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### Volume 09, Number 06 (June 1891)

Theodore Presser

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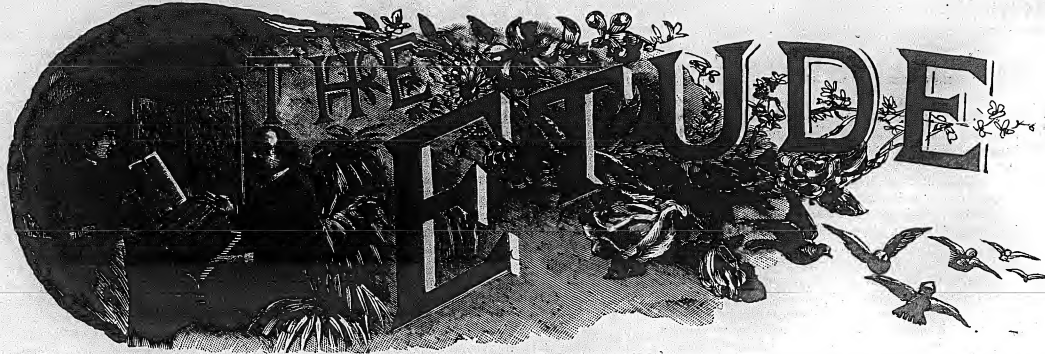
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VOL. IX.

PHILADELPHIA, PA., JUNE, 1891.

NO. 6.

## THE ETUDE.

PHILADELPHIA, PA., JUNE, 1891.

A Monthly Publication for the Teachers and Students of Music.

SUBSCRIPTION RATES, \$1.00 PER YEAR (payable in advance). Single Copy, 15 cents.

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THEODORE PRESSER,

1704 Chestnut Street.

PHILADELPHIA, PA.

### MUSICAL ITEMS.

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

#### HOME.

THE 106th recital of the Omaha Ladies' Musical Society was given recently.

THE Boston Symphony Orchestra is making a tour of our principal cities.

MR. WM. H. SHERWOOD has been giving a recital at Abingdon, Virginia.

A SEASON of English opera is being given at the Auditorium, Chicago.

SAMUEL P. WARREN has given 200 free organ recitals in Grace Church, New York.

RICHARD BURNMASTER has concluded his series of pianoforte recitals in Baltimore.

MISS MAUD POWELL takes part in seventy-five concerts with Gilmore during the coming season.

CLEMENTINE DE VÈRE continues as the solo soprano of Dr. Paxton's church for another year.

ABOUT ten of the States hold State Music Teachers' Association meetings during June and July.

MADAM HELEN HOPEKIRK, the distinguished pianiste, has completed a tour of our principal cities.

THE Wood College of Music has been incorporated in New York and a board of trustees appointed.

THE season of English opera began in New York on May 25th. The company includes 155 people.

A SEASON of opera is to be given in the Grand Opera House, Philadelphia, during the summer months.

W. H. SHERWOOD and H. A. Kelsa will conduct the piano department of the Chautauqua Summer School.

ROBERT GOLDBROOK has returned from Europe to St. Louis, where he opens a summer school of music June 6th.

G. H. WILSON, 152 Tremont St., Boston, has issued the eighth annual music year book. It came out May 25th.

DR. CARL MARTIN sang with the Boston Symphony Orchestra and with the Mozart Club, of Pittsburgh, in May.

MISS CLARA E. THOMAS made a successful appearance as a pianiste in the Philadelphia Academy of Music recently.

THE Philadelphia Chorus gave Berlioz' master-work, "Damnation of Faust," at the Academy of Music recently.

DR. H. H. HAAS has resigned his position as director of music in Worcester University, on account of ill health.

THEODORE THOMAS will conduct a series of concerts at Madison Square Garden, New York, from July 6th to August 15th.

CHICAGO is to have a season of Grand Italian Opera, beginning on November 9th and lasting five weeks. Mr. Abbey, manager.

ADOLPH M. FORRESTER, of Pittsburgh, is frequently honored by the appearance of his compositions upon important programmes.

MR. ALBERT G. THIES has just closed a three years' contract with Agent Ruben to be his solo tenor in oratorios, festivals and concerts.

WALTER DAMROSCH conducted a programme of American orchestral music at the fiftieth anniversary of the founding of the New York Tribune.

LOUIS E. ELSON has been delivering a successful course of lectures upon musical subjects in many of the cities of our country the past season.

G. W. MORGAN, the famous organist recently celebrated his 70th birthday. A company of his musical friends made merry with him in the evening.

THOMAS IMPETT, of Troy, New York, gets the largest salary of any church tenor in this country. His services are also in great demand for oratorios and festivals.

HERN VON JANKO's pianoforte is making headway. There are three books of music especially arranged for the possibilities of the instrument, recently published.

MAX VOORICH's oratorio, "Captivity," was recently given at the New York Metropolitan Opera House by the Metropolitan Musical Society, Mr. Chapman, conductor.

A. K. VIRGIL opens a summer school for the teaching of the best use of the Practice Klavier and for preparing teachers for foundational teaching, at his warerooms in New York.

A LADIES' orchestra, of which the conductor is also a lady, has been organized in New York by Mr. Blakely, with a view to giving concerts next winter. Its aim is to be a high one.

CARNEGIE HALL is one of the finest musical temples in the world. Its acoustic properties are perfect. The building and inauguration of this edifice is an epoch in the history of American music.

MR. and MRS. ARTHUR FRIEDHEIM gave a number of piano recitals, playing together Liszt's Concerto patetico and Saint Saen's Danse Macabre, arranged for two pianos by the respective composers, and other works.

MR. ALBERT MORRIS BABY, who has been writing a story of musical life, chiefly about Liszt and his surroundings, read extracts from this work in New York, Mr. Arthur Friedheim furnishing several musical selections from the works of Liszt.

THE festival dedicating the great Carnegie Music Hall in New York proved a great artistic and financial success. Tchaikowsky conducted five of his own compositions at the ceremony. His appearance has been one of the great artistic successes of the American season.

THE American Composers' Choral Association, Mr. Agramonte, conductor, gave a concert in New York for the purpose of creating a fund for prizes for the various styles of composition; among others, one of \$200 for the best cantata with orchestral accompaniment.

CHEVALIER DE KONSKI received a great ovation in New York upon the conclusion of his piano solos before an assembly of five thousand, when the audience rose to their feet cheering him most heartily, and presented him with a gold medal designed for the occasion. The celebration was the centennial of the Polish constitution.

#### FOREIGN.

MADAME PATTI is writing her autobiography.

OTTO HEGENER has been playing in Stockholm.

MADME MATURNA will sing at the Bayreuth Festival.

FREDERICK BOSCOWITZ gave a piano recital in London the 17th inst.

GRIEG is composing an oratorio, text by Björnson, the Norwegian poet.

AT Turin, Italy, a Wagner Society has been formed, with a membership of 550.

IN Her Majesty's Opera Company, London, four of the singers are Americans.

THE first Turkish opera has been written by a composer called Tschonhadigan.

MOIÈRE's "Tartuffe" is to be converted into an opera by an Italian composer, Signor Scaranò.

FADREWSKI is now creating a sensation in London as he has already done in Berlin and Paris.

SAINT SAËNS has completed his opera, "Proserpine;" also a string quartette and scherzo for piano solo.

JULES ALVARY, an Italian composer of comic operas and songs, and director of music, died, aged 77 years.

JOSEF HOFFMAN is now a tall boy, and has materially improved in his playing. He also gives promise as a composer.

DVORAK, the celebrated composer, takes the degree of Doctor of Music at Cambridge University, England, on June 16th.

LITOLLY's recently completed opera, "King Lear," has been produced at Brunswick, and is said to be a work of distinct power.

THE London *Figaro* states that the sale of tickets for the Wagner Festival at Bayreuth this year has been unprecedentedly large.

MISS CLEMENTINE DE VÈRE makes her debut in England in the latter part of this month, under the direction of George Henschel.

WAGNER's opera had 289 performances in Germany during 1890, 70 in Italy and 39 in New York. In Germany they were given in 79 towns.

THE English Parliament is pushing the "Teachers' Registration Bill" for the protection of the better class of music teachers as well as other branches of pedagogy.

MISS ANTOINETTE TREBELLI, the soprano, and daughter of the distinguished contralto, has been winning artistic and financial successes at Steinway Hall, London.

