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Theodore Presser

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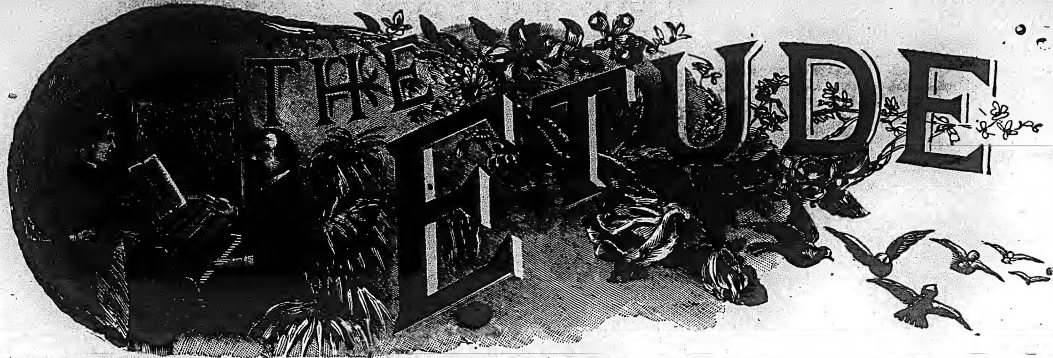


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VOL. VIII.

PHILADELPHIA, PA., JULY, 1890.

NO. 7.

THE ETUDE.

PHILADELPHIA, PA., JULY, 1890.

A Monthly Publication for the Teachers and Students of Music.

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THEODORE PRESSER,

1704 Chestnut Street,

PHILADELPHIA, PA.

W. S. B. MATHEWS, EDITOR, JOHN S. VAN OLIVE, JOHN O. FILLMORE, E. E. AYRES,

Mrs. HELEN D. TREYER,

Managing Editor, THEODORE PRESSER.

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

THE management of the journal during the absence of Mr. Presser on his European trip, will be placed in the hands of Charles W. Landon. He has been a regular contributor to THE ETUDE for a number of years. He will have exclusive control of the journal for the months of July, August and September. The regular editors will continue their work in the same manner. The contributors and correspondents will, we hope, continue to send in during the summer months material for the journal.

Mr. Landon's work will be that which has heretofore been done personally by Mr. Presser, viz., the revising and accepting of manuscripts for the journal.

MUSICAL ITEMS.

[All matter intended for this Department should be addressed to Mrs. HELEN D. TREYER, Box 2929, New York City.]

HOME.

The New York Philharmonic Society will celebrate its fiftieth anniversary in 1892.

Mlle. FLAVIE VAN DER HENDE, a Belgian violoncellist, made her American debut at the Thomas concert, Lenox Lyceum, on June 4th.

Mr. EDMUND STANTON has engaged Mme. Minnie Hank for a portion of the season. She will appear in "Carmen" and other operas.

HEINRICH ZÖLLNER, the Cologne conductor, is to succeed Mr. Reinhold Herman as the conductor of the New York "Liederkreis" Society.

SIGNOR DEL PUENTE has been singing opera in English with the Hinrich's Opera Company, now giving a summer season of opera in Philadelphia.

Mrs. CELESTE B. GIVENS and Miss L. Belle Little have charge of the Musical Department of Drake University, Des Moines, Iowa, for the coming year.

The students of the Mozart Conservatory of Music, Wichita, Kansas, gave four recitals in May and June. The selections ranged from Bach to Meyer-Helmund.

CAMPANINI resappeared before a New York audience on June 12th. He was assisted in this concert by Mlle. De Vere, and Messrs. Bologna, Sabbatelli, and others.

NEW YORK is to have another new music hall for chamber music and recitals on Fifth Avenue. Manager John Lavine hopes to give the inaugural concert on Oct. 20.

The New York series of Thomas's midsummer night concerts closed on Sunday, June 15th. Mlle. De Vere and Theodore Reichman sang. Among the selections were the overture and duo from "The Flying Dutchman."

The New Madison Square Garden was inaugurated on June 16th by the Strauss orchestra. Society turned out in numbers and were delighted by the sparkling strains. The hall contains 200 boxes and 8000 seats. The season is to last ten weeks.

The Juch Grand Opera Company will open its next season in Denver, next August. Mr. Chas. E. Locke is its director. On Oct. 20th the winter season will be begun in Philadelphia. This will inaugurate a tour through the West, extending to San Francisco, and returning to New York in May, 1891.

PROF. GEYER, of Cincinnati, the inventor of an "improved double-bass," has gone to Europe to concertize. His instrument is 14½ feet in height and 84 feet broad. To play it Prof. Geyer is compelled to mount a step-ladder and to hop up and down the rounds during the performance. So says the *Zeitschrift für Musik*, Leipzig.

INDIANAPOLIS has been holding its second music festival. Mr. Chas. Holman Black, the baritone, was brought over from Paris expressly for the event, and will not sing again in America until 1892. Verdi's "Manzoni," "Requiem" and the "Elijah" were given. Mlle. Clementine De Vere, Mme. Herbert Forster and Mr. Victor Herbert were also among the soloists. The conductor was Mr. Carl Barus.

THE second annual meeting of the New York State M. T. A. was held from June 24th to 26th inclusive. Among the readers of essays were Mmes. Luisa Cappiani, Miss Kate S. Chittenden, and Messrs. E. E. Scovill and Herve D. Wilkins. Mmes. Anna Lankow, Fannie Blomfield-Zeiler, Misses Jennie Dnton, May Lyle Smith, Louise Gerard, Bertha Bronsai, Terzah F. Hamlin and Neally Stevens were among the artists who participated.

Mr. STANTON promises next winter's New York opera-goers such novelties as "Le Roi d'Yo," "Lala," "L'Eclair-monde," and "Le Mage," Massenet; Arzael, "Franchi" and "Diana of Sonlange," Duke of Saxe-Coburg. Herr Gudehns, the celebrated Dresden tenor, will join the company. Mmes. Mielke and Schoeller will be the principal prima donnas; Mmes. Ritter-Goeze, the leading contralto, Messrs. Reichman, Fischer, and Behrens will remain.

FOREIGN.

SARASATE played in London on June 7th.

TALAZAC, the tenor, is the favorite of Paris at present.

TOCHAIKOWSKI's new opera is entitled "Pique-Dame" (Queen of Spades).

MME. SEMBRICH is singing at Kroll's Theatre, Berlin, with enormous success.

DAILY concerts are now given on the first platform of the Eiffel Tower, Paris.

XAVIER SCHWARZENKA is engaged in the composition of an opera, "Mataswintha."

LADY CHARLES HALLÉ (Mme. Norman-Néruda) will visit America next season, it is said.

WAGNER's "Tannhauser" was given for the first time in Spain at a recent Madrid performance.

MORZKOWSKI has become the conductor of the Orchestral Society's concerts in Breslau, in the place of Max Bruch.

At a recent musical soirée, given by Mme. Cosima Wagner, Siegfried Wagner made his first appearance as a pianist.

VICTOR E. NESSLER, the composer of "The Trumpeter of Sakkingen" and "The Hatcatcher of Hamelin," died at Strasburg, aged 49 years.

SAINT-SAËNS' father has just died at the age of ninety-seven years. He was the organist of the church of St. Nicholas, at Boulogne-sur-mer, for fifty years.

The celebrated French tenor, Naudin, died in May, aged sixty-seven years. He was chosen by Meyerbeer to create the part of Vasco di Gama in "L'Africaine," in Paris.

MME. TERESA CARRENO created a highly favorable impression at her first recital in London, England. She played Schumann's "Etnes Symphoniques," Rubinstein's "Valse Caprice," her own "Intermezzo in A," among other selections.

The directors of the Brussel's Popular Concerts have decided to have each concert of next year's series, as they did at last season's, conducted by a different conductor. For next winter Messrs. Colonne, Lamoureux, v. Bilow and Richter have been chosen.

MME. GERSTER, whose voice, it is said, has entirely recovered its former powers, has been engaged for a limited series of performances of Italian Opera in London, England. Mme. Fursch-Madi, and the tenor, J. de Reszke, are of the company. Her debut in "Somnambula" was a great success.

RANDOM NOTES OF THE MEETING OF THE M. T. N. A.

AN AMERICAN SOCIETY FOR THE PROMOTION OF MUSICAL ART.

Mr. JOSEFFKY, after getting a great amount of free advertising, disappointed his audience by not appearing.

J. H. Hahn, is president for the coming two years; he has shown great executive ability in the management of the Detroit meeting.

The next meeting is to be in Minneapolis, 1892, the meeting of '91 being omitted.

There is a prospect of many new State Associations being formed for the year '91; there being no national meeting, the State Associations will make unusual effort to have valuable meetings.

Do the members of the Associations, State and National, have an idea of the great amount of work done by their efficient committees?

The orchestral and choral concerts were held at the Detroit rink, the audience numbering from three to four thousand.

Theodore Thomas and his orchestra did some of their best work in the interpretation of the music of our American compositions. The compositions presented by American composers were of unusual merit.

Mr. Waller, of Louisville, Ky., is a pianist of attainments and great promise; he did good work and gave one of the most enjoyable recitals of the Association.

There was some very fine singing by the choral society, which numbers about three hundred voices.

Great interest was manifested in the Orchestral and Chorus Concert Fund of the M. T. N. A. Special effort will be made all over our country to bring this fund up to the desired limit of one hundred thousand dollars. All teachers and musical societies are requested to give entertainments for the benefit of this fund.

The Detroit meeting was the largest attended in the history of any association. Although restricted by the limitation indicated in the invitations of the programme, which reads: "The essays given throughout the meeting are intended to give a comprehensive review of the progress made in the various departments considered, together with the probable developments of the future," some valuable essays were given.

The leading discussion of the members, as they stood in crowds about the hotels, was the great meeting of '93, at Chicago. This meeting is being planned on a comprehensive plan and the Association is taking steps to make it an epoch in the musical growth of our country. It will be international in scope and character. The August number of THE ETUDE will give full description.

Much time was given to essays on school vocal music. These papers were valuable and practicable, the discussion was the liveliest of the session.

In the history of the Association, no city has given such a royal welcome as Detroit. A special token of honor was given by the city council, in illuminating and decorating their beautiful city hall.

Mr. Chas. H. Jarvis, of Philadelphia, gave a valuable paper on teaching piano music.

Mr. Theo. F. Seward gave one of the most valuable papers ever read before the Association, on "Tonic Sol-Fa, an expression of the Psychology of Music."

Great interest was taken in the playing of Mr. MacDowell and Constantine Sternberg.

Mrs. Fannie Bloomfield-Zeisler gave a bright paper on "Women and Music."

President A. R. Parsons was a good presiding officer, putting the different measures before the association with exceptional clearness.

NOTES OF THE NEW YORK STATE TEACHERS' MUSIC ASSOCIATION.

The second annual meeting of this Association was held at Saratoga June 24th, 25th and 26th; this was the greatest meeting in the history of State Associations, the membership being about 1700.

The essays were practical and helpful and given by leading minds in the profession.

The recitals and concerts by the New York Philharmonic Club, Mrs. Fannie Bloomfield-Zeisler, Miss Neely Stevens, Mr. Edward B. Perry, Dr. Carl Martin, Mr. Albert G. Thies, Miss Louise Gerard, Mme. Annie Lankow, Mlle. Bertha Bronsili, Miss May Lyle Smith, Mrs. F. L. Curtis, Mr. J. de Zielinski, Mr. Conrad Ansorge, Mrs. Mathilda Gallavan, C. V. Slocum, F. W. Wodell, Mark C. Baker, Mr. F. J. MacDonough, Miss Terzah P. Hamlin, Mme. Luisa Cappiani.

The organ was especially represented, the recitals being given by John Hyatt Brewer, A. L. Barnes, Miss Lillian E. Yates, Herve D. Wilkins, R. Huntington Woodman and others.

Dr. Ephraim Cutter M.D., LL.D. gave a valuable paper upon the voice in "Singing Speech and Whisper."

Miss Terzah P. Hamlin has a wonderful contralto voice; great things may be expected of her.

The meeting for next year will be at Utica.

The financial affairs of the association are in good condition, a large balance being left in the treasury.

President for the coming year is S. M. Penfield, New York City; J. William Sufferin, Secretary and Treasurer. The affairs of the association could not be in better hands.

CONNECTICUT MUSIC TEACHERS' ASSOCIATION.

JUNE 8d witnessed the organization of the State Music Teachers' Association of Connecticut. The meetings were held in Hartford. Several good concerts were given, including an interesting performance of "Elijah." It is evident that the musical interests of the State are largely in the line of choral work. This is due, however, to the persistent and high-purposed efforts of the "Homer Hall Choral Union," which was organized by the Hartford Theological Seminary in 1880. This is a remarkable fact—that the musical progress of a State is largely due to the influence of a great Theological Seminary. This Choral Union is made up of about two hundred voices, representing some of the very best society of Hartford. The purpose of the Union is to familiarize the students of the Seminary and the people of Hartford with the noblest sacred music that has ever been written. Many other societies all over Connecticut are imitating this example. Therefore, it may be said that Connecticut is preëminently a State of Choral Societies.

Several papers were presented and pleasantly received by the audience. The time is coming when musicians must be able to discuss musical subjects intelligently in order to maintain a high standing in the public esteem. It has not fully arrived, it is true. Nevertheless, a better day is dawning.

The Association elected Mr. N. H. Allen, of Hartford, President, and F. A. Fowler, of New Haven, Secretary.

From the educational point of view, by far the most important feature of the meeting was the paper on "Terminology," by Prof. Waldo S. Pratt. Of course much was expected of Prof. Pratt by those who knew his eminent ability to handle such subjects.

