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Theodore Presser

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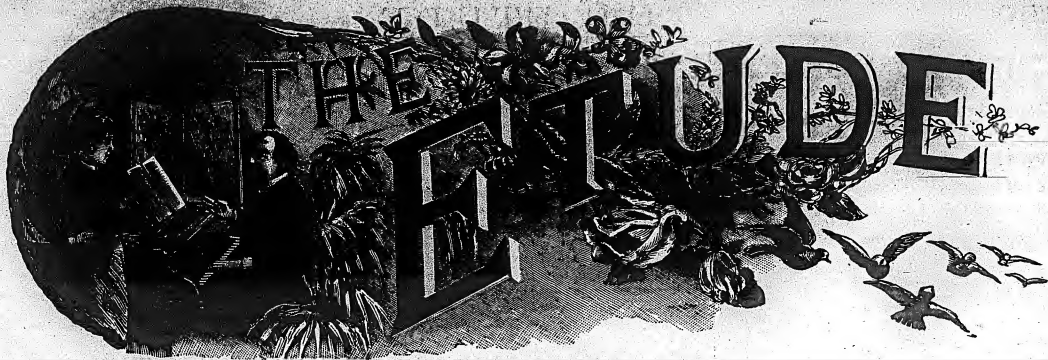


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VOL. VIII.

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NO. 10.

THE ETUDE.

PHILADELPHIA, PA., OCTOBER, 1890.

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THEODORE PRESSER,

1704 Chestnut Street,

PHILADELPHIA, PA.

MUSICAL ITEMS.

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

HOME.

The violinist Adamowski has been playing at Lenox. VLADIMIR DE PACHMANN will be heard on the Pacific Coast the coming season.

The Seidl concerts at Madison Square Garden will be inaugurated on Sept. 30th.

WILLIAM MASON, the pianist, who is now in Europe, will sail for home on Oct. 16th.

The Chicago Oratorio Society will give three concerts at the Auditorium next season.

The Pauline L'Allemand Grand English Opera Company will open its season on Oct. 25th.

F. VON DER GLUCKEN conducts the Pupils' Orchestra in the National Conservatory of New York.

WELLS' College, Aurora, N. Y., has secured the services of Caryl Florio for its Department of Music.

CLARENCE EDDY, the Chicago organist, gives a series of organ recitals on the Pacific Coast in September.

MR. EDUARD STRAUSS and his orchestra left New York, Sept. 14th, on their tour through Canada and the West.

J. W. RUGGLES has closed a very successful Summer Normal Training School for young music teachers at Fayette, Iowa.

MR. NATHAN FRANKS announces six Tuesday night orchestral concerts during the winter. The first is to be given in October.

MR. CLARENCE EDDY, the eminent concert organist of Chicago, has been giving recitals in San Francisco on Sept. 4th and 5th.

ALFRED SAURET, pianist, and a brother of Emile Sauret, the distinguished violinist, died in New York, aged forty-one years.

THEODORE THOMAS will give a series of orchestral concerts at the Lenox Lyceum, New York, during the autumn and winter seasons.

GUSTAVUS JOHNSON, of Minneapolis, has been appointed a member of the Executive Committee in place of Walter Pfitzer, resigned.

MR. SCHNEIDER, Philadelphia's well-known piano teacher, died at Bedford Springs, Pa., on August 20th. He was in his fifty-ninth year.

CHEVALIER DE KONTSKY, the eminent pianist and composer, has returned to Buffalo from Silver Lake, where he has been spending several weeks.

MISS AUS DER OHE, the pianist, and Ovide Musin, with his concert company, are soon to arrive from abroad to resume their usual tours of our principal cities.

"The Church Choir," a new music journal, issued from 830 Warren Ave., Chicago, is a good paper for those interested in church music. Send for a sample copy.

At the June examinations of the American College of Musicians, a larger percentage of candidates passed than usual, and their work showed better preparation than ever before.

MR. FRANZ RUMMEL has arrived in New York, and will spend the winter in America, giving a series of seven historical recitals in the chief cities. His programmes are remarkable.

AGNES HUNTINGTON, with her mother and sister, arrived in New York on Sept. 10th. She will begin her season of "Paul Jones," at the Broadway Theatre, New York, on Oct. 6th.

MR. CHARLES HOLMAN-BLACK gave a vocal recital at Greenwich, Conn., on Sept. 10th, introducing his master Faure's new song, "Ave Stella." Mr. Holman-Black sailed for Paris on Sept. 23d.

The season of German opera at the Metropolitan Opera House, New York, will open on November 26th. "Asrael," by Fromchetti, and "Eclairmonde," by Massenet, will be the first novelties performed.

MISS ADELE AUS DER OHE will begin a concert tour of the Southern and Western States about the first of October. She will also be one of the soloists of the Symphony and Brooklyn Philharmonic Societies.

CLARA E. THOMS, the New York piano virtuosa, gave a concert at the Manomet House, South Plymouth, last Saturday, for the benefit of the Congregational Church, which was attended by half the population and the summer residents.

THE Entrance Examinations of the National Conservatory of Music of America will begin on Sept. 26th, with those of the voice, and end with orchestral examinations on Oct. 4th. Piano and organ examinations to take place on Sept. 30th.

A SERIES of orchestral concerts will be given by Anton Seidl, under the auspices of the Seidl Society, at the Brooklyn Academy of Music. The initial performance will be a Wagner matinee on Oct. 30th, to be followed with nine evening concerts at popular prices.

The Canadian Music Herald is now incorporated with the Music Journal, under the editorship of Mr. W. Elliott, and published by Zimmas & Co., of Toronto. We are glad to know the Music Herald is in such good hands, and wish it the success it so well deserves.

LEOPOLD GODOWSKY, the young Polish pianist, whom all New Yorkers will remember to have heard some year ago, has just returned to this country after an absence of four years spent abroad, partly in study under Saint-Saens and partly in a tour of the principal European cities. For his performances during the latter he has received great praise.

EDWARD BAXTER PERRY gave his first lecture recital of the season at the New England Conservatory on Sept. 26th, where he repeated, by special request, the programme given at the M. T. N. A. meeting at Detroit, left Boston the following day on a five months recital tour in the West and South, after which he will make a trip through New York, Pennsylvania and New England in March and April.

MISS LOUISE GERARD and Mr. Albert G. Thies have been having a successful summer concert season. During August they appeared in Saratoga, Washington, Richmond, Lake Mahopac, Lakeville and Washington, Conn., Watkins Glen, N. Y., and Great Barrington, Mass.

The New York Chorus Society, Mr. C. Mortimer Wieke, announces three concerts at the Lenox Lyceum next winter. Theodore Thomas and his orchestra will cooperate with the chorus of five hundred voices. Massenet's "Eve" and Max Vogrich's new oratorio, "The Captivity" will be among the works produced.

MR. ALEXANDER LAMBERT, the Director of the New York College of Music, awarded the free scholarships of this year to Misses Jessie D. Shay, Marita O'Leary, Mercedes O'Leary, Emma Pilat, S. Johnson, F. Jelliffe, C. Fallon, G. Greene, C. Smith, and Masters Henry Leary, Harry Brother, F. W. Lawler, Henio Lévy, Alex. Lévy and M. Müller.

FOREIGN.

GADE has just published a new quartet for strings in D, Opus 63.

KULLAK, the pianist, has permanently closed his school of music at Berlin.

SYLVA, the tenor, has been engaged to sing at the Berlin Royal Opera next winter.

The receipts at each of the Oberammergau performances reached the sum of about \$5000.

MME MELBA, the Australian singer, has been as successful in opera in London as she was in Paris.

The tax levied on pianofortes in Zurich, Switzerland, yields on an average the sum of \$6000 annually.

WAGNER's music dramas are produced at the National Opera House, Buda-Pesth, in the Hungarian language.

At a recent competition in Paris, the first prize for organ extemporization was carried off by a lady—Mdlle. Prestat.

OTTO HEGENER will appear at Berlin, in conjunction with the Philharmonic orchestra, on Oct. 17th. He will play a Beethoven concerto.

MME. TREBELL, the distinguished contralto, is about to undertake a farewell tour in Scandinavia. An interesting sketch of her brilliant career has just been issued in London.

The German Singing Societies' Festival was held at Vienna on August 15th. There were about 6000 singers present. A new hall has been built in the Prater for this occasion.

MME. SOPHIE MEXTER, the distinguished pianist, will resappear in concerts in Germany this fall, after a retirement of a number of years.

The French Government appropriates \$160,000 to the Grand Opera and \$ 000 apiece to the Lamoureux Chorus and Popular concerts.

Mrs. GERHART SMITH, the American soprano, gave a concert at Seaway Hall, London, Eng., recently, assisted by Miss Marie Grobel and Arthur Friedheim, the pianist, a pupil of Liszt.

A CONCERT orchestra has been organized by the resident musicians of Constantinople consisting mostly of Germans and Italians. It numbers fifty-two members, and will devote its attention to regular symphony and popular concerts.

WALDEMAR AUS DER OHRE, the pianist's brother, has received the first prize at the Royal Academy of Arts, Berlin, for his painting, "Pieta."

ALFRED REISENAUER, the Liszt pupil, who has been making a tour through European and Asiatic Russia, will concertize in Berlin during November.

DURING his summer sojourn in the Black Forest, Anton Rubinstein composed a new concert overture, "Antony and Cleopatra." The work has been published.

MME. CARRENO has been engaged to play at two extra concerts of the Berlin Philharmonic Orchestra, at Scheveningen, in September, and will then concertize in Russia and Germany.

A MENDELSSOHN Festival will be held at Crystal Palace, London, in June, 1892. It is hoped that a chorus of four thousand will assist in the performance of "St. Paul," "Elijah," "Christus," etc.