IN Palestina a monument is to be erected to the composer, Pierluigi Sante de Palestina. It will be unveiled on February 2, 1894, the tercentenary of the master's death.

THREE Beethoven days were held in the Giorzenich Hall, Cologne, in May, and thousands of pilgrims assembled there to hear the master's nine symphonies produced in chronological order.

THERESA CARNSO has given 120 concerts the past season, appearing in Switzerland, Russia, Germany, Austria and Scandinavia. She was presented with the gold medal of Art and Science from the King of Sweden. She spends the summer in Paris.

## EDITORIAL NOTES.

## TEACHING THAT DOES NOT TEACH.

"He was out of his head at times," but a celebrated physician required the following words to express it: "Occasionally upon awaking from a condition of somnolency, he was the victim of temporary hallucination." Unfortunately there are a great many teachers who are anything but clear and concise in their instruction. Their explanations do not always explain; their definitions do not always define. They are not clear in their ideas. Their style of teaching might be illustrated by the following quotations: Herbert Spencer's definition of evolution is: "Evolution is a change from an indefinite incoherent homogeneity to a definite coherent heterogeneity through continuous differentiations and integrations." Professor Tait tries his hand at interpretation as follows: "Evolution is a change from a nowish, untalkatable all-alikeness to a somehowish and in general-talkable not-at-all alikeness by continuous something-elseifications and sticktogethernesses."

A scientific journal has the following: "Begnionia, by their antero-connexive fabric indicate a close relationship with anonaceo-hydrocharideo-nymphaeoid form, an affinity confirmed by the serpentioid flexuoso-nodulos stem, the lirioidendroid stipules and cissoid and victorioid foliage of a certain Begonia, and if considered hypogynous, would, in their trigonous capsule, alate seed, apetalism and tufted stamination, represent the floral fabric of Nepenthes, itself of aristolochoid affinity, while by its pitched leaves, directly belonging to Sarracenias and Dionaeas."

Then again, there is another kind of so-called teachers, who, when asked questions, do not explain enough. They have a feeble command of language, or, in some instances, are not deeply enough versed in the science and art of music to be worthy the name of music teachers.

A friend of the writer once took lessons of a young lady who told him, when any difficulty arose, to solve it for himself, that was what she had to do. He afterward learned she had received no instruction herself, and was profoundly ignorant on the very points she wished to appear most familiar with.

There are teachers with a dreamy, rhapsodical, way-up-in-the-clouds way of talking. This is generally coupled with extreme egotism. I once took a few lessons from such an one, and even by the closest application and attention could not get anything from his flowery descriptions. It was only by hearing him play, and then asking blunt questions and carefully observing, that I could get at what he meant. Then, by further questioning and close straining of the answers, I got some very good ideas from him.

The educational journals have recently been discussing the question, "Is there a science of teaching?" While not all agreeing upon the application of the word science, the articles were very emphatic upon the necessity of skill in the "art" of teaching. Fortunately for musical art in America, the great majority of our better class of music teachers understand the necessity of applying the art of teaching to their work.

It is not enough to know a thing; the comprehension must be taught to fully recognize it as it is. To do this the teacher must have the talent of explanation. It is too common a fault among teachers, as well as students, to have a great amount of half knowledge; things that are but half-digested thought, things that are shadows rather than realities in the mind. There has been too much jumping at conclusions, instead of taking the subjects in order and following them to their logical end.

A student should be advised that every subject that meets him should be carefully thought out and a firm conclusion reached, that the matter ever after may remain in the mind. Learn as much as possible about the subject. Go into the heart of things and find out for yourself "the enlightening fact" and underlying principles. To confirm this knowledge and to prove that you know as much as you think you do, try and explain it to some one who is interested in your thought, ideas or subjects. An intelligent mother is the best listener. It

is said with truth a person never knows a thing until he can make another understand it as clearly as he does himself. Teachers should study to use in their explanations words that are in common use, and to draw their illustrations from scenes familiar to the pupil. One can rest assured the pupil will never have a clear idea of a subject that is at all misty to his teacher.

## RHYTHM'S PART IN AN EFFECTIVE RENDITION.

In some instances change the time of a piece and you make it unrecognizable. I remember some years since of a new pupil playing a piece to me that I might judge of her capabilities, and although the piece sounded somewhat familiar I could not be certain I had heard it. On asking its title I found I had been teaching this piece for several years. It is written in six-eight time and she played it in four-four time without accenting. Sometimes pupils who have a poor rhythmic sense will play a group of notes including quarters, eighths and sixteenths, in a way that makes each one appear of equal length, thus entirely changing the rhythm of the passage. In all such instances the musical effect of the piece is nil. In fact when the passage fails to convey any pleasure to the hearer it is, in nearly every case, because of false time. One of the surest ways of correcting a passage of difficult time, is to make an emphatic accent upon each count-note. This helps the ear to a concept of whatever number of notes the count may require, be it two, three or four, or whatever the number may be. But without the accents the pupil has no rhythmic measure by which to guide his performance.

But poor and unsteady time is not the only fault of playing. Even players of repute go over their music in a sort of dead-level way. To be sure they play softly and they play loudly, they crescendo and they diminish, but after all the piece seems to say nothing. The phrases are not defined nor separated; they lack climaxes, and accent is conspicuous by its absence; in fact the whole rendering is rather a vexation than a pleasure. Here again, accent and climax, marking the beginning of phrases and phrase separation, would have made the whole satisfactory. This smooth and undemonstrative style of playing arouses no emotions in its hearers. It reminds me of a sketch by Jeffrey where he says, "A clergyman told an affecting story to Mr. Whitefield in a cold, conversational tone. Soon afterward he heard Mr. Whitefield preach and use his story as an illustration, with so much effect that he found himself weeping like a child. The great preacher, throwing all the thunder of his voice into the words, made his gestures and tones seem part of the story. He literally threw his soul into them."

I have heard a composition played by one pianist, and soon after heard the same executed by a different artist. The piece was scarcely recognizable. The first pianist created no interest, but the latter, putting energy and the fire of his genius into his work, carried his audience up to the pinnacle where he stood. In the analysis of the different methods of these two artists I found the more effective player made greater use of accents and strong contrasts of tone. While pearliness of touch is a charm to any piece, yet emphatic manner is much the more pleasing. But all must be tempered by a refined taste; and there is great difference between accenting and pounding the instrument.

## ADAPTATION OF MEANS TO THE END.

Of the millions of leaves in the forest no two are wholly alike. Of all the faces that we see during life, seldom do we see one that we would mistake for another. The minds of different persons are as diverse as are their features. A celebrated lawyer in New York classifies the young men whom he has employed under two headings—those who having been sent to do a thing, did it, and those who came back and explained why they did not do it. In my long experience as a teacher, I find I can classify my pupils in a similar manner. We have the promising few who get a clear conception of an idea and closely follow it in their practice, and the others who get a shadow of the meaning intended to be conveyed, and then practice rather than toward it. For

there is a great difference between practice and drumming and wasting of the time at an instrument.

To be a successful teacher it is necessary to meet the wants of the individual pupil; and perhaps in no one thing is there so marked a contrast between good and inferior teaching as in this. It is true of whatever profession one follows; to make it a success he must have the ability to surmount a crisis.

In building the great Brooklyn Bridge it was found necessary to provide for the contraction and expansion of the great mass of steel, or the bridge would soon have fallen in pieces from this strain. The railroad engineer must adapt the means to the end. He must gauge the amount of power to be applied by the weight of his train, the speed required, the grades and curves to be passed, his consideration for the safety of himself and passengers, and in many other things it is necessary for him to use his judgment and adapt himself to the exigencies of the moment. In fact there is no trade nor profession which does not call for fact and ability in meeting the unexpected developments of daily labor. In music teaching, if the best were done, no two pupils should receive the same course of instruction. There is all manner of natural ability to be considered; the amount or want of talent; the ease with which pupils learn, and scores of other points too numerous to mention, which the teacher must be able to meet with means that will bring the reward of success.

It is the aim of the editors of THE ETUDE to give aid in all these devoted points. We have two departments especially devoted to these wants—Questions and Answers, where questions are invited and sent to the best specialists in the country, and the popular Letters to Teachers, by Mr. Mathews. From some questions, hints are taken for articles, and are sent to the best writers to be treated at length. As the weakest link in a chain is the gauge of its strength, so is the teacher's success governed by his skill in giving the best help to each pupil in every instance.

