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Volume 08, Number 04 (April 1890)

Theodore Presser

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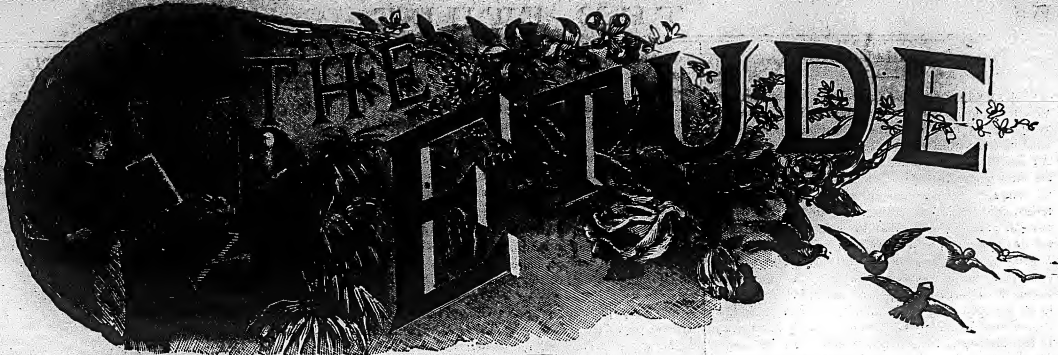


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Recommended Citation

Presser, Theodore (ed.). The Etude. Vol. 08, No. 04. Philadelphia: Theodore Presser Company, April 1890. The Etude Magazine: 1883-1957. Compiled by Pamela R. Dennis. Digital Commons @ Gardner-Webb University, Boiling Springs, NC. <https://digitalcommons.gardner-webb.edu/etude/337>

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VOL. VIII.

PHILADELPHIA, PA., APRIL, 1890.

NO. 4.

THE ETUDE.

PHILADELPHIA, PA., APRIL, 1890.

A Monthly Publication for the Teachers and Students of Music.

SUBSCRIPTION RATES, \$1.50 PER YEAR (payable in advance). Single Copy, 15 cents.

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

THEODORE PRESSER,

1704 Chestnut Street. PHILADELPHIA, PA.

W. S. B. MATHEWS, EDITORS, JOHN S. VAN OLIVE,
JOHN O. WILLMORE, E. E. AYRES,
MRS. HELEN D. TRETBAK.

Managing Editor, THEODORE PRESSER.

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

MUSICAL ITEMS.

(All matter intended for this Department should be addressed to Mrs. HELEN D. TRETBAK, Box 2029, New York City.)

UNFORTUNATELY, the manuscript of the "Musical Items" was lost in the mail. We will print in next issue a larger number than usual, which will keep our readers informed of the important current Musical Events, during March and April.

PUBLISHER'S NOTES.

In this issue, will be found a specimen or two of the Six-Octave Studies, by Freyer, which will be acceptable to a great many teachers. They are somewhat easier than Kullak's studies, and quite effective.

We have just published a volume of easy four-hand music, by Drobegg. They will form a supplement to the first book of Four-Hand Playing. The pieces are melodic, quite easy and very pleasing. There are six in all. If you do not deal directly with us, ask your dealer to send to us for a copy. You will be delighted with them.

BEFORE the end of the season, we hope that the teachers will make one more effort to gain subscribers from among their pupils. As the season passes, additional inspiration must be sought, and this can be supplied in no case better than with *THE ETUDE*. It goes without saying that those pupils who read *THE ETUDE* study better than those who have not this advantage. We make liberal deductions to all those who will interest themselves in getting up clubs. Send to us for clubbing rates. A number of sample copies sent free, on application, for this purpose.

We must caution our patrons once more about giving the State address. Orders are delayed, or sent to wrong States constantly. To write simply Oxford, Dover or Mansfield, will not do. Almost every State has a Mansfield, etc. Please, in ordering, never omit the State address.

OUR Mr. Mathews will sail for Europe this month, to be gone several months. We may expect an editorial correspondence from him on musical Europe. While abroad, he will finish a new work, which will be an introduction to his phrasing studies, selected from Reinecke, Gurliitt, Gade, etc.

The lectures of the late Karl Merz, will be published in book form, by his son, Dr. Merz. The work will be of great importance. None of his lectures have yet been published. We will receive subscriptions. Price, \$1.50.

The metronomes, which we offered for \$2.90, are exhausted and cannot, for the present, be furnished. We are, however, expecting to import a lot ourselves in June, which will not be delivered until August. All orders received up to June 1st will be filled at \$2.80, provided money is inclosed with the order. No order will be recognized unless settled for in advance. This offer is 10 cts. better than previous one. The metronome will be the Maizel, with clockwork. If bell-attachment is desired the price will be \$1.25 more, viz., \$4.05.

Every teacher should possess a metronome. It should form a part of the teacher's equipment. Most of the good editions of classical works have metronomic marks, which are valuable hints regarding the Tempos (Tempi) of the different movements. The metronome can be used for daily practice also. We expect soon to offer some hints on how to use the metronome in technical practice.

Send in your order as soon as possible, as the offer will be withdrawn after June 1st. The usual price of the metronome is \$4.50, and with attachment \$6.50. The advantage of this offer is apparent to all.

THE "Twenty Lessons to a Beginner," by W. S. B. Mathews, will not be on the market for several months to come, owing to very important alterations in the original manuscript. The work will be one of the most advanced methods for the piano yet published. Most of the work is in reading matter, and will be of very great service to every teacher. It starts with the idea of an artistic education, and deals directly with the pupils of musical nature. The offer to send the work for 50 cts. is still open. Many have availed themselves of this offer, which will remain open until next issue.

THE "School of Four-hand Playing," that we have recently published, has met with decided success with the profession. It is a work that will replace many of the present editions of four-hand music, such as Diabelli, Loeschhorn, etc. Book I contains the best that all authors have written for four hands with the upper part on five notes. Books II and III will be more advanced, with the difficulties distributed equally in both hands. They will not be ready until the Fall. In the meantime we would urge all our readers to examine Book I.

We have just published a little work called "Harmony Notation," by W. B. Wait (see advertisement elsewhere in *THE ETUDE*). It is intended to be studied along with piano lessons, and give such information about harmony as every piano student should know. Its aim is to teach the pupil to think in music. The price is only 50 cts., with the usual discount to teachers.

THE "Normal Course of Piano Technique" is fairly on the way with the printer, and we are booking a great many advanced orders at 60 cts. (see advertisement on the front cover). We consider this work one of the most important ever published on piano technique. You have an opportunity of getting one for price of binding and paper.

We expect to go abroad in the summer, and while there will order considerable of musical merchandise for the coming year. We will make an offer to our patrons that will be interesting to them in the way of the cheap editions of classical work, sheet music, and other musical merchandise published in Europe. We have issued a special circular, which can be had on application, setting forth all information, price, etc. Send for one.

The new work by E. M. Sefton, "The Teacher's Help and Students' Guide," which we added to our catalogue, will prove of untold benefit to the young teacher. See advertisement for particulars.

TESTIMONIALS.

KIEL, GERMANY, Feb. 10th, 1890.
EDITOR OF THE ETUDE:—

I am a subscriber to your *ETUDE*, in which I take great interest.

Having read an article in it on the liberation of the ring finger, and knowing what special pains you have taken to consult medical opinion on the subject, I knew you would appreciate still another, and no less than the eminent surgeon Prof. von Esmarch's of whom I asked a written opinion, for the benefit of those who read *THE ETUDE*. I cheerfully enclose you his testimony on the subject.

I am a pianiste and pupil of Mons. Delaborde, Paris. I am, at present, under the treatment of Prof. von Esmarch, and may sooner or later undergo the operation on the ring finger of the right hand. Still, in my case, he is reluctant to perform it. Should it take place, I will let you know the result.

Wishing *THE ETUDE* all the possible success it deserves, as being a most valuable paper and *bona fide*,

I remain, Yours truly,

NINA WURST.

According to the observations of Prof. Forbes, I do not doubt that a careful severing of the accessory tendons of the ring finger can be of benefit to piano players, provided that this simple operation is done by a skillful surgeon, after all antiseptic precaution has been taken.

FRIEDRICH VON ESMARCH, M.D.

Professor of Surgery at the University of Kiel.

MR. T. PRESSER:—

I am in receipt of the first book of the "School of Four-hand Playing." I consider it a great improvement on Czerny's Op. 824, which I have used so far, inasmuch as the second part can be taken by more advanced students. I await the publication of the remaining grades with much interest; I hope they will appear soon. I have sold more music since I commenced getting it from you than in three or four times the length of time before, for the simple reason that you have sent me music that I could conscientiously give to my students.

T. L. ROCKBAY.

MR. T. PRESSER:—

Please send me six more copies of "Tonch and Technic." A duplicate order for any work is "*prima facie*" evidence of approval and endorsement. Although I have for several years used two-finger exercises as a basis of technical study and cultivation of touch, I feel grateful to the eminent author for giving to the musical profession these results of his long experience, in such a compact form, so convenient and serviceable for students, with explanations so clear that "he that runneth may read."

It will take rank among musical text-books as an indispensable work. The typographical neatness and accuracy are worthy of special commendation.

Very truly,

H. L. AINSWORTH.

Musical Department,
Hawatha Academy.

MR. T. PRESSER:—

I never expect to be without *THE ETUDE* while I am teaching music, and would still enjoy reading it if I ever stop teaching. The knowledge derived from it is invaluable to me. My orders are promptly filled; in fact, I would rather deal with your house than any other I have dealt with.

B. M. DUNN.

EDITORIAL NOTES.

STEP by step one climbs the heights. Some are born with more musical talent than others, with higher development of taste; but the educational processes all must undergo, who would reach any very high standard. An excellent teacher remarked the other day that there are three stages in musical education: *First*, the rhythmic stage. The beginner in music enjoys the dance forms, the simpler the better, and to him the perfect musical composition is that in which one can easily follow the accents, with as little diversion as possible by melodic and harmonic changes. Rhythm is the first element in music to be seized upon by the mind of the beginner. The *second* stage is the melodic. The student looks for something in addition to the simple rhythm. In connection with rhythm he desires a simple melody. If this melody is harmonized it must be kept simple. The harmony must change as little as possible; otherwise the melody will be obscured. The harmony must serve to bring out the rhythmic character of the melody. The *third* stage is the harmonic. One begins to observe the beauty of certain harmonic relations and progressions. Here is a new world which gradually unfolds wonderful beauties.

From the above we may obtain a hint as to methods in teaching. Education is not the process of storing facts, so much as that of growth. Therefore it is silly in a teacher to begin with a pupil who has had no musical advantages, by dragging him through easy selections from Bach and other classical writers, thereby discouraging him and driving him away from a study that might be made exceedingly profitable. A pupil comes to a teacher, having heard nothing better than the "Fisher's Hornpipe." His fingers have been drilled in that style of music until they have some cunning, and so the unwise teacher thinks that he might as well begin at once with the easier movements of Beethoven; the result is failure. Why not teach music on other branches of learning are taught? Why not begin with simple rhythmic studies and dances, and lead up by very gradual and slow degrees to the higher forms? Why not make use of the sense of rhythm, which so easily develops from the first, and build on that. Here is a field for endless study on the part of the teacher. Here is an opportunity for the exhibition of consummate taste. How to make a course of study progressive; how to reach the true goal without requiring too much faith on the part of the student; how to proceed in such a manner as to insure intelligence all along on the student's part—these are the all-important questions.

In teaching English literature the wise teacher never begins with Shakespeare. The primary pupil is given not only the simplest sentences, but the simplest thoughts, even if they are silly. It was no disadvantage to any of us, that we began our studies in literature with just such classics as "Jack and Jill went up the hill," and "Old Mother Goose," etc. For these were, in fact, our early lessons in English literature. It is true, there are some who still revere the "good old days, when we had only two books in the home, Shakespeare, and the Bible." Nevertheless, there are many most excellent literary men who were actually brought up on the Mother Goose diet; and those men love Shakespeare none the less for having heard nothing about him in their infancy. So it ought to be in musical education. Begin with Yankee Doodle, if necessary, only be sure of beginning somewhere in reach of the pupil's capabilities, mental as well as physical.

A CERTAIN teacher, well known now in the musical world, recently related to the writer an experience of his early life. He had high ideals, and he determined to have his pupils grasp them at a single leap. He had a pupil of eleven years who had acquired considerable skill, by dint of perseverance in the practice of the most commonplace dance tunes. This little girl had talent, and it was a shame, he said, to allow her to continue a moment longer in the company of such barbarous composers. So when she came to him, he forbade her playing any-

thing whatever, save the exercises and pieces he proposed to give her. And what do you suppose he gave her the first day? It was Chopin's Ballade No. 2 (beginning in F major)! Was there ever anything more absurd? He gave it simply because he thought it was beautiful and worth learning. How important it is that a teacher should know exactly how to meet a pupil's needs, and make his course of study fit these requirements, whatever they may be.

It is not enough to hope that the pupil may eventually enjoy his musical studies. It is the inefficient teacher who is forever trying to hold his pupil by saying, "after a while you will find pleasure in your music." This is the interminable wall of the fourth-rate teacher, who is trying to do first-rate work. He is sincerely trying to elevate his pupils; his purposes are admirable; but he deserves pity. He is hoping against hope. He is looking for a sort of musical millennium, when we shall all suddenly become artistic in our tastes. He hopes that his discouraged pupils may wake up some fine morning, inspired with the love of Schumann and Gade, nevermore to long for the flesh-pots of Egypt. But why not exercise more common sense? Why not leave off sighing and realize something of success all along the way? Why not have his pupils enthusiastic all along as they tread the tedious way to perfection in art? A simple waltz well done is better than a Beethoven sonata under the hands of one whose musical intelligence cannot rise higher than the waltz. Why not lead him from the commonplace waltz to the waltzes of Schubert, pointing out the superior beauties, one by one, until they are comprehended? Then lead to other dance forms, classical or otherwise, constantly looking forward to the very best works in these forms, but always keeping within reach of the pupil's intelligence. Be sure of one thing, if the pupil cannot be interested in his musical studies within a few months, at most, either the teacher is at fault, or the pupil is defective in his musical capabilities. Such a pupil should find a better teacher, or abandon his musical studies at once. The student must be patient, of course, but he must also be interested in his work.

