a good composer is to be studied, and the difficult passages contained therein are to be used as much more than mere finger exercises, and used not as mere exercises, but as parts of a whole. Do not collect them as isolated bricks, which have no connection with each other, but as stones of an artistic edifice explain and join them together again. From personal experience I know that a passage, as part of a whole, intensifies the pupil's interest in it, and that the passage, which is more natural? Words as parts of a story or poem are learned by pupils much more readily than disconnected words, because with the former he becomes conscious of their intellectual meaning.

The somewhat justified objection might be raised here that the pupil has to learn more before he can play such pieces as the *Sonate pathétique*, etc. This is in a measure correct, but much dry theory could be avoided and much intellectual nourishment given. The arousing of a love and desire to practice the piano is one of the chief duties of piano-forte instruction. He who ever great the desire and love for playing the piano may be in a child, the first few lessons must kill that love and desire; it cannot be otherwise, as the child is tortured with matters which have a non-exhilarating effect. How is this to be understood?

The first few lessons should never be given to one child alone. In classes of two or three they learn better, compete with each other, and stimulate each other's progress. Ambition must be aroused in them; they will try to excel one another, and the desired aim will be reached.

The study of notes, of the sounds on the piano, can be taught to the children in an almost playful manner if we combine the notes and sounds into one idea. Here the teacher must, in an amiable manner, study and understand the individuality of the learner. When the necessary foundation elements have been brought, then we may proceed directly to the easier *Sonatas* of Chopin and Haydn. Explain and analyze the contents, play them over to the pupils, and practice their little hands. That this is no impossibility has already been practically proved.

The simplest scales, etc., will thus be easily taught; in proportion as the child's interest increases in the piece it will play it often, and learn the technical parts at the same time. The result is—the intellect has been cultivated, the feeling for form has been increased, and the consciousness has been awakened in the child that tones are not merely to tickle the ear, but are the expression of psychological feelings.

Only when the child is initiated in classical music, and the idea of purity of form is thoroughly awakened, a salon piece may now and then be practiced; it cannot do any harm now, and contributes much to promote the ability and the elegant taste of the pupil. But never choose first a salon piece, or even dance music (which is later very essential to strengthen and develop rhythmical feeling) that would smother *ab initio* musical intellect, as the superficiality of such compositions deaden the sense of the true artist.

It should likewise not be neglected to teach the fundamental principles of harmony with piano instruction at the same time. That will very essentially advance the intellect of the learner and enlighten him as to form, and will teach him the laws governing music—a most important progressive step. It must not be imagined that

by that means a musical super-education (Ueberbildung)—commonly called cramming—is reached. Super-education is but another word for half-education in different branches, and half education would be avoided through the above mentioned method of instruction. Pianoforte teachers and *virtuosi* would not increase by that method. On the contrary. In the first place not every one is gifted with pedagogic talent, and that which is not absolutely necessary. Secondly, the superficial virtuosity will diminish more and more through the inclination of a general musical education, because the latter will look for artistic evidence, and will find no more satisfaction in superficialities and shallow virtuosity.—*The Courier*, Cincinnati, O.

[FOR THE ETUDE.]

A SENSIBLE TALK ABOUT OPERA.

In the many discussions one hears now-a-days on the respective merits of the Italian and the German school of dramatic music, the true point at issue—which school, aside from individual preference, represents the higher form of art—is seldom touched upon, and the discussion is usually confined to crude and unsupported statements on both sides, with much talking at cross purposes for the lack of common ground to start from. The truth would seem to be that both the Italian and the German types of music are beautiful, but beautiful in different ways. The only question, then, is, which way is the higher? This raises the fundamental question, what is the object of art, and what determines its rank? Why does the poorest of Chopin's nocturnes rank higher than the best of jigs? Why is Shakespeare placed above Edgar Allen Poe?

We would answer that the object of art is to appeal to and arouse that part of man's nature which distinguishes him from the brute, and that art takes rank according as it appeals to the lower or to the higher part of this non-animal nature. A jig appeals to the lowest part of this nature—to a part essentially human and wholesome, yet devoid of the higher spiritual attributes—and is good, is artistic, just so far as it does stimulate this side of our nature. Of nocturnes and jigs, the dreary, poetic, refined, yet sensuous side of our nature, leaving the nobler spiritual and heroic emotions almost entirely untried. The pleasure derived from this order of art, although very great, is for the most part, aesthetic, a pleasure of the senses, and is greatly dependent upon a certain subjective state of mind and refinement. There is a large class of very cultivated people who enjoy and can appreciate only this form of art, whether music, poetry or painting. The noblest music, like the noblest poetry, rises to a far higher plane, and lifts man out of himself by appealing to that part of his nature which is arousing to full life that grand and heroic side of his nature which allies him to the gods.