The following is the general idea of this significant paper: "Definition involves classification, and classification is based upon a comprehensive and systematic survey of the whole subject; therefore, terminology is the science of systematic, classified, and precise verbal statement." The essayist claims that "the time is coming when every literary or pedagogic treatment of music will have to base itself upon broad scientific foundations, or be laughed to scorn." He calls attention to the fact that music has not yet been treated as other sciences; that our musical terms are heterogeneous, unmeaning, and therefore unintelligible. He quotes some accepted dictionary definitions to show that there is "a striking difference of intellectuality between the definition of things nautical, or military, or commercial, or political, and those of things musical." He asks: "Is then the alleged dignity of music a sham?" By way of practical suggestions he urges:—

1. The demand for "a comprehensive text-book, an introduction to music, arranged upon a really philosophical plan, containing most of the matter of a good dictionary, but arranged in classified order, all the matters of the same sort together, with such explanations as will bring the several groups into connection with each other, and with a first-class index."

2. The need of "one or two schools of music in which the course of study shall be framed, not upon principles of expediency merely, nor upon tradition merely, but upon the same kind of scientific method that controls schools of technology and the schools of the three so-called professions."

It is safe to say that within twenty-five years there is reason to hope that the entire science of music will be revolutionized. If it is not, college-bred men are going to repudiate the study as being unworthy of the twentieth century. E. E. A.

The library of the late Dr. Merz is for sale. It is one of the largest collections of musical works in existence, covering as it does every conceivable subject related to music. Full information and catalogues can be had by addressing J. Wolfram, Canton, Ohio, or Dr. C. H. Merz, Sandusky, Ohio.

THE IMPORTANCE OF SUMMER READING FOR MUSICIANS DURING VACATION.

Now that vacation is at hand and Summer with her alluring smile invites us to her banquet of delights—now that the surly frown of Winter is a thing of memory only, and the hours when it was delightful to be walled in with the narrow confines of the study are long behind us,—now that overtaxed brain and nerve, and muscle cry aloud for rest and relaxation, a word of caution and advice will be timely to our thousands of readers in their mad exodus to the sea-shore, or the lake-side, or the mountain-top. "Rest is not quitting the business career; rest is the fitting of self to one's sphere."

It is a vulgar blunder to associate the idea of absolute vacuity and utter stagnation with that of repose, which consists chiefly in an agreeable and contrasted change of employment. The vast armies of piano students, during all the nine or ten months of the season, have been pouring out in loving libations their worship, before the great technical idol who is the same in all lands, whether you call him Juggernaut or Moloch or Baal, and with the same cold smile does he demand of his victims the utter sacrifice of time and strength, and even life itself sometimes. During the period of study, learners upon the piano are too apt to make the excuse that they have no time to cultivate their minds in any general way, because their fingers are so stubborn. Now that vacation is here do not fail to employ some of your leisure hours in furnishing your mind. Time was that the German language alone was rich in literature bearing upon music, but the last ten years have gradually removed the stigma of barrenness from our beloved English tongue. The Germans for an hundred years have become increasingly rich in beautiful, stimulating, instructive books upon the art of music, in every department, from its driest technical dust, to its most living and growing philosophy. One who understood German could at will wander into an orchard heavy with fruitful thoughts, then pass into a bower festooned with the most fragrant fancies, and from that out into a green, sunny meadow of fresh feeling, through which wanders the crystal brook of inspiration, whose fountain was at the top of some remote and sky-piercing mountain. But of all this beautiful domain the English speaking student knew nothing except by meagre translations, unless he encountered the toil of learning the German language. Now, however, thanks to the enterprise of our publishers, and among them the ETUDE occupies a front rank, those who can read English only are richly supplied with the best materials. There are three or four excellent dictionaries in the English language; the lives of fifty or more of our famous composers have been cast into readable form, either historic or as the pith of a romance; books on every department of technology are abundant, and sketches of all kinds, from the light and amusing concert notice to the profound philosophizing of Hegel and Schopenhauer, are accessible to all who will but read: As you go to your summer enjoyment do not turn rest itself into a toilsome and injurious labor, by its mere excess, for your brain will not stop working—the busy mind will be at work; if you give it nothing to weave, it will weave cobwebs of injurious reverie, in which the dead flies of vicious thought will hang and make your soul hideous. Set to work on the warp and woof of some intelligent plan of reading. It need not be heavy but it should be consistent, and let your mind, if it must wander, wander like the bee, whose zigzag and devious course provides the sweet food for the winter.

JOHN S. VAN CLEVÉ.

Rest is not quitting the busy career,
Rest is the fitting of self to its sphere;
'Tis the brook's motion, clear without strife,
Flying to ocean after its life.
'Tis the loving and waiting, the highest and best,
'Tis onward and upward, and that is true rest.

—Goethe.

It is unworthy of a musician to make concession to the age in which he lives, for his works pass away with it. On the other hand, he cannot afford to ignore it, for it drops him if he neglects it.—Robert Franz.

AUDIENCES FROM THE STANDPOINT OF THE PIANIST.

CHICAGO, June 10th, 1890.

Dear Mr. Presser:—I have not forgotten my promise to write something about my concert experience for *The Etude*, nor do I flatter myself that its readers are burning with impatience over my delay, for which I can offer no other apology than the much-abused aphorism, "too busy."

My past season of eighty-nine (89) engagements affords subject-matter varied and exciting enough to satisfy the most *biased* of newspaper men, but to the limited vocabulary of the tyro's narration presents many difficulties, and I must beg the subscribers of *THE ETUDE* (many of whom are friends of this season) to give me some idea of the kind of experience about which they most desire to know.

Shall I tell them of my audiences? Of the stiff audience that gradually thaws, and at the close of the programme may even demand an *encore*; of the chilling audience that is not decided enough to freeze or good-natured enough to approve, but continues to the last as depressing as a London fog; of the flexible, sensitive, warm-hearted audience, sympathizing with every mood, and enthusiastic from pure affection and good will; of the conscientious, discriminating audience, which quickly detects merit and gives to the artist's conscious faults the criticism of polite silence; of audiences undecided at the first hearing, but willing to be courted, or of those indulging in wild enthusiasm as fresh acquaintances, but who remain apathetic on the return engagement; of the audience which is musically irresponsible, but applauds everything; or of that which, though "most highly cultured," applauds nothing; of the audience whose silent attention is a compliment to the artist, and whose applause is spontaneous, if brief, or of that whose silence is dubious, and whose thin applause is "long drawn out;" of the audience which is too large for the house or of the house which is too large for the audience?

Oh, what a help is a big, warm, sympathetic audience! Perhaps you would most like to know of the good, thorough work everywhere carried on by men and women, practical musicians of solid worth, who are working with a will, teaching too often with little encouragement and in obscurity.

Sometimes, too, I meet the fussy old pedagogue, who does nothing so commonplace as to *teach*, but who "instructs," and who is apt to notify the musical world if he attends a funeral, or "consults his medical adviser."

etc. Do you recognize him?

I am entertained in many beautiful homes, where every comfort and luxury dictated by refined taste is lavished on the guest with true American hospitality. God bless the American home and the hard-working music teacher!

Here-to-day and there-to-morrow, meeting many whose friendship one should value, but of whom I retain as vague a memory as do they, no doubt, of the pianist. I am always glad to reach my destination, and often as pleased to push on to the next engagement. Sometimes a reception, now and then a lunch party, and often beautiful roses fall to my lot.

An occasional pianistic prodigy crosses my path. One in particular I remember—a sweet little miss of five—who seemed "overpowered with a sense of her identity." The child, after failing in repeated efforts to improvise (?) a familiar operatic air, was addressed by her discomfited mamma as follows: "Now, darling, play for Miss Stevens what the angels whispered to you the other day."

"The angels" not being propitious, "darling" slipped from the piano stool—a clear case of stage fright—and rushed sobbing to her misguided mamma.

To be sure, I don't forget those awful trains leaving at 3 A. M., and still fresh in my memory are the long delays at forlorn cross roads. Perhaps my trunk goes a-roving unchecked.

Twice have the legs and pedals of my piano arrived without their key-board.

But I will close "with the bright side out," remaining till next season very cordially
NALLY STEVENS.

SHALL WE STUDY AT HOME OR ABROAD?

"I WANT the best musical advantages for my child. Shall I send him to Europe or keep him here? A says Europe, B says here. Which is right and which is wrong?" The question is often asked of me, and doubtless of other teachers. An answer of one word is generally expected. Even if that one word is "here," there is an askance look which seems to say: "Aha, you are looking after your own interests. I shall now make an allowance for everything you say."

In truth here, as in most mooted questions, both sides are right and both partly wrong. Let us look at both sides with impartial eye, and divested entirely of what is sometimes called the patriotic standpoint. In music there is but one country and one language, albeit with many brogues. Certain European centres have at present some undoubted advantages, which they will probably ever retain. I appeal to the experience of all earnest musical students who went to Leipzig, Munich, Stuttgart, or Dresden with a reasonable knowledge of the German language. I am sure they found, as did I, that they were plunged at once into an atmosphere of music that was classic, refined, enthusiastic and infectious. Not only was there no call or demand for a low order of composition, but there was no patience nor tolerance for mediocrity in either composition or performance (except that the vocal standard was not always the highest), and this in the people's homes as well as concerts and conservatory exhibitions. Reverence for the classic authors was universal. It was not necessary to explain and analyze Beethoven and Schumann, or to urge the importance and beauties of their works upon unwillful or indifferent patrons. They had drunk in these masterpieces with their mother's milk. It was in the very air of the place. The tone and character thus given at the start to the musical education is invaluable. Given a foundation upon a rock, and the rains of trash and trickery may descend, and the floods of charlatanism may come and the structure falls not. The character and taste are formed and the judgment receives its balance wheel. I have instanced the cities above, and there are other such as essentially educational centres, where a healthy musical taste asserts itself and dominates its surroundings. The same is true, although in a less degree, of certain larger European cities, Milan, Berlin, Vienna, Paris and London. In these the general conditions are much like each other, and similar to New York City. They all have their musical circles of artists and amateurs, where the very highest order of music is rendered with the utmost finish. These, if public concerts, are very costly; if private concerts, are only for the select few. In large American cities, and especially New York, the cost and the exclusiveness amount almost to a prohibition. However, the "initiated" manage these things at a small cost. Thus, these musical advantages impress themselves but slightly upon the general public or the average musical student. The garden and watering-place concerts, with their Strauss waltzes, and the opera comique with its musical monstrosities, are ever on hand with open doors, and there is everything to distract. Yet, in music, as in morals, the tone and strength come largely by opposing evils, not shunning them; by breasting the tide, not floating upon it. So, in cities like New York or Philadelphia, Paris or London, the student who is determined to find the best will find it, and in profusion.

Now when we come to the work of the teacher himself, we find the conditions greatly changed, and to a considerable extent reversed. The teacher who does the best work for art, and who succeeds best with the American pupil, is himself a performer, clear-headed, with powers of analysis, an enthusiast in his profession and an impartor of his own enthusiasm to others, with a thorough knowledge of human nature, and familiar with the conditions, the demands and drawbacks inseparable from American life, and withal, a man or woman of high moral character, more fond of the art than of the dollar. Such teachers are to be found mostly here and not in Europe, for two reasons: Americans, more than Europeans, are taught to think for themselves, and not take things for granted; second, an American necessarily better under-

stands American wants and conditions. Even our adopted Americans are, as a rule, handicapped by early habits and home traditions. The best teachers, also, at home and abroad, are apt to gravitate to the larger cities, where, if they can get anything to do, their services are better paid.

Here, then, are the factors of the problem. More highly cultured composers and dilettanti abroad. As fine pianists, organists and singers here as there, perhaps better. Better and more successful teachers here. More stimulus abroad to a high and liberal culture, and especially to an acquaintance with and love for the classics. In the domain of church music, better and quicker preparation at home.

As coda to this article I may be pardoned for the following anecdote: An American friend and myself were studying the organ at the Leipzig Conservatorium, and under the same instructor. After a lapse of several months my friend, who was not far advanced in organ music, came to me one day in despair, saying he was hardly learning anything practical, and should have to return to this country with nothing fit to play for an ordinary church voluntary or exhibition piece. I told him I would fix him out in this regard if he chose to study with me. He consented, and on leaving a few weeks later told me he had learned more of organ playing and organ resources from me than in his whole year from the German Professor.

S. N. PENFIELD.

[Mr. Penfield was already a good church organist before going abroad.
C. W. L.]

WHERE TO STUDY MUSIC.

ORANGE, N. J., April 24th, 1890.

Dear Mr. Landon:—Notwithstanding the best intention and desire on my part to help you in the elucidation of the matter of "going to Germany to study the piano-forte," it is simply impossible, in my present state of health, to write the article you request. I have to give up engagements already made and am discouragingly in arrears as to matters of correspondence. The whole subject may be discussed, however, under the general text, "A prophet is not without honor save in his own country." The "musical atmosphere" is a factor to a certain degree, but only because there is a certain prestige in studying in the country of Bach, Hindel, Haydn, Mozart, Beethoven, Schumann, Chopin, Wagner, etc., etc. When one goes so many miles away from home to a strange country with a foreign language, and meets many others who have gone abroad under like circumstances and with a common object in view, there is a certain spirit of emulation aroused and a "desire to show the natives what we can do when we get home." But after the most of us get home we settle down into a uniform humdrum of daily routine, and those who have not been abroad succeed about as well as those who have. Nevertheless, it must be conceded that the experience of foreign travel, or travel in our native country, broadens our view of things in general, and adds substantially to our experience. I am inclined to think, while not disparaging the eminent ability of the teachers one meets abroad, that, nevertheless, we have just as good teachers at home, who moreover—better understand, and are, therefore, better adapted to develop and guide, the American temperament and organization.

As said before, I should be glad to help you in the impartial investigation of this subject. As you are presently aware, I expect to sail for Europe on May 7th, with the intention of returning in October next. Excuse this hurried letter. I am so over-occupied that there is no time for more. Sincerely your friend,

WILLIAM MASON.

TALENT will be of great value in promoting the mental advancement of the art student. The best means to develop talent in children is to bring them in contact with talented persons. No master can supply that which is to be effected by daily association with such persons; the sacred spirit of the muses hovers about such children; one cannot tell whether it comes out of them from within or whether they absorb it from without; and herein lies, doubtless, the great benefit which educated and cultured parents confer upon their children.