## AMERICAN MUSIC LOOKING UP.

The American composer is rapidly gaining ground. There are two societies devoted to original American works in the city of New York. A series of orchestral concerts in Brooklyn gave numerous American works, and works by our countrymen are appearing in programmes in all of our cities. They have taken an honorable place in the past May festivals, and a concert has recently been given in Germany of American works exclusively. In numerous pupils' musicales, conservatory concerts and recitals by our home artists, American works are taking a leading place. Many concerts are being given of them exclusively and there is scarcely a concert given now that does not devote an important part to American compositions.

But a few years since no one would have dreamed this could be possible. The American composer owes a great debt of gratitude to Callixa Lavelle, who had the courage of his convictions when he gave the first programme of American works before the M. T. N. A. at Cleveland, Ohio.

Nearly all teachers are enough interested in the subject to use many of the works of our home composers in teaching; yet there is a chance for improvement here. In fact we owe a debt to the cause of music in America, that we encourage a better class of composers by using as many of the best compositions as we consistently can. That the demand for them is constantly increasing is shown by the enlarged number being issued by our publishers. These are a class of men not given to sentiment, and if they publish the better kinds of home compositions it is only because the teachers are calling for them.

At the many annual meetings of the State M. T. Associations compositions by American artists are a specialty, and the patriotic teacher will have both eyes and ears open for the selection of those adapted for his pupils in his home work.

Though we travel the world over to find the beautiful, we must carry it within us or we find it not.—Emerson.

## Questions and Answers.

QUEST.—Will you kindly tell me, through the ETUDE, what is the best book of voluntaries for the cabinet organ? A READER.

ANS.—We receive a great many such questions. If this one were given to ten musicians, you would certainly get the names of ten different books, perhaps ten times as many. If I knew you personally, had a clear idea of your taste, your style of playing, capabilities, limitations, the make of your organ, how large the size of the church, the degree of culture in the congregation, I might answer you with some fair judgment. As it now is I can give you little help. I can only suggest if you are a teacher you send to your publisher, stating your want, the books you have played, that he may have a conception of your abilities, and he will send you volumes on selection.

C. W. L.

QUEST.—Will you please answer the following:—

1. Which is the simpler of Chopin's Nocturnes?
2. His Polonaises?
3. Where can the best analyses of Beethoven's symphonies be found?
4. What is to be found in Grove's Dictionary of Music and Musicians?

ANS.—1. The majority of players find the one in E flat, op. 9, No. 2 the easiest. Others would find the one in B, op. 32, No. 1, so. Others op. 17, No. 2. I prefer the one in B.

2. The Military Polonaise in A major, op. 40, No. 1.

4. Sir George Grove has analyzed these symphonies, which can be had in a bound volume. Upton, of Chicago, has issued a standard work upon this subject. Every publisher has these works.

The work is replete with musical knowledge. Especially rich in bibliography and historical data. Every kind of instrument is fully described. All kinds and styles of composition. In short, there are four volumes of fine print packed with invaluable information. Obtain the book if possible. Mr. Presser offers it lower than any other publisher, making it a point to offer everything in the musical line at a price that musicians cannot afford to overlook.

C. W. L.

QUEST.—Will you please answer through the ETUDE the following question? Does the organ touch, sooner or later, detract from the fullness and mellowness of the piano touch?

INQUIRE.

ANS.—No, not necessarily. Yet when the manuals are coupled, sometimes the touch is very heavy, and too much practice with full organ may make the touch rather clumsy.

If in piano playing the muscles are sufficiently relaxed, there is no reason why your touch should not improve, rather than deteriorate. On the other hand, organ-players usually have a better legato than those who play the piano only. As far as mellowness of tone is concerned, as said above, relaxed muscles should fully control it.

A SUBSCRIBER asks the following which we answer with the questions:—

Will you please give the proper pronunciation of Tannhäuser. Tān-hoi-zer; the hoi as in hoist. Lohengrin, Lō-en-grin. Tristan und Isolde, Trīstan unt Is-ol-d-a. Die Meistersinger, Dee Mī-ter-sin-ger; Mys as mice. Der Ring der Nibelungen, Dae Ring dare Nī-be-lun-gen. Das Rheingold, Dass Rīn-golt; Dass as in cog; Ryn as in rye. Die Walküre, Dee Vālkūe-r. Siegfried; Sūg-freed. Die Götterdämmerung, Dee Göt-ter-dūme-er-rung; the dame as in tane. Parsifal, Pār-se-fal. Baireuth, Bāi-root.—J. H. J.

QUEST.—1. Where can one get the Test Exercises of the American College of Musicians?

2. Should the note above always be used in the trill, when only one note is given, and should the time of the grace notes be taken out of the note trilled?—M. N. S.

ANS.—1. From the Publisher of this paper. See announcement of American College of Musicians in another column.

2. Nearly always the principal note and the one above it are used in the trill. There are instances, however, especially in vocal music, where the principal

and the note under it would be used. This is governed by the taste of the performer, if no special indications are given by the composer. The time required for the performance of the grace note or notes should be taken out of the principal note.—C. W. L.

QUEST.—Will you please tell me, through THE ETUDE:—1. What studies would you advise using after Heller and Moschiesky?

2. Is *The American Art Journal* devoted to music? If so, where is it published? If not, please mention one that favorably compares with THE ETUDE.

3. What is the name, and who is the author of the work now being published, satisfactorily explaining phrasing? It was referred to in the April ETUDE.

4. Why, in your editions of Heller's Studies, are phrases sometimes marked with phrasing marks, and sometimes not? The former in Presser's New Edition, and the latter in Studies in Phrasing, Vol. II, by W. S. B. M. See Schubert's Minuet in E minor; first phrase, page 19.

5. Can a strict legato be preserved, as indicated by the phrasing marks; and the rests observed at the same time, as required in the lesson by C. W. Landon, in the April ETUDE? Ex.—first measure of Canzonetta.

6. Why is the phrasing marked differently in the two phrases, which are practically the same? Namely, the first and second measures of Canzonetta in April ETUDE.—S. B.

ANS.—1. I should select some studies from Cramer, but very little in the Étude line. I should let classical selections take the place of Études, and should use quite a good deal of Schumann. I think Mathews' second volume of phrasing would be admirably adapted to the wants of your pupils.

2. Yes, the *Journal* is devoted to music. It publishes criticisms of comets, operas, and so forth; and is also devoted to the interests of the music trade. It generally has a biographical article, and some space given to educational work, and is one of the best of its class. Published weekly in New York, No. 23 Union Square.

3. A work on phrasing is being written by a committee appointed by the M. T. N. A., and a great deal of time is given to it. Several different musicians are interested in its production, and when published it will be superior.

4. I could not tell you why some of these studies are phrased and others not. The phrasing to some is so simple that marks would be superfluous; with others it may be the omission of the editor or proof-reader.

5. This is a very interesting question, best answered by an illustration, perhaps. A person in speaking a long sentence will make pauses, but the voice does not fall until he is through, and the general sense and import of the words, if he should pause anywhere in the sentence, would indicate it was not completed. The same is true in a phrase of music. Because there is a rest in a phrase, it does not indicate that it has come to an end. It is when a musical idea has been expressed, that there comes the point of repose in the phrase. Here is a common misapprehension. The phrase line does not necessarily mean legato. It means a number of notes are related to each other so as to make sense, or a sentence if you like. In the Canzonetta, in the April ETUDE, rests are to be distinctly felt, yet scarcely heard, but that does not prevent the pupil recognizing the phrasing.

6. There is no good reason for it. It was a mistake of the engraver and should have been marked like the first.—C. W. L.

QUEST.—Suppose a teacher is in the habit of giving musicals, at which his pupils are expected to play, and that one of them having learned her piece, for some unaccountable reason refuses to take part. If no satisfactory reason be presented, how far has a teacher the right to insist upon her carrying through the part assigned to her, and, in case of her still refusing, what course is open for the teacher to follow?—E.

ANS.—Such cases have to be dealt with very carefully. It requires tact and judicious consideration on the part of the teacher, and as a general thing it is not best to come to an 'out-and-out' issue with pupils, for there are so many reasons why they might not want to play. Unfortunately, young people fall out with one another, and refuse to be in the company of those with whom they are not on the best of terms. Then, again, a piece may have become distasteful. I have known pupils to fall from a feeling that some other pupil was playing a

piece more brilliant than theirs. Their pride would not allow them to perform what seemed to them a disgrace. With them it must be the best, or nothing. The writer has had excellent pupils who disliked to do anything in public, basing their dislike upon social prejudice. In such instances there has generally been a little decayed aristocracy in the background. If the programme has been published, or in any way made public, the pupil has in a sense made a promise to perform. To refuse to do so then, is considered a very serious matter, for it is nothing less than breaking faith with the public. But the teacher should not bring too much pressure to bear to carry his point. He should hear excuses and explanations, and then proceed by the dictates of common-sense, after giving the matter due consideration.—C. W. L.

