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Theodore Presser

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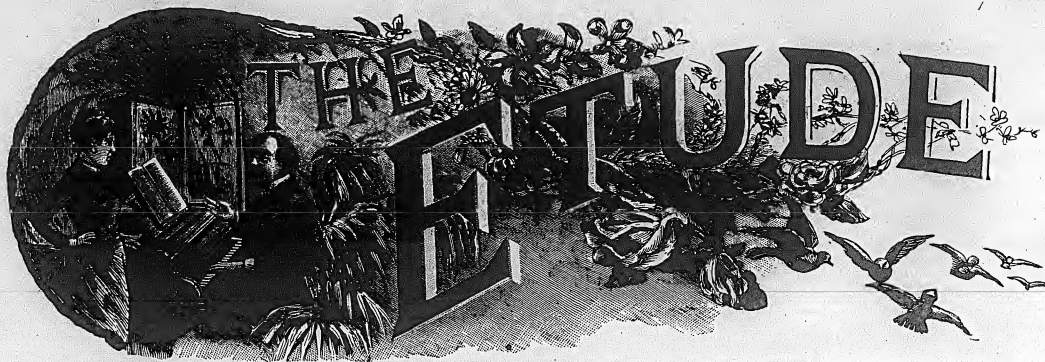


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VOL. IX.

PHILADELPHIA, PA., MARCH, 1891.

NO. 3.

THE ETUDE.

PHILADELPHIA, PA., MARCH, 1891.

A Monthly Publication for the Teachers and Students of Music.

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THEODORE PRESSER,

1704 Chestnut Street.

PHILADELPHIA, PA.

MUSICAL ITEMS.

[All matters intended for this Department should be addressed to Mrs. HELEN D. TAYLOR, Box 3223, New York City.]

HOME.

MISS AMY FAY is giving many piano conversazioni this season.

THE Janko concerts recently given in Chicago were a great success.

MR. CONSTANTIN STERNBERG has made a successful tour in the West.

FRANZ RUMMEL gave a successful recital in Boston, February last.

MR. CARL BIERMANN continues his successful Chamber Concerts in Boston.

HERVE D. WILKINS gave a successful recital at Lockport, N. Y., Feb. 5th.

JOHN TOWERS is giving lectures on music at the Indianapolis School of Music.

SAMUEL B. WARREN continues his free organ recitals at Grace Church, New York.

MRS. KARL FORMES is preparing the memoirs of her famous husband for publication.

ARTHUR NIKISCH is to become the conductor of the Brooklyn Philharmonic Society.

DR. CARL MARTIN is the most popular basso for concerts and oratorio in our country.

CLAYBRACK College Conservatory is to have a recital by Miss Neally Stevens, March 20th.

MR. EDWARD DICKINSON gave a course of lectures on music before the Oberlin Conservatory.

XAYER SCHWARZENKA and Valdimir de Pachmann each gave a piano recital in Buffalo during February.

THE IOWA State Music Teachers' Association has held its sixth meeting, at Sioux City. It was a great success.

HANDEL's "Messiah" has been performed eighty-three times by the Handel and Haydn Society of Boston, Mass.

MME. MINNIE HAUCK appeared at the Metropolitan Opera House before a large audience the first week in February.

MISS NEALLY STEVENS has had a successful Western and Southern tour. She plays in New York State this month.

MISS EMMA THURBERY sang at a recent Boston Symphony concert. Her selections were arias by Mozart and David.

MISS ELLIE LONG gave her annual concert at Steinway Hall, New York, Feb. 4th. Mrs. Clara G. Thoms was solo pianist.

HENRY J. ANDRES and Armin W. Doerner, duet pianists, are playing on a tour through the principal cities of this country.

JERSEY City music lovers have clubbed together on a social basis. They employ celebrated artists on the musical parts of their programmes.

SOME musical and wealthy families in New York City employ musicians to play and explain to them the operas they will hear at the Metropolitan.

IVANHOE, the grand opera by Sullivan, was a great success from its first production. American singers take the parts of the principal roles.

MRS. HELEN HOFERKAMP played in Boston, Feb. 1st, selections from Beethoven, Schumann, Mendelssohn, Liszt, Chopin, Paderewski, and others.

AMERICAN music is to be particularly well represented at the World's Fair. It is proposed to erect a building, costing \$500,000, especially for musical purposes.

"The Dominant Seventh," a musical novel by Miss Kate Elizabeth Clark, which was published not long since by D. Appleton & Co., has been republished in England.

THE Vermont College of Music, Art and Elocution opens its first term, about April 1st, at West Rutland, Vermont. It is to be a summer school under some of the best teachers of our country.

THE Musical Messenger Cincinnati, and Music and Drama, of Denver, are two more new ventures in musical journalism. THE ETUDE extends the right hand of fellowship and wishes them success.

CALIXA LAVALLER died at his home in Boston, Jan. 21st. The country has lost an able and conscientious musician. He will be especially remembered for his courage in being the first pianist to give a programme exclusively of American compositions.

AMERICAN composers exclusively were represented at the second concert of the New York Orpheus Society. The composers were Max Vogrich, Homer Bartlett, Henry Holden Huss, E. A. McDowell, Arthur Foote, G. Templeton Strong, Bruno Oscar Klein, Carl Walter and Dudley Buck.

MR. SHERWOOD played in Boston, Jan. 11th, at the Philharmonic Concert. He played Liszt's arrangement of Schubert's Wanderer. In answer to the fourth recall he gave a Chopin nocturne. Later came Weber's Brilliant Polacca, Op. 72, which was similarly received; and then he gave another encore, the Paganini-Liszt Campanella, which he played inimitably.

AMERICAN composers are receiving encouragement from the Mason and Hazlin Organ and Piano Company. This firm is giving a series of recitals by leading artists on their Liszt organ, both in solo and with the piano and other instruments. The music being especially composed and arranged to bring out the capabilities of this organ, both as a solo and ensemble instrument.

THE announcement was made at a meeting of the Philharmonic Society, held at Mr. Carnegie's house on Feb. 5th, that a guarantee fund of \$50,000 had been set aside for the organization of a permanent orchestra for New York, consisting of 100 men, under the direction of Mr. Walter Damrosch. Its first concert will be given next fall at the Carnegie Music Hall, on Seventh Avenue and Fifty-seventh Street.

THE Phonophone is a new device for the use of students. It has the regular piano action, and the tones are produced by small metallic plates, enabling the student to hear faintly the music he plays.

FOREIGN.

OTTO HEGNER is to give concerts in Paris.

FURSCH-MADJ is coming over for a concert tour.

MME. BELLE COLE continues her London success.

SARASATE gives a series of violin recitals in Berlin.

MR. THEODORE THOMAS will move to Chicago in May.

THE royal music school of Munich is to be converted into a high school for operatic music.

MME. ESSIPPOFF has concluded a tour of England and Scotland, and is now concertizing in Germany.

MME. MARIE ROZE began a tour of the English provincial cities with the Carl Rosa Company, February 2d.

THE Berlin Philharmonic concerts are unusually interesting the present season, under Dr. Hans Von Bulow's direction.

MOZART is to have a monument in Berlin. Prof. Joseph Joachim is at the head of the committee organized for its erection.

GERMAN opera in New York is to be superseded next winter by Italian opera, under Mr. Henry E. Abbey's management.

THE first performance of Tschaiakowski's new opera, "La Dame de Pique," at St. Petersburg, proved a triumph for the composer.

CHARLES GOTTFRIED WILHELM TAUBERT, the German musician and composer, died in Berlin, January 6th. He was born in 1811.

M. ROBERT FISCHOF, a Viennese pianist and composer, has been creating some interest in Paris by his performance of some works of his own composition.

FRANZ SCHUBERT's recently discovered "Tantum ergo" and "Offertorium" will be heard for the first time in England at the Bach Choir concert on March 10th next.

THE Bayreuth performances of this year will commence on July 19th. Twenty performances will be given, of which ten will be of "Parsifal," seven of "Tannhauser," and three of "Tristan and Isolde." They close on August 20th.

MME. FANNIE BLOOMFIELD-ZEISLER has been playing at a Thomas concert, at Lenox Lyceum, at the Symphony Society concert (Saint-Saens C minor concerto), and at the New York Philharmonic concert (Chopin F minor concerto).

A PERMANENT concert orchestra is to be organized in New York, under the auspices of the new National Conservatory of Music that Mrs. Thurber has been laying the foundation for. It is said that Max Erdmannsdorfer, of Bremen, is to be its conductor.

TSCHAIKOWSKI, the Russian composer, will visit America in the spring to take part in the festival for the inauguration of the new music hall on Seventh Avenue and Fifty-seventh street. He will conduct several of his own compositions. Tschaiakowski may also participate in the Pittsburg, Pa., May musical festival.

By living active days we escape all the dire evils that befall those who will not work.—Thomas Tapper.

LETTERS TO TEACHERS.

BY W. S. B. MATTHEWS.

THE SCALES—WHEN, WHY, AND HOW TO TEACH THEM.

I FIND so much that is helpful in the ETUDE's pages that I cannot resist the impulse to "speak out" when I meet a point on which I am not quite clear. In a short editorial in the December number I was surprised to find that the writer considered the teaching of scales a difficult matter, which should be left until the third term of lessons.

May I offer a different opinion, as the means of bringing out a further discussion of this question, so that I may reap the benefit of others' experience?

I have used scales with most pupils from the earliest lessons, and have considered them one of the surest helps in cultivating not only a deep, firm, regular touch, but a correct ear as well. To be sure, I have given only the easier scales, often only through one octave, and always with each hand alone, explaining in the simplest terms the succession of intervals, and showing the regularity with which each succeeding scale is built after the model of the C scale. I have found that a correct idea of signatures can be formed before the pupil has made use of sharps or flats in studies, thus preparing the way for what is often a difficult matter to explain. I have found it confusing to teach the fingering by the old method of watching the thumb, and, therefore, direct attention to the fact that the fourth finger of each hand has but one key in each octave; with this rule the fingering is soon learned.

With an occasional pupil scale teaching is not easy, but with nearly all I have found it beneficial from the beginning, and have rejoiced in making the scales an interesting study rather than a piece of drudgery, to be gotten out of as soon as possible.

Can I not hear more from you on this subject?
I am open to conviction.

It is with some diffidence that I undertake to pronounce upon this subject, because the manner and time of scale teaching entirely depend upon the purpose in view in teaching them, and upon the pupil's condition technically. In general, there are at least three different reasons for giving the scales: First, in order to form the hand to different keys. In each key there is a certain selection of white and black digits following each other in definite order. The hand once formed to these adapts itself to them without difficulty. Not so trained, the hand runs out of the key, mistaking one digital for another, playing one octave in one key and the next in another. I do not say that this is a normal trait of a well-taught pupil; but all will show it unless the contents of the keys have become familiar to the hand, either through playing much in them, or by practice in the scale expressly. Another use of the scale is that of a sort of magazine of passage work. All the brilliant passages of pieces are either scales or arpeggios. When the pupil has practiced the full list of these forms the hand has them in stock, and is ready with this part of playing a piece without distracting attention from the melodic idea, which ought to occupy the foreground in the attention when playing music possessing an artistic purpose. Third, scales are used by many for imparting such qualities.

In my judgment, the first two uses specified are the most important ones incident to scale practice; but opinions differ.

Again, it is by no means easy to say when the scales would best be introduced. The editor of THE ETUDE has sent me the following, in which he has expressed his doctrine in a nutshell:—

"In my teaching, I do not begin scales till the pupil has somewhat established a touch and has a fair control of the hand, because the scale is the, or certainly one of the hardest things in piano technique. When the hand will do good work while in a permanent position, over five keys, and can play smoothly in contractions and extensions, then is the time to take up scale work, and not then till a good deal of preliminary thumb and scale preparatory work has been done. This is my practice as a teacher. Cordially yours,

"CHAS. W. LANDON."

Mr. A. R. Parsons gives the following as his views:—

"To the question now agitated in your paper as to the proper time for teaching the scales I would say: Always postpone teaching the scales as long as it may be found

absolutely necessary so to do, but not an instant longer; but never fail to teach them in some practicable form at the earliest moment.

Pupils vary, but such practice is indispensable both for the development of technic and musical intelligence.
"A. R. P."

My own practice is shown in the "Twenty Lessons to a Beginner." It is to introduce the scales at a very early moment in the course, in order to form the hand to the key. Incidentally I gain another end by this method. I go on with the practice in one octave, nine tones, eleven tones, thirteen and two octaves, in canon form, with more or less changes of rhythm, according to Mason's System, in order thereby to render the hands more independent, cultivate the ability of attending to the left hand aside from the right, and building up habits of rhythmic computation. I do not think that it is dangerous to do this. For forming the "full, deep, firm, regular touch" I have long depended upon the "Mason Two-Finger Exercises." I have not been in the habit of attaching much importance to keeping the hand upon five-finger positions a long time, or any considerable time in fact, before going on with passages for moving hand. I believe that the principle is wrong, and that a habit of constricting the hand is too often formed in this way, which hampers subsequent progress. I do not believe that it is at all difficult for a pupil to acquire at the very start (by which I mean within the first six lessons) the principles of the finger touches, hand and arm touches; and that when the general concept is once formed, and their different mechanisms explained, the pupil is capable of attending to them himself, and using the one or the other according to the supposed needs of the passage, or according to the teacher's prescription, without one touch impairing the perfection of the others. In fact, I hold to the general principle in all my teaching, and experience confirms me in its soundness, that good playing is so much a matter of complete flexibility of hand and the ready responsiveness of every part, that more harm is done by restricting the practice to a certain selected set of motions for months together (as they do at Stuttgart), than by the introduction of the different touches at an early point of the playing. In fact, I believe that the condition of a good technic (in which I include an expressive touch) mainly depends upon the use of the hand in every possible way. Furthermore, that in the same manner, a really musical style of playing is to be cultivated by the use of a variety of music of all sorts of schools in immediate contrast, in such way that one kind reveals the other, and frees the hand from the one-sidedness resulting from too restricted an application of its powers.

This is not to be taken as opposed to the grading of study, and the apportioning one part of the general work to one grade of the course and another to another; still less that a pupil having faulty finger work will be corrected by practicing chords and octaves, in which the hands and arms do most of the work. Nothing can relieve the teacher from the necessity of using sense; but I am here dissenting from what I regard as the undue limitation of the earlier part of practice.

Briefly stated, I would consider a complete doctrine of the scales something like the following: Give scales first, in order to form the hand and ear to the proper selection of digits for every key, in such a way that when one starts out to play in the key of D, for instance, the fingers will conform to the selection of the black and white digits belonging to that key, without infringing perceptibly upon their attention to the music at the same time. Incidentally, in this connection, learn the correct fingering, using the rules of "Mason's Technics," where the point mentioned above by the correspondent is met. The practice of some modern teachers of fingering all scales according to the scale of C, regardless of the black keys, I do not believe in. I think the best thing first is to render the correct fingering of every scale habitual and automatic. In order to accomplish this, I do not allow any deviation from correct fingering, and use the canons in order to make the fingering absolutely sure. The only exception to this is the use of the two-finger forms of fingering as given in my "Twenty lessons,"

and in many other books. This formula, being essentially different from the regular fingering, can be practiced without getting the habits mixed up. At the same time, in these earlier stages, we use the rhythmic tables of Mason, through the units of four tones. This cultivation goes on along with the other, rhythm being cultivated while the fingering is being established.

Where pupils do not practice more than an hour and a half a day, as is the case with most of those who attend day schools, there will come a time when the pupil knows more about scales than any other part of a passage; it is time then to drop the scales for a while and introduce the other great form of stock passage work, the arpeggio, and carry on with these the rhythmic training begun with the scales. Later it will be time to go back to the scales, but now in longer forms, and with more involved rhythms, and in greater speed, in order to form a smooth performance and fluency.

Varying the touch in scale practice, and contrasting the speed, as is done in the Test Exercises of the College of Musicians, is also advantageous. This is also a part of Mason's System, as the attentive reader of the "Technics" will see. In fact, I do not know where to look for so exhaustive a treatise upon scale practice, and so complete a library of scale forms best for practice as in that same work. But in all the practice of scales the particular kind of benefit derived will depend upon the method of practice, which will be canon and rhythm when swiftness is wanted, varying speed and touches when touch-quality is wanted, and high speed and long units when great lightness and fluency are wanted. And there is no single term of lessons in the entire course during which the playing will not be bettered by the practice of scales, which might well occupy about a quarter of the time of practice during half the practice days, i. e., one week scales, one week arpeggios.

No one can ask honestly and hopefully to be delivered from temptation unless he has himself honestly and firmly determined to do the best he can to keep out of it.—*Ruskin.*

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During the month of March, we will give our subscribers an opportunity of procuring a Technicon with very little effort. A Student's Technicon will be sent for only 12 subscriptions, and a teacher's for 18, at full rates (\$1.50 each). The price of the teacher's instrument is \$22.50; the student's \$12.00. An advertisement of these indispensable aids to piano technic can be seen elsewhere in this issue. Those who desire to work for this premium, can send in subscriptions as they are received, and credit will be given, and instrument sent when full number is gained. Cash will also be received in part payment. Send for circulars of Technicon.

PUBLISHER'S NOTES.

It has been our policy since starting in business, to endeavor to secure for Teachers and Students the best of everything in music at the least possible cost to them, and with this desire in view, we have offered from time to time especially good things at a special price, and we are assured, by the way our many readers have taken advantage of these excellent inducements, that they fully realize and appreciate our efforts.

We have had of late a great many inquiries from Schools, Colleges, and also private Teachers, in reference to obtaining pictures of the "Great Masters" for their rooms, etc., but the majority are deterred from purchasing, on account of the expense; to those, therefore, who really desire them, we make the following inducement, and they will readily see that it is an opportunity to secure these pictures at very small cost.

At present, we can offer but five, Beethoven, Mozart, Mendelssohn, Wagner, Händel (this being all there are published in "Life Size," and are what are termed Artotypes, mounted on extra heavy plate paper; these sell regular at \$1.00 each, 10 cents extra being charged for mailing tube and postage. To any one ordering the complete set of five, and sending *Cash* with order, we will send them for \$3.75, postpaid.

This offer will be positively withdrawn, April 1st, and will be allowed to those only who order the complete set and send *Cash* with order.

Parties desiring only certain ones, will be charged regular price.

EXTRAORDINARY OFFER.—The publisher of THE ETUDE makes the following offer for the month of March only:—The following seven important works will be sent, for the purpose of introducing them to the profession, at exceedingly low rates, during March, 1891.

We will send the seven works for \$3.50, postpaid, the catalogue price being \$9.25. Cash must accompany the order to receive recognition. Positively no orders will be filled after the expiration of the offer.

Music and Culture, Karl Marx	\$1 75
Selected Cramer Studies, from the Von Bülow Edition	1 50
30 Selected Studies, from Stephen Heller	1 50
Reed Organ Method, Chas. W. Landon	1 50
School of Four-Hand Playing, compiled by Theo. Presser, Grade II	1 00
Selected Studies from Brunner, selected and edited by J. C. Fillmore	1 00
Mendelssohn's Songs Without Words, selected and edited by Calvin B. Cady	1 00

A few of these works are already in print; the rest will be sent as they are issued. These are all superior works, and cannot be had below catalogue price after they are on the market. Those who have already ordered some of them in advance, but desire the complete set, can pay the balance and receive all. We advise every one to take the seven works at this price, even if they have already ordered a part of them in advance.