[FOR THE ETUDE.]

AMATEUR AND PROFESSIONAL MUSIC TEACHERS.

BY CHAS. W. LANDON.

"MAL-INFORMATION is worse than Non-information." Habit, that subtle power that lifts the child up to heaven or drags him down to the bottomless abyss, and character, that attribute of the soul which is eternal, is in the hands of the teacher to be moulded at his will. Like can only produce like. No teacher can rise to a higher plane than where he himself is standing. No teacher can impart what he does not know. Example is stronger than precept. The actual in character and attainment has a greater influence than the assumed and asserted.

When we select a family physician we are careful to select one we can trust; we look for a man who has character as well as skill. When we employ a lawyer we still exercise caution in getting one who has a reputation for knowledge and shrewdness, and at least professional honor. But in too many cases when we select a music teacher, how is it? We make a reasonable amount of caution and a well-informed judgment? Knowing that the teacher will be instrumental in moulding the child's character and in implanting in him germ ideas and thoughts, and directing an important series of habits, all of which shall lead either to certain failure or success, is it not worth more than the ordinary discrimination in selecting the music teacher? Remember that the stronger the magnetism or fascination of the teacher's personality the greater is his influence. Certainly no parent can be justified in being too thoughtless and hasty in so important a matter.

While in common with all studies a teacher who has not had a collegiate education may do good work, for he will not teach the child that A is B, nor say that three and three are seven, yet there is so wide a difference between literature and art that the analogy does not hold true in teaching music, because art admits of nothing short of perfection, and no teacher more than ordinary discrimination in selecting the music teacher? Remember that the stronger the magnetism or fascination of the teacher's personality the greater is his influence. Certainly no parent can be justified in being too thoughtless and hasty in so important a matter.

Every pupil is constantly coming to difficulties that he does not know how to overcome; here the good teacher can make clear to the puzzled pupil just how to solve the difficulty; and it is right at this point that the common and cheap teacher fails, for he can only explain the self-evident, and the very points that confuse the pupil confound this kind of a teacher. If the pupil is eventually to compete with fine musicians as a teacher, he must learn of musicians and not of a common teacher.

No mercantile house can sustain itself by selling goods at half cost, and no teacher who has spent thousands of dollars and the best years of his life in study and preparation can give lessons at low prices. The best is the cheapest, and, as the saying is, the big fish in the water. The young teacher who is known to be a brilliant and favorite pupil of a famous teacher starts in his profession at a very great advantage, and soon succeeds in getting a class of the best pupils.

The musical modes and examples that the pupil hears should always be ideal and perfect, and the deep and lasting impressions that are universally true of first lessons should be such as will guide the pupil to a superior musical attainment; but can this be possible with a poor teacher?

It needs but little looking about and investigation to learn that the pupils of superior teachers do superior work and are leaders in music of their own social circles. While, perhaps, not every child that studies music could become a fine performer, yet how many pupils of poor teachers ever rise above mediocrity? "As the twig is bent the tree is inclined," is as true in the study of music as in fortification. W. H. Sherwood says: "Bad methods of piano teaching cause or aggravate weakness in hands, cramps, stiff joints, etc., and consequent inability to realize one's desires, musical thoughts, and inspirations. The situation is grave and serious. It is serious because so many are learning to play upon the piano with a view to becoming teachers in their turn, who waste time and money only to arrive at unusual results. I have hard work with a large majority of my pupils to undo or unravel all the bad habits that have been built up. I have often found it necessary to begin anew, in order to undo up anything substantial in place of the expensive and ineradicable habits."

It takes about three times as long to unlearn a thing as to learn it, and where is the economy of having a child take his first lessons of a poor teacher, with the idea of at some future time paying a good teacher for having the child unlearn the things he has learned from the first teacher?

Is not the time of youth too valuable for such experiments, to say nothing about the loss of time and the discouragement of failure, where there might have been the stimulation of success? Again, during the terms when the pupil was with the poor teacher, learning a few self-evident things and forming bad habits that he has to hold him back in music, he might have been making true ad-

vancement with a good teacher and learning the subtle and deeper truths of musical art. Furthermore, the better teacher would have been cultivating taste and developing the child's musical talent to the utmost, and leading him on to a thorough musicianship.

Having selected a teacher, he should be trusted completely. The child should be given fully into his hands for musical education. [Consult, advise, and request, but do not dictate. When you have employed a physician, you unhesitatingly take his remedies. Why not give your music teacher the same?] If the child has been poorly taught, but has now a new and better teacher, give this teacher time to produce results. If there are many bad habits to overcome, he will have slow and discouraging work for himself, his pupil, and the pupil's parents. The parent who consults the best interests of his child will be the teacher who is laying accurate groundwork—which is always slow in its manifestation—to continue until he makes a good performer of his pupil, rather than call in some less capable teacher, who will put on a superficial finish, and in this way seem to produce wonderful results in a very short time. Remember that thorough work and superior results are necessarily of slow growth. Do not judge teachers by the number of pretty pieces their pupils play, but consider the quality of musicianship displayed in touch, accuracy, and expression, and especially note the style of pieces that he uses.

A good teacher upholds and improves the taste for music in his community, hence, it is policy and economy, in the long run, for parents to employ the professional teacher only, and give no encouragement to the young Misses who live at home, at no expense to themselves, and are teaching at almost any price, and that a dear one, for the sake of a little money, will teach their "find their destiny." The professional teacher has prepared himself to compete with other teachers of all grades of proficiency, and has been educated for a life-work by long years of hard study with eminent masters at great cost, and he gives large value for the money he charges for tuition. While, on the other hand, the amateur teacher has no true conception of her self-imposed task, and has no idea or intention of making music teaching a life-work, and has in no way fitted herself for it, therefore parents make a serious mistake in encouraging this class of so-called teachers.

Well-informed musicians of the widest reputation maintain that this class of amateur teachers do the cause of music more harm than all other influences combined, from the fact that they lead people to take a low estimate of the value of music as a factor in developing the finer qualities of character and mind. They point out that the people who realize that music is a thing worth more than an amusement or an agreeable accomplishment, that it is a science, an art, and on many it has such a powerful influence that it is almost a religion to them. Music is a great factor in educating the young to nobility of mind and workahood.

If the pupil is studying with a competent teacher, he and his parents can take pride and pleasure in speaking of it, and do not have to acknowledge, with excuses, that they employ some one who is known not to be a capable teacher. The good teacher sees the end from the beginning, and can direct his pupil's steps at every point to a successful issue, while the poor teacher can but poorly start the pupil, and how poorly none but the good teacher can tell.

The good teacher can direct the pupil at points where he most needs it. He can help him over difficulties in the easiest and best manner, and in this important matter poor teachers completely fail, for their work is of a transient mill order, their pupils constantly come out where they began, and make little or no real advancement. A good musical education costs much money, and so it is wise to pay it out where there will be sure returns; hence, study music with a musician, one who is a teacher for art's sake, and not for skill, and knowledge, and an enthusiasm for his work.

Every step of advancement in performing rests on habit and a foundation of automatism. Habit is a cable in which we are weaving a thread every day, thus strengthening its hold on us for either good or evil, just as we weave. If each thing taught, method of touch and every idea, is correct, the pupil will grow to a success, but if his foundational work is weak and false, there can be no lasting superstructure. There must be a thorough correctness in the early work, or advancement is as impossible as to build a great temple on a foundation of sand. The truth of this every student becomes evident to him when we realize that each succeeding step as we proceed depends on the previous ones having become automatic, and this is possible only when the pupil has practiced uniformly accurate in every particular, and only a good teacher can bring about this indispensable condition.

The progressive teacher can be known by the following points of excellence. He is well read on all subjects pertaining to his art; he is a musician as well as a teacher; he can analyze to the minutest the processes of the mind in learning, and this enables him to guide the pupil at every stage of his advancement.

Being a musician implies an extended, concise and comprehensive knowledge of the theory and history of music, of the biography of the great composers, of works on the various specialties in teaching, as well as being an artistic performer.

The progressive teacher not only reads, but he studies and thinks. He investigates new theories of instruction, and uses the most approved ideas and methods in his teaching. He is alert and active in thinking out what is best for the advancement of each individual pupil, and prompt in its application.

He makes self-improvement a part of every day's work, and because of his increasing knowledge he is a leader in his profession. He is never satisfied with the results of his work, or with the amount and quality of his attainments, for he knows that the self-complacency of "knowing it all" is to stop advancing, to retrograde, and that if he retains what knowledge he has he must keep on advancing. To accomplish this, he attends the annual meetings and associations of music teachers, and studies during his vacations, that he may be well up and in advance of the times in the newest and best things of his profession. He puts brains into his teaching and leads his pupils to use their brains in studying. Compare this teacher with the amateur teacher, and see if he is not worth more than the difference that he charges for tuition.

There is a prevalent idea that the so-called "natural musician" is especially superior; he is therefore in demand as a teacher, but, although he may be a superior performer, especially in bringing out clearly the "music" of a piece, he is necessarily a poor teacher. To him much of music was intuitive; he has never been over the hard and rugged road of the average pupil; what others have to attain by long and well-directed efforts came to him of itself. He has never learned as they learn, and does not and cannot know the processes of mental and technical advancement; hence, as a teacher he is inferior to the one who has made himself a good musician by a careful course of study in each and every step of progression.

It is as difficult to closely imitate a copy done in a jagged, illegible penmanship, as it would be to as nearly copy a beautifully engraved sentence, and so it is as easy to work up to an artistic ideal as to closely follow a lower one.

The poor teacher imperfectly shows how a given passage is to be played, instead of explaining the underlying principle and giving the whys and wherefores, which would make the pupil independent, and thus give him a practical knowledge of how to play all like passages. The poor teacher gives the pupil a pail of water to quench his momentary thirst for knowledge, while the good teacher gives his pupils a fountain of living waters where he can drink in truths while life lasts.

Many good teachers are women, and it is one of the brighter signs of the times that so many are thoroughly preparing themselves for superior work in this profession. It is a field where "there is no lack of room at the top."

CLOSED EYES.

DEAR MR. EDITOR:—

Mr. Brotherhood recommends "Technicon" practice with "closed eyes." Might it not be well to practice parts of phrases, phrases and passages with "closed eyes"? I find that I can concentrate my attention more closely on the movement of fingers, etc., and the expression of phrases, etc., with "closed eyes" than otherwise. Is not this idea of importance in *memorizing*? Why did we, at times, study (especially in *memorizing*) with "closed eyes" when we were at school? There is a hint in this idea, let us get it. Points like William H. Sherwood and Vladimir de Pachman look away from the keyboard in most difficult passages, and simply think out the performance. Why do not more of us think our musical (what we wish to be musical) performances, as do these great artists? Yours truly,

FRED. STAYNER.

In response to many inquiries from teachers desirous of presenting their studies in the theory of music, H. A. Clarke, Musical Doctor, will receive students for instruction during the summer months in Harmony, Composition and Counterpoint.

Apply by letter or in person to Dr. H. A. Clarke, 223 S. 88th St., Philadelphia, Pa.

This principle is to be understood throughout the entire practice: All little difficulties are surest, quickest and most permanently overcome if their fundamental element is at once made a thorough study in all its bearings.—*Kullak*.

Chopin had that reverential worship for art which characterized the first masters of the Middle Ages, but in expression and bearing he was more simply modern and less ecstatic. As for them, so art was for him, a high and holy avocation. Like them, he was proud of his election for it, and honored it with devout piety.—*Frans Liszt*.

Questions and Answers.

Ques.—1. Will you recommend a good set of exercises? I have been thoroughly and carefully trained in technique and fingering, my teacher being a pupil of Moschies, but she gave me most of my finger studies verbally. I have no exercises but Köhler's Op. 50, which I am tired of.

2. Would Plaidy's exercises be sufficient? I have learned mostly by pieces such as "La bell a Capriccioso," by Himmel, sonatas, and other carefully selected music, from the classics.

3. I know little of musical theory, and would like to know something about extemporizing, formations of chords, etc., without going so far as counterpoint. Is anything better than "Weitzman's Manual of Musical Theory"?

4. In the Lohengrin Wedding March for four hands, there is a three against two movement. Is the bass to be played in perfect triplet time, counting two? or would it be allowable to make the third and sixth notes in each measure longer, counting four, which renders the treble even, and is more pleasant to the ear? J. B.

Ans.—1. Try No. 973 of our Catalogue. Send for a description of this fine set of studies. They are entitled: "Twenty Studies of Moderate Difficulty, for Developing Style, Expression and Technique," by Anton Strelezki. You will be pleased with them.

2. Plaidy is out of date. For technical practice, accent scales and arpeggios, and Mason's two-finger exercises (Touch and Technique) are interesting, and the best; while for musical development the above studies of Strelezki's, which may be followed by W. S. B. Mathew's Phrasing, Vol. I, are infinitely above Köhler, Plaidy & Co.

3. Why not be thorough? Weitzman's book is good, and so is Howard's. With either book the pupil should study, and he will find it a genuine pleasure. "Guide to Musical Composition, to Acquire the Ability to Invent Melodies," by H. Wohlfahrt. This is one of the most useful books in our language to the student of composition, but it should be used with other works on harmony, as this treats of melody.

4. Whenever there are one or more measures, it is to be played in the time written. Sometimes when there is but now and then one count of such note divisions, it is to be played exactly the reverse of what you say; that is, it should be played as if written an eighth note followed by two sixteenth notes, or the second and third notes of the triplet go with the second of the two eighth notes in the other part. But, you may ask, why was it not written so then? Because whatever else a triplet may mean it surely and emphatically means a marked accent on its first note. If triplets in any form are played without this marked and decided accent, it is as wrong as if incorrect notes were played. C. W. L.

Please answer the following questions through the columns of the ETUDE, and greatly oblige a subscriber.

Ques.—1. In X. Schwarzenka's nolette in F minor, measure 32, which has the greater value, that is, which should be sustained the longer, the high C marked staccato, or the A flat immediately under it which is tied to the previous A flat?