Music was the last to be developed and is the greatest of the arts, because it is freer, more fluid, less restricted by forms, and because, appealing directly to the emotions, it reaches to our being, thought and interprets feeling and states of consciousness that have never been fathomed by thought.

"Thought is deeper than all speech,
Feeling deeper than all thought."

Now, if it is true, and we do not think it will be denied, that that form of art is the highest which is most capable of arousing man's highest nature, and hence of giving him, in the fullest sense, the feeling of being alive, we then have a criterion which we can apply to this vexed question of Italian and German opera.

Suppose we approach two steps in a discussion on the respective merits of *Il Trovatore* and *Tannhäuser*; and suppose we ask the Italian opera man what he goes to the opera for, anyway, and whether it is to be amused? On his guard against any covert sarcasm, he will probably answer, in disgust, "No; that he goes to hear beautiful music; that he goes to be moved; that he gets a reasonable amount of harmony thrown in, beautifully executed; music that he can understand, that means something!"—here our German opera friend will cast up his eyes in despair—and that the music of *Tannhäuser* is dreary stuff, and that the Germans don't know how to sing, anyway. A part of this, at least, seems reasonable, and we turn to our German friend (in nine cases out of ten he will be German), and ask him why he objects to *Il Trovatore*? If he is not too rabid on the subject he will acknowledge that the music is beautiful, and will even admit—this with a great show of judicial impartiality—that the Italian has smoother and richer voices than the Germans. "Bnt," he will say, "it cannot compare to the music of *Tannhäuser*." When we press him further for his reasons he will probably flounder about a little and then come out with something like this: "I know very well that in a lower plane than *Tannhäuser*, the music is beautiful so far as it goes, but it is sensuous and of very limited range. It gives me a certain aesthetic pleasure; but it is incapable of really moving me; of arousing the higher emotions, and in comparison to the rich, complex and heroic music of *Tannhäuser*, seems childish and meaningless."

This is just the point we wished to bring out, and we can now take leave of our two musical enthusiasts and direct them out by the door.

If it is true that the Italian music, as a class, does not appeal to the spiritual, the heroic, in us, while the German music, as a class, does; that the Italian music interprets only the primary emotions in their simplest form, and that the pleasure derived therefrom is chiefly sensuous, while the German music deals with the most complex emotions of the human heart, and, arousing all that is noblest in us, thrills us with new life and courage; if this is true, if the German music does give this highest form of enjoyment to those capable of feeling it—then we think that there is now sufficient testimony in the world to prove that it does—then, according to our criterion, we must place it far above all other music, and crown Wagner, his high priest, as the Shakespeare of musicians.

If all this be true, why, then, it may be asked, is there so much opposition to Wagner's music? There are several reasons for this. To enjoy the greatest works of art, whether literature, painting, or music, requires a considerable amount of general culture and education, more indeed than the average American possesses. Now in any one matter how uncultivated, we deal with the music, is it to think that he or she is fully qualified to sit in judgment on one of Wagner's wonderful creations. Naturally, this self-satisfied individual fails to understand the delicate and subtle shades and changes of feeling, to appreciate which requires not only a trained ear, but a most cultivated mind, and so pronounces the music dull and heavy.

Another class of people that object to Wagner's music consists of those who have a horror of taking anything *à sérieux*, especially anything in the way of recreation. Such people have much the same feeling toward the opera that a man has for his after-dinner cigar. Can you wonder, then, that they find Wagner "heavy"? To this class, it is perhaps unnecessary to say, belong most of the Four Hundred.

Of course, the Italian opera, where one can drop in at a brilliantly lighted house, somewhere about the second act, and meet one's friends, and listen to a favorite prima donna pour forth her soul in notes of "linked sweetness long drawn out"—with incidental trills and caudezas thrown in—of course, this Italian opera has its charms, to which we are forced to confess, we are very susceptible, but which, alas! we are also forced to confess, are not the charms of art, but rather of "the world, the flesh, and it"—we have not the heart to finish the sentence.

In conclusion, we would say that the French school of dramatic music, as represented by Gounod's "Faust," is in a great degree, the best qualities of both the Italian and the German schools; it has the rich, dreamy sensuousness of the Italian music with much of the elevation and exaltation of the German music. Would we had more like it. H. H. G.