A FEW words about "Faith Education." About nine out of ten of those who pretend to be very musical, are worthy of mention by way of illustrating the value of faith. They rave about Bach and Beethoven—on faith. They adore the "Moonlight" sonata—on faith. Wagner is the most sublime dramatist of any age they say—by faith. They are saved by faith. If it were not for this credulous spirit, of course, they would be banished from exclusive art circles. It is quite a desirable circle to be in, and so they learn the names of a few composers, such names as it is worth while to adore, and a few of their representative works, and they make a sensation in society. This kind of faith has its decided advantages, both to the believer and to the art world. It gives the believer the air of the dilettante, which is no undesirable air, and it gives the appearance of support to art in general. We could not afford to dispense with these art-worshippers. They are useful. But on the other hand they do bring contempt on real, genuine enthusiasm. What musician has not often been chilled into indifference by the affected enthusiasm of the superficial pretender. Real enthusiasm, growing out of profound acquaintance with the art-work under consideration, and based on genuine susceptibility to all that is truly beautiful, is always charming. Real, intelligent enthusiasm is itself beautiful. But the affected enthusiasm of the would-be dilettante is monstrous. There is no other word for it—*monstrous*. It is like an east wind in New England; it not only lowers the temperature; it positively spoils the temper. One feels like snatching the volume of Beethoven and dashing out of the room, never, nevermore to return.

The physician who heals diseases, and alleviates the anguish of the body certainly merits a more conspicuous and honorable place; but the musician who eminently soothes our sorrows and innocently diverts the mind in health, renders his memory deservedly dear to the grateful and refined part of mankind in every civilized nation.—Dr. Bergh.

AN APPEAL TO THE MUSICAL PEOPLE OF AMERICA IN BEHALF OF THE MUSIC TEACHERS' NATIONAL ASSOCIATION ORCHESTRAL AND CHORAL CONCERT FUND.

BY CHAR. W. LANDON.

THAT we have in this country many young composers of music of great promise is now generally conceded, and that we have some whose works rank with the best of living European composers is maintained by not a few. But we, as a people, have few works in the larger forms of composition, such as Symphonies, Overtures, and Concertos, for, unfortunately, composers have not the necessary means to bring out the works that require the expense of an Orchestra or Chorus.

But to enable the musical public to enjoy these advantages, financial aid must be given; and this desirable end has been undertaken by the Music Teachers' Association.

In Europe, either the city or national governments annually bestow numerous scholarships to talented and industrious students, and they give prizes for compositions in larger forms, and also liberally subsidize Theatres and Opera Houses. By thus fostering Musical Art, Europe has given to the world compositions that move the hearts of millions to better impulses and to nobler endeavors.

Through this stimulus, music has risen to a place second to that of no other art, in its refining influence upon our civilization.

The Republican form of government that we have in this country does not subsidize art in any of its forms, therefore we have not developed a National Style or School of Music.

But the Music Teachers' National Association, at a few of its recent annual meetings, has given a few concerts of music by American composers.

The Association may be able to continue this noble work, it is establishing an Orchestral and Choral Concert Fund, from the income of which works in the larger forms of composition by our composers may be given.

Although the Music Teachers' National Association has done much in elevating the standard of our musical life, yet its greatest work has been in bringing to public notice the music of our national composers.

This is to be one of its special missions in the future, and lovers of music owe it to our patriotism and the good cause of musical art that we heartily sustain the Association in this work.

By thus encouraging its orchestral concerts of American compositions, we shall rapidly develop the most essential element of our musical life, but without the aid the Association can give through this fund the cause of American music, especially in its higher forms, must be set back at least a generation.

When we thus help our composers to produce their work in a worthy manner, we help the cause of music more, and ourselves most, in that we shall reap the rewards of their labor. If, in helping the composers, we help the greater cause of music, let us freely do so; and be the first great nation that has given a professional subsidy to art as a free-will offering from the hearts of its people.

The O. and C. C. Fund trustees are S. N. Penfield, Chickering Hall, New York; Calixa Lavallee, 166 Tremont street, Boston, and Max Leckner, Indianapolis, Ind. All Fund money should be sent to W. H. Dana, Treasurer, Warren, Ohio, who will return a personal receipt, and one from the above trustees.

—There is no uncertainty in this circular of Mr. Chas. W. Landon, the enthusiastic and able Vice-President of the M. T. N. A., for the great State of New York, also President of the New York State Association. Their circular should be read carefully and thoughtfully by every member of the M. T. N. A., and by every music-loving citizen of our Republic. To the artist, composer and teacher it speaks a sentiment that should encourage them to put forth their highest and greatest efforts, to the listener an enjoyment that can only be reached through the influence of the most artistic efforts.

WANTED—By a lady who has studied for years with Dr. William Mason, and has a thorough knowledge of his system, a position in Summer School. Has had experience in teaching. Address

MUSICAL, Care of Schirmer & Co., 85 Union Square, New York.

WANTED.—A position, any time between now and next Fall, as teacher of Piano, Singing or Harmony and Counterpoint. Have studied many years with the following great masters: Miss Cecelia Gail, Chas. Baetens, Prof. Rudolphson, of the Cincinnati College of Music; Wm. H. Sherwood, Dr. Louis Maas, H. P. Chelini, S. A. Emory, J. K. Faine, Geo. L. Osgood, Wm. H. Sherwood, of Easton, Pa. Give address Wm. H. Sherwood, 63 18th St., Chicago, Ill.

Oavis E. Smith, Woodstock, Ohio.

"RESPECT DUE TO THE MUSICAL PROFESSION."

BY CONSTANTIN STERNBERG.

MR. J. C. FILLMORE'S excellent article in the January *ETUDE* has surely found an echo in the heart of every true gentleman, in the profession as well as outside of it; what he said was wise, timely and well-measured in its terms. This latter quality especially characterized the paper, as expressive of the feelings of a veritable gentleman and, as with all he writes, it has, no doubt, met with the unexceptional endorsement of all who read it.

The February issue, however, brought a supplement, as it were, from the pen of Mr. H. H. Haas, which not only missed its mark, but may also endanger the good results to be expected from Mr. Fillmore's paper, inasmuch as it, too unrestrained in its terminology, overshoots its aim and clearly evinces a hyper-idealistic state of mind on the part of its author. Hyper-idealism may be easier forgiven in a musician than any other "ism," but it is nevertheless a fault, and perhaps the very one which gave rise to the only too popular adage: "Musicians are cranks!" To this supplementary paper I beg to offer my humble objections, most politely and most emphatically!

I may say that Mr. H. H. Haas deserves credit for the sentiments he expresses; no doubt, the rules he laid down are very good in his case, but other teachers are situated differently, and it is, to say the least, inconsiderate to use strong and offensive terms in denouncing a system which is in the majority of cases justified by circumstances. I am satisfied that Mr. H. H. Haas, when acquainted with some of the various situations of teachers, will refrain in future from condemning the business methods of a large body of estimable men, by impugning them to be "gentlemen."

To begin with the "niggardly half-hour lesson," I beg to say that the half-hour system has nothing to do with niggardiness; it is simply one of the established systems, and productive of just as good results as any other. People who engage a half-hour and pay for a half hour, expect no more than a half-hour, and I prefer this system, for very good reasons. It is better to see a pupil twice a week for a half-hour than only once for a whole hour; it is less difficult to keep a pupil's (especially a young pupil's) undivided attention for a half than for a whole hour, and as to two whole hours per week, it is not everybody who can afford the expense.

Now to the sheet music question.

The ten or twelve large cities in this country where any piece of music can be obtained at a moment's notice, contain but a small minority of the music teachers of the country, and just by way of a casual remark I may axiomatize that the size of a city is not always a correct criterion for the ability of the teacher that "dwelleth therein." Karl Klauser and after him Boekelman teaches in Farmington Conn., J. H. Howe in Greencastle, Merz (alas! that I have to say: the late Merz) in Wooster and so forth—and "I too was born in Arcadia."

The music dealer in a smaller town cannot very well consider that small minority who buy good music, and if he can, he will not (for some unaccountable reason), and even if he should be willing, he would not exactly know how; so the teacher is obliged to keep a "small stock, worth from three to five hundred dollars, on hand. This is money, not sentiment; and with all due consideration for the ideal side of a music teacher's calling—this is money which must bring interest, and it would be foolish to think that teacher less gentlemanly, because he is sincere enough to invest this money in his own business, instead of "going into real-estate," or "oil" (both of which I do, by the way, through the kindness of my good friends, who nevertheless profess to take me for a gentleman). It is however not money alone the teacher invests in his stock, he also devotes a vast amount of time, judgment, deliberation—in short, a great deal of work to its selection. It won't do to compare this with a physician's prescription, for if the physician would have to go to the pharmacy every time he needs a medicine, he would most assuredly charge the patient with the loss of

time; not to speak of the fact that a physician's charges are not uniform—if he exerts himself (in an operation, etc.) he charges more, whereas our very best efforts are generally the least appreciated—at best no more appreciated than if we confine ourselves to our mere legal duties. It won't do to say, that this selecting work forms a part of those duties for the discharge of which we are "generously remunerated."—(happy Mr. H. H. Haas! I'm sure I do not suffer with being overpaid, although "anachronon pitore")—that won't do at all! I know, there are plenty of books facilitating the selection of a good course of studies and pieces, but then—every experienced teacher will admit that these books are one-sided, either favoring a particular publisher or composer or "ring." There is no more to be derived from such books, than—at best—suggestions, which require, after all, a pretty close examination; so, there is no course as good as the one especially selected for each pupil anew; if there was, what would become of all the novelties? What would become of the best among them, if the teacher would not spend hours and hours examining them. He does not do this for his own musical advancement; he knows his old masters, his classics, his romantics, and the desserts for his musical table are amply provided by the programs of travelling artists. He does it for his pupils and in order to stimulate his own interest in his pupils' work by an occasional novelty; "tonjours perdriz" does not agree with the best amongst us! or does it?

And in the evening, when the minister, the lawyer, the merchant, the artist, even the humblest laborer, enjoys a quiet walk in open air or a pleasant chat on the porch, resting after a day's good work—the music teacher rushes down to the music store or shuts himself up in his studio, to wade through stacks of new music, good and bad, finding here and there something that will be suitable to this, that, or the other pupil; and then—when the pupil gets the piece, he lets the teacher wait eight months for his outcry, or he "skips" (and such things have happened and happen still!) or he forgets it ("it's such a trifle, you know"), or the teacher forgets to put it down—at the end of a season the teacher is "out" of about sixty to eighty hours of tedious work and \$15 to \$20 cash, but he is—according to Mr. H. H. Haas—"gentleman"! No, no, he is simply a fool, of the species Don Quixote! That is indeed a sickly gentility, which must renounce every legitimate business principle in order to be recognized.

I come to the "porter's tip," or the "secrecy" of the proceeding.

As far as I am personally concerned, I make no secret of my discounts, and my pupils willingly grant me the trifling profit, most of which is consumed by postage sold or torn copies, losses, etc.—nor have I ever experienced a lack of personal regard as a gentleman or their part. A pupil coming here, say from New York, informs me: "I have always bought my music at half price."

"Very well—I lend you this copy; get me a new one."

After three weeks (and more) the pupil brings the new copy, in a poor edition, plus mark-fingering, etc., and says: "I see now, that I should have lost six lessons while waiting for the copy, besides I did not get what I wanted—I understand now that you have to charge full price and I pay it cheerfully—glad of the accommodation you provide."

The overwhelming majority of music teachers are similarly situated, but what in the world has this to do with their social standing?

The piano commissioning question admits of a very similar reply. If a person requests me to aid in the selection of a piano, if I give this person the benefit of my knowledge on the subject, of my experience, of my time, if I take upon my conscience a moral responsibility—I must be remunerated; he who lives for the altar, must live from the altar. Of course, there is a great deal of abuse carried on in this field; there are so-called teachers who, hearing of a nearly completed sale, threaten the dealer with "talking the party out of it," and so forth—well this is simply blackmail, outrage, robbery! as it occurs

in all classes—there is a black sheep in most every flock. It would be utterly unreasonable, however, to require all the many honest men to renounce a legitimate perquisite, on account of a few abuses; where the line of legitimacy is to be drawn, is a difficult question, which everybody must answer to himself, before his own honor and conscience, but a rule cannot be laid down for it, no matter how well meaning it may be. There will always be some matters which must be decided by every one for himself, and this truth gives me the opportunity for a final remark.

Having shown that sheet-music and piano commissions, if justified by circumstances (as in the majority of cases), have nothing to do with the social status of our profession, I am naturally led to look for another motive prompting such an absurd idea, and it occurs to me (though I may be mistaken) that some among our fraternity may be aching for admission among the 400! Yearning for recognition as "society-men," eh? Well, channé son goût! As for myself—and (should I really be alone in this view?)—I am content with the respect people pay me for my own sake, as a good citizen and reliable character, not because I am a musician; indeed, I prize those among my acquaintances highest who associate with me without an eye to the customary "free music," and if every musician would command the respect of his surroundings (as most of them do) by an upright life, domestic happiness, honest teaching, broad education, polished manners and a kindly disposition toward his fellow-men—when every musician will be respected *individually* and as a citizen, then our profession can claim to be respected as such, not before!

