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THE ETUDE.

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Managing Editor, THEODORE PRESSER.

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MUSICAL ITEMS.

[All matter intended for this Department should be addressed to Mrs. HELEN D. TRETTAR, Box 2926, New York City.]

HOME.

The first von Bülow will be given in New York in March.

The Utica (N. Y.), Conservatory of Music gave a matinee on January 4th.

KARL MERZ died at Wooster, O., January 31st. See detailed account elsewhere.

PROF. SCHNEIDER, of Cincinnati, is giving a series of piano recitals in January and February.

CONSTANTIN STERNBERG has been giving piano recitals in Ohio and Indiana during January.

HENRY MOLLENHAUER, the well-known musician, died suddenly at his residence in Brooklyn, N. Y.

MME. ANNA STERNBERG-CLARK played Schumann's pianoforte concerto at a recent Boston Symphony concert.

MME. JULIA RIVÉ-KING was the pianist at the opening concert of the Metropolitan Musical Society's second season.

MRS. NEALLY STEVENS began her Eastern tour at Philadelphia on January 20th. Her programme ranged from Bach to Liszt.

SIGNOR CAMPANINI, it is said, contemplates establishing a "Campanini Opera School" in New York, where he is at present staying.

—The Lachmund String Quartette gave a concert at Dyer Hall, Minneapolis, with the assistance of Miss Laura Dennis Carroll, contralto.

MR. ABERY'S Italian Opera Company arrived safely in Mexico and opened its season with "Semiramide." The financial success seems assured.

MR. EDWIN KLARER, a pupil of Liszt and Joseffy, played five Beethoven sonatas at his recent concert in Steinway Hall. They were Op. 31, No. 2; Op. 27, No. 2; Op. 57, Op. 110 and Op. 111.

The Beethoven String Quartette played a quartette by Z. Fibich and a quintette for piano and strings by Klinghardt. Miss Adeline Hubbard sang and Mr. Walter J. Hall took the piano part of the quintette.

The famous Strauss Orchestra, Edward Strauss, conductor, will sail for America May 2d, 1890. This orchestra was established about thirty years ago by Joseph Strauss, and has been successively led by his three sons.

The farewell D'Albert-Sarasate concert, with the assistance of the Symphony orchestra under Walter Damrosch, was given on January 14th. D'Albert played "Brahm's Concerto" and Sarasate a solo, "Symphonie Espagnole."

The second Cincinnati Symphony concert gave Beethoven's Pastoral symphony, and Miss Geneva E. Johnson, of Chicago, sang. At the third, on January 20th, Signor Albino Gorno, pianist, and Charles A. Knorr, tenor, were the soloists.

EDWARD BAXTER PERRY gave lecture recitals the past fortnight at Portsmouth, N. H., Wakefield and Orange, Mass., Norwalk, Ct., and Syracuse, Oneida, Schenectady and Claverack, N. Y. On February 3d, he will start south on a concert trip of six weeks.

NEW YORK possesses a new Trio Club. The National Conservatory of Music Trio Club gave its first concert on January 16th, offering a Godard trio and Brahms's sonata for piano and violin in A minor, besides solos by each member. Miss Adele Margulies and Messrs. Victor Herbert and Leopold Lichtenberg form this club.

ARTHUR FOOT'S C minor piano trio, Op. 3, was played at the New York Philharmonic Club's concert. Mrs. Clara E. Thoms took the piano part. Haydn's D major quartette and Gouvy's new sextette in G, written for and dedicated to the club, completed the instrumental selections.

MISS AUS DER OHE gave two piano recitals in Boston in January. Among the selections she played were Bach-Tausig, Toccata and fugue in D minor; Bach-Liszt, organ fantasia and fugue in D minor; Beethoven's Sonatas Op. 90, and Op. 27, No. 2, Schumann's "Carnival" and "Andante Spianato and Polonaise," Chopin.

The D'Albert recitals at Steinway Hall enjoyed the public favor in a great degree. The first recital represented the composers, Bach, Beethoven and Brahms. The second, Schumann and Chopin, and the last, Schubert, Grieg, Tausig, Liszt and D'Albert, the latter in his suite in five movements, based on ancient dance themes.

OTTO HEGNER appeared at three concerts given at Amberg Theatre early in January. The young pianist delighted all with his playing of Beethoven sonatas. They included Op. 10, No. 3 and Op. 30, No. 2. He also performed a Liszt Rhapsody and a number of pretty little compositions of his own. A feature of his performance was his improvisations on themes given him by members of his audience.

At the German Opera, New York, Heinrich Vogl made his American debut in "Lohengrin," with Fräulein Weisner as the Elsa. The distinguished tenor further appeared in "Tannhäuser" and "Tristan and Isolde." "The Barber of Bagdad," by Cornelius, proves to be a charming work. Comprising but two scenes, it is supplemented at each performance by "Die Puppenfee," an amusing ballet.

FOREIGN.

MME. ESCHOFF has been playing at Nurnberg.

NAUDIN, the once famous tenor, is dying at Bologna, it is said.

MAYER HELMUND'S comic opera, "Margitta," gained a success.

MME. PESCHKE LEUTNER, the Leipzig prima donna, died at Wiesbaden.

BACH's "Christmas Oratorio" was given by the Bach Verein in Leipzig.

EDOUARD REMÉNYI is concertizing in South Africa. He has given his fiftieth concert at Cape Town.

AUGUST WILHELM reappeared in a concert at Dresden, after a long retirement from public performance.

"LOHENGGRIN," in an Italian version, was given at Santiago, in Chili, and created a profound impression.

GERNSHEIM is writing a new choral work of considerable importance entitled, "Hafia."

FRANZ LACHNER, the veteran composer, died in January, in his 87th year. He was a native of Bavaria.

MR. FRANZ RUMMEL played the "Emperor" concerto at the fifth Glasgow orchestral concert.

THE "Beethoven House" at Bonn recently purchased Beethoven's last pianoforte to be added to its treasures.

EDWARD GRUBER has been visiting Paris, where he conducted a number of his compositions at the Colonne concerts.

"FIDELIO" was given at the Royal Opera, Berlin, on Dec. 16th, for the benefit of the "Beethoven House" in Bonn.

THE JOACHIM Quartette in Berlin played three Beethoven quartettes at its concert on December 30th. They were Op. 18, Op. 95 and Op. 131.

WAGNER's opera, "Die Meistersinger," enjoyed an immense success at its recent performance at Milan. It was produced on Dec. 26th.

MME. SEMBRICH sang at the tenth subscription concert of the New Gewandhaus, Leipzig, rivaling in her vocalism the "stupendous virtuosity of the flutist, Herr Schneider."

THE veteran singer, Julius Stockhausen, appeared in Berlin recently and sang in his inimitable manner. He was assisted by his pupil, Lillian Sanderson.

MME. MOSCHELES, the widow of the musician, died at Detmold, Germany, aged 84 years. She was herself a pianist, and edited a biography of her husband, Ignatz.

RUBINSTEIN has been made an "honorary citizen" of St. Petersburg, and "honorary Doctor" of the University of St. Petersburg. The Czar has also granted him a pension of 3000 roubles.

MME. HELEN HOPEKIEK gave a piano recital at Leipzig recently. Beethoven, Borodin, Cesar, Cui, Chopin, Lischitzky and Naxos were represented in her programme.

MME. SPOHR, the aged widow of the composer, has presented the score of her husband's opera, "Pietro of Alverno," to the management of the Munich Opera, where it will likely soon be performed. It was heard in 1826, but has since been forgotten.

ALVARY has been engaged for ten years at the Hamburg City Theatre, at an annual remuneration of 50,000 marks and unlimited traveling privileges. He has received the right to visit America and Barchut at his pleasure. In January he sang "Siegfried," "Tannhäuser," and in Die Götterdämmerung, at Munich. On invitation of Cosima Wagner, he will take part in the next Bayreuth festival, and may come to New York next season.

THINGS WORTH TEACHING.

BY FREDERIC A. LYMAN, A. C. M.

I IMAGINE that with many teachers of the piano forte, about the only ideal they possess is that gained through the use of one or more of the popular instruction books or methods of the day.

They say within themselves, "We studied this particular book in our day; from it we learned how to play scales, arpeggios, double-thirds, etc.; naturally it is the thing for our pupils to go over the same ground." They, too, must be led along (I fear many are pushed) over this same identical route, until all this immense amount of machinery has been utilized. When this sort of thing has been accomplished, if it ever is accomplished, many teachers are at the end of their short tether; their ideal of a true scholar has been realized; they imagine that the pupils have become musical, are musiciens.

Now, I would not be understood as meaning that a careful study of technique is of no benefit. Indeed, it is essential to a pupil's progress, but it is not the only thing they need know. Teachers, I ask you to stop and reflect a moment. Of what use are all these many exercises that your pupils are practicing?

Some one says, "Why, they give pupils the requisite power to perform pieces." Yes, I grant that in some isolated instances this may be true, yet, with the majority of cases, I very much doubt, after all this mechanism has been completed, if they have really learned much about music. You say that you are a music teacher, and you allow them to do only this sort of work. I hope you will not take offence if I say that you are simply a teacher of mechanics.

I hear it quite often whispered among students that they do not enjoy their studies in music. If this be their principal diet, I cannot say that I blame them. If you have those who do not seem interested in their course of study, why not modify it slightly? May I give you a remedy that I have found very beneficial?

Suppose you have a class of from fifteen to twenty pupils. In almost all public libraries there are more or less books upon the subject of music. You will find those on biography, history, aesthetics, philosophy, romance, etc. Suppose you select one of the most interesting at the start. Have some one of your pupils get and read it. If not all, parts of it. Suppose it be a book of short sketches or biographies of the great masters. Instruct the pupil to find out all he can about some one composer; have him either remember or put down some of the facts that interest him most. After this pupil has had the book for a few days, get it into the hands of another, and have him study the life of some other composer. In like manner proceed until several have had the book. Suppose one has found out something about Mozart. Give a piece of Mozart's to that pupil, and let him study it. Do by the one that has studied about Mendelssohn in the same manner. When your several pupils have learned their selections, have a little informal gathering of the whole class, if possible; if not, a part—at some convenient place, either at your own studio, or at the home of some one of the pupils. Then and there let those who have practiced their pieces, play them before the rest, and tell what they have found out about the composer.

If it be that you have no library near at hand from which to draw, you can accomplish the desired end by soliciting a few cents from each pupil, and purchasing a book that may be the property of all who have given their money for its purchase. For young pupils, possibly, such a book as Lillie's "Music and Musicians"; for those who are older, I would suggest Tytler's "Musical Composers" as a beginning. If this plan of study is successfully carried out, it will have an influence for much good in many directions. It will give your pupils something to do for themselves. It will unfold some of the beauties of music in a way they have never seen, perhaps heard of, before. By performing before others, it arouses them to more diligence and perseverance. I think any bright-minded teacher can readily

see the effect it would have. Some teachers may say: "This takes time and extra work on my part." Even if it does take a little, it will be time well spent. Your pupils must do some work if they accomplish anything, and that for themselves. You never will be helping pupils more than when you are showing them ways to help themselves. As for the extra time you may be obliged to give in preparing the work, what of it? If you are really progressive and anxious to succeed, you will never think of it. Teachers, will you try it?

HOW TO START BEGINNERS.

BY CARL E. CRAMER.

I.

In starting beginners we ought to consider not only ignorance of what they are about to begin. This ignorance creates an amount of anxiety and nervousness that will prevent them from using their mental facilities freely. Therefore it is of the utmost importance that the teacher should, above all, endeavor to gain the pupil's confidence, and, by sympathy, set him perfectly at rest mentally.

Everything needed for instruction must be placed before him in the simplest form possible, and all progress must be developed logically out of what has been taught before, so that at a moment he can retrace his course to the starting point. The pupil has to "build up" his method himself, and the teacher is only a guide to assist where assistance is needed.

A beginner needs some practical knowledge of the piano before he can give attention to other things, explanation of the position of the hands, touch, etc., not excepted. The fact that all scales and chords are formed ascending, must be borne in mind, and in order to form from the start a correct habit of reading, the instruction should be begun with the left hand. The only thing necessary to start is the ability to read the figures 1, 2, 3, 4, 5, and the letters A, B, C, D, E, F, G. The fingers are employed to represent the first five intervals of the scale of C, viz., 1 stands for C, 2 for D, etc., and the letters represent the names of the digitals. The figures must not be regarded as finger marks. Draw a line with pencil in front of the digital C, first ledger line below the staff, place the little finger of the left hand on it, and show the pupil how to execute the following exercise:—

[1111]2222|8333|4444|5555|

When this has been understood, write the exercise on paper and let the pupil read it. Then draw a line in front of the digital C, above the 8d line, place the thumb of the right hand on it, and let the pupil read it with the right hand. If looking at the hands be avoided as much as possible, it will soon be found that the pupil acquires the habit of obeying verbal instructions of teacher on position of the hands, touch, etc., without taking his eyes off the paper. The above figures form a daily wrist exercise, and must be played from the wrist as soon as possible. To continue the practice, write down the following exercises: |12|23|34|45|13|24|35|; and let the pupil read them, if necessary, with each hand alone, always adhering to the principle of taking the left hand first, so as to impress upon the pupil's mind that the bass, as the foundation, must always be considered first. Each exercise should be repeated four times, to develop the sense for rhythm. As soon as possible the pupil should be required to read with both hands simultaneously. The next thing to learn is the names of the digitals. Over the entire Clavier are found alternately two and three black digitals. The white digital to the left of the two black digitals is named "C." Require the pupil to find every C on the Clavier. The white digitals are named C, D, E, F, G, A, B. Show the pupil how to play the scale of C with the first and second fingers ascending and descending. It is unnecessary to mention finger marks, as they are not needed for present practice, and will tend only to confuse the young mind. The exercise can be noted on paper as C, D, E, F, G, A, B, C. This is generally all that can be done in the first lesson. In the second lesson let the pupil play over the contents of the first with as little assistance as possible, and add the following five-finger exercises as many as you think he can manage without being crowded: |123|2324|3435|4534|5432|4321|3214|2315|3426|4537|5438|4329|3218|2319|3420|4531|5432|4321|.

Now the notes have to be learned. The names of the notes are the same as those of the white digitals. They are written on and between five lines called the staff. The lines are numbered from the lowest, the notes proceed from line to space in the same order as the white digitals. This should be shown on music paper by

writing down the notes from C, first ledger-line below, to G, above the staff. It is, however, not necessary to memorize all of this at once. Take five only, beginning with the C on the first ledger-line below. The note with a short line through its head is C; below the line is D; on the first line is E; above it is F; on the second line is G. The C on the first ledger-line below stands out conspicuously, and will give the pupil a firm hold on this particular note. The quickest way to learn them thoroughly is by reading, viz., calling the position of a note on the staff, then the name, and striking the corresponding digital. Thus the pupil is taught at once to think of notes as digitals as well as names. It requires a greater mental effort, but the result is far more satisfactory than mere mechanical memorizing of the names of the notes alone. When the above can be read with some degree of certainty, take the following for the right hand: Above the third line is C; on the fourth is D; above it E; on the fifth F; above it G. The other notes can be learned when needed. As the above is only intended to learn to read the notes, nothing should be said about time, etc., and the clefs need not be explained until the bass clef comes into use.