MME. PATTI will make a tour of England and Scotland from Oct. 10th to Nov. 21st, and afterward give a series of concerts at Nice. It is said that Mme. Patti will revisit this country in about two years.

MME. PAULINE LUCIA will give a few final performances in Germany this winter, and then devote herself to teaching. She has a repertory of about sixty operas, varying from such parts as *Zerlina*, in *Don Giovanni*, to *Donna Anna* and *Elisa*.

THE Musical Standard, of London, England, gives quite a good account of the meeting of the M. T. N. A., an American Society for the Promotion of Musical Art. Old country musicians are beginning to awaken to the good work Americans are doing in music.

THE Festival of the General Association of German Musicians, recently held at Eisenach, Germany, produced a large number of new works, among which were a "Prelude," by Drasche, for a "Serenade," by Tschakowski, and a "Bucconique" for piano and orchestra, by Richard Strauss.

VERDI is reported from Geneva to be in excellent health; and, although his white hair and flowing beard give him a venerable appearance, his eyes are full of fire. He will not admit that "Othello" is his last work, and says there is no telling what he may do yet, if the inspiration comes to him.

THE centenaries of three eminent musicians will occur in the course of next year, viz., of Meyerbeer, on September 6th; Carl Czerny, on February 21st, and of Herold, the composer of "Zampa," on January 28th. On December 5th, 1891, one hundred years will have elapsed since the death of Mozart.

A COLLECTION of ancient musical instruments lately exhibited at Berlin, includes Frederick the Great's traveling spinet, to be folded up during transportation; Carl Maria von Weber's grand piano, used by the composer of "Der Freischütz" for twenty years; Mozart's traveling pianoforte, and Mendelssohn's grand piano, presented by the composer's family to the Hochschule in Berlin.

LETTERS TO TEACHERS.

QUES.—1. I have lately been reading Mason's "Touch and Technique," but do not quite understand it. Is the elastic staccato touch designed for slow staccato music only? I don't understand how it could be used in quick passages.

2. How should the "Scherzo" of Mendelssohn's, Op. 16, Three Fantasies or Caprices be played? My natural way is to let the hand rebound lightly. I can hardly tell whether the wrist bends or whether the arm moves, but such music seems very easy to me.

Can you tell me of any book of studies full as easy and as good as Loeschhorn's, Op. 65, Book 1st? I have a few little pieces; have used Loeschhorn's, but would like a change.

3. Can you recommend me some book of duets for teacher and pupil suitable for beginners?

4. To return to the subject of touch, what staccato should be used upon the reed organ? If you will kindly answer these questions I will be greatly obliged.

A NEW SUBSCRIBER.

ANS.—1. The elastic touch in Mason's system is the most difficult thing of all to get quite right without the correction of the living teacher. I have rarely seen it done. I am in the habit of teaching this touch differently from the way directed in the book, particularly in the movement of the hand upward on the wrist joint at the completing of the touch. Mason allows the hand to remain nearly or quite horizontal, the finger shutting almost or entirely in completing the touch, but the hand remaining stationary. I teach to relax the flexor mus-

cles, immediately when the touch is made, so thoroughly that the hand will rebound upward at least two inches, moving loosely upon the wrist. What is desired is a strong contraction of the flexors in completing this touch, but at the same time to cause the motion to cease the very moment that the work desired has been done. In order to be sure that this relaxation has been accomplished, I take the evidence of this upward rebound of the hand. When the hand remains stationary at this moment, the wrist is almost invariably constricted. A loose wrist is one of the most indispensable conditions of satisfactory progress in piano playing, and one has to obtain it at all hazards. The value of the elastic-touch exercise lies in its power of strengthening the fingers, in which respect it is the most important technical exercise I know of. But it is limited to slow movements, the will being concentrated in the touch to the utmost degree. The tone is always to be very large and fluid. It might be advisable, occasionally, to perform this touch slowly but softly, for the sake of looseness of wrist and freedom of motion; but the great application of the exercise is in slow and strong practice, the movement being not faster than from one to two seconds upon each tone, and it is very important to secure the sustained, holding out effect upon the first tone, and upon the second tone a volume and solidity quite equal to the first.

This exercise has the tendency to promote stiffness, or angularity of motions, unless it is finished with the loose wrist, as already described; and unless counteracted with a good deal of practice upon its opposite, the "light two-finger exercise," played rapidly, softly, and without the slightest constriction of the hand or wrist in any part of it. All the joints are to be in a loose and "floppy" condition. This kind of ability to control the nervous state of the hands and arm is extremely important, because it is the secret of sustained execution in different passages, the fatigue in public playing, for instance, being more generally due to the use of nervous force and intensity of will, mentally, and to improper resistance of muscle due to nervous constriction, than to any "work" of the muscles properly so called, or necessarily belonging to the playing in hand. Hence I say that the elastic touch is applicable to slow passages only, and to those only when strongly marked effects are desired. For lighter and less emphatic staccato effects, the motion falls off proportionately.

2. The Scherzo in Mendelssohn's Op. 16 should be played from the hand, with a very slight motion of the finger and only a minute motion of the hand. The wrist is to be held loosely.

An easy set of studies, about equal to those of Loeschhorn, Op. 65 should be Behrens' velocity, Op. 61.

5. Studies for four hands, published by Presser.

6. I do not know what to say about the staccato upon the reed organ. I think arm, or hand. In general, however, the staccato upon the organ has this difference from the staccato upon the pianoforte. Upon the piano you make the opening between the tones larger than it should be; upon the organ you make it as small as possible. The reason is that upon the piano there is a certain amount of vibration after you take the finger from the key; upon the organ there is none.

In Dussek's La Matinee Rondo, what is the meaning of the letters H. S. at the first measure after the prelude; also letters S. S. at the beginning of the second part or sixty-ninth measure, and R. G. at measure 122?

I believe these letters are in all of the editions of this piece of music.

A SUBSCRIBER.

The letters you ask about indicate the large formal divisions of the work: H. S. is for *Haupt satz*, or "Head piece," i. e., Principal Subject; S. S. is for *Seiten satz*, "Side Piece," i. e., Second Subject; R. G. *Rück gang*, "going back," i. e., the return toward the principal subject. These letters occur in all the Stuttgart editions edited by Lebert and Stark. In some of the American reprints they are translated. The rondo form in its smallest application consists of a Principal subject of any length, 8 or 16 measures or more, followed by a Second subject in a related key, generally the dominant, 8 or 16 measures; and a recapitulation of the Principal, followed by the Coda. Between the Principal and the

Second, transitional matter and passages may intervene. In the larger forms there is also a third subject, in the subdominant, or something of the sort. The plan then is Principal, transition, Second, transition, Principal, Third, transition, Principal, and a Coda is usually added to complete the affair handsomely. The Sonata-piece is similar to the Rondo in the names of its parts, but with certain modifications. The Sonata-piece (Sonata-satz) is divided into two great parts by the double bar. Before the double bar the plan is the following: Principal, Transition, Second, Partial Conclusion. All this is repeated. Then follows immediately after the double bar the Elaboration, or, as the Germans call it, the "Durchführungssatz," or the "Carrying out-piece." It is a free fantasia upon motives of the earlier part of the work. Mozart often has here a new melody without any elaboration. It is called in this case a *Mittelsatz*, or "Middle-piece." After the Elaboration, the entire first part is recapitulated, but with more or less modifications. The Principal is often shortened, and the Second comes in the principal key. The German names for these parts are *Hauptsatz* for the Principal, *Seitensatz* for the Second, *Uebergang* for the Transition, *Schlussatz* (closing piece), for the partial and complete conclusion. Abbreviations of these terms occur in all the Cotta copies.

In my treatise upon Musical Form (now in press) I have analyzed a number of sonatas with keys, numbers of measures, etc. But the student can do it for himself, by attending to what I have here written and the abbreviations in good editions.

PUBLISHER'S NOTES.

We have laid in a very large supply of the Andre cheap edition. This edition is not very well known in this country, and we believe that it has quite a number of advantages over the Peters and Litolf; in fact, it is somewhat cheaper, and the works are more closely fingered and annotated. The printing and binding is of the very best. We shall be pleased to send circulars to any of our patrons on application.

The special offer made during the summer for the forthcoming new works is withdrawn. The works can only be had at the regular list prices.

There has been some delay in the preparation of the selected "Heller Studies," and from the present outlook we cannot promise the complete work for several months. The other works are about ready for delivery.

The time of the year has arrived for teachers to select their dealer for the year, and we most respectfully solicit the patronage of our subscribers, feeling confident that we can satisfactorily provide for all their wants in musical merchandises. We have greatly increased our force and stock, and have ample facilities for providing institutions of learning and private teachers with the very best editions at the most reasonable rates. Send for our catalogues.

No better stimulant to work can be found than THE ETUDE. In receiving new pupils, we would earnestly urge, on teachers who would expect the best results, that a subscription to THE ETUDE be taken with every promising pupil. It has been started over and over that those pupils who read THE ETUDE study better than those who do not. We are constantly making THE ETUDE more and more a journal for students as well as teachers.

We have withdrawn with this issue the names of the corps of editors from the inside title page; this, however, does not mean that they have discontinued their work; they will be just as active as heretofore. Mr. Charles W. Landon, who conducted THE ETUDE during Mr. Presser's absence in Europe this summer, will continue his work. All matter relating to the Editorial Department can be sent to him direct; his address is Claverack, N. Y. He has undertaken to examine all matter intended for THE ETUDE, and then send it on to the managing editor, who will finally decide what shall go into the journal. It is the aim of the publisher and editors to still greatly increase the worth of the journal. It is the aim of the management to employ the best writers on musical topics in the country.

Questions and Answers.