AMERICAN COLLEGE OF MUSICIANS.

The annual examinations recently concluded by the American College of Musicians, at the University of the City of New York, resulted in granting diplomas to the following persons:—

For the Association degree, F. A. Wheeler, West Hickory, Pa.; Richard Welton, Springfield, Ill. Voice. J. C. Miller, Lincoln, Neb., Public School Vice-Department. Frederick Maxson, Philadelphia, Pa., Organ. C. C. Wright, Mount Airy, N. C., Flute. B. Story, Richard Welton, Springfield, Ill., Pianoforte. For the Fellowship degree, E. B. Story, Northampton, Mass., Pianoforte; John H. Pratt, San Francisco, Cal.; John W. Conant, Special Theory. The reports of the Secretary and Treasurer, read at the annual meeting, show the organization to be in a financially growing condition, and to have a handsome surplus in the treasury. The officers and examiners for the ensuing year are as follows: President, E. M. Bowman, New York; Vice-Presidents, S. B. Whitney, Boston; J. C. Fillmore, Milwaukee; Secretary and Treasurer, Robert Bonner, Providence; Examiners, William Mason, Wm. H. Sherburne, New York; Louis Massa, Boston, Pianoforte; Liusa Cappiani, New York; J. H. Wheeler, Boston; Frederick W. Root, Chicago, Voice. S. B. Whitney, Geo. E. Whiting, Boston; S. P. Warren, New York, Organ. W. F. Heath, Ft. Wayne, N. C., Flute. E. B. Story, Cleveland, W. E. Dana, Warren, Ohio, Public Schools. S. E. Jacobson, Chicago; J. H. Beck, Cleveland; Gustav Danureuther, New York, Violin. E. M. Bowman, New York; W. W. Gilchrist, Philadelphia; Dudley Buck, Brooklyn, Theory.

Beethoven wrote to Czerny concerning his (Beethoven's) nephew's musical instruction, "When sufficiently advanced, do not stop his playing on account of little mistakes, but only point them out at the end of the piece. I have always followed this system, which quickly forms a musician.—*Beethoven*."

Questions and Answers.

QUES.—Would you kindly answer, through THE ETUDE, the following questions—

1. Would you recommend George H. Howard's Course in Harmony for pupils, who know nothing of the science?
2. What form of the minor scale would you teach to beginners?
3. What instructor would you advise using?
4. What book would you advise me to get on the lives and works of the great masters? N. D. B.

ANS.—1. Howard's Course in Harmony is one of the best works for beginners in Theory there is published. It can be used with pupils who have taken but a few terms.

2. The Harmonic has the advantage of uniformity, and the augmented second occurring between the sixth and seventh degree afford an additional technical value.

3. Any of the following are good: Howe's, Urbach, "Mason's Easy System for Beginners," "Lebert and Stark," Part I. The new work which will soon be issued by the publisher of THE ETUDE, entitled "The Art of Piano Playing," by H. A. Clarke, will rank among the best.

4. "Lives of the Great German Composers," by Ferris, is quite satisfactory. It is only 36 cts. in paper. "Fillmore's Piano Music" contains short biographies which are well written and interesting.

QUES.—Why does the minor scale differ in ascending and descending? X. Y. Z.

ANS.—In strict theory minor scales do not differ ascending and descending. It is merely a case of license. The step of an augmented second is a difficult one to sing ascending; in order to avoid the necessity of doing this, the sixth is taken major whenever there are no harmonic relations involved. When the sixth note of the minor scale is harmonized in the minor key it is harmonized as a minor sixth, i. e., *A flat*, in the key of C minor. The step of an augmented sixth is not so difficult to sing in descending. For this reason it is taken, in preference to going out of the key to find a smoother progression. The old-fashioned pianoforte minor scale, having a major sixth and seventh in ascending and a minor sixth and seventh in descending, never had a legal existence in musical theory. It amounted simply to playing both scales out of the key. W. S. B. M.

QUES.—Which is the best musical cyclopaedia, and what are the relative merits of Grove, Moore, Stainer and Barnett? A. W. P.

ANS.—"Grove's Dictionary of Music and Musicians" is the best extant. Unfortunately it contains no musical terms, but is essentially an encyclopaedia. It is in 4 volumes, which we sell for \$18.00. Stainer and Barnett has only musical terms. The works bear no relation whatever to one another.