QUEST.—Please explain what you mean by "playing scales in canon form?"—C. H. K.

ANS.—This is best answered by the following illustration in notes:—

up 1 1 4 6 down 1 3 up  
A. C D E F G A B C D E F  
L A. C D E F G A B C B A G F E D  
up 5 1 3 down 1 4 5 up

To be played in different tempos and from one to four octaves. It can begin with the left hand, followed with the right, also. It will be seen that the pupil must keep his mind on the music, if he plays this correctly, as to fingering and notes. Canon forms are equivalent to playing the scales in sixths and tenths ascending one way, and descending the other. The fingering must not depart from the regular scale fingering; that is, the fourth finger should be placed precisely as when the hand plays alone.—C. W. L.

## AMERICAN COLLEGE OF MUSICIANS.

The Sixth Annual Examination will be held at the University of the City of New York, corner of University Place and Waverly Place, on Tuesday, June 24th, commencing with the Theoretic Examination. There will be two sessions daily, and the papers will be given out as follows:—

Tuesday, 9.30 to 12.30 A.M., Harmony; 3 to 6 P.M., Counterpoint.

Wednesday, 9 to 12 A.M., Special Theoretic Paper in connection with the Instrumental and Vocal Examination; 3 to 6 P.M., Terminology.

Thursday, 9 to 12 A.M., Musical Form; 3 to 6 P.M., History and Acoustics.

The Demonstrative Examinations in the various departments will commence on Friday morning at 9 A.M., and will continue until all the candidates are examined. The officers of the college for the year are: E. M. Bowman, president; S. B. Whitney and Miss Amy Fay, vice-presidents; Robert Bonner, secretary and treasurer, 60 Williams St., Providence, R. I., of whom copies of the Prospectus, Examination Papers for former years, and all information concerning the Examinations can be obtained.

The Board of Examiners are: Piano, Dr. Wm. Mason, A. B. Parsons, Madame F. Ziesler, a Ziesler. Voice, Mme. Louise Carpani, J. Harry Wheeler, F. W. Root. Organ, S. P. Warren, S. B. Whitney, Geo. E. Whiting. Public Schools, W. F. Heath, N. Coe Stewart, Wm. H. Dana. Violin, S. E. Jacobson, J. H. Beck, G. Dannreuther. Musical Theory, Dudley Buck, W. W. Gilchrist, Thos. Tapper, Jr.

Intending candidates are requested to notify the secretary before June 10th.

## APPEALS TO PUPILS.

BY G. SCHILLING.

With young pupils I have often found that a harmless appeal to their vanity has excited in them a desire to learn, when reasoning would do but little good.

Show them how pleased their parents would be to witness their diligence and progress: how little boys and girls may afford pleasure in society, even to grown persons, by their ability to sing or play well; how delightful it is to see parents to have their children able to join them in a trio or part-song; and I cite the names of my pupils who are enabled to do so with effect.

At the same time I deprecate anything like conceit or forwardness.

I speak of refining and ennobling the heart and character by having a good knowledge of music; and especially of the excellent sentiments conveyed to the mind by the singing of good words accompanied with good music.—From the Musical Record.



## A NEW INSTRUMENT FOR WOMEN, GIVING HEALTH COMBINED WITH PLEASURE.

BY MAY LYLE SMITH.

THE combination of amusement with healthful and enjoyable recreation is "a consummation devoutly to be wished." That such a union is much needed for women, who at the present day are either exhausted by the demands of society and the rush and push of the hour, or are surfeited by worn-out pleasures, that have ceased to invigorate, goes without saying. Men, as a rule, have larger and wider opportunities under which to practice those forms of exercise that tend to the development of body and the betterment of health. Woman's world is more contracted, by its many conventional laws and regulations. Music, while it is regarded by most people rather as an accomplishment than an acquisition in women's education, is not infrequently employed as a means for physical development. The study of the voice, its proper exercise under competent instruction, often does much for the improvement of the general health in those who need greater pulmonary activity. In the handling of various instruments, particularly the violin, women have shown that they are as fully capable of becoming artists as their lords and masters.

While undoubtedly the piano-forte will for years to come be the musical instrument for women, yet the action for divorce therefrom has already begun. It has been found that the habitual practice, so needed to acquire a reasonable degree of skill, becomes, in many instances disabling to the body. The position at the instrument, the mental strain, with relief in neither direction, is frequently disastrous, forcing would-be-learners to abandon a pleasure and an art that might be of profit and enjoyment to themselves and to others. The violin advances a degree toward the better in this respect, but still demands a long, close application to the overcoming of its intricacies, before even a tolerance of its sounds will be permitted. Happily, there has been resurrected from an almost forgotten grave an instrument that combines not only ease of playing but facility of mastering, and which in its use almost invariably, and in many cases as a remedial agent, certainly aids in the development of bodily vigor and in the maintenance of health. This is the flute. The invention of Theodor Böhme has pushed aside the crudeness of the old forms, developed its sweetness, enlarged its power and capacity, and furnished a more simple means of rendering more accurately and harmoniously the music designed for its peculiar quality of tone. The ability to "stop" the instrument is no longer a difficulty, as the silver caps to the keys automatically replace the former needed exact adjustment of the fingers. The exertion required to produce the tone is slight, far less than upon either the clarinet, cornet or instruments of the brass family. The ease with which it may be carried from place to place, be tuned in concert with other instruments, are factors that make it peculiarly and particularly adapted to the hand of woman. The beneficial results of its use are soon seen on the lungs. Contracted chests (the outgrowth of stooping over school desks, or the consequences of the absurdities of dress) become expanded. More oxygen is taken into the system during the time of practice and playing, and the habit of the deep inspiration thus acquired when the instrument is being used continues insensibly in the interim. The pose of the flute player is also one of grace and beauty, adapted to show to their highest perfection the well-turned wrist or graceful hand. Contortions of the face result only from improper methods, while the garb in keeping with the instrument of Pan invites the highest skill of the modiste's art in the arrangement of the draperies about the chest. Adapted alike to the concert-room and the parlor, the flute attracts by the novelty of its appearance and the sweetness of the music. In London, flute-playing has been taken up by the ladies of society as a "fad," displacing the banjo and the mandolin, its technical difficulties being regarded as less than that of the violin, and out-rivaling in aestheticism many of the other solo instruments. In this country, many ladies have already begun its study, and some have achieved a

wide and well-deserved reputation. At the last meeting of the New York State Music Teachers' Association, held at Saratoga in June, I had the honor of reading "A Brief Story of the Flute," in which I called the attention of my sex to the merits and pleasure of the instrument. The newness of the subject has attracted well-deserved comment and has created a fresh interest in a matter that builds up a new shrine at which women may worship. Let our girls make an attempt at this means of diversion which promises not only a vast deal of enjoyment, but what is far more to be desired and sought, a greater degree of good health.

## ADVICE TO AMATEUR MUSIC TEACHERS.

BY DR. KARL MEERZ.

MANY music teachers feeling the deficiency of their work, excuse themselves by saying that they are merely "Amateur Teachers." Not making any pretension of belonging to the "professionals," they claim that they ought to be shielded from criticism, and that no one has the right to judge of their work from an artistic standpoint. This is a mere empty subterfuge, and as such it ought to be exposed. Either you are a teacher or you are not. If you are a teacher and give instructions, you belong to the profession, no matter what your private opinion may be concerning your position. If you are not a teacher by gifts and inclinations, then you have no business to give instructions. Teaching is a calling, and if you feel an inward desire to instruct, if you love the work, you are a professional teacher, even if you have but a few pupils. But if you don't feel that inward call for this work you are out of place when you assume the duties of the teacher, you are in the wrong field and the sooner you leave it the better it is for you and the profession. Imagine a number of persons with gun in hand, standing in rank and file, making one blunder after another, excusing themselves by saying that they are merely "Amateur Soldiers." Hadn't such soldiers better leave the rank and file, or, if they like soldiering, hadn't they better drill and practice in order to become soldiers? Just such a position our so-called "amateur teachers" occupy.