My studies at school are rather severe—consuming six hours daily. I am very desirous of becoming a good pianist, but so dull am I in music that I can accomplish nothing with less than three hours of hard practice daily. In the morning, before school-time, I practice (1) "Mason's Two Finger Exercise" through "Velocity Forms"; (2) the thirds, sixths, and arpeggios (different positions) of some scale; (3) a few exercises for strengthening those wrists. This practice consumes one hour at least. After school, I spend one hour over "Loeschhorn" and "Czerny." In the evening I study my new piece, and review old exercises and pieces. This evening practice takes an hour also.

Ques.—1. Is my programme good? Am I spending too much time? Where can I improve the plan?

2. I fear I memorize too much. By reading but a few bars of an exercise, I am able to play to the end. Is this right? I am a very, very poor reader—I cannot read, at sight, even the simplest selections. What shall I do?

3. My teacher has a good method, but I fear he, like many others, does more *telling* than *teaching*. He tells me I must practice Mason daily; but he has never yet told me how to make the most of the exercises; never makes any comment on my practice, in fact has never asked me to play any of the Two Finger Exercises for him. I must find that out. Should he not enlighten me? Should our teachers not *teach* (telling and drill etc.) instead of *tell*? Please name some men who would *teach* me music, also charges. I have taken lessons but a year, yet my teacher was surprised when I refused to torture an audience by performing one of Lange's pieces. Was I right in refusing to play?

4. Even among what are termed polite people, we often see a performer trying to please, but he cannot be heard for the talking going on. If treated thus, would you not immediately cease playing?

5. Is it better to wash a piano with a soft, wet sponge, then pat it with a soft cloth, than to rub with a dry cloth? If either way is not good, please suggest another.

IOVL.

Your account of yourself is so imperfect that I cannot answer your question satisfactorily. I need to know your age, the names of the pieces which you can now play in a manner capable of pleasing a hearer. A few of your questions I can answer:—

1. You have too much exercise, and too little music. Omit half the time on Loeschhorn and Czerny; or omit the latter entirely, so long as you are doing so much on the Mason exercises. You do not memorize too much, but you may do other things too little. The only valid evidence that you are memorizing too much will be your music running in your head, and keeping you awake at nights. When this happens, you are using your brain too much in this direction, and for a time you must desist and take more out-of-door exercise. You are using too many hours a day in study. School all day and three hours practice besides are too many. I should probably direct you to reduce the practice to not more than two hours.

2. In order to improve your reading, the best thing to do is to read at a slow tempo by metronome, or in four-hand arrangement, easy pieces, to the amount of a half hour a day. In three months you will find that this will improve your reading a great deal. But you must read in strict time, although it may and should be a slow time at first.

3. You may be a genius—and then again you may not. In twenty years' use of Mason's exercises I have never seen a pupil or heard of one who did not need to be drilled upon exercises at least once a week. Pupils fall into careless ways and incomplete motions, even after having been thoroughly trained. Securing the right motions and touches at the start is something which comes only by much drilling. I find it necessary to use as much as an hour a week with new pupils for a month or two, or even three months, before we get easy uses of the wrist, arm, and correct uses of the fingers, and the proper correlation of musical effects with the mechanical means of getting them. This is in the case of pupils already advanced, teachers. With children, mechanism is a part of every lesson, and must be for one or two years, or more. It may be a small part, at times; but eternal vigilance is the price of liberty. It is not a question of practicing Mason's exercises so much a day, but of *how you play them*. The same holds in regard to

phrasing, etc. It is not simply to practice, but to be shown exactly the effect intended, the teacher playing it; then the mechanical means by which the effect may be obtained, the pupil alternating with the teacher over and over again, until the right method is clearly understood, so clearly that practice will finish it. Then comes the review at the next lesson.

4. The practice you speak of is vulgar to a degree. It is part of the many habitual misuses of music.

5. To wash the case of a piano once in two or three years is a good idea, but surely allow no water to get into the instrument. Use a damp cloth, and not a sopping wet one. Dry with a soft cloth; do not go over but a part of the piano before drying it, then the rest.

The great bulk of time during lessons, after certain elementary points are established, must be taken up with drilling in style and expression; the piece in study, or the study itself, furnishes the material. M.

1. Should the movable Do method be absolutely condemned both in instrumental and in vocal teaching? Has the fixed Do method any pedagogical value in instrumental teaching?

2. Where is your "A Hundred Years of Music in America" published, and what is the price of the book? 3. Is there no work on History of Music, which treats of Music and Musicians in America as an integral part of the same? E. M. G.

1. This question, addressed to me personally, I answer most emphatically No! The fixed Do has no pedagogic value whatever, that I have ever heard of.

2. Copies of "A Hundred Years of Music in America" can be had through me, upon terms made known privately. The retail prices range from \$5.50 to \$7.50, according to binding, but liberal reductions are made agents willing to canvass certain territory.

3. There is no general History of music containing an account of American music, because as yet American music has had nothing to do with the general development of the art. There is a very important work in preparation devoted to American music. It will be ready early next year. M.

Ques.—Does Dr. Mason expect a child, or any one who is beginning music, to practice the *fast forms* of the two-finger exercises, before he is able to play the slow form with quiet hand and flexible wrist? Though I have practiced for a long time, I cannot play the fast form but once or twice through with the fourth and fifth fingers without resting—much less should I expect one of my pupils to do it, without a good deal of slow practice first. SUBSCRIBER.

Ans.—No; but the pupil should be able to do the velocity forms as far as No. 21, but Nos. 12 to 16 need but a little practice.

In your own case the entire trouble is in holding your hands too rigid, stiff, tant, nerve up, too much nerve and muscular tension. Let your hand—practice with one at a time—be perfectly loose, passive and almost lifeless, and go slowly and without effort, till you can control the desired looseness. Then try the velocity, surely maintaining the complete looseness. Try this a while, and then write me how you succeed with it. C. W. L.

EDITORIAL NOTES.

The American Composers' Choral Association, formed in New York city last May, produces only the compositions of American musicians. Several hundred musicians have already joined. Choral and vocal societies can secure original American works by corresponding with De Lancey Nicholl, President, care of Steiway Hall, New York City.

The teachers among our readers should use their influence with the churches in having them sustain vocal classes and singing schools. For the more activity in music the better for all interested—general society, the church and Sunday-school, the home and its children, as well as the music teacher. No matter how dead; musically, your town may be, any active music teacher can, by systematic and unremitting efforts, make it a musical place, and great will be the reward of such efforts.

MANY of our leading teachers are advocating lower seats for the piano pupil. There is no doubt but with a low seat, the pupil uses his fingers more freely, and that his arms and stiffened wrists have less tendency to make a poor tone. The points of the elbows should be from one to two inches lower than the keyboard. A chair makes a better seat than a stool. The comfort is to be considered, for if the pupil is perched upon a high and unsteady stool, the tendency is to sit stiffly, and thus unconsciously the touch is made hard. A lower seat tends to the health of the pupil as well as his comfort, and to better playing. It is next to impossible to play well while sitting on a tottering or unstable seat.

In "Expression and Technic," Mr. Edwin Moore gives our readers some practical suggestions. The value of singing to the piano pupil is well explained, and he shows clearly the relation of technic to expression. Leading teachers of our country are now working on the lines laid down in Mr. Moore's article. While, perhaps, there is no less attention given to technic, there is far more study devoted to the intellectual, emotional and expressive phases of the art.

We, as American teachers, are taking more pride in using the best compositions of American composers. The demand for higher-class music is rapidly increasing, and we can help it on by giving more of these works, using them as far as they meet the needs of our pupils.

Mr. WARDNER WILLIAMS, in his article on "Developing a Musical Imagination," brings to our view a means of leading the pupil to listen to and analyze what he is playing. This is important, for, when the pupil has learned to keep his mind on his work, he can play without being 'nudly nervous, and has learned the secret of keeping himself interested. A well developed and an active imagination is necessary to enable the performer to play with an effective expression.

The article "Musical Thinking and Doing," by Hervey D. Wilkins, has brought us letters asking for further information. At our request, Mr. Wilkins has given a supplementary article, "The Mental Reading of Music," where he deals with this subject more from its practical standpoint.

Mr. PERRY gives our readers the supplementary article on "What Shall We Play?" He treats the subject in a practical and most thorough manner, making it an article of unusual worth to both pupils and teachers. These three articles are of the kind that will bear reading more than once.

In the entertaining article by Mr. Mathews, "An International Episode," our readers can discern "between the lines" that "Sunny Italy, the Land of Song," is musical in name rather than in fact; that this people do not take kindly to the severe styles of music. We also see confirmation of another fact, which is, that England and the United States have the finest organs in the world; at least, we learn that Italy does not possess the best. These things being so, some may ask: If Italy is so far behind in classical, church, organ and piano music (there is practically no piano music there), why should we go to Italy to study music? The answer generally given is, that she still leads the world in vocal music. But this is no longer true to the extent it was twenty-five years ago. We have as good teachers of the voice in this country as can be found anywhere; and there are superior teachers of the voice in London, Paris and the cities of Germany.

The older I become, so much the more clearly do I perceive how important it is, *first* to learn, and *then* to form opinions—not the latter before the former; also, not both at once.—Mendelssohn.

The road to perfection, to mastership, lies in the direction of constant application. As continual rubbing will make the hardest steel smooth, so will faithfulness in practice overcome any technical difficulty.—Moz.

DEVELOPING MUSICAL IMAGINATION.

BY WARDNER WILLIAMS.

In teaching art we should endeavor, as early as possible, to bring the student to an art basis.

The pupil should early be taught to discriminate between what is artistic and what is not artistic. Teach the pupil that an artistic composition embodies an idea more or less distinct and that we need to understand this idea as clearly as possible, in order to give the composition the artistic significance the author intended.