At any rate, it is a queer fancy to require the public to respect a "profession" for its own sake; no other profession demands it. A clergyman is perhaps the only one, who is respected, as it were, "on credit"—and he has to live up to his preaching or else there is considerable "trouble in Jerusalem."

A musician cannot claim more regard from the general public than anybody else, unless he has a great reputation and the man in him equals his artistic work; the simplest music teacher, however, can compel his surroundings to respect him *individually*, and if there should be some silly society-belle or boarding-house dame sneering at "that music teacher"—dear me, can that disturb anybody? Do we not respect ourselves higher than those "things"? To think, how some of them live—it is a perfect wonder—without learning, without character, without brains, without "blood," sometimes even without money; shall men of a lofty calling, of a noble profession like ours, crave their condescending familiarity? No, indeed; these mostly ill-bred people with their loud dresses, these "snobs" in the drama of life who serve only as a frame for the "thinking few"—ah, I would not miss them for anything, but I love them from a self-imposed—distance, and shall never allow myself to forego any legitimate financial benefit for the sake of their recognition of equality. Well-bred people, whether in "society" or not, always acknowledge the superior endowments of a musician and never fail to be lenient with his little shortcomings.

THE RING-FINGER.

We have received the following communication, which will explain itself.

Having several engagements in New York to operate on the accessory slips of tendons of the ring-finger, thereby giving perfect freedom, higher lift, increased strength, and greater stretch of hand, I shall leave San Francisco about June 1st. The operation is perfectly painless and scarless. The hand can be used the day following, as usual. Price of operation on both hands \$25.00. I have most successfully operated on 312; in no case has there been even the slightest dissatisfaction.

For testimonials from the late Dr. Louis Mass, Madame Camilla Uro, Signor Martinis, pianist to Camilla Uro, and Miss M. Schools of the New England Conservatory, Boston, see *THE ETUDE*, a Musical Journal of Philadelphia, October, 1888, December, 1888 and January, 1889.

Should you desire to have the operation performed during my visit East, please communicate with me as my time will be limited to two weeks.

Respectfully,
E. S. BOXELLI,
1358 Market St., San Francisco, Cal.

LETTERS TO TEACHERS.

BY W. S. B. MATHEWS.

THE questions which have reached me this month are mostly short, but they are perhaps not the less important.

1. Will you please tell me what the Tonic Sol-Fa system is?

2. What is its advantage over others?

3. What is the best book for beginners in that system?

L. A. H.

1. The Tonic Sol-Fa is explained at considerable length, and I think with reasonable clearness, in the second volume of "How to Understand Music." In short, the system consists mainly of a method of introducing pupils to the fundamental musical percepts and concepts; and second, a simple notation adapted for use during the early stages, when it is not desirable to encumber the mind with too many new things. The name "Tonic Sol-Fa" means that the sol-fa is applied with reference to the tonic. This is to distinguish it from the "fixed do" system, calling C always do, even in the key of D, A, D flat, etc. This "fixed do" system was in use in England and on the continent for many years, and still is. That brilliant genius, Jean Jacques Rousseau, was one of the first to suggest an easier way of leading students to a perception of tonality, and proposed a new notation to the French Academy about 1755. His proposition was killed in the academy mainly by Rameau. His notation consisted of figures upon a line, the figures denoting place in key. The notation of the tonic sol-fa consists of the initials of the sol-fa names, d for do, r for re, m for me. They are placed upon the same level. Notes belonging to a higher octave have a little stroke at the top, r'; those belonging to a lower octave have a stroke below, r'. Units of time are represented by equal spaces. Thus, a few measures in triple time might appear thus:

Key of C.

Q3 | s : - : m | d : - : m | s : - : m | d : - : m |
s : - f | r : - r | m : - : m | d : - : |

Here the bars indicate the place of the strong pulse; the colons divide the time spaces. The time space occupied only by a dash, indicates that the preceding tone is prolonged through it. If it were a rest, the space would be entirely empty. To put this in some other key it is only necessary to play it higher or lower; the direction above shows the intended key. This notation is singularly well adapted for mental results in elementary musical instruction. It does not assist the eye in the slightest, but if the pupil has an inner sense of tonality, he can sing from it with absolute certainty.

The greatest merit of the Tonic Sol-Fa system, or movement (for it is an educational movement in England) is in the advance they have made towards defining the elementary unities of music, and thereby laying a foundation upon which the higher musical taste can be placed; for a taste for Beethoven or Bach, or any other great master, or all of them, is simply the testimony of the inner musical sense that their works satisfy the musical feelings. Wherever there are musical feelings to satisfy, a taste for these works exists as soon as the works themselves become known. It is the teacher's work first to awaken these elementary ingredients of musical intelligence, and to strengthen them, and develop them; having done this, he is to induct the pupil to the works which satisfy the demand for musical enjoyment thus created. Inasmuch as the newly developed intelligence will still be weak, he must go slowly, and be sure that each important new work is retained before the mind long enough for its beauties to become realized by the pupil. Memorizing is a process well adapted for securing this prolonged and detailed study of a master work. The result is, if the work has been well chosen, that the pupil likes and enjoys the music, by the time he has fully learned it.

In this country the "fixed do" system has never prevailed, and hence many of our elementary teachers think that the tonic Sol-Fa system will never be needed in America. Such an opinion, however, is wide of the truth. The method of presenting the fundamental percepts of tonality

in this system, the training in rhythm, and the general preparation it lays for musical taste by educating the habits of observing music (i. e., the habit of listening to it with care) are of very great value, and much better than anything we have here not directly derived from the tonic Sol-Fa teachers. The notation, moreover, is of very great value in the earlier stages, on account of its extreme simplicity, and its consequently small demands upon the untrained attention. It is also useful directly, as a means of expressing tonic effects in a general way, i. e., not restricted to a single key. The Chord of Do is a certain distinct thing in music, as also is the Chord of Sol, Chord of Fa, etc. The terms "Chord of C," "A," "G," or any other absolute pitch, do not correspond.

2. Hence, the advantage of the system over others is in its simplicity and truth.

3. Probably the Standard Course is best. Send to Mr. Theo. Presser for price list.

Will you kindly explain in your column of Questions and Answers the mental process by which transposing is done? A SUBSCRIBER.

In am not quite sure whether any of us exactly understand the process of transposition in its higher forms. For example, Mr. W. C. E. Seeboeck, of this city, a pupil of Brahms, accompanist of the Apollo Club, will transcribe such accompaniments as those in Rubinstein's "Tower of Babel" into any key requested by the director, apparently without the slightest difficulty. They run along just as easily, apparently, as when played as written. One process of transposition, by which I mean playing music in a different key to that from which one is reading the notes, consists in translating the notes into Sol-Fa names. A musician can play the chord of Do, chord of Fa, etc., in one key just as easily as another; but to look at the chord of C and play the chord of D flat is not so easy; it requires thought, and when modulations intervene, and accidentals multiply, one is apt to drop some of his smaller stitches. One might play in a different key by imagining himself to be reading from a different clef. The tenor clef, for instance, has C on the third line. This is one degree lower than the G clef, and one might imagine himself to be reading from it, in order to transpose a note lower. Mr. Wm. L. Tomlins tells me that he can play only so fast as he thinks his music, which he always does *tonically*, no matter how complicated it may be; he can play it in one key just as easily as another, from the same notation. He was a tonic Sol-Fa pupil before studying at the Royal Academy.

1. Where could I obtain old examination papers of Amer. College of Musicians (for associateship)?

2. What is the difference between *mp*, *mf*, and *ff*?

3. In playing a "portamento," or "mild staccato" passage, is it not correct to use a wrist movement to assist the finger in giving the "crescendo touch"?

4. Is not the finger sometimes bent *inwards* at the first joint in playing the "sliding" or "crescendo" touch?

5. How should the first chord of meas. 48, Chopin's "Nocturne," Op. 55, No. 1, be played? As I understand, from Mr. Mathews' directions, on p. 132, Sept. *Erzuz*, all chords with *z* before them should be played continuously from left to right, even when marked, as in this case. I have been taught to play lowest tones in chords *together*, when each is marked with *z*.

6. Are not the "loud" and "soft" pedals frequently used together? SUBSCRIBER.

1. Write to Robert Bonner, 60 Williams St., Providence, R. I. Inclose stamps.

2. To play with one's natural force of touch, neither holding-in nor exerting additional force, is to play "*mezzo*." With the utmost force is "*fortissimo*." With the least possible force is "*pianissimo*." *mp* means mezzo-piano, or middling soft; *mf*, mezzo-forte, or middling loud; *ff* means piano, then suddenly loud; *fp*, forte, then suddenly soft. The five main degrees of force are—
pp p m f ff.

3. There is no harm in using the wrist in the way mentioned, if it does not look badly.

4. Fingers are often bent inwards in the manner you describe, but most piano teachers regard it as uncomely, and indicative of weakness.

5. I should play it the tones successively from the low F upwards, counting with the last tone, but making the entire chord within an almost imperceptibly small interval of time, so that the low notes would have as little as possible the character of anticipation. To permit a pupil to count with the first tone of such a chord is generally to postpone the melody tone too long, and especially to divert attention from it. When the pupil has delivered the count in his mind, he considers himself practically to have finished the duty of the beat; in this case, however, the most important note of all, the melody, is still to come. In order to avoid this forgetfulness, I require counting *with the melody*. I do not say it is the only right way.

As to the general question whether the hands should commence together or successively in arpeggio chords, it does not so much matter, as it does at what point the count is made.

In general, the main thing of a chord and melody combined is the melody tone. The accompaniment needs to go with it in proper subjection. If the arpeggio were played very rapidly, it would be difficult to tell by ear whether the two hands began precisely together or successively, so rapidly must the tones follow each other in these chords. But to permit the left hand to go on and complete its chord after the melody tone has been heard, as one often hears badly taught players do, is atrocious. It does make a difference whether the count begins with the first tone or takes place with the last. In the former melody comes as a retardation of effect; in the latter the chord sounds like a preliminary to the melody. Both are legitimate effects, and both are wanted at times; it is rather difficult to determine exactly which the composer may have intended in any particular instance. My teaching in regard to the hands successively corresponds with Bulow's notes to the first Cramer study, where he requires the simultaneous beginning as an exception.

6. There is no such thing as a "loud pedal." It is a damper pedal. The soft pedal diminishes the volume of tone; the damper pedal permits tones to prolong themselves after the fingers are taken off the keys. It also promotes blending by permitting the harmonics to sound. Both pedals are often used together.

Will you please answer the following questions through your interesting Monthly?

1. Are Franz Kullak and Deppe alive?

2. How many hours in all do you think a person who is studying both the violin and piano, ought to practice a day?

3. What grade of music (calling seven the highest) do you think a person who has studied three years on the piano, and is about 17 years old, ought to play?

4. Do you think a year abroad in Germany is enough after studying under the best teachers in the United States?

1. Franz Kullak and Deppe are still alive.

2. Probably four or five. But surely not to the total omission of other intellectual work. One should read and study other things.

3. Fourth or fifth.

4. In regard to study in Europe see a later letter in this series.

Will you please answer these few questions in the *Erzuz* and oblige a subscriber.

1. In Bach's "Loure," 11th measure, should the first beat be accented, owing to the slur. And at period IV, should the first note be accented and the following notes all played soft to the end of the slur, and accent again at the beginning of the next slur, and so on?

2. When these *erz*, < are marked, should the music be loud after the continuation of the sign, until annulled by another sign?

3. Also is it considered an accomplishment, when one can play "Silver Waves," by Wyman; "Maiden's Prayer," by Burdazewski; "Home Sweet Home," by Thalberg; "If I were a Bird," by Henselt, etc. You will favor me very much by answering.

1. The slur does not annul or remove the rhythmic accent. That takes place exactly the same as if the slur did not run across from one measure to another. The slur makes a difference with the surrounding tones, perhaps. The first note under a slur is not invariably accented. In fact, it is only in short phrases of two notes that the slur carries this implication of accent upon the first tone. Even then it does not remove or annul the

rhythmic accent; this goes on all the same. Read what I have written upon that subject in previous *ETUDES*. I think within the past few months. Let the playing always define the rhythm. This is fundamental in music. Expression goes on after the rhythm has been taken care of. It never supercedes rhythm in a rhythmically regulated piece; recitative is different.

2. The sign *cres.* generally but not invariably signifies a prolonged and gradual increase of power. That depends upon the character of the passage. Remember that when a composer has marked expression in his piece, until he is tired and ashamed, he has indicated but a small part of the delicate *nuances* which make up musical expression. These you must add to his indications by your own inner light. His are merely general indications of the direction of his thoughts; you are supposed to be able to complete the circle when he has given the radius and a segment of it.

3. It might be an accomplishment to play the pieces you mention; probably would in some places. In New York, for instance, it would be a very slight claim to distinction. Upon this point you can learn more when you have the graded list of the American Music Teachers' Association, now in preparation by a committee composed of Dr. Mason, Mr. Arthur Foote, and the writer. President Parsons is *ex officio* member of the same.

Please tell me why some pianos have three pedals. Is there any use for the third?

L. M.

The third pedal is called a "tone-sustaining pedal." Its office is to sustain the tone sounding at the moment when it is taken. The common damper-pedal raises all the dampers at once, and affects all tones sounded after it is pressed until it is let off. The tone-sustaining pedal affects only the tone or chord which is actually sounding at the moment of taking it. This, or these, go on while new chords are played without being in the slightest degree affected by the tone-sustaining pedal. This pedal is made necessary by the increased singing and sustaining power of modern instruments, which is so great that such pedal uses as were common thirty years ago produce unbearable confusion. Its technic, however, has not yet made much headway in the text-books.

