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Theodore Presser

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THE ETUDE.

VOL. VII. PHILADELPHIA, PA., OCTOBER, 1889. NO. 10.

THE ETUDE.

PHILADELPHIA, PA., OCTOBER, 1889.

A Monthly Publication for the Teachers and Students of Music.

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

Managing Editor, THEODORE PRESSER.

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LOUIS MAAS.

In the death of Dr. Louis Maas, which occurred September 17th, at his residence in Jamaica Plain, a suburb of Boston, American music has sustained an irreparable loss. He was best known, at least outside of Boston, as a pianist. His playing was characterized by a masterly technic, by a consummate intelligence, broad and comprehensive, minute in its attention to details without detracting from the breadth of his style and by a depth and versatility of feeling which was not the less genuine or profound, because it was concealed under habitual quiet of manner. As a conductor, he was valued where he was known. As a composer, he was prized for his high intelligence and for his mastery of the resources of his art, if not for the originality of his themes and for his creative power. As a teacher, he won the enthusiastic devotion of his pupils. As a man, he commanded universal respect among all who knew him, and many of us had learned not only to respect and admire, but to love him. If he had human weaknesses, they were not obvious, and must have been seldom revealed, except to his intimates. There are few men in any profession whose character is, in all respects, so high as was his, who combine in so high a degree right purpose, right feeling, kindly spirit, graciousness and calm dignity of manner, clearness and strength of intellect and thorough mastery of a chosen profession. The suddenness of his death made it peculiarly shocking. Five days before he left Paris he was a well man. A few days after his return to Boston he died. The blow fell with crushing force on his devoted wife, whom it deprived for a time of her reason, if, indeed, she has yet recovered it. She and her children will receive the most profound sympathy of thousands to whom her husband's death has come with a saddening effect such as few deaths can produce.

Dr. Maas was in the early prime of mature manhood. Born at Wiesbaden, June 21st, 1852, of Dutch or Flemish parentage, he went with the family to London in 1854, where their house still is. His general education was English. He graduated from King's College with high honors, showing in his literary studies the same high intellectual qualities which won him his honored position in his chosen profession. He showed musical talent early, playing in public at the age of ten; and although his father, who was himself a professional musician, did not desire his son to choose music as a profession, yet the boy's talent would have its way. It was the friendly advice of Joachim Raff which finally determined Louis's father to send him to the Leipzig Conservatory in 1867. Here he studied the piano with Dr. Papperitz and Carl Reinecke, presumably also with Moscheles, who was always interested in him, and doubtless also theory with Richter, and composition with Reinecke. Orchestral compositions of his were performed in the Gewandhaus as early as 1868 and 1869, and his first symphony was produced in 1872, he conducting it. In 1873-4 he studied with Theodore Kullak in Berlin, teaching, also, in the conservatory, spending the summer vacations in the circle of young musicians which always surrounded Liszt at Weimar. From 1875 to 1880 he was a professor at the Leipzig Conservatory, a position which he resigned to come to America, settling in Boston, where he speedily made his mark as teacher, conductor, pianist and composer. His subsequent career is well known.

ADOLF HENSELT.

It is reported from Warmbrunn, in Silesia, that Adolf Henselt lies at the point of death. Born in 1814, he has already reached a ripe age. His standing in the musical world as pianist and composer has been high for more than half a century, although the brilliancy of his friend Liszt's reputation has thrown Henselt's somewhat into the shade. It is not improbable, or at least not impossible, that another half-century may see the positions of the two men reversed, Henselt occupying the higher place as a composer and as a permanent force in musical history. For Henselt was a man of no small creative power. His Etudes and especially his Concertos reveal a highly poetic imagination; and although he was overshadowed by Mendelssohn, Chopin and Schumann in the field of imaginative creation, as much as by Liszt in public playing, his creative work is by no means insignificant. By birth he was a Bavarian, and Hummel was his early master, whom, however, he soon outgrew, taking a direction of his own, and becoming a not unimportant factor in the rising Romantic School, as opposed to the Classical, of which Hummel was a prominent representative. As a pianist he stood high, but was always extremely averse to public playing. It is said that he never gave but four concerts in his life, the last at the age of twenty-four. His life has been spent in Russia since 1838, as Director of the "High Schools of Music for Young Noblewomen" at St. Petersburg, Moscow and elsewhere. For several years his wife, unable to endure the Russian climate, has lived at Warmbrunn in Silesia, where he has also spent three months in summer, It was during his stay there that his fatal sickness overtook him.

[For The Etude.]

ON THE USE OF THE PEDAL.

BY PERLEE V. JERVIS.

During his experience as a teacher of the pianoforte, the writer has often been surprised at the total ignorance displayed by nine pupils out of ten, in regard to the correct use of the damper pedal. So widespread is the abuse of this part of the piano that one is almost tempted to believe that a faculty of using the pedal artistically is, like a beautiful and sympathetic touch, inborn, not made. An otherwise most artistic performance is often sadly marred by a slovenly use of the dampers.

Such a fault is not confined to amateurs alone; one with a sensitive ear has only to listen to the playing of many concert pianists to be of the opinion that either the piano used by them in their student days was without pedals at all, or that the study of the latter did not enter into their curriculum.

How is this abuse to be corrected?

To the thoughtful teacher the answer at once suggests itself: by a thorough cultivation of the ear.

Hence the pupil should be taught from the beginning to listen carefully to every vibration of the strings, and be made to detect at once the slightest blur produced by slovenly pedaling. He should not be allowed to use the pedal without being able to give some definite reason therefor; in other words, teach him to *think*.

Let us examine some of the most obvious ways in which the pedal may be employed.

Its simplest use is for sustaining a bass tone underlying the harmony. Chopin's compositions are peculiar for the frequent use made of the pedal in this way. The Nocturne in E flat is a good example; here the pedal sustains the first note of every group of three, and should be accompanied by a little more prominence given to the tone meant to be held. How long the dampers should be kept raised a sensitive ear will at once determine; the pedal should be released the instant any discord is caused by tones foreign to the harmony.

The pedal may be employed to sustain an organ point, as in the St. Saens arrangement of the Gavotte in B minor of Bach, 66th measure. Here the octave should be given a marked accent, and the ear will have to tolerate a little discord in order to obtain the full effect of the organ-point on F sharp. It is hardly necessary to remark that by using the "sostenuto pedal," where there is one, the octave can be sustained with a minimum of discord. In using this pedal it should be pressed down AFTER the note which it is meant to sustain has been struck, and, of course, before the key has been released.

A method of using the pedal, which is much more difficult to teach, is for the connection of the notes of a melody which cannot be played legato on account of their distance apart, or because the same finger has to be used upon adjacent keys. Such passages frequently occur in pianoforte music; take, for example, the Schumann "Romance in F sharp," in which the melody is played by the thumb. Here, AFTER striking the first note, and before the finger leaves the key, the pedal is put down, and must be raised the instant the second note of the melody is struck, in order to avoid the slightest overlapping of the two tones. After the second note of melody has been pressed down, and before the key is released, the pedal is again put down, to be raised as the next key goes down, and so on to the end of the passage. In connecting cords the same plan is followed. Perhaps the readiest way of giving the pupil an idea of using the pedal in this manner, is to make him play the notes of a scale, using the same finger (say the second), upon each note in succession, and raising and lowering the pedal as described. When this exercise can be played in a moderate tempo, without the slightest overlapping of tones, extend the principle to a series of chords formed upon the same scale. In this connection it may be well to remark that the more the keys are PRESSED, and the less they are STRUCK, the more singing the tone and the more perfect the legato.

The pedal, when used in combination with the elastic touch, gives a peculiar roundness and brilliancy to the tone; it is so employed in the first part of Schumann's Novelette in F. Here the greatest care must be taken to avoid overlapping of the chords.

There is an oft-quoted rule, "raise the pedal at every change of harmony." This injunction seems hardly definite enough; there are passages in which the harmony remains the same; should the pedal be held through them? Very frequently it should not. Take, for instance, the arpeggio of the chord of C sharp in the 96th measure of Rubinstein's "Kamennoi Ostrow," No. 22, following the pedal marking as given in most of the editions. Now try it again, and instead of holding the pedal through the arpeggio, raise and lower it two or three times as quickly as possible, keeping it down through the last twenty notes, and see if the musical effect is not much better. A slight acquaintance with the laws of acoustics will explain why it is so; lowering the dampers cuts off the excessive vibration of the bass strings and the resultant overtones.

Again, in order to produce particular effects, it is often necessary to hold the pedal through harmonies that are most discordant, as in the second cadenza in the Liszt "Liebestraüme," No. 3. Here the pedal is held through the arpeggio of the chord of the seventh on E flat, and also through about one-half of the descending series of diminished sevenths. The vibrations of the high notes die away so quickly that the ear suffers little shock from the opposing harmonies and a very peculiar pedal effect is produced.

In some compositions it is often necessary to raise the dampers just enough to allow the strings to vibrate freely. Play thus the second part of Gottschalk's "Tremolo" from the 98th measure to the end of the piece, raising the dampers so little that their motion is hardly per-

ceptible to the eye; with a little practice this can be done so as to fully sustain the tone. Now try it raising the dampers to the usual height, and notice how the excessive vibration of the strings blurs and obscures the clearness of the melody, and how much better the effect produced by using the pedal as first described. This method of pedaling requires the nicest calculation and practice, but the clearness gained in the performance will compensate for the study.

The pedal, when used in combination with the portamento touch, should go down with the key struck, and be held just long enough to round off the tone and prevent it from being too short and detached. In many compositions where there are two or more repetitions of the same note a beautiful effect can be produced by holding the pedal through the series and making each successive note an echo of the preceding one, using the portamento touch or not, as the passage may require. For examples of such passages see the Chopin Etude in F minor, Op. 25, No. 2, last measure; Schubert's "Momens Musicals," Op. 94, No. 2, 35th measure.

The pedal may be employed to sustain a melody while the hands are playing passages above or below it, as in Gottschalk's "Last Hope," Chopin's Etude in A flat. Also to connect and sustain the notes of a chord played in arpeggio, as in Schumann's "Nachtstück" No. 4.

There are many peculiar effects to be produced with the aid of the pedal; one or two examples are given by way of an illustration. Put the pedal down at the commencement of the last arpeggio of the cadenza in Seeling's "Loreley;" then play the first five notes with the left hand, the next five with the right, taking the upper B flat with the left; now release the pedal, still holding the notes with the right hand, then remove the fingers of that hand, still holding the B flat with the left. When neatly done, this produces a novel effect. Again, put down both pedals at the first measure of Rubinstein's "Kamennoi Ostrow," No. 22; then commencing *ppp* make a very marked cres. to the end of the measure, followed by an equal sudden dim. at the beginning of the second measure, striking the keys just enough to produce the faintest possible tone, and holding both pedals through the two measures. This is an effect difficult to describe, but a beautiful one when carefully made. Many other pedal effects will occur to the thoughtful student.

The pedal should be so neatly handled that the listener is hardly conscious of its use. The dampers should never be allowed to fall upon the strings with an audible sound, for, in addition to the unpleasantness of the blow itself, there results a vibration of the strings that will be sure to blur the playing. Neither should the pedal itself be *struck* with the foot, keep the heel always upon the floor with the point of the shoe resting upon the pedal, and raise and lower the foot from the ankle joint, never removing the foot from the pedal while the latter is in use.

If, in addition to these mechanical rules (which are by no means exhaustive), the pupil possess an ear made sensitive by careful listening to his own performance, and has some knowledge of harmony, as well as the principles of phrasing, the use of the pedal will, instead of obscuring, lend new beauty and clearness to the playing.

PUBLISHER'S NOTES.

The offer to send at reduced price the five new works is withdrawn, from October 1st. All the works are not yet out, but they are in the binder's hands, and at this writing we should judge that by the 18th of the month every one will be ready. The public do not know the many little things that delay the bringing out of a new work—the authors take great delight in changing and altering at the very last moment; the printer, when sure the work cannot be taken away from him, will often take his own time; the electrotyper has his own set delays. The paper is not delivered on time; the binder is the last, but not the least, to throw obstacles in the way; we push through our work consistent with thoroughness. When our new works do not appear exactly on time, our patrons must conclude that there are good reasons for delay. It is better to delay the issuing of a work than to have it defective. In the case of "Touch and Technic" there were no less than four sets of proofs sent to the author. The illustrations were many times altered by the engraver—this alone required weeks of time. We make these remarks because we receive in every mail inquiries why the new works do not appear.

We have just issued some pretty, easy duetts by H. Enckhausen, Op. 72. They are in three books; each retails at 75 cents in sheet form. They are similar to Diabelli's easy duetts, Op. 149, but in our opinion they are more pleasing. They are progressive with the upper part on five notes. The two hands, however, do not always play the same part. We most heartily recommend these for teaching and to be used instead of Diabelli.

We will call the attention of those who write to us to give us their post-office address. There has been a letter placed on our desk in which we are brought to task for not answering letters. The letter begins: "I addressed you in regard to 'music on sale' but received no response." The letter has neither state nor post-office address. We cannot answer the letter, and no doubt the other letter had no address. This is a daily occurrence with us. The subscription list of The Etude often helps us to find the missing address. Many letters have to be filed, unanswered and unfilled, to await further developments. Another neglect, which is even more common, is to omit the State. The Post Office Guide, it is true, gives every post office, but what are we to do when there are two, three or a half-dozen offices of the same name in the United States. It would please us greatly if every one would have a rubber stamp with name and address, and the custom would be to stamp every letter with it

We quote with pride the almost uniform testimony of the writers, and of private letters received by the publisher, as to the great practical value of The Etude to every teacher, old and young. Can you do an act better calculated to advance musical intelligence in your vicinity, and among your pupils, than to call the attention of your musical friends to this number, and ask them to subscribe? We are assured by those in whose opinion we have considerable confidence, that The Etude, as it now exists, is the most useful paper of its class in the whole world. It is absolutely the only musical paper now published in this country in which musical questions of the first importance can be freely discussed, and be sure of reaching the audience of intelligent musicians interested in them. Hence we appeal to both classes—the most advanced and the young teacher or earnest student. We seek to be useful all along the line. The Etude stands for a noble and serious musical art. It believes in free thought, free discussion and progress. Will you help us?

In the August number we made the statement that the initials M. S. (mano sinistra) stood for the right hand, when we intended to write left hand. We would not have discovered the error but for the kindness of several subscribers. Above all things we aim to be accurate, and gladly correct any error of type or statement.

TESTIMONIALS.

Hannibal, Mo.

If a few words concerning my "experience" in dealing with your music house can be of any use, I will gladly give them. I live in a town too small to be supplied with first-class music stores, therefore it has often been impossible for me to supply myself easily with the kind of music and studies which I desired. I had yearly packages from some of the largest publishers in the cities, "on selection," from which I was allowed to return all which I did not desire, if returned within one month. Even this method was unsatisfactory, for I found at the end of the year that I had bought much that was unsuitable and which was an entire loss to me, and yet I had often needed music and studies which I did not have.

My greatest annoyance has been in ordering studies with which I was familiar, yet which I found to be about useless, on account of *poor paper, worse type, great crowding*, and all manner of mistakes.

All this has been changed. For two years I have received from you *large, fine* assortments of music "on sale," and whenever I desired more it has been furnished with the greatest *promptness*. During that time I have never ordered a piece or book that has not been sent. Your editions of the numerous "Etudes" and "Studies" are the finest in every particular that I have ever had. To insure such perfection in all I use I now only order from your very complete list. I can always find something I need for every case.