2. Chopin's tarantelle in A flat is marked a dotted half-note at — 98; Meudelssohn's Rondo Capriccioso is marked a dotted quarter-note to — 112; both are Presto movements, and both in 3 time. Which is the quicker of the two? and please explain the difference in the metronome marks.

3. Should the Rondo Capriccioso be played as fast as a tarantelle?

4. Will you please explain why technique cannot be "learned from books." I have had instructions for several years under the best teachers, but feel that, except as far as discipline is concerned, I could have attained my present degree of proficiency, from text-books alone.

5. Are the "Novellette" and "Moment Musical" recognized forms of composition, and if not, how would you classify them?

6. Is Gustave Merkel a classical author? I much admire his works and would like a short sketch of his life.

7. Are the two Valses Brillantes by Jules Schnilhoff, trashy music?

8. Why do people worship music which is neither grand, beautiful, inspiring, pathetic, or even interesting? C. B.

Ans.—1. Both staccato and of equal duration.

2. The Tarantelle. As 112 notes to the minute in the Rondo—and 192 in the Tarantelle—therefore the Taran-

telle is five times the faster. There is no need of confusion if the teacher will simply explain that the metronome numbers mean the given number to a minute. For instance, the dotted half-note is marked 96, which is in this case 96 measures to a minute, but the Rondo goes at the rate of 56 measures in a minute. The time rate of the Tarantelle is given in measures, while that of the Rondo is indicated by the half measure. Furthermore, if the Rondo had indicated an eighth-note at 112, there would have been but about 19 measures in a minute. Again, if it had been written as the Tarantelle, with a dotted half-note to a measure, it would have to go at the rate of 112 measures to the minute, and this would be faster than the Tarantelle. In other words, the note indicates what shall be the beat or pulse value, and the figure, how many of them to the minute of time.

3. This is answered in the above.

4. Five wise but blind men went "to see the elephant," one felt his trunk and said he was very like a great snake; another felt his legs and thought he was very like a tree; another felt his back and thought him very like the mast of a sail boat; another felt his ear and said he was very like a fan, and the last knew they were all wrong, for he felt the elephant's body and said he was very like a barn. It will be seen that all were right, as far as they went, but neither of the five blind men had anything like a correct idea of the elephant as a whole. The self-taught in music, are correctly described above, for they have had no one to point out all that goes to make a player. Think a moment, without a teacher, how would you know when your hands were in correct position, or when you used your fingers right, or when your tone was correct? When we can give the blind a true impression of colors, and the deaf of tones, then we can teach ourselves.

5. Yes.

6. Living composers can, and do, write in the classical form, but it takes time, a generation or more, to prove if music is of such lasting worth as to be called classical.

7. No. Not if you want waltzes. But they will not pass for andantes or adagios. Such music has its place, and in the development of taste in many pupils, we could not do well without it.

8. Being a born Yankee, we will answer this by asking another question. Why do children like fairy stories but find no interest in Milton and Shakespeare? We have inherited more or less of a taste for music. This taste has been more or less cultivated. Thousands and millions of people get unalloyed enjoyment out of the common kinds of music, and it is as much of a delight to them as the symphonies of Beethoven are to you. When we banish Mother Goose and Fairy stories, then we will all listen delightedly to classical music. There is much music that is unmitigated trash, a twin brother to flash novels, but there is also much music that lies between trash and the classics that has a valuable and worthy place in the world of music. C. W. L.

Ques.—1. How may we best improve the acoustics of a room with these dimensions,—length, 80 feet; width, 50 feet; height of ceiling, 24 feet; stage, 8 feet high. In raising wires as a remedy, how should they be arranged? G. A. S.

Ans.—1. I should try putting a curtain of heavy material, such as you see in most opera houses; this is an experiment, however. Try various positions on and near the stage for testing the amount of echo; you will find that some places produce less echo than others. The idea of the curtain is to change the dimensions of the room.

2. I have seen wires tried in many ways, but never saw any benefit from them. C. W. L.

Will you please answer through your valuable paper the following question? Which of the books on Harmony that are advertised in THE ETUDE do you consider the best? O. S.

Ans.—Try Howard's for beginners.

Will the person asking about the study of music after the age of 26 and signing the initials K. S., please write to the editor for a personal answer.

IS HALF AN HOUR SUFFICIENT FOR A PRIVATE LESSON?

BY LEWIS LOWMY.

PLEASE allow me a space in the columns of your valuable ETUDE in regard to a matter of great importance to music teachers and music teaching. In THE ETUDE'S April issue of 1890, I find in an article, headed "Respect due to the Musical Profession," by Mr. C. Sternberg, the opinion expressed, that half an hour is quite sufficient for a music lesson; but the several arguments in favor of this assertion do not seem to me at all convincing. People who pay for half an hour cannot and will not expect more than thirty minutes; but as to this one-half hour system being "productive of just as good results as any other," a very great number of our profession, I sincerely believe, will be of the contrary opinion. While for very young beginners a whole hour may be too long a time, a lesson of forty-five minutes will undoubtedly be suitable to any young pupil of average talent and physical development; but with older and more advanced pupils, practicing daily two hours or more, a lesson of even three-quarters of an hour will barely prove sufficient. Such pupils will have to practice, from twenty to thirty minutes daily, finger exercises, including, of course, scales, arpeggios, etc., and, while there ought to be a shortening of these in the lesson, at least ten minutes will have passed before they are finished, and the teacher must consider himself very lucky, and pay the strictest regard to fast flying time, if he will have completed the lesson at the expiration of the half hour. But he must confuse himself to correcting hurriedly the tonal or rhythmical mistakes, for he will lack the time in explaining particularly the latter class of errors, and in causing the pupil, by deductive reasoning, to recognize and correct the mistake. This method of teaching the pupil to think for himself is the only one that will lead to good results, and cannot be successfully applied to half-hour lessons. But the pupil's musical hearing needs development, and he ought to be instructed in at least the rudiments of theory, harmony and form. There ought also to be an occasional playing at sight and reviewing of old pieces and studies; it is, of course, impossible and unnecessary to take up all of these subjects in one lesson, but at least one of them ought to be picked out, and how can this be satisfactorily done when the whole lesson will only occupy thirty minutes? It is true, that by far the greatest number of female colleges are practicing the half-hour system, but in those of a higher rank special classes are arranged, in which pupils are instructed in the different branches of musical theory. It is also true that teachers of the higher grades of piano playing will give half-hour lessons for the benefit of those who are peculiarly unable to pay for a full hour; and as I believe, even productive of good results, in case such pupils, having passed the middle grades, will combine with increased execution also a thorough theoretical knowledge and the ability to "think musically." Players not possessing these indispensable requisites, may, in the course of time, acquire a certain degree of more or less brilliant execution, and in the opinion of affectionate relatives and friends be "excellent performers, who will play at sight anything that is placed before them," while in fact they know but superficially the "letter," and have no idea at all of the "spirit." Being in most cases totally ignorant of tonality, they cannot, intelligently, play any composition with more or less intricate modulation, and they are still less able to commit such pieces to memory. In conclusion, I must add that no reference whatever is made to any of the class systems, but only to half-hour, semi-weekly, private lessons, which system I deem unsatisfactory, and, therefore, unproductive of good results, except the pupil has attained to a certain degree of musical maturity. But "to err is human," and those of the more favored gentlemen of the profession who claim to possess the invaluable secret of obtaining by half-hour lessons results just as satisfactory as other teachers by lessons of forty-five and sixty minutes, would, by teaching benefit upon their well-meaning but woefully benighted brethren, who prefer not accepting a pupil, rather than teaching him by a system which they consider wholly inadequate.

calm. The mind of Genius, however, is as the majestic steamer, which, well equipped with compass and instruments, steers out upon the open sea."

Genius lives in a world of his own, a world into which the average man never can enter. There are millions that have no idea of its existence, while millions more have but a faint glimmer of it, like that from a far distant luminary. He wanders in gardens full of roses; he sleeps in bowers strewn with the richest flowers; he rests on banks covered with the softest moss; he drinks of the coolest fountains; the birds sing sweetest to him; the atmosphere which he breathes is rich and balmy, and he is surrounded by creatures of his own fancy, too lovely to describe. This is the dream-land of Genius, wherein the muses and graces wait upon him and carry him on their hands. Is it, then, a wonder that he loves to roam there? Alas! how great is his bewilderment and suffering when he is forced to attend to the affairs of the world? How great his agony when he feels the rough stones and the stings of the thistles which our hardened feet have long since ceased to regard? How helpless is Genius when he has to deal with the cunning men of the business world; how sad to see him enslaved by designing men, who rob him of his honest toil? Schopenhauer compares genius, under such circumstances, to a vase which is being used for culinary purposes.

When the troubles of life pursue him, Genius seeks his dream-land, and there he bemoans the realities of his existence, and with his utterances he touches our hearts until the tears begin to flow. On the other hand, when in his dream-land, Genius often forgets the everyday world, with its worries, and he often bursts out in strains of joy, which shed sunshine into the darkest of lives and the gloomiest of hearts. There is another class of dreamers; those who build castles in the air, or those who see forms in the clouds above; but such dreamers never realize the pictures of their fancies. Geniuses are dreamers, but not all dreamers are men of genius.

The man of genius generally concentrates his entire self upon one subject, hence the intensity of his woes or joys. In changing his attention from one subject to another, his hilarity may therefore suddenly be changed into deep sorrow, and vice versa. This explains the changeableness of the moods of men of genius. One moment they are driven to despair, and the next they act like children. Cardinal Richelieu would play leap-frog with the little ones. But, then, read the biographies of our great men, and you will no doubt find many illustrations of this statement.

It is a well known fact that men of genius are full of eccentricities. Aristotle has said, "that no distinguished genius is free from madness." Pope says:—

"Great wits to madness
Sure are near allied,
And thin partitions
Do their bounds divide."

How often men of genius are denounced as "cranks," while the "cranks" are regarded as wise men. Columbus was called a fool, while Joan D'Arc was considered inspired.

Men of genius are revolutionizers used by God wherewith to improve mankind. They are always instrumentizers in some departments of the human household.

The masses, however, do not like to be disturbed in their accustomed mode of doing things, and he who attempts to introduce new ways is denounced as a meddler. Hence the antagonism between men of genius and the masses.

As capital and labor are needlessly antagonistic, so are the principles of beautifying and utilizing the earth. Both ought to coöperate, both are necessary for the world's economy. Business men usually have very little regard for men of genius, because of their apparent uselessness in the affairs of this world. They are often denounced because they produce no material wealth and because they are poor managers at home. But these (dollar and cent) critics overlook the fact, that the works of genius are the wealth of the mind. And surely the mind must also be fed in order that it may grow. If men of genius do not build railroads, they build those roads which lead to refinement and culture, in a word, to mental progress.

It is not the bread we eat, nor the clothes we wear, that makes us better—nay—next to the word of God, it is the truth as revealed in art, in the sciences, in literature, that penetrates men's souls. Hence next to the word of God literature and art are the best civilizers and refiners of men. Genius and art in their purest essence are humanity, and humanity is a large part of religion. How sad, however, when Genius leaves the paths of truth, and produces works that are antagonistic to pure morality, or when perchance he denies his God. It is, though, more generally the would-be genius that errs in this direction. Bacon said that, "a little philosophy inclineth man's mind to atheism, but depth of philosophy bringeth men's mind about religion." Alas, how often young men attempt to pass themselves off as profound thinkers, by denying their God, or by scoffing at religion. When Genius leaves the paths of truth, his words become a shower of fire, which consumes men's peace and happiness. A certain writer has said that every genius is a child, and every child, in a measure, is a genius. Study the life of Mozart, who was a child until his death, but who was a giant in his art. Most of our art geniuses were children in many things.

Genius searches after the truth—the truth is a portion of the Eternal. Genius embodies the beautiful—the beautiful also is the Eternal, for God is the embodiment of the beautiful. Again the Eternal is love—truth therefore is love—the beautiful is love—art is love—religion is love—children are love; genius, truth, art, religion, children, all are akin, all draw breath from the same source, that divine atmosphere, where love reigns supreme. Art and religion, therefore, are akin, and the true artist should love and revere the source of all that is beautiful.

The common man views life from a personal standpoint; it begins and ends with him, except it be in his love for his children, and even herein men are often extremely selfish. It is the aim of the average man to live in comfort and ease. Genius however, so to speak, forgets life's pleasures. Seeing the human family in ignorance, he feels the impulse to bring about reform. Loving his art, he knows no higher delight than to serve it. In turning over history's page we learn that those who have carried forward the work of reform were carried onward on the wave of conviction, which bids defiance to prisons, scaffolds and fagots. It is the divine spark which takes away the fear of man. But what if Genius dies bearing testimony to the truth, let us remember, that though his

PUBLISHER'S NOTES.

Now that the vacation is upon us it will be well to do some special musical reading and study. These vacations should be used to place the teacher and student on a higher plane of musical art. It is a waste, rather than a rest, to pass more than a week in idleness. While it is not best to cease reading or study, it is not desirable to work over hard. Enough study should be done each day to just come short of fatigue. See presented below a list of most of the best musical works in our language:—

Counterpoint and Canon, E. B. Ayres, \$1.00; Advice to Young Students of the Pianoforte, W. Borst, 10 cts.; Fifty Examination Questions, A. W. Borst, 5 cts.; Piano Teaching, F. LeCouppgy, 75 cts.; Pianoforte Music, J. C. Fillmore, \$1.50; New Lessons in Harmony, J. C. Fillmore, \$1.00; Lessons in Musical History, J. C. Fillmore, \$1.50; Musical Mosaics, W. P. Gates, \$1.50; Music Study at Home, Harvey Margaret, \$1.25; Elementary Piano Playing, A. Hennes, 25 cts.; Course in Harmony, Geo. H. Howard, \$1.50; Method of Study, C. A. Macdonore, 10 cts.; How to Understand Music, W. S. B. Mathews (2 Vols.) each, \$1.50; Dictionary of Music, W. S. B. Mathews, \$1.00; The Study of the Piano, H. Parent, \$1.00; Teaching and Teaching Reforms, A. R. Parsons and Constantine Sternberg, 25 cts.; The Musician (6 Vols.), Ridley Prentice, each, 75 cts.; What Shall We Play, Carl Reinecke, 25 cts.; Nature of Harmony, Dr. Hugo Riemann, 25 cts.; Practical Harmony, Dr. F. L. Ritter, \$1.00; Studies in Phrasing, Vol. II, W. S. B. Mathews, \$1.50; Whys and Wherefores of Music, H. S. Vinings, 50 cts.; Bound Volume of THE ETUDE, \$2.50.