By a printer's mistake in February issue, the offer to send a Maelzel Metronome for six subscriptions at full rates, read expires "February 1st." It should have been *March 1st*. Many have written to us regarding it, and no doubt others would avail themselves of the opportunity had the time read March 1st, as we intended it should. In order to set matters right, we now renew the special premium, and will send during the month of March the Metronome as a premium for six subscribers at full rates. The expressage is borne by the party to whom it is sent. The teacher has the satisfaction of placing a good musical food in the hands of pupils, and, at the same time, can procure one of these valuable instruments free of cost.

The offer to send the "Songs without Words" of Mendelssohn, as edited by C. B. Cady, and the "Reed Organ Method," by C. W. Landon, is still open, and will remain open till the books are on the market. The former will be sent for 40 cents, the latter for 50 cents, post-paid, when issued. Many hundreds of our friends have sent in their advance orders. Don't forget that cash must accompany order.

Secure for yourself our new complete "Catalogue of Sheet Music," just published, containing over 1900 vocal and instrumental subjects, also our new descriptive "Book Catalogue," giving a brief synopsis of contents, affording customers a clear idea of the merits of each work and the use for which they are best adapted. Sent free on application.

As the following does not apply to any of our readers, we print it as a joke.

A man who was afraid of thunder crawled into a hollow log as a place of safety during a thunder storm. The thunder rolled and the rain poured down in torrents, and the old log began to swell up till the poor fellow was wedged in so tight he could not get out. All his past sins began passing before him. Suddenly he remembered he hadn't paid his newspaper subscription, and he felt so small that he was able to back right out.

However, if you are in arrears, you might send on your subscription. Why not send for friends and pupils at the same time? And also send for three or four years in advance, and so save money and the risk and trouble of sending yearly.

SPECIMEN copies of THE ETUDE will be sent to those of your friends whose addresses you will mail us. Please designate each as teacher, pupil or amateur, as the case may be.

ONE of the most valuable habits that a pupil or teacher can cultivate is to consult authorities on every question that comes up in one's work. Books of reference are as necessary as sheet music, therefore we have made it a standing rule in this Publishing House to sell the best works of reference at especially low rates, that our readers may more generally have the benefit of these invaluable aids to their work. The best large and complete work is "Dictionary of Music and Musicians," edited by Sir George Grove. The four volumes at regular rates are \$25, we send at \$19. There has recently been completed the Index to the original set of four volumes, which we include. This gives the pages on which every subject is treated, besides the one under its own heading. This largely increases the utility of the work. Sold singly at \$2.50.

THE present remarkable interest in piano recitals is due to the "Lecture Recital" idea, as originated and so beautifully carried out by Edward Baxter Perry, and now adopted by nearly all of the American pianists. It is simply wonderful what a clear explanation and description of a piece will add to the average listener's interest. I have known middle-aged people, who "liked music well enough, but found very little interest in piano music," say, after hearing one recital where the construction of the piece was explained, its motives and germs pointed out, and the intent and content of the piece explained, and this same idea shown to be applicable to all music, say that, "This opened a new world to them in music; that the piano is now their favorite instrument." Teachers who have never tried this nor given the subject attention, will find the help that they need in "How to Understand Music," Vol. I, by W. S. B. Mathews.

A NEW idea will cause one to think after reading it, perhaps resulting in an entire change in one's life; or an improvement in one's way of doing things. Self-improvement is the careful following out of some suggestive thought. The music teacher, student or amateur can find such suggestions, thoughts and ideas in the columns of THE ETUDE. It is a remarkable fact that in a town where THE ETUDE is taken its readers are the progressive and growing teachers of that community, the ones that have the best pupils and the most of them, and they are those who receive the largest prices for their work, because of its superiority. These teachers are constantly writing us that they draw their inspiration from THE ETUDE. And never before was the influence of this magazine so great as now. Its friends will be gratified to know that its subscription list has been rapidly increasing.

EDITORIAL NOTES.

WHY SOME TEACHERS ARE SUCCESSFUL.

SOME teachers succeed in taking their pupils over a great amount of ground in a short time, and do this most thoroughly. Such teachers are the leading teachers of their communities, and have the most pupils and the best ones. Other teachers may work as hard, but their pupils do not advance rapidly, and they do not have enthusiastic students, as is surely the case with the first mentioned teacher. Where is the difficulty? Few teachers know how to help the pupil over difficulties and keep him interested. They do not show a pupil how to practice in such a way that every moment at the instrument will count in solid advancement. They do not hedge in the method of practice so as to prevent the pupil going wrong and having a great amount to constantly unlearn. They do not grade their instruction to the pupil's individual needs, but give too difficult music, or pieces that the pupil is not prepared for by similar work on easier pieces.

TEACHING THE WRIST-TOUCH TO BEGINNERS.

THERE is a growing tendency among teachers of the better class to teach the wrist- or hand-touch early in the first term of lessons. This has much in its favor, and little, if anything can be said against it. Demosthenes' three rules for elocution were, "Action, action, action." The three rules for a good touch are, "A loose wrist, a loose wrist, a loose wrist." This being true, it can be clearly seen why the wrist touch should be taught early in the pupil's course. But the first attempt should be on single keys, thirds or sixths. Teachers using Mason's "Touch and Technique" should teach exercises Nos. two, four, and six, with the wrist-touch for the accented tone of each two notes. Although this is really teaching one form of the staccato touch, yet from the resultant loosening of the wrist the pupil sooner and better acquires the legato touch, and gains in velocity and flexibility, as well as being prepared for chord playing.

DEMANDS ON THE MUSIC TEACHER.

A YOUNG man applied for a position of salesman at a wholesale house. The merchant's first question was, "Can you sell goods?" "I can sell goods to a man who wants them," was the reply. "Oh, nonsense!" said the merchant, "anybody can sell goods to a man who really wants to buy; I want a salesman who can sell goods to men who do not want to buy." This is often the teacher's position; he has to make the pupil interested in music in spite of the pupil's apathy and indifference. He must lead him into the enjoyment of music and get him to recognize its beauties. He gives him music of a "transparent" content, music that has a marked and simple rhythm and a fascinating melody. He has to sacrifice technical exercises for the sake of interesting his pupils, and he must use every means to lead his pupil on till the pupil finds that music is enjoyable enough to pay him for his trouble in studying it.

LEARNING THE REED ORGAN.

AT some time in the experience of every pupil he is called upon to play the reed organ. In prayer meetings, Sunday schools, at day schools or in the home of a friend. The pupil's first attempt will surprise him in how far he comes from making music on the instrument. The reed organ has a touch and style of treatment all its own, and demands a class of music that is especially adapted to it. Unless the pupil has made something of a study of the reed organ, he is sure at some time to be very much embarrassed, and perhaps lose reputation as a player as well as unnecessarily wound the feelings of some friend interested in this instrument. Nearly every teacher of music has more or less reed organ pupils, and for this reason, if for no other, piano pupils should take a few lessons in the touch and music that is demanded to make reed organ playing a success.

I keep no account of lamentation. What have I to do with lamentation?—*Walt Whitman*.

It is not the reading of many books which is necessary to make a man wise and good, but the well-reading of a few.—*Richard Baxter*.

Questions and Answers.

[The following questions were of so much importance that they were sent to Mr. Janko. His answer follows.—THE EDITOR.]

Ques.—1. I am somewhat unsettled in my mind, and come to THE ETUDE for help. If, as so many affirm, the Janko key-board is soon to be universal, what are players on the common key-board to do? How long will it take to learn to play as well on the new as one already does on the old?

2. Will THE ETUDE please show how and wherein the Janko key-board is better than the ordinary or common key-board.

ANXIOUS INQUIRER.

Ans.—1. It all depends on the natural adaptability of the pupil. Many good amateurs, with from two to four hours' practice daily, play as well and with as certain a technic after three months. Others, from two to six. It is much harder for some people to take to a new way of doing a well-known and established thing than it is for others. The greater number of pupils who work with a fair diligence will be better players on the new key-board, after six months of practice, than they were on the old. And, moreover, the new key-board makes piano-playing so much easier that it is a great saving of time to the student, for one hour does more for him on the new than two would on the old key-board. So, as time goes on, he is the gainer by learning the new.

2. The Janko key-board consists of six rows or banks. Each key can be struck in three different rows, either in the first, third and fifth, or in the second, fourth and sixth row. The lowest two rows contain all the tones used. Each row contains but whole tones or steps. In the lowest row are the tones C, D, E, F sharp, G sharp and A sharp. In the second row we have C sharp, D sharp, F, G, A and B. The third and fourth rows, and the fifth and sixth rows, are but repetitions of the first and second.

By reason of the many rows, the hand maintains a natural position. The shorter thumb takes position below the longer fingers.

The passing under of the thumb in scales and arpeggios is so natural that such passages are executed with greatest ease and strictly legato.

All scales, arpeggios and chords have uniform fingering. The relative position of all technical figures and chords on the new key-board remain the same in all keys; therefore one can transpose without difficulty. One can play half tones strictly legato with one finger. This is an advantage in legato playing of octaves and chords. Small hands can now strike with ease tenths and twelfths. The octave on the new key-board corresponds in extent with the sixth on the ordinary.

Since the relative position of the fingers in all keys remains the same, it is merely necessary to learn but one scale, or other technical figures, and one has at the same time acquired the remaining.

A vast number of new effects of artistic value heretofore impossible can now be introduced into musical compositions. Many works originally written for four hands can be played with two. The new key-board does not necessitate the purchasing of a new instrument. It can be adapted to any piano, whether of grand, square or upright form. All technical difficulties on the ordinary key-board are reduced to at least one-half on the new.

Furthermore, the new key-board presents no new difficulties—that is, in having the many advantages over the old key-board there is nothing to counterbalance the above excellences; or, it presents no difficulties of its own. Everything that can be done on the old key-board is much easier done and quicker learned on the new. There is but one exception, if exception it may be called. The C-scale glissando is not as easy on the Janko as on the old, but the chromatic is easier on the new than is the C-scale glissando on the old, and it is far more effective, and as a legitimate effect it is more artistic, for the glissando is an imitation of the portamento as executed on the violin or by the voice, and all musicians can see at once that the chromatic glissando is nearer a true portamento than the C-scale glissando.

PAUL I. JANKO.

Ques.—Will THE ETUDE please explain the use of the short perpendicular mark, used throughout Heller's "Studies"? It first appeared in the third number of "Selected Studies."

C. G. R.

Ans.—The mark referred to is a sort of comma, indicating that the tones following it are to be separated, at least in thought, from the preceding ones. Motives and phrases often require mental articulation or joining in places where neither a staccato nor a rest, nor any form of outright separation would be admissible. This short perpendicular mark is not systematically introduced wherever it is logically appropriate in the present edition of Heller, but only in places where it seemed advisable, either to guard against common misconception or else to indicate the possibility of placing upon a given phrase or motive a construction different from the routine one.

A. R. P.

I have a question for your "Question and Answer" column. In the "Universal Library of Music," which is corrected and fingered by Dr. Hugo Riemann, and published by Felix Siegel, Leipzig, what is the meaning of the figures [8], [4], [8 = 1], etc., under the fourth, eighth and twelfth bars respectively of the "Characteristick" (Op. 7, No. 2)? By answering you will do me a favor.

C. E. R.

The numbers indicated, and which always appear in brackets, point to the measure immediately following them. The [8] marks the next measure as close of a period, the [4] as the end of a clause or section (half period) and [2] as the end of a phrase, though the sign [V] over a bar-line serves this last purpose also. The [8 = 1] signifies that the following measure is at the same time close of one period and initial measure of a new one. The [4 = 5] and [2 = 3] found elsewhere in this edition indicates the double relation of the succeeding measure as end measure of one member and first of another. The successive clauses appended to a period in extended closes and codas are marked in order [8a], [8b], [8c], etc.

The [8] standing before the fourth measure signifies it to be the theoretical close of a period, and that the measure next succeeding is to be taken as the first of a new period. The first four bars are introductory, and appear elsewhere as members of a complete period.

C. H.

HOW BEETHOVEN PLAYED HIS SONATA, Op. 14, No. 2.

AS DESCRIBED BY HIS FRIEND AND BIOGRAPHER, ANTON SCHINDLER.

ALL the pieces that I have heard Beethoven himself play were, with few exceptions, given without restraint as to the rate of time. He adopted a *tempo-rubato* in the proper sense of the term, according as subject and situation might demand, without the slightest approach to caricature. Beethoven's playing was the most distinct and intelligible declamation, such, perhaps, as in the same high degree can only be studied in his works.

I will now, as far as verbal description may permit, endeavor to convey an idea of the manner in which Beethoven himself used to play the Sonata, Op. 14, No. 2. (The music is printed in this issue.) His wonderful performance of this composition was a sort of musical declamation, in which two principles were as distinctly separated as the two parts of a dialogue when recited by the flexible voice of a good speaker.

He commenced the opening allegro with vigor and spirit, relaxing these qualities at the sixth measure; here a slight *ritardando* made preparation for gently introducing the entrancing principle which begins at the last note of measure 8. The performance of this phrase was exquisitely shaded. Beethoven's manner of playing measures 14 to 20—a holding down of particular notes, combined with a kind of soft gliding touch—imparted such a vivid coloring that the hearer could fancy he actually beheld the lover in his living form, and heard him apostrophizing his obdurate lady-love. In the groups of notes beginning at measures 20 and 22 he strongly accented the fourth note of each group (counting the sixteenth rests of measures 20-22). This gave a joyous expression to the whole passage. At the chromatic run, measure 24, he resumed the original time, and continued

it till he came to the passage beginning at measure 47, which he gave in *tempo andantino*, beautifully accenting the bass and the third notes of the upper part of the harmony, thereby rendering distinct the two principles in the dialogue. On arriving at measure 56 he made the bass stand out prominently, and closed the succeeding cadence on the dominant in the original time, which he maintained without deviation to the end of the first part, measure 63.

In the second part Beethoven introduced the phrase in A flat, beginning at measure 81, by a *ritardando* of the two preceding measures, 79 and 80. This phrase he attacked vigorously, thus diffusing a glow of color over the picture.

He gave a most charming expression to the phrasing beginning at measure 102, by strongly accenting the treble and holding down the first note of each measure longer than the prescribed time, while the bass was played with gradually increasing softness and with a sort of creeping motion of the hand. The next passage, which begins at measure 107, was touched off brilliantly, and in its closing measures the *decrecendo* was accompanied by a *ritardando*.

At measure 114 the tempo was begun *andante*, but at the 119th measure there was a slight *accelerando*, with an increase of tone. At measure 120 the original time was resumed. Throughout the remainder of the first movement Beethoven observed the same time as that with which he began the opening measures of the piece.

Various as were the *tempi* which Beethoven introduced in this movement, yet they were all beautifully prepared, and, if I may so express myself, the colors were delicately blended one with another. There were none of those abrupt changes which the composer frequently admitted in some of his other works, with the view of giving a loftier flight to the declamation. Those who truly enter into the spirit of this fine movement will find it advisable not to repeat the first part. By this allowable abridgment the gratification of the hearer will be unquestionably increased, while it might possibly be diminished by the frequent repetition of the same phrase.

It would lead me too far to circumstantially describe the principal points in all the three movements of this sonata. The shades of expression are so various and important that I can only lament the impossibility of conveying any adequate idea of them by words. It is only by a new edition that these delicate and striking points of expression can be clearly indicated.

NOTE.—THE ETUDE has secured the celebrated musician, the Chevalier Antonia De Kontski, a friend and pupil of Beethoven, who studied this sonata and several others under Beethoven, to edit this work and indicate the manner of Beethoven's rendering in detail. We print in this issue the movement of the sonata referred to in the above account. The complete sonata is published in sheet form. Price, 75 cents.

FREEDOM OF EXPRESSION.

From the Musical Monthly, Buffalo, N. Y.

I HAVE often wondered at the prevalence of mediocrity, of talent partly developed, and can only explain it by the fact that we are so imitative, so circumscribed by forms that we do not give a full play to our powers for fear of being misunderstood. And why should we fear adverse criticism? If from the ignorant, it should have no weight, for our artistic impulses are directed above the heads of the multitude, and surely the blame of those who, by right of their genius and experience are above us, should not be avoided, if it lifts us to a higher level. Every musician has his inspirations, and, although he may not be able to evolve a new idea, yet an old thought can be clothed in a new dress and stand independently as a fresh production. Our tastes and actions are shaped and directed by our thoughts, by the rays from the divine spark within us. Must we then, for fear of the censure of society, bow down to the horrid god of conventionality which that society has set up, stifling our better part and becoming as the great mass because numbers are against us? It must not be so if we wish to succeed. With the old barriers of society ignored, traditions set aside as traditions, and only the good in them, which appeals to individual self retained, each earnest worker and seeker may serve as a leader, and that is the goal toward which all who are striving for development are struggling.

AT THE BEGINNING.

A YOUNG scholar's sense of musical form can be cultivated much further back in his studies than many seem to suppose. Says E. I. Stevenson in a late number of the *Christian Union*: "It is surprising how early a sketchy but firm knowledge of it can be well comprehended. Some of the elementary relations of tones can readily be made clear; and, following this or that little dip into harmony, can come the showing how a sentence or a piece of music is written, how a simple sonata is built. The scholar can early come to understand, in a partial way, and as a guide to better-defined knowledge by-and-by, why a song is a song, an opera is an opera, a symphony a symphony, and look forward to hearing and being familiar with forms of composition that are in advance of its present intelligence or practical powers. To play to the pupil and talk music with him, and explain the music he hears elsewhere to him, is almost as essential as to hear and watch him accomplish the day's set task.

From the outset tangible sides of musical interest must be kept before the young scholar. Musical biography, the characteristics of a composer, personal or as an intelligence in art, must gradually be unfolded to him—a fact here and a story there. Bach and Handel, Mozart and Beethoven, and Wagner gradually should stand up in the child's mind as living and breathing and eating and drinking men, and not names of vague dignity. In too many cases it is the sheer ignorance of the teacher that makes the pupil not sure, and certainly not at all interested, as to whether Haydn to-day is alive and well and music-writing, or if Clementi is not a composer of the first rank and hard at work in the employ of some local publishing house. It is a safe rule to make that a child shall not learn a piece of music without knowing something about the importance and life and personality of the composer who put it on paper; and here it is to be said that nowadays there is no excuse for giving a pupil music whose origin does not justify that much attention. The scholar must begin with what is worth while for it in its stage of musical intelligence; and it should be kept, and finally will keep itself, only to that all the way forward.

In a word, the process of developing a general and sound taste is, after all is said and done, too much a secondary and taken-for-granted process on the teacher's part. It is true that the lesson time is generally short and has to be devoted to the practical matter in hand; but a large proportion of instructors are not so hurried or limited. And if the teacher be so circumstanced, it must then be the care of those who have set the teacher to work to develop the child's fingers. It is safe to say that two-thirds of the elementary music scholars—and it is their case and their instructor's case that this paper particularly speaks of, as has been stated—are not receiving the elementary musical education that ought to be their fortune, though they are undoubtedly enjoying an incalculable amount of patient, conscientious, but all too narrow and mechanical tutelage. "In ascending a hill we can easily become so intent on placing our foot-steps firmly, mounting rapidly, and, in a word, climbing, that we neither look around at the prospect as we continue, nor appreciate it when we reach the top."

A USEFUL NOVELTY IN MUSICAL TYPOGRAPHY.

We are pleased to inform the musical profession, as well as the public generally, that at the beginning of the year 1891 an instructive edition of some of Bach's Fugues from the well-tempered Clavier will be published. We had the pleasure, in Paris, to examine some of the advance sheets, and must pronounce them as both novel and original, for general use, as well as for special instruction.