In the matter of bills and settlements I believe all has been correct. Your bills, made with care and reasonable, I have tried to meet promptly. Yours truly,

F. M. H. Flinn.

Pigeon Cove, Mass., Aug. 20th, 1889.

Dear Mr. Howe:—Your cordial note came yesterday and your "Instructor" this morning. The book shows the same conscientious painstaking traits that characterized your student life under my instruction in former years, and I wish it the success it merits. Am glad to know of your excellent work at De Pauw Univ. Am sure that you put forth your very best efforts, wherever you may be.

Wishing you success, I remain,

Yours sincerely, Stephen A. Emery.
327 W. 112th st., New York City,

Sept. 6th, 1889.

Cincinnati, Sept. 5th, 1889.

James Hamilton Howe, Esq.:

My Dear Mr. Howe:—I am much pleased with your "Pianoforte Instructor," and shall gladly recommend it whenever I have an opportunity. Yours truly,

Armin W. Doerner.

Mr. Jas. H. Howe:

My Dear Sir:—I have examined your new "Pianoforte Instructor" and find it in almost all respects an admirable work. It has in small compass the best features of most of the standard instructors, with much new material that is interesting and useful, and the whole seems carefully graded. I shall be glad to use it in my teaching.

Yours sincerely,
S. N. Penfield.

New York College of Music,
New York, Sept. 6th, 1889.

Mr. Jas. H. Howe:

Dear Sir:—I find among some musical novelties your 'Pianoforte Instructor," which you had the kindness to 'send me.

I have examined it thoroughly, and must confess that it is useless for me to speak of its merits, as your "Instructor" speaks for itself. It is one of the most thorough schools I have seen and will be easily comprehended by the many young people who shall use it, as well as it will prove a great help to the teacher. Wishing you all the deserved success, I am truly yours,

Alexander Lambert,
Director, N. Y. C. of M.

Boston, Mass., Aug. 20th, 1889.

Mr. Jas. H. Howe:

Dear Sir:—Your "Instructor" has been received and carefully perused.

Allow me to congratulate you on the careful way in which your method has been compiled in order to make it progressive and interesting to beginners.

I shall recommend it with pleasure as one of the first American text-books of real value. Yours truly,

Calixa Lavallée.

The great purpose of all artistic instruction is:—

To recognize and develop the qualifications;

To call to the aid of these the spiritual and mental faculties;

To strengthen and elevate the whole man spiritually and bodily;

To prepare his mind with the acquirements and knowledge which he requires for artistic life;

To introduce to him all the beauties of art, and to make him familiar with all the practicable branches of artistic activity.

In all operations to adhere to the nature of art, and to present artistically that which, although foreign to its nature, foreign to art, is necessary on account of its connection with it.—*Marx.*

"*Ohne Hast, aber ohne Rast*," says Goethe, the German poet. This should be the motto of every aspirant for musical honors. Superficiality soon exhausts itself, and men are not at any time deceived by it.

The temptation is very great to make use of talent before it is properly instructed and developed. In these high-pressure times it is difficult to hold back. The approval of friends is sweet: the applause of the public is inspiring, and when once these *bon bons* have been tasted it is hard to forget them, and unpleasant to settle down to humdrum life again and days of toil and study.

It is well to test our strength. It is well to try our wings. It is well to take the proper observations to see whither we are drifting. But real growth is not in these things. It is far more than feats of gymnastics, or flying, or boxing the compass, or the approval of friends, or the hurrahs of the populace.

The student or teacher whose sole object is to accomplish any, or either, or all of the above mentioned things, has not yet arrived at the shadow of a glimmering of an understanding of the first principles of his art. He has no art.

The candle of feverish hurry and impatience is soon burnt out. Surface mining never yields the largest diamonds or the richest ore. Better be a century plant, that is an hundred years in coming to its beauty, than the gourd, which does all its growing, maturing and dying in a single day.

A woman who cannot sing is a flower without perfume. There may come a time when a weary little head lies on its mother's bosom; little eyelids are drooping, twilight is drawing about her,—too early for a lamp, too early for any but little folks to sleep; then it is that all the accomplishments of her girlhood are as nothing compared with one simple song that lulls a tired baby to sleep.—*M. B. Anderson.*

There is one great resource always open to the lover of good music, which must always rank as the best means for influencing taste and feeling; and this is the information and improvement derivable from classical models. However much a mistaken culture may warp and narrow most people's minds, it is certain that if the taste is not utterly depraved, nor ruined by artificialism, the better element is not wholly quenched, but, at the worst, only slumbers; and it will be found, as a rule, that the study of great models leads in the end to a just estimate of their worth.—*Thibaut.*

MUSICAL ITEMS.

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

HOME.

THE twelfth year of the Cincinnati College of Music began on Sept. 16th.

MR. ANTON STRELEZKI has joined the faculty of the Utica, N. Y., Conservatory of Music.

MR. THEODORE THOMAS' testimonial tour will begin on October 9th, at Brooklyn. Mr. Joseffy is the soloist for this tour.

THE Toronto Philharmonic Orchestra, M. T. Torrington, conductor, is entering upon its eighteenth season.

MR. CONRAD ANSORGE has recently completed the orchestration of his symphony, "Orpheus." The work will be performed in New York next winter.

THE season of Boston Symphony Concerts, under Mr. Arthur Nikisch, will open on October 12th. There will be twenty-four concerts.

MME. FANNIE BLOOMFIELD-ZEISLER, the brilliant pianist, has returned from her trip abroad and will be heard in recitals this winter.

DR. F. L. RITTER, Professor of Music at Vassar College, will deliver a course of lectures on the "History of Music," at Chickering Hall, New York, during the winter.

M. THEOPHILE MANAURY, baritone, of the Grand Opera, Paris, has been engaged by Mrs. Thurber to fill the post of vocal director at the National Conservatory of Music, New York.

AT the first Cincinnati Symphony Concert, Mr. Fred G. Gleason's overture "Montezuma" will be played, also an orchestral composition by Mr. Michael Brand, who conducts the orchestra.

THE Philadelphia Broad Street Conservatory of Music, Mr. Gilbert R. Combs, director, has a faculty of twenty-four professors, who aid the director in their several departments.

OMAHA is to have a series of piano recitals next winter. At the first, given in Sept., Mr. Sherwood was the pianist. After him follow Mme. Bloomfield, Miss Ans der Ohe, Mme. Rive-King and Mr. Joseffy.

MR. KREHBIEL, of the *Tribune*, gave a series of lectures before the Seidl Society at Brighton Beach. The last, on "Parsifal," took place on Sept. 4th. Herr Seidl illustrated the lecture at the piano.

THE Worcester festival held Sept. 23d to 27th produced Mendelssohn's "St. Paul," Arthur Foote's overture "In the Mountains," and Sullivan's "Golden Legend." Miss Ans der Ohe played the "Emperor" concerto.

THE Musin Concert Company will have a new pianist this season, Mr. Edward Scharf, who has just taken the Moscheles prize at the Leipsic Conservatory, of which he was a graduate. Mrs. Annie Louise Tanner is again the lyric soprano.

AMONG the orchestral works to be performed at the approaching Arion Song Festival, on October 7th and 8th, will be John Lund's "Legende," Arthur Claassen's "Sans Souci" Minuet and Van der Stucken's Festival Procession. Mr. Joseffy will perform the Liszt concerto in it.

THE Cincinnati Music School has been reopened. Miss Emma Crauch, the well-known contralto, resumes her classes on October 1st. The College of Music and Conservatory in that city have also begun their instruction. Mr. Geo. Magrath belongs to the faculty of the latter institution.

MME. ANNA CLARK-STEINIGER, the pianist of Boston, has prepared a series of four Beethoven programmes, which she will play in Boston in December, and thereafter make a tour of the States repeating these programmes. The fourth programme consists of the three last sonatas and the great variation in C, Op. 120.

A GRAND testimonial was tendered Miss Alice M. Stoddard, at Rutland, Vt., on Sept. 3d. Miss Stoddard was assisted by Mr. Henri Joubert, violinist, the concertmaster for the Seidl Orchestra the coming season; Mr. Wm. H. Reeger, the tenor, and Mr. John Orth, the pianist, of Boston.

THE Emma Juch Opera Company includes the following: Sopranos, Miss Emma Juch, Mrs. Bonic-Serano, Miss Selma Kronald and Miss Susie Leonhardt; contralto, Miss Lizzie Macnicholl; tenors, Charles Hedmont, Edwin Singer, Ferdinand Urban; baritones, Alonzo E. Stoddard and William Botts; bassos, Franz Vetta and E. N. Knight. The season opens at the Academy of Music in Philadelphia on October 21st.

DR. LOUIS MAAS, the pianist and composer, celebrated here and abroad, died at his residence in Jamaica Plain, Mass., on Sept. 17th. He had but just returned from Paris when he was taken ill with peritonitis. He was born at Weisbaden, in 1852, and was a graduate and, for five years a professor, of the Leipsic Conservatory. At the time of his death Dr. Maas was filling a professorship in the New England Conservatory, Boston.

FOREIGN.

GRIEG is writing an opera, "Alexandria."

THE Paris Grand Opera took in 460,000 francs during the month of August.

"SYLVANA," Weber's opera, has been successfully produced in Berlin.

VERDI has begun a new opera "The Lute Player," based on the subject of Bellini's "Beatrice."

ALVARY is to sing in a series of Wagner Opera performances at Carlsruhe.

THE Richard Wagner Society in Germany numbers 8080 members.

THE receipts for the eighteen Bayreuth performances amounted to $130,500.

NESSLER'S new opera, "The Rose of Strasburg," will be the first novelty of the Munich operatic season.

LEIPSIC is to have a Mendelssohn monument in front of the new Gewandhaus.

THE Opera House at Buda Pest was reopened on Sept. 15th, with "Lohengrin."

GUSTAV SCHUMANN, the pianist, died at Berlin in August. He was 74 years of age.

MME. SEMBRICH is studying the part of "Elsa," and will appear in that rôle at the Berlin Opera next winter.

THE London Royal Academy of Music numbers 500 students at this moment; the Royal College of Music, 247.

DVORAK is rewriting his opera "Dimitri." It has already enjoyed considerable success at its performances at Prague.

DR. JOHANNES BRAHMS has been decorated by the Austrian Emperor with the Knight's Cross of the Order of Leopold.

THE compositions of Frederick the Great, including twenty-five sonatas for flute and piano, have just been published in Leipsic.

PROFESSOR FRANZ KULLAK has closed the New Academy of Music founded by his father, and conducted, since the death of the latter, by himself.

KARL GOLDMARK, the composer of the "Queen of Sheba" and "Merlin," is engaged in the composition of an opera formed on Goethe's "Egmont."

VON BULOW will conduct the Berlin Philharmonic concerts next season. The series consists of ten concerts, beginning Oct. 14th and ending March 3d.

THE Carl Rosa Opera Company is giving "Paul Jones," with so much success in London that it bids fair to have a long run. Miss Agnes Huntington takes the title rôle.

THE concert given on the third platform of the Eiffel Tower must have been the musical sensation of the summer season. A piano was carried to the private apartment of M. Eiffel, on that platform, and Mlle. Lyon sang.

FRAU COSIMA WAGNER resides at Charlottenburg, near Berlin, where her son Siegfried is attending the Polytechnic Institute. He is engaged in the study of architecture.

ADOLF HENSELT, the distinguished pianist and composer, is lying at the point of death at his home in Warmbrunn, Germany. He was born in 1814, in Bavaria, and studied his art under Hummel.

THE tenor, Heinrich Vogl, who is to be heard at the Metropolitan Opera House next winter, has just been reëngaged by the Munich Opera, and his engagement is to last until the year 1900.

MME. TERESA CARRENO will play the following programme at her first concert in Berlin: Chopin, E minor concerto; Andante, Beethoven; Gavotte and Var., Rameau; Barcarole, Rubinstein; Lullaby, Florsheim; Marche Militaire, Schubert-Tausig and Polacca Brillante, Weber-Liszt.

EUGEN D'ALBERT'S first performance of the season will be at the first Berlin Philharmonic concert, under Von Bülow's direction. This will occur on October 14th, shortly before D'Albert's departure for America, where he is due about Nov. 10th. D'Albert will play Brahms' B minor concerto.

Questions and Answers.

QUES.—I would like very much to ask you a question. Five years ago I took vocal lessons of one of the best teachers in Boston, studied "Staccato Polka," "Swiss Boy," "With Verdure Clad," and others of the same grade. My head tones were clear and ringing, and I could hold high C and D with ease. Since then have been singing in choir with another soprano, who could not strike E, F or G without flatting, and gradually and almost unconsciously I have fallen into the same habit. The last year have felt my voice going down, until now it is very hard for me to reach G without singing it flat. I must confess that I have neglected my practice at times, but I have thought that singing so long with this person has been injurious to my voice, and has—as it were—dragged mine down. Am I right? I will deem it a great favor, if you will answer through THE ETUDE.

L. E.

ANS.—From the cursory account you give of your studies, it would appear that you devoted sufficient time to placing the voice properly. The work of "placing the tones," establishing a proper mechanism of singing, has to be done largely in the medium register, and only after that has become established are the extreme tones to be taken up. This, I understand, is the opinion of such successful masters of voice, as Delle Sadie in Paris, Mr. Tomlins and Mr. Miner in this city, Mr. Alvin Cady at Ann Arbor, Mr. Charles Lynn in England, etc.

Moreover, all testimony goes to show that the most important part of the art of singing is the control of the breath. The breath plays the same part in singing that the violinist's bow plays in producing the tone; the vocal chords are the fiddle-strings of the singer. But the singer differs from a violin in this, that the resonant cavities of the singer (the mouth, cavities of the head and chest) may or may not be used, at the singer's will, or according to his skill or ignorance. The mastery of these cavities,—in other words, the proper resonance of the tone, according to its place in pitch and the musical work desired from it—is the remainder of the technic of singing. Now the chances are that all these things were imperfectly done in your case, and that you went on to the execution (I use the term advisedly) of difficult arias before the material to properly interpret them had been acquired. This is done every day, in nearly all conservatories, and by nearly all private teachers. Public opinion and professional competition necessitate their doing this, they say.

The art of phrasing in singing depends upon right methods of thinking tones, conceiving them in rhythmic relations, tonal relations and relations of meaning between all the tones in the same phrase. To understand this requires quite an extended musical experience, the feeling for phrasing having to be built up in detail, and strengthened by much hearing of the higher kinds of music sung by the finest artists.

Lacking this broad schooling, the impairing influence of singing with slovenly vocalists is quite capable of producing the results you specify as having befallen you. What, then, do I recommend you to do about it? I should say that your breath-control is most likely at fault, and is the most fundamental lack, and the best I can do is to advise you to study it up. I have lately been reading a book on this subject, which seems to me very interesting, instructive and in every way remarkable. It is Mr. Leo Koffler's "Art of Breathing," which the publisher of THE ETUDE will send you at the retail price, $1.50. Mr. Koffler is a native of the Austrian Tyrol, and by heredity was predisposed to consumption. He has found how to strengthen his own lungs by breathing properly, and how to make his voice strong and resonant. He is now organist in St. Paul's Chapel, of Trinity Parish, New York. This book, carefully studied, and his exercises practiced in the manner prescribed, cannot fail of materially benefiting you.

It is possible that your ear is slovenly. This you can mend by singing arpeggio figures carefully and softly, watching for the intonation. In short, *think more*, and *learn less*, and the chances are that you will better yourself a good deal. I may add that the same advice applies all along the line, and that the writer does not disdain his own share of the same. It is, perhaps, unnecessary

to add that I really know nothing technically of singing, saving as I have observed the best singers, and talked with many pupils of the very best masters in the world.