We expect to issue a new method for Reed Organ in time for the fall trade. This method will be a great advance on anything yet published; it is being written es-

pecially for beginners. More full description of the work will be given in the August number of THE ETUDE.

Extraordinary Offer. \$10.00 WORTH OF VALUABLE NEW WORKS FOR \$3.00.—The publisher, knowing the importance of introducing a new work among active music teachers, offers the following new works at about the cost of printing, paper and binding: "Normal Course of Piano Technique" (\$2.00), by W. B. Wait. "Twenty Lessons to a Beginner" (\$1.50), by W. S. B. Mathews. "Thirty Selected Studies from Stephen Heller" (\$1.50). "Studies in Melody Playing" (\$1.25), by H. C. Macdonnell. "Chats with Music Students" (\$1.00), by Thomas Tapper. "First Lessons in Phrasing" (\$1.50), by W. S. B. Mathews. "Supplement to Grade I of School of Four-Hand Playing" (75 cts.), by William Drobge.

The publisher retains the privilege of withdrawing this offer at any time.

Mathews' Twenty Lessons to a Beginner is now ready for delivery; the advance orders being uncommonly large for this unique method, you had better send for a copy so that you can study up its ideas during your vacation.

EDITORIAL NOTES.

Teachers and pupils who think for themselves will enjoy the article "Mental Means to Mechanical Ends in Pianoforte Playing." To be able to apply its truths in daily work, it will be necessary to read this work more than once.

Our readers will find two articles on "Shall we Study Music at Home or Abroad?" these were written by request. This subject will receive still further attention in future issues of THE ETUDE.

Pupils as well as teachers will find practical help in Mr. Tapper's article "Method of Study."

Mr. T. A. Matthay's article "Pianoforte and Tone Productions" turns light on a dark and foggy subject; it may be truthfully remarked, that the practice Clavier and Technician give exactly the practice needed to overcome such difficulties.

Mr. Fillmore expresses himself on the value of Summer Music Schools. Mr. Van Cleve gives some sound suggestions about the right use of vacation time.

The subject of "Half Hour Lessons," as treated by Mr. Loewy, we shall take up again in future numbers. If the half hour seems so inefficient, how about class lessons, where the pupil receives one-third, one-sixth or one-seventh of an hour?

The short reports of the National and State Associations will be read with interest. It may be remarked that Connecticut has organized the largest association of all, taking the population of the State into consideration.

The Question and Answer column gives a great deal of valuable information. Pupils should make it a point to give a special study to this department. The editors are giving some of their best thought to this work.

Some plain speaking will be found in "Amateur and Professional Music Teaching." If the better class of music journals were more widely read, there would be no call for such outspoken statements.

body moulders in the grave his soul marches on. Men of genius are as beacon-lights in the storms of life, they help the cause of human freedom and progress, and when looking around upon the misery of the human family, let us thank God, that he gave us these lights to help us on our way. There is a constant mental and social evolution taking place. Generation after generation becomes better and wiser. Governments become more liberal, sciences shed more light, the press as well as the pulpit are becoming more powerful, and all this we owe to the influences of great minds that lead us on.

Genius is never servile. He is the true nobleman of the human family. He is always conscious, more or less, of his powers as well as of his high mission. Hence he demands recognition. This self-consciousness of superiority even manifested itself in one of those unfortunates who had lost his reasoning powers. An insane genius having been asked by a visitor what brought him to the asylum, gravely pointed to his head and said: "What never will bring you here, sir; too much brain, too much brain." There never lived a genius, but felt that the opinions of the coming generations must conform to his own. While the man of talent sees the faults of his times, he generally utilizes them; Genius, however, sees what the world will be fifty years hence, and this is the goal toward which he labors. This is the difference between statesmen and politicians—the one advances humanity, he lives and dies for his country, he foresees its future; the other lives only for the present, he aims to advance himself. Genius is always in the advance of his times. He is the lofty mountain peak which first receives the rays of the rising sun, while there is yet darkness in the valley below, where the common people dwell. As the eagle soars high toward the source of light, while the little birds make their nests in hedges near the ground, so genius in the flight of his imagination is above the common people. And as little as our bare eye can count the strokes of the eagle's wings, when it appears only as a mere spot before the clouds, so little can the average man count and comprehend the beatings of the wild-throbbing heart of the genius. The man of talent usually is appreciated by his contemporaries, because they understand him; the man of genius, however, will not be generally appreciated until mother earth has received him into her bosom. Inasmuch as he lives for the coming generations, his own has but little sympathy with him, hence men of genius are often allowed to die in neglect and want, while coming generations erect monuments in their honor. Colton says, "the drafts which Genius draws upon posterity, although they may not always be honored as soon as they are due, are sure to be paid with compound interest in the end." Posterity honors them, travelers visit their graves, towns dispute over the honor of calling them their own. Men of genius make cities famous, and guides point out the places where they lived, toiled and died. Henry Giles was correct when he said that the great battle of Lepanto was famous, merely because Cervantes fought in it as a private soldier. Yes, the very chastisement which Genius inflicts upon enemies makes them immortal, unenviable immortality though this be! Yes, immortality in a sense seems to be inscribed upon everything Genius touches.

As a social being, Genius is a peculiar mortal. He is generally his own best company. He is never alone, except when surrounded by much fashionable company. He may then, again, be compared with the eagle, who has descended

from his heavenward flight, and now sits upon a low tree, surrounded by small birds. Though they cannot harm him, their incessant twitter annoys him. Many men of genius were but poor conversationalists. Thus Cicero says that Scipio was never more alone than when alone. Tasso's conversation was neither gay nor brilliant. Dante was either taciturn or satirical. Milton was unsocial. Chaucer's silence was more agreeable than his conversation. Ben. Jonson used to sit silent in company. Of Goldsmith it is said, that he wrote like an angel, but talked like a poor Poll. Longfellow says that "Genius is often dull and inert in society, as a blazing meteor when it descends to the earth is only a stone." Schopenhauer remarks, "that a genius among common people is like one who enters the ball-room for the purpose of dancing but finds only lame people there." It has been asserted that silence and constant seriousness are unmistakable characteristics of genius, in short, that a laughing person cannot be a genius. This I consider false. Human life presents much that is comic and ludicrous, and as Genius is a close observer, it is not reasonable to expect him to be serious under all circumstances. And no one dare say that men of genius do not laugh; the fact is merely that in promiscuous company they are unsocial. Among their equals they are generally found to be good laughers and talkers. "God gave the power of laughing to man alone," says a writer. The animal that lacks sensibility never laughs. "The gravest creature to look at," says Kellgreene, "is an ox," yet no one would claim that the gravity of an ox indicates learning. Silence is often used as a mask to cover stupidity, yet such owls are often credited with much learning.

In his habits, Genius is generally disorderly, for he is too much occupied with the operations of his mind to pay attention to the condition of things around him. The older Dumas used to tell his son that he would never become a great man, and assigned as his reason the son's orderly habits. Said he, derisively, "he has twelve pairs of boots, and they stand side by side in his bed-room, as straight as if they were being drilled." I would, however, not have you understand me to say that a lack of the sense of order is an infallible sign of genius. While there is an apparent disorder in the dress and household affairs of men of genius, there is strict order in their mental activity.

I will whisper in your ears, ladies, that men of genius do not always prove to be good husbands—they are often neglectful of those gallant little attentions to their wives which distinguish good husbands. Being poor managers, their wives are generally forced to assume the reins, and for this reason they are often called shrews. While many men of genius have written sensible articles about women and married life; while they have laid down good sensible rules for selecting a wife, they have not infrequently missed the mark, and married regular viragos. Many instances of unfortunate marriages might be cited, from Socrates down to Shakespeare, Milton, Byron, Haydn, Dickens and others, but this subject had better be dropped.

Men of genius usually are very absent-minded, and it is natural that they should be, for they are more or less always absorbed in thought. Many amusing stories may be told to prove this.

It is true, as has been said, that there never was a philosopher who could endure the toothache patiently. Men of genius are bundles of nerves, and for

(To be Continued.)

CONCERT PROGRAMMES.

Claverack College Conservatory Annual Concert.
Chas. W. Lansford, Director.

Melodie Polonaise, Liszt; Polishch, Op. 23, Moszkowski; (a) Minuetto, Op. 31, No. 3, Beethoven; (b) Etude in G flat, Op. 9, Chopin; (c) Polonaise in D major, Schumann; Russian Song, Hongroise, No. 14, Liszt; Kuyavicki (Violin), Wieniawski; Le Carnaval de Penth, four hands, Liszt.

Piano Recitals, by Pupils of C. V. Lachmann.

Prelude and Fugue, C minor, Bach; Capriccio, Scarlatti-Tausig; Impromptu, Schubert; Novallette, No. 10, Schumann; Concerto, Mendelssohn (Orchestra on second piano); Serenata, Moszkowski; Murmuring Zephyrs, Jensen-Niemand; Tarantelle, Op. 43, A flat, Chopin; Menuetto, from Sonata in F minor, Op. 19, Niccolò; Trot de Cavalerie, Rubinstein; Sonata, Op. 31, No. 8, Beethoven; Gigue in G, Mozart; First Sonata, Weber; Polonaise, Op. 71, No. 2, Chopin; Lorelei, Seeling; Ballade, A flat, Op. 24, Reinecke; Moment Musical, Op. 10, Moszkowski; Valse de Concert, Jos. Wieniawski; Gavotte, G minor, Bach; Etude Melodique, Op. 130, Raff; Barcarolle, Schubert-Liszt; Concerto, Mendelssohn (Orchestra on second piano); Gavotte, Cello, Popper; Nocturne, A major, Leschetizky; Enchanted Bells, Op. 58, Haberer; Lorelei, Op. 21, Seeling; Souvenir d'Amerique, Valse, Josef; Nocturne, Op. 28, Meyer-Heldmann; Tarantelle, Op. 329, De Kontaki; Walzer, two Pianos, V. Wilm; first Sonata, Op. 42, Schubert; second Sonata, Op. 39, A flat, Weber; Carnival, Op. 9, Schumann; Etude, Op. 2, No. 1, Henselt; Hungarian Dance, No. 7, Brahms; Concertstück, Op. 79, F minor, Weber; Orchestra part on second piano; Minuetto, Op. 14, No. 1, Paderewski; Rhapsodie Hongroise, No. 2, Liszt.

Pierce College, California.

"Over Hill, Over Dale" (Double Quartette), J. L. Hutton; "Poet and Peasant" (Piano Quartette), Ar. by T. Brunner; "Der Freischütz" (Duett), Mozart; "O! That We Two Were Maying" (Vocal Duett), Mr. W. Smith; Solo-Rigoletto, F. Liszt; "God is Our Refuge," Mr. W. Smith, Miss L. Storer, and Chorus Class; "Merry Wives of Windsor" (Piano Quartette).

Piano Recital, by J. A. Carson, Carrollton, Ill.
Rondo in C major, Beethoven; Idylle, Mazurka, Goldbeck; Hope, Song without Words, Hoelzel; Norwegian Dance Caprice, Grieg; In Dreamland, Carson; Evening Wanderer, Important Event, Schumann; Mountain Flower, Loeschhorn; Valse in G flat, Chopin; The Adieu, Nocturne, Horro; Valse Elegante, Mattei.

Piano Recital, given by the Pupils of Max Leckner, Indianapolis, Indiana.

A Faust Overture, Wagner (arranged for four players at two pianos); Ballade, Op. 24, Variations on a Norwegian Melody, Grieg; Variations for two pianos, Op. 64, N. von Wilm; Impromptu, Op. 90, Nos. 1 and 2, Schubert; Concert Aria, Op. 94, Mendelssohn; Polonaise et Polonaise, Op. 103, No. 9, Rubinstein (arranged for four players at two pianos); Non piu Andrai, from Figaro, Mozart; Sonata, Op. 67, last two parts, Beethoven; (a) The Lotus Flower, Schumann; (b) Humility, Schumann; (c) Masurka, Op. 39, No. 4, Chopin; (d) Fantasia Impromptu, Op. 66, Chopin; Jubel Overture, Weber (arranged for four players at two pianos).

Pupils of Mrs. A. F. Newland, St. Louis.

Hussarenrith, eight hands, Spindler; Joyous Farmer, Schumann; Joyfulness, Moelling; Scherzo, Op. 101, No. 16, Gurilt; Les Sylphs, piano duet, Bachman; Sonata No. 1, A flat, duet for two pianos, Schumann; Minuetto, Op. 78, No. 3, eight hands, Schubert; Capriccio, P. Scharwenka; Sonata No. 1, F major, second

piano part by Grieg, Mozart; Impromptu, Op. 29, A flat major, Chopin; Minuetto, Op. 14, No. 1, Paderewski; Danse Macabre, eight hands, Saint Saens; Arabesque, Op. 18, Schumann; Polonaise, Op. 40, A major, eight hands, Chopin.

Drex Ladies' Seminary, Musical Department.

Lymen F. Brown, Director.

Prelude and Fugue in D major, J. S. Bach; Largo from first Concerto in C, Beethoven; Perpetual Motion, Carl Maria von Weber; Tell her I love her, de Fayre; Butterflies, Grieg; First Ballade, Op. 12, Wm. Mason; In tempo di minuetto, Op. 32, No. 3, Moszkowski; Scherzo in B flat minor, Op. 31, Chopin; Afterward, John Mullen; Nocturne in G major, Op. 37, No. 2.

Spokane College Conservatory, F. Mueller, Director.