The editor, Mr. Bern. Boekelman, well known as pianist, teacher and composer, has had the happy idea to give the fugal form by means of different colors and different-shaped notes. The edition appears simultaneously at Leipzig, Petersburg, Vienna, London, Milan, Paris, Amsterdam, Copenhagen and the United States. The work has been endorsed by eminent musicians in Europe as well as here.

HINTS TO YOUNG MUSIC TEACHERS.

BY EUGENE THAYER.

WHILE I am glad to hear that you have decided to study music, I must tell you, at the outset, that at least two millions of young people in America are, in one way or another, doing the same thing; so, you see you will have many rivals.

Unless you have perseverance, diligence, and the best method, you will find it difficult to attain to any rank worth all this time and trouble. Merely "taking lessons" will not do it; neither will industry, unless well directed. Therefore, the first thing is to secure the best instruction possible.

The best lessons cost but a trifle more than cheap or poor lessons; but the good lessons will save you years of time, and you enter upon your success, and get your money back, many years sooner. Out of the two millions of young people, there are less than a dozen a year who make any noticeable mark. What is the reason?

In an experience of thirty years, I have had all possible kinds of pupils: good and poor, diligent and lazy, talented and stupid; and also many very successful ones. I have watched them all very closely, and I think I can tell you why some failed and others succeeded. The prime requisites are: 1. The love of music. 2. The best instruction. 3. How to study. 4. When to study. 5. Where to study. 6. A good instrument. 7. How to make it successful.

It will be quite useless for you to go into music (or anything else, for that matter) unless you have an absorbing love for it; a mere admiration for it will count for little or nothing.

A love for it shows the talent for it. Let me prove this to you. Suppose you like red better than any other color. This is evidence that there is something within you more strongly allied to the color of red than any other color; if it were not so, you would like some other color equally well or better. Do you not see that this is a self-evident proposition? Now, instead of the red color, let us suppose it is music you like best, the conclusion is inevitable that you have a talent for music.

The question of money for an education will arise as our next problem. If you want to earn it your chance may be gone. You certainly have some one who has faith enough in you to loan it for a year or two at a six per cent. Knowledge is power, and with an education you can easily pay it back. Borrowing money is a poor practice when it goes for mere indulgence, and is very hard to pay back again; but this is for your permanent benefit, your stock in trade, and gives you the power to earn your living, and hence is a safe investment. There is no art that I know of where a small investment brings so quick and sure return as music; though I advise you not to go into it unless you like it better than anything else.

At any rate, make up your mind to be first-rate or nothing. A second rate man in any profession has hard work and poor pay. He can not expect to equal the best one in the world, be the best one in your city and vicinity; and as day follows night, it follows that you will get all the glory and most of the money. Perhaps other questions may puzzle you; if so, write to some acknowledged authority for advice. Enclose a stamp, and you will rarely fail to receive a reply. What shall you do? How shall you begin? Only those who have had the experience can tell you safely. In some future letters, I will endeavor to give you some hints, and meantime you have my best wishes.—*American Musician*.

WHEN SHALL GREAT WORKS BE STUDIED.

THERE are a great majority of prominent masters who would not permit pupils to study great works in music until they were able to "do them justice." Deep musical waters, they say, are not to be entered until the student has learned to swim. This is both true and false, according to how you take it. To grapple with the difficulties of great pieces for the piano while the execution is still immature and unformed, and the habits of musical thinking only half formed, is to make a failure of the work of the master. And there are many excellent masters whose pupils only come to the real acquaintance with Beethoven or Schumann after many years' study, the preparatory time being taken up with the works of small masters. Against this method of study it is necessary to guard. While it is quite true that only now and then will there be a pupil who will ever come to an intelligent performance of really great works in music, it is quite certain that none of them will come there without a preparation therefor. And this preparation will be found in the study, the appreciative study, of music which has soul in it.

HUMOR IN INSTRUMENTAL MUSIC.

BY ALBERT W. HORST.

ONE of the means of interesting pupils in the writings of the great masters is to select examples in which we can appeal to their sense of the comic. It seems somewhat strange that so few players realize the fact that if music be really capable of exciting all one's emotions, humor ought certainly to be included. The majority of people being more easily touched by the tragic, may, to some extent, account for the apparent omission.

In the orchestra, less effort is required to recognize such characteristic bits of melody, owing chiefly to the variety in coloring given by the different instruments.

There are many original pianoforte pieces, both ancient and modern, abounding in quaint suggestions. But it will not suffice to be guided by the title alone. To offer some of Schumann's ideas of jollity (as instanced in his "Humoresques") to an ordinary student would be like expecting a dull country youth to laugh at the sayings of some of Shakespeare's clowns. If it be asked, How can the humorous in purely instrumental music be distinguished? I might reply, that each example would contain its own individual characteristic touches, which again could only be fully exhibited by the executant being *en rapport* with the composer's idea. However, here are a few of the mechanical means which may serve as finger-posts by the way: By the melody itself, the phrasing, the tempo, the peculiar intervals and chromatic progressions, dynamics, the pause, wide skips, points of imitation; even a certain monotony has been found effective. Now for a few practical illustrations: Heller's étude, the "Music Lesson" (Op. 125, No. 25), is one of the most imitable among the easy pieces. The five-finger exercise, played over in a firm, equal manner by the master, sounds exceedingly comic when lamely imitated, in jerks, by the pupil. Again, after the teacher has left, the new subject, in which the young hopeful skips about for joy at his departure, is a further elucidation of my point. In the same writer's "Curious Story," the humor lies in the frisky arpeggios at the close, following so soon after the somewhat serious legato phrase. Leaving such miniature sketches, let us try to find the Greater Lights in some of their witty moods. We naturally turn to those whose natures we know are the most imbued with the gift. Haydn and Mozart would take the first place. In the latter's big Sonata in C minor (finale) we have a strong humorous idea brought out by the same means that Beethoven employed afterward in the opening of his Op. 81, No. 3—viz., by the gradual rallentando, followed by the lively little turn. It reminds one of some coquette, who, after a half-ferocious conversation, twirls on her heel and laughingly departs. "Trust her not, she's fooling thee," would be an appropriate motto.

A few more passages from the great master, who, in spite of all his troubles, could most thoroughly enjoy his joke of sending to a lady some goat's wool in lieu of a lock of his own hair, as requested. The scherzo from Op. 28 is humorous by its flippant answer to the somewhat solid descending octave question; the well-known bassoon passage in the dance from the Pastoral Symphony, by its obstinate monotony; the finale, from his first Trio, Op. 1, by the repeated upward skips. (This whole movement would, however, serve to illustrate a situation of fun and frolic.)

The great end to be obtained in such experiments is to strengthen the pupil's imaginative powers, to lead him gradually on till he gets a glimpse of the manifold variety of art forms—from the solemn and serious to the gay and comic—which all finely-conceived works produce in us. By some such process, we point upward to the highest possibilities afforded by Music, whose realms lie mainly in the ideal.

It is one of the greatest powers in the educational world to be able to make a pupil see and embrace the good in life, in human sympathy, in art, in work of all kinds, however lowly it may be.—*Thomas Tapper*.

MUSICAL GROWTH IN PUPILS.

BY W. S. B. MATTHEWS.

The most important benefits that a pupil will receive from music lessons well conducted, will be unconscious to the pupil himself. His gain will sum itself up in self-consciousness in greater enjoyment of music, fuller appreciation of it, and greater ease in realizing musical conceptions under his fingers upon the keyboard. Mere mastery of difficulty is generally unconscious. The pupil sees that he now plays something that formerly he could not play—that, in fact, appeared very difficult to him; but he accounts for the present ease by the hypothesis of previously having over-estimated the difficulty confronting him, and not upon the theory of his own greater ability. In fact, in a healthy consciousness greater ability is one of the last points to be realized. What one does easily, appears easy to him who does it; progress is measured by the change of this, that and the other obstacle from the category of the difficult to that of the easy. This is true in every department. The person who knows *himself* master, is generally conceded to a degree incompatible with true art. The great masters are mainly unconscious. According to my theory, an ideal progress of a pupil would be one in which his musical pleasures were continually becoming more numerous and deeper; his ability to realize musical conceptions under his fingers increasing so rapidly as to keep up with his ability to conceive—or rather to keep within about such a distance behind it; and the entire process of acquisition one of satisfaction and delight. The mind should seem to be taking its own natural exercise, and have pleasure in the same, rather than feel itself dragged after a stronger will than its own. As if one were to attempt to walk alongside the flying of the eagle.

THE POSSIBILITIES IN PIANO-PLAYING.

Those who have had the opportunity of studying the merits of the newly-designed keyboard known as the Janko keyboard, are pronounced in their opinion that it will "revolutionize the art of piano-playing." Just what that means we are unable to say, but presumably it is intended to convey the idea that the facilities for astonishing execution will be so much increased that proportionately difficult music will be written and technical feats now utterly impossible will become common. It is difficult to speak intelligently of an invention that one has not had the opportunity of inspecting, but in this case we are obliged to rely on the credit of those who have carefully investigated and are competent to judge. That it is destined to create a sensation in the musical world seems certain. The chief merit thus far developed lies apparently in the fact that the player is enabled to execute passages that would prove a physical impossibility on the ordinary keyboard. This being so, it is easy to understand that a new school of composition will arise—or rather, the old school will be amplified until it virtually becomes new.

It is a question as to how great pianists will look upon the innovation, because their supremacy may be done away with, in point of mere technical facility—for it does not follow that because one excels in technique on the ordinary keyboard he will continue his superiority under the régime of the new invention. There is this about it: If the new keyboard shall make technical facility so common that it is no longer a mark of applause, artists will devote more time to interpretation, to expression, to the soul of music, and the listeners will be the gainers.—*The Indicator*.

CORRECTING BAD HABITS.

When receiving pupils from some other teacher, who have been playing music too difficult, and consequently play fanly, we should consider that it is generally not their fault; that they are mostly unconscious of their mistake, and think they are playing correctly. Therefore they should be carefully handled and only gradually corrected. They need a set of daily exercises to remove mechanical liabilities, but their interest must be kept alive by something new and especially pleasing to play. To correct pieces learned before is a bad policy, as it will at once reveal all their shortcomings. Give them something new, easier, of course, but not so much so that they will notice it. In the first piece correct only the worst mistakes and let the rest go. Every subsequent piece should be only a little easier, and the bad habits corrected gradually one by one in different pieces, until the pupil is brought to a normal condition. The course will accomplish the end in a far more satisfactory way than telling them bluntly their real condition, and trying to correct everything at once; or taking all music from them and using exercises only, even if it takes longer. Generally it takes not so long, however, as most pupils treasure to exercises only, give up in despair a long time before arriving to correct playing.—*Carl E. Cramer*.

TWO WAYS.

TEACHERS have various methods of bestowing praise or blame. Some go at their pupils "hammer and tongs" when anything is wrong, but others stroke the right way every time.

The Abbe Liszt showed his anger without disguise, in listening to a badly drilled player, and would even send the performer away from the piano in a most summary manner. One day a young man began to play one of the master's own compositions, and, after a few bars, came down with a jumble of wrong notes on a difficult chord.

"Begin again," said Liszt, in a loud voice, and the luckless player obeyed, but instantly repeated his mistake.

"Shame, shame!" cried Abbe. "Begin once more." A third time the blunder was repeated. Then occurred a scene which was not soon to be forgotten. Liszt's voice trembled with anger and scorn, as he flung the music from the desk, and cried:—

"Do you know to whom you have been playing? You have no business here. Go to the Conservatoire and learn; that is the place for such as you."

Sterndale Bennett was a different sort of disciplinarian. One of his pupils, a girl, in a mood of defiance and frolic, she laid before him a piece of modern music, instead of the Weber sonata which he had chosen for her. With a grave glance he lifted the sheet and said, in a decided tone:—

"That is not what I told you to play. Please let us have the Weber sonata."

The sonata was luckily at hand, and the pupil went through it. Then it was that the master said, in a commanding manner: "Now play the other."

His pupil understood, as well as if he had put the statement in words, that he would tolerate no shirking, even in work of which he did not approve.

"Since you have placed this here to play to me," said his quiet tone, "I expect it to have been studied thoroughly and carefully. I am your master, and any slight of work is a proof of disrespect toward me."

CONFIDENCE IN PUPILS.

In a series of musicals given I have noticed that pupils usually play better the second evening, and that by continued playing before others, the bugbear of self-consciousness, which deprives so many would-be artists of the artistic, has a tendency to wear away. I am quite convinced that by frequent playing before others those pieces which are within the pianist's compass and ability, confidence may be acquired even in the most extreme cases, such as are found in the nervous temperament.

Do this, then, by improving every reasonable opportunity to play; it may even be made easier to delay. The earlier a pupil gets used to looking into faces the easier does it become. The child should early accustom himself to playing before others, that it may become a pleasure rather than a burden.

Who has any patience with the singer or player who needs to be coaxed or teased before consenting to sing or play, although the real cause may be timidity or lack of confidence? In these days of opportunity no one should think of spending time and money in acquiring a musical education, unless it is also to bring to their friends some pleasure. The height of selfishness, indeed, is to pleasure for self alone.—*E. A. Smith, in Musical Record*.

AMATEUR MUSIC TEACHERS.

THE SO-called amateur teachers who give lessons simply as a pastime and for the purpose of earning a little spending money, rarely ever look at their work in the right light. Many of them are totally unfit to give musical instructions, and their bad work can never be fully corrected by those who follow them. Aside from this they lower the standard of professional prices. In many places the competition among teachers of music is made so close through these amateur instructors that professional men and women find it difficult to support themselves. The money they can spend for such instruction is, in many cases, as good as thrown away, for not only is the pupil's time wasted, but he acquires such habits as disqualify him for real artistic work. It must be plain to such teachers that many of them actually harm the cause of music as well as the profession. Is it wise for parents to employ such teachers? Would it not be better to engage the services of a good teacher, even if it cost a little more? Lawyers have their shysters, doctors have their quacks, but neither of these professions suffer as much from these unprofessional practitioners as does the musical profession suffer from amateur teachers.—*Carl Mez*.

WHAT a man does for others, not what they do for him, gives him immortality.—*Webster*.

CLASSICAL MUSIC—WHAT IS IT?

THERE is, however, a vast deal of beautiful music worthy of honest study which is not in this sense of the word "classical," that is, it is not based upon the peculiar mixture of thematic and lyric structure to which we give the name sonata form. Wagner is now recognized the world over as completely a classic as even a man so far remote from him as Sebastian Bach. Classical music, therefore, in its strict definition, must be called all music which is a series of its kind. But now you say, "Why should I not teach the 'Variations on the Mocking Bird,' or the 'Maiden's Prayer,' or the 'Silvery Waves'?" Are they not models of their kind?" Yes and no. A work of art must obey certain laws of aesthetic beauty. Ask yourself about a piece of music always Goethe's three questions: "What did the artist propose to himself?" "Has he used the correct means?" "Was the thing worth doing?" Apply these questions for an instant to either of the three pieces mentioned and you will know why they are not classical. What maiden ever discovered her prayer with such a quantity of inappropriate jingle and tinselly? It has been suggested that nothing is classical which has not endured the test of centuries. This is a fallacious rule. There was a time when Chopin was looked upon as a wild and morbid innovator. The same opinion was held of Beethoven and in our own time of Wagner. The time element as a test ranks as the very lowest and in some cases has been extended to a century, in others but to a decade or two. In determining what is good of any kind and what is bad, we must be guided by the general consensus of the whole civilized cultivated musical world. This does not infer that any given composition must be liked by all persons of all nations possessing an equal degree of culture, but that its ideal quality, its representing something in perfect and ideal way must be recognized by the intelligence of all connoisseurs. A nocturne of Chopin is just as classical as a fugue of Bach, yet a frichia most aerial of South American flowers and a solid prison of basalt are not more unlike.—*J. S. Van Cleve*.

THE MUSIC TEACHER DESCRIBED.

The true music teacher does a great deal more good in the world than he gets credit for.

He must be thoroughly competent in the music teacher must have knowledge in no small degree of every one of the arts and sciences.

The music teacher undertakes to a great extent the mental and physical parentage of the pupil.

Unlike the artist, the teacher of music seldom appears in public; the good results of his work, however, are known and felt in many places.

If the pupil must have patience in his studies, the teacher must possess a still greater amount of that rare virtue.

Teachers, like writers, are endowed with the highest gifts accorded mankind, by bountiful Providence, but the due exercise of these gifts is as arduous as their quality is rare and exceptional.

The music teacher is always more or less a good writer, because he possesses a well-organized mind and the faculty of expressing his ideas in writing as well as orally.

The written opinions of a music teacher on his art are usually valuable because they are gained from a practical as well as a theoretical knowledge of his subject.

The competent teacher is one of the most steadily industrious individuals in the world of knowledge.

The music teacher has, in addition to other difficult tasks, that of inspiring his pupil.

Efficient teachers may be said to rank among the heroes of the world.—*From The Presto*.

POWER OF MUSIC UPON UNCULTURED LISTENERS.

MUSIC is not mere pastime. Its effects are both powerful and beneficial, not only upon the cultured few, but upon the uncultured many. Says the Rev. Dr. Haweis: "I have known the 'Messiah,' draw the lowest dregs of Whitechapel into a church to hear it, and during the performance sobs have broken forth from the silent and attentive throng. Will any one say that for these people to have their feelings for once put in such a noble and long-sustained exercise as that could be otherwise than beneficial?"

If the lower orders could have as much of music as of the low literature with which they beguile their spare hours, there would be a large decrease in crime. Music imparts only good influences, and the more of this low culture incites its votaries to commit the crimes and practice the vice of which they read. Music could be made the means to wean the people from the low pleasures which brutalize and debase.—*Charles Willey*.

SELF-CONTROL is the root of all virtues.—*Smiles*.

SONATA

1

in G major.

With his own Accentuations and Fingering

By his pupil Chevalier de Kontski, Mus. Doc.

Ludwig van Beethoven, Op. 14, No. 2.

Allegro. M.M. 84.

a) Principal Theme

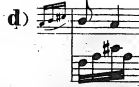
b) Trill

c) Crescendo

d) Crescendo

Second Theme

a) This movement should be played in a light, gay spirit, with loose wrist and flexible arm.



2

30 *cresc.* *mf*

35

40 *p* *cresc.* *f*

45 *f* *dolce* *Close* *p*

50

55

56 *cresc.* *p* *f* *c) 3 4* *f*

60

63

a) The inner voice to be kept subordinate.

b) This Melody must be played legato, keeping the fingers upon the keys.

c)

or

Development

65 *f* *p* *f* *p* *mp*

70 *cresc.*

75 *f*

79 *decresc.*

80 *pp*

81 *f a)*

marcato il basso

a) The left hand should be struck with great energy upon each accented (A) note; raising the hand from the keyboard after each group of two notes. The right hand to be played legato, and remains quietly on the keyboard.

[illegible]

a) The staccato notes are to be attacked vigorously.

100 *pp* 101 *ff* 102 *pp* 103 *fresc.*

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for piano and includes a vocal line (soprano) and a piano accompaniment. The tempo is marked "moderato". The score is divided into two systems. The first system contains measures 105 and 106. The second system contains measures 107 and 108. The piano accompaniment features a prominent bass line with eighth and sixteenth notes, and a treble line with chords and single notes. The vocal line consists of a single melodic line. The score includes dynamic markings such as "cresc." and "f". The key signature has one sharp (F#), and the time signature is 2/4.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 1 through 6. The second system contains measures 7 through 9. The melody is written in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#). The tempo is marked 'Allegretto'. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. The piece concludes with a final cadence in measure 9.