Children of average capacity have no clear conception of the value of half or quarter, and cannot learn to count time by calculation, but they easily learn to count a certain number of beats to a given note. Therefore, the terms "whole note," etc., should be used as names only, and the notes should be measured by beats. A simple explanation of the bar and measure should be given, but the marks for time do not need to be mentioned, until pieces in other than 4-time are to be learned. The wrist, finger and scale exercises must be practiced faithfully and conscientiously every day. A short time spent this way will make the pupil familiar with that part of the piano that is needed for the present, and will give him a firm hold, from which he can gradually extend over the rest of it. At the same time it will prepare and enable him to receive instructions concerning the development of touch, technique and musical matter.

A VALUABLE EXERCISE ON THE VIRGIL PRACTICE CLAVIER.

One of the chief difficulties in piano-playing is the acquirement of delicacy, and it seems to be a difficulty that practice at the piano does not meet unless prolonged for years.

A contributor to THE ETUDE suggests that the Practice Clavier may be used for this purpose with surprising results. His plan is to set the down-bow, and advise on the weight of touch to from two to eight ounces, just according to the present command of finger, and then practice, with each hand separately, five-finger exercises, scales, etc., but without articulating the clicks, i. e., the keys are to be struck, but so lightly as not to sound the clicks. Perhaps at first the weight of touch, owing to clumsy fingers, must be set at eight ounces or more, but very soon the touch will so improve that a less tension can be used. Day by day and week by week the tension should be lessened, until the lowest (2 oz.) is reached, and every key can be felt by the finger-tip, which, in the meantime, has been rapidly growing in sensitiveness, as having been depressed without the ear having heard a single click. Should a click be heard, it shows instantly that the finger-stroke has been too heavy. Until perfect command has been attained, the clicks will pop out at regular intervals, like the last few kernels in popping corn.

The secret of this remarkable exercise lies in the automatic restraint which the effort to avoid the clicks superinduces; and the main reason why it is so much more useful practiced on the Clavier than on the piano, is that the touch of the finger is adjustable, so that a pupil may begin where he can accomplish the task and gradually reduce the tension, and, therefore, steadily increase the difficulty to a point considerably beyond where the piano can go. The average piano touch being about four ounces, and unalterable, whereas the Clavier has a range of two to twenty ounces by a simple twist of the wrist.

This exercise leads inevitably to great delicacy of touch; but more than that, it is an automatic guide to quietness of hand and looseness of knuckles, two points which deserve great attention in the struggle to acquire that legato touch about which Mr. Bowman so stirred up controversy in his essay at an M. T. N. A. meeting not long ago.

This automatic quality of the Practice Clavier is getting to be more and more recognized as it is studied, and teachers and pupils are learning that this quality is not only steering their practice clear of rocks and shoals, but that their daily dose of practice in taking them along with seven-league boots. This is a fast age, and its chief motto seems to be, "get there, Eli!"

The greatest beauties of melody and harmony become faults and imperfections, when they are not in their proper place.—Glyck.

WORTH REPEATING.

(Under this Department will appear articles that have been in print, but are worthy of a reiteration. We will be pleased to receive contributions from our readers, from resources outside of the back numbers of *THE ETUDE*.)

OBSERVATIONS ON THE STUDY OF THE PIANO-FORTE.

8.—KEEPING TIME.

Firm time is the trunk and branches, while the tones are the moving foliage of the tree. Music without time is foliage detached from branch and trunk, which a zephyr can scatter in disorder—a wild sport of the wind.

Steady, firm time is the symmetrically developed skeleton of the body. Music without time is, therefore, a contortivity, a body without proportion.

Time is the determining, regulative understanding, through which music, as feeling, is brought out to clear recognition. Music without time is feeling without understanding, in itself indistinct; in short—crazy music.

The mere spiritless rattle of time, however, is the tree without foliage, a lifeless skeleton, understanding devoid of feeling; a body without a soul.

The player often, in violating time, believes he has divided off the time correctly if the two hands only count together. The error lies in the unequal counting of the measures.

The counting of time must never be regulated by the playing, but the latter must always conform to the former, for the former is the measure, while the playing is the thing measured. An ell will always remain an ell, to which the staff measured must accommodate itself.

9.—SELF-HELP.

The pupil must learn to keep for himself what is to be done in order to make progress, for he who does right only in that which is communicated by the teacher will progress heavily. There is a vast difference between taking up an infused thought and original thinking; the latter only is fruitful, since, in the mental soil from which it sprang, it will continue to grow. He who has desire and courage to reach a goal that lies along an unpleasant road, has only to lose himself with reasonableness and love in the object, to bring the whole matter up to speak before the eyes. The nature of every thing lies open before us, if only we have the desire and faculty of perception for it; add to this the energy to act, and all things possible will be brought within reach. More than this can be expected of no one.

10.—TONE-SHADING.

Where the aim is to separate, clearly and distinctly, the melody from the accompaniment, think, by way of comparison, that the accompaniment is only the paper, the melody, however, the writing or drawing on it. We should perceive the latter without thinking of the former; i. e., the melody should be heard consciously, while the accompaniment unconsciously. When accentuating the melody, which should, indeed, stand full, but soft, imagine that the keys are an elastic air cushion that is pressed down with the finger tips. Another similar comparative representation is fitted for the combined tone-production, where loud and soft tones are to be played by one hand at the same time. Imagine the inside of the hand to be hollow, and feel as if half filled with heavy sand; hence, when loud tones are to be struck, it should feel as if the sand inside had rolled to these points, and pressed heavily, while the soft tones remain light, empty and unpressed. The sand, in this instance, typifies the strength, which may be increased, yet is never, in order to concentrate its activity in particular places.

11.—THE FINGER MEMORY.

The fingers have their own peculiar kind of memory, just as the head has its. If this is not true, how is it that a piece, which has been previously learned, cannot somehow be played, even though the head possesses it, and could write out every note from memory.

12.—DISGUST (WEARINESS).

Often when pupils have worked upon a piece for a certain period they grow weary with it, and even in practice they do not make any advancement. Not considering the mania for a change, superficially and the like (which often cooperates), even good and persevering pupils are sometimes affected by it. The reason for this is, that the finest compositions are mostly regarded from the pedagogical side, while the æsthetic is attained only (and often incompletely) with trouble. Incertain cases it is to be insisted upon, in spite of the disgust, that an unfinished piece must be completed (just as soon as one is convinced this can be done), yet in exceptional cases, it is well to lay aside, for a longer or shorter time, a piece that has been played for a long time, for it would not be continued with any vigor or freshness of mind. Such disgust is often guarded against if others (by play-

ing it to them) are rejoiced at it. The player hears it with them anew, and rejoices over it with them.—Translated from the German by T. Fresser.

A FEW THOUGHTS FOR PIANO-FORTE TEACHERS.

Is it not well for a teacher to pause in his work and reflect for awhile on his side—drop the pupil entirely and examine one's own self? Inquire if I am performing my part efficiently? Have I any defects that should be remedied? Have I errors that are a disadvantage to me? Have I habits that lessen my usefulness?

A teacher does not usually give as good a lesson as he is capable of, and, further, his teaching power is not governed entirely by his knowledge. Teaching power and knowledge are quite distinct. The teacher has not to create his own music. On the side of knowledge much is done for him by the composer; his work is to enforce the laws, not to enact them. But, on the side of teaching, his is unaided; he stands alone in his power. On the one side qualities are requisite that have no bearing on the other whatever. For teaching, some other mind is the object; in acquiring knowledge, his own is only to be considered. Knowledge is the making of the implement, teaching the use of it after it is finished. A teacher brings all his other acquisitions and faculties together, to gain success—his knowledge of human nature, his social development, his general bearing, his dress, his political nature; in fact, the whole man is considered in teaching. But for knowledge, one might live in a tub, like Diogenes.

The teacher is in a position to do quite as he chooses—to do his whole duty, or a part, or to neglect it entirely. There is no one to tell him if he neglects to perform his part; all the pupil can do is to discontent himself at the end of the quarter, which is the only available punishment that can be inflicted upon the careless teacher. In the majority of cases where the pupil ceases taking lessons, the teacher is to blame, and indifference and neglect on his part, and not incompetency, are the causes. The teacher that interests himself only in bright pupils will soon have to leave his profession. It is with the heavy, slow pupil that a teacher exhibits his true nature.

Schumann has a rule that pupils should practice as if a master heard them. Now, if teachers taught as if a master heard them, there would be much more faithful practice done by the pupil; much more earnestness, enthusiasm and ambition in the work. If, when teaching a song without words, a Mendelssohn were by our side listening, or a Beethoven, when teaching a sonata, what different teaching would there be! Teachers need as much to spur them as to instruct the pupil. Let us, then, meditate how we can give a better lesson.

The successful teacher is the one who has had the object of teaching in his mind while he was being educated. Teaching, as a makeshift, is not to be trusted. A broken-down artist rarely imparts well. A live, ambitious teacher—one who gives his whole life up to teaching; who brings to bear all his power on improving his method of imparting; who studies, not to shun himself, but to impart it to others; who investigates for the good of others; who follows his profession with a sincere love such a one I esteem even more than the virtuoso, who rests everything on his virtuosity for success in teaching. Alas! how often fine players show, in some indescribable way, that for them to receive pupils into their mighty presence is a boon the humble world should be proud of; as for exerting themselves in behalf of the pupil, that is something that never occurred to many of them. They play for the pupil, that is about all.

Mark, the qualities for virtuosity are not opposed to qualities for teaching; sometimes you find them combined, but as rarely as you find any other two gifts in the same person. It is an extremely difficult thing to do faithful teaching when the energies are divided. This is an age of specialities and concentration.

"The age is gone or
When a man may in all things be all."

"The man who seeks one thing in life, and but one,
May hope to achieve it before life be done;
But he who seeks all things, wherever he goes,
Only reaps from the thoughtless soil around him he sows,
A harvest of barren regrets."

Some teachers engage in too many branches of music; in the end it were better to be thorough in only one, and stick to it. As the poet at the Breakfast Table humorously remarked, "Every literary man should follow some profession, and stick to it." Even vocal and piano are at times conflicting.

The teacher who teaches everything and anything is on the wrong track for making a success, in this age, of the music profession; that belonged to the age when the schoolmaster occupied the pulpit on the Sabbath and adorned school on Saturday to prepare his sermon.

One thing that is not to be done, is to be too general, and also detracting to a music teacher, is the practice of engaging in the sale of pianos and organs. The practice is inartistic, to say the least—it is beneath the dignity of

a teacher. To purify and elevate the standard of the profession, all must be done to discourage this feature.

In the upper walks of the profession, which should be the aim of every teacher to reach, there is an absence of anything of this kind. Teaching is a profession—selling pianos and organs is a traffic, a legitimate business, but it requires time and great tact, and cannot well be engaged in without incurring a harmful result on his professional and artistic standing. A teacher had better keep out of it, or at least avoid it as much as possible, and devote his energies to his calling; he cannot well serve two different masters. Simply because he is a judge of instruments is no more reason why he should engage in the business, than that a teacher of penmanship should sell pens; or a painter peddle picture frames; or a minister, Bible. It is well to ponder on this question, and to know how far to go without a reflection on, and detriment to, our calling.

One of the most perplexing things connected with teaching the piano is the selection of suitable music for pupils—pieces that are chaste, easy and interesting, which shall pave the way for the appreciation and create a love for the greater works of the masters; music that leads on to the open ways for the beautiful golden fields beyond, is the most troublesome one a teacher has to contend with. Many teachers pursue this course: they give the beginner all kinds of meaningless, poor music to keep the pupil interested for the first two or three years, until a tolerable command of the instrument is attained, then they begin to think about introducing good music. But ah, it is too late! The die is cast! The ears attuned to the low and vulgar! The mind sent adrift in the wrong channel!

Mothers do not train their children up in all kind of wrong-doing in order to awaken and arouse their mental powers. They do not consider that interest is all that should be aroused, no matter whether good or bad, but that there is a moral feature to be considered.

Many teachers disregard the pupil's moral taste in music, and they are aware all the time that their course is wrong. I think I hear a teacher say to a pupil: "Now you are beginning to play very nicely, and I will soon have to give you good music." And, after awhile the attempt is made, but, lo! every feeling of the pupil revolts from so sudden a change. He has not been educated up to a proper appreciation of the sublime beauties of the masterpieces now so abruptly placed before his bewildered eyes. The music breaks on his ears like so many hideous and disgusting sounds. What should be soul-stirring sounds flat and empty. His taste has become vitiated, and this is almost impossible to overcome.

Now, what is to be done? First, Teach from the start only that which is good and refining. Second, Patronize only those dealers who keep good music—on inland dealers are not up to the standard in this respect; the drift of the whole business is to satisfy only the lowest taste. Third, Never keep on hand or play any but the best and purest. If a course of this kind is persistently pursued a rich reward will follow. This is especially true of Seminary teaching, where the teacher shapes and moulds the taste of the entire school.

There is plenty of good, easy, chaste music, if teachers only knew where to find it. Schumann has written very many good pieces for beginners, Lichner has a mine of gems for the young, Spindler, Clementi, Reinecke, Koehler, Kulak and many other excellent musicians, have any amount of easy teaching music, which is just made to bring up a pupil in the way he should go. In music, as in everything else, we do not take naturally to that which is good.

At times it is a profitable thing to allow a pupil to undertake a piece beyond his ability to play—they come out the stronger for it. It gives them a clear idea of their own attainments. To illustrate:—

An English sportsman had a young bull dog; he also owned a bear. One day the servant rushed into his master's presence, crying: "The bear and dog are fighting, and the dog is getting nearly killed! What shall I do?"

"Let 'em fight, let 'em fight; it will be the making of the dog."

So, often, it will be the making of a pupil to have a tussle with a heavy piece. THEODORE PRESSER.

It is a great error to imagine that the sensibilities of the heart are blunted by a knowledge of musical science, or that our pleasures are diminished by a refinement in musical taste; the imagination, on the contrary, in its exalted flight on the pinions of wisdom, views art in a world of ethereal beauty.—Ella.

Improvisation is the gymnastic ground of fancy; it is the arena, in which all her qualities—geniality of invention, cleverness in handling the rule, and the meditative spirit of form may produce themselves in all possible gradations. Added to it the brilliancy of technical excellence may shine in all its splendor. Improvisation is the old time play of the soul in the present; it is undimmed by years for all that may be wanting in perfect artistic value, by its spontaneous and, therefore, irresistible, charm.—Theodor Kulak.

THE SOCIAL STANDING OF ARTISTS.

BY EDWARD B. FERRY.

The expressions, "only a musician," "a poor devil of a poet," with the significant tone in which they are uttered, are too universally familiar to excite comment; yet to the thoughtful mind and sympathetic heart they are full of a meaning at once piteously sad and infinitely far-reaching. There are chapters, yes, whole volumes in them, of history, of biography, of elegy. They have been the echo through the centuries of the hopeless strife of that small but enthusiastically devoted band who, in spite of overwhelming odds, of meers, ingratitude and neglect, have held high the banner of the beautiful for its own pure sake and for the love they bore it. The same brief, contemptuous phrases have summed up the aspirations, efforts and achievements of many a noble, lovable life, whose bequests to the world have been priceless; and they have furnished the texts for hundreds of epithets on the now-forgotten tombs of early blighted geniuses.

Similar scornful words, coupled with a peremptory refusal, recently formed the reply of a wealthy manufacturer, residing in one of the largest German cities, to the request for the hand of his daughter, made by perhaps the greatest tenor of his day, a young but already widely celebrated artist, of attractive personality, fine intelligence and exceptional talent; a man of pure, lofty aims, of soaring and successful ambition, the idol of the public, and the pride of his brother artists; but alas, for his love, in the eyes of the lady's exacting father, "only a musician!" And who, then, is this high and mighty personage, whose name so too proud an grand to be allied with that of a laurel-crowned son of the Muses? A manufacturer of buttons or heaven knows what other vastly important commodity!