William Tell, overture, eight hands, Rossini; Terpsi-chore, piano, Bachmann; Caprice-Minuet, piano duo, Vilbax; March Grotesque, piano duo, Kunkel; Impromptu, A flat, piano, Schubert; Spanish Dance, eight hands, Moszkowski; Masurka-Caprice, piano, Mueller, Jr.; Fanfare Militaire, piano, Ascher; Pasquinade, piano, Gottschalk; Il Trovatore, piano duo, Verdi-Kunkel.

Piano Recitals, by Pupils of Mr. T. L. Krebe.

Sonata, Op. 27, No. 1 (Moonlight), Beethoven; Cantabile, Schullhoff; Prelude and Fugue in B flat, Bach; Polonaise Brilliant, Merkel; Nocturne, Op. 32, No. 1, Chopin; Whirlwind, Golde; Polka Andante, Schullhoff; Sonata, Op. 14, No. 2, Beethoven; Nocturne, Op. 15, No. 2, Chopin; Valse Impromptu, Raff; Rhapsodie Hongroise, No. 7, Liszt; Galop di Bravoura, Schullhoff; Prelude and Fugue in G major, Bach; Airs Bohemians, Schullhoff; Scherzo, Allard; Grand Sonata in C, Op. 24, Weber; Galop di Bravoura, Golde; Andante from Concerto in G, Goldmann; Rondo Brilliant, Op. 62, Weber; Concerto in C, Beethoven (Orchestra part on second piano).

METHOD OF STUDY.

Always sit down to your work with the mind free from all irrelevant thoughts. Have good tools always in order. — Thomas Coster, Dr. Nelson, an English surgeon, was once performing an operation at which a young student was present. An artery was cut, and the young man became excited. The Doctor rebuked him by saying calmly, "You are going too fast, my young friend; we have no time to lose."

LEARN how to work and you have conquered a great difficulty. Ability to concentrate is the most important task the proper time and to take no secondary matters in the order of their importance is not acquired in a moment. Young students often wonder how people of mature age can accomplish so much; sometimes assigning as the reason the fact that age gives endurance and makes it more able to bear a heavier mental burden. This is true. But there is another reason. Into years of study a system creeps; every hour is made to govern its own work; one plans for to-morrow important tasks and labors of duty; what time remains is put to the most advantageous use, but it is never wasted. A highly developed system for doing work is the key to prodigious achievements in the intellectual field. By order and method one economizes both time and strength. Method when made to do your bidding is one of the strongest factors that can be enlisted in your service. I earnestly advise you all to learn how some great men have worked. To contemplate what others have done will make you ponder on what you are doing. The names of William Herschel, Robert Dick, Thomas Edward, Hugh Miller, Burritt, the linguist, William Barnes, the poet and philologist, James Hogg, the Ettrick shepherd, Faraday, the scientist, are all worth knowing, and are chosen at random from hundreds.

Then turn to the life of Bach, of Beethoven, of Robert Schumann, of any true man of genius, and you will see what fruit industry bears. You will learn that each of these men had, besides genius, a fixed determination to bring out the best there was within himself. And you will learn also that to make the most of your opportunities you must be continually studying yourself. Know your needs and your moods. Discover what are the hours of the day when you can work to best advantage, and how long you may continue your labor without becoming so fatigued as to be unfit for any further endeavor. You cannot do your work as others have done theirs. Although it is safe and best to copy at first, you must come to originate your own methods. From the plans of others you may draw valuable suggestions. Adopt what you can, and modify them to suit your own needs. There are many students who surround themselves with all the latest aids for accomplishing work. They possess every new invention designed to help a student. It is not long before they have ten times as many aids as they employ. Frank Hamilton, one of the most ingenious and practical of American surgeons, once said that he could not do his amputation with neatness and despatch with no other instruments than a common table-knife. Physicians in general, who have had a practice of long standing, smile at the multitudinous instruments of the young practitioner. Keep a watchful eye to the present and the future shall fare well.

Try to be inventive in ways for doing things; but be inventive on the practical side. To be successful you must be practical. Good habits of work grow and multiply; they will always be at hand to aid you; and you will soon find them as orderly as books in a library, each having a place, where you may find it in the dark if need be. Habit and method are fine things. Habit, rightly cultivated, brings us to an easy way of doing. Method is the interest we draw on our capital.—Time.

The first year or two of all student life is a tentative time. Mistakes and short-cuts are busy at work teaching one how not to do this or that. I earnestly caution you to become thoroughly well aware of what constitutes a day's work, and know how much time need be consumed in the doing of it. Make it a daily study to simplify your means of action. Never become so enamored with your own unreasonableness that you cannot do as others do. Make it a point to talk with other students and with people older than yourself. You will learn their way of work and will gain many a hint well worth transferring to your own field of labor. The more scholarly people you know the more scholarly you will become.

Music is an art so exciting, so quick to act upon the nervous system, that often, through mere physical inability to continue, one must frequently cease music-work for a time and seek either quietude or a change of occupation. It is a wrong to the physical self to work too many hours per day. Too intense application to study simply means that the candle of life burns at both ends. Those who study instrumental music and theory should find six hours per day sufficient as a general average. Students who study ardently are apt to be *intense* workers, that is, they concentrate all power of thought and action while engaged, and thirty or forty hours per week of attentive, careful study should be enough. Sixty hours of inattentive work is a poor investment.

To study more than one branch of music at one time is an advantage, because the mind, weary with the monotony of one task, finds satisfactory rest in another.

The ideal thing is to have the mind ever keen and ready for the labor in store for it, but this is perhaps as impossible as was the quest of Ponce de Leon for perpetual youth. Yet, on the other hand, it is within the power of all to guard against undermining health through carelessness and lack of thought for physical welfare. No practice and no study should be the rule when the mind is weary and begs for rest. Remember that Nature first warns, then compels, then demands.

If you can command all your day it will be to your advantage to set aside a certain number of hours for music study and to consider them available for nothing else. Samuel Johnson has said that any one who would read a subject five hours daily, for five years, would become learned. Let us do better than this, and set aside for study six hours per day, and put no hope in becoming learned even after twice five years of study. Let us devote four of these six hours to instrumental practice and the two, remaining, to theoretic study. Let this be a general division; it may frequently happen that one study or the other will be a trifle more or less. You will readily adapt both yourself and your needs to any such change. Besides the six hours now set aside there is sufficient time left for general reading, concert going, and physical exercise. But, before continuing, let me explain that I am by no means laying down a plan for work which you must follow exactly to the letter, but only as a manner. This difference individualizes us. It is as useless to expect all learners to follow the same method as it is to imagine they will receive the same impressions in the progress of their study. My plan is simply an example from which you may draw your own suggestions. Nothing more. On this condition it will do you harm to divide the six hours into practical portions. First of all let me impress it upon you to consider study time sacred; and, as far as it is possible, make others do so. To effect this you need not become an enemy either to customs or to society. Yet do not allow the customs or society to keep you from your duty, do not let them step in between you and your developing self. Laws of custom are not always compatible with what is best for individual cases. Morning hours give the best return to the majority of workers. Be ready to begin your day's employment by nine o'clock or at ten, or at two, or at four, or at five, or better—and if you have previously taken some out-of-door exercise you will be the gainer. Give the first two hours to instrumental work, arranged as your own and your teacher's requirements may demand. At the end of this time prepare to begin an hour of theoretic study, allowing a fifteen minute rest, or a cessation, if that deal will be necessary, and the change of subject of itself will be a rest. At the end of this hour you will have consumed your morning and completed half your daily task. Give yourself some little time before dinner and at least one hour after, before undertaking the afternoon work. You have then the amount of work to do which you have already accomplished. I would not, however, repeat the morning's work in the afternoon, unless you are unresponsive to the impression that you are again beginning the day. One of the best and most encouraging feelings about employment is that it progresses. Hence decide for yourself whether or not you shall follow the morning plan in the afternoon.

By this arrangement one consumes about eight hours in doing six hours' study, and the amount of fatigue engendered should not be excessive. The benefits to be derived from any fixed plan of study are economy of time and of strength. Every one is unlike another in the one particular of doing work, but it will be found that where the best system obtains, there the best results come forth. Spasmoidic attacks of anything are not desirable. A strong inclination to work too fast is a dear and costly error. It is better to work at a moderate pace. The consuming fever of close application that led William Beckford to write his romance, "Vathek," at a single sitting, is too intense to be long continued or frequently allowed. Only one who is physically able to sustain the strain should enter upon it.

It is by no means necessary to have you learn to work in my way, or in that of any one, but I advise you, for your own welfare, that you introduce order and regularity in your study; not to the extent that you shall become a slave to it, but in so far that you may be master of all it has to go. Pick up your hints wherever you can find them. Here are a few to choose from.

Do your work rather in the morning than later in the day. If this is impossible, avoid working to the hour of going to bed. It is torturing to have an abnormally active brain fighting with a tired body. Immanuel Kant used to allow fifteen minutes before retiring to free his mind of all thoughts of the day's work. Not every body can do this, but it is worth trying.

Rest and change of occupation are desirable. Consider the variety of Schumann's days, when he was a student of law: "I get up early, work from four to seven, go to the piano from seven to nine, then I am out to Thibaut. In the afternoon I attend lectures alternating English and Italian lessons, and the evenings I spend in society and with nature."

So arrange your study that one-half of the day shall not repeat the other. You thus avoid monotony, a con-

dition that will persist in offering its services in the affairs of life.

Do not employ any one and every one to invade your study time. You have set it aside for one purpose; see that you employ it for that purpose.

Learn to love out-of-door life. Get close to the heart of kind Mother Nature. Study her phases; and while sweet air and sunshine bring good to mind and body, be intent upon some wonder at hand. Any congenial side study, as Botany, Geology, Astronomy, Zoology, and the like, are of untold value to those of so sedentary habits as the music student. All you learn outside of music will help you in it.

The student who commands all his time has immense possibilities within his hour. No every one, however, has this great advantage. You can look to names I have mentioned elsewhere in this chapter for confirmation of the fact. Yet it remains as true for him who devotes but one hour in twenty-four to study, as for another who labors twelve, that method is valuable. It guards the minutes and, so doing, cares for the years. There may be method in everything; in learning your lessons, caring for your books and music, in the way you do your work or look after your monetary interest.

Having good tools always in order means books and music where you can find them, pencils and music paper just where you need them, magazines in order and well kept; in fact, it means a keen, watchful eye to the thousand and one matters of music student life, however humble it may be. You are master of the situation only when you have so well methodized everything that you need spend no minutes every now and then looking for a lost thought, a lost book, or worse still, a lost day! There are those who spend as much time in searching for what they need as would make many full hours that might be employed to better ends. What your teachers judge you by at once is the manner in which you do the tasks they assign; his hour they learn if you are careful or careless; wasteful of the minutes, or provident in your use of them; whether you learn systematically or spasmodically. Method is a touchstone, applied early and late.

Remember that what you are as a student you give promise to be as a teacher. THOMAS TAPFER.

CONCERNING SUMMER SCHOOLS.

The Summer Music School is a Yankee institution which is apt to excite the indignant contempt of a German musician. "What! Make musicians in five weeks? Humbug! These Yankees are shallow, superficial, dishonest!" Just this sort of comment have I often heard, and that quite lately.

But the truth is, that such criticism is as shallow as anything can be. It wholly fails to take into account the conditions which have made the summer school a necessity.

The truth is, that there are hundreds and thousands of conscientious young music teachers working in small inland towns, doing yeoman's service in the cause of music, whose only chance of coming in direct contact with first-class musicians is the five or six weeks of summer school. They are remote from concerts; they are surrounded by people whose musical abilities are undeveloped and whose musical interest is almost nil. They have to spend their very life's blood to develop the musical perceptions of their pupils. And when the year's toil is done and the summer vacation comes, what a blessed relief to receive instead of imparting! How delightful to be surrounded by people whose interest in music equals one's own, with whom one can exchange ideas on terms of equality. A summer school creates a musical atmosphere. Recitals are given by artists. There is music and talk of music all the time. The influences are a constant stimulus and inspiration. Is this humbug? Does it mean increase of superficial knowledge and of incompetent teaching? Those who think so simply do not know. They apply the ideas they have acquired under one set of conditions to another set wholly different. And this they call "thoroughness," and affect to despise those who are, at least, doing their very best to improve to the utmost all the opportunities within their reach.

The truth is, that those of us who can appreciate both points of view, who have had the European training, and who also know from experience the needs of American pupils under American conditions, believe in the summer schools. The more of them the better, and the more artists and first-class musicians engage in them, the greater the hope for musical progress in this our new country. J. C. FILLMORE.

"By the Sea."

REVERIE.

Revised and fingered by
H. C. Macdougall.

RIDLEY PRENTICE.

Andante con moto. $\text{♩} = 76$

PIANO. *p*

mf

p dolce.

cresc.

ff

Ped.

L.H.

(a) For the convenience of small hands the lower notes in the right hand may be omitted in the octave passages.

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Il canto marcato.

First system of musical notation. Treble and bass staves. Treble staff begins with a piano (*p*) dynamic and a mezzo-forte (*mf*) dynamic. Bass staff begins with a piano (*p*) dynamic. The music is in 3/4 time and features chords and single notes with fingerings indicated above the notes.

Second system of musical notation. Treble and bass staves. Treble staff begins with a mezzo-forte (*mf*) dynamic and a piano (*p*) dynamic. Bass staff begins with a piano (*p*) dynamic. The music continues with chords and single notes, including fingerings.

Third system of musical notation. Treble and bass staves. Treble staff begins with a forte (*f*) dynamic and a mezzo-forte (*mf*) dynamic. Bass staff begins with a mezzo-forte (*mf*) dynamic. The music includes a *poco rit.* (poco ritardando) marking and a *cresc.* (crescendo) marking. The tempo changes to *a tempo.* in the third measure.

Fourth system of musical notation. Treble and bass staves. Treble staff begins with a *dim e rall.* (diminuendo e rallentando) marking. Bass staff begins with a *calando.* (calando) marking. The music includes a piano (*p*) dynamic marking. The tempo changes to *a tempo.* in the third measure.