To accomplish this it is necessary to get the music student to appreciate the essential elements of art, first, as expressed in the compositions of others, and second, to develop them later in his own expressions in the form of composition; show that the idea in the music is frequently indicated by the title of the piece, as a kind of exponent of its character.

To make this practical let the student present a list of original titles which are suggestive of artistic thought. This first list will doubtless contain some artistic titles and many which are not.

With this list in hand the instructor should teach the pupil to discriminate between artistic titles and those which are not artistic, that is those which lie within the realm of art and those which are outside of it.

With such a list the teacher can not only teach the pupil to discriminate art subjects, but can often give some general idea at the piano of the form each might take if written out. Here allow me to give a short list presented by a student of comparatively little experience in music.

Peace, The Brook, The Wanderer, Forsaken, Expectation.

Among others I have received such titles as the following: Night, Springtime, The Evening Star, Upon the Desert, The Poet's Dream, A Storm on the Lake, The Wind over the Chimney, Wandering Winds, The Awakening, Song of Builders, Flight and Pursuit, Reflections, Whither, The Peasant's Fair, Song of the Gondolier, etc.

The teacher can go through such a list with the pupil, discussing the sentiment of each title, whether it is artistic or not, and suggest something of the form it might take. Let us take, for example, The Brook; show that there should be a subdued part, a kind of undertone, which represents the ripple of the stream, over which floats a melody, as a maiden who sits and hums a melody by a brookside, whose music becomes her accompaniment.

Then in this connection turn to Mendelssohn's Song Without Words, Op. 83, No. 11, or for similar forms to Schubert's Impromptu, Op. 90, No. 3, or to Raff's Spinning Maiden, Op. 157, No. 2, etc.

So go through the list, first drawing from the students their thought on what they suppose to be original titles, and last of all show them the works of the masters upon these very subjects or similar ones. The list presented will at once call to mind Schubert's Wanderer, Mendelssohn's Spring Song, Wagner's Evening Star. The poet speaks of Schumann (Kinderscenen, No. 11), The Lake, by W. Sterndale Bennett; The Ghost in the Chimney, by Theo. Kullak; Warm? (Why?), by Schumann and many others. In this connection the instructor should not only call attention to the character and sentiment of each individual piece, but show that classes of compositions, i. e., nocturnes, barcaroles, slumber songs, etc., differ in their very nature, and show wherein the distinction lies.

After one list has been thoroughly discussed let the pupil present another, etc. This often proves a source of great inspiration to students when they find the subjects they have selected have been used by the great masters; not only that, but they find in their choice of subjects they are upon an art basis and drawing from the same fountain from which drew the world's acknowledged masters.

The practical benefit of such study is to enable the pupil to discern readily artistic music as it comes to him from the hand of the composer.

One will often be surprised to see how readily the student learns to discriminate real art thoughts in music. This kind of discipline not only awakens a greater interest in intelligent piano study, but it is also an important step in the preparation of the student for successful composition; in that it helps to develop a quick, analytical and imaginative mind. It is my experience that with this kind of study the pupil learns to appreciate more readily the true beauty of a composition by attempting to discover, if possible, the author's thoughts. In these days we need to teach the mind to clothe every effort with intelligence, and how can this be done more effectively than to set the mind at work as the dominant agency in every form of discipline?

EXPRESSION VS. TECHNIC.

BY EDWIN MOORE.

THE lengths to which piano "technique," in both theory and practice, is being carried, would lead one to suppose that "technique" is the sum total of good piano playing. Music Teachers' Associations and the musical journals make it a prominent subject for discussion, while publishers are frequently bringing out new works and methods devoted exclusively to its acquirement. Science and mechanical skill have likewise contributed to its advancement, and when at last it was thought that the limit of execution had been reached, a modern Alexander, seeing where Nature could be improved, with his knife cut the "Gordian knot" that had so tightly bound the hands of aspiring pianists, and rendered possible still greater achievements than had ever been attempted in the acrobatic line.

Are we then to consider that he who can play the fastest or pound the hardest is entitled to the palm, and to be accepted as the true exponent of legitimate piano playing? As well might the same qualification be made the standard for all who aspire to fame and renown in the histrionic art.

Imagine the candidate for elocutionary honors to be required to recite—

"Peter Piper picked a peck of pickled peppers,"

the merit of the performance to depend upon the speed at which the words are uttered, and yet there are many persons who judge all piano playing by this low standard. Such persons have no true musical feeling, and can appreciate only that which can be seen with the eye or punctuated with the heel. A sky-rocket performance of arpeggios and octaves, bringing into play all the ten fingers at once, drives them into an ecstasy of exhilaration, while if the performer will only do the same thing over again while standing on his head, they would be elevated to the seventh heaven.

Technic, for the sake of "showing off," may be art, but it is not musical art. A composition may be perfectly played, so far as technic is concerned, and yet fail to arouse any feeling other than that of wonder at the manual dexterity displayed. It cannot be commended as a musical performance, for there is no sentiment expressed nor emotion kindled. It is but a cold, glittering thing, without form or expression. There is no desire on the part of the writer to discredit the value of technical training; its necessity is acknowledged and its importance in the curriculum of study conceded, but it must not be assumed that technic is the first and only qualification needed by a pianist. Back of that there must be musical feeling, and not only the possession of musical feeling, but the ability to exert its influence upon others, exciting emotions beyond the power of words to express, and thrilling an audience as the storm aways the forest trees and compels them to do homage to its mighty power.

This latter quality, so common to the dramatic reader or singer, is equally valuable to the pianist, although the latter, being obliged to use an instrument as a medium for expression, must be more or less handicapped as compared with one who uses that most perfect organ of expression, the human voice. It would undoubtedly be an advantage to all piano students to combine singing

exercises with their instrumental studies. One who sings is less likely to play mechanically than one who does not, for the ability to sing requires a musical ear, a qualification, by the way, not possessed by all who play—consequently the playing of a pianist who is able to sing will naturally be characterized by a sympathetic, singing tone, and an appreciation of the legato touch, so essential in the playing of cantabile passages. The conception of sentiment, and the desire to give it expression, are likewise more apt to claim the attention of one who sings than of one who does not. To get thoroughly infused with the spirit of the piece, and to convey that impression to others, is the controlling purpose of the vocal artist. The words of the song represent his own thoughts and desires; for the time being he feels that he is the embodiment of all that the song suggests, and while due regard is paid to the requirements of technic, still the dominating feeling is to so impress the song itself upon the audience as to make it forget the singer in its enjoyment of the song.

Such absorption, such self-sacrifice, such magnetic power may be possible in a piano player who does not sing, nevertheless it must be conceded that the advantage is largely on the other side.

MUSICAL CLUBS.

BY WM. BESSERER.

THE great desideratum is that the vast human family should become more musical. Whatever means will do this, or aid in doing it, should be utilized. When public sentiment is to be made, or popular feeling aroused, the people are addressed *en masse*. What is needed is the education of the people, and to this end we must rely mainly upon the *esprit de corps*—the animating spirit of masses of people. It is a fact that the people are more readily and generally influenced in groups; hence the advantages that accrue to the class method of teaching vocal music. This is being done in the form of the choral society, singing school, musical convention, musical institute, music normal, orchestra, band, etc. There is here, certainly, no lack of material on which to exercise the musical sense and the rudimentary musical faculties. The principal value of choral music as an energizing force lies in its engrossing the conjoint activity of many, and the most impressive emotional aspect of the chorus is its outburst of power and joy, by which, more than by any other tone combinations, the sublime is embodied.

The nucleus of interest in musical art is, in almost all American communities, the choral society, or, in small towns, the church choir. The most important step of the musical club or choral society is to establish the first broad foundations of good taste, and to awaken the rudimentary tonal sense. The amount of influence requisite to a full awakening of the perception of tones and their inter-relations cannot be easily estimated, but the ease with which children educated in musical families apprehend the best music, and the stubborn imperviousness of those who have been brought up on the inanities of so-called popular music, is a gauge of some value.

The unconscious education of membership in a musical society is better than its direct instruction, for half our culture in music descends upon us like the dew of heaven, silently, slowly, by increments of refreshing joy, too small to be noted at the time, yet potent and precious as the shining, silent spores which head the morning landscape.

Look not mournfully into the past; it comes not back again. Wisely improve the present; it is thine. Go forth to meet the shadowy future without fear, with a manly heart.—*Longfellow*.

Three trifles are essential for a good piano or singing-teacher—

The finest taste,
The deepest feeling,
The most delicate ear,

and in addition, the requisite knowledge, energy, and some practice.—*Friedrich Wiek*.

MUSICAL SOCIETIES.

BY W. T. WODELL.

TRUE musicians, believing that good music has a powerful influence in refining, elevating and making happier the individual and the community, desire the rapid and general spread of musical culture in our country. They are earnest preachers of the gospel of true music, and determined foes of the unworthy and degrading in the work of composer or performer. It is with the hope that I may be able to offer encouragement and help, in some measure, to the many musicians engaged in the work of educating the people in music, that I have accepted the invitation of the editor of THE ETUDE to write an article on Musical Societies, as an aid to musical culture.

The musical society is a powerful factor in the musical education of the community, because it interests a large number of people in the performance and hearing of music. Much of the best music known to the world was written for performance by musical societies, that is, bodies of players or singers, and the musical knowledge of those who have not taken part in the performance of this class of music, or at least heard it performed, is not as broad as could be wished.

The interest of individual musicians, and of the community in music, is stimulated by the well conducted musical society. The active members, animated by a common love for their art, act and react upon each other in their meetings in a way to arouse and sustain enthusiasm. The weaker member is helped and encouraged, and the stronger is incited to prosecute his studies and his labors with increased interest and energy. And, further, the musical society makes possible the performance of much good music, which, in the absence of such an organization, could not be given and heard. The friends of the members of the society may be depended upon to take an interest in its work, and if properly managed, the organization is reasonably certain to become an object of local pride, attracting the attention of those who, while at first feeling little interest in it, from an art standpoint, may eventually be brought into intelligent and active sympathy with the society and the cause it represents.