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one sharp (F#), and the time signature is 4/4. The score consists of three measures. The first measure shows the piano introduction with a treble clef and a bass clef. The second measure shows the voice entry with a treble clef and a bass clef. The third measure shows the piano accompaniment with a treble clef and a bass clef. The score is written in a standard musical notation style with a treble clef and a bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The score consists of three measures. The first measure shows the piano introduction with a treble clef and a bass clef. The second measure shows the voice entry with a treble clef and a bass clef. The third measure shows the piano accompaniment with a treble clef and a bass clef.

decresc. *pp* 114 *ff* 115 *pp*

Musical score for "The Swan" by Camille Saint-Saëns, Op. 20, No. 6. The score is in G major and 3/4 time. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The melody includes a trill and a fermata. The bass line has a crescendo and a piano section marked "pp".

3 2 34
ff

1 4 3 2 1 3 2 4
cresc. p 140

3 23 23 1
cresc. p

Second Theme

First system of musical notation. Treble and bass staves. Dynamics: *p*, *cresc.*, *mf*, *p*, *cresc.*. Fingerings and articulations are indicated above the notes. Measure numbers 155 and 156 are visible.

Second system of musical notation. Treble and bass staves. Dynamics: *mf*, *p*. Measure numbers 160 and 161 are visible. Fingerings and articulations are indicated above the notes.

Third system of musical notation. Treble and bass staves. Dynamics: *cresc.*. Measure numbers 165 and 166 are visible. Fingerings and articulations are indicated above the notes.

Fourth system of musical notation. Treble and bass staves. Dynamics: *p*, *cresc.*, *f*. Measure number 170 is visible. Fingerings and articulations are indicated above the notes.

Fifth system of musical notation. Treble and bass staves. Dynamics: *f*, *p dolce*. The word "Close" is written above the final measure. Measure number 173 is visible. Fingerings and articulations are indicated above the notes.

This page of musical notation consists of five systems of staves, primarily in bass clef with a key signature of one sharp (F#). The notation includes various musical elements such as notes, rests, and fingerings.

- System 1:** Features a melodic line in the upper staff with fingerings (5, 4, 2, 1, 5, 4, 2, 1, 5, 4, 2, 1, 5, 4, 2, 1) and a bass line. Dynamics include *p* and *cresc.*
- System 2:** Continues the melodic and bass lines. Dynamics include *cresc.*
- System 3:** Includes a *Coda* section. Dynamics include *decresc.*, *p*, and *cresc.*
- System 4:** Features a melodic line with fingerings (4, 2, 1, 5, 4, 2, 1, 5, 4, 2, 1, 5, 4, 2, 1) and a bass line. Dynamics include *p*, *cresc.*, and *f*.
- System 5:** Includes a *rallent. un pochettino* instruction. Dynamics include *p*, *pp*, and *f*.

The notation is written in a standard musical style, with notes, rests, and fingerings clearly indicated. The dynamics and performance instructions are written in italics.

MORNING DEW.

9

MORCEAU.

Edmund Waddington. Op.19. No.1.

Lento.

The musical score for "Morning Dew" is written for piano and bass. It begins with a tempo marking of *Lento.* and a key signature of one flat (B-flat major). The time signature is 3/4. The score is divided into five systems, each containing a piano (p) and bass (b) staff. The dynamics are marked as *p*, *mf*, *p*, *f*, and *mf*. The score includes various musical notations such as notes, rests, and fingerings. The first system starts with a piano introduction. The second system features a melodic line in the piano staff and a supporting bass line. The third system includes a section marked *rall.* and *p moderato.* The fourth and fifth systems continue the melodic and harmonic development, ending with a final chord.

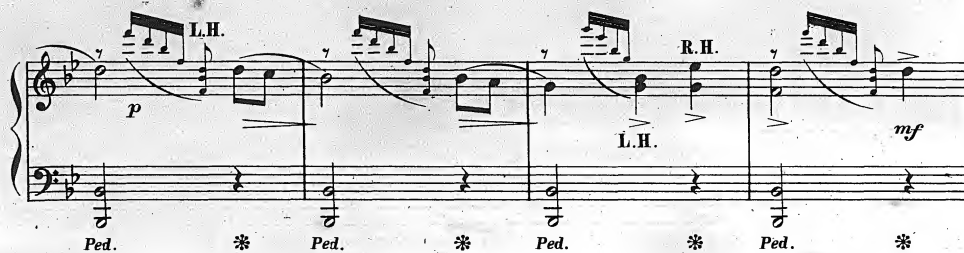
First system of musical notation. Treble and bass staves. Treble staff begins with a piano (*p*) dynamic and a *dolce.* marking. The bass staff has a mezzo-forte (*mf*) dynamic. The system contains five measures of music.

Second system of musical notation. Treble and bass staves. The treble staff has a mezzo-forte (*mf*) dynamic. The system contains six measures of music.

Third system of musical notation. Treble and bass staves. The treble staff has a forte (*f*) dynamic. The bass staff has a mezzo-forte (*mf*) dynamic. The system contains six measures of music. The final measure of the treble staff is marked "L.H." and the final measure of the bass staff is marked "R.H.".

Fourth system of musical notation. Treble and bass staves. The treble staff has a mezzo-forte (*mf*) dynamic. The system contains six measures of music. The first three measures of the bass staff are marked "Ped." and the last three measures are marked "Ped." with an asterisk (*).

Fifth system of musical notation. Treble and bass staves. The treble staff has a piano (*p*) dynamic. The system contains six measures of music. The first three measures of the bass staff are marked "Ped." and the last three measures are marked "Ped." with an asterisk (*).



First system of musical notation. The right hand features a rapid sixteenth-note scale starting with a *p cresc.* marking. The left hand plays a simple bass line. The system concludes with a *f* (forte) dynamic and a *rall.* (rallentando) instruction.

Second system of musical notation. The right hand continues with chords and some melodic fragments, marked *p a tempo.* The left hand provides harmonic support with chords and moving lines. The system ends with a *mf* (mezzo-forte) dynamic.

Third system of musical notation. The right hand has more melodic movement, including a phrase marked *p* (piano). The left hand continues with chords and bass lines. The system ends with a *f* (forte) dynamic.

Fourth system of musical notation. The right hand features chords and melodic lines, marked *mf*. The left hand continues with harmonic support. The system ends with a *f* (forte) dynamic.

Fifth system of musical notation. The right hand has chords and melodic lines, marked *p dolce.* The left hand continues with harmonic support. The system ends with a *f* (forte) dynamic.

The musical score is written for piano and consists of five systems of staves. The notation includes various musical elements such as notes, rests, and dynamic markings.

- System 1:** Features a treble and bass staff. The treble staff has a melodic line with some grace notes. The bass staff has a steady accompaniment. Dynamics include *mf* and *p*. Fingering numbers (1-5) are present above several notes.
- System 2:** Continues the melodic and accompanimental lines. Dynamics include *mf* and *f*. Fingering numbers are used throughout.
- System 3:** The treble staff has a more active melodic line. Dynamics include *mf*, *rit.* (ritardando), and *Pa tempo, cresc.* (Pia tempo, crescendo).
- System 4:** The treble staff features a rapid, flowing melodic line. Dynamics include *f* (forte) and *rall.* (rallentando). The bass staff has a simple accompaniment. The system concludes with *mf a tempo, accel.* (mezzo-forte, at tempo, acceleration).
- System 5:** The final system on the page. It begins with a rapid melodic line in the treble staff, marked *ff* (fortissimo). The bass staff has a simple accompaniment. The system ends with a final chord in the treble staff.

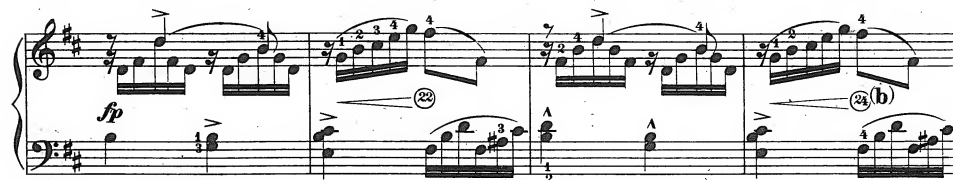
TWILIGHT REVERIE.

This is an excellent specimen of what is called the "Tender Lyric," expressing in pure, simple tone-language a pensive sadness, "which is not akin to pain, and resembles sorrow only as the mist resembles the rain." The player will be aided in experiencing and expressing the proper mood of this composition, by recalling if possible some hazy summer twilight, when sitting alone under the trees, or by an open window, dreamily conscious of the faint sounds and odors of the coming night, and at the same time of an inner tide of indistinct memories and nameless longings, saddening, yet vague as the gathering shadows. The melody should be played with a lingering, flexible, pressure touch, producing a distinct, but rather veiled quality of singing tone, like that of the voice or violin; full, but not loud. The basses should be resonant, not heavy, and the little accompanying figure exceedingly light and subdued, like the murmur of swinging branches. From the words "*sempre cantando*" to the opening A of the 15th subsequent measure, occurs a somewhat repressed climax, where the melody rises in power, becoming more intense and declamatory; and the accompaniment, though always subdued, should grow in strength proportionately, so as to supply the needed support. Toward the close, strength and movement should gradually decrease, so that, at the end, the music does not seem to stop, but to dissolve into silence, as the outlines of surrounding material objects merge and fade, with the waning light. (a) Melod and harmony very flowing, that is with a melting quality of *legato* for the expression of which the foot is absolutely necessary.

Andante cantabile. ♩ 96.

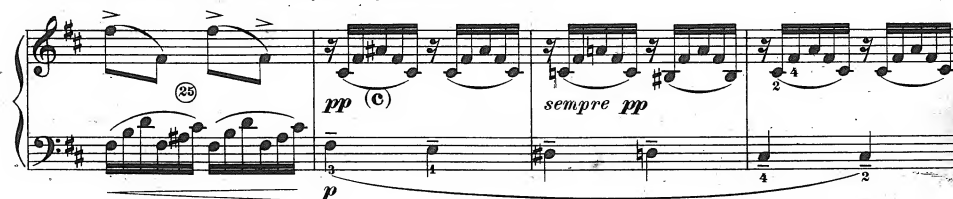
HELLER, Op. 46, No. 8.

Harmonic unity must be clearly realized in idea as it is an essential in all cantabile thought. The inner motive ideas as well as most of the phrases, must be made apparent not by separating by means of silence, but by the rhythmic and dynamic forms of shading. The former is indicated by the diacritical mark ^ meaning a dwelling upon rhythmical expansion. The dynamic shading explains itself.



b) The melodic idea of the accompaniment must be clearly defined, especially the last figure, (m. 22) of sixteenth notes, and to indicate this the inner slur-lines are used. See also m. 24 and 25.

c) Notwithstanding the silences between the harmonic ideas their unity must be maintained in thought and also the unity of the two melodic ideas indicated by the sign for sustained tones.



sempre cantando



(d) *cresc.* (33) (34)

f *p dolce* (e)

pp

f *dim.*

espress. *p* *riten.*

a tempo *cresc.* *p sosten.*

d) Here and in the succeeding passage be careful to unite the two motives (m. 33 and 34). Usually these are separated because of the silence.

e) The fingering here is adopted on account of the phrasing.

II.—MUSINGS ON CLASS TEACHING.

BY CONSTANTINE STERNBERG.

To return to class tuition once more, I advocate it with all my heart, but not unconditionally. The musical redemption of this great nation lies not in class tuition, but it can be greatly promoted by class tuition if the tendency of the class lessons is turned towards the æsthetic and æsthetics of music, be it even at the partial sacrifice of the executive (or shall I say executional?) side.

I firmly and in my innermost heart believe that æsthetic art instruction is, after physical and spiritual necessities, the most urgent need of the world to-day. It may not be as had as Tolstoi makes it in his "Kreutzer Sonata," but to some extent we must admit that corruption has not stopped at politics, but has also affected the arts (all of them!). The vulgar, the impure, the lascivious, they have had easy speculating upon public ignorance; they have entered into the realms of art; they have borrowed its angelic plumage, and are now boastfully masquerading as "artistic nudes!" And the people don't know the difference. How could they, when they never learn anything about music, except the notation, 1, 2, 3, 4, and the everlasting F-a-i-e-a! Who learns æsthetics? Nobody! And it could be so easily taught in classes, in large, numerous classes!

For the sake of completeness, it will be necessary to mention briefly a few cases of an exceptional character, however, where class tuition should be inadequate. The most frequent among the exceptions is the pupil who suffers with an unconquerable degree of timidity, due mostly to incorrect home-rearing. I have known many a pupil who never did himself justice in the class-room, and was a good worker and had a fair amount of talent just the same. Such pupils need private lessons, and must be careful to find a teacher who does not limit himself to music instruction, but who is also willing and able to exert a wholesome influence over the character of his pupil.

Another student who needs private lessons is the one who from the start shows himself to be destined by nature to a public or professional life, by dint of a strong and original talent, the particular line of which must be studied by the teacher; such a study on the part of the teacher—need I say it?—is a labor of love, and requires frequent and undisturbed meetings. The pupil must learn to know his teacher, must gain a conviction of his teacher's capacity, in order to form that implicit faith in his teachings which alone can make his studies successful; and the teacher must sound the depths of his pupil's character, discover the deficiencies in his musical make-up, and endeavor to counterbalance them. In such cases—by the way—pupil and teacher must not count their lessons by the minute, nor too closely by their number, but allow each other a fair amount of discretion and freedom. (I well remember that my own teachers, Mocheles, Kullak and Liszt, never taught me as in the lessons as in our informal meetings, when—feeling free from the fetters of strict duty—they gave vent to their artistic impulses, unhampered by "didactical" considerations).

Lastly, all those young ladies need private lessons whose parents are either too rich, or too narrow (or both) to allow them to mingle with "the common herd"—in these horrid "classes" they must take their lessons "at home," and, if possible, in the same parlor in which, on the same evening, they will sit from 9 p.m. until 14 o'clock, with nothing but one poor young man for entertainment.

Furthermore, invalids, and also those unfortunate "advanced" pupils who have to be "done all over again," need private lessons; but they are, after all, exceptions.

I am through, ladies and gentlemen, and I feel keenly that I am open to the special criticism, among a great many others, that I have not established any dogmatic doctrine about class tuition; that I have not said whether it is good or not, without some conditions and "ifs"; but such was my purpose. I merely wanted to offer you the

results of my investigation and leave it to you to draw your own conclusions. I have not even mentioned that, as there are pupils unfit for class tuition, there are also teachers, some good, excellent teachers, entirely unfit for class teaching. Whether they are bewildered at the sight of more than one pupil, or too impractical to accommodate themselves to a given space of time, or too partial to their personal likings and dislikes of this or the other pupil, it matters not which; but it is an additional proof, that the question of class tuition is one of the many which do not admit of a dogmatic reply, very much like marriage, which is often good for one and not for the other, sometimes bad for the women, and sometimes good for the men. In drawing our conclusions, however, let us be supremely aware of our twofold mission: first, to serve our beloved, holy art by our earnest endeavors to restore and preserve its purity and its uplifting tendency; and second, to serve well our master, His majesty the people! not in the way their ignorance may want us to (in all likelihood), but for their greatest good; that thus, some day, musical trash may be exiled to the domain of the dime novel, and banished from such homes and souls where its frivolous thoughts and sensations, if expressed in any other language but music, would be ridiculed or scorned.

To this end let us work, each one in the way he thinks best, so he be sincere in it; and may God grant His blessing to our various ways and help us to reach our goal, or near it, if only a little. Amen!

OBJECTIVE STUDY.

An interesting study in connection with musical performance is the study of concentration. The highest musical effects are produced only when all the faculties of mind, body and spirit are enlisted. The Italians have a fine word to express this exalted manner of musical effort. When a performer has a spontaneous, free and soulful delivery, they say he has *anima*.

And such is the emotional nature of musical effect that often the technical faults and natural defects of utterance are overlooked, and an audience will be "carried away" by a performer who may have limitations from a scientific point of view, but who has, nevertheless, musical genius and magnetic power.

Musical performers suffer universally from what they call nervousness. This is nothing more or less than undue self-consciousness, and can in no way be cured so well as by objective study.—*Herve D. Wilkins.*

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A NEW WAY OF SCALE TEACHING.

BY FRANCIS A. FARWELL.

EVERY teacher knows the trial awaiting him when the average pupil commences the scales. Beginners should use blank music paper as soon as they learn the notes on the staves. I have them commence with Middle C, writing the notes for two octaves ascending; then begin on Middle C, and write two octaves of notes in the F, or bass clef, descending.

Now for the fingering. It is simply, in sharps, this rule: 1-2-3-1-2-3-4 repeat, having them write only where the first (thumb) finger comes. In the scale of C mark 1 over C, 1 over F wherever the two letters occur. Place 5 for fifth finger at the highest note. Do not descend with the right hand at present, for every one knows how much more practice it requires in ascending in right hand than descending. To finger left hand, commence with highest note in the bass clef, and place 1 there; then, following the rule (1, 2, 3), I will come again on G. Follow rule to end of scale, where 5 is to be placed. Now the scale has been written and fingered and thoroughly understood by pupil. We next teach him where the half-tones always occur, which, in the major scales, are between 3 and 4 and 7 and 8. Now we proceed to practice. Placing the first finger on middle C, have him look at the notes, calling his attention to the fingering he has placed over them. After he has played it this way until you know he has learned the fingering, then test him by having him play with closed eyes, listening to hear if every tone is blended legato. You will be surprised at the result. Then proceed with the left hand after the same manner. Remember that we have nothing to do with descending scale (for the present) in R. H. or ascending in L. H.

Now we must teach them to transpose the scales; i. e., play in different keys. Give them the old rule, namely, To transpose the scale in sharps—"Take the fifth of old scale for one of the new." The pupil will find the fifth from C (the old scale) to be G. He now commences as before, but with G this time, and continues as above. After writing the notes and fingering, let the teacher go over the ground to ascertain where the half-tones occur. The pupil will find, to make a whole tone between six and seven, the F must be sharpened. Have him place that sharp before all the F's in the scale.

When the pupil has become familiar with playing the scales with sharps or flats placed as they occur, then have the scales rewritten, placing the sharps or flats in the signature, and not before the note they affect. After the scales in sharps have all been written, proceed to the flats. Teaching the rule to transpose in flats—"Take the fourth of scale of C for one of the new"—and proceed for each new scale in fourths from last one written, placing half-tones as before, always using each flat before the required note. The teacher will now show the pupil where it is necessary to begin with the second finger (instead of the first), on account of having a black key to commence with; then following the rule, having the pupil learn what scales are the exception to the given rule—1-2-3, 1-2-3-4, etc. The teacher will find no trouble in the exceptions; the pupil readily grasps the idea. Now we are ready for rules to descend in right hand, and, vice versa, in left hand. We have the fifth finger on upper note in R. H. Then here is the rule: (5) 4-3-2-1—3-2-1, etc. In L. H. apply same rule (5) 4-3-2-1—3-2-1, etc. The exceptions any teacher will mention as they occur.

Now I have the pupil take the signature of each key, and write the chords and arpeggios belonging to it, giving the rule that the "First, Third and Fifth always make a common chord," and each chord must be written in its three positions. Then form the arpeggios from the chord, writing the two octaves always up for R. H. and down for L. H. For the same reason we practice scales for a time that way. Finger the arpeggios as usual.