Fifth system of musical notation. Treble and bass staves. Treble staff begins with a mezzo-forte (*mf*) dynamic. Bass staff begins with a mezzo-forte (*mf*) dynamic. The music continues with chords and single notes, including fingerings.



First system of musical notation. Treble and bass staves. Treble staff has a series of chords and eighth notes. Bass staff has a melodic line with a *mf* dynamic marking.

Second system of musical notation. Treble and bass staves. Treble staff continues with chords and eighth notes. Bass staff has a melodic line with a *f* dynamic marking and a *dim.* marking at the end.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with a *p* dynamic marking. Bass staff has a melodic line with a *p* dynamic marking. A bracket labeled (b) spans the first two measures.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with a *ten: a tempo.* marking. Bass staff has a melodic line with a *poco rit.* marking. The system ends with an *accel.* marking.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with a *dim e rall.* marking. Bass staff has a melodic line with a *mf* dynamic marking. The system ends with a *Tempo I.* marking and a *p dolce.* marking.

(b) This and the three succeeding measures have been added by the Editor to secure a better proportion of parts.



Dedicated to Mr. & Mrs. D. D. Kemp. New-York.

VALSE BRILLANTE.

PAUL A DRIPPE. Op. 16.

Introduction

The Introduction is written for piano in 3/4 time, key of B-flat major. It begins with a melody in the right hand, marked *mf*, featuring eighth-note runs and triplets. The left hand provides a simple harmonic accompaniment. The piece concludes with a *poco rall.* (poco rallentando) marking.

The **VALSE.** section begins with the tempo marking **Allegro** and a metronome indication of 184. The right hand features a lively melody with many triplets and sixteenth-note patterns, marked *p* (piano). The left hand consists of a steady accompaniment of chords. The word *Brillante.* is written above the first few measures.

This system continues the Valse Brillante, showing the intricate melodic lines in the right hand and the supporting chords in the left hand. The tempo and key remain consistent.

The final system of the Valse Brillante, concluding with a flourish in the right hand and sustained chords in the left hand.

VALSE BRILLANTE. 6

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8va

1. 2.

p legato.

7

8va

ten.

loco.

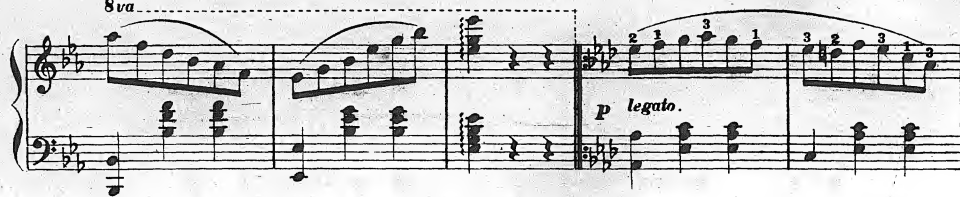
mf cresc.

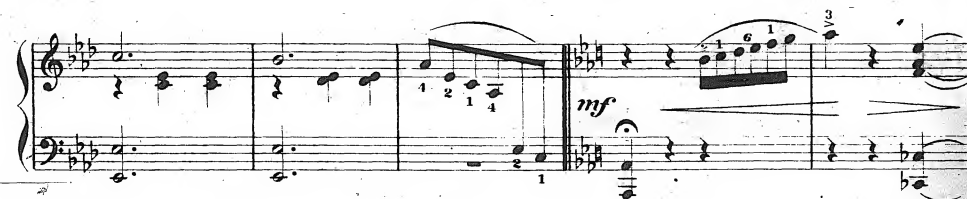
8va

rit.

a tempo, brillante.

8va





8va

8va

8va

p legato.

8va

loco.

ten.

mf *cresc.*

8va

rit. a tempo.

8va

8va

8va

loco.

f scherzando.

LITTLE SPANISH MELODY.

Revised and Fingered by
A. HAEVERNICK.

F. BEHR, Op. 503, No. 2.

Allegretto scherzando.

The musical score is written for piano and bass. It begins with a treble clef and a key signature of one flat (B-flat major). The time signature is 3/8. The tempo is marked "Allegretto scherzando". The score is divided into six systems, each with a piano (right) and bass (left) staff.

Dynamics and articulation include:

- f* (forte) at the beginning of the first system.
- p leggiero* (piano, light) in the second measure of the first system.
- f* (forte) with an accent in the third measure of the first system.
- pp* (pianissimo) in the fourth measure of the first system.
- p* (piano) in the first measure of the second system.
- f* (forte) with an accent in the third measure of the second system.
- pp* (pianissimo) in the fourth measure of the second system.
- p* (piano) in the fifth measure of the second system.
- f* (forte) with an accent in the first measure of the third system.
- pp* (pianissimo) in the second measure of the third system.
- mf* (mezzo-forte) in the third measure of the third system.
- f* (forte) with an accent in the first measure of the fourth system.
- p* (piano) in the first measure of the fifth system.
- rit. molto* (ritardando, much) in the third measure of the fifth system.
- f* (forte) in the fourth measure of the fifth system.
- Vivo* (lively) in the first measure of the sixth system.
- ff* (fortissimo) in the second measure of the sixth system.

The score includes various fingerings and articulations, such as slurs, accents, and repeat signs. The piece concludes with a repeat sign and a final cadence.

MENTAL MEANS TO MECHANICAL ENDS IN PIANOFORTE PLAYING.

BY C. P. HOFFMAN.

In any simple effort, as, for example, the lifting of a book, an act is performed, which, insignificant as it may seem as such, is wonderful enough when considered in connection with the mental and physical phenomena involved. In direct connection with the act is the contractile power or muscular power not inherent in the muscle itself, but which is due to energy communicated to it through the medium of sensitized motor nerves which; dividing and subdividing into microscopically minute fibres, penetrate to every part of the muscle or muscles involved. This energy is derived from the brain, the chief centre of nervous power, under the control of the will. But precisely how the will, through the consciousness, connects itself with the nerve beginnings in the various centres of energy and impresses itself upon muscle, by contraction of its molecules, is as yet unknown.

Much more wonderful does this "miracle of motion" appear as manifested in the delicate and brilliant execution of a master performer on the pianoforte. Physiologists often make use of the *Klavierspiel* to illustrate the delicately adjusted correspondence between nervous energy and muscular contraction as exhibited in its various touches, velocities and dynamic shadings, as well as in the control of isolated muscles within a group of muscles as shown in the independent action of the fingers, wrist, lower and upper arm, singly or in various combinations, not only as respects these members in either right or left hand, or combined in both hands in homogeneous motions, but also when their motions are diverse; a point presenting special difficulty owing to the tendency of right and left muscles and nerves to work together in associated movement.

Says Johann Müller in his "Handbook of Physiology," speaking of the power of special muscles within a group: "We see this power of isolated muscular action brought to the highest degree of perfection in certain arts, notably in piano playing." And again: "An unskilful person makes many associated movements with an intentional voluntary one. The piano player, on the other hand, shows us the other extreme where the isolation of nervous energy in producing special phases of motion has reached the highest level of precision."

The prime factor of any conscious muscular effort is, of course, the will which predetermines it, while the mental consciousness gives energy to the nerves or nerve connections through which the purpose of the will is communicated to the muscles involved. This energy, or more precisely, the nerve disturbance which is its equivalent, is always the same for any specified muscular effort, and is, therefore, naturally, associated with it, by the consciousness, in its production. From this we have the so-called *mental image* of the movement. The term, therefore, applies to the energizing of certain special nerve fibres connecting the various functional areas of the brain, in conformity to which, a special form of energy communicated through motor nerves, and acting upon certain muscles, produces the required movement. The fact of this movement is telegraphed back to the brain and mind through nerves of sensation.

In accordance with the frequent repetition of any movement and, *par consequens*, of its associated mental image, the latter becomes more vivid, more clear in outline, and the resulting muscular action more easily produced, requiring less and less mental effort as the nerves associated with it become more sensitive to mental impression. After a sufficient number of repetitions this mental image becomes so established and memorized as to become, what may be termed, a "memory image," which the mind calls up and utilizes in producing various new and complex movements by combining it with others in suitable ways.

For example, the grasping of a ball is, to the child, at first a matter of some difficulty and effort which, often repeated, becomes more unconsciously performed as with its corresponding *memory image*, developed from the original dimly outlined *mental image*, and this, combined with various other memory images, produced in a similar way, assists in producing the complicated movement of ball-throwing. So also with the pianoforte pupil, the first essays at producing simple tones on the keyboard, say in scale or chord passages, are difficult and awkward, but after a sufficient number of carefully repetitions the muscular efforts required become perfectly easy and are, for the most part, unconsciously performed. Here, again, the vague mental pictures of the necessary motions have been transformed into the vivid *memory images* which produce these motions without the intervention of consciousness. It is in this way that the mind is continually adding to the number of its mental experiences and stimulating the muscles to new powers and movements.

To the pianoforte student and teacher the practical

suggestion growing out of the foregoing may be summed up, in general way, in the following propositions:—

1. Since the mental image associated with any muscular act always precedes and precisely determines it, it is absolutely essential to a correct performance of the movement that the mental image corresponding to it be precisely conceived and memorized by careful repetitions before a memory image can be obtained that may safely be applied in new combinations and efforts.

2. Early all pianistic efforts being, at first, the result of natural and unusual combinations of *memory images*, it is evident that the combining image-units, as we may call the images entering into any completed movement, should be kept in clear outline while being combined in and memorized as associated efforts.

3. The exact analysis of the impressing of image-units lies the only secure way for obtaining a flexible and well-controlled performance of any complex pianistic effort, or for overcoming undue awkwardness and consequent waste of nervous energy.

The point of special emphasis is this: to resolve the mental concept of any completed action into its separate factors or image-units, and, by due repetitions of these, each by itself, and afterward in combination, strive to gain in the movement a complete realization of the concept.

To illustrate: in the *legato* touch with normal finger movement, we have to consider and fix in the mind the image-units of (1) hand and arm position, (2) finger lifting, (3) finger stroke (which is, practically, a finger drop supplemented by a hand-closing impulse concentrated upon the finger employed in the stroke), and (4) pressure of the finger upon the key, through the medium of the hand, wrist and forearm (triceps), transferred without variation or break, from key to key. Now, if these various image-units be clearly fixed upon the memory, each by itself, and successively in patient repetition practice, the completed *legato* effort resulting from intelligent and discreet combination of these image-units can no doubt be precisely acquired. So too, with the various applications of hand and arm stroke, vertical and lateral play of fingers and thumb, the transfer of hand position in scales and arpeggios, and from one to any part of the keyboard (through the medium of shoulder muscles), and all these in infinitely varied combinations must the individual mind-units be clearly fixed to secure correct movement and mechanism.

Diversity of movements occurring simultaneously in the right and left fingers, hands and arms, with respect to touch, power, speed or muscles employed, often occasion a most difficult pianistic student. On guard, well-directed efforts to associate correctly established memory units into combined forms corresponding to the purposed diverse movements will overcome this difficulty, and the real cause for failure here, as in other phases of pianistic work when traced to its origin, will be found in the imperfectly or incompletely formed mental factors entering into the completed whole.

Moreover, outlining and memorizing essential mental images tend to prevent the waste and distribution of nervous energy usual in new combinations of muscles, which are due to the slight or diffuse application of nerve power, or to the customary association, in daily habitual actions, of certain nerves and muscles which, from this cause, become so sensitive to nearly related mental impulses as to intrude themselves into most muscular efforts.

In piano playing we see a most bewildering complexity of combination in almost infinite variety and number of memory images and their corresponding reflex motions, all of which are the outcome of long and patient repetition practice. And, although in a very few instances of exceptional talent, something akin to genius for complex combination sometimes exists with but little preparation, yet, as the rule is universal that, however keen and active the musical sense may be, the storing up of the necessary memorized motive experiences connected with piano playing depends upon long-continued exercise in foundational work with the muscles, under the active control of consciousness acting upon brain and nerves. Moreover, the vast majority of movements entering into a pianistic performance must necessarily be those resulting from memory images so vivid as to have become practically automatic or self-acting, so that the consciousness may be left free to occupy itself with the musical control of ideas entering into and constituting the completed musical and emotional effect, for the realization of which the will depends upon the before-mentioned self-acting motor images.

Again, these musical concepts are themselves combinations of memory images or previously acquired mental experiences of tone—and time—relationships of quantitative and qualitative accents and dynamic shadings. From these arise perceptions of melody (tone-pitch), rhythm (tone-length) and emotional content (dynamic contrasts) which enter, in simultaneous combination, into the complete thought or concept of the musical phrase, and so, as to the phrases or concepts, shall we say, of the composition, all of which find expression through motor-mental and harmony images, as already explained.

The subject of this paper precludes a detailed analysis of mental imagery in connection with the purely musical side of artistic reproduction—musical perception. We have only entered upon it far enough to emphasize the importance and even necessity of intelligent, exact, logical and persevering study and practice of simple and combined movements until they and their corresponding mental pictures become completely memorized and instantly ready for automatic and effortless combination in all needed ways.

The manifest tendency in this country is now, as it has been in Germany for years past, to connect mentality with mechanism, to use mental control of nerve impulses as a supervisory help toward attaining a technique capable of expressing, in an adequate way, the best thoughts of the best composers—the tone-poets of the musical world. That teaching will be most successful in results and lasting in its benefits which takes into account the mental consciousness of the pupil in the struggle to obtain mastery of mechanism, and through this of requisite musical effects by clearly formed mental conceptions of the motions, rhythms, tonalities and emotional contents which enter into an artistic reproduction of any worthy musical work.

NEW PUBLICATIONS.

1. "PIANO TOUCH AND SCALES." F. H. Shepard.
2. "CHURCH MUSIC AND CHOIR TRAINING." F. H. Shepard. Published by the author, Bethel, Conn.

1. The first of these books deals with that very important matter Touch, as applied to the production of tone in piano playing. It premises that the touch is taught; that it is not so much a natural gift as a faculty to be developed by appropriate means, and that it is of much greater importance than what is called "execution." All of which is sound.