A few fortune-favored individuals there are who enjoy the questionable honor and privilege of playing the drones in the greatest musical theatres, of going through life without accomplishing anything, or being of use to any one, living from the fruits of others' toil, past or present. But except for these, all must serve their kind in one way or another, to earn an existence. The shoemaker clothes his neighbors; the lawyer settles his quarrels, the doctor prescribes the cure, the clergyman preaches, guides and instructs his moral sense, and the artist, by his tastes, his æsthetic nature; and who shall say that the last-named service is the least worthy or valuable?

Does it lie in the artist's proverbial poverty in this world's goods? Certainly, as this is an age in which men and things are measured far too often and too exclusively by their market value, and it must be admitted that the average artist, if depending wholly upon the contents of his pocket for weight, would hardly balance the business-man or the bondholder. This is partly due to the deficiency in the average artistic temperament of the aptitude for practical thrift and economy; and partly to the fact that art work, in whatsoever form, is not paid in anything like the same proportion to its excellence and its demands upon the worker, as other forms of labor.

The wares offered for sale by the artist have an infinitely more than other commodities; and he is frequently forced, not only to furnish the supply, but to create the demand as well, to a large degree, and so cannot control his price. Yet the difference in this respect between his profession and others is hardly as great as it appears. I think the income-tax list of any of our large cities would show a good average for the artists of fair standing, as compared with other professional men who do not employ capital as a powerful co-worker. Moreover, the minister is proverbially poor, yet no class enjoys a higher consideration. If the vocation of the minister is an honest one, it is not to be entered into, whether great men or small, of the least unworthiness, not to say unworthiness, art should and eventually will do the same for her votaries. She has already done so in many illustrious instances, as in the cases of Holmes, Longfellow, and Paine, of Cambridge, for example. But we are considering here, not the great celebrities whom fame makes the fashion, nor the numerous and intelligent and gifted art patrons whose names will always be honorably connected with the progress of culture and æsthetic development. We are investigating the mutual relations between the artist, as such, and the public; as exemplified by the large class of honest, earnest, and able—though it may be obscure—laborers in the service of the beautiful, and the masses among whom they must work and from whose support they must live.

How is it with the equally proverbial immorality of the artist class? This belief is a popular fallacy, so widespread and so firmly rooted that it would be no doubt be useless to assert the contrary, however ably or however well supported by facts and figures. It might readily be urged that the publicity of the artist's life, the many and eager reporters of every word and act, give to each trifling slip, which in other circles might pass unnoticed, exaggerated importance. "The light which is set upon a hill" cannot be hid; neither can its smoke, if it chance to burn away for a time. But let us admit, for the sake of argument, that owing to a peculiar temperament and

exceptional circumstances, the artist is unusually open to temptation. The more credit is then due to the strong, lofty souls who come through the test stainless and erect; and of such there are many. Why hold a class responsible for the weakness of some of its members? How often have bank cashiers defaulted in the last decade, yet no one dreams of looking askance upon the calling for that reason. Each man in it is supposedly innocent until proved guilty.

The real trouble, I am convinced, is with the public, not with the artist. Few, comparatively, with us have any notion that art is anything more than a pleasant pastime, which a little inborn or one-sided talent renders easy. Of its loftier purpose, its graver meaning, its years of hard, systematic toil, and the broad, conscientious soul which it at once necessitates and stimulates in its true disciples, the great majority have no conception. Hence their lack of genuine respect and serious interest. Then the prevailing ignorance with regard to most of its branches offers a premium to imposture and incompetence. Any young person who is too lazy or too stupid to get a living otherwise, and is possessed of the rudiments of an accomplishment, sets up as professor of music or painting, is accepted as such by the indiscriminating, who then proceed to judge the profession by this incapable and ill-instructed representative, and of course unfavorably.

When will our people wake to earnest thought in this matter? To the vital importance of the æsthetic element in our educational system? To the real, solid value of the beautiful in every life, however humble or prosaic? To a demand for true, able, thoroughly trained men and women, and such only in this department, as in others? When will our great theatres, our class concert and opera, drama and picture gallery among mere "amusements"—with the circus, walking mat, and minstrel show? Religious services and instructive lecture courses are not so classed. In Germany the theatre, concert hall, and art collection are regarded as educational institutions, as much so as the great libraries, and the knowledge and appreciation of true art being incomparably more general and more complete, the estimation of persons and things connected therewith is infinitely more just. Art work is judged and valued for what it is, not merely for the price it will bring, or the end it will serve; and the artist is honored, if he prove himself genuine, as a member of one of the grandest callings, and the social and intellectual equal of the best.

May we not aspire in time to equal the Germans in general culture, if not in profound learning? The talent, aptitude, and diligence of our people amply fit us to do so, if only the conditions for development are favorable. Justice, then, and strict, intelligent criticism for the American artist; willing and progressive interest from the American public, that we may show to the future a worthy American art!—*New York Day Star*.

THE STUDY OF THE PIANO.*

Translated from *Die Klavierlehre*, by F. HENNER.

"*The Study of the Piano, a Handbook for Pupils*," is meant to be a guide to the student. I would recommend the acquisition of this work to every teacher. It gives in the form of questions and answers the same matter at length which was outlined in principles only in the first named volume.

One chapter treats of study in general; the next of the necessity of counting.

Chapter III contains very valuable ideas on fingering, illustrated by certain examples. The following are cited as the most important cases: The natural order of the fingers without change of position (adjoining fingers on adjoining keys); the hand in the highest position; the expansion of the fingers; experiments how far this can be done without difficulty (for instance: that the 2d and 3d fingers can easily take a third; the 2d and 5th a sixth); change of position by means of the thumb; repetition with different fingers; change of fingers on sounding key; fingering of intervals; lastly, fingering which does not belong in these groups and is to be considered exceptional; the same finger on different keys, sliding from a black key to a white key, the change of position by means of the long fingers, both by putting one over the other and pushing one under the other; striking two keys with one finger.

Chapter IV treats of classical exercises, and classes as most important: Five-finger exercises with quiet hand, the same with changing thumb, scales, trills and tremolos; exercises with one or more fingers stationary, thirds, sixths, and octaves, arpeggios, and lastly, change of hands, change of fingers, repetition, etc.

Chapter V considers some peculiar difficulties; some further paragraphs speak of ornamentation, playing by heart, reading and the treatment of the pedal.

Chapter VI takes up some bad habits; for instance, the broken touch, the stiff touch, bad position, nervousness; and gives good advice how to overcome these difficulties.

* "*The Study of the Piano*," Translated by M. A. Bierstadt. Theop. Prosser, Philadelphia, Publisher. Price \$1.50.

HINTS.

Each child has its possibilities. The duty of a teacher rises out of these individual statements. Some students are coarse; some are, naturally, refined. A student's environment joins his elemental notions into a primary basis, because it usually embodies a child's history. When a child's possibilities are carefully developed we have a superior person. Superior possibility is the fundamental ingredient in every department of culture. It is true, we cannot change the timbre or character of a person; but we can, by correct exercise, bring out and adorn the steps in the series of progressive changes which uncover the possibilities of a healthy mind. When we have prevented errors, we have not gone out of the right course, but we have not taught correctly, unless our pupils have assimilated the elements of music by the correct principles of teaching. The so-called "only methods" of this and that teacher, in almost every community, which have been tried and found wanting, should be abandoned. The applause of ignorant persons will not atone for time wasted at a piano. If this or that celebrated teacher does good work, he will show the fruits of his "only methods." Some advertise themselves by exhibiting your children before they are able to do any one credit, and trust to the profound ignorance of an audience to thus write themselves up. How many thousands of worthy pupils are wasted and dwarfed by the "only method" of impostors? The people will soon realize that an inferior child can be useful for mercenary considerations, and that a superior one can be moved into writing himself devoted. When the musical merchants—*not teachers*—give up these base ways of competition and compare full-fledged artistic natures with the view of bettering their own "great methods"—then the musical culture of a country will improve. We dare not say where the musical future will rest. One thing is certain, however, the people of America are business men and intelligent women, and they will soon learn that greatness (?) is not what they wish to teach their little ones. The personality of a teacher and that of a student, though very important, is seldom considered in the selection of a teacher. Some teachers amuse and degrade, some instruct, and some do both, while others do neither.

THE COMING PIANO.

The principal imperfection of the piano is its inability to prolong the tone, the sound dying away rapidly from the time the key is struck. This is especially true of the upper notes, so much so that the highest notes can be said to have scarcely any duration at all.

While the improvement of the piano in this direction has always interested musical people, it seems to have been reserved for Mr. Harvey Worrall, of Topeka, Kansas, to point out the road by which at least a partial success may be obtained.

Several years ago he discovered that a harmonic tone obtained from a piano wire has greater duration than a fundamental tone of the same pitch obtained from a wire of the same length, as one of the aliquot parts which vibrate to produce the harmonic tone in the longer wire. He then devised and patented his "Harmonic Damper," which presses on the wire when struck by the hammer and causes the harmonics instead of the fundamental tone of the wire to sound. The fundamental tone of the wire is not used at all, but the harmonics alone give the desired tone.

To produce the harmonics a long and fine wire is best; the size of the wire to be used, say for the highest note on the piano, to be the same as is ordinary; but the wire will be several times as long, and will vibrate in harmonic sections, each section equaling in length the length of the present ordinary string for that same note and giving out a sound of the same pitch.

While the prolongation of the sound thus effected is not infinite, as the organ, still the upper notes of the piano may be made to sound as long after being struck as the notes in the middle of the piano do now, and for this reason the invention bids fair to make the piano of the future as much superior to the present piano as the present one is superior to the harpsichord.

WANTED—A position to teach piano or voice, piano preferred, by a lady, an A. C. M., who studied under some of the best masters in England, and has had an experience in teaching for twelve years.

Address B. L., care of THE ETUDE.

[FOR THE ETUDE.]

CONFIDENCE IN PLAYING BEFORE OTHERS.

BY E. A. SMITH.

GIVEN—a person with less ability and more confidence, and a person with greater ability and less confidence, and the former will succeed where the latter will fail. When a man loses heart he is no longer a man. Obstacles of slight moment overwhelm—they become a mountain in his pathway which he can no longer climb; but imbue that same man with the spirit of confidence, and his effort and courage will bring him to the laurel-crowned mountain top. Confidence is desirable. Can it be cultivated? I do not mean that extreme confidence which degenerates into self-conceit, is arbitrary and self-assertive, but that self-possession which makes a man feel that he is worth something to society and to others, not they alone to him; a confidence which makes a man congenious, which gives charm to character, and makes individuality most salient. Starting out with the broad assertion that, other things being equal, every man can do what he wills to do, I am at once launched into the question: Can it (confidence) be cultivated? Easy matter to answer yes, but prove it.

As the delicate physique, by systematic training, may become the athlete, so the mind is no less capable of being trained. A person with a violent temper may so educate himself as to have it under his entire control. Take, for illustration, Shakespeare's "Taming of the Shrew." There are many actual examples of people who, naturally impatient, have become the most patient of all men. A person kind at heart, by constant schooling, may become the hardened criminal, or the brute so soften his nature that sorrow would bring tears to eyes that had never wept. History is replete with illustrious names, from an Achilles to a Beethoven, who will to overcome great obstacles, and who succeeded, but they must first have had the faith and confidence in themselves necessary to achieve their success. Of what is all this to the musician? Well, I will tell you. It goes to show that confidence is one of the necessary qualifications to success, and that by determined effort it may be acquired. Why is it that some excellent pianists can never play before others, and do themselves justice? and why is it pupils so often practice with a freedom and spirit, when by themselves, that quite forsakes them the moment the teacher and lesson have arrived? What, but a lack of confidence? And when at the piano self-possession has forsaken one, what a sorry figure is one! Music has then no proportion, and expression plays no part. Half the battle is won if only courage and confidence be our allies.

In a series of musicales given, I have noticed that pupils usually play better the second evening, and that by continued playing before others, the bigness of self-consciousness, which deprives so many would-be artists of the artistic, has a tendency to wear away. I am quite convinced that by frequent playing before others those pieces which are within the pianist's compass and ability, that confidence may be acquired even in the most extreme cases, as is so found in the nervous temperament. Do this, then, by improving every reasonable opportunity to play; it will never be made easier by delay. The earlier one gets used to looking into faces, the easier does it become. The diffident boy will be the diffident man unless he mingles with others; so should the child, then, early accustom himself to playing before others, that it may become a pleasure rather than a burden. Who has any patience with the singer or player who needs to be coaxed or teased before consenting to sing or play, although the real cause may be timidity or lack of confidence? In these days of opportunity no one should think of spending time and money in acquiring a musical education, unless it is also to bring to their friends some pleasure. The height of selfishness, indeed, is pleasure for self alone.

How many a timid organist at the first has stumbled over the keyboard with nervous fingers, and found at last it was because he had no confidence in himself! Gradually he becomes accustomed to the position; the nervousness wears away; confidence is asserting itself; now

what firmness possesses the keys—what melody therefrom! The same man outwardly, but in mind another being. He is composed. See! there is no trembling of the hand so steadily poised in its place; no uncertain and wavering tone, but precision and confidence in it all. No less in importance, then, that this faculty be cultivated than that of technic itself.

What a gift to be able to lose one's self in the interpretation of music or emotion! Surely one must, then, have a self-possession that will enable him to enter into the work with all the intensity of the actual. Persevere, then; continue to play before others, until it will at last be a pleasure to them and to yourself. Do you not see that you have already acquired confidence, and are being repaid a thousand fold?

SUCCESSFUL TEACHER.

BY EDWIN MOORE.

The successful teacher is one whose work is characterized by earnestness, enthusiasm and patience. A personal interest in the pupil, and a recognition of honest endeavor, will also do much to arouse latent energy. While faithful teaching demands a correction of faults, still this can be done in such a way as to create a desire on the part of the pupil for higher attainment. Querulous fault-finding only tends to discouragement. We all like to know when we have done well, and a word of encouragement, while it costs nothing, may be the very thing needed to give steadiness to a wavering spirit. It is a truism that "the laborer is worthy of his hire," and yet no teacher should follow his vocation with no higher ambition than that of earning his fee. He should bring to his work a love for his art, and the same holy spirit should animate him as characterizes the "Preacher of Glad Tidings" in his holy calling. To impart to others a proper understanding and appreciation of the beautiful in art is a mission worthy of all honor, that cannot be measured by dollars and cents.

D'ALBERT TALKS.

MOORE has been said of Liszt and Tausig, and on one point all critics agree—namely, that both were incomparably great and irreproachable in their special styles. I knew both men well, and have heard them play alone when the flow of inspiration, so to speak, was on them. Liszt was greater than Tausig in his conception of a piece, but the latter was more wonderful, more accurate in technique. Liszt had poetical sentiment and colored his music with it. Tausig had sentiment, too, but not so marked. His technique was so faultless it seemed as if Nature had made him a gifted instrument, and no effort was required to produce such perfect harmony. Liszt captivated the feeling and wove into his playing a sentimental pathos that carried all before it. Both of these great men have gone, but their influence still lives and produces good results.

With the knowledge I now possess, I would advise a pupil to go to Germany and study under the great Prof. Klindworth or any other well-known teacher. It is not the study of music alone that improves, but the atmosphere of musical culture that daily surrounds a pupil. Berlin is undoubtedly the musical center of Germany, and there such great masters as Johannes Brahms and Von Bülow can be heard for the small sum of fifteen or twenty cents. They appear and conduct in popular concerts frequently, and charge nothing for their services. In such a way the musical spirit of the people is encouraged and the poorer have an opportunity to hear the best music. I have appeared at several popular concerts in Berlin as a volunteer, and I can assure my readers that I was as careful and painstaking as if I had been playing before royalty. The pupil should lose no opportunity to hear other great masters besides the one teaching him, and from each try to learn something that could well be emulated to advantage. Each teacher has some special greatness, some individuality that distinguishes his style, and it is the blending the talent or genius of an artist pupil to utilize into one composite whole the beautiful and best from each of the masters.