QUES.—I wish to take instrumental lessons, but do not like the instructions of our Professor. Could not I take of some first-class instructor through correspondence, and then occasionally go to our Professor to be criticised about expression, position of hands, etc.—Mrs. J. L. M.

ANS.—You can heartily recommend theoretical lessons by mail—such as Harmony, Counterpoint, etc.—and even the languages (all but their pronunciation) are successfully taught in this way; but we do not see how it is possible for either vocal or instrumental lessons to be given by correspondence. And even should this be practicable, your local Professor would scarcely consent to the occasional lessons that you propose, especially were he to know you were trying to study also with another teacher.

QUES.—Is there any small book obtainable giving the correct pronunciation of the composers' names? L. E. B.

ANS.—Mathews' *Pronouncing Musical Dictionary* will serve your purpose.

QUES.—Will you give the pronunciation of the following names of composers? L. E. B.

ANS.—Tschai-kowski, pron. Chi-koff'-skay; Gade, pron. Gah'dy; Kjerulf, pron. very nearly like Har-solf; Berggren, pron. Baerg'-ren; Wegse, pron. Yvzeh; Gloeser, pron. Glozer; Lumbye, pron. Loomb-yeh.

QUES.—I would like to ask if you will give a complete list of Eugene Thayer's musical works in next ETUDE? and full report of College of Musicians' work in New York this year? And oblige, T. J. F.

ANS.—We are informed that a catalogue of Eugene Thayer's works cannot now be collected, and it is doubtful if the works, which cover a period of about thirty years of labor, could be accurately catalogued. Should some one undertake the work it will be made known through THE ETUDE.

The report of A. C. M. is found in this issue.

QUES.—Is it possible or advisable to teach the piano without using any instruction book or studies, giving the technical work largely from memory and using easy duets and pieces in place of the usual studies? If so, what would you recommend for elementary pieces? Could you give a short graded list? K. L.

ANS.—It is possible to do so, and some teachers think it advisable, although I myself have preferred using "Mason and Hoadley's Easy System for Beginners," taking pupils about two-thirds through it before giving them much outside of it. There are some duets by Diabelli, Op. 149, which are useful and pleasing. You will do well to look over Köhler's duets, also, and a lot of easy pieces by Gurliitt. I am not now prepared to give you a graded list, and so much depends on the individual pupil that you will do better, I think, to look these pieces over for yourself. The best études I know for the early grades are those of C. T. Brunner, Op. 23. THE ETUDE is preparing a graded list, which will be issued shortly. J. C. F.

QUES.—1. How high and how low ought voices to be able to sing in these four different grades?
2. Could you recommend me a surgeon (here in Boston or in New York), who can perform the fourth-finger operation? M. A.

ANS.—The music for male voices calls for no exceptional range, except, perhaps, in the first tenor part, which has often to sing to B flat above the treble staff, and seldom lower than middle C. The second tenor has a range of about three notes lower than the first tenor. The first bass is obliged to sing at times as high as E and F above the bass staff, and as low as A (first space bass clef). The second bass ranges from C above to E₂ below the bass staff.

2. We know of no surgeon in Boston who has given attention to severing the useless tendons of the fourth finger. Dr. W. S. Forbes, 1704 Walnut Street, has given the subject extended thought, and is, perhaps, the best qualified of any physician in the country to perform the operation.

CONCERT PROGRAMMES.

Pupils of H. H. Johnson, Sidney, Ohio.

"Grand March from Tannhauser," Wagner-Berg (two pianos, eight hands); Piano Solo, "Pearl of the Sea," Karl Mayr; Vocal Solo, "Angels Bearer Bright and Fair," Handel; Overture, "Poet and Peasant," Smetta (two pianos, eight hands); Vocal Trio, "Rest Thee on this Mossy Pillow," Smart; Piano Solo, "Echoes from the Woodland," Trekel; Piano Duet, "Sonata," No. 1, Mozart-Grigg; Vocal Duet, "Master and Scholar," E. Horn; Piano Duet, "Polonaise," Kirchner; Piano, "Sonata," No. 5, Mozart; Vocal Quartet, "Glide, Gently Glide," Carroll; Piano Solo, "Sonata," No. 12, Mozart; Vocal, "Kate" (an echo song), J. W. Biehoff; Vocal Quartet, "Professor at Home," Bliss; Piano Solo, "Warbling of Birds," Billema; Vocal Solo, "Bobolink," Biehoff; "Beauties of Verdi's Operas" (Potpourri), Verdi-Meyer (Double trio, two pianos, twelve hands).