The direct benefit to teacher and pupil proceeding from active membership of the latter in a musical society is so considerable as to merit the especial attention of teachers. Who is there that has not known something of the keen delight of the youth who has found himself able to apply knowledge or skill gained by technical study to the actual production of something, whether a roughly built miniature implement, made by a young mechanic, or the "pieces" performed by the young student of music, poorly played, it may be, yet still a "piece," and recognized as "real music" as compared with scales and exercises? The student who has mastered voice or instrument sufficiently to be able to perform his "part" with others—a part all his own, for which he is solely responsible—and is given a "part" in the playing or singing of a musical society, will, in the performance of it, experience a joy which will send him back to his studies with renewed interest and energy, to the delight of his teacher and friends. Concerted work by students, under proper direction, should be encouraged. It brings to the performer an enlargement of knowledge of musical compositions, increased facility in reading, improvement in style, and elevation of taste. For these reasons, the musical society which gives frequent opportunity for concerted work, should have the sympathy and active support of the music teacher.

A musical society can often do a work for the elevation of the musical taste of its members and the community, which it would be practically impossible for the individual musician to undertake, namely, in bringing before the people, as performers, artists of high rank. I am aware that some doubt the advantage of merely listening to great artists play or sing, but if there is a refining, uplifting power in good music well performed, and I believe there is, and if expression and musical "style" generally are to no inconsiderable extent mat-

ters of imitation, as seems to me to be the case, then I maintain that it is advantageous for the student and the public to hear and see artists of eminence perform. It is for the judicious and informed critic and teacher to point out defects in the performance, if such there be, which the student or public might overlook, or accept as excellencies to be praised and imitated.

As an illustration I wish to make some reference to facts which have come within my own observation concerning the origin, progress and influence of a little musical society which existed in a comparatively small city. A wealthy and enthusiastic amateur musician secured instruction for his children upon stringed instruments, and soon had a family quartet. The first public appearance of the quartet, father, mother and two children, at a city school entertainment, resulted in many parents sending their children, boys and girls, to teachers of the violin and other orchestral instruments, and ere long a juvenile orchestra, which eventually grew to number 28 pieces, was formed, carefully fostered by the aforesaid enthusiastic amateur, who afforded the young society the benefit of his ripe experience in the conduct of their rehearsals and public appearances, and his beautiful home as a place of meeting. The work of this little Jubal Club has largely helped to render possible in the city of its birth the performance, chiefly by local players, of orchestral accompaniments to oratorios given by the local Philharmonic Society, such as Messiah, Creation, Samson, Lay of the Bell, Eli, etc., while the organization has now grown to the rank of an "Orchestral Club," under professional leadership, giving two full orchestral concerts each season. So much for what this society has done and is doing for the cultivation of the musical taste of the community. The direct benefits to the members have also been marked, as may be judged from the fact that of those who began orchestral playing with the club, the boy pianist is now organist and choir master in a neighboring city, and has passed two examinations for the degree of Bachelor of Music; two others are good solo clarinet players, one of them a band master; another member, a young lady, has been two years a violin student with Hermann and Sitt at the Leipzig Conservatory, and is now able to take her place in an efficient orchestra at the first violin desk; two others have passed a first examination for Mus. Bac.; another is a good player upon the contra-bass, another an excellent orchestral flutist, and others are playing wood wind and brass with the local band.

The growth of a love for good music in the community brought about by the work of a well-managed choral society is often quite remarkable. Such a society exerts one of the strongest influences for good that can be brought to bear upon a community. I am aware that there is a prejudice in this country, or, perhaps, I should say, in some districts of this country, against singing in chorus. This prejudice, I fear, has in some cases, nothing but ignorance and conceit for its foundation. No sooner do some individuals obtain a term of instruction in singing than they declare, by word or act, that they deem singing in chorus beneath them. Absurd. Some of the greatest vocal artists the world has known have sung in chorus, when already good singers, for the sake of the training and experience thus acquired. The singer who has had no experience in choral work is not thoroughly equipped for a position as soloist with chorus and orchestra. There be conductors who could, in this connection, a tale of misery unfold, if they chose to make public the history of the rehearsal room. I want to emphasize the fact that the study, under a good conductor, of the immortal choral works of Bach, Händel, Haydn, and Mendelssohn, and the beautiful productions of such writers as Gounod, Dvorak, Mackenzie, Stainer, and Dudley Buck, J. C. D. Parker and others of the rising school of American composers who might be mentioned, is in itself a musical education not to be despised, and a source of great pleasure to the real lover of music. I know, too, that there are vocal teachers who urge their pupils not to take part in chorus work, fearing injury to their voices. What I have to say in this regard is simply that the properly instructed vocalist, singing in chorus under competent direction, is in little danger of

injuring his voice. The vocalist or director who is not able to distinguish shouting from singing is not properly trained or competent. I urge the formation and support of choral societies. They may be successfully organized in small places as well as in cities. The good influence of the choral society is felt in the improvement in the musical standard in the homes of the members, in the church choirs and the concert rooms. Having tasted the delights of singing the compositions of the best writers in the choral society, the singers will no longer be satisfied with poor music in the choir or the concert hall.

Some very useful musical societies partake of the nature of the literary club, and these can be organized and sustained in very small towns. Stated meetings can be arranged for at some central point, and members appointed in advance to prepare a programme for each meeting. Every one should have something to do; play, sing, prepare an essay on a musical topic, or make a selection for a reading from a musical book or magazine, or take part in the management of the affairs of the society. A wise discretion should be exercised in the preparation of the programmes, which should exhibit that variety which is the spice of life, and present nothing musically unworthy. The dominant thought should be to make each meeting educationally helpful. By and by the interest will spread from the membership to the public, and eventually it will be found practicable to arrange for a public meeting at which the best of local talent may perform, or some prominent artist give a recital, expenses being met by receipts. Individual effort would be unequal to this task. Associated effort makes it possible. Such a society may be made a real power in a small community for the elevation of the musical taste of the people. The music teacher located in a small town, who is endeavoring to carry on such an organization, may find much help in the way of valuable suggestions of new and good music for performance, and literature to be read, in the columns of the musical magazines. A careful reading of THE ETUDE, not omitting the advertising columns, wherein the products of the brains of some of the best and most progressive musicians of the country are described, will bring a return in useful hints. It is a good plan to read an English and, if possible, a German musical magazine; to peruse carefully the announcements, in all the magazines, of new works, great and small, by leading composers, and to read the programmes of musical societies, and of concerts or musicales given by leading teachers. From these it is possible to gather a general idea as to what is going on in the musical world, and sometimes to make an intelligent choice of music or literature for use by the particular society in which the reader is interested. The leading music houses of this country issue frequent editions of excellent catalogues of music, new and old, for all desirable combinations of instruments and voices, and these can be obtained upon application to almost any reputable music dealer. Then, too, we fortunately live in an age when not alone music publishers, but general publishers, are putting forth interesting and helpful books on musical subjects. There are now published good books on the standard oratorios, operas, cantatas; series of music primers, one of which on "The Beautiful in Music" is an excellent essay for reading before a class, choral or musical society; musical histories adapted to the needs of the student and the general reader; volumes of letters of great musicians; biographical works relating to the masters in music; works on theory and how to understand music; and should any particular difficulty arise in connection with the work of a musical society, a brief note, stating exactly what is wanted, to the editor of THE ETUDE, or other reputable musical magazine, or to some prominent musical worker, accompanied by return postage, will generally bring a courteous and satisfactory reply, although it should be borne in mind that the fact that a gentleman is a leading musical editor or musician gives others no right to ask him to devote much time or special effort to their affairs without compensation.

Music teachers should give their pupils and their audiences good music, and only good music. They will thus oppose the clamor for musical trash in the most

NOTE.—This Society has admirable By-laws, which we give as a help to our readers interested in forming such an organization.—*Ed.*

By-Laws.—1. The members shall be President, Vice-President, Secretary and Treasurer, who, with one Director, shall constitute the Executive Committee.

2. Members shall consist of three classes, Active, Associate and Sustaining. The number of Active members shall be limited to thirty.

3. Active members shall take part in the Musical and Literary exercises.

4. Associate members, on the payment of five dollars annually, shall have the privilege of all the meetings.

5. Sustaining members, on payment of five dollars annually, shall have two tickets for each meeting.

6. Persons proposed for active membership must be vouched for by two active members and the names sent by letter to the Secretary, when they must be unanimously elected by the Executive Committee.

7. Active members shall pay fee of one dollar annually.

8. Any Active member absent from any regular meeting of the Society shall be fined ten cents, unless excused by the Committee. If absent four consecutive times without excuse, may be suspended.

9. Any member unable to perform the duty assigned on any programme shall supply a substitute.

The following programme is from another Society in New York State:—

Concert given under the auspices of "The Adelphe Society," Monticello, N. Y.

PART I.

A Talk on History of Music; Piano Solo, Ballade, Beethoven; History of Flute; Flute Solo, Russian Air, Himmeyner; Piano Solo, Love's Dream, Liszt; Saxophone, Habener; History of Harp; Harp Solo, "Ye Banks and Braes"; Piano Solo, Im Dreigegenspann, Tschalkowsky; Etude d'Orgue, Chopin.

PART II.

Flute Solo, La Traviata, Gail; Piano Solo, Polka de la Bette, Raff; Harp Solo, Il Trovatore, Oberthur; Piano Solo, Dance of the Fairies, Van Laer; Ricordanza, Gottschalk; Tarantelle Fantastique, Gilder; Duo, Flute and Harp, Il Pifferaio, Ciani.