We have a host of these "amateur music teachers," and it becomes the duty of the profession to rid itself of their injurious influence. There a young man and it is worse to be found everywhere who teach with no higher aim in view than to employ their spare hours and to earn a few dollars for spending money. Such teachers, as a rule, are entirely unqualified to discharge their self-assumed duties. They teach music much as college students go over a canon, or as farmers teach their sons to teach summer schools. It is a mere temporary employment and as such is apt to be slighted. How can one respect such teachers. They lack the true elements of the teacher, they lack a true appreciation of art and its mission, they labor for money only, hence they are mere hirelings. If the civil and teachers do were confined to themselves, one might let them alone, but they impart poor instruction which the next teacher is compelled to undo, they lower the price of instruction so that professional men and women can hardly make an honest living, and last but not least, they bring discredit upon the profession at large. Being poor teachers the impression is made upon the public mind that it requires but little study to prepare one's self for a music teacher, and as a result the whole profession suffers in public estimation. If the average teacher is of the character like Miss A or Mr. B, music teachers must be a very ignorant class of people, and almost any pay is good enough for them. These are about the conclusions the public comes to. A very large portion of American teachers—native born and foreigners—deserve to be classed among the "amateur teachers."

While we write about the class of teachers that ought to be weeded out, we also feel compelled to point to the fact that there are not a few who call themselves "professionals," men and women that have for years followed music teaching as a regular calling, who in reality are mere "amateur teachers," judging them by their work. They may at one time have been efficient teachers, but losing the spirit of progress they first stood still, then they settled down in ruts from which it seems almost impossible to move them. There is always danger that by going year after year over the same bromide teachers may lose interest in the subject they teach, that their enthusiasm may flag and their spirit weaken, as a result of which professional life must wane. We would warn teachers to guard against mere routine work, we would enjoin it upon them to keep alive within their hearts a love for art as well as for the profession. If they do this they will keep on the road of professional progress. Let teachers look often up the ladder than down, let them compare themselves with their superiors more frequently than with their inferiors. Let them study their own shortcomings and strive to remove them. This is sure to help them to rise if the capacity to rise is within them.—From *Brainard's Musical World*.

## THE WEAK POINT OF PIANO TEACHING.

BY J. C. FILLMORE.

I AM by profession a piano teacher. I believe that every piano player ought to aim at the highest intelligence and the broadest culture attainable. To this end, I encourage and, so far as possible insist on the study of harmony as one of the essentials of musical intelligence. But my experience has been that nearly all pupils find great difficulty in mastering even the elements of harmony, and that very few of them ever succeed in attaining to free and rapid comprehension of the harmonic structure of the music they play.

I had been teaching piano and harmony for several years before I discovered the root of this difficulty. I received a harmony pupil, a young lady of mature intelligence, clear mind, refined musical taste, and a piano player of somewhat unusual attainments for an amateur. I began teaching her harmony by the usual method, intervals, chords, connection of chords and so on. But a very few lessons developed the usual strain and stress. She could follow rules mechanically, but there was no inner comprehension, no real harmonic perception. What could be the matter?

It occurred to me to ask her, "Are you sure that you know the scale by ear?" "Of course," was the reply. "I have been practicing scales an hour a day for the past year or two, and I know them all thoroughly." I asked her to stand where she could not see the keys of the piano; then, striking G for keynote, I struck G and asked her what number of the scale it was. She could not tell; nor did she know any other number of the scale by number! There was no clear perception of tonality whatever.

To say I was astonished would be to put it mildly. Thanks to the drill of a pupil of Dr. Lowell Mason's, who taught a singing school in the New England village where my early childhood was passed, I could not remember a time when I could possibly have been tripped up on such a matter. I always thought both melody and harmony as related to a keynote. How it was possible for anybody to play Chopin and Beethoven with delicate perception and refined musical feeling as this young lady did, and still be utterly devoid of the sense of tonality, was, and still remains, incomprehensible to me. She had felt that there was a great void in her intelligence, but did not know what it was and had come to me to find out.

Since then I have tested large numbers of piano pupils, and invariably with the same result, except in the few cases where they have been taught in a good singing class. The public school teaching of music has not produced much valuable result, so far as I have observed among my piano pupils.

Of course the remedy for this state of things does not lie with the piano teachers. At best they work at the greatest possible disadvantage as regards teaching the fundamental fact of music, viz., tonality. The piano requires nothing of the ear. A deaf pupil could strike the keys and correspond to the notes. A pupil with an acute ear will learn to make fine tones and finished shading and phrasing, but he will not learn tonality or harmony as it ought to be learned until he is taken away from the keyboard and made to depend on his ear solely.

I trust the greater emphasis given to this doctrine by throwing it into the form of personal experience may excuse the free use of the first personal pronoun.

—From *The Musical Reform*.

## WHY, WHEN AND HOW TO BEGIN MUSIC.

If a boy is found to possess a remarkable talent for music, and his parents desire him to become a violinist or pianist, he should begin the study of those instruments when he is between six and nine years of age, while his muscles and sinews are still very pliable, and can, therefore, be trained more easily to that flexibility which every musician must have to command. As the pupil grows, his hours of practice, as his strength grows with his increasing age, and the best teacher is only just good enough when the first rudiments of music are being acquired. The right touch has to be acquired, correct musical tastes have to be formed, and then the young student should be taught reverence for the great composers. The corner-stone on which to build the musical education for a young pianist should be the works of Bach, Mozart and Beethoven, with the Etudes of Czerny and Clementi. On this foundation can be reared the modern structure of Chopin, Schumann, Liszt, and Debussy. But the classical foundation, for the student of average intelligence, is all-important to form both a correct and healthy taste for music, and the teacher should take especial care that the general musical education keep pace with the technical development of the fingers.—*Damrosch*.


# VALSE CAPRICE IN E FLAT.

RUBINSTEIN.

## DESCRIPTION.

This Valse has a marked content, earnest and playful, rugged and graceful, obscure and transparent, yet most interesting and pleasing; and it abounds in striking and effective contrasts. It is, therefore, a valuable concert piece for players of ability.

## ANALYSIS.

The greater part of the piece is constructed from the motive of five notes first given in measure 9. The second motive is found in measures 30, 31, 32, 33, 38, 40, etc., and the third motive in measures 35, 36, etc. From measures 84 to 155, and from 226 to 265, the piece is more Lyrical than Thematic, yet in these Lyric parts there are clearly defined motives; still the effect is mostly Lyrical. The piece requires a careful analytical study for finding its many hidden effects. These are the inner and secondary melodies which are to be properly brought out. See measures 38, 40, 42, 84, 85, etc.; and there are passages for brilliant effects, as the introduction of 16 measures, and the same at measures 156 to 171, and from measure 266 to the end of the piece. Wherever the pedal is to be used artistically, it is indicated with exactness by the following mark , which shows the precise place of pressure and release.

## LESSON.

In playing the first 16 measures, and at their repetition in measure 156, to 171, and also from measure 281 to 292, both hands have the runs between them; care needs to be taken that these runs do not suffer from unevenness. The mind should have a clear picture of each passage, that you may give it out with its own true expression. Keep to the given fingering as fixedly as to the notes, for the hand must learn these passages as well as does the mind.

Follow the dynamic marks throughout, for they have been put in after much care, study and extended experiment.

Beginning at measure 17, there are four measures to a phrase. The first two measures of the first two phrases are reiterated, and, therefore, they must be crescendoed; the climax being the last note of the phrase; these high single notes should be snapped out by drawing the finger towards the palm with vigor, while the accented notes of measures 26 and 28 should be pulled with a strong clinging touch, keeping the wrist loose so as to avoid a harsh tone. The second phrase begins on a higher note, and is, therefore, more intense, and so calls for a stronger expression. Measures 25 to 32 and 34, are still more intense, and will bear an *accelerando* till arriving at measures 32, 33 and 34, which need to be as much retarded, for this is the rule for *Tempo Rubato*. Give a light accent to the first of each two slurred notes of the measures 31 and 32, and the same in measures 66 and 67, 186 and 187. Also observe the horizontal mark of emphasis, over the first

note of the motive one; this demands a light accent at its every appearance. Amateurs are liable to make a constant *forte* of the whole passage, instead of an accent on a single tone, or when trying to accent it results in a monotonous pounding of every tone, when instead the loud tones should be only the ones specified, or; they should make a special effort to have the unaccented tones soft; in fact, many times, this is the only way to cure a pupil of piano pounding.