Pupils of Mrs. Norah Phillips Watts, Williamston, Mich.

"Marche Triomphale," Op. 83, Piano Trio, Gobbbaerts; "Give Me My Own Native Isle," Vocal Octette, White; "On Blooming Meadows," Op. 72, Piano Duet from Julia Rive King's Concert Waltz, arranged by Sidus; "The Prettiest Little Song of All," Belasco; "Plice de Roses," Op. 186; Streabog; (a) Le Printemps "Spring," Op. 70, Chopin; (b) Etude, Op. 24, No. 9, Piano Solo, Concerto, Chant Du Bivouac, Transcription Militaire, Ketterer; "Le Retour," Piano Solo, Burgmuller; Marche, Op. 18, No. 1, Piano Duet, Gade.

Columbia (South Carolina) Female College.

"Grand Galop Chromatique," Liszt, 8 hands; Vocal Duet, "Vieni mio Son," Millard; Mendelssohn's Wedding March, 8 hands; Vocal Duet from Lucia, Donizetti; Piano Solo, "Cachouca Caprice," Raff; Vocal Solo, Scene and Prayer from "Der Freischutz"; Farewell Song, by the Graduating Class, Karl Merz.

Hiawatha Academy (Kansas), H. L. Ainsworth, Director.

"Palacca Brillante," Bohm; "Camelia and Rose," Ganz; "Chant du Matin," Bocsovitz; "O Mother be not Angry," "Marguerite," "Daily Question," Meyer-Helmond; "Third Meditation," Jaell; "Reverie Pastorale," "Valse, Op. 55," Godard; "O Loving Heart," Gottschalk; "Last Hope," Gottschalk; "The Raft," Finetti; "Rondo Espressif," Moscheles.

Public Musicales, A. W. Gale, Monroe, Mich.

Overture, Coriolan, two pianos, Beethoven; Male Chorus, "Soldier's Farewell," Kinkell; Marche Militaire, two pianos, Behr; Huzzarenth, two pianos, Spindler; Vocal Duet, "I Heard a Voice," Glover; Galop, Brillante, three pianos, Gobbbaerts; Vocal Lancers, Nursery Rhymes, Mills; "The Shepherd's Evening Song," Blake; Marche Hongroise, two pianos, Heller; Chorus, "Hunting Song," Benedict; Trio, Loumey; Valse Brillante in A flat, two pianos, Moszowski; Male Chorus, (a) "Let me Dream while Life Shall linger," Packard, (b) Waltz song, Vogel; March Aux Flambeaux, Clark.

Harper, Kansas, Normal School.

Instrumental Duet, "Overture to Poet and Peasant;" Vocal Solo, "Come buy my Flowers," White; Instrumental Solo, "Carnival De Venice," Schulhoff; Vocal Solo, "Ladde," Finetti; Instrumental Solo, "Cachouca," Raff; Vocal Quartet, "The Savoyard's Return," Bidgett; Music, Orchestra.

MUSICAL LITERATURE FOR THE YOUNG PEOPLE.

MUSICAL literature as a factor in the training of pupils has become a recognized fact. It is of the greatest service to the young, who need every incentive to study. The following contains a number of the prominent books suitable to read in connection with study. It is somewhat graded. We should be glad to hear from our readers who may know of similar works in the English language.

"Camilla, a Tale of a Violin;" "The Tone Masters," Barnard; "The Great Composers," M. Liller; "Story of Music and Musicians," M. Butler; "Mozart's Early Days;" "Method of Study," Macrone; "Musical Sketches," Polko; "The Great Singers," Ferris; "Great Violinists and Pianists," Ferris; "Alceste," a musical novel; "Mozart," a Romantic Biography, A. Ran; "Great Italian and French Composers," Ferris; "Beethoven," Biographical Romance, H. Ran; "Great German Composers," Ferris; "The First Violin," Jessie Fothergill; "The Great Tone Poets," Crowest; "Charles Anchester," E. Berger; "Music Study in Germany," Amy Fay; "How to Understand Music," 1st vol., Mathews.

MADAME ANNA STEINIGER, of Boston, in her six Beethoven concerts, Boston, 1886, achieved such important artistic successes, that prominent musicians of Boston and other cities have frequently requested her to repeat the concert. She has now prepared the following concert, and will perform them in Boston, in December, 1889, and then undertake a tour in the States, repeating the series of Beethoven concerts in any city or town, in school, public hall or private parlor, on the line of her course, at a moderate price. This is a favorable opportunity for teachers to provide standard performances of the best music for their pupils and fellow-citizens, and liberal inducements are offered to teachers and music directors. The programmes are appended, and letters may be addressed simply to Fran Anna Steinger, Boston, Mass.—*First Programme*.—The three first Sonatas, Op. 27; Sonata, Op. 13 (Pathetique); Sonata, Op. 27 (Moonlight).