The pianist makes an interesting comparison between Von Bülow and Rubinstein. Von Bülow he thinks the greater of the two, because he insists on the interpretation of the composer's thought, while Rubinstein "plays everything as if it belonged to him." It is surprising to learn from D'Albert that at least 20 per cent. of the auditors at concerts in any prominent German city are Americans. This shows the extent to which music study in Germany is carried by Americans. D'Albert is an enthusiastic admirer of Wagner, and thinks his niche in the temple of fame will be next to those of Mozart and Beethoven.

CONCERT PROGRAMMES.

Synodical College, F. L. Hetak, Musical Director, Rogersville, Tenn.

Anber, Overture to the Opera "Massaniello"; Gonnod, Vocal Duets, Breezes of Night; Jungmann, (a) Vocal Solo, Home Longing, (b) Phantasia on the above air; Abt, Chorus, Boat Song; Spindler, Piano Solo, Trot du Cavalier, op. 140; T. A. Parker, Vocal Solo, Seven Times Four; Hiller, Piano Duets (a) Christmas Eve, (b) Mozart, Minuet (from Symphony in E flat); Kjerulf, (a) Mozart, Last Night; Doehler, Piano Duets, Nocturne in D flat, op. 24; Rubinstein, Piano Duets, The Angel; Delibes, Piano Duets, Pizzicato Polka (from "Sylvia"); Braga, Vocal Solo, Angel's Serenade; Nenstedt, Piano Solo, Souvenir de Marie Therese; Schnerb, Vocal Solo, Impudence; Eilenberg, Piano Solo, The Ridgits, Gavotte moderne, op. 29; Eggardt, Piano Duets, Course des Jockeys; Metra, Chorus, Summer Fancies.

Pupils of Mrs. Norah M. Watts, Williamson, Mich.

Soldeman, Ladies' Octette, Peasant's Wedding March; Tutschek, Piano Trio, Frühling's March, Op. 87; Rowe, Vocal Duets, When the Moonbeams Gently Fall; Spindler, Piano Solo, Rosetta Galop, Op. 98; Gade, Piano Solo, Entrance March; Erfolg, Piano Duets, Scene de Ball, Bannfelder, Piano Solo, Rondo; Mignon; Rondo-Gmmbert, Vocal Trio, Chertolina, Waltz; Ludovic, Piano Duo, Bouquet of Roses; Lange, Piano Solo, Stille Liebe; Meyer, Piano Solo, Gavotte Facile; Low, Piano Duets, Spielman's Ständchen, Op. 320. No. 2; Delacour, Piano Solo, Life in Youth; Duerbert, Piano Solo, Flowers of Mazurka; Back, Ladies' Quartette, Annie Laurie.

Pupils of Miss Carrie D. Hosmer, Orange, Mass.

Reissiger, Overture, Die Felsenmühle; C. Böhm, Danse Hongroise, Op. 102; C. Böhm, La Fontaine, Op. 221; Heller, Bohemian Airs, Nos. 1, 2, 3 and 5; Besthoven, Sonata, op. 6, Allegro Molto, Rondo Moderato; Aloys Hennes, Chant de la Creole, Op. 269; Mendelssohn, Evening Song, A major, No. 3; Schnerb, Moments Musicaux, Op. 94, Nos. 1, 2 and 3; Lemoine, Valse et Galop; Oesten, Trio, Frühling's Bling, Op. 319; Seymour Smith, Old English Dance, Dorothy; Clementi, Sonatine, Op. 36, No. 3; Moscheles, Rondo, Les Charmes de Paris, Op. 54; Schubert, March, Op. 27, No. 3; Polonaise, Op. 61, No. 1, 4 hands; Raff, March des Bohemiens; Mendelssohn, Song without Words, A major No. 1; H. Ketten, La Castagnette; Beethoven-Willmers, Adelaide; Raff, Tarantelle, The Fisher Girls of Prociada.

Garrard College, Lancaster, Kentucky. R. Koester, Musical Director.

Beethoven, Piano Duets, Overture Egmont; Weber, Piano, Invitation to the Dance; Thomas, Vocal, Knowest thou the Land; Durand, Piano, Valse in A flat; Kinkel, Piano Duets, Silver Moonbeam; Schnerb, Piano, Impromptu in E flat; Millard, Vocal, When the Tide comes in; Warren, Piano, Old Folks at Home, variations; Smith, Piano, The Millwheel, variations; Dorn, Piano, Oberon Fantasia; Pinnst, Vocal, Bedonin Love Song; Leybach, Piano, Sonnambula Transcription.

Charlotte, N. C., Female Institute. Mr. Joseph Maclean, Musical Director.

Beethoven, Sonata, Op. 27, No. 2; Von Weber, Scene and Air from Der Freischütz; F. Chopin, (a) Waltz, Op. 64, No. 2, (b) Nocturne, (c) Polonaise; H. Hofmann, Song, Secret Grief; S. A. Emery, Song, Burial, ye Apple Buds; E. Grieg, Scenes from Folk-life, (a) On the Mountain, (b) Bridal Procession, (c) Carnival.

Knox Conservatory of Music, Galesburg, Ill.

Moszkowski, Waltz, Op. 84; Dudley Buck, Creole Lover's Song; Mendelssohn, Andante, from Violin Concerto in G; Gottschalk, Last Hope; Vogrich, Staccato Caprice; Verdi, Ave Marie, Violin Obligato; Ch. de Beriot, Fantaisie; Bellini, Aria, from Sonnambula; Liszt, Rhapsodie Hongroise, No. 2.

Cameron, Mo., Institute.

Rossini, Piano Trio, Overture, La Dame Blanche; Koelling, Piano Duets, Galop Caprice; Joseffy, Piano Solo, The Mill, Op. 28; Diabelli, Piano Solo, Sonate in D, Op. 33; Meisinger, Piano Solo, La Marmuse des Vents; Rossini, Piano Duets, Overture to William Tell; Cramer, Piano Solo, Fantaisie, Op. 74; Behr, Piano Duets, La Reine des Fees; Andros, Piano Solo, Arabesque; Ketterer, Piano Duets, Grand Galop de Concert, Op. 28.

Pupils of Miss Angeline Aspinwall, Elmira College.

Beethoven, Allegro from Sonata, Op. 2, No. 1; Mozart, Minuet in E flat (piano duet); Mendelssohn, Rondo; Rockel, Song; Kullak, Chorus; Goldner, Mazurka, Air Moldave; Thomas, Gavotte from Mignon; Heller, Slumber Song; Volkman, Waltz from Serenade for Strings; Streleiski, Ballad, Surely; Schumann, At Evening; Chopin, Mazurka, Op. 60, No. 1; Tschakowsky, The Sleigh Ride (piano duo).

STRAY LEAVES.

BY ROBERT GOLDBECK.

TEACHERS' NOTES.

MUSIC is a difficult art; to learn it requires patience. The teacher, therefore, to be consistent, useful and efficient, should possess and exercise a proportionate amount of patience.

The impatient teacher does little good and a great deal of harm, depriving the pupil momentarily of the faculties of perception and memory, beside destroying that feeling of friendship and sympathy which should exist between teacher and pupil.

Be patient, but not weak nor over-indulgent, lest the pupil should rule the teacher.

Do not theorize too much, nor trust to the pupil's memory, but make it a rule to mark down such instructions as can be conveyed with signs or short words. Fingering, correction of mistakes in the print, encircling of tied notes that have been erroneously repeated during the lesson, extra marks for Tempo, etc. Thalberg is said to have been in the habit of covering the pupil's music page with detailed instructions of every conceivable kind. Possibly the great pianist overdid it. Mr. Gutw, a distinguished New York pianist, and a pupil of Thalberg, is in possession of pieces black with notes from the hand of his teacher.

Do not allow the pupil to begin from the beginning to correct a mistake made further on. It is not only waste of time, but an encouragement to make the same mistake again, and that simply because it will have been forgotten when arriving again at the critical point.

In selecting pieces for the pupil, have alternately one in sharps and one in flats.

The first difficulty that presents itself to the teacher is, that naturally uneven fingers must be made to play evenly.

Explain to the pupil the difference of finger and wrist action, and cultivate exclusively the former for some time. The jerking of the wrist and objectionable hand-push are the natural consequences of the weakness of the fingers, calling into aid the stronger wrist and whole hand. Thus assisted, the fingers must remain forever weak, the touch becoming clumsy, harsh and stiff.

It must become a second nature to the pupil to hold down one key firmly while another finger is raised for another stroke. The principle, "Hold and raise at the same time" must ever be present in legato playing.

TO THE PUPIL, CONCERNING PIANO PRACTICE.

CHOPIN, the great pianist and composer, used to say to his pupils that he never practiced more than four hours a day, but that these were carefully and methodically employed.

2. Those who can devote a great part of their best time to practice, with a view to professional excellence, may adopt Chopin's plan with here and there another hour added.

3. Pupils whose school duties keep them from home between 9 A.M. and 4 P.M., should not practice more than two hours and a half a day, nor less than an hour and a half. In both cases they should make it a rule to have from ten minutes to half an hour's practice before going to school. With a little energy this can be accomplished with perfect comfort and incalculable advantage to the acquisition of the art.

4. This morning practice should consist exclusively of daily studies, that is, five-finger exercises, scales, three- and four-toned arpeggios, trills and octaves, according to stage of advancement.

5. Remember, however, that *nothing* is accomplished, and probably much harm done, if these exercises are imperfectly or listlessly gone through with, just to fill the time; but they will help wonderfully if practiced with the constantly thoughtful purpose of making the exercises more perfect, in evenness and fluency rather than rapidity, at first.

6. When you take up the study of music, do not set out with the idea that it is to furnish you entertainment. You will find that its true enjoyment consists in its earnest study and the progress that you feel you are making. Thus you will in a short time furnish much greater entertainment both to others and to yourself.

7. Make your teacher feel that you understand this, and that you propose to adhere to it; he will then enjoy giving you lessons, do more for you from principle, and be able to do more for you.

THERE is a time for study and a time for recreation. Too often, however, the study of music is expected to furnish entertainment from the very outset. The pupil is "crazy" to learn pieces and the parents are often anxious to produce the new beginner in company. This is wrong, and destructive of all hope for the future. It has been frequently observed that children from eight to thirteen years of age are the best and most earnest students. Advantage should be taken of these precious five years to lay a grand foundation of intelligence and practical skill, not by cramming the tender brain with an

excess of study, but by a slow and gentle but steady application to good work, plentifully relieved by open-air exercise and play. As far as the art of music, the immediate subject under discussion, is concerned, it is pretty generally understood that its study is of the most difficult nature; it is, indeed, nothing less than the seizing of the intangibly beautiful.

To treat such a study lightly and as a mere frivolous amusement, can only result in failure; bearing this in mind, let the first years be the "time of study," and reserve succeeding years for the enjoyment of all that is beautiful and lovely in music.

How far is a correct position of the hand indispensable in piano playing, and how far can it be deviated from? This important and ingenious question was recently asked by a lady of New York city. It is indispensable during the first studies, which may cover the period of a year or more, if pupil and teacher have made it their purpose to attain the very best possible results and desire to lay a solid foundation for rapid future progress. The hand may be gradually emancipated from rigid observance of strict discipline in this respect as soon as the fingers have acquired perfect freedom of action, and are no longer in danger, under any circumstances, of giving way to a faulty influence of the wrist, which consists of an ugly jerk, or, while moving sideways (pardon the expression), of a jog-trot, common to nearly all beginners.

This emancipation from a strictly correct position comprises (1) the raising of the hand, as little or as high as may be warranted by such more or less forcible accents as may be required; (2) an elastic attack of the whole hand instead of the fingers (must be fingers); (3) a supple and less considerable lowering or raising of the wrist as convenience may suggest; (4) a flattening of the fingers, principally upon the black keys, and (5) a rolling motion of the wrist from left to right, and right to left, to facilitate the execution of certain difficulties. Thalberg has said, "the *finger* is the artist must be able to assume any position of hand or finger that may be productive of artistic results, but it must be gracefully done," and it may be taken as a guiding principle that the "grace" consists in not departing more than is necessary from the primary strictly correct five-finger position. Grace of playing excludes, upon the same principle, all unnecessary moving about of body, head, hands and arms, as such movements may easily become ridiculous and amuse the spectator at the expense of the artist and his art.

TEACHERS should give to their pupils *beautiful* music, no matter whether old or new; but do not give music merely because it is old, nor avoid music merely because it is modern!

PUPILS often come to their lesson badly prepared, and yet seemingly expecting to receive a good and thorough lesson from their teacher. They should remember that very little can be done for them if the previous lesson has not been practiced and well acquired. *Habitual* neglect becomes a source of embarrassment and torture to the teacher. When pupils take lessons, they should show their appreciation of their teacher's worth by industry, application and *conscientious* study.

A REVOLUTION IN WALTZING.

HERE in Vienna we are on the eve of a new revolution—not a political one, however, says a Vienna correspondent of the *Radical*. It is a revolution in the art of waltzing. Johann Strauss, our great composer of waltzes, has observed that they waltz no more. In the best society especially they scorn to waltz. They talk and flirt at the balls, but they will not waltz. At court the waltzes are limited to four minutes, whereas the quadrilles last twelve minutes.

Seeing this, Strauss has composed some waltz-minuets which he will try soon. During these waltzes the couples have the choice of talking together during half the time, or, if they prefer to waltz, they can alternate the vertigo of the waltz with the calm flirtation of the minuet. They say marvelous things of these new compositions, which will probably make the tour of Europe. It is a complete revolution!—*Transatlantic*.

A TRUE artist should be so wrapped up in his playing as not to know whether he is playing to the many or the few. The player, absorbed in the earnest labor of love, alike indifferent to appearance or manner, at once enchains the heart and captivates the willing hearer. The true musician, alike animated by the excitement of his theme and by some sudden stroke of impulse, makes captive his hearers and triumphs over their feelings. This is the power of genius in musical expression.—*Fannie Bloomfield*.

WOMEN are the music of life: they receive everything within themselves more openly and unconditionally than men, in order to beautify it with their sympathy.—*Wagner*.

[FOR THE ETUDE.]

ON TOUCH.

BY E. VON ADELUNG.

A BEAUTIFUL touch is an ability much appreciated, and therefore much sought for. It is readily noticed in an artistic performance of a plain melody, as well as of pearly runs, whether fortissimo or pianissimo, legato or staccato, crescendo or diminuendo.

The requisites of a beautiful touch are two: a highly developed sensitiveness and a perfect control of all the muscles of the hand and the arm. That the instrument on which the performance takes place should possess a fine action and be in perfect tune is obvious.

When we contemplate the lives of great pianists, or study their biographies, we feel surprised at the great difference in their mental and physical gifts, and in the conditions under which these gifts had been developed. But in one way those great masters were all alike: they all were highly sensitive. This sensitiveness enabled them to become their own critics, to judge the touch of other masters and perceive the defects in their own. Very frequently they had poor instruments to practice on; rarely their circumstances allowed them to have the disposal of one in a perfect condition. The one artist had long, the other short fingers; the finger-joints of the one were naturally pliable, those of another stiff and awkward. Whether other gifts, such as musical ear and memory, were equally distributed, remains a question, but that they were not equally developed is beyond doubt; for some remained only eminent artists, while others became celebrated composers. Some had the best teachers, others not; some were taught by one method, others by another. Even in the main position of the hand they differed greatly; while some favored the high position, others favored the low, or held their hands sloping toward the keyboard.