Now we come to the minor. I teach the harmonic minor scale exclusively. The first thing is to impress on the pupil's mind that every major scale has a relative

minor, written a *minor* third below its major, always having the same signature of its relative major. Just here the teacher must pause, and the pupil learn the difference between a *major* and *minor* third. That having been fixed in the mind, the pupil finds a minor third from the first scale he wrote, C, which is A. As C, its relative major, has neither sharps nor flats, neither will its relative minor have them. Therefore, commencing with A (below middle C), he writes two octaves in both clefs, as in writing the scale of C.

Now we tell him the half-tones always occur in this form of minor scale between 2 and 3, 5 and 6, 7 and 8, and a tone and a half between 6 and 7. He will now count up from A, placing accidentals where necessary to make these intervals come as required, fingering by the same rule as in major scales. After writing all of the relative minors, then I have the minor arpeggios written—same form as in the major keys. Now we come to rewriting and mode for practice. Copy scale of C for both hands up and down, fingered as before. Under this scale place its chords and arpeggios, which are supposed to be thoroughly learned. Now copy its relative minor, with its chords and arpeggios, and continue in this order until all are written. Play the hands together, lightly accenting every once in four notes, commencing slowly and gradually increasing the time. I rarely need have the scales written in tenths, sixths and thirds, for through this practice they become so familiar with notes and fingering that these forms give no trouble.

One thing more I would mention. I fail to see why the fingering is written under the notes for the left hand. I always have the finger mark placed just over the note. Then the eye catches the fingering easily.

HINTS AND HELPS.

Make it a habit to go into music, not over it.—*Thomas Tapper.*

You should no more play without phrasing than speak without inflection and grammatical pauses.—*Chas. W. Landon.*

Do not listen to those who say that critical knowledge of music lessens the pleasure of hearing it.—*Thomas Tapper.*

Having determined, let your onward course be toward that which is best. You may never be able to reach it, but you will come nearer to it than if you never tried.—*E. A. Smith.*

Don't think that the gift of musical memory is shared by only a few. Memory is like a muscle; if you do not use it, it will be weak; constant exercise alone makes it strong.—*T. C. Jeffers.*

Pauses in music are extremely important, as much so, indeed, as notes. This importance is frequently not recognized by pupils; to obviate which only the greatest care and perseverance will be found adequate.—*J. C. Eschmann.*

In order to memorize a piece of music, three conditions are essential: 1. *Slow practice.* 2. *Close attention.* 3. *A little at a time.* There are also the conditions of improvement in the quality of playing, and here, again, the attempt to memorize is often the indispensable condition of improvement.—*W. S. B. Matthews.*

It would be well for all young musicians to remember that it is never safe to attempt Chopin, Mendelssohn, and above all, Schumann, by heart, without a most careful previous study of the notes, and the regular process of committing a piece to memory; even when once learned the notes should be occasionally used to refresh the memory and insure accuracy.—*H. R. Harries.*

The principle of the scale and of the chord are directly opposite. In playing the scale you must gather your hand into a nut-shell, as it were, and play on the finger tips. In taking the chord, on the contrary, you must spread the hand as if you were going to ask a blessing. Rubinstein, when he takes his chords, spreads his hands as if he were going to take in the universe, and takes them up with the greatest freedom and abandon.—*Depe-Fuy.*

WORTHY OF COMMENT.

CULTIVATING OUR HEARING.

When we listen to an artist for the purpose of learning some of the finer points of musical art, we must have an ideal in mind or we will be none the wiser for his playing, be it ever so superior. Not every person that goes to a concert will have so clearly defined an ideal as Mr. J. S. Van Cleave shows in the following account of a recent programme. Yet all can have some one or more points in mind that the artist will illuminate:—

I will contrast my opinion of him into three statements; first while you listen you do not think of the piano or the player but of the composer; second, while you listen there is not one discovery instance when the crystalline element of the music is made turbid by an indistinct pedal; third, you feel that magnetic thrill which is the unmistakable attribute to the heart of the listener that behind the mechanical dexterity there is a poetic soul. The prominent thoughts are always prominent. The secondary thoughts are secondary, and the tertiary thoughts are tertiary; the melody never has its heels trodden upon by the subsidiary motives, and the accompaniment never becomes a wailing mass of sordid obscurity.

MUSICAL PICTURES.

The science of Acoustics is a necessary study for the musician. It is intensely interesting as well as valuable. "Science of Music," by Sedley Taylor, is a good book, but a more extensive work is the one for musical students by Helmholtz. Pianists, vocalists, and especially organists, learn much of practical worth to them in these volumes. There is also much of interest that has no direct bearing on their work. Below will be found something new in this science:—

"The geometrical forms assumed by grains of sand on a glass plate when vibrating to the sound of a violin-bow are an old-time discovery. Mrs. Watts Hughes, according to a *Family Magazine*, has made some even more delicate investigations into the nature of sound, with remarkable results: the nature of pictures by notes of vocal music. An elastic membrane covered with a semi-fluid paste is stretched over the mouth of a hollow receiver. The musical note of the singer mirrors itself in the paste in the most unexpected forms, of flowers, ferns, and shells, the form and size of the picture varying with the tone and timbre of the note."

In the work by Blaerina, "The Theory of Sound in its Relations to Music," will be found much of the curious as well as much of practical value. This book abounds in explanatory engravings and is a "readable" book, especially for younger students.

DANGER OF DELAY.

YOUNG people who have talent for music and an over-powering desire to be professional musicians, are often endowed with more brains than cash. The future has an uncertain look to them. How can they go on with the study of music? How get the instruction necessary from teachers of known superiority? To work at home under poor instruction, or with none at all, is a loss of precious time, and will only establish bad methods of practice and touch—methods that will take years with some expensive teacher to undo. They cannot teach well enough to get a large and paying class, so that they might save the money for an extended course at some musical centre. What is to be done? especially if the parents have no sympathy with their ambitious child. If they wait, things will be no better, and precious time is irreparably lost. The hands become so rigid that a good technic will be impossible, and the growing and formative period of life will have soon passed.

Alexander the Great once said: "I conquered the world by not waiting." "Six hours delay lost Waterloo for Napoleon. A deluge of rain the evening before caused him to wait till the ground settled for artillery, and this gave time for Blucher to join Wellington with reinforcements." "He who is not ready to-day will be less so to-morrow." "Ovid." "The road of By-and-bye leads to the town of Never." "The gods help them who help themselves."

The world admires "pluck." If there is a decided talent for music and a good character, with a fair amount of mental endowments, there will be some friend of wealth who will lend the necessary money. Therefore do not wait, but borrow, and go on with your studies. There is a plan of life insurance that perhaps you or your parents could keep up that would be a sufficient "endorsement" for the note that you give. Do not begin to teach too soon, for the first reputation is apt to stick. Do not be afraid to help yourself all that is possible. There are many ways in our larger cities by which you can hear the best concerts and not have to pay out much money. You can hear the best lectures on musical subjects and get many valuable privileges free, if you are with the right teachers or at a good conservatory. Try it!

WISDOM OF MANY.

Education may be acquired, but sense never.

Music will give you whatever you are capable of receiving.—*H. R. Harries.*

The hand can never execute anything higher than the character can inspire.—*Emerson.*

"Let this day's performance of the meanest duty be thy religion."—*Margaret Fuller.*

The question for you to decide is, what kind of an instructor will you be.—*Thomas Tapper.*

As the true poem is the poet's mind, so true expression is the artist's soul.—*Thomas Tapper.*

A child not trained to study while young will never attain a taste for work during a lifetime.—*Rousseau.*

Simplicity, truth and naturalness are the great principles of the beautiful in all productions of art.—*Gluck.*

To be a reliable guide for a pupil, one must constantly seek to improve one's self—never stand still mentally.—*Koehler.*

The most beautiful works are frequently the simplest. A violet is none the less perfect because it is a violet.—*Thomas Tapper.*

What is gained by experience is valuable. It is not what you have passed through, but what you have learned; not where you have been, but what you have observed.—*Presser.*

I would impress upon those who are to be teachers the importance and the sacredness of their trust—so important and so sacred on account of the rapidity and the intensity of early impressions.—*Archdeacon Farrar.*

Study only the best, for life is too short to study everything, and too valuable to be wasted upon mediocre productions. Do not waste your time upon poor music, poor books, and ignorant, conceited people.—*Em Bach.*

Do you imagine that the fingers of pupils sixteen years old can learn mechanical movements as easily as those of children nine years old? In order to satisfy the present demands in any degree, the technique should be settled at sixteen.—*Wick.*

The moral effect of music largely depends upon the moral state of the listener; and so does the moral effect of painting, and everything else. Show me what a man is, and I will show you the kind of influence he is likely to assimilate.—*H. R. Harries.*

Every sensitive soul will constantly find its annoyances. The higher string, the more easily affected are the wires; and though the least jarring will often produce a discord, yet the most delicate touch will call forth consummate harmonies. Such a spirit is the basis of the artistic, the highest ideal.—*E. A. Smith.*

To be indulgent with one's own faults is, in every sense, destructive; just as conscious wrong doing affects the moral character, so conscious wrong playing does the artistic. Immediate correction is the only atonement which, in some measure, removes the evil.—*From the German.*

The ability of a teacher is determined by his power to attract and draw the pupil toward him. Without this magnetism a teacher is merely plowing the air with his instruction. He may play in the most masterly manner, his name may be a household word among musicians, but if he lacks the gift of winning the attention of his pupils, his power as a teacher can avail but little.

It has been said that the Italian employs music in love, and the Frenchman in society; but that the German cultivates it as a science. This might perhaps be better expressed as follows: The Italian is a singer, the Frenchman a virtuoso, the German a musician! The German has a right to be designated exclusively as "musician," for of him it may be said that he loves music for its own sake, and not as a means simply to delight, or to attain money or notoriety; but instead, because it is a divinely beautiful art which he reveres, and which, if he yields himself up to its service, will be all in all to him.—*Richard Wagner.*

It should be strongly impressed on us that rapid progress is good only when we proceed with watchful mind in the right direction; the more rapidly we travel in the wrong direction the further we go from the goal—better far to stand still. Accordingly, he who at practice blindly rushes along, will be worse off than he who did nothing, for that which is practiced incorrectly will also be learned incorrectly.—*From the German.*

Musical theorists without too lively an imagination are the best instructors; but as critics they are frequently cynical and unjust. The most gifted composer is rarely a logical instructor of the principles of his art; nay, more, it is said that no eminently successful composer ever wrote a well-digested treatise of music. Cherubini, perhaps, may be considered the only exception.—*Ella.*

WHAT A MUSIC PUPIL SHOULD STUDY.

AN OPEN LETTER TO PARENTS.

BY E. M. GOLDBERG, A.M.

DEAR MADAM: Your son has undeniably an extraordinary musical talent. A great many parents, who have much less gifted children, might have rashly and unscrupulously decided that theirs should become music teachers, in the very common acceptance of the word. The result is, as we observe so frequently, that they, as such, may possibly make a living, at the utmost even a nice living, but never achieve a career. And why? Because they lack, as a rule, a higher literary education (the foundation on which the true musician must build), and even their musical qualifications are limited, usually very much so. Piano or violin, sometimes both, they have learned, as a mechanic does his trade, very often not as well.

I am heartily glad that you intend to give your son full scope to develop his talent. To make music his life-work, to choose it as a profession, he must study it both as an art and a science, and all other studies have to be considered but auxiliaries. Since you ask for it, I give this advice: In general—as a student, let your son not play race-horse, to see in how short a time he can finish his course. To accomplish something worth while, requires not merely money and teachers, but, and chiefly, earnest, solid work, and time, and much of the latter. Information must lead to self-thinking; knowledge must not be only swallowed, but digested. That which is accomplished "in less than no time," to use a colloquial expression, is quackery, is humbug. In special—let him pursue the following course of study, which would require from two to three years of college life for its completion.

(a) Literary work. No Latin and Greek after the Sophomore year, but in their stead German, French and Italian. A thorough knowledge of arithmetic (so very few possess it), algebra, geometry and trigonometry, logic, mental and moral philosophy, physiology, physics (in this special attention is to be given to acoustics), natural history, especially botany, geography, statistics and history. To specify the latter: General history, history of civilization, history of religion, philosophy, science, art and music, and mythology, both classical and Norse or Teutonic. Indeed, this would change the A. B. course into an elective one. But by doing so nothing would be lost and a great deal gained.

(b) Music proper. Piano, two years under the best American teachers. Parallel with piano the pipe-organ and violin for two years. In the last year cornet and flute or clarinet. Singing, though your son may not have much of a voice. Musical theory.—Harmony to be studied on a larger and more practical scale than heretofore, counterpoint, double counterpoint, fugue, canon, composition, instrumentation, and musical aesthetics.

(c) Gymnastics and athletic sports ought not to be neglected, and the former even diligently practiced, but not baseball.

These my suggestions may possibly appear, rather too elaborate, but I am sure, if the prescribed course be followed and completed, it would place your son in the front rank of the musicians of this country.

AN OLD TEACHER'S OPINION.

BY G. S. ENSEL.

IN spite of the changes which piano technique have undergone during the last two or three decades, Czerny, the old teacher of Liszt and other artists, is still a favorite among the more conservative instructors in our profession, who for this reason need not necessarily be called "old fogies." It is not so much the book we are teaching from, as the happy combination of an intelligent instructor and a talented pupil; and right here let me say that I agree with Miss Amy Fay in saying that Czerny's op. 139 has always been my favorite text-book. Not only my favorite text-book, but also a "test" book from which to test the mental and musical capacity of my young pupils. If after a few months' careful work I detect a marked progress, then I can with precision foretell that this young student will, at the proper time, be able to grasp the works of the "masters" with comparative ease, but if these exercises of Czerny offer to the child's conception insurmountable difficulties, then I know of but one course to pursue, that is, to give notice to the parents that their child may excel in some other art or study, but never in music.

With the better class of my pupils I sometimes select a very easy arrangement of "Mendelssohn's Wedding March," and play the first measure, representing a jubilant trumpet blast, which gives, even to a young pupil, an idea how music can express in notes joyfulness and triumph.

The Petite Tarantella by Heller, op. 47, No. 17, shows the softer sentiments of music.

Of course these suggestions apply only to those of our pupils, who from the beginning show an adaptability for music. The other class, alas! they are in the majority—seem to be created for the teacher's annoyance—no rule applies to them; patience and fortitude in such cases are then the teacher's requirements.

In the many years of my professional life I have never heard any complaints from parents in regard to the success of talented children. Even a mother with no ear for music cannot fail to notice the steady progress of her gifted child. The trouble comes from the parents of dull children, whom the best teacher cannot instruct.

I remember an unpleasant experience in that direction. A mother's ambition to see her daughter become a good player was not realized; and as in her conceit she called her darling the smartest child in town, of course the teacher had to snuffer. Being depressed in spirit at the mother's unkind words, I penned the following epigram, regretting only that politeness (?) prevented me from sending a copy to the mother.

A MUSIC TEACHER'S MISEREERE.

(THE MOTHER.)

"Professor, excuse me, I must make complaint;
The music my daughter plays sounds very quaint;
She pounds the piano, but never a tune
Comes out from yon key-board; you say 'tis too soon!
It is now three months since my daughter you taught
Those technical studies; I count them for naught.
I'd rather hear 'Silver Waves' or the 'Battle of Prague,'
For they are fine pieces and always will take.
Those studies of Czerny may suit a poor creature
Whose aim is to earn bread as a music teacher.
We're rich; my daughter no artist need be;
She plays for amusement, and not for a fee."

(HER PROFESSOR.)

"My dear Mrs. Shoddy, you need never worry
Yourself about Mamie—an artist she never
Can be; for an artist is bright and clever—
Your daughter is none of the two, I'm sorry."

A music teacher who saves himself at the expense of the pupil; who gives his explanations in a careless, indifferent, inaccurate manner; who teaches with one eye on the clock, lest he give a few minutes more than the time agreed upon; in short, one who takes no real interest in his pupil except on "pay-day," and none at all in his work for the sake of his work, does far more harm to himself than he does to his pupil. This unfaithfulness can be made up to the pupil by the faithfulness of others, but "nothing nor nobody" can take the mean spirit out of one who works from unworthy motives.—*Geo. F. Root.*

III.—THE PLACE OF MUSIC IN A LIBERAL EDUCATION.

BY EDWARD DICKINSON.

As music in its higher reaches is a reflection of national temperament and shares the general conditions of the age in which it is produced, so the universality of its culture touches certain traits that are inherent in the human mind the world over. The reason why the works of the great modern composers seem to contain the concentrated emotional energy of the human race, and exercise an influence over all minds such as no other form of expression can exert, is because those works rest upon that great primal instinct of which I have spoken in a former chapter. Man everywhere, in all ages, naturally manifests his feeling in song. He does not instinctively express himself in sculpture and painting, and hence those arts appeal only to the cultivated few. But music is the universal language; it needs no interpreter; when a man hears it he recognizes his mother speech, and it is the tenderest and truest part of him that makes reply.

Music, therefore, declares that mankind is a unit; it preaches universal brotherhood. The occasions on which music is employed and its relation to social habits and observances are the same everywhere. The interests that have the most moving influence upon men in their collective capacity are those of religion and patriotism, and music acts as the most powerful intensifier of the ardor with which these two ideas inspire the soul. If love of music should die out, patriotism would lose half its enthusiasm, and the spirit of worship would feel that it had lost its best interpreter. All the functions of social life are everywhere idealized by the art of song. Among many nations every form of industry has its special song, for this is toil lightened and unity of effort insured. Some of the more personal observances are so identified with music that neglect of it would seem unnatural. Music has always been an attendant at funeral ceremonies among all peoples. Every nation has its wedding marches and bridal songs. Every mother sings her child to sleep. In love-making among the more musical races musical attentions are an important reliance for success. Every pursuit to which the fancy can lend a romantic charm, every bond of sympathy in toil or pleasure, every tie of love or necessity that connects man with the free and wholesome life of nature—these, the world over, are made more precious and enduring by the sweet companionship of melody.

Did you ever think what this universal love and practice of music implies? It may be an unphilosophic fancy of mine, which a stern logician would demolish; but to my mind there is a beautiful significance in the fact that music, this universal art, to which men have always confided the most sacred experiences of their souls, is almost invariably an art of joy. Its pervading tone is one of happiness. It is not so with the other arts. The student of the world's poetry is struck by the undertone of sadness that runs through it—his contact with its greatest minds leaves him, on the whole, depressed. Painting and sculpture have depicted the pain almost as often as the pleasure of human life. But it is the glow and rapture of existence of which the world's music speaks. Not that music has no sympathy with sorrow, but when she enters into scenes of mourning she does so not to make more vivid the poignancy of grief, but rather to console. And this seems to tell us that man does not feel that life is altogether an evil, as the pessimists try to make him believe. There are, to be sure, many jarring notes in the great symphony; many groans and sighs come up from battle-fields and African slave-pens, and abodes of sickness and want and sin—we must never close our ears to them—but they are faint in that universal chorus that swells up from every age and clime, songs of love, of praise, of rejoicing over the gift of life, its ecstasy and its undying hope. "The musician," says Schopenhauer, "expresses the highest wisdom in language his reason does not understand." Aïd so may we not believe that this universal impulse of joyful song is the voice of a wisdom beneath all logic

and experience, a sweet assurance implanted in man's soul by Him on whom man's hopes depend?

"The rest may reason and welcome,
"Tis we musicians know!"
sings Browning.