Mr. Shepard calls attention, as a preliminary, to the necessity of care in the selection of an instrument, with a good action, and one which is not too heavy. This point is well taken and cannot be too much emphasized.

He then treats the subject of touch under five heads: (a) Application of mind and muscle; (b) Strength of tone; (c) Equality of touch; (d) Saccato and portato touch, including octave playing; (e) The relation of touch to different styles of music.

Under the first head he lays down the sound principle that the groundwork of all piano teaching should be such a use of the fingers as shall produce the maximum of result with the minimum of strain, and that on a complete relaxation of the muscles at all times when not in use. This implies, of course, the complete repose of all muscles not required for any given motion, and the point cannot be too strongly insisted on.

He further insists on making the weight of the finger assist in the production of tone, through the momentum gained by a rapid stroke. This principle he calls "Impulse," "Resting," "Impulse" and "Relaxation," in minute details, showing how they are to be taught and how the learner may test himself. All that is said here of nerve and sound and worthy of attention. So is his insisting on making the ear the final test and requiring the pupil to listen carefully to his own playing.

The doctrines here promulgated and the exercises recommended are those of Herr Bruno Zwietscher. They are good and valuable. But neither Mr. Shepard nor his European teachers seem to appreciate the fact that an American, Dr. William Mason, has elaborated a method of developing Touch Power and Tone-quality which greatly surpasses theirs in simplicity, directness and effectiveness. But every teacher, whatever his school, will be benefited by reading Mr. Shepard's thoughtful and well-considered work. And the suggestions of means for sensing relaxation are new and particularly valuable.

2. The second book is an extremely clear and sensible treatise on the proper methods of singing and speaking by choirs. The directions for training the voices seem to be extraordinarily full of common-sense ideas. The book is eminently practical, and ought to be in the hands of every young choir-master. J. C. F.

The third edition of Edward Baxter Perry's fantasia for piano, "Die Lorelei," is now in print. A few errors in the two previous editions have been corrected, and the whole is carefully revised and fingered by the composer and W. H. Sherwood. Few American compositions of high grade have proved as popular, or are so frequently heard in concert.

The person who is unacquainted with the best things among modern literary production is lost and is not to be trusted. We should be at least as advanced as this in music.—Schumann.

Genius does nothing without a reason. Every artist of genius breathes into his work an unexpressed idea which speaks to our feelings even before it can be defined.—Liszt.

PIANOFORTE TONE-PRODUCTION.

The first difficulty in every one's path is "stiffness." To overcome this, must then be the first step. Yet many indeed are they who, although showing themselves in other respects good players and excellent musicians, nevertheless fail here. Good quality of tone is, however, quite incompatible with a stiff action, or with a stiffly-held limb. If, however, it be clearly understood whence the stiffness dates, then perhaps it may become comparatively easy to conquer it; for, rarely does it happen that "it came from the stiffness of the joints. Generally it is found to be brought about merely by faulty "production"—incorrectly directed muscular effort. Hence, the *habit* of stiffening ought to be remediable, if it be not of too long standing.

The sensation of stiffness arises then in this way: For every set of muscles (with but few exceptions) there is found to exist another set with exactly opposite duties. Now, without previous training, it seems to be, for the most part, a matter of considerable difficulty to send an impulse from the nerve-centre to one set, without at the same time allowing some of the energy to travel by the wrong path to the opposite set of muscles. It is, however, obvious that any impulse thus received by the opposing muscles must necessarily tend to counteract the desired movement; indeed, if both muscle-groups act with quite equal energy, then no motion whatever can possibly appear; the limb—finger, hand, or arm—merely then becoming "stiff" in direct ratio with the intensity of the two-sided muscular tension. If, however, one group receive greater impulse than the other, then the tension of the latter is overcome, and some motion does take place *in spite* of the impediment. Manifestly, however, the desired movement is not obtained, and, in considering, able difficulty, hence arise the sensations of extreme stiffness and of friction. And it is just this rigidity which is to be avoided at any price in tone-production. Quantity of the sound entirely depending on the quantity of the motion delivered—on the swiftness of the descending limb—as previously stated, clearly, if this motion has to take place *against* the resistance of the player's own muscles, then this must detract from the speed—must create a distinct obstacle tending to annihilate the desired effect; and effort taking the place of freedom of movement, the result can, at best, be but clumsy and inartistic.

Of the first importance then is the complete isolation (so far as possible) of the nerve impulse; the individualization of the muscles—that intimate connection between brain and fingers which may be termed "thinking the fingers." In other words, the separation ("segregation") of those particularly isolated activity of each of the two sets of muscles call forth. However, we are not able directly, consciously, to set in motion a single muscle, for we are unable deliberately to concentrate thought on a single bundle of muscular fibre. Certainly, we do realize the possession of muscle on a contact from outside taking place, and by perceiving its motion, but the reverse nervous action we are unable immediately to determine. But what we can do is to organize the *sensations* resulting from muscular movements and the consciousness of the nerve-impulses required to bring them about. We can experiment with our fingers, etc., until we succeed in obtaining the *correct impulse*—correct movement—in one muscle without the slightest opposition on the part of the particular muscle endowed with the reverse function. We can then memorize the *sensation* this successfully isolated impulse was accompanied by, and then by recalling this sensation we shall again be able to recall the correct "production." This at last becomes a formed habit, and then it will seem as difficult badly to produce tone as at first to produce it correctly. The real cause of the change may be that the nerve-actions have actually become more isolated from each other.

The practice of the following gymnastic exercise will be found most effective in conducting toward the acquirement of this "looseness" of movement—quiescence of the opposing muscles. Tendons, with attached muscles, lie both above and under the finger, hand, and forearm; hence have the function respectively to raise and to depress the limb to which they belong. The finger, hand, or forearm (whichever is to be used) is then to be *deliberately raised against the resistance of the lower muscles*—*i. e.*, the limb is pulled back slowly and very "stiffly." But now, when the arm has nearly reached its upper limit, then the *upward pull is suddenly to cease*. As the lower tendons are already active and continue so, the result is that the limb is drawn down with considerable force at this moment. Important it is to remember that the downward pull is to be *continuous and unwavering all through*; the arm and subsequent descent being produced by the upper muscles at first overpowering the lower ones, and then suddenly being let go.

The reverse action should, of course, also be practiced on the same plan.

The practice of this gymnastic simply helps toward the acquirement of a "knack of letting go" only one set of muscles at a time. But then one thing only can be learned at one time. When, however, this single point is

accomplished (and its importance cannot be overrated), then it will have become also easy to use each set of muscles, they having now become independent, *without giving the resistance employed during the practice of the exercise.*

The finger, hand (so-called "wrist-action"), and forearm (elbow-action) should be exercised separately. It will be found easiest to commence with "wrist-action." The fingers, united, having to do by far the largest amount of work at the keyboard, the further consideration of the means to be adopted to render them both "loose" and powerful needs no apology, even though it may render the following remarks liable to be characterized as "instruction-book" talk. They are, however, only for, because, as a matter of fact, details of this nature are, as a rule, found but in great paucity in the ordinary "Primer."

First of all, then, as to the position of the hand. A blow having to be given by the finger, the preliminary condition must therefore be, that the finger-tip be well freed from the key. And this cannot be done unless the hand itself, to begin with, be held well away from the surface of the keyboard. The fingers, when fully depressed, should be very considerably curved, the curve beginning at the "knuckle-joint"—the point where fingers and hand join. The longer finger being some what more curved than the shorter ones; care being taken to notice that in the ordinary position of the hand, the middle finger touches the white keys *just outside* the black keys. The height of the wrist-joint relatively to the hand is determined by the actual size of the latter. With a particularly large hand it is well to hold the "knuckle" higher than the wrist-joint, but with a smaller hand the most serviceable position appears to be that in which wrist and knuckles are on the same level. Hence, with larger hands the curvature of the fingers is greater than with smaller hands.

The wrist must, however, never be held *higher* than the knuckles, for then it becomes impossible sufficiently to raise the finger-tips away from the keys without stretching the fingers completely back to the upper limit of their motion. And however useful it may be to do this for the sake of practice—as a gymnastic—nevertheless, we must not forget that a limb moving at the extreme limits of its compass is necessarily awkward and weak, and that the motion at the limits always remains restricted, though the compass may be increased by practice.

The hand, at the knuckle, must then in any case be held at a sufficient distance from the key-level to enable the fingers easily to swing back.

The space between hand and key-level must also at least be as great at the fifth as at the second finger side of the hand.

This is indeed of paramount importance, for if the hand be not held "level," but *sloping* toward the fourth and fifth fingers (the orthodox school-girl manner), then these already muscularly weak limbs are in addition placed at a very considerable disadvantage relatively to the others. With this result, that when a note has to be sounded by their instrumentally, then their evident weakness causes surreptitious help to be unconsciously given from the arm or hand, naturally to the great detriment of evenness of touch, and obviously to the utter destruction of the finger technique.

TORIAS A. MATTHAY.

WORTH REPEATING.

(Under this heading 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 EYE*.)

The following from the New York *Christian Advocate* is so valuable that we give it a place in *THE EYE* for the benefit of our readers.

Q. Which is the best way to master a book; that is, to get the knowledge of it so as to respond to any questions that may be asked concerning its contents, in the least possible time?

A. We suspect that this is an attempt to learn from us the benefit of "cramming," an art which is to good, honest work what jingling is to lawful coinage, or to the actual production of valuable goods. Cramming for a single recitation or for an examination, is a kind of intellectual sleight-of-hand which adds nothing to the permanent stock of knowledge. But assuming that you wish to ascertain how to master the contents of a book with the least expenditure of force and time, we give these hints: First, read the title of the book; second, the introduction or preface; third, the headings of the chapters; fourth, if the book is divided into parts, master the headings of the parts. When this is made, then the good book should take half a day of attention. As you are comprehending the headings of the chapters, turn to them here and there, and read sufficient to show just what the headings mean.

When this is done you are prepared to begin the reading of the book. Read the first chapter through, then think over the substance of it; do this, not in words, but in thoughts; and ask what relation it has to that part of

the book, or to the whole subject. Then take the next chapter, and when you have done this with each, think over the whole of the first part of the book as to thoughts and order thereof; the chief illustrations and facts; and pursue the same course with each and every part. When the book is finished, begin and go backward, asking yourself what is the last point the author made, and then what led him to that point, and so on until you reach the beginning of the work. If you cannot answer any question of importance about the book when this is done, you will never be able to do so. An excellent method in addition to this is to mark in each chapter what you find to be the strongest statement of the main point of the chapter, or the most valuable fact, or best illustration, and re-read these marked passages several times. We have pursued this method for many years, and applied it to every book read for logic or information, and have found it useful. But even then the frequent reading of the most important books is essential to the permanent possession of acquisitions. One may say, "A person will not have time to read many books by this plan." Yes he will. Until he has formed the habit he must go slowly, but afterward he is hardly conscious he is doing these things.

MODERN PAINTERS.

BY RUBKIN.

Distinctness.—The best drawing involves a wonderful perception and expression of indistinctness; and yet all noble drawing is separated from the ignoble by its indistinctness, by its fine expression of the perfection of *Something*; whereas the bad drawing, without either firmness or fineness, expresses and asserts *Nothing*. The first thing, therefore, to be looked for as a noble sign of art, is a clear consciousness of what is drawn and what is not; the bold statement and frank confession, "This I have drawn," "That I know not," and, generally speaking, all bluster, slurring, obscurity, indecision, are signs of low art, and all calmness, distinctness, luminousness and positiveness, of high art.

WHAT WAS THE MUSICAL ACCENT.

At a trial in the Court of King's Bench as to an alleged piracy of the "Old English Gentleman," one of the first witnesses put into the box was Cooke. "Now, sir," said Sir James Scarlett, in his cross-examination of Cooke, "you say that the two melodies are identical but different. What am I to understand by that, sir?" "What I said," replied Cooke, "was that the notes in the two arrangements are the same but with a different accent—the one being in common while the other is in triple time; consequently the position of the accented notes is different in the two copies."

"What is a musical accent?" Sir James flippantly inquired.

"My terms for teaching music are a guinea a lesson," said Cooke, much to the merriment of the court.

"I do not want to know your terms for teaching," said the counsel; "I want you to explain to his lordship what the jury what is musical accent. Sir, James waxed wroth. "Can you see it?" he continued.

"No," was the answer.

"Can you feel it?"

"Well," Cooke drawled out, "a musician can."

After an appeal to the Judge, the examining counsel again put the question:—

"Will you explain to his lordship and the jury—who are supposed to know nothing about music—the meaning of what you call accent?"

"Musical accent," rejoined Cooke, "is emphasis laid on a certain note in music in the same manner as you would lay stress on any word when speaking, in order to make yourself better understood. I will give you an illustration, Sir James. If I were to say 'you are a donkey,' Sir James, the accent rests on donkey; but if instead I said 'you are a donkey,' it rests on you, Sir James, and I have no doubt that the gentlemen of the jury will corroborate me in this." The story is more personal than polite, nevertheless it is well worth telling as an instance of forcible illustration. It is useful, too, since it may serve to impress upon the minds of that very large circle of people who plume themselves on being musical, some faint idea of what accent in music really is. It is the outcome of that wonderful invention, the division of music into bars, but for which music might still be only the magical accomplishment of a few.—From the *Gentlemen's Magazine*.

Pestalozzi never uttered a truer sentiment than when he said: "I would go so far as to lay it down as a rule, that whenever children are inattentive, or apparently take no interest in a lesson, the teacher should always look first to himself for a reason."

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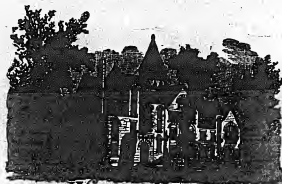
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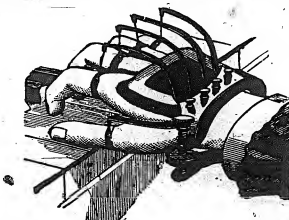
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