SPECIAL PIECES FOR SPECIAL PURPOSES.

BY EDWARD BAXTER PERRY.

MY DEAR ETUDE!—I have been requested to supplement my first paper on "What Shall We Play?" by a third on the topic suggested by the above title. I fully realize the need and possible value of such an article, if it could be made complete and exhaustive. I regret that I have not at present, in the crowded rush of preparation for my approaching tour, the requisite time and undivided attention to do the subject justice; but perhaps I may be able to call attention to a few of the more obvious ideas lying upon the immediate surface of the topic, a grasp of which is undoubtedly essential to the effective and successful work of any teacher. I trust that some one of my professional colleagues may carry out and amplify the train of thought which I will but attempt to start.

All know that in pianism there are many widely differing yet nearly equally important elements, each of which has its special purpose, but all of which must be possessed in approximately equal degree and development, and be harmoniously combined in the really superior pianist. All teachers are familiar, for instance, with that deftness of finger which so frequently enables a precocious miss of fifteen to ripple lightly over the silver tintinnabulations of a "Valse Styrienne," by Wollenhaupt, or a "Last Hope," by Gottschalk; but is as hopelessly inadequate to a grand or strident strain, in which nobility and power are demanded, as a greyhound for the bearing of heavy burdens. All occasionally meet with that dashing impetuosity and bravado, that physical and nervous energy, which enables a clumsy-fingered youth to plunge, as with lowered head and set teeth, into the bristling difficulties of a formidable octave cascade, and to come through them, by sheer force of momentum, with a certain swing and spirit, which, however, resembles an artistic performance as little as the brute force and rude war-club of an Ethiopian savage resembles the supple strength, consummate address, and practiced fence of a trained Roman swordsman.

There is the feeble, flaccid touch, which can only bombard a gigantic antagonist with rose leaves; the lumbering, ponderous touch, which caresses violets with a gledge-hammer; the bright, shallow, flippant touch, that trifles with the grandeur of great battles and the gloom of solemn funerals, plays with the passion or pathos of strong emotion, glides over the surface of deep thoughts like a careless skater over thin ice, wholly heedless of the depths below.

All these, and more, the earnest teacher has to deal with; must correct, control, combine, modify, or develop, as the case requires, to secure anything like intelli-

gence and coherency in the performance of his pupils. For, as the true knight of old was expected to wield at will, and with equal success, the light slender rapier, the long glittering lance, and the weighty battle-axe, so it is demanded of the accomplished pianist that he shall control and use at will all the manifold kinds and degrees of tone quality, technical skill, and emotional coloring.

This can only be attained by wide, varied, and judicious study. One of the most difficult and important duties of the teacher is carefully to diagnose the pupil's musical status at the outset, and to prescribe for his study such études and pieces as will tend not only to supplement those qualities in which he is strong, and thus make the best show in the shortest time, but to arouse and develop those in which he is weak; to economize and equalize his forces along the whole line, and to lead him by wisely graduated steps to a higher plane of broad symmetrical culture. This demands judgment and experience, and is one of the chief respects in which a thoroughly first-class teacher is better, and in the end cheaper, than his inferior though low-priced competitor.

The task is greatly complicated by the fact that most pupils seem to be constituted in harmony with the law that ordains, "To him that hath shall be given, and from him that hath not shall be taken away even that which he hath." It is worthy of note that the average student is fanatically bent on the further development of the particular line in which he already excels. Where one possesses a considerable degree of technical proficiency and nothing else, he is apt to seek the teachers and confine himself to the methods of study which will give him the most aid in that special direction, complacently ignoring those elements in which he is most woefully deficient. On the other hand, one endowed by nature with musical perception and aptitude for tasteful expression, but with small mechanical facility, inclines to regard technical study as dry, uninteresting, not to say unworthy. For, as a rule, each refuses, not only his efforts, but his admiration to other than his own line of work. Thus the teacher has constantly to work up hill, against the natural tendencies and preferences of the pupil.

Mr. J. C. Fillmore, in an able paper recently printed in *The Etude*, very justly calls attention to the uselessness of practicing Czerny's and Bertini's exercises as a preparation for such composers as Mendelssohn and Chopin, who demand a totally different treatment. Much more might be said in this direction to elucidate the point which I wish to emphasize, that each individual style of composition requires, and inevitably develops, a similar style of technique, and that the student's progress in any given direction depends in large measure upon the exercise of due discrimination in the selection of the works he is to study.

All piano music may be roughly divided into three general classes, which I will designate, for convenience, as the *lyric*, the *brilliant* and the *noble*.

Under the term *lyric*, which originated in the idea of a voice singing to the accompaniment of a lyre, I include all compositions and parts of compositions, of a strictly melodic character, consisting of a sustained, song-like melody, and a subordinate accompaniment. They may and do express nearly every shade of human emotion. They may be sweet or sad, tender or pathetic, graceful or majestic, playful or impassioned; but are all constructed on some one of the manifold song models, and all demand a firm but flexible-pressure touch for the melody, which must be kept distinctively prominent, while the accompaniment, though following every inflection, every rise and fall of the melodic movement, is always several degrees softer and strictly subservient.

By the term *brilliant*, I mean all music of a rapid, sparkling order, in which movement, vivacity and display are the chief elements, and for which what is called "finger technique" is the chief requisite. It demands a crisp, percussive tone, produced by an independent, hammer-like stroke of the finger; great flexibility, velocity, and freedom of finger action, and, as a rule, but little emotion or intellectual power. It might perhaps not be inaptly characterized as the music of the metacarpal joint.

By the term *noble* I would designate all broad, serious

compositions, and those of a martial and dramatic character, in which octave and chord work is the most important constituent, which demand power and sonority of tone, breadth of conception, and a strong, supple wrist.

Of course, not every composition will be found to belong in its entirety to one of the above mentioned divisions. Many of the more difficult and elaborate piano works, especially those designed for concert use by artists, contain many varieties of musical mood, and demand facility in almost the entire field of piano technique; but the component parts, even of these, may be assigned each to its proper place in one of the classes named; and the bulk of compositions for pupils' study and performance either consist exclusively of one movement, or have a general trend in one of the directions indicated, with brief intermissions only of another mood, so as to be arranged by the teacher under one of the heads referred to.

In the first division, for instance, the lyric, we have nearly all nocturnes, reveries, cradle songs, etc., with the adagios and andantes of sonatas. In the second, or brilliant class of compositions, waltzes, mazurkas, and the rest of the lighter dance movements, with the numerous brooks, fountains, rills, and other "music and water" productions, and nearly all presto movements. In the third, or noble, we find the best gavottes, marches, and polonaises, with the many now popular staccato and octave études.

As before stated, most pupils will be found by nature, habit, or conformity of hand, specially apt in learning and performing the music in one of these departments, and proportionately weak in all that appertains to the other two. The first duty of the teacher is to supplement these deficiencies and equalize the power, and this can only be done by devoting special attention, and far more than its proportionate time, to developing the weaker sides. If the pupil's deficiencies are in the line of lyric playing, the systematic study of a series of lyric compositions should be undertaken at once and pursued with energy and perseverance. It should be supplemented by much reading of the best lyric poets, to stimulate the imagination and the emotions, and, if possible, by much hearing of good singing and violin playing, to cultivate a feeling for smooth flowing, finely-shaded melodies. The easiest compositions of the kind should be selected at first, even for what are called advanced pupils, so that no slightest technical difficulty, or musical complication, shall in the least distract the attention from the one paramount object—that of properly producing and enunciating a given series of tones, which should constitute a complete, continuous, melodic period or sentence. There is not the smallest danger that the pieces chosen may be too easy. The highest art often consists in rendering beautifully the simplest passage of single notes; and it is by no means uncommon to find pupils who are able to get through a Liszt rhapsody, or even a Beethoven sonata to their own complete satisfaction, if not to that of the teacher, but who are utterly incapable of playing the simplest of the Mendelssohn "Songs Without Words" even passably.

On the other hand, if a bright, fluent finger technique seems the one thing lacking, then concentrate for a time on its acquisition. Use Czerny and Clement freely, in conjunction with the lighter order of parlor pieces, such as Wely's "Titania," and Mills' "Tarantelle" and "Fairy Fingers," affording no temptation to become emotional or declamatory, and in which a perfectly flexible hand, and light even touch may be uninterruptedly maintained, while the simplicity, both of the figures and the harmonies, renders a high degree of speed easily attainable.

Once more, if, as is oftentimes the case with our young lady pupils, especially if trained in the older school, everything is puny and feeble, and power and breadth the most urgent needs, then for a vigorous course of the "hammer-and-tongs" order of study. Take Klnlak, or some other good set of octave studies, as a steady diet, and such pieces, for instance, as Morey's Gavotte in A minor, the popular Silas Gavotte in E minor, Chopin's "Military" Polonaise, and the like. It would be

wise to supplement this line of study, particularly, by judicious use of the technicon, to gain strength and endurance; but care should be exercised in this line of practice not to overdo at any one time, as serious injuries to hand and wrist are more common from octave practice than from any other kind of piano work. In connection with this special drill, I would recommend the student to read with care and enthusiasm the dramatic poets, and to attend every possible performance of grand opera and orchestral music. A sojourn amidst rugged mountain scenery, and familiarity with nature in her stronger and sterner moods, will also be of powerful aid. In a word, contemplate frequently, and learn to sympathize with, the vigorous, the heroic, the impassioned, and the sublime in life, in art, and in humanity. Not only your special musical studies, but the whole general character, will be the better therefor.