But they all had an exquisite touch. Some had a peculiar touch, and if all of them could have been made to play the same piece, these peculiarities would certainly have been noticed. But whether the latter could be traced to a peculiar hand-position, I doubt much. The importance of a fixed hand-position has been greatly overrated. One may look prettier than another, but the player does not play for the sake of prettiness, but for the sake of a beautiful touch. And this touch requires all kinds of hand-position, from the "high" to the "low," from the "straight-back" to the "wavy-back" and "sloping."

Much more important is the hand-position in regard to an even touch, so that any of the "weak" fingers can strike as powerfully as any of the "strong."

Naturally the back of the hand inclines toward the weak fingers (the 4th and 5th); this position, instead of assisting those weak fingers, actually prevents them from doing their best, while, when we hold the back of the hand in a parallel line with the keyboard, each finger enjoys equal playroom. But as this position is difficult, it is only the result of long practice, of energy and perseverance.

The teacher can explain and demonstrate, but it requires great intelligence on the part of the pupil in order that the latter may be benefited by those explanations and demonstrations. The pupil must bear all those precepts constantly in mind; he must know the object of each exercise he plays to be able to watch his progress.

To obtain an artistic touch he must go still further in his efforts; he must study intelligently the contents of the piece he plays, so as to be able to enter into the spirit of the composition. Practice must go hand in hand with theory, to ripen his understanding, to sharpen his sensitiveness for everything that is beautiful.

A man who in by-hours resorts to the bright and cheerful domain of art for recreation from severe professional labor; is wont to do so with a keener relish than the regular artist, who has his main occupation therein. In other words, the sate when taken in small quantities is usually more savory than wheat taken in spoonfuls.—*Thibaud*.

A. B. PARSONS ON PRINCIPLES OF EXPRESSION APPLIED TO THE PIANOFORTE.

[AN ESSAY READ BEFORE THE NEW YORK STATE MUSIC TEACHERS' CONVENTION.]

MR. ALBERT ROSS PARSONS illustrated his practical paper on "The Principles of Expression Applied to the Pianoforte" at the instrument by excerpts from the following compositions: At the Seashore, Op. 18, No. 2, Stephen Emery; Berceuse, Op. 16, No. 2, Rubinstein; Barcarolle, Op. 92, Rubinstein; Préludes and Fugues, Bach; Aufschwung, Op. 12, Schumann; Ballade, G minor, Op. 23, Chopin; Nocturne, G minor, Op. 87, No. 1, Chopin; Nocturne, G minor, Op. 15, No. 3, Chopin; Gigue, in G major, Scarlatti.

From the examples adduced Mr. Parsons drew the following conclusions:—

I. That, while fine pianoforte playing does bear a definite relation to the printed music-page, yet no one who is wholly dependent upon the printed page for the proper expression can get it from the printed page alone. And this for two reasons, viz.:—

a. Because one must understand the things signified before he can be certain to make no mistake in applying the signs themselves. And, further,—

b. Because the signs, especially the bar-lines, slurs and cross-bars uniting notes of the same length are so frequently miswritten in the best editions.

II. That the revised editions of our standard music are usually more faulty in point of signs of delivery than former editions, since the later editions, being more specific as to details, are oftener specifically wrong.

III. That the result of all this uncertainty and confusion was a disposition to depend upon personal tradition for the correct interpretation of pianoforte music, and to view with suspicion all efforts to reduce expression to rational rules, as tending to render playing scientific rather than inspired.

IV. That the traditions of the masters now reach us through so many hands that they are practically dead; while the personal practice of artists of the highest order varies so widely that nearly everything in their art is purely personal in its outcome.

V. That to escape the dilemma of choosing between the traditions of the dead, which we can no longer get at, and the practice of the living, which differs between artists precisely according to the measure of their greatness, an attempt is now being made to define, if not what the dead masters did mean, at least what, in accordance with scientific principles of melody, harmony and rhythm, they *ought* to have meant.

VI. That, in the editions of Dr. Hugo Reimann, we have at last versions of the masterworks which we can study as we study any printed book, in complete confidence that the more closely we regard the precise punctuation, phrasing and shading there marked, the clearer the composer's ideas will be to us, and the better musicians we ourselves will become, and thus the better qualified to form and exercise our own independent judgment in playing pianoforte music, whether edited by Reimann or not.

He then gave some advice concerning the way to study Reimann editions, and next illustrated the most practical method of getting at the real meaning of music which was not thus edited.

In this work Mr. Parsons laid chief stress upon the study of the principles of singing, not only to enable one to sing or hum melodies intelligently, but also to enable one to discern by the aid of musical feeling the limit and proper sentiment of the smaller motives from which the composer composes his works, just as an author does his books from trains of ideas.

He concluded with an illustration of the manner in which Chopin may have begun the composition of his G minor Ballade, and impressed upon the listeners the importance of employing imagination to determine the artistic treatment of what feeling discloses in the contents of musical masterpieces.

Any fool can play fast, but it takes a good musician to play slowly.—*Amos.*

THE METRONOME.

EDITOR OF THE ETUDE:—

YOUR effort to draw the attention of the readers of THE ETUDE to the importance of the use of the metronome in their musical studies is an undertaking that deserves the very highest praise. By drawing your readers' attention to a metronome, also, that is both easily handled and carried about, as well as reliable, pretty and reasonable, you have removed what I believe to be one of the major obstacles that have hitherto deprived many music students of the pleasure and advantage of possessing a metronome. No doubt the high price generally asked for metronomes has contributed to prevent their "universal" use among teachers and students. My pupils actually delight in this little instrument, my "music watch," as some of them are pleased to call it; it aids them considerably in their studies. This is the plan we have adopted: speaking of Heller's Studies, for instance, where the metronome time has been generally carefully indicated, when the pupils play a new study the first time for the teacher, they are advised to play it very slowly, evenly in time (not as yet, however, in the metronome-tempo indicated), observing all the expression signs carefully. If the pupil succeeds after the second or third lesson in playing the study perfectly correct in regard to notes, expression, time and phrasing, the teacher then finds the metronome time in which the pupil can play the study correctly at that time; after that the pupil endeavors to increase gradually the tempo in the following manner: Take Op. 46, No. 1, for instance; the metronome-time given is $j = 120$; few pupils after the second or third lesson on that study will be able to play it properly at a tempo faster than $j = 60$; the students are aware of this fact, and are thus easily persuaded to go on practicing the study for themselves; a record is kept by the pupil for the practice of each study; beginning, for instance, with No. 1 in Op. 46, at $j = 60$, the pupil continues practicing this study at $j = 68$, then $= 66$, $= 69$, $= 72$, and so on (creeping up the ladder slowly and steadily) till the desired metronome-time is finally reached, which in this case is, as stated, $j = 120$.

There is much benefit derived by using the metronome in the aforesaid manner in connection with all compositions played by the pupil; the pupils observe and watch their progress thus readily themselves, which is a great satisfaction to them and decidedly a help also to the teacher.

Time and time again, when pupils come to me who have formerly studied elsewhere, I have noticed this complete disregard of the metronome-time indicated by the composers; many such students honestly supposed they had mastered certain studies and other compositions, and then failed to play them at the proper tempo, found it impossible to do so even for two or three measures.

Well pleased that you have taken the subject up in THE ETUDE, I wish you much success in your work, and remain, very truly yours,

FELIX L. HEINK.

THE CULTIVATION OF MUSICAL MEMORY.

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

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

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

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

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

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

4. Apply to the other passages the rules recommended for mechanism; separate the forms, analyze them, repeat them and learn them singly. Observe the design of each passage; the disposition of the hands; the right or contrary movements of the parts; the modulations. Force the ear to retain the melodies, singing them meanwhile; force the mind to retain the difficult passages, creating at the same time repeating points. Compare the passages with one another; remember one thing by the aid of another (two ideas connected together are retained better than a single one). Recommence each passage from the point where it is known, pass to the following, then take the whole for the entire connection. This work should be done daily, and above all things very slowly. It is the only means for reflection while playing and for preventing too close a connection between the ear and the fingers, a connection that leads to inaccuracy and a want of solidity. It is not less essential that this work be done mechanically; that is, without

shadings. A pupil cannot acquire in his memory, at once, perfect accuracy of the fingers and expression; the latter is done at hazard, instead of being done methodically.

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

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

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

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

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

Reading is less exacting, especially if the pupil has been diligent in this regard from the beginning. A few moments employed with discretion will suffice for keeping up old pieces. The residue of the time must be assigned to current work.

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

PUBLISHER'S NOTES.

THERE has recently been issued some very fine pictures of the masters at reasonable prices. An advertisement elsewhere in this issue will give all the information desired. We have only to say that the engravings are artistic and very low in price. These very pictures only a year ago sold for \$4.00, and were not so satisfactory as these at \$1.00. Nothing is more appropriate in a music room than a good engraving of one of the great composers. We would advise those who have no frame to purchase the picture in the frame direct from us.

The "First Book of our Four-hand Playing" is unfortunately delayed. Our engraver has been months behind in this work, but it is positively promised during the month of February. We will not receive any more orders in advance of publication at reduced rates, as we expect the work ready about the time this issue is mailed.

The "Graded Course of Study for Cabinet Organ" we have now published in book form. It is much more complete than the form as published in THE ETUDE some months ago. There are a few blank pages scattered through the little book for the use of teachers who might desire to add other material appropriate for study of the cabinet organ. The pamphlet sells for only 15 cents. It is convenient to have such a source of study for reference.

The forthcoming work, 20 lessons to a beginner, we still offer for 50 cents, to those who will send the money in advance of publication. For a description of the work, see advertisement elsewhere in this issue.

The Metronomes we have been furnishing to our patrons for \$2.50 (by express) give entire satisfaction. They are best quality of Maelzel's, having a hand of course, clockwork. We will continue to furnish them at the above rates until announced to the contrary.

The work of Dr. Wm. Mason, "Touch and Technique," has already been adopted by many institutions and private teachers who before this used other means to procure technical skill. We would strongly advise those teachers who have not yet used this work to give it a trial, but before doing so to study it well themselves. The Mason system requires more attention from both teacher and pupil to properly use the exercises than the old modes of practice; the results gained are correspondingly greater. The first edition of the work is exhausted, and a second and corrected edition of 8000 is now ready.

This is the time of the year during which most of the clubs of subscribers are sent in. This is more appropriate than at any time during its existence. It is acknowledged by those who have tested it that pupils who take THE ETUDE do better work. Its columns are alike interesting to pupil and teacher. We hope the teachers will remember THE ETUDE in their work. We are always willing to send a hand of our work to any who wish to get up clubs. We have also P. Announcement for 1890." The four pages of Premium List, Index, etc., as printed in the December issue, we can send to those who wish them.

TESTIMONIALS.

Please accept my thanks for your invariable promptness in filling my orders. As one who deals liberally and honorably with his patrons I can most cordially recommend you. Yours truly,

ARMSBY SUTHERLAND,
Mus. Dir., Waynesburg, Pa., College.

SIR: I received the copy of "Musical Mosaics" which I ordered from you in due time. I found it full of the most beautiful thoughts—interesting, instructing and inspiring. I would not take for my book ten times its price if I could not get another. ALEX. C. SMITH.

Many thanks for Dr. Mason's work on Touch and Technic which reached me a short while ago. In my estimation it is the finest work of the kind ever placed before the public, and I hope sincerely that it will be used in every household where music is prized and enjoyed. I will use my feeble efforts to increase its circulation.

ANNA PITTMAN.

I am very glad to say that my business dealings with you have been very satisfactory and advantageous to me. As far as I can judge, you are building up an excellent business, and have the good will and confidence of the profession. For one thing especially you deserve great credit, viz, the establishment and continuance of that very excellent journal—THE ETUDE. Yours truly,
H. C. MACDOUGALL.

I am very much delighted with Dr. Mason's "Touch and Technic."

Its influence is already felt upon those pupils with whom I have used it.

I consider it very valuable, and shall continue to use it regularly. I would like, also, to express my pleasure in "Musical Mosaics" and "The Study of the Piano." Both are full of good things, and I have recommended them to my pupils. Yours truly,

A. L. MANCHESTER.
Thank you very much for the copy of Dr. Mason's
"Trench and Trenchis" received a week or two ago.

The exercises are so carefully arranged and the explanations are so clear and full that the work must prove very valuable to pianoforte students. In my own teaching I have for some time past largely used one-finger and two finger studies, feeling that the ordinary technical studies were very unsatisfactory. Will you please send me six copies?

London, Eng. RIDLEY PRENTICE.

I am pleased with the Musical Mosaics in every particular, and glad to say so.

I will say just here, that, having received a number of books from you, I have always found them entirely satisfactory, and that your care and promptness in filling orders for books or music, is properly appreciated.

Received book, "Mosaics," and am more than pleased with it. It is just the kind of a book one can enjoy without effort, and one all musicians should have. Most seriously I beg pardon for my haste.

For THE ETUDE.

DO STATE MUSIC TEACHERS' ASSOCIATIONS WEAKEN THE M. T. N. A. ?

BY CHAS. W. LANDON.

I AGREE with those more progressive musicians who maintain that State Associations are not a hindrance to the meetings of the M. T. N. A. I clearly see a wide field of usefulness for both, in that the State Association shall present such programmes as will give the best help to teachers of all grades of proficiency, while the M. T. N. A. has a grand mission in bringing out the works of our American composers, and in giving Papers on the most advanced theories and ideas connected with our art, and in the work given to its able Committee on Terminology, Church, School and Choir Music, and the forming of National Methods for the Pianoforte, Organ, and School Music. The State Associations have a great work in reaching the millions of music lovers through the thousands of teachers, thus soon elevating our art, with all the refinements that this includes, to a higher plane than that of any other country. Moreover, the State Association is comparatively local, so that the average music teachers can afford to attend (cannot afford not to attend), while the meetings of the National are beyond the reach of the greater number of the profession. There are yet many fine musicians that take no interest in the most of the Associations, but these are seeing that they can help their art and themselves by falling into line, and this they are fast doing.

From the increasing numbers that are awaking to the Association idea, the National will soon have as large a membership as it can best serve, and its members will be more and more from the leading musicians of our entire country. The greatest amount of expense of the State Associations is in securing the addresses of music teachers and musical people. If the meetings were but once in two years, as some are now agitating, these addresses for a second and fourth year would be nearly worthless, because of removals, marriages and deaths; and, too, if meetings were so long apart, interest would die out and they would prove more and more a failure; but with meetings every year, the members go to their homes full of enthusiasm, and from their glowing descriptions they get others interested, and so the work grows. But most of all, the educational work of the State meetings in elevating the standards of teaching and artistic attainment, makes it an imperative necessity that the State hold annual meetings. The greatness of our art makes a place broad enough for both the State and National Associations, and I cannot believe that one can overshadow the other; while I do see that when the divine art has reached its true station, both will be a mighty and powerful influence for good and usefulness in making the world better and happier.

EDITOR OF THE ETUDE:—

In the November and December numbers of your valuable paper, I noticed two articles, one, "Depressed Knuckle-joint Practice," the other, "Musicians' Hands," which indicate the goal toward which, in mechanical pianoforte training, we are all striving—the development of the hand.

These are only different methods of accomplishing the same result, and as I read them it seemed to me that the solution of the problem had been reached in the physiological training of the hand by gymnastic exercises.