Since music is so universal and so deep, since its roots are the tenderest fibres of the human heart, no one may say that it is not worthy of the attention of the most robust mind. It is not mere sound, a meaningless play of agreeable sense impressions. Its great masters have seen deeper than we are apt to think. For, as was said by Schopenhauer, who has spoken more profoundly of music than any other thinker, "the other arts speak of shadows only, while music speaks of essentials." "Who is there," asks Carlyle, "that, in logical words, can express the effect music has on us? A kind of inarticulate, unfathomable speech which leads us to the edge of the Infinite, and lets us for moments gaze into that!" And Cardinal Newman exclaims: "Is it possible that that inexhaustible evolution and disposition of notes, so rich yet so simple, so intricate yet so regulated, so various yet so majestic, should be a mere sound which is gone and perishes? Can it be that those mysterious stirrings of heart, and keen emotions, and strange yearnings after we know not what, and awful impressions from we know not whence, should be wrought in us by what is unsubstantial, and comes and goes, and begins and ends in itself? It is not so, it cannot be. No; they have escaped from some higher sphere; they are the outpourings of eternal harmony in the medium of created sound; they are echoes from our Home; they are the voice of angels, or the Magnificent of Saints, or the living laws of Divine Governance, or the Divine Attributes; something are they besides themselves, which we cannot compass, which we cannot utter."

How, then, must a student discipline his faculties to grasp this great meaning of music, to comprehend the real force of the creations of the great composers and let his mind be enriched by them?

The action of music is threefold—upon the senses, upon the intellect and upon the emotion. All these faculties must be refined, strengthened and directed to their proper objects, if the right impression of music is to be received. And I hold that music itself, correctly studied, tends to develop the healthy powers of the perception, the intelligence and the feeling, and thus coöperates with other liberal studies in achieving the great purpose of education.

In the first place the proper study of music aids in developing the power of fixed, unwavering attention, without which the mind is a feeble, inefficient thing. Even the proper listening to music requires a highly-trained power of attention. If an abandonment to musical attention ever tends to relax the mind, as it doubtless often does, it is because the listener hears in a languid, passive manner, without retaining and comparing his impressions. But let one listen attentively to even a slight musical composition and he will find that his perceptive faculties are kept on the stretch; while if he listens to a great work, such as a Beethoven symphony, and follows all the themes as they re-appear and intervene, analyzes all the combinations of instruments, grasps every effect of harmony, perceives how the innumerable details combine to form a logical and symmetrical whole, he will find that he must employ a concentration of mind and a tension of memory such as few intellectual processes exceed. The proper practice of an instrument, even in the simplest technical exercise, to say nothing of mastering an elaborate composition, requires a fixedness of mind of which many are incapable. And the patience demanded, the heroic resolution, the perseverance, the resistance of the will against weariness, discouragement and the allurements of self-indulgence; these are not only elements of intellectual force, they are moral qualities also, and the student that carries into the affairs of every-day life the qualities that are called forth in the attainment of musical proficiency will gain something compared with which mere musical skill is trivial.

We may do without culture and education; but we can not do without character.—*Thomas Tappan.*

PRACTICAL USES OF THE METRONOME.

BY E. VON ADRLUNG.

MAELZEL'S well-known invention is an instrument which if properly used is a valuable assistant to both teacher and pupil. To the teacher in helping him to explain rhythm and time. For this purpose an instrument with bell attachment is exceedingly useful. The bell points out the "one" in every measure, and with it marks the principal rhythmic accent. It illustrates the difference between groups of two, of three, of four and of six sounds. Children especially lack very often the power of playing three, four or six keys correctly without counting every one of them separately.

All this can, of course, be taught without the instrument, but a palpable illustration saves time, and is, therefore, a great assistance.

Another use to which this instrument may be put by the teacher is to teach time. But let it be remembered that in that case the pupil must already have acquired a knowledge of *and feeling* for rhythm. Only when this feeling is somewhat disturbed, from nervousness produced by reading the notes, by fingering or by the attempt to overcome difficulties, the bell will remind the pupil that he has not reached the point One in time. Besides, it is generally the case that a not much advanced player will, in passing from slow to fast notes, take the latter too slow, and when passing from fast to slow notes, play the latter too fast. By slow and fast we understand the general rhythmic difference between quarter notes and sixteenths, for instance.

We next proceed to show in which way the metronome will assist the pupil.

The advanced pupil and only the advanced will derive benefit from the metronome, *first*, by ascertaining the correct tempo of a piece or an étude. In some cases he will be surprised to find out how slow an Andante (of Beethoven for instance), and how fast an Allegro ought to be performed; unless movements are played in that tempo their proper character is not revealed; for the denominations, such as Andante con moto, Allegro non troppo, and others, are, to say the least, very vague.

Second. Much profit may be derived from the judicious use of that instrument (better without using the bell) in showing the pupil the progress he makes in absolute velocity; for that purpose, when practicing an exercise or study, let him fix the pendulum at a degree in which he can *easily* perform said exercise or study; after a few days' practice, during which he must not be over-anxious to accelerate the time, otherwise the correct, distinct rendering will suffer by it, let him fix the pendulum again according to the time in which he plays it easily—he will find that he advanced a few degrees; this will create confidence in his power of improving, and he will know that by mere careful repetition he will in good time reach the velocity indicated by the given metronome mark. Where there is none, it will convince him that he did not lose his time in practicing indefatigably. Beginners and players that are but little advanced should never use a metronome in the absence of their teacher.

MUSICIAN VS. PLAYER.

BY E. L. STEVENSON.

First. It is never too early to begin to interest the child that studies music in looking out of its little corner of work on the art as a whole. From the outset, even from the very knowing the notes, take care that art does not mean to the little learner merely the pianoforte or the violin, fingering, and the piece of music to be mastered as the preface to another piece of music, and nothing else. He should be early encouraged to feel that though it is highly desirable he should perform well, he must be more of a musician than a player. Working away, generally impatiently, and always with little pleasure in his mechanical tasks, the five-finger exercises and scales, the small pupil ought to be made surer each day than most pupils are, that they are stepping-stones (even if they seem the rather so many stumbling-blocks) to entering into the knowledge of a world of beauty toward which the young face has been set—that here is the somewhat trying path that leads to a most royal high road.

HELPS AND HINTS.

Whoso escapes a duty avoids a gain.—*Jules Michlet.*
All stiffness is in the way of a clear execution.—*Theodore T. Crane.*

Music will develop you, if you toil in music; not otherwise.—*Thomas Tapper.*

Careful attention to one thing proves superior to genius and art.—*Cicero.*

Bring system into your hours of labor; you will gain thereby.—*Thomas Tapper.*

The time of all pieces should be understood apart from the melody.—*T. C. Jeffers.*

The young instructor generally tries to teach too much.—*Thomas Tapper.*

He who would do a great thing will must first have done the simplest things perfectly.—*C. B. Cady.*

You must not only learn to count while playing, but make your playing fit the counting, not *vice versa*.

A man's merit consists only in the amount of industry and exertion he bestows upon the object he desires to attain.

If correct principles are inculcated, but little finger marking of any kind is needed, especially by advanced students.—*H. H. Johnson.*

The educated mind is always conscious of infinite ignorance, and the sense of ignorance is, therefore, not strange to it, but habitual.—*Thomas Tapper.*

As long as the student finds one passage in a composition that still contains some difficulty for him, he should not attempt to play it in public.—*Dr. Carl Fuchs.*

Teachers should remember that they must cultivate in their pupils a taste for music that has a meaning as well as a charm; a soul as well as a body.—*C. W. London.*

Knowledge can only be acquired by unrewarded diligence. We may well say, no day without a line. Every day that we spend without learning something is a day lost.—*Beethoven.*

When teaching children, adapt yourself to children's minds and characters. Do not measure a child's capacity by your own, nor use language with a little one as you would with one advanced in years.

Take any one of the musical classics. Every time you go to it you will find some new beauty, or new form of a beauty, which you have not previously recognized. In truth, they are deep wells of imagination and intellect which we should assiduously try to fathom, that we may subject them to our own emotions and understandings, and thereby elevate ourselves and all mankind.

As a matter of fact, good teachers are surprisingly numerous in this country, and a correct piano method widely diffused everywhere. The only difference is that some are more careful than others, some have greater gifts for imparting knowledge, and some have better judgment as to the course of study to be pursued.—*T. C. Jeffers.*

Suppose your teacher offered you a piece of gold, but "your wits were out wool-gathering," you were so inattentive that you did not notice his offer, would you be any the richer for his generosity? I think not. The truth is, that your teacher can teach you only when you are giving attention and are trying to learn. In fact, taking a lesson means interest and endeavor on your part as well as faithful work from the teacher.—*C. W. London.*

It cannot be too often repeated to the scholar that only a *slow* and *well considered* practice leads to the right goal. In slow practice the requisite clearness and equality of touch is formed, the fingers learn in a much shorter time to find their way with certainty, and with the increasing feeling of security the pupil gains the self-confidence so necessary to a correct delivery.—*Plaidy.*

The impatient teacher does little good and a great deal of harm, depriving the pupil momentarily of the faculties of perception and memory, besides destroying that feeling of friendship and sympathy which should exist between teacher and pupil. Be patient, but not weak nor over-indulgent, lest the pupil should rule the teacher.—*Goldbeck.*

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

Uncongenial tasks must be performed; only an uncorroborated worker will shirk a duty. When Emerson wrote, "Do what you are afraid to do," he combined the entire lesson in one of the sharp-pointed expressions that characterize him.—*Thomas Tapper.*

Any study that is loved is always successful. Inspire, then, above all things, a love of work; represent to your pupil the advantages, the joy that high attainments ensure; employ even the seductions of the art that he is cultivating to develop in him the taste and feeling for the beautiful.—*Le Coupey.*

A young lady who went abroad to study music, in a letter to the *American Musician* announces her determination to return to America for that purpose. She says: "I have no place for a young woman unless she is protected by her mother, and my mother is dead. Paris is a high-priced place, with a miserable climate, and as Patti, Albani, and other artists can be educated in America, I can too." Sensible girl.

Books.—We show the degree of our familiarity with books in our manner of handling them. Whoever is a stranger to volumes and to libraries feels as ill at ease in their presence as a boor in polite society. As among people, so among books, there are circles,—are held together by something in common. Having become familiar with a number of authors we judge others by the standard these raise within us. We are cautious about adding to our favorites. The whole range of literature, from the meanest attempt to the master-work, is paralleled by the reading public.—*Thomas Tapper.*

CONCERT PROGRAMMES.

Concert by Pupils of Miss Munro, Ives Seminary.

Don Juan (six hands), Mozart; Pearls of Dew, G. Lange; Irresistible Polka (four hands), W. F. Suds; Allegretto, Beethoven; The Hunter's Horn, F. von Kornatzki; Mignonne (six hands), Julius Müller; La Moscovite (four hands), Archer; Polka de la Reine, Raff; Duo Dramatic (four hands), Renaud de Vilbac; Overture Norma (four hands), Bellini.

Concert by Stanton Grabill and Francisco Echmendita, at Millersburg, Pa.

"Rosemund" (four hands), Schubert; "Rackoszy," Liszt; "L'Prise de Armes," organ and piano duo, Leybach; "Come Gentil" (left hand solo), S. Smith; "Alpine Storm" (four hands), Chas. Kunkel; "Radieuse" (four hands), Gottschalk; "Polonaise" (Op. 49, No. 1), Chopin; "Il Trovatore," organ and piano duo, A. Baumbach; "Het Klauwer Rack," S. B. Grabill; "William Tell" (four hands), Rossini.

Pupils' Christmas Recital, by Miss L. R. Church.

Santa Claus March, E. Mack; Grateful Tasks, Nos. 17, 18, 6 (four hands), Gurilt; The Little Rogue, Op. 117, Gurilt; Im Walde Verirrt, Op. 105, No. 19, W. Fink; The Little Soldier, Baumfelder; Brüderlein Fein, Op. 115, A. Biehl; Study, Op. 47, No. 13, Heller; Sonatina, Op. 127, A. Reinecke; L'Angelus (four hands), Chas. Gounod; Blind Man's Buff, W. Meister; Kommt Ein Vogel Geflogen, A. Biehl; Longing, Lichner; The Fair, Op. 101, No. 8, Gurilt; The Spinning Room, Behr; Alles Neu Macht der Mai, Biehl; On the Mountain, Baumfelder; Christmas Gift, Op. 72, Mendelssohn; Prelude, arranged from S. Bach, C. Engel; March, Op. 117, Gurilt; Sonatina, Op. 98, Reinecke; Hopp, Hopp, Hopp, A. Biehl; Sonata, Op. 49, G. major, Beethoven; (c) Allegro Con Brio, H. Wohlfahrt; "Nocturne," G. minor, Beethoven; (a) Andante, (b) Rondo; Bagatelle, E flat major, Beethoven.

Musical by Pupils of Mr. F. W. Crandell.

Overture, "Lustspiel" (two pianos, eight hands), Keiser Bela; "In the Lovely Month of May," G. Merkel; "Andante Maestoso" and "Alla Polacca," from Sonata in G (piano, four hands), H. Wohlfahrt; "Romance," Carl Taubig; "Spring Song," F. Mendelssohn; "Adagio" and "Allegretto," from Sonata, Op. 27, No. 2, "Moonlight" (piano, four hands), L. Van Beethoven; "Legende," R. Thoma; "Curious Story," S. Heller; "La Fontaine," (piano, four hands), C. B. Lysberg; "Consolations," No. 4, No. 2, Franz Liszt; "Nocturne," Op. 44, A. Rubinstein; Overture, "Zampa" (two pianos, eight hands), F. Herold; Variations on "Nel Cor Più Non Mi Sento," L. Van Beethoven; "Allegretto," from 6th Symphony (piano, four hands), L. Van Beethoven; "Dors Mon Ange," C. W. Bachmann; "Valse Caprice," Op. 5, F. W. Crandell; "Festnacht," (piano, four hands), J. Raff; Waltz, Op. 64, No. 2, F. Chopin; "Plainte d'Amour," A. Loeschhorn.

Wooster University Musical Department.
H. H. Haas, LL.D., Director.

Fantasia in C Minor, Bach; Andante con Variazioni, Haydn; Consolation, Dussek; Fantasia, No. 2, Mendelssohn; Arabesque, Schumann; Improvviso, Op. 90, No. 4, Schubert; Memento Capriccioso, Weber; Morning Serenade, Heusselt; Sleigh-bells, Bococovitz; Marcia Fantastica, Bargini; La Cascade, Paner; Czardas, Joseffy; (a) Valse Caprice, Liszt, (b) Valse Brillante, Nicolai de Wilm, (c) Valse Improvviso, Schwarwauke; Agitato, Schullhoff; Le Cavalier phantastique, Godard; (a) Hector, Taubert, (b) Over the Steppes, L. Schytte.

Pianoforte Recital by the Pupils of Miss Emma Juliette Pierce, Ashland, Mass.

March, Op. 143 (four hands), Lichner; Normandy Song, Theme and Variations, Op. 69, Pachet; Les Sylphes-Caprice (four hands), Bachmann; Redowa, Dorn; Pearls of Dew, Op. 77, Laugel; May Time Waltz, Meyer; Seven Waltzes, Op. 127 (four hands), Schubert; Grandmother's Tale, Op. 289, Lichner; Coquette Valse, Bachmann; Dance of the Sprites, Cloy; Vecchio Minuetto, Op. 18, Scramatti; Scherzo, Op. 16, No. 2, Mendelssohn; Tarantella, Fox; Oberon Fantasia, arranged for six hands by Beyer, Weber; Zingana, Op. 102, Bohm; Chanson a Boire, Op. 50, Leybach.

Pupils' Musicals. Miss C. D. Hosmer, Teacher.

Tarantella, Pieczonka; Feu Follet, Durand de Grau; Rondo, "Le Garçon Laveur," Dussek; A Moonlight Walk by Love's Laland, Bendel; Valse "La Scintillante," Louis A. Gaertner; Chant de la Creole, Op. 269, Hennes; (a) La Sylphide, Judasohn; (b) 2d Waltz, Op. 56, Godard; Last Hope, Gottschalk; Rondo, "Les Charnes de Landers," Op. 74, Moscheles; Valse Brillante, Op. 84, No. 1, Chopin; Polish Dance, Op. 8, No. 1, Scharwenka; Dansez Bohemes, No. 1, Josef Low; Grand March, Studley; La Fontaine, Op. 221, Bohm; French Song, Behr; Waltz, Op. 101, No. 11, Gurilt; (a) Child's Morning Prayer, Kohler; (b) Little Hungarian Melody, Behr; Spinning Song, Elmenreich; Amie pour Amie, Op. 4, William Mason; Rosette Valse, Bachmann; "Willst Du Dein Herz Mir Schenken," Bohm; Fur Elise, Beethoven; L'Angelus, Gounod.

PLUCK AND POLICY IN THE MUSIC TEACHER.

From the New York Ledger.

"A strong will, a patient temper and sound common sense, when united in the same individual, are as good as a fortune to their possessor. Barring untoward accidents, the man endowed with these qualities, who starts on his career with a determination to reach a desirable position, does reach it.

"Our admiration is sometimes bespoken for successful people who are said to have 'leaped over every obstacle.' Biographers of eminent men are particularly fond of making their heroes arrive at the goal of their hopes by this steep-chase process.

"But the truth is that impetuous spirits who charge at every impediment in their paths on the sink-or-swim, survive-or-perish plan, unless favored with extraordinary luck, are more apt to sink than to swim, to perish than to survive.

"It is advisable to go around obstacles that you might break your neck in attempting to take at a flying leap. Policy is as necessary to success, in most cases, as energy."

ACCURACY.

From the Musical Monthly, Buffalo, N. Y.

TEACHERS should be guided to cultivate accuracy in playing and singing. The first teacher always lays the foundation for habits of accuracy or looseness. Neglectfulness on the part of the first teacher soon produces the most baneful results; for the habit of inaccuracy becomes stronger with every year, until at last the pupil is unable to play the simplest piece in a faultless manner. Inaccuracy of speech is despicable, because it is lying; so is inaccuracy of playing despicable, because the inaccurate player performs a musical untruth. If such a habit has once been acquired, it is almost impossible to correct it, and many a teacher has suffered in reputation with pupils, because of the neglect of his predecessor. Parents cannot be too careful in whose hands they entrust the first musical instruction of their children. A pupil whose early instruction was correct often escapes in a measure unharmed from the neglectfulness of later teachers, just as the boy whose early training was correct may for a season escape from the lasting influences of evil company. A large portion of our amateurs suffer from inaccuracy of playing or singing. The inaccurate player never derives true pleasures from music, while the accurate teacher is never successful in his work. There are many such teachers, and it is better to play a few pieces well than to play the most difficult music imperfectly.

A WORD TO YOUNG PIANISTS.

BY O. W. PIERCE.

THE ELEMENT OF REPOSE IN PIANOFORTE PLAYING.

It seems to me that the attention of piano pupils and teachers might be not unprofitably called to a brief consideration of a subject which, if my memory serves me rightly, has not been touched upon of late in these columns. I refer to the unhappy practice sometimes indulged in by students and amateur performers, of "putting on style" in playing the pianoforte. This so-called style consists in going through all sorts of physical contortions while rendering a composition, and its varieties are nearly as numerous and complicated as the conceits of the famous *Worth in dress*.

One young lady, while holding down a key rather longer than usual, depresses her wrist far below the plane of the key-board, and then elevates it until her hand is quite perpendicular to the same plane—sometimes, as well, maintaining a gyratory motion of the wrist which almost conveys the impression that she is trying to bore a hole in the unoffending ivory.

Another Miss is apparently saturated with the idea that the piano is, above all, an instrument of romance and dreams, and accordingly she practically devitalizes her whole body. Her fingers slither along the keys, her arms are limp throughout, while her figure sways a rhythmical accompaniment of sentimental undulation. Then there is the youth who prides himself on his strength and the noise he can make with the Military Polonaise. He swings his arms something as Siegfried brandishes the newly-welded sword. When he takes his hand from a chord he raises it high above the level of the music rack, and generally nods his head emphatically as often as he deals the patient keys an especially telling blow.