Second Programme.—Three Sonatas, Op. 31; F major Variations, Op. 34; Eroica Variations, Op. 35.

Third Programme.—Three Sonatas, Op. 58, Aurora, Op. 54, F major; Op. 67, Appazionate; Sonata, Op. 78, F sharp, major; Sonata, Op. 81, Good-bye,—Absence and Return.

Fourth Programme.—The three last Sonatas, Op. 109, 110, 111.

The great thirty-three Variations in C, Op. 120; or, if desired, in place of Op. 120, the (1) Variations on "Rule Britannia;" (2) Variations on "Only a Little Hat;" (3) Variations on "Russian Theme;" (4) Variations on "Turkish March."

Two finger exercises. Diatonic Scale.

Exercise No 1. First slow form. *The clinging legato touch. See Sec. 12. Directions for playing*

♩ = 60

For the sake of abbreviation the exercises which follow are written out on the right hand part of the staff. The left hand plays uniformly one octave below the right, beginning on c of the small octave. Fingering above the notes for the right hand and below for the left.

No 2. Second slow form. *Rhythm I. Clinging legato touch and Elastic touch in alternation. See Sec. 13.*

♩ = 60

Right hand

Left hand

No 3. Second slow form. *Rhythm II*

To avoid crowding the plates the application of the other three pairs of fingers is here omitted, but on no account must they be neglected in practice. See Sec. 10.

No 4. First moderato form. *Rhythm I. Sec. 15.*

♩ = 120

No 5. First moderato form. *Rhythm II. Sec. 15.*

No 6. Second moderato form. *Rhythm I. Sec. 15.*

♩ = 120

No 7. Second moderato form. *Rhythm II. Sec. 15.*

No 8. First fast form. *Rhythm I. Acc. of 8^s Sec. 15.*

♩ = 96 to 120

2 3 2 3 2 3 2 3
3 2 3 2 3 2 3

3 2 3 2 3 2 3
2 3 2 3 2 3 2

Fine.

No 9. First fast form. *Rhythm II. Acc. of 8^s Sec. 15.*

2 3 2 3 2 3 2
3 3 2 3 2 3 2

2 3 3 2 3 2 3 2
3 2 2 3 2 3 2 3

Fine.

No 10. Second fast form. *Rhythm I. Acc. of 16^s Sec. 15.*

♩ = 156

2 3 2 3 2 3 2 3
3 2 3 2 3 2 3

3 2 3 2 3 2 3
2 3 2 3 2 3 2

Fine.

No 11. Second fast form. *Rhythm II. Acc. of 16^s Sec. 15.*

2 2 3 2 3 2 3 2
3 2 3 2 3 2 3

3 3 2 3 2
3 2 3 2

Fine.

No 12. Third fast form. *Rhythm I. Acc. of 12^s Sec. 15.*

2 3 2 3
3 2 3 2

2 3 3 2 3 2
3 2 2 3 2 3

3 2 3 2 3 2 3 2
2 3 2 3 2 3 2 3

No 13. Third fast form. *Rhythm II. Acc. of 12^s Sec. 15.*

2 2 3 2 3 2 3
3 2 3 2

3 2
2 3

3 2 2 3
2 3 3 2

No 14. Triple measure.

♩ = 96 Acc. of 3^s Sec. 16.

2 3 2 3 2 3 2 3 2 3
3 2 3 2 3 2 3 2 3 2

etc.

No 15. Compound triple measure.

♩ = 96 Acc. of 6^s Sec. 16.

2 3 2 3 2 3
3 2 3 2 3 2

etc.

No 16. Compound triple measure.

♩ = 120 Acc. of 9^s Sec. 16.

2 2 2 2 3
3 2 3 2 3 2

etc.

Triple measure combines both Rhythms I and II.

TWENTY PIANO FORTE STUDIES.

No. 4.

3

Con moto. ANTON STRELEZKI,

p leggiero.
mf ben pronunciato
ten.
ten.

ten.
cresc.
ten.
mp

ten.
ten.
cresc.
ten.

ten.
ten.
mf
cresc.

scen do
f espress.
decresc.

mp

cre - scen do

f *mp leggiero* *ten.*

ten. *ten.* *ten.* *cresc.*

ten. *mp* *ten.* *ten.* *cresc. ten.*

f *ten.* *ten.* *ten.*

THE SERENADE.