Please answer, through *THE ETUDE*, the following questions.

1. What is the Embellished Adagio?
2. What is the correct definition of Phrasing?

A SUBSCRIBER.

1. An Embellished Adagio, probably an *adagio* with more or less ornamentation of melodic embellishments. The term is not what druggists call "official"—4. e. it is not sanctioned by authority. It is one of those approximate forms which a writer uses at his own peril (and that of his readers.)

2. "Phrasing" means the "Expression of the individual ideas of a piece." Interpretation goes further and places these individual ideas in their proper rank as to relative importance, and produces them all in the rate of movement indicated or intended. Phrasing implies clear perception of the individual ideas of a piece, and sufficient musical feeling to express each one of them as it comes. It reaches the bass and the accompanying parts just as truly as the melody, for there are ideas all through a piece—just as there is soul all through a person. Even a little hand gives an impression of soul at times; is it not so?

Please answer the following questions in the next *ETUDE*.

1. Will a piano which is tuned by one tuner, stay in tune longer than another?
2. Is it necessary to pound the keys heavily while tuning?
3. Which is the best place to study music (Piano) in, Germany or Europe?
4. Is it cheaper and does it give one more prestige than studying at home?
5. Is it true that D'Albert recommends two hours per day as sufficient practice?
6. Name a good little text book on Theory and rudiments of harmony.
7. Give pronunciations of the following: D'Albert, Sarasate, Tamagno and Carreno. G. W.
1. It is very doubtful whether a piano knows whether it is being tuned by the tuner for whom it once conceived an attachment. If a tuner turns the pins to the right point

and carefully leaves them in true adjustment, the piano will be satisfied. But its remaining in tune will depend upon the weather, rather than upon its psychic moods. The true answer to your question is "It all depends."

2. It is better to pound the keys rather heavily, the design being to distribute the new tension evenly through the entire length of the strings. Pianos tuned softly frequently get out of tune as soon as heavily played upon, through the new tension not having been evenly distributed. As soon as the string is made to vibrate vigorously, the tension is distributed over the bridges and through the agraffes, around the sharp curves, etc., whereby after soft tuning the part between the bridges becomes a little too slack.

3. Probably Berlin, at present. No place in Europe is better than America, as to quality of education to be had there.

4. It is perhaps a little cheaper, but not much. It now costs an economical young man about \$700 a year to study piano in Berlin, under a good teacher.

As to prestige it is difficult to say. You will find that while you are still young, the question among strangers will be: "Where has he been?" But as soon as you show that you can do something, it will be "What can he do?" The prestige, thereafter, depends entirely upon the quality of the doing.

5. I do not know about D'Albert's opinion, but it sounds like him. He is a genius who does in an hour what it takes others days to do. Dr. Mason has often said that if a young man cannot play the piano with four hours a day practice, he could not with forty. But the latter amount is plainly impossible; it would kill the landlord.

6. Try Wait's "Harmonic Notation."

7. D'Albert is pronounced Dal'-bair; Sarasate, Sa-ra-sa'-teh, broad "a," accent upon third syllable; Tamagno, Tamahn'-yo, Carreno, Car-ray'-no, accent upon the second syllable.

NEW PUBLICATIONS.

Pianoforte pieces from H. B. Stevens & Co., Boston. REMINISCENCES OF ADAMANT CHARM, by Ferdinand Dewey.

1. In the Grove.
3. Romance.
4. Blind Man's Buff, Humoresque.

As regards the emotional content of the above "reminiscences," in Nos. 1 and 3 the author must have been in a deplorably "apoplectic" state of mind, out of which no satisfaction appears to have come. No. 4 is at least cheerful and "frisky," if not "humorous." For the rest, these pieces are well written and may interest some players. As exercises in composition they are every way commendable. But judged from the standpoint of music, it does not yet appear that the composer had anything to say of permanent or universal interest.

TROIS MORCEAUX POUR PIANO, par Louis Schehlmann, op. 25.

1. Barcarolle.
2. Impromptu in B minor.
3. Melody, pathetic.

These three pieces, in harmony, form and thematic treatment, show the hand of a well-trained musician. Besides this they are fairly characteristic as their titles suggest, and, without being profound in feeling, are interesting. They are not difficult to play.

AQUARELLEN. Four little tone pictures, by Gustav Merkel, Op. 61. Revised and fingered by Junius W. Hill.

1. Mariner's Song.
2. Postillon's Morning Song.
3. Spring Song.
4. In the Flower Garden.

Merkel's name is a sufficient guarantee that these pieces are well written and musician-like. They are all bright and cheerful in spirit, musical and interesting and not difficult—about third grade. They will prove valuable for teaching purposes.

F. Schnbert: IMPROMPTUS, Op. 142, Nos. 2 and 3. Field: FIFTH NOCTURNE, in F Flat. Wagner: ALBUM LEAF.

This is an excellent, well-printed edition of these pianoforte classics. The Impromptus are revised and fingered by Liszt, and the other two by Karl Klauer.

J. B. Campbell: Sacred Song, "THE LORD MY PASTOR SHALL PREPARE."

The music of this song, if not specially characteristic of the sentiment of the words, is at least melodious, well written and effective as regards climaxes. It will doubtless be grateful to the majority of church singers and congregations. Mr. Campbell seems to have a decided gift for pleasing and effective melody, and he is also a well-trained musician. His talent lies in the direction of the pleasing rather than of the inspiring, and would be better employed, from the standpoint of art criticism, in the treatment of lighter themes than those of religious faith and worship. But perhaps these very limitations will make his work more successful in the popular and commercial sense.

The tone of the above comments applies to four sacred quartets, one original with Mr. Campbell, "Softly now the Light of Day," and then arranged by him as follows: Mozart-Campbell, "Love Divine, all Love Excelling;" Schubert-Campbell, "Jeans, Lover of my Soul;" Jensen-Campbell, "Jerusalem, my Happy Hour." The first selection is the theme of the Mozart Sonata, in A; the second, that of one of Schubert's Impromptus, Op. 142. All of them are good music, adapted to good words, and they will doubtless meet with popular success. Whether they really express the deepest sentiment of the words is a much more doubtful point. Certainly, they are not at once convincing. They are published by Clayton F. Summey, Chicago. J. C. F.

NEW MUSIC.

THEO. PRESSER, PHILADELPHIA, PA.

GRADE IV.

No. 976, "La Melancolie," by N. A. Barbé. Op. 275. 60

An excellent composition, of medium difficulty, beginning in C minor with an octave melody for the right hand, while the left hand plays a counter melody springing across the right. It then passes into E flat major, and a graceful theme is given with occasional leaps of the right hand across the left. It is ornamented with a variety of scales and arpeggios.

GRADE IV.

No. 957, "Étude," by Ad. M. Foerster. Op. 27, No. 2. 25

This study, in G minor, is a treatment of that valuable but difficult form of technique known as double-thirds. Thirds and sixths, as matters of daily study, are indispensable for every pianist, and the frequency with which they are employed in works of the higher order, makes their study obligatory. There is also in this Étude some effective treatment of staccato.

GRADE V.

No. 968, "Tarantelle," by Ad. M. Foerster. Op. 27, No. 3. 58

The Tarantelle has a melodious character, is largely constructed of triplets and has a number of figures in the accompaniment, in that form which, to borrow the language of prosody, would be called iambic, and there is also a beautiful trio in A flat.

GRADE II.

No. 961, "Scales and Exercises," by Scharfenburg and Luis. 60

This practice leaf is valuable for its convenience, and by the exclusive attention which it calls to the melodic minor scale.

GRADE III.

No. 971, "On the Heights," by Heinrich Stehl. Op. 86, No. 1. Revised and fingered by Albert Benter. 35

This composition is of very moderate difficulty and presents two features of interest; a series of chords both legato and staccato, and a dialogue of melodic fragments between the right and left hands.

GRADE V.

No. 963, "Nocturne," by Robert Tempest. Op. 2, No. 2. 85

A dainty, dreamy composition, of a cheerful character, fingers of the right hand with accompanying sixteenth notes in the same hand, while the left hand delivers extended arpeggios.

GRADE IV.

No. 988, "Second Nocturne," by F. Norman Adams. Op. 24. 60

A highly interesting composition, which would mark well up the grade in mechanical difficulty. It opens with a series of brilliant arpeggios, then comes a broad, noble melody in the right hand, sustained by chords in the left hand in shifting positions. An agitated passage in the parallel minor key occurs as a digression, then the first theme returns metamorphosed from A flat major into the enharmonic tonic minor, G sharp, and decorated with chromatic embellishments.

Questions and Answers.

Will you please answer in *THE ETUDE* the following question:—

Would you advise a pupil of the second grade (scale 1-10), to practice the scales, or would studies be sufficient?

ANS.—I should certainly advise the practice of scales. If either were to be neglected, I should prefer to neglect the études. Indeed, I use very few of the current technical études in my own teaching. J. C. F.

QUEST.—I was once quite a performer, but had no piano for several years; now I have one. I find that my fingers are so weak that I can play a scale not more than two or three times over before my hands are tired out and must rest. What exercises shall I use? M. D.

ANS.—Before giving an answer, I will say that people will be years in making up their mind what is the best piano, and will worry over it and make it almost an epoch in their lives. Having a piano of superior tone and workmanship, they will let it go to ruin in a few short years by neglect and want of good tuning. They like music dearly, but will pinch the silver quarters so hard that "the eagles will scream," rather than let one go for a piece of new music. In answering this question, I will suppose that you are in active life, and that time is money, and that if you could bring back your former skill in a short time it would be a boon to you. There fore, having spent so much money for a piano, now add a little to it and get the Student Technicon, and using it will soon bring about your old-time skill; meantime, I would suggest that you practice the music and read the letter press of "Mathews' Phrasing," Vol. I. Many of the selections in this are from Heller, and he wrote music, as he said, that had without undue technical difficulties, or, a fine piece of music need not necessarily be technically difficult. See above, answer to Question 4, of J. T. Heller's Op. 125 and 138 are beautiful music, and do not require much technique. The reason your hand becomes fatigued so soon is from holding it in a strained way. Let it loose, and leave it in repose; do not hold it tightened up as if you were holding something that was in danger of getting away. M. D.

QUEST.—Would playing silently on an organ take the place of practice on the Clavier? C. W. L.

ANS.—No; except in a very limited degree. It is, of course, possible to use the silent organ just as every organist does, more or less, in reading a composition over mentally, at the same time feeling out the keys. But if you mean to ask whether playing silently on an organ will take the place of practice on the Clavier for the purpose of learning to play the piano, we answer, by no means, and for several reasons.

First, The use to any considerable extent of a dumb key-board, even by artists, is questionable. It must be understood that the Clavier is not a dumb key-board. If the auditory sense does not assist in the control of the finger movements, a multitude of sins, unwarred, is almost sure to stand in. The Clavier should be used almost invariably with either the down- or the up-clicks, and at times with both, as they are invaluable in the study of rhythm, time and clearness, and above all, for securing true legato and staccato effects. No silent organ nor dummy can give these things, and they are what every organ who would play the piano is striving for.

Second, The touch of the organ is not a piano touch. The touch of the Clavier (particularly those of latest construction) at 2, 3 and 4 ounces is a piano touch, possessing with mathematical certainty the proper combination of weight, spring and friction that is found in piano of the best make. The average weight of piano touch of best makes is from three to four ounces. Granting the fact that the Clavier, from five to twenty ounces weight of touch, the spring force gradually overbalances more and more the weight force, still, the construction of the instrument is such that to produce the result demanded, namely, to bring the down-clicks with unerring precision and evenness, the fingers are forced to act at all weights of touch, from two to twenty ounces, precisely as at the piano. This gives the player absolute finger control, which is the object of all technical practice. Great good in the acquisition of strength, endurance, delicacy, clearness, velocity and accuracy, come from the proper use of the Clavier.

QUEST.—Can you tell me some way to make the second joint of the thumb stay out when it belongs and not curve in as though it were double-jointed? Ward-Jackson's Gymnastics, with cords, do not fully overcome the defect. PERPLEXITY.

ANS.—The nail joint of the thumb should curve in so that it is parallel with the keys and not, as too common, be so straightened out that it is in line with the keyboard. This curving in of the end joint will cause the second joint to expand outwards, and at the same time give a better position for octave playing. There is a great gain in clearness of octave playing if the end joint is curved in, provided the hand has span enough for this position. C. W. L.

QUEST.—I. Will you please tell me whose is the best vocal method? I studied Garcia's, but have had Basini's New Method recommended. There may not be much difference. These two methods are both often governed by the teacher's own peculiar ideas; what suits one does not suit another. I have never seen Basini's method, so do not know his style. I should like to know whose is considered the best by teachers of experience, and used by them, either of these two. I wish to use the best, best in every respect. M. D.

ANS.—Will you please give me the title of your letter, a list of suitable pieces for ladies who are taking lessons for their pleasure, not for the sake of becoming experts? I want something that is not too easy, but easy enough to be readily learned. What course would you advise me to take with ladies of this class? How much technical work would you give them? Would you use an instruction book or exercises? Are there any suitable exercises for this purpose; or would it be well simply to let them choose suitable music from the ability, and give them a few technical exercises verbally? How much time would you have them devote to the technical work, more than one hour a day? M. D.