It will rarely if ever be found possible entirely to eradicate the natural peculiarities referred to, indeed it would not be altogether desirable. Even after the student has developed into a full-fledged artist, he may well retain a more or less distinctly noticeable leaning toward some particular style of work, and this is not objectionable, provided it does not render him oblivious to and markedly deficient in the other elements essential to his art. While cultivating a specialty in which to excel, one should be ashamed to rest content with less than mediocrity in other departments of his profession. Such a mistake is the more fatal because of the multitude of concert pieces referred to, which make demands upon at least two radically contrasting modes of treatment. For example, the familiar "Aufschung" of Schumann, whose opening subject is broad and energetic in the extreme, and the second delicately, tenderly lyrical. Beethoven's sonata, "Pathétique" includes all three of these dissimilar elements, each in several degrees and varieties, so that a command of them all is requisite to a proper interpretation.

Supposing a pupil to be starting with no abnormal, one-sided development to correct, or to have obtained a fair equisite by dint of judicious study, then these three departments of work should be carried on simultaneously and about equally. He should always have on hand for practice one lyric, one brilliant, and one noble composition, so as to insure even and healthful development, and at the same time to save him all the fatigue possible, by giving variety, and therefore added interest, to his work. Just as many of our best-regulated schools and academies adopt the very excellent plan of allowing pupils to take up but three branches of study at a time throughout the entire course, and of these always one in the department of mathematics, one in science, and one in languages; that no portion of the intellect may at any time be neglected or overworked, and so as to insure the maximum of progress with the minimum of fatigue.

Applying this theory practically to a "first grade" piano pupil, I should say he ought to find himself studying simultaneously some such selected trio of pieces as Spindler's "Study for the Wrist," op. 160, No. 1; "The Fountain," by Bohm, for finger work; and the nocturne, op. 66, by Eggberg, for lyric development. Some terms later he should be able to grapple, with equal success, with the "Diabolique," by Leybach; "Waltz Etude," by Wollenhaupt, and one of the easier Mendelssohn "Songs Without Words." Still later, with the "Toccata," in D flat, by Mayer; the "Mitschen," by Raff, and some one of the Chopin nocturnes.

In closing, let me emphasize that these suggestions are made from the standpoint and for the benefit of the pupil. In our self-development we should strive for the broadest possible eclecticism. As public performers, a different code compels us, and while endeavoring to give, within certain limits, the greatest practicable variety in our programmes, we should still confine ourselves to those things which we can do best, and which afford us the greatest personal satisfaction, certain that by so doing we shall give to our audiences the highest degree of pleasure and profit possible to us, and assured that the purest and loftiest ambition in the art is that which strives for quality rather than quantity, in its ultimate finished product.

THE MENTAL READING OF MUSIC.

BY HERVE D. WILKINS.

A SUBSCRIBER writes: "How may one acquire the ability to read music mentally, so as to conceive the effect of it from the printed page without entering the notes aloud?"

The ability to read music mentally, "to one's self" as we say in speaking of reading a book or a paper, is far more general than we are apt to suppose. First there are the composers—they must have the ability to do it, although there are many of these who compose only at the piano. Orchestral conductors have it, and some of them even commit the music to memory and direct without notes; Mr. Nickisch, Von Bülow, Rubinstein and others do this.

Among music students and amateurs this ability probably results, according to the prevalent methods of teaching, from the possession of a fine aptitude for music on the part of a faithful and eager student; he learns to be a "good reader" at the piano, and after a time learns also to read simpler music, melody and harmony, and to imagine the effect of it, away from the keyboard.

The right way to acquire the ability to read music mentally is to learn to sing without the aid of an instrument, according to the movable *do* system, which is the same as Tonic Sol-fa, only set to notes. You will begin by practicing the scale at first without notes until you can sing correctly any progression whatever, including all sorts of skips. Later you will learn to transpose the scale into all keys, and then you will learn to modulate, using selected solfeggios for illustration and practice in sight-reading, transposition and modulation. You will in this way learn to read a melody without the assistance of an instrument, and if you can thus read it and sing it you can surely as well read it without singing, for the mental operation of reading is the same whether one reads aloud or silently. All the above applies only to the understanding of melodies, and the relation which each one holds to the preceding and following tones. To understand and conceive harmonies you will need further practice, such as singing in chorus, writing transposed exercises on the organ or piano, playing music from dictation, that is, writing down what is sung or played, harmonizing melodies, filling out figured bases. Analyzing musical works with reference to harmonic structure, rhythmic figures and thematic development, and in short, filling out a varied musical experience. While it is comparatively easy to acquire the ability to read a melody or a single voice, in part music the comprehension of harmonies requires much more extensive research and study, and to read the greatest works, such as a symphony or an operatic score, requires that one shall know all about music, be, in fact, a learned musician.

Notwithstanding this, one who has but begun the study of music can, while able to read perhaps but one voice at a time, derive pleasure from the mental study of higher compositions, there is always a principal melody, and one can follow that to advantage, trusting to time to learn how the same tone or motif will have a different effect according as it is harmonized differently. The reason that in a chorus the altos are always the best readers is, that they learn in the practice of their part to appreciate the harmony better, they must not only sing their part, but they must sing *within* the chord. The highest and lowest voices being more prominent and easy to catch, and the inner voices requiring to be thought out with discrimination.

If you have already some practical knowledge of music, you should be sure and make a beginning at reading music mentally. Every practical musician should study to be more reflective. The trouble with all music makers, from the beginner up to the artist, is that they do not think enough proportionately to what they do. The right way is to study the ideal more, that the practice of music may be lifted to a higher plane of excellence.

Every one must educate himself. His book and teacher are but helps; the work is his.—*Weber*.

MUSICAL CLUBS; THEIR IMPORTANCE.

BY T. J. AVIRETT.

THE old adage, "In union there is strength," is most emphatically true. Yet what seems paradoxical, though equally true, is, that competition stimulates persons engaged in the same pursuits, to do nobler and better work.

Scholars tell us that there is positively only one evidence of life, and that is growth. This is a true statement. So soon as we cease to grow we begin to fade and die. Then the main question is how are we to grow? The answer is: by heeding the laws relating to the science of physiology and of intellectual development. Then it necessarily follows that intellectual growth requires an atmosphere, so to speak, conducive to its development. Where do we find the necessary requirements for musical development more certainly than in societies where musicians meet for the purpose of combining their efforts for the good of each and all? But then this view considered alone presupposes a spirit of unselfishness and generosity scarcely to be expected. Hence, it is well to consider the subject from a standpoint peculiar to individuals. What will each one gain? Something surely, be his or her acquisitions and natural endowments never so great. There is no other place where one can so well display ability and thus impress others and be appreciated according to true worth, as in the meetings of such societies. On the other hand, if one is not so gifted, by listening to others he will have the opportunity of learning much that is instructive. It is true, there will be times, when the various points of a subject are under discussion, that one's self-conceit and hobbies will be set in their true light; for it is rare to find one individual a perfect master of all the specialties embraced in the general term, musician. But having learned that "there are more things in heaven and earth than are dreamed of in his philosophy," it is to be hoped that his ideas will be enlarged and he will become a "wiser, if not a better man."

There are various ways of organizing such local clubs or societies. By the teachers of a town uniting and taking a personal part in the exercises, and having their advanced pupils perform at the musicales. Or, any teacher who has a good class can conduct such a club with the help of personal friends and his or her pupils. In either case, well known solo talent, instrumental and vocal, professional or amateur, should occasionally take part in the public musicales or recitals. Narrowness must be avoided. Such by-laws should be enacted as will tend to make the affairs of the club go smoothly and restrain any over-ambitious member. In some towns I know of clubs being sustained by amateurs, where vocal choral music is the principal work. These employ professional artists in their annual or semi-annual concerts, and have a noted conductor to instruct them in the weekly rehearsals. In the monthly musicales the chorus gives a few numbers. Solo talent from the membership of the club, both vocal and instrumental, do their part, and if there happens to be a good musician visiting friends in town, he is invited. Such societies are the natural channels through which artists' recitals are conducted, all of which are a great and most valuable factor in the elevation of taste in the community, and advancing the cause of our divine art.

I myself do not believe in misfortune. What men call such is only the shadow side of good.—*George McDonald*.

Any great achievement in acting or music grows with growth. Whenever an artist has been able to say, "I came, I saw, I conquered," it has been at the end of patient practice.

Genius at first is little more than a great capacity for receiving discipline. Singing and acting, like the fine dexterity of the juggler with his cups and balls, require the shaping of the organs toward a finer and finer certainty of effect. Your muscles, your whole frame, must go like a watch, true—true to a hair. That is the work of spring time, before habits have been determined. . . . Any success must be won by the *utmost* patience.—*G. Elliot*.

SONG WITHOUT WORDS.

(LIED OHNE WORTE.)

GUSTAV HÖLZEL.

Andante.

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 12/8. The right hand plays a continuous eighth-note melody with slurs and accents. The left hand plays a steady eighth-note accompaniment. Dynamics include *con espress.*, *f*, and *p*.

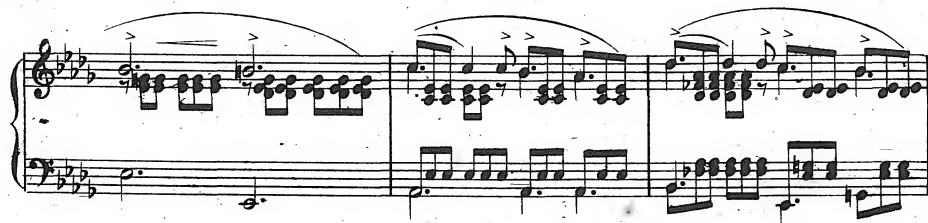
The second system continues the piece. The right hand melody features more complex rhythmic patterns and slurs. Dynamics include *f*, *pp*, and *f*. The instruction *steigernd.* (increasing) is written above the right hand.