The Brotherhood Technicon affords gymnastic training of the best type. By it each pianoforte-playing muscle can be separately exercised with an intense mental concentration upon its action, thus insuring the greatest possible development.

This matter of detailed muscular control is the most important question in mechanical training to-day, and the means which can best afford it is what we want.

The two-finger exercises of Dr. Mason fall right into this line of development.

Give a pupil a half-hour of technicon exercise, with the mind *intent* upon the action of each muscle as it is used, and then turn to the pianoforte and begin the practice of the two-finger exercises.

The *consciousness* of the muscular action in the technique gymnastics applies itself with unusual force and directness to the action of the flexor and extensor muscles as used in the two-finger studies.

I have no intention of enlarging upon this subject, but am prompted to write these lines by a belief that the technician furnishes the very best means of overcoming such evils as mentioned in the articles referred to, and when used in conjunction with Mason's two-finger exercises and other helps, shortens and improves mechanical development.

A. L. MANCHESTER.

NEW PUBLICATIONS.

SONG, BY J. B. CAMPBELL.

"A Song in October," D major. Pub. by Rogers, Cleveland.

"Adeline," F major; "Only a Crossing-sweeper," D minor; "Three Little Birds," C Major; "The Plaidie," A minor. Brainard, Chicago.

"Mister Toad," F major; "Some Other Day," D major; "Finette," F major; "Irish Love Song," E major; "The May Time," G major. Suming, Chicago.

Mr. Campbell in the above songs has shown himself possessed of great fertility of invention in both song and accompaniment. They are all in the small lied form, and while in this sense, taken collectively, are somewhat disappointing, are yet in contents—imagination, sentiment, appearance, and fitness of words to words, to coin words, singleness of theme, charming accompaniments—gems, fit to take place beside the works in same form of most of the famous song writers. Especially to be commended are “Adeline,” “Only a Crossing-sweeper,” “Finette,” and “Some Other Day.” In “The Plaidie,” it would have preserved the tonality and Scotch flavor better had the C sharp in the interludes been a natural C. The “Three Little Birds,” evidences of haste, carelessness, and a want of close relations and happy suspensions. These, however, are things that Mr. Campbell will be quick to see for himself and correct in later editions. The songs are attractively

printed, but in some of them many omissions of accidentals have escaped the proof-reader.

THE STORY OF MUSIC. By W. J. HENDERSON. New
York: Longmans, Green & Co.

The author has informed us in his preface that he aimed "to give a succinct account of the progressive steps in the development of music as an art," without encumbering his pages with biographical details, such as can be obtained from the *Dictionary of Music and Musicians*. These he prefers to leave to the reader to find in the more numerous and more detailed treatises on the subject. The great composers who are now accessible to everybody. It may be said, in brief, that he has admirably carried out his design with preëminent success. The book does give a concise, but well-digested and intelligent account of the progress of musical development. It is clear in style, thoughtful and well constructed. Judgments, showing wide experience of music, and breadth and depth of general culture on the part of the author. It is sane and healthful in tone, and is full of sound criticism. It cannot fail to enlighten even those who are not conversant with the technical details of music, and is to be unqualifiedly recommended to all readers who are interested in its subject.

J. C. F.

A HUNDRED YEARS OF MUSIC IN AMERICA.

This splendidly gotten up work, published by Mr. G. L. Howe, of Chicago, is one of the most interesting receptacles of information ever undertaken upon the subject of American music. It was originally commenced by a literary writer as an Album of prominent musicians, and was intended to be a series of biographies; but, after completing the editorial supervision was entrusted to Mr. W. S. B. Mathews, who certainly needs no introduction to readers of THE TRIBUNE. It is stated that Mr. Mathews was not able to carry out his ideas completely, but the arrangement of the matter beyond the ninth chapter is entirely his. The biographies of the first nine chapters were written under his supervision. The contents consists of nine chapters of historical matter proper, relating to the early musical development of this country down to about ten years ago. From this point on the work consists of biographies of composers, players, singers, and instrumentalists, and of the various societies, clubs, and important conservatories, etc. The various chapters are introduced with historical summaries, some of which are very interesting, those upon "The Literary Element in Musical Progress," and "Plianism," being perhaps the most so. The biographies, articles the data have been derived from the same sources, and are, therefore, presumably correct. The articles in some instances were probably contributed in this way, a hypothesis which accounts for a certain disproportionate allotment to teachers and players of little importance. The titles, moreover, are perhaps somewhat too common, and the pictures, which are small and unattractive, to forgive, and the public to overlook. The most attractive feature of the work is the portraits, of which there are about three hundred, in half-tone zinc etching, made by Zeese & Co., of Chicago. Most of them are singularly well done, and nearly all the portraits are accompanied with short biographies, as familiar as the names of the subjects. Upon the whole this is a work which no musician can afford to be without. Although a few great names are omitted, among which we are surprised to find those of our own Jarvis, and the veteran American composer, Theodore Spierdy, and the late Edward Hart, and others, and the reader will be pleased to know about. The work is a splendid illustration of Chicago enterprise.

JERUSALEM.

A GRAND ORATORIO BY HUGH A. CLARKE, MUS. DOG.

ANALYSIS.

The oratorio is in two parts. The first part treats of the material city of Jerusalem, first, in its prosperity, then in its desolation. The second part treats of the city in its symbolical connection with the coming and the rejection of the Messiah, and the establishment of the spiritual kingdom shadowed forth in the mystic "New Jerusalem" of the Revelation of St. John. It is needless to say that, for purposes of musical illustration, only the most important points in the long story of the City may be touched upon, such as will suffice to produce well-defined pictures in the mind of the hearer of the different aspects of the story the composer has attempted to illustrate.

The oratorio opens with the announcement of the taking of the fortress of Zion by David. This is followed by a chorus of thanksgiving for the fulfillment of the promise made to David. A quiet, contemplative solo now tells of the "Beautiful situation" of Zion, "The joy of the whole earth," ending with a call to the "Daughter of Judah" to be glad. The chorus that follows is designed to represent the march of priests and warriors round the city, while they sing exultingly, "Walk about Zion," "Mark ye well her bulwarks," accompanied by the

EVENING ON THE ALPS.

1

J. OTTO.

Tempo di Minuet.

The musical score is written for piano and bass. It consists of five systems of music. The first system begins with a piano (*p*) dynamic and includes a crescendo (*cresc.*) marking. The second system features a first ending (1.) and a second ending (2.). The third system starts with a mezzo-forte (*mf*) dynamic and ends with a *poco rit.* (a little slower) instruction. The fourth system includes a *dim.* (diminuendo) marking. The fifth system concludes with a piano (*p*) dynamic. The score is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The piano part is in the upper staff, and the bass part is in the lower staff. The music is characterized by flowing sixteenth and thirty-second note patterns in the piano part, often accompanied by sustained chords or simple rhythmic patterns in the bass.



The Zither.



1. 2.

f *p* *una corda. ad lib.*

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The first measure is marked with a forte (*f*) dynamic. The second measure is marked with a piano (*p*) dynamic and the instruction 'una corda. ad lib.'. The system contains two first endings, labeled '1.' and '2.', which lead to different parts of the piece.

mf *tre corda.*

The second system of musical notation continues the piece. It features a mezzo-forte (*mf*) dynamic and the instruction 'tre corda.' (three strings). The melody in the treble clef is more active, with eighth and sixteenth notes, while the bass clef provides harmonic support with chords.

f

The third system of musical notation shows a return to the forte (*f*) dynamic. The melody continues with eighth notes, and the bass clef has a steady accompaniment of chords.

f *quicker.*

The fourth system of musical notation features a forte (*f*) dynamic and the instruction 'quicker.' (quicker). The tempo is indicated to increase. The melody is more rhythmic, with eighth notes, and the bass clef has a more active accompaniment.

Fine.

The fifth system of musical notation concludes the piece. It features a 'Fine.' marking at the end of the melody. The final chord is a B-flat major triad in the bass clef.

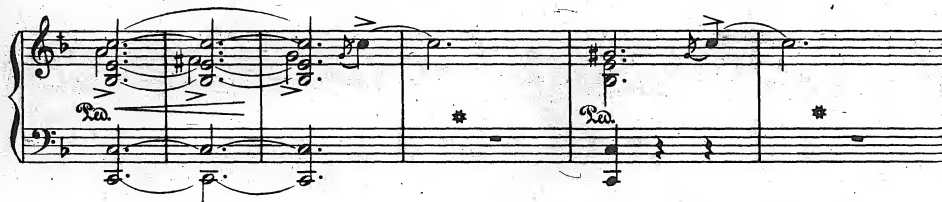
To AUGUST HYLLESTED.

VALSE ARABESQUE.

(Concert Caprice.)

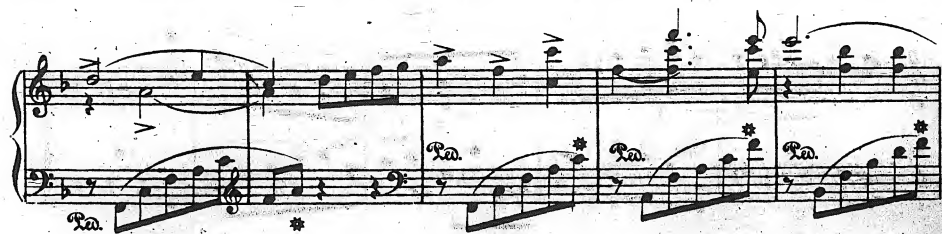
WILSON G. SMITH, Op. 44.

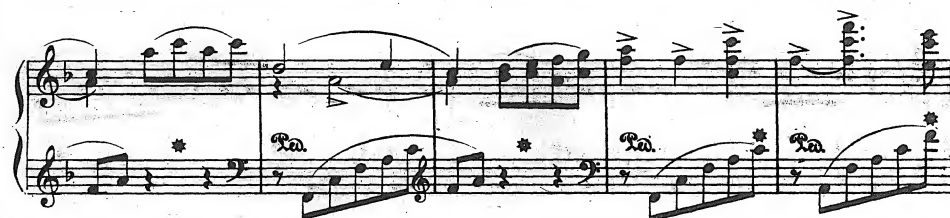
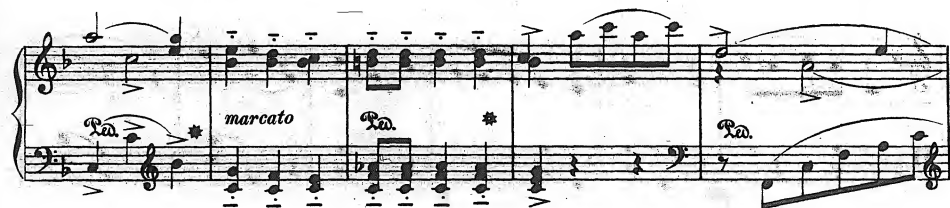
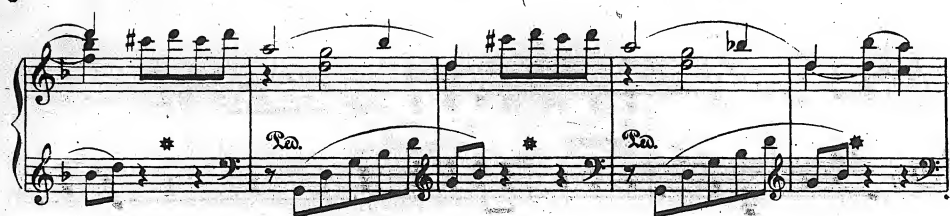
Un poco lento.



In Valse Tempo.







ben cantando

First system of musical notation, measures 1-4. Treble and bass staves with piano accompaniment. Fingerings 1-5 are indicated above the first measure. Dynamics include piano (p) and accents (*).

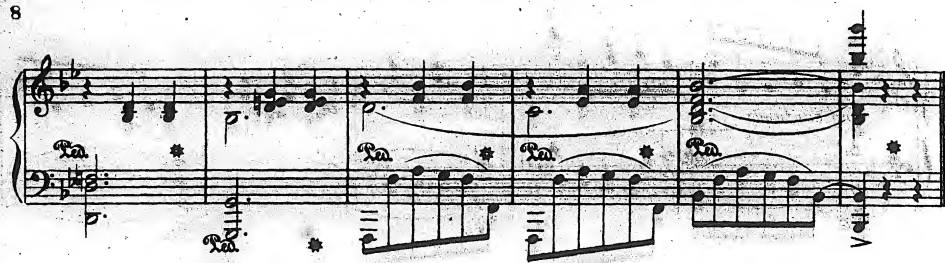
Second system of musical notation, measures 5-8. Treble and bass staves with piano accompaniment. Dynamics include piano (p) and accents (*).

Third system of musical notation, measures 9-12. Treble and bass staves with piano accompaniment. Dynamics include piano (p) and accents (*). The word "rit." appears above the final measure.

Fourth system of musical notation, measures 13-16. Treble and bass staves with piano accompaniment. Dynamics include piano (p) and accents (*).

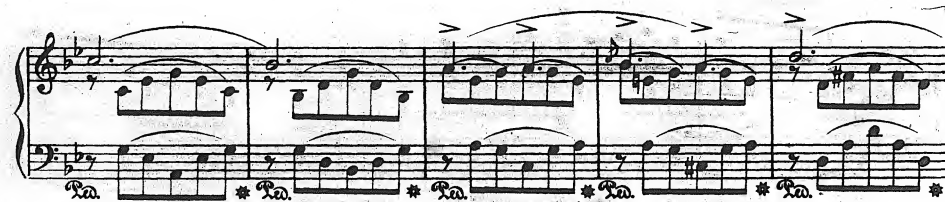
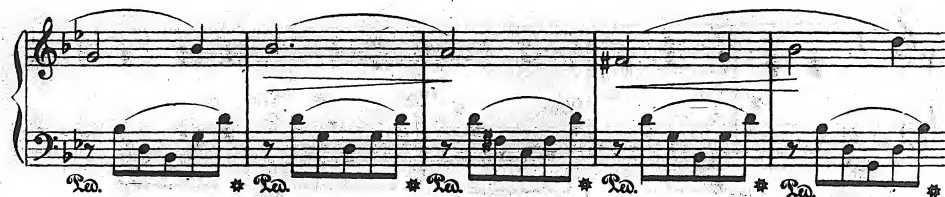
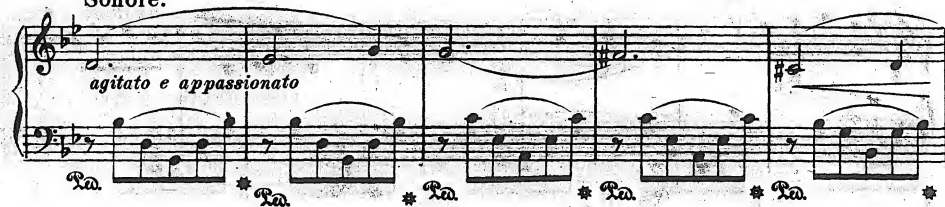
Fifth system of musical notation, measures 17-20. Treble and bass staves with piano accompaniment. Dynamics include piano (p) and accents (*).