W. S. B. M.

QUES.—I have been studying the Nocturne Op. 23, No. 4, Schumann, from the copy published in THE ETUDE of February last, and presumably edited by yourself, to judge by the painstaking manner of explanation; but for the life of me I cannot get the extended chords in first period to sonnd rightly, when taken after the manner as there explained, according to my understanding of it. You say they are to be taken with the elastic touch, as explained in Mason's technics. This, Mr. Mason explains, is to be played as if "spitefully shutting the hand." Now, I find that the piece should go much too quickly to allow of any such loss of time, and it wonld appear, besides, that there would be too great motion. Is it not so? Another point in the same piece: The octaves in left hand with the extended chords in right. I wish to know if the base comes in with first note of sprinkled chord of right hand, or is it reserved to come in with melody note? If I understand the note of explanation correctly, it is the former way. But I find that here, too, it sounds strange to hear the bass with the lower notes, while the melody comes alone. I found that rolling my hand over while striking chords gave me power over the melody which I did not otherwise have.

2. I know well yon think most highly of Mason's System of Technics, bnt could you tell me of a book of instruction which adopts it? I have many young beginners, and find the Technics by themselves insufficient for my pnrpose nnless developed, and have been seeking for a good instruction book. I know that the best are faulty; bnt one could do good work even with a faulty book if the method at bottom was good. I find all I have seen nse the old Plaidy principle; for instance, "Urbach Prize Piano School," which comes approved of by snch a man as Theodore Kullak, is likewise of the old method. I know that Mr. Mason has a book, published some time ago, but is that practicable for my purpose with beginners? Hoping yon will pardon this digression and kindly answer, I remain Yours, S. F.

ANS.—Yon have misnnderstood the directions. I do not play the Schumann Nachtstücke so fast as marked, by several degrees. Many of Schumann's marks are too fast. His mind was very active, or his metronome went too slowly at a given fignre. The extended chords are to be played in so short a time, the notes following so rapidly after one another, *that the entire chord falls upon the ear as a unit*, and not as a "broken chord," according to common idea of what is meant by the term. Schumann's idea was to get the *finger-touch* here, which produces mnch the same effect as when a chord is picked vigorously upon a guitar. *The bass note, therefore, begins the chord*, but the impact of the rhythmic beat comes with the melody tone, the lower notes of the chord having the effect of anticipation, bnt so very slight in the amount of time occnpied as not to be worth noticing. You play them mnch too slowly. The hand is *not* shut entirely, bnt the touch is made with a finger effort, and the hand springs upward from the wrist, but not far. The emphasis upon the upper note is due to an arm element in the tonch. This, also, was what Schumann desired. If you wish to understand what influence the arm exerts upon the touch try the following: Touch a chord, for example, one of those of Schumann's, with the elastic tonch, taking the pedal at the same moment. Allow the hand to spring upward in shutting to a distance of about two inches. Then, with exactly the same force, make the same touch again, but spring upward *four* inches; then the same, springing upward *eight* inches; then again, and spring upward a full foot from the keyboard. Have another person hold a hand above the keys at the height you wish to reach with the spring, and spring up until you touch their hand. Yon will observe that the last tonch, made with a high spring after it, will be many times stronger than the first one, although it will seem to you as if you made them in the same way.

The use of Mason's technics is not a qnestion of a little more or a little less. It is a qnestion of having or not having the touch-technic for artistic playing. Mason and Hoadley's "Easy System for Beginners" does not employ the Mason system fully, nor does it develop the exercises sufficiently. But it is a good book. I am at work upon a course of twenty lessons to a beginner, which will shortly be ready, in which we start out with Mason's technics, and a variety of oral work conducive to ear training and intelligence in playing. You can add Mason's exercises to any system, but most of the book exercises, after a time, will seem unnecessary.

W. S. B. M.

I Think the Schumann Nachtstüke should go at about 80 quarters to a minute. M. M. 80 = ♩.

QUES. 1.—The meaning of Nachschlag?

2. And is that the right name for the two little notes after the trill on "a" of the 25th measnre of "Mozart's" Sonate in "C" major, No. 15? I mean the first movement, the "Allegro."

3. What is the meaning of "sotto voce?"

4. Where was Mozart born, and when was Liszt and Beethoven born?—A SUBSCRIBER.

ANS. 1.—The term "Nachschlag" means after-stroke. It designates grace notes played in time belonging to the note they follow, as distinguished from "Anschlag," onstroke—grace notes played in the time of the note they precede.

2. "Sotto voce" means "under the voice," that is, in an nndertone—not a whisper, but the soft-speaking which so fills one with interest to overhear it. The cnriosity it awakens is the source of its power as a musical nnance.

3. The following dates are from "Macfarren's Musical History," which, for 25 cents, gives you a table of the dates of about three thousand musicians of all nations. ("Harper's Handy Volume Series") Mozart, 1756–1791; Beethoven, 1770–1827; Liszt, 1811–1886. See also "Fillmore's Lessons in Musical History."

QUES. 1.—Is the Chopin Prelude in your book of Phrasing the "Rainbow Prelude?"

2. Which one of Beethoven's Sonatas is the "Tempest" sonata?

3. Please tell me what you know of Beethoven's "Adieu to the Piano," and oblige SUBSCRIBER.

ANS. 1.—I do not think it is. Chopin did not put these fancy names upon his work. They have been added to certain editions at the caprice of publishers. I would expect a raindrop prelude to contain a good many light and soft notes, a rippling, pattering, arpeggio figure.

2. The Beethoven "Tempest" Sonata in Opus 31, No. 2, in D minor. The name rests upon a remark of Beethoven, who is said to have told some one that if he would understand it, he ought to read Shakespeare's "Tempest."

3. I know nothing at all of Beethoven's "Adieu to the Piano." It is, probably, one of the sentimental inventions of that misleading romancer, "Elise Polko." In this connection, while Polko is often near the inner sentiment she writes about, she mixes up facts in a way which A. W. Thayer took off in Dwight's "Journal," a few years ago. He represented George Washington as consnlting with Billings and others who lived a hundred years away from him, in point of dates, concerning the production of an American hymn. M.

QUES.—1. A clnb of nine yonng ladies are stndying together, using as a text-book Vol. I of "How to Understand Music." We have just finished Part First, and have wished many times that we could refer dispnted questions to the author. Finally, to-day, when in Lesson Eighth, we were told to look for *quarter* pulse motion, beginning at the 41st measure of the allegro from Sonata, Op. 2, No. 1, Beethoven, we were in despair, and began to think we could not have understood pulse motion at all, though it is my opinion that the printer is to blame. 2. Am I wrong in thinking that the word *rhythm* is used with different meanings in those chapters treating of it? 3. The lesson on counterpoint caused animated discussion, as to whether imitation can be called contrapuntal, and what *is* and what is *not* connterpoint? and we very much wish you wonld say a word about it in THE ETUDE some time, that will clear the mystery.

Trusting this appeal will not be an intrnsion, and that yon may find time to help in this onr dilemma, I am, very truly yonrs, M. L. G.

ANS.—1. You are right. There is a misprint. It should be "qnarter-note motion" in the 41st measure and following of the first movement of Beethoven's first sonata. The proper measure of this movement is 2–2, half-notes pulses. Hence the quarter-note motion is a half-pulse motion, and the eighth-note motion a quarter-pulse motion. This is what I meant to say, I believe. I think you will find it in your ears.

2. Rhythm means measured flow, p. 21. A rhythm is a measured flow of any particular pattern, as triple, double, quadruple, etc., carried through to a satisfactory conclusion. Perhaps the German term, or rather Latin, rhythmus, would be better for this specific use. In correspondence with the first use of the term, one would apply it to the measure pulsation or to the rhythmic movement of an accompaniment fignre, as the quarter-note and eighth of a 6–8 allegro, or the dotted notes and sixteenths of a march rhythm. The term is rather elastic, I confess, bnt I believe mnsicians stretch their terminology to this extent. To coin new terms would only mix up the pupil.

3. Strictly speaking, any composition is a counterpoint. A plain choral is a connterpoint of the first order, *i. e.*, "note against note." But when the same chord is repeated over and over again, as in a rhythmic figure (see almost any of our current Sunday-school mnsic), there is no contrapuntal spirit in it. Note against note, however, may still be good counterpoint. For this two things are necessary: A change of harmony at each successive note of the melody, and a flowing movement, or real melodic value in the contrapuntal parts. An *imitation* is contrapuntal to the extent that it is a connterpoint, *i. e.*, to the extent that the imitative phrase stands to its accompanying phrase as a counterpoint.

At the basis of musical composition, next after mere chord connection and tonality, or harmony (as we call it), is pure composition for voices. In two-part composition, strict style, there is a given melody called a *cantus fermus*, and its accompaniment, the counterpoint. The problem is to impart to this accompaniment as much individuality of melodic movement as possible, and at the same time afford a satisfactory chord suggestion for supporting the *cantus fermus*. When a third voice is added, it is filling, completing the chords, and doing this with as good a melodic flow as possible. When the counterpoint has two notes to every one of the *cantus fermus*, one of these notes may be a dissonance, which must be introduced and left properly. The counterpoint now becomes such in reality, and the movement has a higher significance in it than can be given by a note against note. In a four-voice movement all four of the voices must be kept going, each with its own individual movement and melodic flow, yet all coöperating in the chords necessary for properly illnstrating the melody. When a voice stops it must be accounted for with rests. In strict writing there are always a definite nnmber of voices.

In free writing there is *one* melody and an accompaniment. Imitative work may occur, thematic work; we call it, as in the elaboration of sonatas; but it is not commonly what we call counterpoint, because the voice movement is not kept up. It is a question of melody and its accompaniment and melodic fragments in middle voices, capriciously introduced, after the *manner* of counterpoint, or in a manner which would never have been discovered but for counterpoint and fugne, but still not at all strict writing. Hence, while these things have a contrapuntal flavor, they are not strictly counterpoint. I think the lessons on that subject in the book you are using, might have been better done.

Bach's Inventions for two and three voices are excellent illnstrations of rather free counterpoint and imitation for two voices. You will observe in them that there are always exactly two voices, or three, if it is a three-voiced movement. In the preludes to the Clavier, for instance (the first, for example), there is no melody and no voice movement, but only chords and arpeggios, broken after a uniform pattern. Even here there is a suggestion of melody, but no voice movement, although the voices were there in Bach's mind, as appears immediately you write out the five parts. Still, it is free style, and upon the surface not counterpart.

Strictly speaking the basses to the melodies of Mendelssohn's "Songs Without Words" are counterpoints, as also are the intermediate parts; but they would not be classed in that way. These songs are in the free lyric style, and while the teaching of counterpoint stood by Mendelssohn in his writing, they did not come to external expression. You will find traces of counterpart in the dissonant passing notes in the bass. The best thing for you and all the pupils to do, after studying harmony to the secondary sev-

enths in Richter, or an equivalent distance in any other book, is to take up counterpoint under some good teacher, by mail if you choose, and in ten or twenty lessons you will get as much of it as one needs to pass the examinations for the first degree in the College of Musicians, and when you have done this all the structural peculiarities of your music will become clearer and cleaner.

I must apologize to this writer for delaying her letter.

Ques.—Is the pressure touch like the portamento or slurred staccato?—H. A.

Ans.—That depends. Finger-pressure touch is the touch employed for playing a close finger legato, as in melody playing in such works as Mozart's sonatas or Mendelssohn's "Songs Without Words." The portamento sign, a slur and dots combined, commonly requires a touch from the arm, but with a soft clinging pressure touch with the point of the finger. You will get the condition of wrist by swinging the forearm loosely up and down, four or five inches, while you are holding a key with the point of a finger, held nearly straight, and flexible from the tip of the fingers to the shoulder. This combination of flexibility and yieldinguess, with a clinging pressure from the point of the finger on the key, is a very desirable trait in melody playing, and in the general condition of hand and arm favorable to progress in real power of tone.

Ques.—Will you kindly answer a few questions, and greatly oblige me? 1. Can one take lessons by *mail* profitably, and what teacher would you recommend? 2. What is the best method for improvement in *sight-reading*? 3. Is the pocket metronome liable to get out of order, and how is it suspended? 4. Is the Dactylion equally as beneficial as the Technicon? 5. Who was Antonio Bauer, and how does he rank as a musician? 6. Why are not the grades of music more uniform? Some authors give 7, 10, 12, etc. 7. For one of *moderate ability*, who plays Last Hope, Home, Sweet Home, Thalberg; Andre's Arabesque, etc., what proficiency could be expected on the organ in four weeks at Chautauqua or in six weeks with a teacher in New York? To make a good organist and teacher, would so short a time be advisable? 8. Can you name any first-class teachers of organ in either Syracuse, Rochester or Elmira? I would be very greatly obliged for an early reply, if convenient to yourself.—M. E. W.

Ans.—1. You cannot learn any art profitably by mail, for the reason that an art, or practice, like technic of tone production, whether with fingers or larynx, has to be criticised by the living teacher, who observes the nature of the faults and prescribes methods of remedying them. The teacher by mail has only your imperfect and often wholly mistaken account to guide him. So, also, in the new exercises prescribed, it is largely a matter of *manner*, and of *small items* of manner, which commonly escape the attention of the learner until he is educated to observe them. At its best, lessons by mail are no more satisfactory than kissing your best friend in a letter; at their worst, it is like spanking an unruly child by mail—ineffective and unsatisfactory.

2. The best method for improving *rapidity* of sight-reading is to read new music daily by metronome, in strict time, at different rates of speed. The best method of improving the *accuracy* of your sight-reading—the point commonly needing the greatest proportion of attention—is to read under the supervision of a teacher.

3. It is not. It is suspended from the fingers, allowing the body of the metronome to act as a pendulum.

4. I prefer the Technicon, although the Dactylion has its merits.

6. Because grading is largely a matter of approximation. One writer grades upon finger grounds merely, another upon the mental elements taken in connection with them. Possibly you yourself do not grade alike on two different days. A piece may be easy for one pupil and difficult for another, playing approximately as well. It is owing to the mental and mechanical elements of the piece happening to correspond with the talents of first, and not to correspond with those of the latter. The Etude always grades from 1–10.

7. One can learn the principles of pedaling and registration in ten lessons, if already a fair pianist and of mental qualities fitting the organ. To master the technic is another thing, and to learn registration in the sense of possessing judgment in adapting the power and timbre of an accompaniment to the voices, is another thing, involving years of experience. Mr. Eddy would regard two or three years under a good teacher as the minimum of experience suitable for one proposing to teach. I do not know that the art has ever been learned more quickly, and I do know that twice this time is often expended. Therefore, if a six weeks' summer term is all the organ study you can have, why, by all means, take it. But do not imagine that you have done anything more than break the ice. I have had several instances of pupils making great progress in a short time. For example, I had a young lady playing the piano fairly, who, in ten lessons—not having previously played an organ at all—went through a part of Buck's studies in pedal phrasing, a few pieces of Batiste, and learned and played by heart the little G minor organ fugue of Bach steadily and at a very good tempo. When one has organ enough within them to play a Bach fugue by heart, the future rests with themselves. It is a matter of perseverance.

8. I think Mr. Herve Wilkins, of Rochester, and I. V. Fagler, of Syracuse, must come within your meaning.

Ques.—Will you kindly answer, through The Etude, the following questions? 1. What exercises would you recommend for my greatest fault, "*stiff wrist*"? In playing running passages I seem to lose complete control over my fingers, and they go, as it were, upon a wild goose chase. 2. After one can play "Raff's Filense" in a respectable manner, would Mendelssohn's Rondo Capriccioso be too hard for them? 3. What is a tie?