Where it is necessary the use of the pedal is indicated with the exactness allowed by the new style of marking. It will be well to give the pedal special attention, when you have the piece learned, and thus have your mind free to give it the care the subject demands. The period from measure 35 to 50, has a more obscure content. The melody skips from the bass of measures 35, 36, 43 and 44, to the treble of 37, 39, 41, 45 and 47, and to the "alto" of measures 38, 40, 42, 46 and 48. The phrasing of this period is uneven, measures 35, 36 and 37 for the first phrase, and then two measures for the next three phrases, except measure 43, where the former phrase ends and the next begins. This is not unusual, to both end and begin a phrase on the same note. The long note of each phrase is the climax. It is understood that a phrase must be crescendoed up to its climax and diminuendo from it to its close, and the end of a phrase must be somewhat shortened or staccato, but at measure 43 the staccato is in the right hand, while the accent that a phrase should begin with falls to the left hand. An exact use of the pedal in this measure, will help out this required effect. The octaves for the left hand, and the motives in measures 38, 40, etc., must be played with a loose and elastic wrist. The staccato chords for the right hand should be played with the finger staccato touch, but softly.

From measure 51 to 83, there is little to be said that is different from the directions for measures 17 to 34, except that from measure 61 to 84, the many chromatic signs would indicate a more intense content, and this calls for a corresponding earnestness of expression. It is a reliable rule to follow, that wherever the content seems to be more intense, the accents and touch must be that much the stronger. The measures of eighth notes, 30, 33, and 65, 67, etc., demand a marked accent on the beginning of each measure for their correct rhythmical effect, and to prevent a scrambling as well as to help out in clearness of content. Be sure to play the basses truly.

The period from measure 84 to 103, has phrases of four measures each. The principal melody is in the upper notes, but there is a secondary melody in the "tenor," the long notes of which must be well accented, but the eighth notes should not be too prominent. This whole period is much more quiet than those preceding it. Let the first note of the triplets be well accented, but not too loudly so.

The period beginning with the last note of measure 103, and ending at measure 135, is of a most charming content. Its

phrases have but two measures each, or they are of four measures, each phrase having two sections of two measures each. The first point of repose is at measure 119. The first note of each phrase should be somewhat accented. The higher half notes to be snapped out with a sweep of the finger toward the palm; this gives a clear flute-like tone, without harshness. The syncopation at the middle of each phrase demands a positive accent, which should be pulled rather than struck. Syncopations are dissonance of rhythm, and like all dissonances, they must be accented; but allow no stiffness in your accenting. Where the melody is so far above the accompaniment, as is true in a part of this period, the latter needs to be particularly subdued. The left hand should *feel* down the notes of this period, rather than strike them. This passage demands a practice so slow that no mistakes are allowed. The pedal is marked in a way to help in giving out the melody clearly, and yet allow the fundamental harmonies to be clearly heard. Let the fingers hold down the tied notes, while the pedal makes the change for the next measure. Observe! that in measures 105, 107, etc., the pedal is pressed *after* the low bass is struck, and *not with* its stroke. This gives a much more beautiful tone, and it also allows the melody to be more clearly brought out; be sure that you use the pedal exactly as indicated. The player should listen to this melody note, while he passes the instant of silence in the accompaniment. The accents at the beginning of each phrase are not to be very strong; they are, therefore, indicated by the horizontal mark (—), which calls for a pressure, rather than an accent.

Measures 136 to 189 are a repetition, and have been already annotated.

Measures 190 to 225 are of a vigorous and striking content. This part of the piece requires a gradual crescendo, reaching from its beginning to its end, yet within this long crescendo there are climaxes; for instance, measures 192 and 193 are a repetition of the preceding two measures, and are therefore to be stronger; but measure 194 will be a shade less loud than was measure 193, because it begins a new phrase. From measure 190 to 202, the right hand plays on the bass staff in these measures where there are no rests. See measures 190, 192, etc. Beginning with measure 214 the melody is in triple octaves; in such a case the left hand should play especially strong, so as to give the grand effect desired by the composer. If the wrists are sufficiently loose, the fullest power of the piano can be brought out without crash or harshness. For the melody in half notes, let the fingers lie on the keys and press the arm down with sudden force, while the wrists are loosely yielding, thus dragging the keys down with them. This will give a grand organ-like tone. Observe the *accelerando* from measure 220 to 225, where you should strike the D flat octave with full power, but not forgetting the loose wrist. The *8va.* mark does not effect the left hand D flats. The harder parts of this passage should be practiced very slowly, until the hands have learned it as thoroughly as the head, and at no time must a good touch be sacrificed. It is sometimes hard to play a difficult passage with a loose touch. "Think hard, but play easy." Never pound a piano.

From measure 226 to 258, the outline is the same as from measure 103 to 135. But here the chromatic octaves, D flat, C flat and B flat are given with full power (not forgetting a loose arm and wrist). Play the lower notes of these octaves with both the 4th and 5th fingers, which will make them more full, using an arm force with a readily yielding wrist; decidedly loose wrist, in fact. Take care to play them with expression,

notwithstanding the fortissimo, or a grading of loudness and climax are not to be neglected. There is a marked difference between the forced slam-bang pounding of some amateurs, and the fortissimo of an artist; the latter reserves his strongest power for accents and climaxes, while he keeps the accompaniment and the subordinate unaccented part of the measure in the background. Harsh and over-forced tones are common to the upper half of the keyboard, while its lower half will give great power if the wrist and arm are relaxed and loose; this is why the greater power is given to the lower melody notes of measures 210 to 250. When this passage is learned well enough, so you can play it easily, bring out a clear content from measure 258 to 265. The B flat of the right hand is an "Organ-point." Look for the content in the triple octaves, making the left hand especially powerful.

From measure 266 to 280, the tempo is rapid, but go no faster than an easy repose will allow, for again, the hands must learn the notes as well as the head. Never forget that if you practice so fast as to have a feeling of uncertainty, and so fast as to stumble and stutter, these faults soon become confirmed habits, and are as surely learned as is the piece and, too, they become a fixed part of the piece as certainly as its notes and musical effects; therefore, "make haste slowly." However, after a difficult passage has been practiced slowly long enough for the hands to have learned it, then you can all at once play it rapidly, even at the risk of some mistakes, but always follow a velocity trial with three or four times of a slow and exact playing. Observe the accents throughout this period. Keep the wrists loose, and give the elastic rebounding touch on the accents.

For the runs at measures 281 to 284, and 310 to 312, accent strongly the beginning and ending notes; for the listener wishes to know where you began, or started from, and where you are going, or have ended, hence, this rule; accent the beginning and ending of a run, and also its turning notes, or those notes on which the run reverses its movement or direction.

In a long Presto run, such as that beginning at measure 302, keep the rhythmic accents distinct, or the run will be meaningless. Amateurs usually fail to make the last run of this piece sufficiently brilliant. This run should have the effect of a great and mighty wave of the sea, as it dashes up mountain high against a rocky shore. If you have any power of touch, show it in the latter half of the run and its two last chords, but do not sacrifice quality of tone for mere noise.

When the piece is so well learned, as to be no longer difficult when played up to its tempo, which is from 69 to 84 measures a minute, then at a slower tempo, study its phrasing and expression, at first exaggerating it, that the ear,—musical consciousness,—may get its fullest meaning. Overdo the accents and climaxes, the separation of phrases and *accelerando* and *ritardando*; in short, make as distinct as possible, every legitimate effect of the piece, moderating them when you have learned the *music* of the piece, as well as its notes and technical difficulties. Do not forget that every phrase has its climax, and that every phrase must be graded as to power one with another, or, the power given to a climax is modified and controlled by the common or general power of the phrase and period.

When you have it nearly well enough learned for public performance, put it by for a week or two, and then take it up again for a more exact and perfect finish. Give it such a rest two or more times, but at each review, work from a higher and more artistic ideal.—Chas. W. Landon.

# VALSE CAPRICE.

1

WITH AN ANALYSIS & LESSON  
BY

Chas. W. Landon.

— IN E $\flat$  —

ANTON RUBINSTEIN.

*Vivace.* M.M.  $\text{♩} = 69 - 84$ .