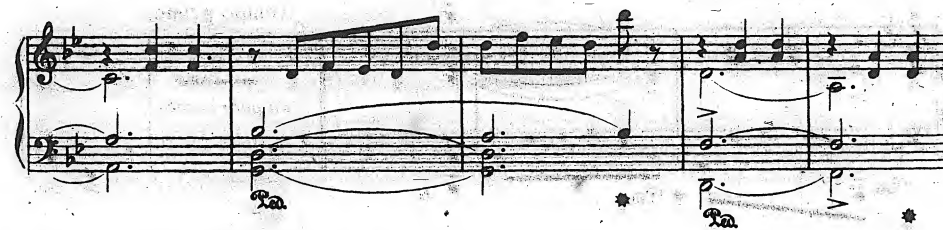
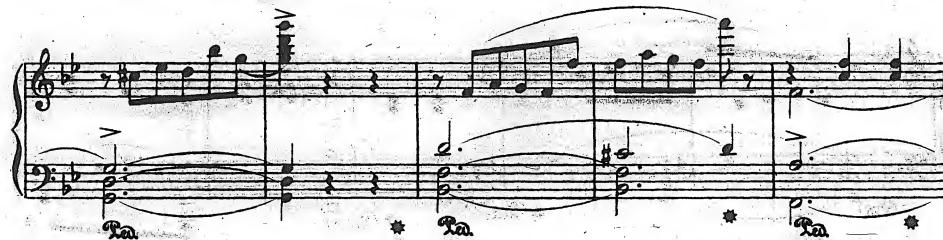
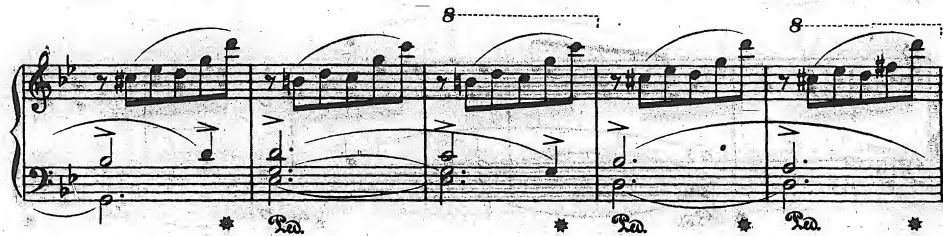




Sonore.

agitato e appassionato



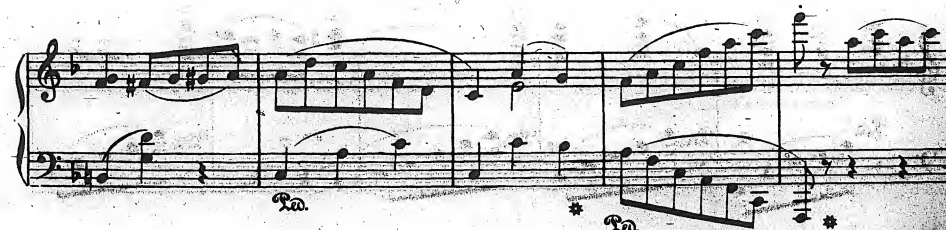
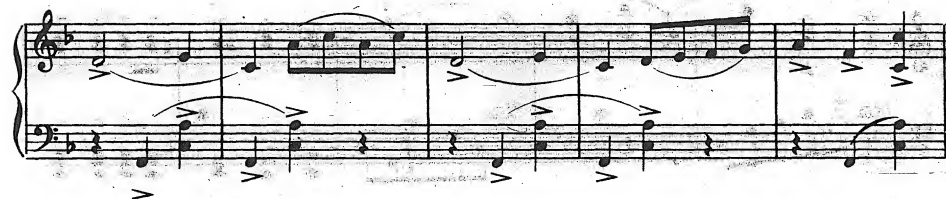
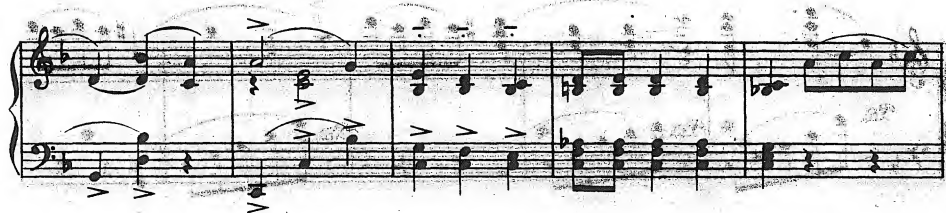


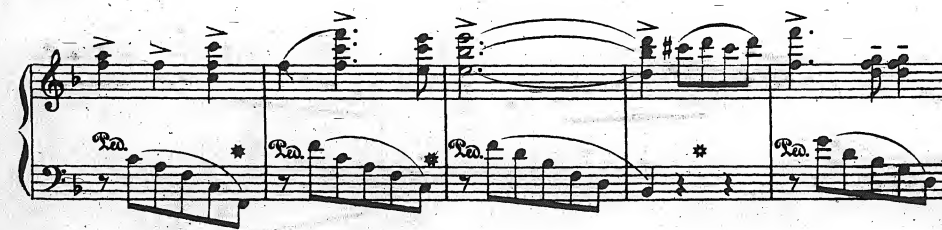
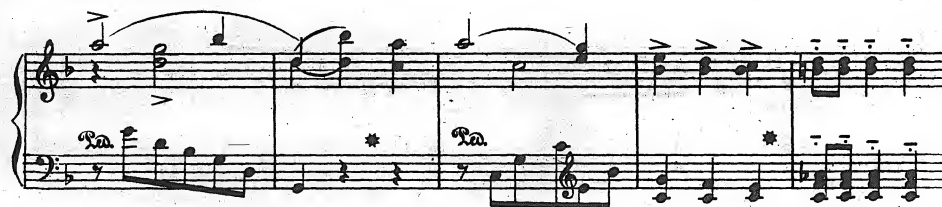
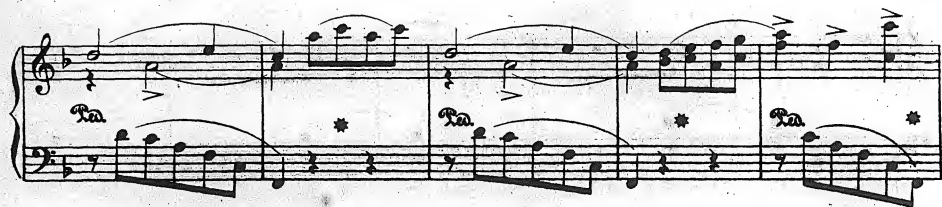
A handwritten musical score on five systems of grand staves (treble and bass clef). The notation includes various musical symbols such as notes, rests, beams, and slurs. The first system begins with the word *pesante* in the bass staff. The second system contains several asterisks (*) in the bass staff. The third system also contains asterisks in the bass staff. The fourth system features the instruction *Tempo primo.* in the treble staff and *un poco rubato* in the bass staff. The fifth system continues the musical notation. The paper shows signs of age, including some staining and a large handwritten mark at the bottom right.

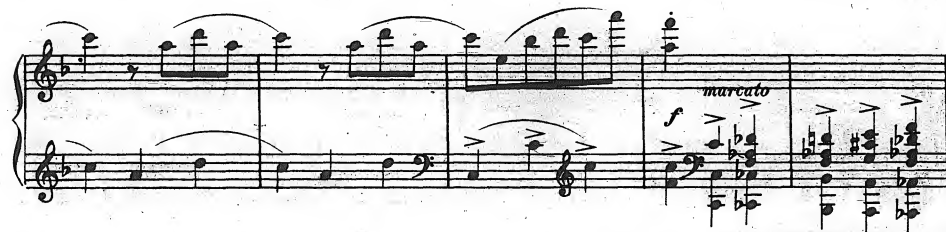
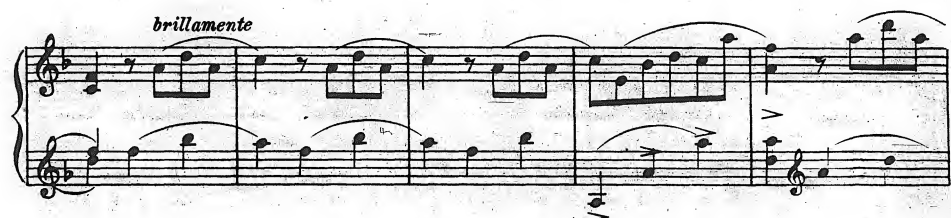
pesante

Tempo primo.

un poco rubato







LITTLE TRUMPETERS' MELODY.

Revised and Fingered by
A. HAEVERNICK.

F. BEHR, Op. 503, No. 32.

Fanfare.

f ben marcato gioiale

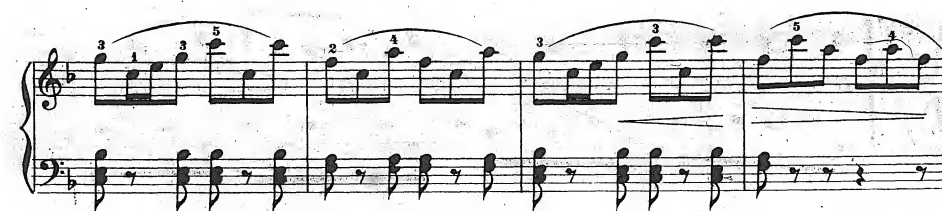
pp sempre pp

riten. *a tempo.* *f*

ten.

Allegretto con moto.

p leggiero



Trumpeter's M.

BOHEMIAN MELODY. Böhmisches Liebchen.

Revised and Fingered by
A. HAEVERNICK.

F. BEHR Op. 503, No. 19.

Andantino.

p dolce.

pp cre - scen - do

mf riten.

1. 2.

piercing call of the Levitical Shophars or trumpets. A prayer, "Do good in thy good pleasure to Jerusalem," now follows. Then a chorus, "Blessed be the Lord," winds up the first picture of Jerusalem in its glory and prosperity.

The alto now proclaims the defection of Israel, followed by the lament, "I have nourished and brought up children, but they have rebelled against me," which changes to denunciations of woe and captivity. The destruction and captivity are now announced, and the scene changes to Babylon. The captives lament the destruction of the city, sitting, weeping, "By the waters of Babylon"—"taunted by their captors with the ironical request to 'Sing the songs of Zion.'"

The picture of the captivity ends with a chorus of male voices, "How long, O Lord, wilt thou be angry," alternating with a prayer for Soprano solo: "Remember not against us former iniquities." The Tenor now announces the promise of deliverance, followed by a solo, on the exultant words, "Who is a God like unto Thee?" After a short chorus, "He that goeth forth with weeping," the Soprano announces the coming of a King "to reign in righteousness." The Alto sings, "How beautiful are the feet of him that bringeth good tidings," and the first part ends with a jubilant chorus, "Break forth into joy, sing together, ye waste places of Jerusalem."

The second part opens with the stirring call, "I have set watchmen upon thy walls." This solo pauses without pause into the chorus, "Awake! put on thy strength!" Then the compassionate words, "O thou afflicted," are answered by the chorus, "Thou, O God, hast proved us."

The promise of restoration is again announced by the Tenor. Then in a short recitative the Bass proclaims, "Behold thy King cometh." The chorus which follows is designed to represent the gradual gathering of a mighty host to accompany the triumphant entry of the "Great King," suggested, it is hardly necessary to say, by the story of Christ's triumphant entry into the city, with its sad sequel.

The female voices begin, "Thou art fairer than the children of men." The male voices follow, "Gird thy sword upon thy thigh." The two choruses proceed sometimes together, sometimes separately, with constantly augmenting volume of voices, orchestra and organ, until they break out in the jubilant shout, "Lift up thy heads, O ye gates, that the King of Glory may come in." His rejection follows, and the history of the earthly city is closed, the Tenor announcing, "He came to His own, and His own received Him not," "Behold your house is left unto you desolate." The climax of the story is now reached, but its chief significance would be missed were we to omit some reference to the hidden meaning involved in the history of the Holy City. Therefore as the Tenor ends, the Bass takes up the theme, "There remaineth yet a rest for the people of God." An unaccompanied quartet, "Eyes hath not seen nor ear heard," is followed, after a pause, by the final chorus, "The New Jerusalem descend."

The author has departed from the usual form of the Oratorio in two respects: 1st. There is no instrumental introduction. 2d. The time-sanctioned custom of ending with an elaborate fugue is abandoned. The chorus closes *piu mosso* with the words, "Even so, come Lord Jesus."

THEODORE PRESSER, PUBLISHER,
PRICE, \$2.00. 1704 Chestnut St., Philadelphia.

KARL MERZ IS DEAD.

By the death of Karl Merz, Mus. Doc., at Wooster, O., January 31st, the musical profession of the United States loses one of its commanding and lovable figures. No name is better known than his to the teachers of the country at large. For twenty-five years and more his facile and genial pen has poured out for the public benefit an invaluable store of musical information and inspiration. A German by birth and education, he became thoroughly American in sympathy, companionship and helpfulness, and a writer of the English language with singular purity and simplicity. In Brainerd's *Musical World* he acquired a constituency coextensive with the limits of his adopted land; a constituency of earnest, industrious teachers and students, to whom his word was law and gospel alike, and over whose lives he exercised an influence wholly for good. This commanding position, acquired by natural gravitation of innate ability and disposition to serve, was strengthened by his many instruction books and other works. These were somewhat conservative in their plan and execution, and perhaps for that very reason were all the more confidently received by practical teachers.

In the small town of Oxford, Ohio, where he spent so many years, he educated a musical taste and intelligence

which many larger cities might well covet. As man, citizen, Christian and educator, he endeared himself to the whole community. His work in Wooster, extending over the last eight years of his life, was still broader; and here again he endeared himself to everybody by his personal character no less than his skill and willingness as a teacher. His lectures upon musical history were illustrated by vocal and instrumental selections, such as few city students have opportunity of hearing. His Palestine choir is a device which ought to be copied in every seminary and university.

In taking a hasty review of this long, honorable and singularly busy life, the first impulse is to regret that Dr. Merz's natural instinct for the safe and tried way had not been a trifle disturbed by the animated incitations of life in a large city, with its constant intercourse with artists and prominent intellectual workers; but a sober or second thought awakens unqualified admiration for the sincerity and noble simplicity of his career; and the entire musical profession, with its following of students, may well be thankful for this illustration of honorable distinction and extremely high usefulness, attained without the slightest intermixtures of guile or self-seeking. "A Prince and a father in Israel has fallen." May he rest in peace! To the afflicted family nothing can be said, save to add the assurance that thousands of teachers, students, and general readers mourn with them, and sympathize in this great loss, which is felt as personal by all.

We add an extract taken from the *Wooster Republican*:

Prof. Karl Merz was taken sick on last Saturday with what is believed to have been a gripe. The attack developed into pneumonia, and he grew so ill that it became apparent last evening that his hours on earth were numbered. He was delirious all night, but his symptoms were no more alarming at night. Shortly after 3 o'clock he began to sink and at 4.20 the tired spirit winged its flight.

Mrs. Merz was the only member of the family at home. His son, Dr. Charles Merz, of Sandusky, and Miss Besie Merz, of St. Charles, Mo., were unable to reach home owing to the suddenness of the attack.

In his death Wooster University suffers its greatest loss, and the people of Wooster lose a valued citizen, and a man who was everybody's friend. A genius whose light shone for all, and a man whose unselfish life will ever be a beacon to all who knew him.