Ans.—1. "Mason's Two-Finger Exercises" and "Mason's Octave School" would be the best things you could practice. You must loosen up the wrist, so that it will move easily in both a vertical and horizontal plane. The peculiar flexibility of muscle, permitting one to hold on with the finger point without bracing the wrist, is what you lack. Strong finger work is impossible, and so is rapidity, until this condition of wrist is secured.

2. Mendelssohn's Rondo Capriccioso would do nicely.

3. A tie is a curved line connecting two notes of the same pitch, to show that the second note is a continuation of the first. The two notes above being of the same pitch, the character is a tie.—M.

Ques.—Will you please tell what is meant by overtone vocal method? M. T.

Ans.—The so-called "over-tone" vocal method. We know very little about it other than that it is a fad with some Boston teachers, who probably mean that they pay special attention to the over-tones of the voice, rather than to fundamental tone. This, as you know, is the division or the differentiation made by Helmholtz in his great work, "Sensations of Tone." In other words, I suppose these teachers claim to have special exercises for improving the resonance of the tone in the organs above the glottis.

Ques.—I should be pleased to have you answer, through The Etude, why the augmented ninth, as an enharmonic interval, has no existence?—N. P. W.

Ans.—I do not know as I can assign a proper and sufficient reason for it, since none of the books that I have consulted upon the subject mentions the augmented ninth. All chords of the ninth resolve the ninth downward one degree, while the fundamental moves upward a fourth or downward a fifth. The chord of the ninth is one of the most appealing of all. Now, an augmented ninth, if there were one, would necessarily resolve upward one degree into the tenth, the fundamental meanwhile remaining stationary. The augmented ninth, therefore, would not involve a harmonic progression, but simply a melodic alteration in one voice upon a stationary chord. The interval of the augmented ninth might well enough be used in this way, I would say, but it would take too long to search for citations. Possibly, one might contrive a way of using it enharmonically. Better learn to use the other resources of harmony first. —W. S. B. M.

Ques.—1. Can you give me some idea, through The Etude, of Robbins' "American Method"? Has it merit, and do any of our prominent teachers use it? 2. Is it possible for one who has considerable manual labor to perform to acquire a good, or even fair, pianoforte technique?—Y.

Ans.—1. All methods pretending to make players in a few months are humbugs. They generally have one or two good ideas, especially a trick of analyzing plausibly. They are usually peddled by agents, who have taken the system, but who, singularly enough, fail to illustrate in their own persons the alleged good of it, since, one and all, they are unable to play. Any method can be improved by classification, but no method can take the place of time for practice and for building up the cerebral apparatuses employed in playing. When these exist by heredity, the road to playing is very short; when they have to be made *de novo*, the road is long, but it can be accomplished in time. The honest opinion of the present writer, and I think I may add of all others connected with the staff of this paper, is that the method you speak of is a fraud. It pretends to do what it cannot. I never knew of a prominent teacher using it.

2. It is not possible for a person engaged in manual labor to acquire any considerable flexibility of pianoforte technic. Fourth or fifth grade playing would be as far as they would be likely to go; still, there is a great deal of music of fine quality which does not require rapidity or complicated fingering impossible for a person to master, in spite of any mechanical occupation not absorbing the whole time, and providing he began under the age of twenty-two, for instance. If the hands are hard and uncontrollable, give them strong doses of Mason's two-finger exercises. Nothing will limber them up so rapidly.

NEW PUBLICATIONS.

From Wm. Rohlfing & Co., Milwaukee.

PATTE CHATTE. Saloon piece for the Piano. By Constantine Sternberg.

This is a graceful and well-written parlor piece of no great difficulty of execution. The parallel fifths between the outer voices in the second measure, and its repetitions were doubtless intended by the author, but they could have been avoided easily, and it would seem better to have done so. If there is any other fault to be found with the piece, it is that it may perhaps be a little too good for the average parlor audience. Teachers will find it useful to pupils moderately advanced.

CHANSON PROVENÇALE. Serenade for the Piano. By F. Boscovitz.

This piece is thoroughly poetic, interesting and charming in every way, and deserves a place in the library of every pianist. It is of moderate difficulty and will be found useful by teachers, but should be given only to pupils who are capable of appreciating it and of rendering it poetically. It requires imaginative performance.

CONCERTO IN B♭ MAJOR, Op. 19. Hugo Kann.

This work belongs to the most important and satisfactory productions for the pianoforte of the last decade. This is saying a good deal; but if there is any pianoforte concerto by the present generation of young composers, say thirty years of age or thereabouts, which combines more merits than this, the present writer is not aware of it. And not only that; there is perhaps no better composition of the sort by any writer now living, from Brahms, Rubinstein and Henselt down. Mr. Kann shows no small degree of real creative power. The ideas in this work are significant in themselves and the treatment of them is masterly as regards motivization, development and all that belongs to the technic of composition. As regards the pianoforte technic, it is modern and thoroughly adapted to the capacities of the instrument. It lies well for the hand, is difficult without being forced and without evident effort to pile up difficulties for the sake of difficulties; all is natural and grows out of the necessities of the ideas and treatment. The orchestration, so far as can be judged by the indications in the piano score, would seem to be rich and well contrasted. In short, the work is thoroughly genial, grateful, enjoyable and inspiring. It deserves the attention and interest of every concert player.

ORGANISTS' ALBUM FOR THE CHURCH AND HOME. Selected and Adapted by D. F. Stillman.

This collection embraces about fifty short pieces, arranged for the church or cabinet organ. None of them are difficult. The authors comprise both the classical and modern styles, ranging from Bach to Wagner and Wely. They are made with good judgment and arranged in a musicianly way. The book is well adapted for its purpose and is to be recommended.

[For The Etude.]

THE PURE LEGATO.

The pure legato and the best method of teaching it have been so generally discussed of late that the writer begs to offer his contribution to this most important subject.

Though the term legato is clearly defined in most instruction books, there is a disposition to endow it with some mysterious meaning which does not pertain to it. It is held that by means of the "legato touch" there is produced a certain indescribable quality of tone, of which the pupil can have no conception at the beginning.

While a full, round singing tone is certainly necessary to the best performance of a pure legato, the term, *per se*, refers simply to tone-connection. In order to secure this proper connection of tone, is it not absolutely essential that the necessary finger motions should be taught from the very first?

It is conceded that the finger development required to play legato with all degrees of force and in all tempos is obtained only by years of patient study, and that from this finger control, directed by a correct musical instinct, is evolved a perfect touch. Nevertheless, we think that pupils can and should be taught to play the simple music of the lower grades with proper tone relations at the very outset.

A standard German authority declares that "in general the principles of touch are to be presented at the very beginning." The matter of *tone production* is concerned with the action and stroke of the single finger, *legato playing* with *relation of motion between the fingers*.

We present the following as a clear, precise definition: "The word legato is used to describe that style of playing in which vibrations are unceasing as tones follow each other." Each tone must "continue to sound until the precise instant the next tone begins." This conception does not distort the original Italian meaning of the word, and will be generally accepted as correct.

There must be neither disconnection nor overlapping of tones—each must be perfectly joined yet distinctly separate.

We next proceed to inquire how this perfect tone connection may be accomplished on the piano. Any discussion of this subject, without a consideration of the mechanism of the piano, would be superficial.

It has been proved by electrical experiment that the tone begins when the key has performed a little more than two-thirds of its journey downward. An examination of any good piano will show that the tone ceases when the key has moved the same distance upward; by allowing the key to rise slowly, it will be observed that the damper drops on the string just before the key reaches the level of the keyboard. It is just as far *down* to where the tone begins as it is *up* to where the tone stops.

Hence, in order to have one tone begin exactly where the preceding tone ends, the keys must *start exactly together*, one up, the other down. The actions of the fingers must necessarily conform to these indispensable motions of the keys.

Therefore, to play legato, it is necessary that the fingers so act that the keys in their alternate motions up and down start simultaneously.

The directions for the fingers vary according to their position. If the fingers are in correct striking position above the keys, the finger which has produced its tone begins its motion upward at the precise instant the next finger in its motion downward *touches* its key.

If the fingers rest lightly on the keys, both keys and fingers *start* simultaneously.

Pupils can be more easily taught to play legato with the fingers in the latter position. The attention of the pupil must be concentrated on the *up-motion*, as it demands a greater effort, the opposite down-motion being performed easily and naturally.

The mind of the pupil being occupied with raising the fingers, a more perfect action from the knuckle joint is obtained, and there is less tendency to hand and arm motions.

A legato with the fingers in proper position above the keys should be insisted on as soon as possible.

Beginners are prone to use the finger which has struck the key as a support to the hand, and thus acquire the habit of holding the key down too long. This habit is often overlooked by the teacher, as first lessons are written in very slow tempo, and no ill effects are observed. But the same dilatory lifting of the finger in faster tempo produces audible discord.

It should be remembered that holding the key down does not increase the *power* or *resonance* of the tone, but merely allows its *continuation* by preventing the damper from dropping on the string. The hammer, having performed its stroke, falls back a little, so as to allow the free vibration of the string, after which nothing further in the way of *tone production* is possible until the key is again pressed down. Indeed, the key, having been struck, may be allowed to rise a sixteenth of an inch without affecting the tone.

The keys may be held down *ad libitum* in the upper octave of the piano without any disagreeable result, the tones being so little resonant. But as music is almost wholly written for the middle octaves, and since the tones of these octaves in a good instrument are powerfully resonant, it follows that the greatest strictness should be observed in the release of the finger from its key.

The fact to be impressed on the minds of pupils is, that in order to play legato the keys must start together in their alternate motions up and down. The direction that they should "play smoothly and connectedly" is not sufficient. Explicit and exact instructions as to the proper motions of the finger are necessary.

That a good legato is often heard is undeniable. But it does not generally result from a conscious effort, but rather from a fine musical sense, which unconsciously modifies the action of the fingers to produce the desired effect.

This lack of accord and uncertainty which exists in regard to the release of the finger from its key is so remarkable that one is prompted to find a reason for it.

Is it not to be found in the growth and progress of pianoforte construction?

The piano of forty years ago approached the clavichord in the short, percussive quality of its sound, which we of to-day would hesitate to dignify with the appellation of tone.

The vibrations of the string ceased so quickly, and the tone had so little resonance, that no markedly disagreeable effects resulted from holding the keys down. The explosive quality of the sound also tended to destroy any remaining vibrations of the tone already produced.

When, in addition to this, we consider the change in the dip of the keys, the improvements in the strings, and the revolution in the construction of the action itself—in which American piano makers have evinced such wonderful ingenuity and led the way—is it not certain that relations of motion between the fingers, allowable on these ancient pianos, would not be possible with the perfected instrument of our day, especially since progress has been, and is, in the direction of a more sustained quality of tone?

How else can we account for the following, taken from a reputable work, translated from the German, which describes, "I. The *legato* or *connected* style, in which the fingers remain on the keys. II. The *leggiero* or *tirato* style, in which the finger is not raised from the key it has struck *until* the next finger strikes the next following key."

These directions could not possibly be followed on a good modern piano, except in the upper octave, where the keys may be held indefinitely without any annoying results.

The writer would feel guilty of a species of mental hypocrisy if he did not acknowledge his indebtedness to Mr. A. K. Virgil the inventor of the Practice Clavier, who first called his attention to the proper finger motions necessary for the different kinds of touch.

He will never forget the illumination which came to him as a result of that instruction.

He believes that the principles and ideas which the Practice Clavier embodies will ultimately be accepted. The sounding contrivance is especially valuable, and it is unquestionable that with its aid the *legato* can be taught more quickly and accurately than by using the piano alone.

M. P. T.

THE RING FINGER OPERATION.

There is a constant headway made in the matter of severing the accessory slip of the fourth finger. Like all radical innovations, the public are slow to accept. Time and experiments will prove the value of the operation.

From the *Evening Post*, San Francisco, we clip the following extract. It is the testimony of Camilla Urso, the violinist. She spent the summer holidays in California, and while there gave the subject considerable attention. The pianist of her company, Mr. Martinez, had his left-hand tendons severed, and is most enthusiastic over the results. Mr. Bonelli is indefatigable in his efforts to convince the public of the immense value of the operation. While medical men have long ago proven that these tendons are an impediment to the hand, it remained for one like Mr. Bonelli, who is in the profession, to show its practical value.

Madame Urso replied to the question, "Do you think there is anything in it?" as follows:—

"I came away with the most favorable impression of the beneficent results to be gained by this operation. I have not quite made up my mind, but I think I shall have one of my hands performed on. The greatest difficulty in playing is encountered in the use of the fourth and fifth fingers. By this operation the difficulty is completely eliminated. I saw Mr. Bonelli perform on one of his wife's hands, and I also listened to the performances of some of the professor's pupils upon whom the operation had been performed. The pupils had an independence, a strength and a suppleness in their fingers which I have never seen excelled. There was a young girl of fourteen there, the suppleness of whose fingers was something marvelous. If I had any children I would certainly have them operated upon, judging from the results of Mr. Bonelli's pupils."

To the Publisher of Touch and Technic:—

My Dear Sir: It is rare that one feels it to be a veritable privilege to sound the praises of a new publication, but the opportunity to testify to the value of the Two-finger Exercise in the development of an artistic pianoforte touch I regard as such, and I therefore most heartily avail myself of it in connection with my acknowledgment of your kindness in sending me a copy of "Touch and Technic." Over twenty years ago, it was my good fortune to study with its distinguished author and to become familiar, under his masterful guidance, with the, at that time, incipient stages of this now widely known foundational exercise. I have watched its growth and development from infancy to childhood, from childhood to youth, and from youth to manhood, with perennial and almost paternal interest, and now that it has attained not only its majority, but by deserved conquest, the championship in the arena of pianoforte pedagogics, I feel well-nigh as proud of its triumph as though it were an offspring of my own, rather than that of my honored friend and former master. Touch and Technic is a restatement of the use and value of the Two-finger Exercise in the development of the vigorous muscles and sensitive nerves, indispensable to an artistic pianoforte touch, and the whole subject is here presented in language and illustration so lucid, succinct, comprehensive, and, withal, so wonderfully concise, that it comes to my mind not only with gratifying freshness, but with a gravity and force which might well characterize the diction of a last will and testament. There is not a word superfluous or lacking; the writer's thought and wish are perfectly clear. Like the analytical character of the exercise itself, the explanatory analysis by its author is the work of a master mind.

The remarkable quality of Dr. Mason's own touch has been a household word for years. Many of his pupils are distinguished in the same direction, and many of his musical grandchildren and even great-grandchildren, with whose playing I am familiar, bear unmistakable testimony to the value of the Mason System. Many times in my experience, when remarking its sure and speedy results, I have contrasted it with the—as they seem to me in comparison—one-sided, short-winded, wooden-headed methods employed by those old periwigs of the past, Czerny, Kalkbrenner & Co., mentally and ofttimes audibly expressing my gratitude for the fate that delayed my discovery of America until after William Mason had discovered the Two-finger Exercise. Now and then a pianist, developed by the old methods, has come to the front with a good touch, but the infrequency of such cases has given rise to the saying: A good touch comes by the Grace of God, and I have sometimes thought that this must have been not only strictly true, but in spite of the methods of men. However, this may have been, it is my conviction, after a test of over twenty years, that this grace, so far as it is likely to be manifested in a good pianoforte touch, is offered to every one who will intelligently and perseveringly practice the Two-finger Exercise as directed in Touch and Technic, and I am tempted to add, were the alternative forced upon me of abandoning its use to go back to popular methods, I would very quickly decompose my mission as a pianoforte teacher into a chord of the diminished seventh, and as gracefully as possible modulate out into some other more congenial and hopeful sphere of activity.