The musical score is written for piano and consists of 33 measures. It is in E-flat major (three flats) and 3/4 time. The tempo is marked 'Vivace' with a metronome marking of 69-84. The score is divided into two systems. The first system contains measures 1 through 16, and the second system contains measures 17 through 33. The music features a variety of notations, including triplets, slurs, pedaling marks ('Ped.'), and dynamic markings ('mf', 'mp', 'p', 'cresc.'). Measure 16 is marked 'ritard'. Measure 17 is marked 'p a tempo'. Measure 33 is marked 'L.H.'. The score is arranged by Chas. W. Landon.



First system of the musical score. It consists of a grand staff with a treble and bass clef. The key signature has two flats. The system contains measures 35, 38, and 40. Measure 35 is marked with a piano (*p*) dynamic. Measure 38 is marked with a pianissimo (*pp*) dynamic. Measure 40 is marked with a piano (*p*) dynamic. Pedal markings (*Ped.*) are present under measures 38 and 40, with asterisks (\*) indicating specific pedal points. Fingering numbers (1-5) are shown above the notes in measures 35, 38, and 40.

Second system of the musical score. It consists of a grand staff with a treble and bass clef. The system contains measures 43, 45, and 46. Measure 43 is marked with a piano (*p*) dynamic. Measure 45 is marked with a mezzo-forte (*mf*) dynamic. Measure 46 is marked with a piano (*p*) dynamic. Pedal markings (*Ped.*) are present under measures 43, 45, and 46, with asterisks (\*) indicating specific pedal points. Fingering numbers (1-5) are shown above the notes in measures 43 and 45.

Third system of the musical score. It consists of a grand staff with a treble and bass clef. The system contains measures 48, 50, and 51. Measure 48 is marked with a piano (*p*) dynamic. Measure 50 is marked with a piano (*p*) dynamic. Measure 51 is marked with a piano (*p*) dynamic. Pedal markings (*Ped.*) are present under measures 48 and 50, with asterisks (\*) indicating specific pedal points. Fingering numbers (1-5) are shown above the notes in measures 48 and 50. The system concludes with a first ending (1.) and a second ending (2.).

*Ped. à chaque mesure.*

Fourth system of the musical score. It consists of a grand staff with a treble and bass clef. The system contains measures 55, 56, 57, 58, and 59. Measure 55 is marked with a mezzo-forte (*mf*) dynamic. Measure 56 is marked with a crescendo (*cresc.*). Measure 57 is marked with a mezzo-forte (*mf*) dynamic. Measure 58 is marked with a mezzo-forte (*mf*) dynamic. Measure 59 is marked with a mezzo-forte (*mf*) dynamic. Pedal markings (*Ped.*) are present under measures 55, 56, 57, 58, and 59, with asterisks (\*) indicating specific pedal points. Fingering numbers (1-5) are shown above the notes in measures 55 and 56.

Fifth system of the musical score. It consists of a grand staff with a treble and bass clef. The system contains measures 60, 61, 62, 63, and 64. Measure 60 is marked with a mezzo-forte (*mf*) dynamic. Measure 61 is marked with a mezzo-forte (*mf*) dynamic. Measure 62 is marked with a mezzo-forte (*mf*) dynamic. Measure 63 is marked with a mezzo-forte (*mf*) dynamic. Measure 64 is marked with a mezzo-forte (*mf*) dynamic. Pedal markings (*Ped.*) are present under measures 60, 61, 62, 63, and 64, with asterisks (\*) indicating specific pedal points. Fingering numbers (1-5) are shown above the notes in measures 60 and 61.

3

65

*cresc.*

70

75

*f*

Ped. \* Ped. \* Ped. \* Ped. \*

80

83

*dolce.*

Ped. \*

90

Ped. \* Ped. Ped.

95

1.

Ped. \* Ped. Ped. \*

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The piano part features a prominent bass line with chords and single notes, and a treble part with chords and single notes. The score includes a tempo marking 'Allegretto' and a rehearsal mark '105'. The piano part is marked with 'ff' (fortissimo) and 'p' (piano). The score is divided into measures by bar lines, and the piano part includes fingerings and articulation marks.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The key signature is B-flat major (two flats) and the time signature is 2/4. The music is in common time, with a tempo marking of "Moderato". The score consists of two systems. The first system contains measures 110 and 111. The second system contains measures 112 and 113. The vocal line is written on a single staff with a treble clef. The piano accompaniment is written on two staves, with the right hand on the upper staff and the left hand on the lower staff. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The vocal line consists of a single melody line. The lyrics are written below the vocal line. The score is marked with measure numbers 110, 111, 112, and 113. The title "The Rose Tree" is written at the top of the page. The tempo marking "Moderato" is written below the first measure. The key signature is indicated by two flats in the key signature line. The time signature is 2/4.

A musical score for a piano piece. The title 'The Rose Tree' is written in a decorative font at the top. The score is in 3/4 time, indicated by a '3' over a '4'. The key signature has two flats (B-flat and E-flat). The music is written on a grand staff with a treble and bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The piece consists of 120 measures, with measure numbers 119 and 120 clearly visible. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are also some dynamic markings like 'f' (forte) and 'p' (piano). The score is presented on a single page with a decorative border.

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the treble clef, and the piano accompaniment is in the bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of two systems. The first system contains measures 1 through 7, and the second system contains measures 8 through 14. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The voice part has a melody with some grace notes and a final cadence. The number '125' is printed in a circle between the two systems, indicating the page number.

First system of the musical score. It consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The music features a melody in the treble and a harmonic accompaniment in the bass. Measure numbers (130) and (135) are indicated. A piano (*p*) dynamic marking is present at measure 135. A first ending bracket with the number 8 is shown above the final measure.

Second system of the musical score. It continues the melody and accompaniment. Measure numbers (136) and (140) are indicated. A *dolce.* (sweetly) marking is present above measure 136. Pedal point markings (*Ped.*) and asterisks (\*) are used below the bass staff to indicate sustained notes. A first ending bracket with the number 8 is shown above measure 140.

Third system of the musical score. It continues the melody and accompaniment. Measure numbers (145) and (150) are indicated. Pedal point markings (*Ped.*) and asterisks (\*) are used below the bass staff to indicate sustained notes.

Fourth system of the musical score. It continues the melody and accompaniment. Measure numbers (150) and (155) are indicated. A first ending bracket with the number 1 is shown above measure 150. Pedal point markings (*Ped.*) and asterisks (\*) are used below the bass staff to indicate sustained notes.

Fifth system of the musical score. It continues the melody and accompaniment. Measure numbers (155) and (160) are indicated. A second ending bracket with the number 2 is shown above measure 155. A *mf* (mezzo-forte) dynamic marking is present above measure 155. Pedal point markings (*Ped.*) and asterisks (\*) are used below the bass staff to indicate sustained notes.



First system of the musical score. It features a treble and bass staff. The treble staff begins with a triplet of eighth notes (Bb, A, G) marked with a '3' and a 'b' (flat). This is followed by a descending triplet of eighth notes (F, E, D). The bass staff has a whole rest, then a half note G, and a half note F. The system includes dynamic markings *mp* (mezzo-piano) and *p* (piano). Measure numbers 130 and 165 are circled.

Second system of the musical score. The treble staff has a triplet of eighth notes (Bb, A, G) marked with a '3' and a 'b'. The bass staff has a half note G and a half note F. The system includes dynamic markings *ritard.* (ritardando) and *a tempo.* (al tempo). Measure numbers 170 and 180 are circled. The instruction *Ped. simile.* (Pedal simile) is written below the bass staff.

Third system of the musical score. The treble staff has a triplet of eighth notes (Bb, A, G) marked with a '3' and a 'b'. The bass staff has a half note G and a half note F. The system includes dynamic markings *cresc.* (crescendo) and *mf* (mezzo-forte). Measure numbers 175 and 180 are circled.

Fourth system of the musical score. The treble staff has a triplet of eighth notes (Bb, A, G) marked with a '3' and a 'b'. The bass staff has a half note G and a half note F. The system includes dynamic markings *mf* (mezzo-forte) and *animato.* (animato). Measure numbers 185 and 190 are circled.

Fifth system of the musical score. The treble staff has a triplet of eighth notes (Bb, A, G) marked with a '3' and a 'b'. The bass staff has a half note G and a half note F. The system includes dynamic markings *mf* (mezzo-forte) and *animato.* (animato). Measure numbers 189 and 190 are circled. The instruction *senza Ped.* (senza Pedale) is written below the bass staff.