Arranged for the Piano.

FR. SCHUBERT.

MODERATO: $\text{♩} = 68-76$.

PART I.

(Triplets throughout—simile, i. e. in a similar manner.)

A. Sustain the Bass strictly, the right hand even and rather lightly—guitar-like, as it were. Tempo very quiet and measured, without dragging. — B. The Serenade affords an admirable example to illustrate *contrasted movements* of "two against three". The slower the Tempo, the easier are these of execution, suggesting *slow practice* in all cases. Throughout the Serenade the "two" occur in the left, the "three" in the right hand, as at B. The triplet "three" is sustained in the *melody*, and is therefore the most important of the two movements in this case; it must consequently be rendered *evenly*. [It may be laid down as a *rule*, that the movement (whether "two" or "three") contained in the melody, is the most important and must be made *even*. The melody may occur either in the right or left hand.] The left hand in this case has the accompaniment, moving by "two". It is not difficult to make both movements *perfectly even*, in the Serenade, by dropping the 2d eighth of the left lightly between the 2d and 3d eighth of the triplet in the right hand, and executing the triplet firmly and evenly. It is sometimes difficult to make *both* movements perfectly even; in such cases the *melody-movement* must be rendered evenly, while the *accompaniment-movement* may be slightly uneven.

piu cresc.
mf
f
dim.
p
ben piano.
mf
(Answer.)
(Answer.)
mf
poco forte.
p
cresc.
mf
mf
mf
p
mf
mf

C. The triplet movement throughout Part II, *simile*. The answer should always be played with subdued shading.

First system of musical notation. Treble clef, key signature of one flat. Dynamics include *p*, *pin cresc.*, *p*, *mf*, and *mf*. Fingerings are indicated with numbers 1-5.

Second system of musical notation. Treble clef, key signature of one flat. Dynamics include *mf*, *p*, *poco f*, *p*, and *f*. Fingerings are indicated with numbers 1-5.

Third system of musical notation. Treble clef, key signature of one flat. Dynamics include *f*, *mf*, *f*, *p*, *mf*, and *p*. Fingerings are indicated with numbers 1-5.

Fourth system of musical notation. Treble clef, key signature of one flat. Dynamics include *f*, *mf*, *f*, *mf*, and *f*. The section is labeled "CODA." and includes the instruction "Dagilato." Fingerings are indicated with numbers 1-5.

Fifth system of musical notation. Treble clef, key signature of one flat. Dynamics include *mf*, *f*, and *sempre f*. The section is labeled "ton." Fingerings are indicated with numbers 1-5.

The Bass at E is the answer to the theme at D, and should be made prominent and impressive.

Musical score for piano, consisting of five systems of two staves each. The notation includes various dynamics (mf, p, f, dim., pp), articulations (accents, slurs), and performance instructions like "calmando." and "rit.". The key signature has one sharp (F#) and the time signature is 4/4. The piece concludes with a double bar line and repeat dots.

F. Play the melody distinctly, the Arpeggios more piano, but harmoniously and evenly with fine rhythmic movement.



MUSIC.

2. Music is love itself.—*Weber*.
3. Music is a stimulant to mental exertion.—*D'Israeli*.
4. Music is the only sensual pleasure without vice.—*Samuel Johnson*.
5. Music is to the mind as air to the body.—*Plato*.
6. Music is almost all we have of heaven on earth.—*Addison*.
7. Music was taught to Achilles in order to moderate his passions.—*Homer*.
8. Music washes away from the soul the dust of everyday life.—*Auerbach*.
9. Music is the only one of all the arts that does not corrupt the mind.—*Montesquieu*.
10. Were it not for music we might in these days say the beautiful is dead.—*D'Israeli*.
11. Music is calculated to compose the mind, and fit it for instruction.—*Aristides*.

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MUSICAL MOSAICS.

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COMPOSITION NOT MECHANICAL.

377. People err when they suppose that composers prepare pens and papers with the deliberate pre-determination of sketching, painting, expressing this or that. Yet we must not estimate too lightly the outward influences and impressions. Involuntarily an idea sometimes develops itself simultaneously with the musical fancy; the eye is awake as well as the ear, and this ever busy organ sometimes holds fast to certain outlines amid all the sounds and tones, which, keeping pace with the music, form and condense into clear shapes. The more elements congenially related to music which the thought or picture created in tones contains within it, the more poetic and plastic will be the expression of the composition; and in proportion to the imaginativeness and keenness of the musician in receiving these impressions will be the elevating and touching power of his work.—*Schumann*.