These are, of course, only a few leading types of the devotees of "style," and there are many species included under each genus.

But now, to avoid any possible unfairness, let me say that some of these things are undoubtedly mannerisms and quite involuntary. In fact, all probably become so in the end. But can they, therefore, be counted any the less objectionable? It is unworthy of any conscientious young worker either to resort to such practices as expedients or to allow himself to fall into them as habits. To use them in the former way is inexcusable, in the latter way at least unfortunate.

It is especially painful to see a young person of real talent, and some degree of artistic attainment, make use of any such methods. To borrow a figure from a German writer, they are the trivial colors with which a noble statue is bedecked, and which hide its genuine beauty and worth, and it needs the shower-bath of a thorough and earnest consecration to art that the trifling colors may be washed away and the marble stand forth in purity and integrity.

For, of all the attributes of genuine art, repose is one of the noblest and most indispensable. Ruskin, of all writers on the subject seems to grasp most fully the spirit of the ideal, classes repose above almost anything else, and names it "the type of the Divine permanence." Hear a part of what he says:—

"I think there is no desire more intense or more exalted than that which exists in all rightly-disciplined minds for the evidence of repose in external signs, and what I cautiously said respecting infinity I say fearlessly concerning repose, that no work of art can be great without it, and that all art is great in proportion to the appearance of it. It is the most unflinching test of beauty, whether of matter or motion. Without regard for other qualities, we may look to this for our evidence, and by the search for this alone we may be led to the rejection of all that is base and to the accepting of all that is good and great, for the paths of wisdom are all peace."

Of course, the eminent critic is here speaking of the creative side of art, but the words are just as true in the realm of interpretation. In the creative field it is the abundant presence of this Divine quality in the works of Beethoven which has placed him in the immortal com-

pany of Homer, Dante, Milton and Michael Angelo, while in the other field it has been the crowning charm in the playing of many of the world's foremost artists. No one that ever heard a programme rendered by the late Dr. Louis Maas can forget the almost magical power imparted to his playing by his all-pervading repose. He never gushed, he never ran over; he was always self-contained, masterful. Some have called his style cold, but it seems to me that only a superficial judgment could have so pronounced—a judgment which would see more power in the fretting brook than in the silent ocean tides; more beauty in a kaleidoscope than in the mellow glory of an Indian summer afternoon. Repose always suggests reserve power, always speaks of a deeper depth and a higher height; always tends to kindle the imagination, quicken the artistic pulse and call up a longing for that which eye hath not seen and ear hath not heard, which is—the Infinite.

And so I wish to urge every young player to cultivate this important—nay, vital—side of artistic performance. Nor do I refer alone to mere repose of physical motion, but even more to that higher repose of mental and emotional activity which signifies the complete comprehension and grasp of any piece under consideration. To this end I would earnestly advise the student never to essay the performance of a piece which is beyond him either in scope of technical demands or inner content. Attempt only pieces which you are capable of completely mastering, and then *never lay one aside until it is mastered*. Bring every piece you take up so thoroughly under your control that there shall be no hard places which can cause you a moment's wavering; no obscure places through which your mind cannot flash the white light of intelligent appreciation. If you will do this your playing will impart dignity to even a simple piece, and the more highly cultured and artistic your audience, the greater will be your need of praise.

But, above all, never try to piece out the shortcomings of your technical ability with the petty apparatus of "style." Music does not appeal to the eye, and if you fail to impress your listeners through the avenue of the hearing do not attempt to dazzle their vision by fantastic movements. Leave that to Hermann and other apostles of legerdemain.

HE STUDIED WITH LISZT.

From *The Musical Courier*.

"He studied with Liszt," or "He is a pupil of Joachim."

How often do we hear this, so that it is almost a truism. A musician is a pupil only of the last master he studied with.

To stand in the vivifying sunshine and look at a noble pile of architecture is to many a pleasure akin to listening to music.

In the clear morning light a superb structure lives before us. Its bold outlines challenge admiration; its numerous turrets, massive masonry and graceful designs all emphasize the splendor of the central tower, from whose battlements proudly float gorgeous banners rippling in the wind.

It is a beautiful picture; the lip of the leaves, the caress of the breeze, the crisp sunshine, all evoke noble and enduring thoughts.

We naturally learn the name of the happy owner of the castle, then the name of the artist who so effectively flung up against the sky this symphony in stone.

Perhaps, if we are very curious, we learn who built it, who laid the foundations and how.

He studied with Liszt," but who stops to think of the patient process by which the foundations were laid step by step, before the neophyte could be inducted in the final mysteries of his art?

"He is a pupil of Joachim."

Yes, and a wonderful master he is; but one must play a little before Joachim will be prevailed upon to listen. Too much stress is laid on what are commonly called the "finishing" touches and not enough upon preparatory studies.

The formative period of life, when the mind is plastic, receptive, is the time for seed sowing, only it seems a pity that the husbandman who so patiently tilled and tilled the soil should not reap the harvest. Rubinstein studied with Willing, a pupil of Field, who was a pupil of Clementi, but Rubinstein in his early manhood was spoken of as a promising Liszt scholar, when, if the truth be known, the great Russian owed very little to Liszt.

The enormous army of musical pedagogues doubtless contains many unworthy members in its ranks—dead branches that if lopped off would benefit the tree of art; but the bright side of the medal is that all great artists had humble beginnings artistically. Their towering steps were carefully directed up the thorny steps of Parnassus by one whose name, if we did not know it, would tell us nothing. Thalberg's first piano lessons were given to him by a bassoon player named Mittag, from whom he doubtless acquired his rich tone and singing touch; and, of course, nature made him musical, but who can deny first influences are not lasting?

The quiet relegation of the pedagogues to the regions of the unknown must be very galling to those sensitive men and women—that noble band of co-religionists who strive for a lifetime for the good, the true and the beautiful, to wearily lay down their arms in the end and lament the waste of a lifetime and the ingratitude of humanity.

"Many are called but few are chosen."

Yes, and many are wearing unlawful crowns, the rightful heirs of which are languishing in solitude, unhonored and unused.

It is a very unjust and, a very cruel world sometimes, and no sovereign remedy seems to exist for the prevention of honoring unworthy objects.

How many of our readers can tell us haphazard who it was that taught Mendelssohn? It was a woman whom we have forgotten, yet he learned all from her. She was not as celebrated as her pupil, but to her guidance the world may ascribe the charming genius of Henselt. The list is a large, a fruitful one. It embraces singers and instrumentalists alike.

We are reminded of those buoy toilers of the sea, the coral insects, who unseen rear enduring and graceful reefs in mid-ocean. The pedagogue may be likened to such; he works not in the light of publicity; his gain is small, his applause is scanty, but he builds lasting and living monuments in art—and then has the bitterness of seeing others wrest from him the just meed of praise, of gratitude.

Ingratitude in cases like this is a black and unpardonable offence. A true artist is never guilty of it.

He turns retrospectively to those patient teachers who first kneaded the unresponsive clay of his talent into a thing of shape and beauty. He has lived in the great world of art, has been petted, caressed and admired, but if his instincts are true he makes a humble pilgrimage in memory to the shrine of the nameless one who first taught him the "Pater Noster" of his art.

Give us good teachers and we will have good artists. It is time that a plea for the pedagogue was entered and sustained.

THE MEANING OF MUSIC.

BY MENDELSSOHN.

MUSIC is more definite than words, and to seek to explain its meaning in words is really to obscure it. There is so much talk about music, and yet so little really said. For my part, I believe that words do not suffice for such a purpose, and if I found that they did suffice, then I certainly would compose no more music. People often complain that music is so ambiguous that what they are to think about it always seems so doubtful, whereas every one understands words. With me it is exactly the reverse, not merely with regard to entire sentences, but also to individual words. These, too, seem to be so ambiguous, so vague, so unintelligible, when compared with genuine music, that the soul gains more from the things better than words. What any music I love expresses to me is not thought too indefinite to be put into words, but, on the contrary, too definite. I find in all attempts to put such thoughts into words something commendable, but there is yet something unsatisfactory in them all; and so it is with words. This, however, is not your fault, but that of the words, which do not enable you to do better. If you ask me what my idea was, I say just the song as it stands; and if I had in my mind a definite term or terms with regard to one or more of these songs, I should not like to disclose them to any one, because the words would assume a totally different meaning in the mind of another person—because the music of the song alone can awaken the same ideas and the same feelings in one mind as in another—a feeling which is not, however, expressed by the same words. Resignation, melancholy, the praise of God, a love for a person—these are the meanings of the song—one person does not form the same conception from these that another does. Resignation is to the one what melancholy is to the other; the third can form no lively idea of either. To any man who is by nature a keen sportsman, a hunting song and the praise of God would come pretty much to the same thing, as such an one the sound of the hunting horn would really and truly be the praise of God, whereas we hear nothing in it but a mere hunting song, and if we were to discuss it ever so often with him, we should get no further. Words have many meanings, but music we can all understand correctly.

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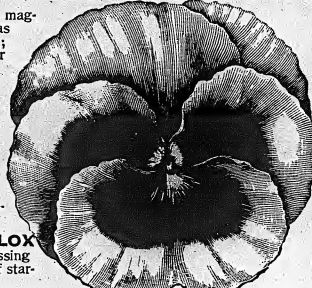
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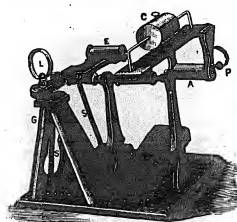
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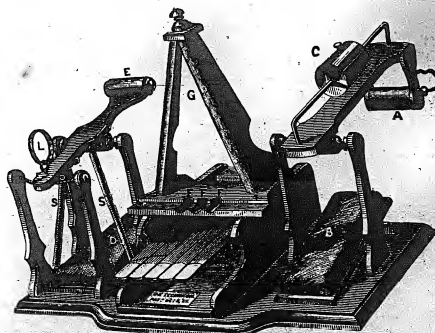
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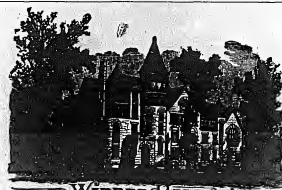
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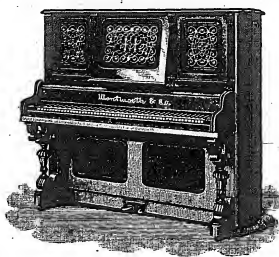
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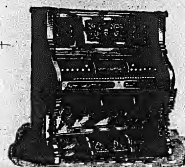
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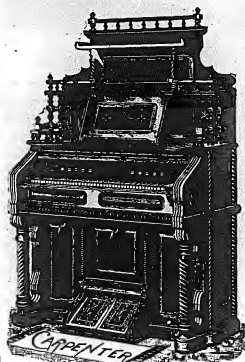
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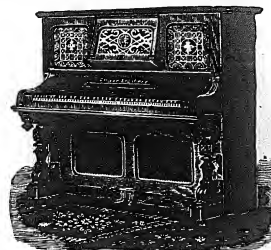
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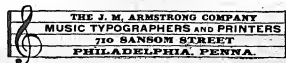
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F. S. BONELLI,
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Supplement to the Etude, March, 1891.

THE SANCTITY OF MUSIC.

BY KARL MERZ.

I have chosen the subject of the sanctity of music for the purpose of impressing your minds with the importance and the seriousness of your work. No one of the arts is so popular, no one is so generally practiced, as the art of music, yet not one is as much abused as it, and that for the reason that its high meaning is but little understood, not only by the masses, but even by musical students and teachers. The art is used too much as an amusement, as an exhibition of skill, as a means of attracting attention, and too little as a means of education. Musicians often revel in their art, they even worship it, but they fail to go beyond the pleasurable sensations produced by it. Music is a means of culture; it is one of the greatest, and perhaps the greatest factor in human civilization. Not until men shall use the art with the spirit of reverence will it exercise those powers for which it is designed. The present generation of philosophers and teachers are only beginning to search for the real meaning and explanation of the art, and they have not advanced sufficiently to answer even these simple questions: What is music? Wherein consists its great power? Many definitions of music have been given, but they, without an exception, are imperfect. I desire to show you that there is a higher meaning and a loftier purpose attached to this mysterious art, and for this reason I shall review it from various standpoints.

Nearly every one will agree with me that a revelation was necessary for the progress of true civilization. Learning alone does not, and cannot, bring about this result, nor could the arts alone accomplish it. He who studies the influence of Christianity must confess that something higher than human learning was required to advance the world. The ancients certainly were profound thinkers. The philosophers of Greece, at least, had reached a high degree of learning, and no one would deny that Hellas enjoyed an unusual degree of art culture. In many particulars we must still go to them for instruction. Yet, despite the fact that these great men had made great advancement toward the horizon of human learning, in philosophy at least, the best of them felt that something else, something higher, was needed to explain life. Moreover, their wisdom failed to reach the masses; it was designed for scholars only, and it could not benefit the people. It must be acknowledged that human wisdom and speculation came to a limit, as it always must when it attempts to fathom the infinite. Human learning is profound, but, despite its depth, it leaves the mind unsatisfied. There is a universal longing to look into the beyond, a desire for progress, a cry for relief from oppression, from sin, a wish for a higher existence. This yearning and longing could only be satisfied through revelation; hence, the tremendous power of Christianity; hence, its ability to satisfy and to reach the masses; hence, the devotion of its followers, the swiftness of its progress, and that, too, despite the

most violent opposition. Compare the poor fishermen with the Grecian philosophers as regards their learning, and it must at once appear as a surprising fact that these unlearned preachers revolutionized the world, while the deep learning of the philosophers failed to do so. Their divine doctrines fell upon human hearts, as gentle rain falls upon parched ground.

Compare the Apostles with a Socrates, an Aristotle, a Plato, or a Pythagoras, and then ask the question, Whence comes their great power? How is it that these simple men, who lived in want and poverty, and who were untutored, aroused Greece and Rome, while these great philosophers failed to do so. A great philosopher teaches that the human mind has a metaphysical want, yet metaphysics has never become a panacea for the world. He should have said that the human mind has an inborn desire for revelation.

Something else was needed, and this something was revelation. Through it alone the human family could reach its present state of civilization. The world was ready for its reception, hence it spread most rapidly, despite the slowness of communication between states and countries. In its onward course it had not the aid of the sword to hew a way for it, it was not protected by the strong arm of government; on the contrary, it was opposed by those in power. Yet Christianity seized upon the human mind and heart, it revolutionized the masses, it improved their conditions, and why? Simply because of its supernatural powers. How many lives were lost in the establishing and maintaining of the Roman Empire? How many cruel deeds were committed in aid of Islamism? yet the new doctrines spread, despite the fact that their adherents were often compelled to surrender life. Hellenic, Roman, Egyptian, Persian, Hindoo and Arabic culture was protected by the strong arm of the government, and by the mystic power of the priesthood, yet it failed to reach the people; it never elevated them; Christian preachers, however, proclaimed the gospel and the poor accepted it, because it filled the aching void of their hearts; because they had faith in the new doctrines and their indestructibility. Man's attempts at civilization were a failure, and now God took up the work. Men had sunk into a state of degradation; the race was oppressed and tyrannized. Had not the Grecians claimed that all non-Hellens were barbarians, and that they were born to serve? Did not Rome foster slavery? Did she not indulge in all manner of cruelties and subtle immoralities? Men were regarded as cattle, and woman occupied an extremely low position. The bonds that kept the masses in a state of low degradation and subjection were strong, and mankind cried for relief. How appropriately Händel begins the Oratorio of the Messiah with these words: "Comfort ye my people, saith your God; speak comfortingly to Jerusalem, and cry unto her that her warfare is accomplished, that her iniquity is pardoned. Prepare ye the way of the Lord; make straight in the desert a highway for our God. Every valley shall be exalted and every mountain and hill made low, the crooked straight and the rough places plain. And the glory of the Lord shall be revealed and all flesh shall see it together, for the mouth of the Lord hath spoken it." The promised relief came, and it was ushered in through revelation and not through philosophy. No one who believes in Christianity will deny that it is the foundation-stone of modern civilization, and that it must finally be its capstone. Yet rationalists say what they will, this fact is true, that without Christianity our civilization would not be what it

is. The world had its Buddha, its Confucius, its Zoroaster; thinkers of Egypt, Greece and Rome; yet, what was the condition at the time when Christ came? Christianity is the kernel of civilization grew. If this is not true, why did the human family, after centuries of struggle? Only through revelation, with Christ, could the human family rise to the present high state of culture.

But what has all this to do with music? Let us see! It is not that the good book is full of allusions to music. If there is not a holy writ that is not of importance to man, if it contains the nucleus, why these repeated references and allusions to music? What in connection with many important events? From the book of Revelation music is mentioned. This fact is not without meaning, and great importance to our beloved art which no other enjoys. The connection between religion and music is a fact too often overlooked by many musicians; yet it is nevertheless true. I am, however, that the number of those who view our art in its present position constantly on the increase. In its relations to religion music has a meaning. This does not imply that all music must be wedded to that it is to be used in connection with worship, but that all pure art music, is *sacred* or *religious* in its character and the Bible is the foundation of our present civilization, music has an important mission to perform in this work. This is not a pop those who make music its own finality; yet we firmly believe, that will be the common view taken of art in general, and especially can doubt that music, when it is practiced in this spirit, reaches its

Next to religion, music is one of the greatest civilizing powers point to a nation that is totally devoid of religious ideas, neither even a small tribe, be it ever so crude in its customs, but has its ever religion has a foothold, there music is found. There is a song in all men. The power of music is so great, that in all nations, the invention of the art is ascribed to the gods. Am of Israel music was used *only* in connection with worship, and is to believe that there will come a time when all art practices will

In the fourth chapter of the book of Genesis, the invention of war. If music is merely a plaything, if it is merely an amusement, it cannot arouse pleasant emotions, if it has not a higher mission, why do God mention its origin? Is the creation or origin of any other? That the power of music was early felt and appreciated, is evident that David played before Saul to drive away the evil spirit. Is it is it merely a myth? If it is the truth, does this instance not Luther said is true also, namely, that the devil hates music. No question for a musician to ask, why was music used to drive away? Why were not prayers, exhortations and incantations used in order this work of mercy? The Germans say that where they sing safely rest, for bad people have no songs. Of course, bad people sing not with the spirit of love, which, as I shall show you, is the must underlie all musical practices.

In Second Chronicles, chapter five, we read, that when the Levites were "arrayed in white linen, having cymbals and psalteries and harps," and when they "stood at the east end of the altar, and with them the 120 priests, sounding with trumpets, it came to pass, as the trumpeters and singers were as one to make one sound, to be heard in praising and thanking the Lord, and when they lifted up their voices with the trumpets and cymbals and instruments of music, and praised the Lord, saying (or singing), 'For he is good, for his mercy endureth forever,' that then the house was filled with a cloud, even the house of the Lord, so that the priests could not stand to minister by reason of the cloud, for the glory of the Lord filled the house of God." This is a divine manifestation, but why did it occur during a musical performance; why not during the offering of sacrifices, or during the act of prayer; why did it not occur during the act of placing the ark in the temple? Does not this divine manifestation attach a great and a serious importance to our art?