The third system shows a change in the right hand's rhythmic pattern. Dynamics include *ff*, *pp*, *dim.*, and *pp*. The instruction *rit.* (ritardando) is written above the right hand.

The fourth system concludes the piece. The right hand melody returns to a simpler eighth-note pattern. The instruction *al tempo* is written below the left hand.



poco piu tranquillo.



Tempo 1.

3

First system of musical notation, measures 1-2. The key signature is three flats (B-flat, E-flat, A-flat). The first measure contains a series of eighth-note chords in the right hand, with accents (>) over each. The second measure continues this pattern, with a forte (*f*) dynamic marking in the bass line and a piano (*p*) dynamic marking in the right hand.

Second system of musical notation, measures 3-4. The first measure continues the eighth-note chord pattern. The second measure features a forte (*f*) dynamic in the bass line and a piano (*p*) dynamic in the right hand.

Third system of musical notation, measures 5-6. The first measure continues the eighth-note chord pattern. The second measure features a fortissimo (*ff*) dynamic in the bass line and a piano (*p*) dynamic in the right hand.

Fourth system of musical notation, measures 7-8. The first measure continues the eighth-note chord pattern. The second measure features a pianissimo (*pp*) dynamic in the bass line and a piano (*p*) dynamic in the right hand.

Fifth system of musical notation, measures 9-10. The first measure contains a series of eighth-note chords in the right hand, with accents (>) over each. The second measure continues this pattern, with a piano (*p*) dynamic marking in the bass line and a piano (*p*) dynamic marking in the right hand. The system concludes with a *dim* (diminuendo) marking.

WALZER.

AUS DER SERENADE No.2.OP.63.

Fingered by F. Diets.

ROBERT VOLKMANN.

WALZER.

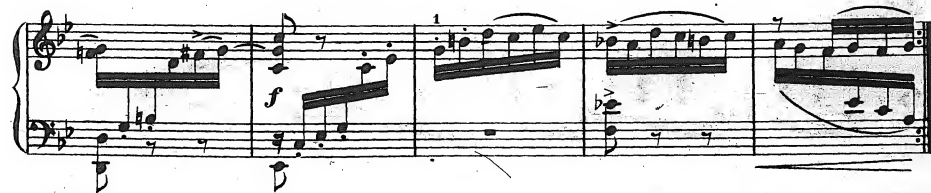
Allegretto moderato.

p

pp

p


p







The first system of musical notation consists of two staves. The upper staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It contains a series of chords and a melodic line with a slur and a 'p' (piano) dynamic marking. The lower staff begins with a bass clef and contains a melodic line with a slur and a 'p' (piano) dynamic marking.



The second system of musical notation consists of two staves. The upper staff continues the melodic line with a slur and a 'p' (piano) dynamic marking. The lower staff continues the melodic line with a slur and a 'p' (piano) dynamic marking.



The third system of musical notation consists of two staves. The upper staff contains a series of chords and a melodic line with a slur. The lower staff contains a series of chords and a melodic line with a slur.



The fourth system of musical notation consists of two staves. The upper staff begins with a treble clef, a key signature of two flats, and a common time signature. It contains a series of chords and a melodic line with a slur and a 'p' (piano) dynamic marking. The lower staff begins with a bass clef and contains a series of chords and a melodic line with a slur and a 'p' (piano) dynamic marking.



The fifth system of musical notation consists of two staves. The upper staff contains a series of chords and a melodic line with a slur and a 'pp' (pianissimo) dynamic marking. The lower staff contains a series of chords and a melodic line with a slur and a 'pp' (pianissimo) dynamic marking.

POLONAISE.

Fingered by F. DIETZ.

G. MERKEL. Op. 181, No. 1.

Allegro moderato.

The musical score is written for piano and bass. It consists of four systems of two staves each. The key signature is two flats (B-flat major) and the time signature is 3/4. The tempo is marked *Allegro moderato*.

- System 1:** Starts with a forte-piano (*fp*) dynamic. The piano part features a melodic line with slurs and fingerings (5, 2, 1, 1, 1, 4, 3, 2, 3, 5, 2). The bass part has a steady accompaniment of chords with fingerings (2, 1, 4). Pedal markings (Ped.) and asterisks (*) are present.
- System 2:** Continues the melodic and accompaniment patterns. The piano part has slurs and fingerings (3, 2, 1, 4, 3, 2, 1, 5, 2, 1). The bass part continues with chords and fingerings (2, 1, 4). Pedal markings (Ped.) and asterisks (*) are present.
- System 3:** The piano part becomes more active with a forte (*f*) dynamic, featuring slurs and fingerings (2, 5, 1, 2, 1, 3, 2, 1). The bass part has a piano (*p*) dynamic with chords and fingerings (2, 4, 3, 3, 3, 3). Pedal markings (Ped.) and asterisks (*) are present.
- System 4:** The piano part continues with a crescendo (*cres.*) marking. The piano part has slurs and fingerings (2, 1). The bass part continues with chords and fingerings (2, 1, 4). Pedal markings (Ped.) and asterisks (*) are present.

3 2 4 3 3 1 2 1 243 1 2

f

Ped: * Ped: * Ped: *

2 1 *a tempo.*

fp *poco rit.*

Ped: * Ped: * Ped: *

cres.

Ped: * Ped: * Ped: *

3 3 1 2 1 4 1 2 1 3 2 3 4

ff

Ped: * Ped: * Ped: *

5 2 1 5 1 1

p

Ped: *

First system of musical notation. Treble and bass staves. Treble staff has a slur over measures 1-4. Bass staff has a slur over measures 1-4. Pedal markings: Ped. * Ped. *

Second system of musical notation. Treble and bass staves. Treble staff has a slur over measures 1-4. Bass staff has a slur over measures 1-4. Pedal marking: Ped. *

Third system of musical notation. Treble and bass staves. Treble staff has a slur over measures 1-4. Bass staff has a slur over measures 1-4. Pedal marking: Ped. * sf

Fourth system of musical notation. Treble and bass staves. Treble staff has a slur over measures 1-4. Bass staff has a slur over measures 1-4. Pedal marking: sf

Fifth system of musical notation. Treble and bass staves. Treble staff has a slur over measures 1-4. Bass staff has a slur over measures 1-4. Pedal markings: sf Ped. * Ped. * Ped. *

fp

Ped: *

f

p

cres.

f

a tempo
fp *poco rit.*

cres.

Ped: * Ped: * Ped: * Ped: *

f *p*

Ped: * Ped: * Ped: *

f *f* *ff* *rit.*

Ped: * Ped: * Ped: * Ped: *

a tempo *p* *cres.* *ff*

Ped: *

not as well keep up our music? Is the fault in some point of our musical education? Has our zeal for music been a shallow pretense? Can the common plea of "the want of time" be allowed as a legitimate excuse, when the best of us squander precious hours every week, more than enough to keep one in practice?

I sometimes think that if every pupil was made a good sight reader, they would be more likely to keep up their music in after-life. At any rate, this seems reasonable. Then, too, I believe in memorizing as a remedy for this evil; for, if one memorizes easy reads well, it does not take long to learn a new piece that would be sufficiently pleasing to a musically-cultivated man or woman.

I know a woman, well on in life and the mother of six children, who now has many grandchildren, and still practices some, more or less, every day. I know another woman, the mother of seven boys and one girl, and the widow of a miserable drunkard who died from alcoholism, who plays well, plays four hand duets with her children, and sings well. We all know of business-men who keep up their music by singing in some club, choir or society. And the above are not the only women who have kept their music in practice, that I know. These cases are given as being extreme, or where music was kept up under extraordinary circumstances. The *Christian Union*, under the caption of "Fifteen Minutes a Day," "The Little Time, but Much Can be Accomplished," gives the following:—

"An excellent amateur pianist was asked how she had managed to keep up her music. She was over forty, and had reared a large family. She had never been rich, and she had more social burdens to carry than fall to the lot of most women."

"How have you ever done it?" reiterated her friend, who had long ago lost the musical skill which she had gained at an expense of years of study and thousands of dollars."

"I have done it," replied the other, "by practicing fifteen minutes a day whenever I could not get more. Sometimes, for several months together, I have been able to practice two or three hours each day. Now and then I have taken a term of lessons so as to keep up with the times, but, however busy and burdened I have been, unless actually ill in bed, I have practiced at least fifteen minutes every day. That has "tided me over" from one period of leisure to another, until now I have still my own talent, at least as well improved as it ever was, with which to entertain my friends and amuse myself."

"It is amazing to those who have tried it, to see what can be accomplished by laying aside even a small portion of time daily for a set purpose."

—The old proverb, "Where there is a will, there is a way," is beautifully illustrated in the following:—

The German sculptor, Dannecker, worked for eight years upon a statue of Christ. At the end of two years he called a little girl into his studio, and pointing to the statue, asked, "Who is that?" She replied, "A great man." The artist turned away disheartened, he had failed. He began anew. After another year of patient work, he brought the child again before the statue. "Who is that?" After a long silent look, with tears in her eyes, she said, "Suffer little children to come unto Me." And he knew that his work was a success.—*Austin Phelps.*

Some of the greatest pianists have followed a similar course, by practicing their pieces from one to three or more years, before playing them in public, with results similar to that above recorded of the sculptor, Dannecker.

If these great artists and musicians who had the divine gift of genius, had the patience to work so long for the sake of perfection, shall we, poor, common mortals, allow ourselves to rest satisfied when we have studied on a piece only long enough to wade and wiggle through to it and without breaking down.

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

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

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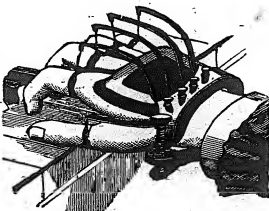
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