378. He who praises stands equal to the thing praised.—*Goethe*.

IDEAL MUSIC.

379. When it becomes possible to render the tyranny of measure in music wholly imperceptible and invisible, so that this art is made apparently free,—when it attains self-consciousness, then it will possess the complete power of embodying lofty ideas, and become from that moment the first of the fine arts.—*Carl Wagner*.

MUSICAL MOSAICS.

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MENDELSSOHN.

343. In this master we admire most his great talent for form, his power of appropriating all that is most piquant, his charmingly beautiful workmanships, his delicate sensitiveness, and his earnest, I might almost say—his impassioned equanimity.—*Heinrich Heine*.

MUSIC A NECESSITY.

344. To the true artist music should be a necessity and not merely an occupation; he should not manufacture music, he should live in it.—*Robert Franz*.

ARTISTIC TRAINING.

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

TACT.

346. Tact (German, Takt) has been generalized as "a particular rhythm exclusively adapted to music," but would be better explained as "a specific rhythm within a definite tempo." Still more closely defined, tact is that prescribed portion of a musical rhythm within a definite tempo which serves as a standard of measurement for the whole movement. Türk says in reference to execution, "Tact-keeping is more important than velocity"; and Moscheles declares, "Tact is the soul of Music.—*Christiani*."

TACT-FREEDOM.—REPETITIONS.

347. Many, in fact, nearly every place or point in a composition which is susceptible of tact-freedom, can bear more

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MUSICAL MOSAICS.

than one mode of employing *rallentandos* and *accelerandos*, without any one of these modes being absolutely faulty or inappropriate. . . . When any musical idea, any group, or phrase, or passage, recurs in various places of a composition, then the performer is not only at liberty, but it should be his duty, to alter the mode of rendering at each repetition, in order to avoid monotony. But in deciding upon this variation, he has to consider what precedes and what follows, and then determine his mode of rendering accordingly.—*Czerny*.

THE LIFE OF MUSIC.

348. Melody is the very life blood of music—and it is above all necessary that its flow should continue and remain intact and unadulterated.—*Marx*.

THREE ELEMENTS IN MUSIC.

349. Three elements may be distinguished in music,—the emotional, the imaginative, and the fanciful.

The first is pre-eminently human, expressive of our relations to God and men; the second is descriptive, yet not of things,—i. e., objects of nature and art,—but of the impression we receive from them; the last of the three is best characterized by the definition which Leigh Hunt gives of fancy: it is "the younger sister of imagination, without the other's weight of thought and feeling.—*Friedrich Niecks*."

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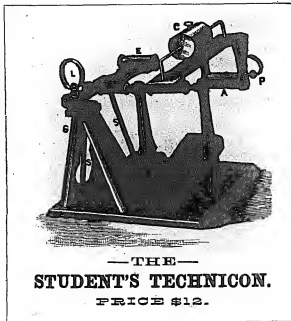
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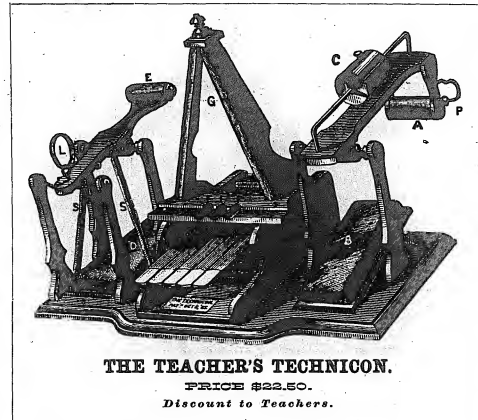
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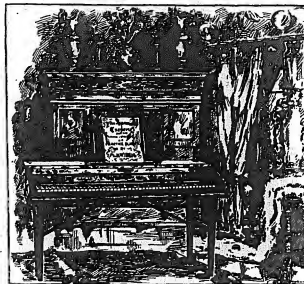
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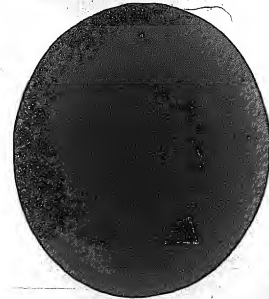


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