ANS.—I. In regard to vocal methods, I do not care to give an opinion. Basini's method I suppose is out of date, not because the method of using the voice has changed but because no book can give anything more than a very imperfect idea of the method of using the voice for expressive singing. All the good teachers use their own exercises, mostly vocalises and add exercises by Marchesi or other good teachers, and songs when the pupil is ready for them. Basini's method is twenty years old; Garcia's is older, but then Garcia was a great vocal scientist.

2. Ladies studying for the purpose you mention have to practice more or less according to the order of the music upon their time. The method of applying the time has to be varied accordingly. Generally about half or two-thirds of the time may well enough be spent upon pieces which will be interesting when they get them learned. I think that most teachers teach entirely too little at a time. The pupil has not enough variety to practice. A variety of demands upon the hands keeps the hands more flexible, and freshens up the musical sense, by giving the pupil new things to think of. I would use Mason's technique for this class of pupils, because these exercises accomplish more in a given time, and are generally more interesting to practice. Then there should be some little piece of a lyric kind like those in the last part of the first book of Phrasing studies, and the second book; and along with these, also, a good finger-piece to improve the execution. Any good parlor piece will answer this purpose. Such numbers as Wollenhaupt's "Whispering Winds," Moszkowski's Waltz in A♭, MacDowell's "Witches' Dance," any good Tannhäuser, etc., are the sort of pieces I mean. There are several good pieces by Godard, such as the Gavotte in B major, the second Mazurka, etc., which are not at all difficult. I have lately been using several things by Arthur Fuchs with good effect. Anything which takes their fancy. Only have it played well after its kind. Finger exercises, purely, about forty minutes or thirty minutes a day.

QUEST.—1. How is a small pocket metronome used in timing music? 2. Do you know of a good work on the training of boy's voices? What do you think of Brown-Behnke's, "The Child Voice"? 3. How can I tell the how to overcome nervousness? Pupils can play without a mistake when alone, but are not able to do so before company. M. D.

ANS.—1. Can you give a good plan for daily practice for one who has studied about four years, and can read well, calculating on an hour and a half's practice a day?

ANS.—1. Draw out to the required figure, let it swing, holding it by the small ring in end of tape. That is for the mechanical part of the operation, but the intellectual and rhythmical demands that the performer shall count a few measures in time with the swing of the metronome, and apply this rate of tempo to the piece he wishes to perform.

2. I know of none better than the one you have named. The voice of a boy needs much the same training as that of the adult female. But the boy has a liking to noise, and his superabundant life makes it necessary to put his practice under strong restriction, that he may not injure his voice.

3. Yes, but it is another thing to do it. However, *The Etude* will soon publish an article that treats this important subject in full. Meantime, teach the pupil to fully occupy his mind with his piece while practicing it, by counting, noticing the Questions and Answers, Phrasing, and bringing out a climax to each. Fill his mind with the piece and leave no time for him to think of his audience.

4. Give the pupil half of an hour each day for two-finger Exercises, the D flat and E natural major scales, sometimes one and then the other, and every few days work some of the other major scales, and also to the various accents on the chord of the Diminished Seventh—G, E flat, F sharp, A, and C. I should be learning a new piece and keep up a review on the best of the older pieces. A few minutes a day should be given to each piece of Chopin's or Beethoven's Sonatas, or from Chopin's Mazurkas, or the compositions of Schubert and Mendelssohn. C. W. L.

QUEST.—1. How has mathematical temperament in piano tuning been attempted, and if so, why does it fail? 2. Yo-Ak-Em. Yo-oo-ton (French nasal sound to the "g"). 3. Ralston, Gresham, De Bériot. 4. In the Peters Catalogue, Bach's works for the pianoforte number thirty-one volumes, and for the organ, thirteen books. They are named Short Preludes, Inventions, Overtures, Fantasia, Variations, Sonatas, Concertos, Minuets, Fugues, Arias, and others.

ANS.—1. It is impossible to draw wire so perfect that it will not stretch more in one place than another, and to draw it of exactly the same temper; hence the impossibility of making a practical use of a mathematical temperament.

2. Yo-Ak-Em. Yo-oo-ton (French nasal sound to the "g").

3. Ralston, Gresham, De Bériot.

4. In the Peters Catalogue, Bach's works for the pianoforte number thirty-one volumes, and for the organ, thirteen books. They are named Short Preludes, Inventions, Overtures, Fantasia, Variations, Sonatas, Concertos, Minuets, Fugues, Arias, and others.

QUEST.—Which do you consider the best method of fingering the Common Chord and its inversions in Arpeggio movements? Instruction books differ on this point, and I would like your opinion. M. C.

ANS.—The following rule applies to all the Common Arpeggios; it is short and right to the point, and should be taught to every advanced pupil. Place the fifth and second fingers on their keys. Now place by the middle key, that you must play, is as near or nearer the fifth finger than to the second, if so, it is to be played with the fourth, but if nearer the second, it is to be played with the third finger. C. W. L.

QUEST.—1. What is the meaning and pronunciation of "Kannenen-Ostrov," by Rubinstein? 2. I have a pupil that plays well, having taken lessons five years, but knows nothing about the Theory of Music. Can you suggest anything better than "Lobes Catechism of Music"? SUBSCRIBER.

ANS.—1. This is a set of 24 pictures published as Op. 10. They are a set of portraits of people that he saw at a Russian watering place where he spent a summer. He gives a musical description of the impression the faces made on him—sombre, gay, matter-of-fact, coquettish, etc. Give the Italian sound of all of the letters, except the "w," which is as near the English "v" as we can get it.

2. Palmer's Primer is far and away ahead of the work that you name. See advertising columns. C. W. L.

QUEST.—I have never seen any account of the life of Concione, the composer of the Vocal Etudes so universally. M. D.

ANS.—Giuseppe Concione was born at Turin in 1810. He was a professor of singing and the pianoforte. He lived about ten years in Paris, where he gave lessons in both branches of music. After the French Revolution of 1846, Concione returned to his native city, where he died in 1861. Besides the Vocal Etudes he composed a valuable series of Etudes for the pianoforte, which are melodious and well composed. C. W. L.

QUEST.—Twenty years ago, Ascher's *Faune Militaire*; Spindler's *Trot du Cavalier*; Raff's *Folk of La Reine, Gottschalk's Banjo*, and "The Music"; Bend's *Folk of La Reine*, were quite the thing for light parlor music of the Amateur grade of difficulty. Are these now all to be shelved? If so, what takes their place of an equally bright character? An answer would bring out an old-fashioned pianist who would like to play bright parlor music for friends as occasion requires. C. W. L.

ANS.—I should not discard the music of Raff, Gottschalk, or Bendler, but if I were to teach a pupil a set of new pieces I would go outside of these. For bright music, try De Kontski's "La Sultana Valse," and his "The Star." "Bubbling Spring," by Rex King. "March Fantastic," Op. 31, No. 3, by W. Bergel. "Scherzo from Second Symphony," by De Kontski. "Novlette," Op. 99, No. 5, by Schumann. "Norwegian Rindal Procession," by E. Grieg. "Ballad Music," Op. 44, No. 4, by G. Hillé. Chopin's "Valse in G flat," Op. Post. 70, No. 1. "Chanson Arabeque," Op. 27, by A. Dupont. "Satellite," by J. Alden, Jr. Valse "Arabesque," by Wilson G. Smith. "La Gazelle," by Theo. Kullak; and "Florence Grand Valse," Op. 12, by E. Kichling. The above are about the best of the difficulty as those mentioned in your list, and are fully as bright brilliant and in the modern style. C. W. L.

QUEST.—1. Is there a book that treats of the structure of the hand as related to pianoforte playing? 2. Is it possible to do satisfactory work with pupils aged from nine to twelve years by giving but one or two lessons a week? 3. I have a new pupil, aged eleven, who has taken lessons most of the time for three years, but is barely able to play Kollets Op. 167. What can I do for a nervous uncertainty in her playing? M. D.

ANS.—1. Yes, and a fine one. Address, J. Brotherhood, including 30 cts. in stamps, No. 6 West 14th street, New York City.

2. With two lessons a week, yes. If with the two lessons a week, you could have some advanced pupil, who is studying to make a teacher, be with the pupil and play four hands with him, and understand his practice, seeing that he has no bad habits were formed, and giving help where and when needed it is most excellent plan.

3. Evidently a case of poor teaching before you took the pupil. I think that you will find that this pupil does not read correctly, but only a part, half guesses at that, and wholly guesses the remainder. With this there is a hurried and over-fast scrambling rather than playing through the piece. Take pieces that have a melody in the left hand and that have content in their accompaniment, whose inner parts are of musical significance. Require slow and exact work on them, on no account passing a mistake. Get the pupil to feel that a mistake is something serious. Some of the easier pieces of the classical writers are the best for this work. C. W. L.

QUEST.—Will you give me, through *THE ETUDE*, a list of pieces that are good for pupils who have studied music about six months? W. A.

ANS.—I have been looking for this list for more than twenty years. I have played over "cartoons" of music to find them. The best that I have seen are some that Mr. Prosser has been publishing the last year or two. Notice to Publishers:—Wanted, a set of pieces in book form and not too high in price; pieces that are musical and melodious, that have no reiterated notes or octaves, no chords, or either hand, and that have pleasing names and that are not too long; pieces that appeal to the fancy and imagination of a child, and are musically good enough to cultivate the taste in the right direction. The content of these pieces must be neither too obscure nor too plain. C. W. L.

QUEST.—In giving scales to a beginner it is best to explain at once the different forms—viz. diatonic major, chromatic minor (harmonic, melodic and mixed)? I have heretofore given only the harmonic minor.

ANS.—I wish to know what is meant by the end of the "school year," which is the time referred to for return of the on music master. M. W.

ANS.—1. I think you are wise in not overloading young beginners with too many things. My own practice is to get the major scales familiarized first and then the "relative minor" in the harmonic form. The rest can follow as the pupil is able to receive them.

2. School year closes usually in June. J. C. F.

[FOR THE ETUDE.]

WHY SHOULD CHILDREN STUDY MUSIC?

BY C. W. LANDON.

QUEST.—1. How is the Trill to be played in different kinds of time?
 2. When should a pupil take up "Thorough Bass"?
 3. How is it possible to get good music when living seventy-five miles from a good music store?
 4. When should a pupil begin the study of the Sonata?
 5. I have played for fifteen years but cannot play a rapid scale, what is the trouble with me? And how can I get over it?
 6. What is the correct position of the hand.

A. G. S.

ANS.—1. Very rapid and perfectly even as to length and strength of tones. The different kinds of time, 3-4, 3-8, 4-4, or 6-8, have very little to do with the number of notes to the count. It is a matter of taste, and is often controlled by the circumstances in which it is written. The subject is too great to be fully explained in this column.

2. Never, if you use the word in its old and common meaning, where it stands for a system of playing church music by choirs. But the pupil should study Harmony as soon as he has a mind mature enough to study advanced arithmetic, provided he understands enough about music to comprehend the musical terms of the book. He should be able to play Heller's Op. 47, or Czerny's "Velocity," or even the easier pieces of Schumann's Album for the Young.

3. Have a package sent on approval. See advertiser's columns and Publisher's Department.

4. See Feb. number of THE ETUDE, page 46.

5. Practice on the Technicon to get the stiffness and extra nervousness out of your hand, and when playing, make the hand remain loose and free of nerve tension, letting the fingers be flexible and not rigid. Hold the wrist loosely outward, curve the fourth finger, so the outside of the hand will be high, and make the thumb move to its place well in advance of the fingers that are playing. Let the arms hang loosely and at rest, and not be stuck out from the body. This subject will receive full treatment in a subsequent number of THE ETUDE.

6. See "Mason's Technique," where you will find the hand positions fully illustrated. C. W. L.

QUEST.—1. What notes would you strike together in the 74th measure of Liszt's 24 Etudes d'Année, Royal Edition, and about how much time should one consume in executing the entire piece, including the three page cadenza given in the edition referred to above?

2. When notes for both hands are put in the same staff, with 8va mark above, should all be played an octave higher, or the upper notes only?

3. Whenever *tr* appears above a note, does it signify merely a shake, that is, light and rapid notes, or must it be with a turn?

4. When a double bar occurs to show that a particular strain is ended, is one licensed, in vocal music, to take breath over the regular time? L. R. P.

ANS.—1. Are you sure you have counted the measure correctly? The chord in the 74th measure comes with the *C♯* in the bass. If you mean the 74th measure of the *andante* (Lassan), the Royal Edition makes the small notes come in the preceding measure, not in the 74th.

2. Strictly, both should play an octave higher. But sometimes composers are careless in such matters.

3. Not always. Sometimes the trill begins with the principal note, especially if it is led up to distonically. Sometimes *tr* indicates nothing more than a mordent.

4. That depends mainly on whether the expression is improved by a slight delay or not. Sometimes expression requires an immediate attack of what follows. J. C. F.

QUEST.—1. Is the harmonic minor scale ever used in melody? If so please cite some compositions in which it may be found.

2. Any information as to the origin of the two minor scales, and how they became distinguished as harmonic and melodic, would be acceptable.

ANS.—1. In Mendelssohn, "I waited for the Lord," you will find a passage in the harmonic (F) minor.

2. The minor scale was originally without the upward leading note (Ex. from A up to A with G natural instead of G sharp). The *G♯* was afterwards inserted to satisfy the feeling for a leading tone on the seventh of the scale, the upper tone being regarded as the main point of repose. The "melodic" form of the minor scale grew out of the desire to avoid the awkward interval between the sixth and seventh of the "harmonic" scales. The whole confusion and confusing treatment of the minor scale grew out of a misunderstanding of the Greek musical notation by those who first tried to introduce the Greek scale into modern music. The true "melion," or rather, "reciprocal" of the C major scale in E "under-scale," i.e., the scale from E down to E, which gives the same order of steps and half-steps going down that the C major scale does going up. This was the favorite Greek scale, the Dorian, and the Greeks always thought it downward. "A minor" is simply a perverted modification of it. J. C. F.