Prof. Karl Merz is dead! These are words freighted with heartfelt grief. This truly great and good man has gone out from our midst forever. His big, kind heart has ceased to beat. His great and broad intellect has ceased from its untiring labors. Those sparkling eyes that were the windows of a noble soul are closed in an eternal sleep. Those lips from which fell countless gems of truth and wisdom and myriads of tender words of affection and sympathy are hushed in death. Those deft fingers from which fell the pearls of sweet music are folded in eternal rest. A useful career has ended, and a faithful servant has been called to give an account of his stewardship. A noble life has been transferred from a world of toil and trouble to the realm of eternal blessedness. The hearts of hosts of affectionate associates and friends are wrung with grief and anguish at the loss of preceptor and friend. A breach has been created that cannot be filled. The death of this great-hearted man is an irreparable loss to Wooster University and to the city of Wooster. It is difficult to realize that good Prof. Merz is dead. A mantle of sadness has fallen over this community, for this noble man had woven himself into the affections of our people as no other man ever had. It may be truly said of him that he had not an enemy in the world, and every man, woman and child who knew him, was his friend, and no man in our community was ever held in such universal esteem. He was truly loved by all. Words cannot express the affection of those who knew him, and they are inadequate to express the grief occasioned by his sudden and unexpected death. A noble career is ended, a useful life has drawn to a close, a brilliant light is extinguished, and an untiring, conscientious worker in the vineyard has been called to his reward in Heaven. Though dead, the influence of this truly good man will still live on. He leaves an immortality behind him that will ever represent him in the family and social circles of this and other communities and in the broader walks of society. By his brilliant genius, that shone out through a pure, Christian character, he stamped his individuality indelibly upon the pages of the history of his day and generation. Broad in intellect, great of heart, noble in character, refined in culture, generous in impulses, a devout Christian, he stood a leader among men, and leaves behind an example that will ever exert an influence for good in shaping the

lives and characters of the rising generation. He is gone, but who would call him back, if they could? He rests from his labors, and has gone to join the hosts of the redeemed who are singing praises about the great white throne, and from his heavenly harp will flow the sweetest notes of worship throughout a blessed eternity. While we drop the tear of sorrow at his loss, yet there is mingled therewith a feeling of joy in the consciousness that his tired spirit has winged its heavenly flight to enjoy eternal rest at the right hand of the Master.

MATHEWS' TWENTY LESSONS TO A BEGINNER.

We have in press and shall shortly have ready

Twenty Lessons to a Beginner upon the Pianoforte.

By Mr. W. S. B. MATHEWS.

This work is perhaps the most novel of any of the productions of this very successful writer. The general line of it was foreshadowed in his article upon Elementary Instruction Books, in the December issue of *The Etude*. It combines the following peculiarities:—

1. **KAR TRAINING.**—From the very first lesson there are exercises calculated to awaken and create the perceptions of pitch and time relations, of which music as to its form, is composed. The relation of tones to key, chord relations and time are taken up in their simplest forms, and gradually developed to the complexity suitable to pleasing pieces of the easiest kind, such alone as the first quarter can contain. It is believed that the method of doing this part of the work will be found not only practicable if carried out according to the directions, but also explained with such clearness and particularity as to enable the young teacher to apply the system without other help than the book itself.

2. **TECHNIC AND TOUCH.**—The foundation of pianoforte technique is laid according to the ideas of Dr. Mason's system, which not only develops the finger ability more rapidly, by far, than any other system, but also assists in educating certain parts of what might be called the **Mental Technique of thinking music**, upon which so much depends through the later course of musical study. The **Musical exercises in finger-pieces** are so valuable in this direction that it would be wise to use them for practice if they had no value at all as mechanical developers of finger power and facility, for there is no other method in which this work can be done so easily.

The exercises to a Beginner show the manner in which these exercises should be applied in the beginning of the course, and in this respect cover new ground.

3. **DICTATION AND MEMORIZING.**—All the amusements in the first ten lessons are to be dictated to the pupil and written down from ear, and in no single instance learned from the notes. This method of proceeding takes rather more time, but it results in developing a manner of playing which is purely musical in its essence, and as such closely related to all the later growth of the pupil's musical powers. In this respect the present work marks a wide departure from the muscular concepts and mechanical concepts which too often constitute the entire mental basis of elementary playing, and, in fact, often vitiate the work of those who arrogate to themselves the name of artists.

Another curious feature of the work, concerning the value of which very likely there will be differences of opinion, is the gradual introduction of the staff, or rather the method of preceding it with the simple notations of a tonic sol-fa pattern, the full staff coming only at the twelfth or thirteenth lesson, and then as a gradual evolution from the simpler forms preceding.

What Mr. Mathews has undertaken to do in this work is, first, to give the pupil a start toward musical playing; second, to introduce the notation in the true way, namely, as the means of expressing concepts which the pupil already has within himself; and third, to develop a musical touch, and lay a foundation upon which the highest grades of artistic playing can afterwards be founded without undoing anything.

The work is distinctly original and American, but there is no single element in it not tested and proven by experience.

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A GERMANY TRIBUTE TO AMERICAN ADVANCEMENT.

ON THE CONSCIOUS CONTROL OF THE MUSCLES FOR PIANO PLAYING.

BY JULIUS THEINHAARDT.

A leading Article from "Der Klavier-Lehrer," Berlin, Germany.
Professor Emil Dreier, Editor. August, 1899.

CONSCIOUS control of the muscles in piano playing (the technic of the piano) I understand to be represented by the power of the player to control the movements of the fingers, hands and arm in such a way that the muscles which come into action are completely subject to the will.

For the sake of simplicity I will divide the principal muscles employed into two groups—the flexor, or striking muscles, and the extensor, or lifting muscles.



Now it is a well-known fact to physiologists that the extensors are considerably weaker than the antagonists, the flexors. For the piano player this circumstance becomes a fatality, and is the reason that in most cases the NECESSARY DELICACY OF TOUCH CANNOT BE CLOSELY CONTROLLED.

In manipulating the piano keys, either by pressure or by percussion, we use the flexor muscle force much more than the extensor or lifting muscle force, for the simple reason that the extensors have no resistance to overcome.

I maintain, that, unless an approachingly equal relation of strength between these two classes of muscles be attained, then a sensitive control of the muscles becomes directly impossible.

Practicing on the keyboard will seldom remedy this evil, and in the most favorable cases not entirely so. On the contrary, the opposite result is too frequently produced by the incessant striking of the keys by the flexor muscles, sometimes causing pianist's cramps, finger paralysis, etc.

The conquering of the technic of the piano has cost our great masters an immense amount of time. Dreyse took practice daily two hours; Thalberg, fourteen hours; Henselt, twelve to sixteen hours.

It would be interesting to learn whether these masters attained to a conscious muscle control, or if it was not rather by their great individual native talent and extraordinary nervous organizations, combined with ceaseless practicing, that enabled them to attain a surprising mastery of technic.

It should also be remembered that all great piano virtuosos since Liszt's time play from memory, and as soon as the eye can supervise the motions of the fingers and hands the technic work of the keyboard becomes, as is well known, much easier.

In order to convince oneself of the usefulness, or rather the necessity, of strengthening the extensor or lifting muscles, in order to obtain a mathematically correct and certain control over them, one should play the following on the piano, strictly according to the metronome, and in slow time:

Observe the following rules therein:

1. The fingers should touch, in the regular position, the keys c, d, e, f, g, without exacting any pressure on the same. (N. B.—Convince yourself of this by taking out the front cover of the piano and striking the hammers.)
2. During the lifting or pressing of each single finger, the non-active fingers remain without any participation in the movements of the playing-finger, lying passively on the keys, but yet not in the least pressing the same when flexing the playing-finger or leaving the keys when the playing-finger rises (observe the hammers closely).
3. The pressing and lifting must take place with metronomical exactness. Count 16ths and lift (for example in regard to the first note) the fingers exactly half-way between the first and second 16th.
4. While lifting the finger, it suffices (in this exercise, at least,) if the finger is lifted so high that the key can return to its normal position; the finger may even, after lifting, still touch the key, but must exert no more pressure on the same (convince yourself again of this by observing the hammers).

Even advanced players will find this practice anything but easy at first, and must acknowledge that their lifting muscles are considerably weaker than the opposite or striking muscles.

Now try the following: Place the fingers upon a chord of the diminished seventh. In the same manner test the weakness of the lifting muscles by the movement of the

fingers singly, as well as of all fingers at once, by movement from the wrist-joint, and also from the elbow-joint. In every instance the upward motion will be found the more difficult.

The lifting muscles of the fingers will also show their weakness in an exercise of the following nature:—

Whoever can go through this practice, even in slow time, correctly, has brought his lifting muscles under the control of the will to a high degree.

It is certain that before the invention of the Technicon there existed no special remedy for contracting the weakness of the lifting muscles, and to Mr. Brotherhood belongs the honor of having solved the problem.

It is quite incomprehensible how some well-trained musicians—English Doctors of Music, etc.—meer at this useful invention, although even a Franz Liszt and our worthy Dr. Hingo Riemann, by their testimonies, have broken a lance in its favor.

All unbelievers and prejudiced ones will discover by a daily Technicon practice of half or three-quarters of an hour (N. B.—correct practice), even if piano-playing is not practiced at all, that the strengthening of the lifting muscles is of the greatest advantage.

Trials that I have made with about a dozen of my pupils, who have each their own Technicon, proved to me that a conscious control is acquired even earlier, if at first we begin exclusively with lifting-muscle practice. Even with beginners this is advisable. The directions accompanying the Technicon give sufficient information regarding the other exercises that should be followed.

I conclude my article by wishing again that it may contribute toward the more general adoption of Mr. Brotherhood's clever invention.

[FOR THE ETUDE.]

SERIOUS THOUGHTS FOR STUDENTS.

BY G. W. LOVLEY.

In reviewing the speculations of the prominent writers on music we find that nearly all have something to say in regard to personal qualifications essential to successful music study.

There are two significant forces in particular, however, that do not appear in any of their classifications; in view of their vital importance, the writer hereof feels justified in pointing out where they properly belong in the list, and that is a first and foremost consideration.

They are LOVING DEVOTION TO, AND PROFOUND REVERENCE FOR, musical art.

One object of this paper is to show briefly that these two requirements are the key to all that is possible, and possess an individuality and power all their own; and further, that they qualify and support all others. To show in particular that they control application. If the student can carry them into his work, verily they will be a "light into his path."

From the beginning, we should be impelled into the study from love of it. The student should be in direct response to the call of music—a call we cannot resist; and once enamored, once drawn within the magic circles, we must ever be its faithful and successful devotees; faithful, because the love for music that is here implied allows nothing to come between it and its object; successful, because there is given an intense power of application to those who serve a master they love.

Application of this nature brings the unattainable always nearer; and is vastly more productive both in quantity and quality than mere industry that is nothing but industry. All other endowments are useless without the foundation of love and reverence; this is truly the corner-stone of the whole structure.

A little serious reflection will show how all other requirements may grow out of this beginning.

We are constantly reminded of the great importance of industry and application; but right here comes the thought that with the student of music love and reverence are the fountain-springs of industry.

Hence, unless application is inspired or prompted by love and reverence, unless it is fed from the heart, its flame will soon die out, work and study will become lifeless and akin to mere drudgery, and the sweetest joy that music study confers will be lost.

This noble love is a precious gift, and is to art study what the nourishment of the soil and the smiles of sunshine are to the flowers, or what the breath of life is to the body.

The relation of the student of music to his art object is in no respect dissimilar to that of the devout Christian to his faith. His calling is most exalted, and as a disciple of music his mission is a sacred one. Before the altar of his art he must bow down continually in his devotions.

If we have not the advantages by which to gain entrance to the inner temple, we may erect our own altars; our study room, our sanctum, is sacred ground, and is endeared to us as the spot where we have wrought for art day after day with sweet, undimmed patience.

We should never lose sight of the thought that we are dealing with something holy; we should be musical Christians with our souls really set on the idealities of art, and pursue them faithfully and piously. In all our intercourse with music, whether we study, play or teach, we should approach with the feeling of veneration which comes only from the soul that is dedicated to a noble purpose and sublimed by its sacred and divine mission.

We must ever remember that this art is of Divine inspiration and sanction, and that the loftiest and deepest things of music will never be revealed to us unless we have passed through cleansing fires. It is preeminently essential that before we can stand in the presence of Music, and receive its benediction, we must bring ourselves into a spiritual state correlative with it; until this condition has been attained by the student, he is only partially qualified to enter and worship in the musical sanctuary.

It is only when our eyes are uplifted in reverence that we can see the transcendent and nter loveliness of this art; and if the object of our ambition elude our grasp, it is only loving devotion that can bring the comforting thought that to the faithful "the reward is in the doing," and the rapture of pursuing is the prize the vanquished gain."

Another thought we must consider is our intellectual and emotional preparation for music. The necessity for this preparation will be explained if we look into the nature of music itself, and this into the nature of man, that we can interpret and express its message only in the degree in which we can bring our nature into harmony with its own.

Music expresses nothing unless it meets with sympathetic response from us; a true discernment of a composer's ideas is possible only by participation; whatever the characteristic sentiment of a work may be, whatever phase of thought, emotion or passion the author has sought to embody must be reproduced, or there is no interpretation; the power of reproduction presupposes the existence within ourselves of similar sentiments, the feelings that shall spring forth as echoes of the voice that awakes them. We receive but what we give; what we bring we find, and nothing more.

It demands of us the most exquisite sensibilities, the utmost purity and refinement of intellect, heart and soul. A wrong-temperament susceptibility, a weak, unsteady, the temperament of the true musician; moreover, strength and force of mind the most intense, with thoughts ever on the wing in the regions of the ideal and the beautiful. These things are the direct means of correspondence between ourselves and the creative minds, and yet how little attention they receive in proportion to the other qualities of the student.

To understand the language of Beethoven in the sonatas and symphonies, we must be capable of feeling the same emotions and passions that inspired him; when we add to this a perfect knowledge of his forces, his music will possess a meaning for us. Behind all those notes and bars there are messages that are worth the consecration of a lifetime to possess; but to raise them to life they must be imbued with a spirit that issues from our own souls.

No further argument is needed here to convince the thoughtful student of the necessity of the cultivation of the faculties on which he depends for interpretation and expression. The material for this culture has been suggested to readers of THE ETUDE several times. It is not an "outside" study, that is tributary to music, but distinctively a part of it; whatever we do for the intellectual and emotional life has a direct and positive influence on interpretation and expression.

Is there no time to attend to these matters?

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

The lowest class of dance music has only to do with the form, in a higher grade, it addresses itself to feeling, even to intellect. To do justice to this higher class, it is necessary that the composer should raise himself from the merely gymnastic point of view of the dance, to its social and ideal importance.—Hanslick.

Amateurs give us so much trouble because they are creatures of twofold character; necessary and useful, when with a sincere interest they combine unassuming attentiveness, but contemptible and to be despised, when they are bloated with vanity and conceit, and without themselves forward and give advice. There are few artists whom I respect more than a first-class amateur, and there are few that I respect less than a second-rate one.—Felix Mendelssohn-Bartholdy.

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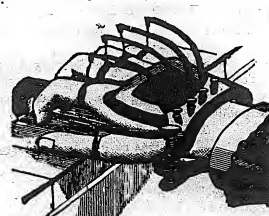
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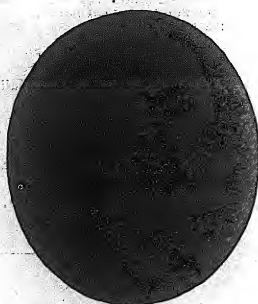
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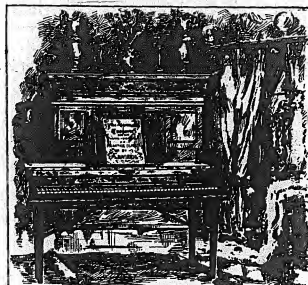
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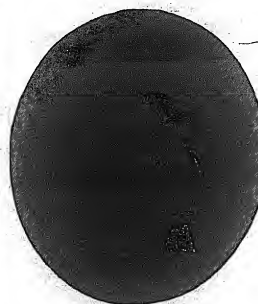


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