In conclusion and, as it were, to put the whole matter in a nutshell, there exists in the Two-finger Exercise the germ of every variety of artistic pianoforte touch, just as in the potentiality of the acorn there is ensphered the embryonic forest of oaks. Sincerely, yours,

E. M. Bowman.

Continual dropping wears out a stone, not by force but by constant attrition. Knowledge can only be acquired by unwearied diligence. We may well say *nulla dies sine linea*—no day without a line. Every day that we spend without learning something is a day lost.—*Beethoven.*

WANTED.—An experienced retail Music Clerk to take charge of the retail department of an established house in a large city. None but those having extended experience need apply. Address
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TOUCH AND TECHNIC—*Continued.*

8

EXERCISE NO. 2, SECOND SLOW FORM.
RHYTHM I.

The ELASTIC touch in alternation with the CLINGING legato touch.

SEC. 13. Begin, as before, by striking c (of the small octave,) with the third finger of the left hand, the second finger being at the same time raised as high as possible, directly over d. This time, however, the up-raised finger, instead of being in a curved position, must be extended in a straight or even rising line from the hand. Now suddenly and vigorously flex the muscles of the up-raised finger, by shutting and pulling it quickly inward, and with decision, towards the

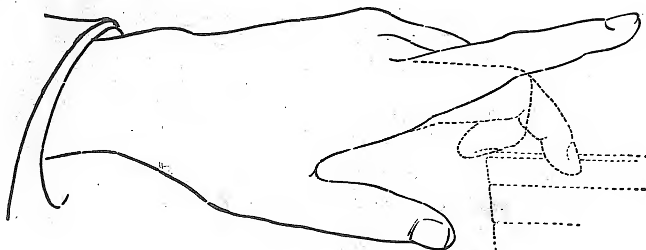
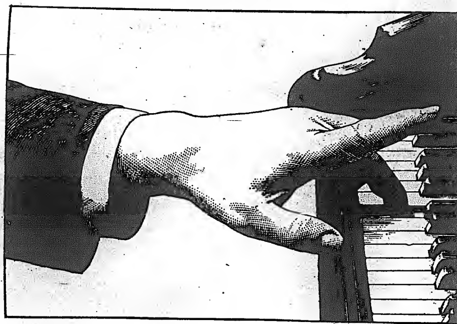
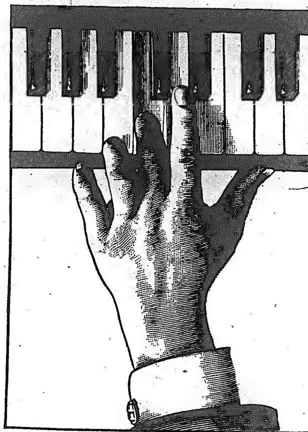


PLATE III.



Clinging legato. The object of this exercise is to cultivate the habit of constant and continued pressure and bearing down upon the keys. As soon as this habit has become thoroughly established the super-legato should be discontinued and the Clinging legato substituted and thenceforward kept in daily practice. The difference between the two is, that in the former the transfer of the finger (when two keys are held down as represented in Plate II) is made slowly, while in the latter it is made instantaneously. In the super-legato the tones overlap, so to speak, as in the following example: Play strictly in time. Hold each key down with unrelaxed pressure throughout the full and exact time value of the tones as indicated by their representative notes.

PLATE V.

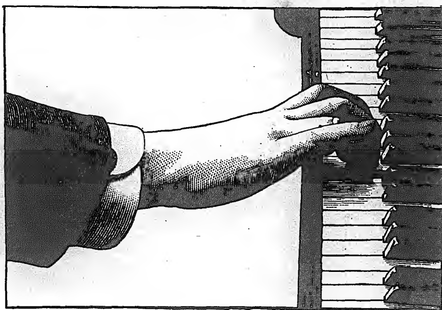


palm of the hand, so that in the act of closing it wipes, but also forcibly strikes the key of d. The object in view is to secure the utmost possible flexion, or sweeping motion of the striking finger, and the manner in which this is done is represented in the above cut;—the dotted lines represent the course of the second finger in the act of flexion. (See also Plates III and V. Plate VII represents the fifth finger of the right hand in a similar position.)

9

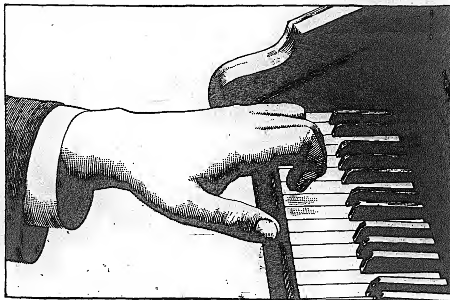
The force and flexion are to be accomplished solely by the striking finger, so far as this is possible, but accompanying the blow there will be some slight inward motion of the other fingers towards the palm of the hand. This is hardly to be avoided and it will do no harm. (See Plates IV and VI. For the fifth finger

Plate VII.



of the right hand in like position see Plate VIII.) Apply the touch in like manner from d to e, and so on throughout the exercise. The accent characteristic of the first part of the measure must be emphasized with special force by the finger which employs the Clinging legato touch.*

Plate IV.



* An exaggerated form of the Elastic touch should be frequently used in practice; it produces excellent results. In this exercise the flexion is not confined to a single finger, or pair of fingers, but immediately after the blow is delivered the whole hand is quickly and tightly closed in the form of a fist. The muscles of the wrist are also included in the act, and as the blow is completed the hand is drawn in towards the arm, causing the wrist to rise slightly. This full and complete flexion is especially effective in certain chord passages, and produces a quality of tone attainable in no other way.

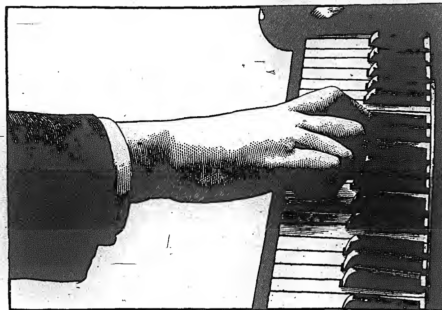
Exercise No. 3, Second Slow Form.
Rhythm II.

Sec. 14. The second rhythm reverses the order of the two touches, and at same time necessitates a different muscular action from that used in the first rhythm. The finger which applies the Elastic touch now makes

Plate VI.

the strong accent, and the strength required for this purpose is drawn principally from the fingers through the agency of the flexor and extensor muscles, whereas in the first rhythm it comes mainly from the arm. Observing this difference the directions given for the

Plate VIII.



two varieties of touch used in Exercise No. 2 will suffice for Exercise No. 3. Be very particular to *accent strongly* the tone which falls on the first part of the measure. The following and similar exercises aid

10

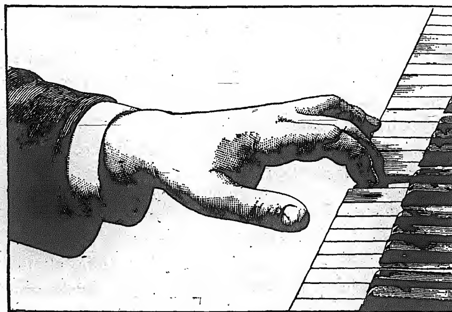
materially in the cultivation of the Elastic touch. Be careful to fully flex the fingers which play the staccato tones.

The two fundamental forms of touch which have just been described are of equal importance and should receive daily attention. The practice of either one of them separately, and to the exclusion of the other, if persisted in for any length of time, would doubtless lead to unfavorable results. When used in companionship they compensate and assist each other, and there is brought into action a correlative and reciprocal influence which prevents the preponderance of either extreme. The hammer-like touch, proceeding from the metacarpal joints, has its use and cannot be dispensed with, but the hard, harsh and unsympathetic tones it produces when used exclusively will be made tender and beautifully sympathetic by subjecting it, in proper degree, to the softening and mollifying influences of the elastic principle.

Exercises Nos. 4 to 13, Inclusive. The Moderato And Fast Forms.

The Legato, (or Plain Legato) and the Mild Staccato touches.

Plate IX.



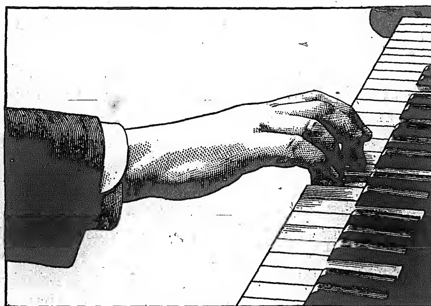
Sec. 15 Both of these touches should receive an equal share of attention in the practice of the Moderato and Fast forms.

The Legato touch has, in another part of this work, been called the standard and staple touch for ordinary and general use. Pianoforte Methods and Systems from the earliest times uniformly and invariably emphasize and dwell upon the importance of cultivating and establishing the legato habit in Pianoforte playing. But few directions as to application are necessary here, because, as has been said elsewhere, the influence of the slow forms is such, that following upon the daily attention given them at the beginning of the practice hour all that is necessary is a determined effort to make quicker motions, or simply to play faster. Gradually increasing speed is now added to the principles of strength and elasticity, and the influence of this combination is advantageous in the highest degree, and makes itself felt in the increasing tendency of the fingers to the legato habit which becomes day by day more confirmed.

In playing these forms of the Two-finger exercise, the fingers, instead of being raised high, as in the slow forms, must be held close to the keys in order to favor rapidity of motion, for there is no time for superfluous motion in a degree of speed which is hardly exceeded by the quickness of thought. (See Plates Nos. IX and X for illustration of hand and finger position suitable to this touch, as well as to the Mild Staccato.)

To acquire the Mild Staccato touch requires in the beginning more of a mental effort, and it is well to keep the general idea of finger flexion in mind during a part of each practice hour, and to apply it in different degrees, not only to the fast forms of the Two-finger exercise but, where it may be employed to advantage, to rapid scale and arpeggio passages as they occur in

Plate X.



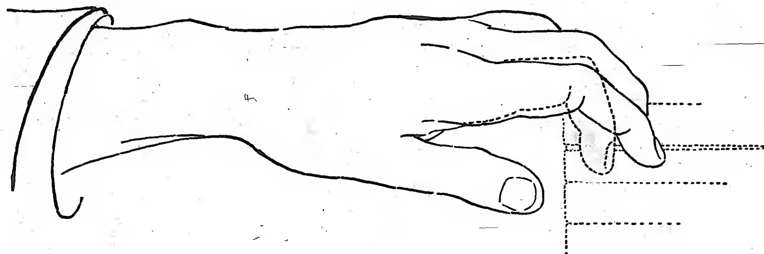
pieces. In this connection the following old-fashioned exercise is very useful. Try to play rapidly but avoid indistinctness. If played very rapidly the degree of finger-flexion will be moderate.

11

Right hand.

Left hand.

In the performance of very rapid scale and arpeggio passages, and also as used in the velocity form, the degree of finger-flexion is so slight as to be hardly perceptible to the eye. The attempt to illustrate this by a picture is not easily practicable, but some idea may be obtained from the following cut.



SEC. 16. Exercises Nos. 14, 15 and 16 are in Triple measure and should be practiced at various rates of speed. No further directions are necessary than to urge the distinct indication of time by especially accenting the tones which fall on the first part of the measure.

EXERCISES NOS. 17 TO 22 INCLUSIVE. VELOCITY FORMS.

SEC. 17. Having passed by gradations from slow motions to fast ones it is next in order to increase the speed to such a degree as to involve a risk in each effort. "Nothing risked, nothing won," runs the proverb, which finds a ready application to the work of the student in acquiring facility of execution. In the slow forms each single movement of the finger, or each separate tone produced by the finger-blow, may be called the unit of thought. As the speed is increased the unit of thought includes a group of motions, or tones, and these groups grow larger by degrees. A group of tones, or series of motions is therefore in this sense a unity and is practically carried into effect as by a single volition. In the velocity forms, here used, the smallest group consists of five notes. The germ of this principle has already been foreshadowed in the first Moderato form of the Two-finger exercise, Rhythms I and II, which contain two notes in each group. Before making the attempt to play, let the thought run through the entire group, concentrating itself on the final note; or, in other words, take aim at the final key of the group as at a target. Remember that the effort is in the nature of a risk, and rush ahead accordingly. If a failure occurs try again from the beginning. Precautions were in order when practicing the slower forms but now risks must be taken. There is no time to stop and aim over again in the middle of the passage. It is like throwing a stone at an object a short distance away. The direction of the stone cannot be changed after it leaves the hand. The preparation, the aim, and the effort constitute the unit of thought. In practice these groups are to be repeated many times in succession, taking care to observe the rests between the groups. The importance of these rests can hardly be overestimated, not only in the opportunities they afford for discipline in increasing the feeling for strict accuracy in time keeping, but because they give time for the mental concentration which should necessarily precede the act about to follow.

Place the hand in position. Take aim at, and fix the thought mainly on the final key of the group. Take the leap—giving a secondary thought to the intervening keys,—and snap the finger off of the last one, using the extreme elastic touch, as accomplished by complete finger-flexion.

CONCLUSION.—HOW TO COMBINE THE EXERCISES FOR DAILY PRACTICE.

SEC. 18. The best practical result will be attained by combining and dwelling upon a few of the exercises each day, rather than by diffusing the practice throughout the whole series. The student will readily understand how to make a suitable combination after getting an intelligible idea of the general design as set forth in the preceding explanations. See especially the directions for touch application on page 6,

Two finger exercises.

Velocity forms.

Nº 17. First velocity form. *Rhythm I. Sec. 17.*

♩ = 156

Nº 18. First velocity form. *Rhythm II. Sec. 17.* In the application of Rhythm II., observe throughout all of the velocity forms the change of fingers on the first two notes of each group.

Nº 19. Second velocity form. *Rhythm I. Sec. 17.*

♩ = 172

Nº 20. Second velocity form. *Rhythm II. Sec. 17.*

Nº 21. Third velocity form. *Rhythm I. Sec. 17.*

Nº 22. Third velocity form. *Rhythm II. Sec. 17.*

In the following exercise the fingers cannot be raised high before striking as in Exercise Nº 1. Be careful to sustain the tones their full value, so that there always will be two keys held down, except during the infinitesimal time required for moving a finger as quickly as possible from one key to the next.

Nº 23. Diatonic broken thirds. First slow form. *The clinging legato touch. See Sec. 12 as to touch.*

♩ = 60

In playing this exercise the pupil should have in mind the simultaneous movement of two voices in each hand's part.

Nº 24. Second slow form. *Rhythm I.*

♩ = 72

Nº 25. Second slow form. *Rhythm II.*

Nº 26. First moderato form. *Rhythm I.*

♩ = 72

Nº 27. First moderato form. *Rhythm II.*

Nº 28. First fast form. *Rhythm I. Acc. of 8s*

♩ = 72

Fine.

Nº 29. First fast form. *Rhythm II. Acc. of 8s*

Fine.

Nº 30. Second fast form. *Rhythm I. Acc. of 16s*

Fine.

Nº 31. Second fast form. *Rhythm II. Acc. of 16s*

Fine.

Nº 32. Third fast form. *Rhythm I. Acc. of 12s*

♩ = 120

Fine.

Nº 33. Third fast form. *Rhythm II. Acc. of 12s*

♩ = 120

Fine.

Nº 34. Triple measure *Acc. of 3s*

♩ = 120

etc.

Nº 35. Compound triple measure. *Acc. of 6s*

♩ = 96

etc.