QUEST.—In Beethoven's Sonata: Op. 10, No. 1, are the 28th and 29th measures in the second movement to be played in strict time, (can they be) or *ad libitum*? J. C. F.

ANS.—These measures certainly ought not to be "scrambled" or played so as to make them sound hurried. Rather than spoil the passage in that way, it would be much better to retard considerably. Whether they can be played in strict time depends on how much technique the player has. "Ad libitum" could do it, but might not choose to. J. C. F.

The stimulation and development of that magic power, the imagination, are intimately connected with the advancing maturity of the mind and the growing culture of the disposition. The enthusiasm for everything noble and beautiful rests on this basis—that flame which sustains the spiritual as well as the physical life, which raises beyond the material, and which again, which cold calculation is divided to pieces, and fills with a warmth which develops mighty forces undreamed of.—*Nina d' Aubigny*.

teacher (mother) with an unpleasant voice, who should teach them all the moral maxims in the world. Mental culture comes chiefly through the eye; *moral culture through the ear and voice*. The culture of the voice and the ear, then, is of primary importance."

If a young man, on leaving home and going into a strange community, can sing or play well, he at once gains an entrance into the higher grades of society, and may thus be saved from degrading influences.

A song, heard in the street, so touched a good woman's heart that she made a home for the boy-singer in her house, and thus saved to the world Luther, whose life's work was so great that it has been said, "no person lives in Christendom-whose life is not different because Luther lived and worked four hundred years ago." The musical accomplishments of a lad attracted and retained the powerful friendship of the von Breunings, who took him into their home, and whose refining and elevating influence saved to the world Beethoven, whose life and works have done as much in the realms of music as those of Luther in the religious world. A person may be well educated, he may have sterling virtues, he may be honest and truthful, patriotic, brave, energetic and industrious without knowing music; but if he is also well trained in this art he will be a better citizen and a more valuable member of society because of his refining and elevating influences, and his refinements will have a superior quality and flavor not possessed otherwise. But there are other than moral reasons why music should be a part of an education. Music has its own disciplinary advantages; it promotes quickness and precision in mental activity, and the study of its principles (often profound, often subtle, and always stimulating the judgment) has commanded the attention of many men eminent in science. Moreover, it is an acknowledged fact that the mind makes its best effort when delighted and enthusiastic in its work. This is the fundamental idea of the kindergarten method. All musicians know that the delight of performing a piece often spurs one to the keenest and acutest perception and thinking.

It is too often thought that the time of childhood and youth is of but little worth, when, in truth, no period of life is more valuable; for in childhood are laid the foundations of whatever we attain in the mental and moral culture of the matured man or woman. Youth is the sowing and planting time of life, and from it we reap our life's harvest; and, "As we sow, so shall we reap." "Music is the vehicle for, and incentive to, religious feeling."

As a summary, the study of music especially develops the mathematical faculties, memory, invention, clarity of thought, accuracy, concise observation, concentration of mind, broad mental grasp, the ability to compare and analyze, the firmness of will necessary to overcome difficulties, to surmount a crisis on the instant, and to rise to the demands of an occasion. To the above mental may be added the following emotional qualities: patience, self-control and restraint, well-regulated emotions, refined feelings, cultured taste, a poetical imagination, acute sensibilities, and sensitive moral perceptions.

While the above truths are undeniable, yet they apply to the education of boys with double force. Boys especially need the refining and social influences that come from the study of music. From many years of careful observation and experience, I unhesitatingly say, that it is the boys rather than the girls, if by one can have it, that should be educated in music. The practice of music necessitates that they be at home during the evenings, to learn the lesson, where all the influences are pure, while if on the street, they are in "The Devil's School." But if musical, they will when they go out to spend an evening, be found with musical companions and among refining influences. To say nothing of ruined lives and broken-hearted parents, more than once have I seen fathers pay far more money to keep the wayward son from the grasp of the Law than a good musical education would have cost, an outlay that would have saved the boy to a life of usefulness, and to be the joy of his father's old age. Music is something more than an amusement, or an accomplishment, or a part of a well-rounded education; it is, many times, A Saving Grace.

WORTH REPEATING.

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

PURITY AND IMPURITY.

BY LOUIS KOHLER.

To practice well, is always conscientiously to play correctly and in a good manner.

The bane of playing is impurity, and the word is very significant. It designates, musically speaking, *audible* uncleanness. Who would purposely muddy a spring or soil a picture? Why, then, trouble the intellectual spring of harmony? As transparent crystal is kept spotless, and as we take pains to secure pure air, so let it be in respect to harmony, the purity of which depends upon correct playing.

Bear in mind, always, the divine origin of harmony, and honor it by continually preserving its purity, through causing it to appear, in its sounding reality, cleanly robed.

At two stages in the study of a piece, it is especially important to heed to the maintenance of purity, viz., at the beginning of practice, say during the first ten or twenty times that one plays it, and then when the period of "freedom" first begins, and the player gives course to feeling and fiery inspiration. Then, above all times, must the secretly active conscience perform in stillness, but with severity, the duties of a critical office.

Be as careful to play cleanly as if every mistake left a black mark upon the face. If this really was the case, oh! how diligently would we wash away every false note by repeatedly playing it purely!

But, are we to be cleanly in corporeal respects only, and not in intellectual?

Let pupils who play over their tasks with indifference, or hurry through them in a trifling manner, reflect upon this matter, and let the results be perceptible in their music lessons.

By means of so-called "accidental" impurities in playing, the chaste sense of hearing first becomes sullied, then confused, and finally (when such accidents perceptibly increase in frequency) accustomed to impurity so as perhaps to hold it to be pure. Further on, the sense becomes steadily more corrupt, and finally obdurate toward truthfulness in the sphere of harmony.

A mistake proceeding from a want of skill, is only a disagreeable accident, but where mistakes become essential and customary, there art is caricatured.

The conscious, yet uncorrected mistake is always wrong; for a mistake remains a mistake, whether others perceive it or not. A wrong grasp always destroys the intimate existence of harmonic tones—and even when the act is perceived by no one, having taken place, it may be, in the quiet solitude of the player, turn still lives in the music, and law in the harmony; the printed page is the bill of indictment and the proof lies in the condemning conscience of the player. Let him atone for the wrong on the very spot, at the instant when it occurs, and he will then live in harmony with himself.

In respect to playing with purity, the chief thing is to hear whether one has played wrong at all, and if so, where and what the mistake has been. The *whether* and *where* may not be difficult to determine; but the *what* is often difficult to ascertain, because that which is false and incorrect is in most instances contrary to reason, and as such more or less easily escapes not merely the understanding, but sensuous perception as well, according as the false notes may be few or many in number. It is advisable, therefore, instead of looking for wrong notes, to fix the attention exclusively upon the right ones, and to familiarize oneself with the effect which they produce; with a sense of the correct, the conception of the contrary or the incorrect will logically develop of itself; hence the hearing should never be suffered to slumber while one is playing. Take care that the right is protected in its rights. Cultivate a love of the right, if only for the sake of self-satisfaction.

FOR PUPILS.

Pythagoras says, in order to know anything thoroughly, you must learn and forget it eight times.

It is better to practice often than to tire yourself by long sitting. A long practice is as much to be avoided as long lessons. Thoroughness is gained by repeated and persistent application; not by long and exhausting efforts.

The value of system in study cannot be too highly rated. The worker who is unsteady and unsystematic revolves round a very limited circle, without progressing forward. The pupil who is continually missing lessons, and procrastinating his hours of practice, will soon lose all grasp on his studies, if he ever had any.

It is also sometimes urged to the order of practice, and begin with the practice of the piece, then rest, and the other parts afterward, lest it should get too mechanical,

and the case could occur that the pupil would be unable to play his or her piece of music without having previously played the scales and chords, which certainly are best played in that key in which the piece and exercise are written.

As the defective links of a chain, even if singly repaired, do not repair the chain completely, so any single bar of a piece, though slowly and carefully practiced (and thus mastered) does not make the pupil play the whole piece properly, unless the bars before and after are joined to it, so as not to leave the slightest inequality. So we shall find the usual mode of playing a piece a hundred times and more over is only a waste of time. Take that bar or bars on which do not go smoothly, practice them carefully, and, after having done so, bestow the greatest pains to join them to the adjacent bars.

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.—*Goldbeck*.

Some terrible man of figures is guilty of the following statistical revelations in England:—

Recent inquiries into the education of girls have established the following facts with regard to music: The acquirement of music on the part of a young lady seems to be the one absorbing responsibility of her school existence. Its study occupies one entire fourth part of the educational year. Upon an average, every school girl spends 5380 hours in music during her school career at the seminary, and allowing two hours a day, and forty-six weeks for the school year, the parent has to pay for ten years' instruction in music, and to expend on this branch of tuition alone a sum not much short of two hundred pounds (\$1000). While the young lady receives 5380 hours' teaching in music, she devotes 640 to arithmetic, and about the same time to the other branches of education. In fact music, as to the time engaged upon it, is as thirteen to one with regard to history, geography, astronomy, and arithmetic.

Nothing can be a more silly waste of time than for amateurs to attempt those showy difficulties which are the best stock-in-trade of too many professional pianists. They can rarely be successful, and if they do succeed, the game is not worth the candle for the end is attained at only at the expense of valuable time which might have been much better employed. If half the time spent by young ladies at school in excursions up and down the keyboard were occupied in learning something about music as an art, some of us might have less reason to dread the sight of "the house."

What we want in our homes and social gatherings is not to have the piano kept going like a mill, against an opposing torrent of conversation, but to have music that is worth listening to well played, if people wish for it and will listen to it, and not otherwise.

In a word, let us have music that springs from the heart and not from the fingers. Let not expression be sacrificed for mere show.

In a judicious practice of playing at sight, one can best acquire a faculty of reading well, soonest become skilled in playing, and most surely become possessed of a musical character. The main thing is, to *strive quickly to get a clear conception of the piece*. But, as quickness of apprehension is seldom a natural talent, it being in most persons only the product of a faculty acquired by long practice, the following observations may not be superfluous: In order to obtain a quickness of apprehension, one must not at first endeavor to apprehend the whole at once, but go through the thing gradually: 1. As quickly as possible apprehend and analyze the time. 2. As far as possible guess out the harmony, which is done by directing the attention more to the left than to the right hand. 3. Avoid all precipitation, when the passages are somewhat intricate, and play them, so to speak, according to convenience. 4. Never be afraid of doing anything in too imperfect a manner, while you endeavor to play on in due succession, but rather fear *not to do it*, which happens when one hesitates or stops during the performance. If one only avoids being frightened from his purpose by apparently serious difficulties in the first commencement, he will always overcome some of them with every repeated performance, and indeed there is often in that case no further exercise necessary, or, at most, very little.

THE POWER OF ATTENTION.—In proportion to a pupil's power of attention will be the success with which his labors are rewarded. Inattention has blighted more musical educations than the want of talent. Nothing is so disastrous to a pupil's progress and discouraging to a teacher as a vague, listless stare that is often found on pupils while the teachers are endeavoring to instill in their minds some valuable truth. This inattention is usual at

the beginning of the study of music. All commencement is difficult, and this is true not only of the study of music, but all intellectual effort.

When we turn our view for the first time upon any given object, a hundred other things still retain possession of our thoughts. Our imagination and our memory, to which we must resort for material with which to illustrate and enliven our new study, accord us their aid unwillingly—indeed, only by compulsion. But if we are vigorous enough to pursue our course in spite of obstacles, every step as we advance will be found easier, the mind becomes more animated and energetic, the distractions gradually diminish, the attention is more exclusively concentrated upon its object, the kindred ideas flow with greater freedom and abundance, and afford an easier selection of what is suitable for illustration.

The difference between a bright pupil and a slow, heavy one resolves into more matter of method. The inattentive do not, necessarily, lack mind. It is more the inability to force the powers of the mind on the subject before it. This power of attention, which is so valuable to every student of music, is greatly a matter of habit and training. And so the difference between an ordinary mind and the mind of Newton consists principally in this: that the one is more continuous attention than the other—that a Newton is able, without fatigue, to connect inferences in one long series toward a determinate end; while the man of inferior capacity is soon obliged to break or let fall the thread which he has begun to spin. This is, in fact, what Sir Isaac, with equal modesty and shrewdness, himself admitted. To one who complimented him on his genius, he replied that if he had made any discoveries it was owing more to patient attention than to any other talent. Like Newton Descartes also arrogated no credit to his intellect, what he had accomplished more than other men, he attributed to the superiority of his method. Nay, genius itself has been analyzed by the shrewdest observers into a higher capacity of attention. "Genius," says Helvetius, "is nothing but a continued attention." "Genius," says Buffon, "is only a protracted patience." "In the exact sciences, at least," says Cuvier, "it is the patience of sound intellect, when invincible, which truly constitutes genius." And Chesterfield has also observed that the power of applying an attention, steady and undisturbed, to a single object, is the sure mark of superior genius.

A THOUGHT OR TWO.