But still another illustration. In Second Kings, 3d chapter, we read of Elijah having been asked to prophesy. When he consented to do so, he did not pray for the Spirit to descend, he did not confess his sins, nor did he ask Saul to do so, but he said, "'Bring me a minstrel.' And it came to pass that, when the minstrel played, the hand of the Lord came upon him." Why was music required to bring down the Spirit of God? Why was not another art, why were not burnt offerings used? It is indeed a most remarkable demonstration of the great power of music. Recall the fall of the walls of Jericho. Music was chosen as the power to accomplish this act, and through music this miracle was wrought. The Lord could have chosen any other means, yet he chose music to bring it about. Has this not a deep meaning?

When God gave the Decalogue, lightning was seen and loud thunder was heard; yet we are informed that above all this were heard trumpet sounds. Why was the sound of music added to these manifestations of nature? Why was it introduced at so important and never to be forgotten an event?

When the angels proclaimed the birth of Christ, they, no doubt, sang that beautiful sentence, "Glory to God in the Highest, on earth peace and good will toward men." This is the proclamation of the divine work of civilization. While in Old Testament history music is connected with many important events, and also with religious worship, we learn from the New, that music is to be used in the blessed abode above. Whether this is to be music such as we practice, I will not say, but then it is to be music. Perhaps in the last days, when everything shall be changed in the twinkling of an eye, our beloved art also will be changed, but this does not lessen the force of the Bible truth. Does this not prove that music is the one favored art of God? Ever since the time when the morning stars sang together, until now, music has been a means of praise, and this honorable position our art shall enjoy throughout all eternity.

Music was admitted into all churches, a few being excepted; and even these are yielding in this direction. It has ever been a language of praise, a language for the expression of our inner soul-life. Now is all this accidental, or has it a meaning? Undoubtedly we have a right to claim for our beloved art a high position and a most noble mission.

But turn from the Bible and read the ancient heathen writers. Though the

idea of the true God had been lost, the art of music was regarded as a means of civilization. Pythagoras calls him the Cosmos. His disciples claimed that music was designed for the original harmony of the soul. How near he came to the truth is far as we know. At night, before retiring, his followers sang hymns of praise, and in the morning they strengthened the same means. Plato speaks of a music of the spheres, and the Psalmist, who says that the heavens declare the glory of God, who speaks of the morning stars singing together. The ancient Greeks sought to instruct their children in music. Plato said that the soul was trained through music to do that which is seemly, for music, he says, is useful in all serious undertakings, but especially so in the case of the soul, for it speaks of the fact that music leads to that which is great, noble, and sublime; and through it, he says, we are benefited. All states are distinguished for the best laws also show the greatest love of music. The Greeks claimed that true education means gymnastics for the body and music for the soul, and, says the same sage, music must begin earlier than gymnastics. The Greeks attributed peculiar powers to certain keys; some were called *masculine*, and some *feminine*. They had a profound knowledge of rhythm, through which they cultivated their sentiments, making them pure and good, and teaching themselves to abhor the ugly. It has been said to show that the ancient Greeks had a high regard for music, that they knew not the one true God.

Let us now turn from the good book as a revelation, and to the great book of nature, which is the gift of God, is in a certain and, of course, a revelation also. Men of genius have been sent into this world to reveal to men by these means be helped on their upward path. Shakespeare was such a genius. Who can deny that when he wrote, he was already the Shakespeare who, by his divine gifts, has made many profound sayings? Neither schools nor example made him; he was divinely gifted, and his utterances in many instances were revelations. His works are full of allusions to music, and we shall quote. Bear in mind this fact, that in Shakespeare's works music was known, yet in his precious writings we discover no wise utterances about music which attribute to it great importance. A quotation from "Richard II." In his monologue in prison, while listening to music—

"For music mads me, let it sound no more;
For though it have holped madmen to their cure,
In me, it seems, it will make wise men mad.
Yet blessings on his heart that gives it me,
For 'tis a sign of love, and love for Richard
Is a strange brooch in this all-hating world!"

Observe the great writer recognizing the fact that music is a blessing. What art is this which follows man, as a sweet blessing, into the depths of misery, those depths where even religious instruction, the

The reason is your spirits are attentive :
 For do but note a wild and wanton herd,
 Or race of youthful and unhandled colts,
 Fetching mad bounds, bellowing, and neighing loud,
 Which is the hot condition of their blood ;
 If they but hear perchance a trumpet sound,
 Or any ear of music touch their ears,
 You shall perceive them make a mutual stand,
 Their savage eyes turn'd to a modest gaze,
 By the sweet power of music : Therefore, the poet
 Did feign that Orpheus drew trees, stones, and floods ;
 Since nought so stockish, hard, and full of rage,
 But music for the time doth change his nature :
 The man that hath no music in himself,
 Nor is not mov'd with concord of sweet sounds,
 Is fit for treasons, stratagems, and spoils ;
 The motions of his spirit are dull as night,
 And his affections dark as Erebus :
 Let no such man be trusted."

Here we see the poet describe the magic effect of music upon the animal creation, and, indeed, there is scarcely any animal but does yield to its charms. Even the crawling serpent with its poisonous fangs is tamed by sweet melody. Well may one ask : Is all this meaningless ?

Does God do a purposeless thing ? Why do the human and animal creation yield so willingly to the charms of music ? Undoubtedly it is the divine will that it should so be. And now comes the question, why did he create this love for music, and why did he give us music itself, unless it is to be an educational factor ? Ah, music is more than a mere amusement. If it were only this, we would be deceived, all our musical practices would be the emptiest and most meaningless performances imaginable. But can this be so, in view of all that has been said ? Surely not ! God has given us this art for a high and noble purpose, he has inclined our hearts toward it, and if we fail to realize all the noble influences that may be drawn from it, it is because we have not studied the art as we should, because we ourselves are not prepared for its blessed influences.

But listen to these words once more : " Such harmony is in immortal souls ; but, whilst this muddy vesture of decay doth close it in, we cannot hear it." Ah ! this music of the soul or the heart is a wondrous power, and if it has once been heard, it will never be forgotten. He who has been under its influence, has tasted greater joy and deeper sorrow than can be expressed in words. Would you hear this music, seek solitude and silence, retire from the world of laughter and merriment, and enter the world of love, sympathy and meditation. *There*, listen to your heart and you may hear music that is calculated to arouse your emotional nature to its deepest depth. When the sun has gone down beyond those red and gorgeously colored clouds that appear like so many huge steps leading into Heaven itself, when the birds have ceased to sing, when silence reigns, and when the stars look down upon you like so many loving, watchful, but also *soul-searching* eyes, then the heart vibrates most readily. Listen ! and perchance you will hear

your mother's voice singing again those songs you loved to hear. Then you may also hear the old familiar Sabbath-school hymn in the sanctuary as well as those of the school-room. Presently the also reproduce those strains you sang when a child among maples around shady trees or sitting on the porch in the twilight of evening. You may also hear the song you sang so sweetly when loved one touched your youthful heart. The longer one listens to the more powerful it becomes, until at last all communication ceases. Then the mind reaches beyond the present, and, in fact, for those things that are hidden.

When we yield to such influences, it seems to me I hear of my far-off home, I hear the sweet and majestic tones of the organ, I hear the fingers played with so much reverence. Many a lost forgotten melody then makes itself heard, chords and melodies had been crowded out of the heart and mind. Sadly I hear the requiem for the dead, and quicker beats the pulse as Deum as it was sung on Easter and Christmas festivals. A new mood, scene quickly follows scene, ever changing like the landscape. The heart music changes from the soft minor into the major and back again into the sombre minor. The grand and the sublime succeed by the gentle Adagio, and the painful scenes of life and blended with those that are pleasant, as the dominant into that of the tonic. One after another the sluices of the heart are opened, bringing back old friends, events and situations, which the age crowded into the rear chamber of memory. But then the heart is not always sweet and gentle. Discords, too, are heard, and melodies are sung. The heart-strings often quiver, and then they are often loud and shrill, like those of the æolian harp, by the fierce north wind. This is music of sorrow over wrongs and errors. Then are heard the dirges over ill-spent hours and untimely deaths. Who can long endure such music ? Its effects, however, are not always of a painful nature. When the heart is at rest, words, " Come unto me, all ye that labor and are heavy laden, and I will give you rest." When this sweet and promising music is heard, the heart becomes calm once more, and while listening to it, the heart becomes bright and shining. Verily, at such an hour the heart has found the true meaning of life than philosophers ever revealed. To be found in books, this is music which the deaf ear can hear, but the heart is always ready to produce, if we but give it an opportunity. It is heard in its greatest beauty by those whose emotional nature is most refined. This is the music which Beethoven loved so dearly, because the sense of hearing had been destroyed. He was isolated for many years, having communed much with his own music became more powerful. He diligently listened to it, and by the aid of his genius he gave it to the instrument. His tones speak with such irresistible force. They come from a noble heart, and for this reason they never fail to touch and

Morpheus rouses from his bed,
 Sloth unfolds her arms and wakes,
 Listening envy drops her snakes.
 Intestine war no more our passions wage,
 And giddy factions bear away their rage."

Thomas Moore, Ireland's sweet singer, writes:—

"Mine is the day that lightly floats,
 And mine are the murmuring dying notes,
 That fall as soft as snow on the sea,
 And melt in the heart as instantly.
 And the passionate strain that's deeply going,
 Refines the bosom it trembles through,
 As the musk wind, over the water blowing,
 Ruffles the wave, but sweetens it too."

In another poem he says:—

"Music! oh, how faint, how weak,
 Language fades before thy spell,
 Why should feeling ever speak,
 When thou canst breath her soul so well.
 Friendship's balmy words may feign,
 Love's are e'en more false than they;
 Oh, 'tis only music's strain,
 Can sweetly soothe and not betray."

Holmes writes, after listening to an organ concert:—

"I asked three little maidens, who heard the organ play,
 Where all the music came from that stole our hearts away.

I know, said fair-haired Edith:
 It was the autumn breeze
 That whistled through the hollows
 Of all those silver trees.

No, child, said keen-eyed Clara,
 It is a lion's cage;
 They woke him out of slumber,
 I heard him roar and rage.

Nay, answered soft-voiced Anna,
 'Twas thunder that you heard,
 And after that came sunshine,
 And singing of a bird.

Hush! hush you little children,
 For all of you are wrong,
 I said, my pretty-darlings,
 It was no earthly song,

A band of blessed angels
 Has left the heavenly choirs,
 And what you heard last evening
 Were seraph lips and lyres."

Only one more of the many I might offer you.
 Says Miss Carter:—

"The world is full of wondrous song;
 We pause to hearken, and we hear,
 Forever sounding far or near,
 Those sweet vibrations soft or strong;
 Yet sweeter sound and far more dear
 Than to the outward sense can hear
 That rings upon the inward ear,
 The loved old songs of home.

We catch the music of the May;
 The tender voice of bird or breeze,
 That trembles tuneful through the air,
 And faint and sweet from far away,
 The mingled murmur of the seas;
 Yet sweeter, dearer far than these,
 Though Sirens sang across the foam,
 Are echoed, through life's silences,
 The loved old songs of home.

The old, old tunes, the sweet old words
 That lips grown silent loved to sing
 How close around the heart they cl
 Smiting its truest, tenderest chords;
 Let all the world with music ring,
 Where'er we rest, where'er we roam,
 Not one can touch so sweet a string
 Or to the heart such rapture bring,
 As these loved songs of home."

But I must cease quoting. Read for yourselves, and poets try to catch in words the spirit of music, they write

Now behold music as the companion of man. It follows sorrow, it is with him in sickness and health, it is a delight as on the pleasure ground, it is heard in Sabbath-school in youth as well as in old age, it is welcome in peace as in the school-room as well as in the home-circle; we hear it in our mother's breast, it greets the bride at her wedding and in our mother's tomb! Is there any other power or created being that can be a companion to man's life, the word of God excepted? Is there any other power that awakens and holds the human mind as tender, as faithful, and as soothing as sweet music, except the word of God?

And now, if God in his word speaks so frequently and so powerfully of music, and so sacred history it is coupled with so many and with such

the art that goes with us to heaven and that is practiced before the throne of Grace, if it is the art which all ancient writers delighted to praise, and the invention of which they ascribe to the gods; if music, like religion, is found among all tribes and nations, no matter how uncultivated they may be; if Shakespeare, as if through divination, spoke in rapture of music's power, if Luther, the great reformer, assigns to it a place by the side of theology, if the poets sing sweetly of the art, if painters and sculptors have delighted in representing it, if all right feeling men love it and yield to it, if even the animal creation is charmed by it, if nature is full of it, if man's heart seems to have been made for it, then one may well believe that God had a great and a wise purpose when he created music, and hence it is that every serious musician seeks for something beyond the vibrations that produce the sweet sounds.

What is music? If we could tell as much of it as we feel when hearing it, we might easily answer this question. Is it an eternal sentiment laid within our breast, that is aroused when sounds are produced? or are the sentiments hidden in the sounds? or are our hearts and the sounds, like opposite poles, attracting one another? Says Jean Paul Richter: "Oh music, thou who bringest the reeding waves of eternity nearer to the weary heart of man as he stands upon the shores and longs to cross over; art thou the evening breeze of this life or the morning air of the future one?" Or, as another put the question: "Art thou a recollection of Paradise or a foretaste of heaven?"

Who dares to abuse such an art? who dares to belittle its powers? He who uses it only for his own glorification, shows how little he values it as a gift of God. Let us study it as a most powerful and mysterious gift, as an art which is designed to enhance the civilization of man. I often think of music as a soul-language; it utters what words cannot express. Is it possible that music shall be the language of heaven, and that, thereby, our daily or hourly utterances become praise? No matter what definition of music we may give, so much is sure, that the essence of the art is love. It comes from God, hence it leads back to God, and its mission here can only be that of peace. Love never rests, it forever moves, it constantly seeks new territory to spread happiness; hence, music, like the Gospel, is heard everywhere. Mankind leans toward love, and whatever brings it to us we take to our hearts.

As the love of God is immeasurably great, so no one has as yet fathomed the depth of music. It is the love language of the soul; it is the medium between this and the other world, between the natural and supernatural. We shall for all time continue to study this language, for it shall forever help to bring us nearer to God. All men need an ideal world, and all men love to wander therein; religion and music are the portals that open into this world. To deny the ideal and to live only for the real is the same as denying religion and art.

Music cannot do what the ancient Grecians claimed it would do—restore the equilibrium of the soul; no musician with a just appreciation of his art will make such claims for it. Give the art its proper place where Luther has assigned it, namely, next to theology, and rational musicians are satisfied.

The love power speaks out of music, and it is the one force that leads us all. If it is not, pray tell us what it is. Love is the all-ruling principle; without it the true, the just, the beautiful are not possible. The heart is the living power

in man, and love is its centre; it is the motor of the world, its mighty power. Love is the source from which emanate they bring down heavenly love, peace on earth to men, and again, for God's revelations shall not be without their reward, listening to good music, my heart becomes sad, for I see in then there is heard a voice within, saying: Rise and become like manner, when I hear good music, I say: Oh, that I could be better men and women! In view of what has been said of the capabilities and its sanctity, I repeat what I have said be happy in my field of labor, and that if I could fill the high would still say: Let me be what I am, a teacher of music softens men's hearts, but it cannot change them, religion alone an unloving, a selfish musician, a proud, vainglorious and has inconsistent being, as anomalous as would be a selfish, protuberant of the Gospel. Read the lives of our great musicians loved their art, and how highly they thought of its influences had studied the art; surely they ought to know, in part at abilities are. Says Philip Emanuel Bach: "One of the noblest is the spread of religion and the elevation of the human mind." The object of music is to soften men down without injuring them favorable to their surroundings, without lowering them. "The highest good of art is not for the connoisseur or the man of letters." And right here I say, and that in contradiction claimed, that pure art, like religion, is for the masses, and Marx says: "That the tendency of music is to benefit the masses cannot be without its influence upon their moral and spiritual life." Liszt says: "Do you think I listen to music merely to be pleased? It is expressed in the strangest sphere, operates toward the end of the world." "Does your music come from within? Have you felt also affect others." Liszt says: "Everything designed to be heard upon the heart of man, and the rules of art give us a better world's sentiment." Ambros says: "That one is a composer of moral power; it is more than an amusement." Praetorius teaches that music does not remain where the devil rules, but is worthy of the art."

"Music," says Beethoven, "is the medium between the natural and the ideal life." This great master always saw something higher than he placed above philosophy; hence all musicians of high attainments to anything rude, commonplace, frivolous and enervating. Says Liszt: "Love and music live in each other as head and heart." "Where there is no heart there is no music." When Hegel said that the performance of the "Messiah" had afforded him a new idea, the composer replied: "Your majesty, I did not intend to amuse you; I meant to make the world better." But I must cease. There were musicians who did not view the Gospel as you and I do, they were not without religious sentiment; they all believed that music is love. Hence all great musicians were self-sacrificing, cherished an undying devotion to their art; nothing cal-

progress was too difficult a task for them to undertake. Most great musicians had a religious side to their lives. Look at Haydn, when the ideas ceased to flow, how fervently he prayed. Read Mozart's letters and notice his devotion to religion. On Beethoven's table constantly laid a tablet, and upon it were printed these words, "I am He that is. No one has my veil uplifted." Hear Händel, who tells us that when he wrote "He was Despised and Rejected," he shed tears; and when he wrote the "Hallelujah Chorus," he thought he saw the heavens open, with the angels standing around the throne. Behold the solidity and indestructibility of Bach's religion. Read what Weber wrote under a picture or in an album, saying, "As God wills," and that right under Rossini's words, who said, "As the Public wills." Feel the spirit of genuine piety that fairly streams out of the works of Palestrina, Allegri, Pergolesi, and the older Italian masters. Behold Liszt turning toward religion; notice the religious tendencies of Mendelssohn's pure soul, as it reveals itself in his oratorios. What good has been done in this world by one such work as the "Messiah"? Behold how constantly our art is coupled with works of charity! How many concerts in aid of the suffering have been given! Yet, there are men who smile at the powers of music; they make light of its influence, nor will they recognize the difficulties which the study of the art presents. Music is not a deception, it is not a creature of the imagination, it is not a plaything or an amusement; if it were this and nothing more, then, as has been said, the art would *not* deserve to exist, while those who teach it would lead the most useless lives of any class of persons. Take away its religious basis and it becomes a tinkling bell; what Ambros said with so much irony is true: "Men who divest music of its religious element, and claim to derive pleasure from the art, are like galvanized frog-legs. There is motion but no life. There may be emotions but there is no love. Music is designed to express the inner-longing of the soul; it says in tones what the mind fails to utter in words. It is heart-language; it is a heavenly language, and he who banishes heaven from his heart fails also to fully comprehend the tone language." Let me reiterate what has been said: God honors music in His word; it is connected with most important sacred events. The ancient Grecians used it as an educational means, and sought to restore through it the equilibrium of the soul. God inclined the human heart to love music; yes, he placed the animal creation under its sway. There is not found a nation or a tribe without music. All the great poets speak of it in rapturous language; nature itself is full of it; it is to be the language of the great beyond; it is love, and love only can come from God and must lead to him again. In view of these facts, can music be a mere plaything, a mere amusement? If so, all musicians and all lovers of the art are most cruelly deceived by the influence it exercises. All those that study it waste their time as well as their means, and the Koran is right when it forbids the use of it, as weakening and injurious to man. Not only are we all deceived by studying music, if it be not what it claims to be, nay, millions before us have been deceived, and among them some of the loftiest minds and purest of hearts. No! Let us accept music as a gift, a most precious gift of God; let us study it with reverence; let us practice it with humility and diligence, so that we may catch and drink in the spirit of love which it breathes, which is of God, and which leads to God. Let us bear in mind that music is to go with us to heaven, and that there we shall see it in all its glory and beauty.