Nº 36. Compound triple measure. *Acc. of 9s*

♩ = 156

etc.

Velocity forms.

Nº 37. First velocity form. *Rhythm I.*

♩ = 120

Fine.

Nº 38. First velocity form. *Rhythm II.*

Fine.

Nº 39. Second velocity form. *Rhythm I.*

♩ = 156

Fine. etc.

Nº 40. Second velocity form. *Rhythm II.*

etc.

Nº 41. Diatonic double thirds. First slow form. *The clinging legato touch.*

𝅗𝅥 = 60

Fine.

No 42. Second slow form. *Rhythm I.*

No 43. Second slow form. *Rhythm II.*

No 44. First fast form. *Rhythm I.*

Fine.

No 45. First fast form. *Rhythm II.*

Fine.

To be followed by all varieties including velocity forms. To be applied also to diatonic double sixths.

Chromatic Scale.

No 46. First slow form.

No 47. Second slow form. *Rhythm I.*

No 48. Second slow form. *Rhythm II.*

No 49. First fast form. *Rhythm I.*

No 50. First fast form. *Rhythm II.*

To be applied also to chromatic broken thirds; chromatic double thirds, major and minor, and chromatic double sixths, major and minor, etc. Velocity forms must be included.

Two-finger exercise applied to the black keys.

No 51. First slow form.

No 52. Second slow form. *Rhythm I.*

No 53. Second slow form. *Rhythm II.*

No 54. First fast form. *Acc. of 8s Rhythm I.*

No 55. First fast form. *Acc. of 8s Rhythm II.*

To be followed by all varieties including velocity forms.

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SALTARELLO.

ANTON STRELEZKI,

Presto.

3 2 1 2 3 4 5

f

2 3 4

mp cresc.

ten.

f ten. mp cresc.

8

f

8

ten.

3 2 1

3 2 1

cresc.

I THINK OF THEE.

JE PENSE A TOI.

J. H. DOPPLER, Op. 181.

Andante cantabile.

PIANO

p *il canto ben marc.*

l. h.

sf

sf

ritard.

Copyright 1889 by Theo. Presser.

il canto ben marc.

l. h.

sf

sf

ritard.

ben marc.

f

f

l. h.

il canto ben marcato

dim. *p*

p

poco - - a - - poco ritard.

pp

[For The Etude.]

THE HUNGARIAN RHAPSODIES.

The five most musical nations of the globe undoubtedly are Germany, France, Italy, Poland and Hungary. Of these, the three former—Germany, France and Italy—are great in politics, great in history, great in commerce, in literature, and in all the other arts; the two latter—Poland and Hungary—are great in music only.

Each of these five grand divisions of music has, of course, its distinct and racial character; yet among the differences of the first four there prevails a certain similarity, a sort of family resemblance, so to speak; while the music of Hungary, as all know, is radically unlike, and foreign to all others. The reason for this, so often enquired, will be readily seen in a glance at the history of the country.

Of all the nations of modern Europe—if we except Turkey, which is commonly reckoned among the Oriental rather than the European civilizations—Hungary alone has blood in its veins which is not purely Caucasian. All the other European people of to-day—unlike as seem the Russian and the Englishman, the Spaniard and the Swede, the Irishman and the Italian, and for that matter also the early Greeks and Romans—belong, as is well known, to the Aryan branch of the Caucasian race; while the Jews, and even the Moorish Saracens, though not Aryans, are Semites, and therefore of strictly Caucasian stock. Hungary alone, for the grain of its valleys and gems of its hills, was seized and occupied in the early centuries, first by the Huns, later by the Magyars, both Mongolian tribes from northern Asia—mounted, dolman-clad, javelin-armed, swarthy Barbarians; and though mingling later with the surrounding Teutonic and Slavonic tribes, their neighbors of Aryan and hence Caucasian stock, the Mongolian taint has never been wholly eradicated from the Hungarian blood. Hence we find in the Hungarian character, in the Hungarian literature, and above all in the Hungarian music, that wild, free, barbaric flavor, so alien to our organism.

When the hero of antiquity, old Rome, joined hands with the hero of modern civilization, the young Teuton, and met Attila and his Hunnish hordes on the battle-field of Chalons, what wonder that the Mongolian race was crowded out of history! But not out of Europe wholly, for the Huns, checked in their invasions, pressed back upon their first stronghold in the Aryan continent, that beautiful and bountiful basin, walled by a ring of mountains and watered by the Danube, modern Hungary. Here they were joined later by a kindred Tartar tribe, the Magyars; and here grew and blossomed, from a purely Mongolian root, though engrafted with many an Aryan branch, the noble Hungarian nation; that isolated nation which forms the connecting link between the Oriental and the European civilizations, and displays many of the charms and the virtues of each.

In the fevered mediæval history of Hungary figure Christian and Jew and Saracen, Monk Knight and Gypsy, appearing and passing in a motley procession, each now dominant, now suppressed, and each leaving its impress on the already high-flavored and many-hued national character. The sceptre changed hands and the crown changed heads with startling rapidity, for, as a rule, the hand of the new monarch robbed the head of the old, and each brief dynasty, ushered in and out by a regicide, was diversified by wars, rebellions, and every variety of crime. In a rapid survey of the last ten centuries, the crown of Hungary seems to the student like a jeweled ball, tossed from hand to hand, now caught, now held, now lost, but oftener in motion than at rest, and scarce to be followed in its dizzy flight but for the track of blood behind it.

In our own century Austria, whose hand had been long outstretched for the throat of Hungary, obtained a death-grip, and throttled her national life. Austria now sits on an imperial throne, with the mutilated bodies of Poland and Hungary lashed to either side; but the immortal souls of both survive in their national music.

No spot of Europe is more fraught with interest for the traveler than Hungary, and, to an imaginative mind, a strange spirit of consistency seems to pervade the entire region, harmonizing every feature and characteristic, even to the face of the country and its animal and vegetable life, with its erratic history and mongrel population.

The temperament of the people and of the weather is a tropical one—soft, suave and seductive, but subject to sultry swoons and sudden bursts of storm. The climate is much like that of Italy, and the vine and olive are here likewise grown in great abundance and perfection, but are lashed by gusts of hail and wind from the Carpathians, which guard the northern frontier, as sharp and stinging as the arrows and javelins which in the days of the Tartar invasions used to alight upon the fruitful fields and vineyards from the same quarter. An Indian summer mood is, however, the prevalent one of the weather.

With a characteristic union of Northern Asia and Southern Europe, among the most numerous and notable of the birds of Hungary are the golden eagle and the nightingale. The former royal marauder of Asiatic descent now breeds and hunts in the mountains that engirdle Hungary, while the latter "dulcet-throated warbler" is nowhere in Europe so numerous as in the woods that fringe the Blue Danube's banks. Hungary's specialty in fruits is that luscious product of Eastern origin, which smells of the vale of Cashmere and smacks of "Ceylon's Spicy Isle," the delicious melon. The finest of its wines is the famous Tokay, that dissolution of topaz in sunshine, too sensuously sweet to stand first favorite with the connoisseur, but well suited to the palate and the temperament of the Hungarian. Vast fields of the scarlet poppy are seen, profusely cultivated for its medicinal and narcotic properties; and the most superb of its many precious stones is the ill-omened, mysterious opal, that "Pearl with a soul," as it is fitly called. The pride of the country is its fine breeds of horses, for the Hungarians are scarcely less renowned than the Arabs for their fleet steeds and fine horsemanship, a taste inherited in the days when the Nomad Tartar had no other home than the saddle. Napoleon, as is well known, esteemed the Hussars, or Hungarian cavalry, as the finest of his mounted troops.

What then shall we expect of the music of Hungary? Who shall marvel to find it as bold and strong of flight as the royal eagle, yet as silver-voiced as the nightingale in Spring? As rich and warm and golden to the ear as its honeyed wines to the palate, and as subtly potent to the brain and fancy as its native, poppy-nurtured opium; as iridescent in its sparkle as the gems Hungary hides in her bosom, as graceful as the flowers she wears on her breast; restive in temper, like the fleet and mettled steed, and above all, tainted at its source by the volatile and fiery spirit of the Mongolian ancestors of the nation.

Liszt was a Hungarian, a typical specimen of his race, and in his long and brilliant series of Hungarian rhapsodies, the most notable representative of the national music. The term rhapsody is derived from two Greek roots: the noun song, and a verb, meaning to sew or patch. Hungarian rhapsody then means literally a patchwork of Hungarian songs. For few, if any, of the melodies employed in these works were original with Liszt. They are bits of folk-songs, fragments of popular dances, familiar for centuries to the Hungarian peasantry; waifs in the world of music, the nameless and fatherless offspring of the people and the past.

Rigid critics have had fault to find with the form of these writings of Liszt, but he has shown the artist's keen instinct for the congruous in their composition. They would have made but sorry fugues and sonatas, however classically developed, but are eminently fitted for the semi-chaotic character of the rhapsody. Where they seem fierce, fantastic, where they seem illegitimate, from a musical standpoint, remember the Mongolian ancestors of the Hungarians.

One may smile at the idea as absurdly fantastic, but to me Liszt, in spite of his fair skin and French polish, Franz Liszt, the brilliant and semi-poisonous flower of the most effete civilization of the nineteenth century, has always seemed in spirit strongly and strikingly akin to that wild leader of the Hunnish hordes, Attila, the Mongolian, "Etzel, the scourge of God," at the twirling of whose spur, in sign of rage, myriads of tawny followers paled with fear; that strange compound of fire and quicksilver, with just enough crust of orthodox clay to hold it in human form—Attila, the Hun! Liszt, the Hungarian!

Edward Baxter Perry.

A PROBLEM.

Editor of The Etude:—

As The Etude seems to be the benign and helpful mentor for all teachers who need counsel, I desire to present my problem.

I seek a plan by which one can give systematic instruction in Theory, within the time allotted to the piano lessons, and without crowding out something else of importance. None of my pupils can have more than forty minutes twice a week, and I find it takes most of that time to help them sufficiently with their technical work and the phrasing and expression of their pieces.

There are certain things I have decided my pupils *must* learn while they are learning to play. They must gain acquaintance with the great Tone masters and with the History of Music; they must know something of the forms of musical composition; and they must become familiar with the chords and chord progressions in their pieces and studies. Can this be done without forming classes for the study of these different topics? I have thought so, and have tried faithfully to bring all in gradually as opportunity offered, but lack of time has made the knowledge gained by the pupil seem very fragmentary. Let me take, for example, the experience I always have when I attempt to interest the pupil in the different intervals. They first write out examples of the various seconds, thirds, fourths, etc., and then learn to recognize them on the page of music. They always like this very much, but when they learn to recognize the major, minor, augmented and diminished intervals by the ear, most of them become quite enthusiastic. Great is our disappointment, then, when the bell rings and we can go no further with the subject. We realize, besides, that we have done nothing with our two-finger exercises, our scales and arpeggios, and our sonata or valse caprice. Of course, the next lesson must be devoted to these, and there is no time for theory again until the next week.

Teachers in large schools and conservatories have not this difficulty, because their pupils can enter classes for study of the different topics, which are necessary for every one who would be really musical. I think, however, that most private teachers must find that this question requires thought, and would be helped by suggestions from those whose experience enables them to give advice.

To form classes is usually inconvenient for private teachers I think, but this last year I decided to attempt something of the kind to supplement the lessons. My first effort was to form a Harmony Class with eight of my pupils. When the parents decided that, with their school work, the girls would not have time for anything in addition to their piano lessons, I persuaded them to take the Harmony for one term, even if they had to omit the instrumental lessons for that length of time. I did not regret having taken this step, for at the end of the term of ten weeks these pupils resumed their piano work with renewed zeal and intelligence.

They went no further than chords of the seventh, because they spent some time on training the ear to recognize intervals and progressions; they took Mozart's Sonata in C for daily analysis; and they played occasionally from Ritter's Practical Harmony, besides the usual harmonizing of basses and repetition of rules.

My plan was to take another set of pupils in the same way, and when one term was ended to have the first eight resume their Harmony for a time, constantly uniting the theoretical with the practical, making the Harmony a vital part of the piano course.

In order to study musical form and musical history my pupils have formed a society with me, meeting once in every month and taking a different topic at each meeting. On Tuesday last we had for our topic "The Sonata Form," and gave readings from Pauer's "Musical Form," from Prentice's "Musician," from Grove's "Encyclopedia," and from The Etude. These readings were most of them in explanation of the piano numbers, which were, Sonata in G, Haydn; Andante from Sonata in C, Mozart; Theme and Variations from Sonata in G, Mozart; Adagio and Minuet from Moonlight Sonata, Beethoven; Sonata in C, Weber.

With gratitude for all the helpful suggestions I have received from your valuable paper, I remain,

Yours truly,

Stella P. Stocker.

Chicago, Ill., August 23d, 1889.
134 Van Buren St.

Editor The Etude:

Dear Sir:—I send you herewith a circular, which will give you some idea of the scope and object of "The Album of American Artists and Educators and History of Music in America," now in press, by Mr. G. L. Howe, of this city.

This book will not only be the first complete and comprehensive narrative of the career of American musical effort from its earliest infancy to the present day, but it is intended to furnish in its Biographical Dictionary department a brief personal statement of the musical life of every person engaged in music as a profession at the present time. The information necessary to this purpose is only to be obtained through an enormous labor of correspondence, and fearing that my efforts in that way may overlook some who should be included in such a list, I take the liberty of requesting a portion of your space, to invite all who may not have received circulars upon this subject from the office of publication, to send me, by letter or postal card, the following information: Name; date and place of birth; name of musical instructor or institution where educated; when and where engaged in musical work; name and date of musical compositions, if any.

I trust that every one engaged in musical education, or otherwise in music as a profession, will to this extent coöperate with me in my endeavor to secure completeness for this department of the book. I may add that I will gladly receive and consider suggestions and reminiscences of any kind calculated to add to the thoroughness and interest of the historical department of this publication, which, going into circulation as a permanent book of reference and authority, I desire to have as free from imperfections and errors of omission as it is possible to attain.

Yours very truly,

I. Harley Brock.

For a man to comprehend a work of genius, he certainly must possess some power correlative to that power which created it; but no man, were he even the mightiest genius the world ever saw, can fully comprehend a great work at first sight—any more than he can create a great work without working at it.—*W. F. Apthorp.*

[For The Etude.]

AN ÆSTHETIC AND DIDACTIC CRITICISM ON RUBATO.

BY DR. H. H. HAAS.

I wish somebody would inform us when the term *rubato* was first used in piano playing; I consider it a comparatively recent term, and I donbt whether it was in use before Chopin. But I am positive that Mozart, Haydn, Beethoven (of course, Schnbert and Mendelssohn) knew it, and that even Händel and Bach were no strangers to it. Only none of them ever indicated it, nor, least of all, snggested it for the player's snbjective conception, bnt they most faithfully and definitely wrote it down and produced it in the composition setting. This they did with every modification of the original, main tempo, with *rubato* and *accelerando* always, and usnally also with *ritardando*; likewise, and still more strictly, was any deviation from the main, regular rhythm set forth. I conld quote a great number of examples from their compositions for illnstrating this assertion, if space here permitted. This is also one of the principal reasons why our interpretation of classical mnsic ought to be objective—neither adding nor taking off. We must step out of onrselves, and, entering into the spirit of these great masters, reprodnce their grand ideas as nearly as possible. We shall learn, then, moderation, simplicity, naturalness; then the sense of rhythm, symmetry, proportion, nnity and regularity will become our second nature.