A child pupil generally likes the music that his teacher likes. Thus it is most desirable for a teacher to be the best. It is not always certain, however, that the teacher likes best what he praises most. A teacher may sing along the praises of Bach and Handel, and yet not personally sympathize with them. He knows that he should like them, and so endeavors to instill into his pupils' head a liking for them as well. But let us, as a teacher, apart from considerations of musical taste and theory, really sympathize with and loves these masters he cannot hope by example to inspire love for them. For these masters, to be thoroughly understood, should be loved. Many would make the reply to this to be loved they should first be understood, and to be understood they need long and careful study. It is true, however, that an old master does sometimes appeal first to a pupil's heart and afterward to his intellect. I know of at least one such instance. A child who had never heard Bach, nor much old music of any kind, for the first time listened to that glorious old masterpiece for violin, the "Chaconne." She was overwhelmed by the grandeur, sweetness and pathos of the piece; it seemed to her like a wonderful poem. She learned then and there to love old Father Bach, and has ever since been faithful to his love. "If a teacher hopes to instill into the mind of a music-loving child enthusiasm, admiration and love for certain great composers, I believe he will not meet with real success unless those feelings are first fully realized in his own soul."—*M. Osgood, in Musical Record*.

Intelligence, not feeling, is the chief requirement in expression.—*Christiani*.

It may be accepted as a rule, not without exception, however, that a strong and really creative genius will be a just critic. And this is natural. To be what he is he must concentrate his powers, look straight before him.—*Niecks*.

Experience has proven that the composer is not usually the finest and most interesting performer of his own works, especially of his newest, last created, which he cannot yet be expected to master from an objective point of view. It is more difficult for a man to discover his own own tests than it is for the test of another. And should the composer, who needs rest at the conclusion of a work, strive at once to concentrate his powers on its performance, his judgment—like over-fatigued sight that tries to fix itself on one point—would become clouded, if not blind. We have seen how this is clouded, if not blind. We have seen how the composer, by such a forced manner of procedure.—*Schumann*.

SIX OCTAVE STUDIES.

1.

C. A. PREYER, Op. 26.

Andantino. ♩ = 80

semplice mf

Ria *

Ria *

f *poco - a - poco - crescendo*

agitato *f*

dim. *rit.* *mf* *dolce* *rit.*

a tempo *poco* *a* *poco* *cre*

scen *do* *ff molto agitato*

dim. *mf* *tranquillo*

rit. e morendo *pp*

GYPSY MARCH.

ZIGEUNER MARSCH.

FRANZ BEHR, Op. 575, No. 27.

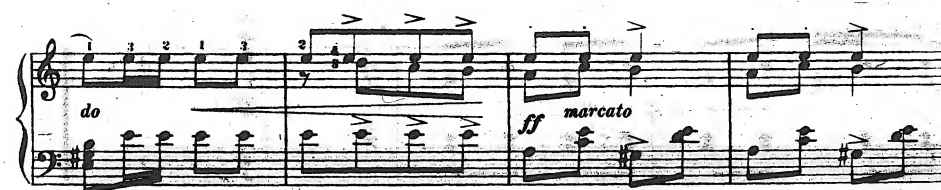
Tempo di Marcia.

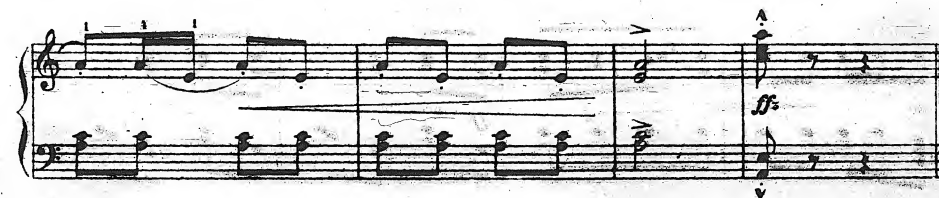
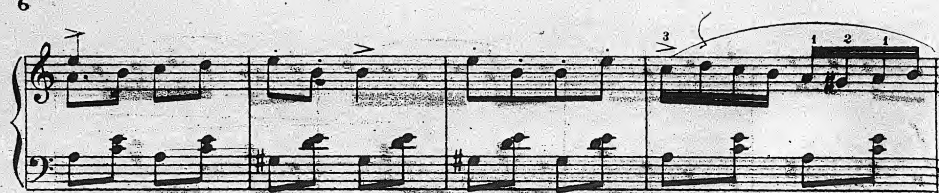
f marcato

mf

f

cresc.





CARMENCITA.

Air de Ballet.

HENRY HOUSELEY.

Allegretto scherzoso.

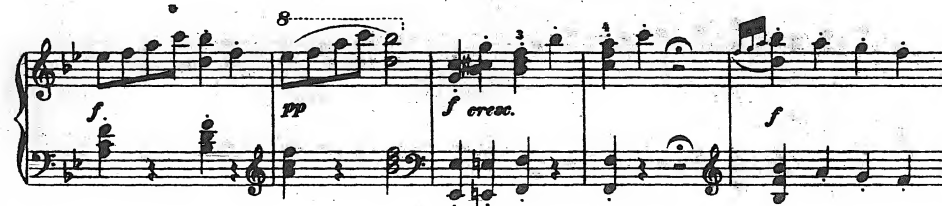
The musical score is written for piano and bass. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegretto scherzoso'. The score is divided into four systems, each with a treble and bass staff. Dynamics include *mf*, *p*, *f*, *pp*, and *rall.*. Fingerings are indicated by numbers 1-5. The first system includes a *rall.* marking. The second system includes a *pp* marking. The third system includes a *f* marking. The fourth system includes a *pp* marking. The score concludes with a final cadence.











PARADISE MARCH.

13

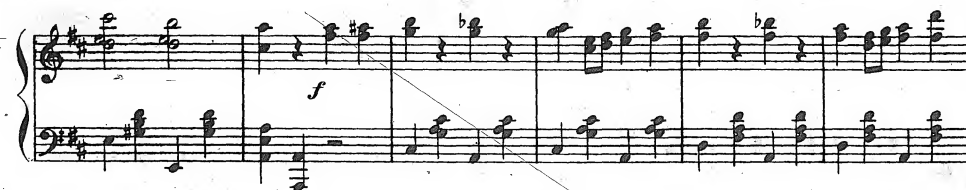
M. J. MESSER. Op. 34.

March.

The musical score for "Paradise March" is written for piano. It begins with a treble and bass clef, a key signature of two sharps (D major), and a 2/4 time signature. The first system of music includes a piano (*p*) dynamic marking in the bass staff and a fortissimo (*sf*) marking in the treble staff. The second system continues with a forte (*f*) dynamic. The third system features first and second endings, both marked with forte (*f*) dynamics. The score concludes with two more systems of music, maintaining the forte dynamic and the 2/4 time signature.







[For THE ETUDE.]

A PRACTICAL LESSON IN TIME TO BEGINNERS.

BY E. S. DONELL.

It is always advisable in giving first lessons in time to illustrate by objects. Many teachers use fruit. In place of fruit I have substituted a set of highly colored paste-board cards, consisting of a circle and its fractional parts—halves, quarters, eighths and sixteenths.

These cards are more convenient than the fruit, being always ready, cleaner to handle, and easier to keep in place. Furthermore, they accomplish the object better. The bright colors attract the eye and hold the attention of the child. They also distinguish the parts, showing their relation to each other and to the whole circle, and thus, unconsciously, a mental picture is formed of the various circles, the corresponding notes upon them, and their relative value. If you put the two halves of an apple together, the whole strikes the eye, but the halves, being of the same color, are not sufficiently prominent. If you put two half circles together, one bright red, the other bright yellow, the vivid contrast seems to make an indelible impression on the mind, and for some time after the child associates the half notes with the bright half circles upon which he saw them, and remembering that these two half circles made one whole circle, recalls the associated idea that two half notes equal a whole note. I have experimented with various things, but have found these cards to work better than anything I have heretofore used. As children learn by doing, they, and not the teacher, must form the circles from the halves, quarters, eighths and sixteenths. After which they must take the half circle, and form the other half circles from the quarters, eighths and sixteenths, and do the same with the quarter circle and the eighth.

The thirty-second and sixty-fourth divisions I omit because they are so small, and then again they are unnecessary, for by the time the children reach those notes the principle is so thoroughly understood, they can take them without objects. Children should go through some part of this drill at every lesson, until they are able to write rapidly the correct counting under each note, and divide into measures a staff which the teacher fills with the different kind of notes. They should also be able to write original measures, not a note being of the same kind. This is a good test of their knowledge of time, and examples should always be given at each lesson, increasing in difficulty as the child progresses.

Upon the introduction of the dot the child again refers to the circles, each dot being treated as a silent note of half the value of the note it follows.

The recapitulation at the end of the treatment of each note given in the illustrative lesson below, may seem unnecessary to some, but it is only through constant repetition, objectively illustrated, that these facts can be intelligently fixed on the minds of children.

Regarding the use of and in counting, I find that it acts as a check upon children, forcing them to give each note its full value. A young pupil when counting one, two, three, four, is very apt to play a whole note at the conclusion of an exercise in the time of four eighths; or a quarter note, especially when preceded by two eighth notes, as though it were an eighth note, etc., etc. If a

pupil has been taught to count 1 and for every quarter note, and to count from the circles, or otherwise that two-eighth notes make a quarter note, he will naturally say one for the first eighth note, and for the second, thus giving each note its full value and playing in strict time. It seems to me to require more judgment and care than the average child is capable of giving to play in time when counting 1, 2, 3, 4. Children seem to need something to hold on to, as it were. The advantage to be gained is particularly noticeable in playing with other instruments. The piano part will often have several successive measures of whole notes or rests. By using the circle, the pupil is obliged to give each measure its full time, and so come in at the right moment with the other instruments.

1. Teacher. What have you?
Pupil. I have a circle.
2. Teacher. What kind of a note do you see on the circle?
Pupil. A whole note.
3. Teacher. What do you count to a whole note?
Pupil. One and, two and, three and, four and.
4. Teacher. Make a circle of the two half circles. Compare these circles. What do you find?
Pupil. One is a whole circle. The other is a circle made of two half circles.
5. Teacher. What kind of a note do you see on each of these half circles?
Pupil. A half note.
6. Teacher. How many half circles did it take to make a whole circle?
Pupil. Two.
7. Teacher. Then how many half notes do you think it would take to equal a whole note?
Pupil. Two.
8. Teacher. What do you count to the first half note?
Pupil. One and, two and.
9. Teacher. What do you count to the second half note?
Pupil. Three and, four and.
10. Teacher. Now tell me again how many half notes equal a whole note?
Pupil. Two half notes equal a whole note.
11. Teacher. How would you count the whole note?
Pupil. One and, two and, three and, four and.
12. Teacher. How would you count the half notes?
Pupil. One and, two and, to the first half note; three and, four and, to the second half note.
13. Teacher. Make a circle of the four quarter circles. Compare with the whole circle. What do you find?
Pupil. One is a whole circle. The other is a circle made of four quarter circles.
14. Teacher. What kind of a note do you see on each of these quarter circles?
Pupil. A quarter note.
15. Teacher. How many quarter circles did it take to make a whole circle?
Pupil. Four.
16. Teacher. Then how many quarter notes do you think it would take to equal a whole note?
Pupil. Four.
17. Teacher. What do you count to the first quarter note?
Pupil. One and.
18. Teacher. What do you count to the second quarter note?
Pupil. Two and.
19. Teacher. What do you count to the third quarter note?
Pupil. Three and.
20. Teacher. What do you count to the fourth quarter note?
Pupil. Four and.
21. Teacher. Now tell me again how many quarter notes equal a whole note?
Pupil. Four quarter notes equal a whole note.
22. Teacher. How would you count the whole note?
Pupil. One and, two and, three and, four and.
23. Teacher. How would you count the quarter notes?
Pupil. One and to the first quarter note, two and to the second quarter note, three and to the third quarter note, four and to the fourth quarter note.

Form circles of the eighths and sixteenths, and treat in the same manner, being careful to have the pupil count one on the first eighth, and on the second eighth; and in the sixteenth, one on the first sixteenth, and on the third, and so on. If you have pupils move out the sixteenths in pairs from the center of the circle, they will readily see that and will come on the third sixteenth, two will come on the fifth, and on the seventh, and so on. Now take the half circles and treat in the same manner.

24. Teacher. What have you?
Pupil. Half a circle.
25. Teacher. What kind of a note do you see on the half circle?
Pupil. A half note.
26. Teacher. What do you count to a half note?
Pupil. One and, two and.
27. Teacher. Make a half circle of the two quarter circles. Compare these half circles. What do you find?
Pupil. One is a half circle. The other is a half circle made of two quarter circles.

28. Teacher. What kind of a note do you see on each of the quarter circles?
Pupil. A quarter note.

29. Teacher. How many quarter circles did it take to make a half circle?
Pupil. Two.

30. Teacher. Then how many quarter notes do you think it will take to equal a half note?
Pupil. Two.

31. Teacher. What do you count to the half note?
Pupil. One and, two and.

32. Teacher. What do you count to the first quarter note?
Pupil. One and.

33. Teacher. What do you count to the second quarter note?
Pupil. Two and.

34. Teacher. Now tell me again how many quarter notes equal a half note.
Pupil. Two quarter notes equal a half note.

Form half circles from the eighths and sixteenths, and proceed in the same way. Then taking the quarter circle pursue the same plan. Do likewise with the eighths. It is absolutely essential that the children do this work themselves. They must handle the parts of the circle, putting them together and moving them out from the center of the circle, that they may more readily see the fractional part and value of the same.

It is needless to say that I do not prescribe all of this for one lesson. It should be taken homoeopathically—small doses, repeated frequently.

CLASS ORGANIZATION.