Virtne exaggerated becomes a vice! Rnbato, like every other musical effect, however beautifnl and impressive in itself, will, by immoderate or too freqnent nse, neutralize itself, fall short or fail of its intention. The æsthetic line is so very finely drawn, let us remain on the safe side. One step too far, and what wonld have been *passionate* will be *ridiculous*; a little too much, and what wonld be *artistic* will be merely *artificial*. To express exaggerated feelings exaggerated means may be needed. Are we so very poor in musical resonrces that rnbato must be "the one par excellence"? What a variety of tonch is at onr command—legato, staccato, demi-legato or portamento, etc.! what a variety of shading! As somebody once informed ns in The Etude (March, 1888), five degrees of intensity, with three snbdivisions each, making fifteen; now, my ears were never fine enongh to hear the grass grow, mosquitoes sneeze or a pia-pianissimo, which is absolnte silence, and I am content with seven, the fff, ff, f, pf, p, pp, ppp. Furthermore, the effective crescendo and diminuendo; what a variety of tone—orchestral, instrumental, vocal, etc.; what a variety of phrasing, expression, rhythm; what a variety of tempo, with its modifications of accelerando, ritardando, rall., rubato, fermatas, art pauses, etc.!

In the playing of Chopin's compositions I cannot share the general opinion that they are to be played rubato throughout. On the contrary, it seems to me that Chopin, as mindful of rhythm and nniformity as of all other rnles of beanty, expressly and purposely chose distinct, prononnced, plain and familiar rhythms and tempos—dancing-steps, such as the valse, the mazurka, the march the polonaise—whose leading motives, whenever they come to the front, he invites ns to play in strict time and rhythm, without any rubato whatsoever. Bnt he idealizes them to a certain extent; he "phantasies" and improvises on these themes, interweaving a great deal of poetry, deep meditations and reflections, sometimes religious. Patriotic, chivalrous sentiments mingle like by-plays. Descriptions of natnre and of man in their various phases and moods; representations of pastoral, gypsy, aristocratic life, with its pomp and splendor, etc. All these things we may express in playing, among other means, also by rubato. Bnt the poetical fancies and effusions emanate and flow ronnd some distinct, fundamental rhythms and tempos, and whenever these latter—the mere dance motives—prevail, we mnst, by way of contrast, set them off in strict time and rhythm, without rnbato, or we fail to convey Chopin's ideas. Let the criterion be: "Can this be danced to, or not?" If it can, no rubato; if it cannot, free delivery, with rubato!

Liszt's second Polonaise in E may serve as an illustration: There sounds with a martial clang a polonaise, the plain dancing-step; bnt connected with it Liszt gives ns a bit of Poland's history, representing the time when a vigorous struggle is made to shake off the yoke of the oppressor, Rnssia. Alongside of the polonaise great hope and fear, love and anxiety, are depicted, and anon some masterly tonches seem to delineate the national character of the people, as if Liszt had looked on and studied the physiognomies of the dancers.

Chopin's rondos, concertos, scherzos, impromptns and nocturnes admit, perhaps, of more rubato than any other compositions; but rubato is incompatible with the tender, lyric mood, the adagio-like character, the dreamy reverie, the grateful, noble repose in so many of the nocturnes; and whenever an obviously and designedly even, monotonous rhythm in homogeneous accompaniment occurs, descriptive of the rising and falling waves, of murmuring waters, of the cradle rocking, of ringing bells, etc., etc.—then rubato is wrong, because not true to nature. Altogether, the close and careful observer—"the student"—will discover that Chopin, as well as many other modern composers, have more rubatos already written down in the composition-setting than a snperficial reading wonld lead us to suspect, so that, what with these, and others hinted and suggested at, or marked, very few additional rubatos from our own inspiration are called for. It is in this manner and spirit that I have heard in Europe Clara Schnmann, Annette Essipoff, Marie Krebs, Rubinstein, Brahms, Ferd. Hiller, v. Bülow render Chopin; and I should not be snrprised if in the case of v. Bülow freedom from mannerism and exaggeration, his scarcity of rubato, was not the cause which drew on him in America the blame for want of feeling.

To wind np—some practical advice: (1) By whom, (2) when, (3) how rnbato should be used?

(1) By *artists*, professionals and amatenrs! Never by those who cannot, withont presnmption, lay claim to this epithet. Never by those who are tyros in mnsic, still toiling on the road, who are not yet sure "timists." And those pnpils who have either an innate or an acqnired strong sense and well-cultivated taste for time measure, rhythm and tempo, even these had better not attempt the rubato which affects the rhythm, bnt be content with the rubato tempo, under the guidance of good teachers and by the direction of snch excellent editions of Chopin, Liszt, etc., as Bülow's, Kullak's, Klindworth's, Reinecke's, Saint-Saens' and others.

(2) Never in the best classical mnsic, viz.: S. Bach, Händel, Haydn, Mozart, Beethoven, Mendelssohn, nor with composers who are lesser lights, but of the same times and schools, such as E. Bach, Rameau, Scarlatti, Boccherini, Diabelli, Clementi, Steibelt, Dussek, Hummel, Moscheles, Knhlan, Spohr. With Weber and Schubert tempo rnbato may sparingly commence. After these there is no restriction in point of rubato, except that of taste, moderation and discretion in all modern and contemporary pianoforte mnsic.

(3) Rnbato is a modification either of (*a*) the rhythm or (*b*) the tempo.

I presume the difference between the fnndamental main, regular or grammatical rhythm—as peculiar to each time-measnre (metre)—and the composer's fancy-rhythms on its basis is well established and known.

(*a*) The rubato which alters and interferes with the rhythm—to be nsed very sparingly and *only* by adepts—is produced in delivery by the same means by which the composers produce their deviation or fancy rhythms, either in the melody only or in the accompaniment only, or in both simultaneously, snch as lengthening notes or valnes at the expense of others by dots, ties; or by capriciously shifting the accent, or by slnrs, or by syncopation, or by fermatas, or by inserting rests, breathing or art pauses (kunst-pausen). The latter especially are heightening, beautiful and poetical effects, and nsed to great advantage in keeping apart phrases.

(*b*) The rubato tempo is to be a compound of accelerando on the one side and ritardando on the other, or *vice versâ*, not to spread over less than a whole bar in compound time-measnre, and not over less than two bars in simple metre, bnt *ad libitum* over a great many bars, snbject to regulation by the true sense of symmetry and proportion. Bear in mind that ritardando, whether sudden or gradual, is nothing else but a modified tempo; so and so many degrees slower, and the accelerando so and so many degrees faster, than the main, prescribed tempo, bnt both—and this is important—retaining the very same metre and rhythm.

The common or rnbato proper, too, this nrging and hesitating, this tightening and slackening, much enhances certain expressions—impulsiveness, wayward, wavering feelings, fluctnating moods, often playfulness, caprice and humor and great passions.

This nefarious habit of too frequent and indiscriminate, or unskillful and incorrect, rubato playing has spread to an alarming extent in America, and no recital or concert is ever given where it does not more or less annoy and offend the trne mnsician. It is time to denounce it as the very worst mannerism, as a corrnpted, false taste, as an ntter disregard of all æsthetic principles, and if it comes to be applied in classics, as an nnpardonable abnse, an nnwarranted license, an exaggeration—nay, in the case of Bach and Beethoven a very sacrilege. Yes, there are robbers who rnsh into this *sanctum sanctorum* and lay rudely hold with their rnbato fingers on the sacred treasures of art, robbing them of grandenr and beanty beyond all restitution.

Classical mnsic may be defined as that in which the thoughts, beautifnl in themselves, are also beautifully treated. But the term classical has two other meanings. It is employed to characterize compositions which, after considerable lapse of time, are nniversally accepted as standard works of art. It is also employed to characterize the period of form as distinguished from that of romance and feeling.—*Prentice.*

PATIENCE AND PERSEVERANCE.

Music, like other arts, appeals primarily to the emotional side of our nature; responds to our every mood, grieving with our sorrow, rejoicing at our joy, lending her aid to interpret thoughts and feelings that wonld otherwise lack expression. Many, indeed, to whom Mnsic is known only under this aspect, fail altogether to realize that in order to appreciate all her charms fnlly, she mnst be looked at from another point of view.

These beautiful strains which afford so much delight are not the result of mere chance, do not represent a fortuitons concourse of atoms, but have been evolved in accordance with laws as strict as those which govern the periods of the planets, the restless rise and fall of the waves, the npspringing of fruits and flowers. Only by strict attention to the laws of "form" can the composer hope to render his music intelligible and his work life-giving; only by patient study of these same laws can we onrselves hope to enter into his mind, to receive and nnderstand the deeper meaning of his message. It may encourage us in our stndy and stimulate us to fresh exertion, if we consider briefly the patience and perseverance displayed in the production of some of the mnsical treasnres which have descended to us as a rich legacy, and which will remain a precions possession to all time.

We have seen Beethoven revising and re-revising the snbject of a small rondo as carefnlly as if it had been one of his most important works. On another occasion he is represented to ns as ceaselessly hnmming and gesticulating during a long conntry ramble, and on his return raging up and down the keyboard of the pianoforte for more than an honr before he conld satisfy himself with a snbject for the finale of a sonata. Beethoven wrote no fewer than fonr overtnres to his opera "Fidelio." When qnite yonng he entertained the idea of setting to mnsic Schiller's "Ode to Joy," and his note-books, year after year, contain hints of what eventnally formed the subject of the Choral Symphony.

Mendelssohn habitually snbjected his compositions to searching and relentless criticism. A striking instance of this is furnished by his oratorio, "Elijah." After its first pnblic performance the composer entirely cut ont eleven numbers, besides making numerous minor alterations. Thongh his violin concerto exhibits no important changes, many slight variations in the passages, rendering them more finished and better adapted to the instrument, bear witness to Mendelssohn's conscientious desire to perfect everything he wrote. His rnle was to let no day pass without composing something, not necessarily with the idea of pnblishing all, bnt to keep his hand in. In onr own time we find Brahms holding back his works for two years, to afford fnll opportnnity for revision before pnblishing; and Liszt so entirely altering his that in later editions some of them are scarcely recognizable.

Consider next the enormons facnlty of application and immense amount of actnal labor involved in some of the *tours de force* we read of. The old giant Händel writing the "Messiah" in three weeks; Mozart, with the overture to "Figaro" unwritten the night before the performance of the opera, and kept awake by his wife telling him stories which made him laugh till the tears ran down his cheeks. Schnbert composing work after work, only to be pnt away in a closet and totally forgotten. He wrote for fonr honrs every morning; when one piece was done he began another, and often composed as many as six songs at a sitting.—*Prentice.*

HOW TO MAKE AN ÆOLIAN HARP.

Have any of our yonng friends ever seen an Æolian harp? It is a musical instrument made by the Greeks many centuries ago, and hung among the trees or where the wind could blow upon it, making a low, soft musical sonnd. To make one is very easily done and inexpensive, for most of the material can be fonnd about the house. "Wax a piece of bnttonhole twist, about two and a half feet long; tie each end strongly to a small peg, and thrust the pegs down the crevice between the two sashes of yonr southern or western window, stretching the silk as tight as possible. It will surprise yon, the sweetness and variety of the tones the wind will bring from it. Having done this, you may be moved to go further, and prepare a more elaborate Æolian harp.

Take some quarter-inch wood, and make a box the length of yonr window-frame, four or five inches deep and six or seven inches wide. Bore a few small holes in a circle near what will be the upper side of the back of the box when placed in the window with the open side of the box, fasten two bridges like violin bridges, one at each end, and stretch on them several strings of fine catgut, contriving a series of screw pins to aid in the tight stretching necessary, and allow of their being tuned to one note. Then raise yonr sash on the windy side of the house, and the wind passing through the hole and over the strings will in its rising and falling make very sweet mnsic.

PRINCIPAL FORMS OF PIANO MUSIC.*

H. PARENT.†

EVERY piece of instrumental music is ordinarily divided into two parts. The first contains an exposition of the author's ideas, and modulates with a key relative to the principal one. The second part is devoted to the development of these ideas, a return to the first key, and the repetition of certain features of the first part.

Sonata.—From the Italian verb *suonare*, to *sound*. The *modern* sonata, the forms of which *Emanuel Bach* first made clear, is generally composed of a first movement divided into two parts, of which the first (shorter than the second), is an exposition of the subject, and is played twice—an adagio or andante—sometimes a minuet or scherzo, which is succeeded by a rondeau or finale.

The sonata may be written for one or two instruments. The symphony is only the sonata further developed and written for orchestra.

Trio, Quatuor, Quintette, Sextuor, Septuor.—Pieces for three, four, five, six or seven instruments, written after the same rules, and in the same form as a sonata.

The parts for the different instruments ought to be concertante.‡

Toccata.—From the Italian verb *toccare, to touch.* A piece written for an instrument with keys; organ or piano.

Concerto.—A piece composed to bring out one particular instrument, accompanied by orchestra. The concerto is ordinarily composed of an allegro, an adagio, and a rondeau, and is commenced by a *tutti*. This is applied to passages of a concerto during which the orchestra is heard alone.

Introduction—A short or long movement that is slower than the principal motif, and which serves to announce and bring forward this motif.

Minuet.—A dance of French origin, in three times, and in a moderate movement. The minuet is composed of two parts, which are always repeated. When the *Da Capo* is reached, the first part is played over without repetition, and is ended before the trio. The second part of the minuet is called the *trio*, because, formerly, at this point in the ballet three leaders only occupied the scene.

The trio is almost always opposite in character to the principal motif. The movement of the ancient minuet was very moderate, but it has become livelier in those pieces now bearing the same name.

Scherzo.—A short piece in light and playful style. The scherzo is often a minuet of livelier character than the ordinary minuet. Sometimes, also, this name is given to pieces much more developed; such are the scherzos of Beethoven's symphonies.

Rondeau.—A piece composed of two or more subjects, conceived in such a manner that after the second part there is a return to the first. This is continued so as to make the new part alternate with the first motif; this also terminates the piece. The last movement of a symphony, a trio, or of a sonata, is frequently a *Rondo*.

Canon.—The canon is an exact and sustained imitation,* in which the parts commence one after another, each one repeating the theme that was introduced in the preceding part. A canon may have two or three parts, which harmonize with one another.

Fugue.—A piece in which a motif, called *subject*, is treated after certain very strict rules, and is made to pass, either entirely or in fragments, from one part to another.

The fugue is a compound of all the scientific combinations employed in music. Its essential object is to instruct in the production of a complete composition out of a single principal idea.

The different parts of a fugue are called :—

1. Subject.
2. Autour.
3. Counter-subject.
4. Stretto.
5. Pedal.

The incidental phrases which serve to unite the different parts are called *episodes*.

Prelude.—A short piece composed of a single motif which is reproduced in all parts with frequent modulations.

Sebastian Bach has given us the best models of this style of composition.

Many fugues are preceded by preludes, written in the same key.

The term *prelude* is also applied to a phrase which brings in the principal tones of a key to introduce it, and to prepare the ear for what follows.

Allemande.†—A dance in $\frac{2}{4}$ time; movement of a lively allegretto.

Anglaise.—A dance air in 2 time, in lively movement.

Gigue.—A dance air in $\frac{6}{8}$ time; rapid movement.

Courante.—A dance air in 3 time, in a slow movement, notwithstanding its name. The *courante* was a sort of stately march full of beautiful positions.

Sarabande.—A dance in 3 time, of a grave character and slow movement.

Chacoune.—A very marked dance in 3 time, and moderate movement. The chacoune formerly served as a finale, in ballet or opera.

Rigaudon (*Rigadoon*). A dance in 2 time, of a gay character. The rigaudon is usually divided into two parts, phrased every four measures.