EDITOR OF THE ETUDE:—

I have read the communication in the ETUDE for December, upon "Class Organization," and desire to give it my hearty endorsement. By such means students take a deeper interest in their work than is possible to arouse in them by other methods. I too have something to communicate in this line that may be of interest. My students are not permanently organized, but I have given, recently, a "Mendelssohn Evening," under the auspices of one of our literary societies, and by its success, am encouraged to hope for many more occasions of similar nature in the future. Let me briefly describe it:—

When consulted by the ladies of above society concerning the feasibility of giving a musicale, I suggested my net scheme, a work and scholarly celebration of the life of one of the masters. The ladies were delighted with the idea and at once requested me to proceed as I deemed proper. We chose "Mendelssohn" as our theme, and then I sketched his life and compositions in systematic form, assigning to some members subjects for essays, to others compositions to be learned and performed. I aimed to briefly cover all the phases of his writings that would admit of illustration with the limited means at hand, one piano and female voices. Thus we had first a short biographical sketch; then essays upon Mendelssohn's solo, oratorio, cantata, symphony and overture compositions; and each section was illustrated by instrumental or vocal selections.

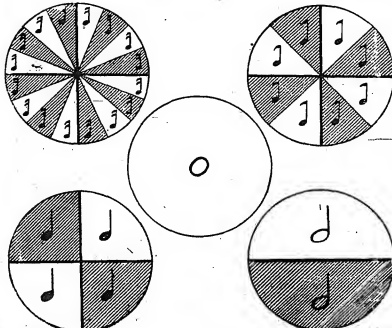
The auspicious evening arrived. The charming, cozy society hall was tastefully decorated, and in front, in view of the assembly, was the word "Willkommen" fashioned from evergreens. We had purchased one of Mr. Presser's beautiful portraits of our beloved Mendelssohn, which, with its wreath of evergreens, graced a conspicuous position over the piano. The spiritual face of the master appeared in sympathy with the occasion and never once scowled or frowned. Our programmes, from Tiffany, had phrase from the celebrated violin concerto engraved upon them. The audience, numbering over a hundred, being seated, the evening began.

The impression received by the attentive listeners, when the poetic life of this wonderful genius was unfolded to them, and then individual selections, performed after a careful description and history of conception, composition and production, is indescribable.

The trio, "Lift Thine Eyes," was beautifully sung at a distance, the singers having retired to another room; the voices blended in sweet-harmony, truly a "celestial trio."

The following is the programme we gave, which may interest the readers of THE ETUDE:—

Priests' March, from "Athalia;" Biographical Sketch; Essay, Instruments Compared. (Solo) "Song, with out words." No. 19, Op. 53; "Song without words," "Duetto." No. 18, Op. 38; "Rondo Capriccioso," Op. 14; Essay, Vocal Compositions: Vocal Trio, "Lift Thine Eyes," from "Elijah;" Vocal Trio, "Hearts Feel that Love Thee," from "Calista;" "Athalie;" "How May I Gain," from "Walpurgis Night;" Essay, Orchestral Compositions, Symphonies: "Andante," from Symphony, in C minor, Op. 11. Piano (four hands); Essay, Overtures: Overture to "Midsummer Night's Dream," Piano (six hands); Overture to "Son and Stranger," Piano (four hands). Yours respectfully,
C. F. THOMSON.



[FOR THE ETUDE.]

UNBALANCED RHYTHMS.

BY WM. B. WAIT.

In the course of a piece, measures sometimes occur, the contents of which, in whole or in part, do not agree with the meter.

Thus in two part meter, a measure is regularly divided into two, four or eight parts, and if, in such a meter, three notes appear to be played in the time of two of the same value, it may be said to be asymmetrical or unbalanced, because it does not agree with the ruling meter.

These peculiar rhythms, filling either the whole or part of a measure, may appear as follows:—

Three, five, six, seven notes, etc., against two.

Four, five, six, seven, eight, etc., against three.

Five, six, seven, nine, etc., against four.

Eight, eleven, etc., against six.

Seven, nine, ten, etc., against eight.

The problem presented is to determine the exact point of time at which each note of the conflicting rhythms shall enter. This having been done, the player can then execute such passages with intelligence, according to a correct standard, and produce the rhythmical contrast intended.

There are two methods of treating these cases, the first of which is mathematical and strict.

Take for example, three notes against two. In one case, each note takes one-half the given time; in the other, each note takes one-third of the given time.

To find the point at which each note enters, the time must be divided by a common unit of measure, which neither of the fractions, one-half and one-third, will furnish, as they are of different denominations. But the common denominator of these fractions, viz., six, will furnish a measure with which the time may be divided and allotted to each note. Dividing the given time into six equal parts, each note of the duplet has three sixths, the first one entering with the first, and the second note with the fourth part of time. Each note of the triplet has two sixths, the first one entering with the first sixth, the second one with the third, and the last note with the fifth part of time.

This is illustrated by representing the whole time by a line divided into six equal parts, representing the time of each note, and the point at which each one enters.



If five notes are played against two, the time is divided into ten parts; the notes of the duplet entering with the first and sixth part, and the notes of the quintuplet with the first, third, fifth, seventh and ninth parts. Thus:—



The second note of the duplet enters just midway between the third and fourth notes of the quintuplet.

From this, the following method may be deduced.

Let any line represent the time of the regular group or metrical part, and divide it into the number of parts indicated by the least common denominator of the fractions, which represent the note value in each rhythm. Number the parts from one, upwards, and indicate the entrance of each note in order, by the proper number.

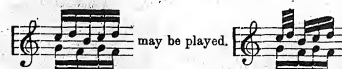
The analysis and diagram will enable the pupil to comprehend what is required of him. Each group should be practiced slowly and separately, until its rhythm is clearly fixed, after which they can readily be played together.

With large groups, the difficulties are, of course, greater than with small ones, but they seem greater than they really are, and can all be mastered by intelligent and diligent work.

The second method of treatment consists in reconstructing a group in either of two ways, viz:—

1st. By making the rhythm conform to the meter, by diminishing or increasing the time of some of the notes.

If the group represents more than the regular time, some of the notes may be diminished in value.



Here the first two notes of the quintuplet are changed from 16ths to 32ds.

If the group represents less than the regular time, some of the notes may be increased in value. Thus, eleven 32ds against six 16ths.



Here the first 32d is changed to a 16th.

The second method of reconstructing a group consists in dividing it into smaller ones. For example, a group of five 16ths may be arranged in two groups, one of two 16ths and the other a triplet. Thus:—



A group of eleven notes may be divided into a quintuplet and sextuplet.



The same example may be arranged as a quintuplet and two triplets.



It may be asked why the notes of the two triplets should not be played as 32ds as they originally appear. They cannot be so played, for the reason that they would not fill out the time of the four regular 16ths, against which they stand. In rearranging an irregular rhythm, either the larger or the smaller group may come first, depending upon the effect produced.

These methods of simplifying irregular rhythms, although recognized by good authority, are at least questionable, inasmuch as they result in a perversion of the text.

The strong effect of contrast, which the composer intends to produce by the intimate association of such opposing elements, ought not to be sacrificed to the incapacity of the player. Pupils should be taught to overcome difficulties, and not avoid them. The problems which these structures present are mental rather than technical. They are regarded as being more difficult than they really are, because many teachers do not know how to solve them, either according to the exact or the free method of construction.

CONCERT PROGRAMMES.

Pupils of Miss S. E. McKibben, New Brighton.

Schubert, Polonaise for 4 hands, No. 1; Seymour Smith, Dorothy, Old English Dance; Leybush, 2d Grande Valse Brillante; Hunting Song from Gurilt, Op. 101; Cradle Song (4 hands), from Reinecke, Op. 54; Haydn, Gipsy Rondo; Theo. Moelling, Cheerfulness, Mazurka; Mendelssohn, Spring Song; Moszkowski, Spanish Dance (4 hands), No. 1, Op. 12; Schumann, Happy Zephyr; L'Avanture, from Heller's Op. 47; Heinrich Lichner, Heliotrope; L. Köhler, Styrian Melody from Op. 218; C. Böhm, Edelweiss, Op. 279, No. 1; Gustav Lange, Thine Own, Op. 54; Schubert, Minuet in B-minor; N. Kramer, Piano Trio, Im Flügelklende.

Frederick Female Seminary, Md.

Overture, "Rosamunde;" Song, "Lay of the Imprisoned Huntsman;" Piano Solo (a), "Elegy," Op. 90, No. 2, (b) Impromptu, Op. 90, No. 4; Song, "Ave Maria," Song, "Impatience;" Piano Solo, Minuet and Allegretto, Op. 78; Songs, (a) Slumber Song, (b) Serenade; Piano Solo, "Die Forelle;" Song, Barcarolle, "To be Sung on the Waters;" Piano Solo, Theme and Variations, Op. 142, No. 3; Song, "The Erl King;" Piano Duel, "Marche Caractéristique."

Mr. Charles V. Barker's Pupils, Lowell, Mass.

"Ye Banks and Braes o' Bonnie Doon," Op. 80, Pape; Polonaise Brilliant, Op. 80, Oesten; The Raft (descriptive song), Flautist; Andante Variations, Op. 26, Beethoven; Martha (Fantasia), Flotow; Dying Poet, Gottschalk; Tarantelle Burlesque, Op. 12, Höfer; Oberon (Fantasia), Weber; Tarantelle, Moelling; Dreams, Streleski; Meeting and Parting, La Villa; Villanelle, Op. 89, Raff; Souvenir of Trovatore, Hoffman; Romance, Op. 23, Schumann; Rhapsodie Hongroise, No. 2, Liszt; Overture to Euryanthe (four hands), Weber.

Judson Institute, Marion, Ala. A. A. Hadley Mus. Dir.

Mozart, "Minuet, from E flat Symphony; Kafka, Polish Serenade; Kuelling, "Ahi Twinkling Star;" Behr, La Flûteuse; Desprey, "Lacée" (Recitation); Rubinstein, "When I See Thee Draw Nigh;" Spindler, Polka Brillante, Op. 53; Anon, "First Steamboat on the Mississippi" (Recitation); Kalkbrenner, Polonaise, Op. 55; Trotter, "In Old Madrid;" Raff, "March," from Leonore Symphony (four hands).

Waco Female College, Texas.

Beethoven, Sonata, Op. 13, Grave Allegro; Schubert, Serenade (Vocal); Weber, Polaca Brillante; Verdi, Selections from Traviata (Vocal); Chopin, Valse, Op. 84, No. 1; Gounod, Faust, Waltz (Vocal); Liszt, Danse de Gnomes; Rossini, "Tis Sweet Music that Whispers" (Quartette).

Mr. Carroll, Ill., Conservatory. Beethoven Recital.

Essay, "Beethoven;" Op. 28, Andante; Op. 14, No. 2, Allegro; Op. 2, No. 3, Allegro; Op. 26, Andante and Rondo; Op. 81, Rondo; Op. 53, Waldstein Sonata, Andagio and Rondo.

Pupils of Mr. Anthony Stankowitch, Philadelphia.

Duet, "Silhouette," Op. 62, Jensen; Album-Blatt, Hoffmann; Humoreske, Kölling; Rondo, Op. 14, E flat, Hummel; Vocal Solo, "Die Lorelei," Liszt; Polonaise, Op. 26, Chopin; Concerto, C major, Beethoven; Warum, Op. 12, Coquette, Op. 9, Schumann; Concerto, D minor, Mozart; Vocal Solo, Song, Cowen, "Rosebud," Bartlett; Fernschut, Op. 17, Jensen; Lorelei, Seeling; Concerto, F major, Bach; Concerto, G minor, Mendelssohn.

Ballad-Lecture Recitals, Ed. J. Meyer, New York City.

Lecture, "Tone Color" (Part first); Margarita, Lohr; Yearnings, Rubinstein; In Springtime, Becker; Creole Love Song, Buck; Lecture, "Tone Color" (Part second, illustrated vocally); (a) A Leaf, Neidlinger; (b) Long Live the King, Giorza; In Old Madrid, Trotter; The Three Sisters, Tours; The Breadth of Balm Evening Breezes, Siebold; It was a Dream, Cowen; Night, Rubinstein.

Centenary Female College, Cleveland, Tenn.

Chorus, "From Bright Lands I Come," Donizetti; Two Pianos, Lutspeil Overture, Bela Kela; Two Pianos, Tarantelle, Op. 43, Thome; Piano Solo, Venetian Gondolier, Liszt; Vocal Solo, "Canson de la Source," Meininger; Piano Duo, Rigoletto, Verdi; Piano Solo Violin Obligato, Berceuse Slumber Song, Henselt; Two Pianos, Sonata, No. 2, Diabelli; Two Pianos, La Chasse, Rheinberger; Vocal Trio, "Roses and Violets," Blake; Two Pianos, Danses Espagnoles, Moszkowski; Piano Solo, Spinning Song from Flying Dutchman, Liszt; Vocal Solo, "Ye Who Know Love's Power," Wagner, Mozart; Two Pianos, Invitation to the Dance, Weber.

Pupils of Miss Clara L. Hill, Crestline, Ohio.

Meunett (for six hands), Mozart; Schmettelinger, Op. 69, Spindler; Reading, Unpredictable Study, from The Enigma; Sonatina, Op. 95, Heller; "Only a Little Wand'rer," Catlin; Idylle, Lichner; "Das Wandern" (for four hands), Schubert; Valse, Op. 83, Durand; "Der Freischütz," Weber (for six hands), Krug; Melody in F, Rubinstein; Song, "The Clock Upon the Wall," Belesar; Bubbling Spring, Madame Rive-King; Reading, "Some Parents," "Our Profession," from The Enigma; Sonata in D (for four hands), Diabelli.

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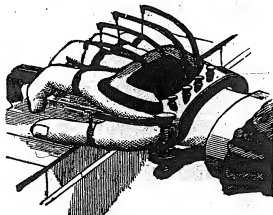
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