Gavotte.—A dance in 2 time, moderate movement. The gavotte is generally divided into two parts, of two-measure phrases.

Bourrée.—Originally a dance of Auvergne in 2 time, in a lively movement.

Like the rigaudon, the bourrée is composed of two parts, with four-measure phrases.

Polonaise.—A very marked dance in 3 time, moderate movement. The words "alla polacca," placed at the head of a piece, indicate the movement and character of the polonaise.

Variations.—Variations comprise all the different ways of embellishing an air. This air is distinguished through all ornaments, and each variation bears a special character.

Fantaisée, Caprice, Impromptu.—Pieces in free style, when the composer without any fixed purpose, follows his inspiration.

*Piano music is one of the branches of *chamber* music, which comprises all pieces played in concerts and in salons. All music enters into the category, either of chamber music, church music, theatre music or military music.

† From "The Study of the Piano."

‡ Music is said to be concertante when the motifs form a dialogue between the different parts.

*"An imitation is a musical artifice. It takes place when one part that is called *antecedent* introduces a subject or theme, and another part called *consequent* repeats the same theme, after either rests or any interval whatever. This continues to the end." (Cherubini—Treatise on Fugues).

† The pieces by Bach, Händel, etc., which bear the names, Allemande, Anglais, Gigue, Courante, Sarabande, etc., etc., are not dances. These names have been given them only to indicate the movement and character.

MR. PARSONS' M. T. N. A. RESOLUTIONS.

TO THE EDITOR OF THE ETUDE:—

The results of observation and experience in this, the noblest and, in proportion to its value, the least studied part of the musical profession—the art of teaching—ought to be digested in a philosophical form, and presented as a regular course of instruction to the future teachers of our youth. Till now it has unaccountably been thought to require no special preparation.

If our M. T. N. A. can do something to the perfection of this great art of teaching, then it will have the greatest possible value.

At its annual meetings there are always some very fine speeches made, as, for instance, Mr. Parsons' this year. If this gentleman is, with the necessary help of others, prepared to carry out the wise programme laid out in his speech, namely, the classification of pianoforte music, regarding its manifold theoretical relations to other arts, to religion, politics etc., then he will be sure to get the thanks of not only the American teachers, but of all the civilized world, because it would soon be translated into all the principal languages. Mr. Prentice, in his "The Musician," has given the initial, very valuable, but not enough extended point in such direction.

Let Mr. Parsons call together a committee of such learned musicians as he can find for the necessary co-operative work, and commence immediately. It will pay not only morally but also otherwise, because I am sure that there is a great deal of money in such publications. No teacher of brain will use other music than such classified pieces.

Happily, we have in America an impartial, able paper, "THE ETUDE"; without equivalent in any country for furthering the true interests of piano teaching, or where the exchanging of ideas of value is nursed better. It is in this sense that I take the liberty of referring to Mr. Parsons' speech in your valuable columns, offered so kindly, pro and contra, in behalf of the advancement of the art of teaching.

Respectfully,
EDWARD MAYERHOFFR.

Music and painting both appeal primarily to the senses, the one to the eye, the other to the ear. Hence arises a special difficulty; for who shall decide what is really true and beautiful, when this is, after all, only a question of taste? Let us ever bear in mind what Schumann says, when he insists on the necessity for a thorough knowledge of the form, in order to attain a clear comprehension of the spirit. So will our taste become refined and pure, our instinct true and unerring; enabling us to choose the good and reject unhesitatingly the false and meretricious.—*Prentice.*

A PROPOSED SYSTEMATIZATION OF PIANOFORTE INSTRUCTION.

Scarcely a day passes without bringing to The Etude office appeals from teachers, not all of them young or inexperienced, for graded lists of pieces and studies. The writers find themselves unable to satisfactorily select out of the vast amount of music published those particular works capable of developing the pupil's progress through the successive grades of instruction. It is true that a large amount of work has already been done in this direction. In the German language there are such works as Köhler's "Fuhrer durch der Clavier-Unterricht" ("Leader through the course of Pianoforte Instruction"); J. C. Eschmann's "Wegweiser durch der Clavier-Literatur" ("Way-Shower through Pianoforte Literatnre"); Julius Weiss' work under the same title; in French, Eschmann-Dumnr, "Guide de Jeune Pianist" ("Guide of the Young Pianist"); in English, A. D. Turner, "A Graded Course for the Pianoforte;" Carl Fælten's "Teacher's Manual for Piano Teacher's Course;" Mathews, the graded lists in second volume of "How to Understand Music;" Morrill, "Manual for Piano Teachers; American College of Musicians "Prospectus," giving the conditions of membership; Ridley Prentice, "The Musicians."

The Etude itself has published no less than a dozen graded courses, representing the views of individual teachers, and among all this one would suppose that sufficient variety might be found to satisfy the needs of the most exacting. Variety there is—and too much. All these, excepting only the graded lists, etc., in Mr. Mathews' book, are open to the objection of being too ample. The possible, the advisable and the indispensable are mingled together in hopeless confusion, so that in order to be able to distinguish between them for practical pnrposes, a teacher needs to be so experienced and sagacions as to need no farther help.

The task of meeting the demand of practical teachers in this direction is nndoubtedly difficult. Various considerations interfere to modify any possible selection of pieces that conld be indicated. There are the whims of teacher themselves, concerning the order, or extent, or method of technical development; hues of opinion as varied as those of a flower garden, but not always so pleasing. The capacity, taste or ambition of pupils has to be closely studied by the teacher who would see progress at every lesson. The demand of parents and the public also interfere with selections which, bnt for these confusing elements, would be prescribed as medicines for correcting existing conditions, and setting newer and better ones in operation.

Yet, when all these disturbing elements have been brought into consideration, it still remains reasonable to snppose that a course of development in piano-playing (together with the musical cultivation back of it and coming to expression through it) is capable of being defined and measured by the ability to perform satisfactorily a certain list of pieces—just as the progress through an edncational course is marked off into grades by certain text-books mastered. Such a typical course once satisfactorily defined, considerable lee-way might well enough be allowed for accessory studies, parlor-pieces, and the like, in the same way that additional reading matter is now provided in school courses. Moreover, the list of standard pieces itself need not be invariable. Alternates and equivalents might just as well be admitted here as in other places in education.

We are aware that the National Association of Music Teachers has taken this matter in hand, by the appointment of a committee, headed by that excellent mnsician and teacher, Mr. Albert R. Parsons, for compiling complete courses in all the departments, to be afterward acted upon by the association and promulgated, with its authority. We hear of considerable activity among the members of this committee, but in the nature of the case such a work moves slowly, and cannot be practically available for two years at least, and when ready is quite likely to find itself impaired in important functions, throngh ill-advised and hasty modification in the committee of the whole, at the moment of putting it upon its passage. Be this as it may, two years is too long to wait when a teacher is in a hurry.

We have resolved, therefore, to compile such a graded course of studies and pieces, through a coöperation of the best practical teachers of this country, and to publish it as soon as it can be gotten ready, probably within the next three months. The following is our plan:—

1. The course is to be divided into ten grades, each grade covering certain definable parts of the work of becoming a player.

2. Each grade to be prepared along two separate lines: One classical and thorough, looking to complete artistic attainments at the end—like the high-school courses when a complete collegiate and professional course is intended; the other, less strict and more popular, having in view the more moderate requirements of amateurs and parlor players.

3. A certain number of typical pieces to constitute a grade, as, for instance, *ten* in the popular and *fifteen* in the classical.

4. A list of alternate pieces to accompany each grade, with careful specifications of the principles of alternation, in order that no essential principle of the progress be left out through the omission of any part of the standard work of the grade.

5. Standard lists of studies for each grade to be included.

6. Inasmnch as the work done by any piece depends very much upon the manner in which it is taught, our plan, in its ultimate, looks to a carefully-edited edition of all the studies and standard pieces, with reference to the work intended to be done by each and the manner of study necessary to accomplish this work.

This graded course we do not propose to compile ourselves, nor do we mean to give it over to the whims of any one teacher, however prominent. We propose to leave it to the profession at large, in the manner following, and the immediate coöperation of every teacher who reads The Etude is earnestly requested.

Blanks have been printed which will be sent to any one upon application, with spaces for names of pieces and studies in each grade. We do not expect every writer to fill out the whole list. What we desire is that he will put in the names of the pieces and studies upon which he relies for doing the work in the grades where his teaching principally lies. If his work is mainly with beginners, there is the place where his experience will be of value to other teachers; if with advanced pupils, then his advice will be good at this end of the line. Let each give as experience has given him ability. Advanced teachers who are in the habit of relying upon some few particular pieces for preparing their pupils in the lower grades—for essential parts of the higher work—will also indicate these and the work expected to be done by them. These lists, when returned to The Etude office, will be copied out in form for comparison. The work of final revision will be left to a corps of some of the most eminent and competent teachers of pianoforte in this country, whose names will be appended to the parts of the course in which they have been severally authoritative. The complete lists will be published in pamphlet form as soon as possible. The standard courses for the different grades will be brought out as rapidly as consistent with the thorough work necessary for making them of permanent value. Everything depends, therefore, upon the immediate response of teachers. We hope to produce something as anthoritative within our province as those monumental works of literary coöperation, the Dictionary of the Academy Française, Imperial Dictionary, etc. And this we will do, if every teacher upon The Etude list will do *his* part.

The pianoforte, as an instrument, will always be suitable for harmony rather than for melody, seeing that the most delicate touch of which it is capable cannot impart to an air the thousand different shades of spirit and vivacity which the bow of the violinist, or the breath of the flutist are able to produce. On the other hand, there is perhaps no instrument which, like the pianoforte, commands by its powerful chords the whole range of harmony, and discloses its treasures in all their wonderful variety of form.—*Hoffmann.*

CONCERT PROGRAMMES.

Macon (Mo.) Conservatory of Music.

Anthem, "Gently, Lord, O Gently lead us," Flotow; Piano Solo, "Moment Musicale," Moszkowski; Vocal Solo, "Fleur Des Alpes," Wekerlin; Violin Solo, "Spring Song," Mendelssohn; Piano Solo, "Fantasie Impromptu," C sharp minor, Chopin; Vocal Solo, "Irma," Klein; Violin Solo, "Blumen Lied," Lange; Address, Rev. J. M. Gaiser; Vocal Duet "I Would that my Love," Mendelssohn.

Normal Music School, Kittanning, Pa., Emanuel Schmauk, Director.

Rondo, Op. 41 (6 hands), Andre; Valse, E flat, Durand; Sonata (2 pianos), Clementi; Scherzo Brilliant, Op. 19, Sponholtz; "Nut Crackers and the Mouse King," Reinecke; (1) "Christmas Eve;" (2) "Godfather Drosselmeyer's Automatons;" (3) "Clock Song;" (4) "Beat the March;" (5) "The Battle;" (6) "Shepherd's Ballet;" (7) "Barcarole;" (8) "Wedding March;" "Invitation to the Dance" (two pianos), Weber.

Pupils' Musicale, Walter Bausmann, Lancaster, Pa.

"The Old Sun Dial," J. Cowen; Pensee Fugitive, W. Bargial; "Should He Upbraid," Bishop; Mazourka, Von Wilm, Op. 8; Madaline, White; Springtide, Fesca; 3d Ballade, Chopin, Op. 47; "Hark, Hark, the Lark," Impatience, Schubert; "Love will Love," Roeckel; "Of Thee I'm Thinking," Strelezki; Impromptu, Schubert, Op. 94, No. 2; "He Roamed in the Forest," O'Leary; Tannhauser March, Wagner-Liszt; Hunting Song, Shelly.

Willamette Univ., Portland, Or., Mr. Parvin, Mus. Dir.

Piano Solo, Sonata, Op. 26, Beethoven; Piano Solo, Rondo Brilliante, Op. 62, Weber; Vocal Duet, "Come where Sleeps the Dewy Violet," Balfe; Piano Solo, Concertstück (marsche and presto), Weber; Piano Duet, Salut a Pesth, Kowalski; Piano Solo, Rhapsodie D'Auvergne, Op. 13, Saint-Saens. Piano Solo, Sonata, Op. 27, No. 2, Beethoven; Vocal Solo, "The Flower Girl," Bevignani; Piano Solo, Rhapsodie Hongroise, No. 13, Liszt; Piano Duet (two pianos), Fantaise de Concert, Gloria.

Pupils of Miss Willard, Binghamton, N. Y.

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

Miss Mary Wood Chase, Winona, Minnesota, Children's Recital.

"Slumber Song," Gurlitt; "Cheerfnlness," Löw; "Shepherd's Song," Hiller; "Fairy Tale," Löw; "The Knight of the Rocking Horse," Löschhorn; "Für Elise," Beethoven; "L'Avalanche," Heller; "The Mill," Jensen; "Valse," Godard.

Young musicians will sympathize with this account given by Mr. Sims Reeves in his recently published autobiography of his early musical training: My father was a musician; and he not only practiced the divine art, but also taught it in a manner which was anything but divine to me. I had learned the musical notes almost with the notes of the alphabet; and when I was a child I had to rise, take my bath, dress, and be ready for my pianoforte lesson by five o'clock in the morning. I believe my father taught me well, but I am sure he taught me strictly and severely. A false note on the piano was speedily followed by a blow from his violin bow, which, directed at my knuckles, never missed its aim. Of course I had no business to make a mistake; but often the means adopted for setting me right threw me into the greatest confusion; and sad indeed was my fate when blunders were followed by correction, and correction again by blunders. In addition to the piano, Mr. Sims Reeves received instruction on the organ, and when he was a boy of ten he could play all Händel's organ accompaniments from the original figured basses. At fourteen he was organist at North Cray Church, and had charge of the choir. Notwithstanding all this musical training he also learned to engrave music plates; and he says, "had I suddenly lost my voice I could have earned my living by that occupation."

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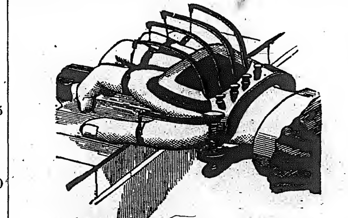

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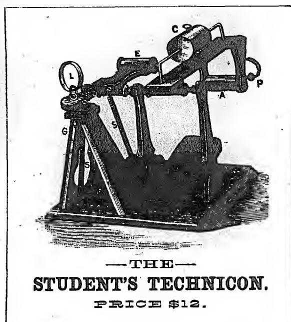

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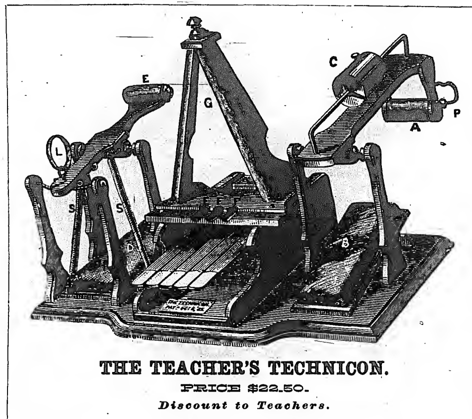

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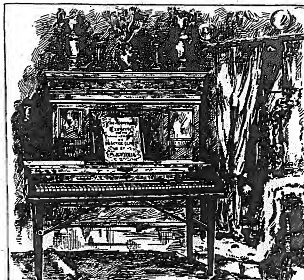

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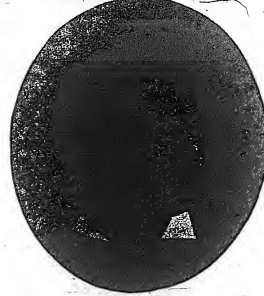

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