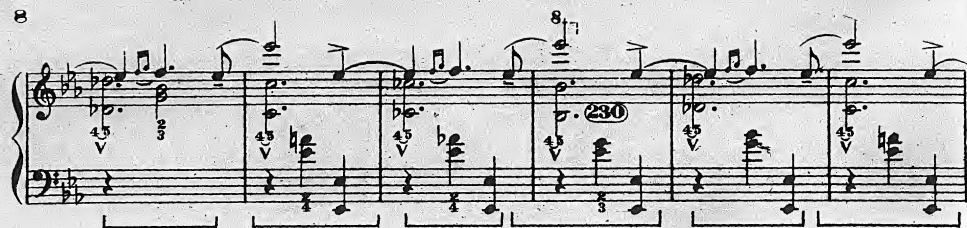
System 1, measures 195-200. The key signature is B-flat major. Measure 195 has a 3/2 time signature. Measure 196 has a 2/2 time signature. Measure 197 has a 1/1 time signature. Measure 198 has a 4/4 time signature and a *cresc.* marking. Measure 199 has a 3/5 time signature. Measure 200 has a 1/4 time signature. Pedal markings (Ped.) and asterisks (\*) are present under measures 198 and 200.

System 2, measures 205-210. Measure 205 has a 3/2 time signature. Measure 206 has a 1/4 time signature. Measure 207 has a 3/5 time signature. Measure 208 has a 4/4 time signature. Measure 209 has a 1/4 time signature. Measure 210 has a 1/4 time signature. Pedal markings (Ped.) and asterisks (\*) are present under measures 205, 206, 207, 208, and 209. A *f* marking is present under measure 209.

System 3, measures 215-220. Measure 215 has a 1/4 time signature. Measure 216 has a 1/4 time signature. Measure 217 has a 1/4 time signature. Measure 218 has a 1/4 time signature. Measure 219 has a 1/4 time signature. Measure 220 has a 1/4 time signature. Pedal markings (Ped.) and asterisks (\*) are present under measures 215, 216, 217, 218, and 219.

System 4, measures 225-230. Measure 225 has a 1/4 time signature. Measure 226 has a 1/4 time signature. Measure 227 has a 1/4 time signature. Measure 228 has a 1/4 time signature. Measure 229 has a 1/4 time signature. Measure 230 has a 1/4 time signature. A *piu f* marking is present under measure 225. Pedal markings (Ped.) and asterisks (\*) are present under measures 225, 226, 227, 228, and 229.

System 5, measures 235-240. Measure 235 has a 1/4 time signature. Measure 236 has a 1/4 time signature. Measure 237 has a 1/4 time signature. Measure 238 has a 1/4 time signature. Measure 239 has a 1/4 time signature. Measure 240 has a 1/4 time signature. An *accelerando* marking is present under measure 235. Pedal markings (Ped.) and asterisks (\*) are present under measures 235, 236, 237, 238, and 239. A *ff* marking is present under measure 240.



*accelerando.*

*cresc.*

260

*Più vivace.*

265

*f*

270 *più f*

*ff*

275

280

R.H.

R.H.

R.H.

L.H.

L.H.

L.H.

285

*Ped.*



*Tempo primo.*

*mp* *piu p* 290

*p* 295 Ped. \*

*f* *ff* 300 302 305 senza Ped.

305

*cresc.* 310 R.H. 1 2 4 5 L.H. 312 315 Ped.

## Nº17. Polonaise.

Allegro, non troppo con grazia. (♩ = 54. ♩ = 72)

G. Lange  
(Born in Berlin 1830; died 1890.)

(A) *Il basso leggiero*

(A) - Connect well the dotted half notes in the left hand; they form a secondary melody.



(B) This word usually implies a slightly increased tempo, good time-keeping and rhythmic accent.

*Meno mosso.*

*f* — *p* (C) *espressivo*

*pp*

*p*

*dolce*

*poco* *a* *poco* *cresc.*

*p a tempo*

*f dimin.* *ten.* *mf* *ten.* *dimin.*

*p* *f* *ff* *ff*

(C) *Espressivo* is literally squeezed or pressed out; that is, with full tone.



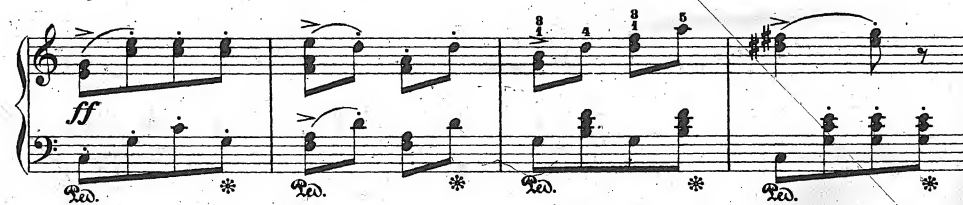
# Peasant Dance.

Allegretto.

FRIEDRICH BAUMFELDER, OP. 208.

PIANO.

The musical score is written for piano and consists of four systems. The first system begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Allegretto.' and the instrument is 'PIANO.'. The first measure has a triplet of eighth notes (3^), followed by a quarter note (1), an eighth note (2), and a quarter note (3). The second measure has a triplet of eighth notes (3), followed by a quarter note (1), an eighth note (2), and a quarter note (3). The third measure has a triplet of eighth notes (3), followed by a quarter note (1), an eighth note (2), and a quarter note (3). The fourth measure has a triplet of eighth notes (3), followed by a quarter note (1), an eighth note (2), and a quarter note (3). The first system includes a 'PIANO.' instruction and dynamic markings 'mf' and 'cresc.'. The second system includes 'f' and 'fp' markings. The third system includes 'cresc.' and 'f' markings. The fourth system includes 'f' and 'cresc.' markings. The score features various musical notations including triplets, slurs, and fingerings.



Peasant Dance.

A musical score for a piece titled "Peasant Dance". The score is written for piano and consists of five systems of music. Each system has a treble and bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The score includes various musical notations such as notes, rests, and dynamic markings. The first system starts with a treble staff melody and a bass staff accompaniment. The second system continues the melody and accompaniment. The third system features a treble staff melody and a bass staff accompaniment. The fourth system continues the melody and accompaniment. The fifth system concludes the piece with a final cadence. The score includes dynamic markings such as *fp*, *mf*, *f*, and *p*. There are also some performance instructions like "tr." and "acc." written below the bass staff in some measures. The score is written in a clear, legible style with standard musical notation.

*fp* *mf* *fp*

*f*

*fp* *f*

*p* *mf*

Peasant Dance.

# TOUCH AND TECHNIC.

BY DR. WM. MASON.

THEODORE PRESSER, 1704 Chestnut St., Philadelphia, Pa., Publisher.

Touch and Technic. Part II. Price \$1.00. Touch and Technic. Part III. Price \$1.00.

## MASON'S COMPLETE SCALES,

RHYTHMICALLY TREATED.

MASON'S COMPLETE SCALES, artistically treated, for securing the **best possible results in Pianoforte Technics**. With Application of Rhythm, Velocity, Canon, and a great variety of touches, whereby **FLUENCY, LIGHTNESS OF RUNS, EVENNESS AND PEARLY QUALITY ARE SECURED**.

The first part of Mason's Technics, which his practical experience as a Teacher led him to discover, was the fast form of the Two-Finger Exercise. This he adopted from Liszt, but modified the manner of playing it in such a way as made it a wholly new exercise. The next was the application of Rhythm to the Scales, the immediate end sought being that of securing many repetitions, and an absorption of attention which to a degree conceals from careless pupils the length of time occupied in the practice; also leads directly to the best results through the more active participation of the mind. These results followed so unmistakably that this part of the system **attracted the attention of all teachers in position to observe it**. The first publication of these principles took place in 1868, in Mason and Hoadley's New Method—a work prepared by Mr. Hoadley, but declined by the publishers unless he could induce Dr. Mason to permit his Accent Exercises to be included in it.

MASON'S ACCENTED SCALES comprises the results of all his experience **during more than thirty years** in varying the applications of it, and in adapting it to the **Needs of Pupils of Different Grades**.

Not less interesting and important than the rhythmic principles of scale practice, are the **VARIETY OF SCALE FORMS AND TOUCHES**.

MASON'S SCALES are the **FIRST CONSIDERABLE ADDITION TO TECHNICS** in this direction since those of TOMASCHEK, of Prague, were first introduced in this country by Nathan Richardson, who had them from Dreychock. **MASON'S SCALES ARE FAR MORE VARIED AND MUSICALLY PRODUCTIVE THAN THOSE OF TOMASCHEK**. The System contains sufficient Variety of forms to carry a pupil **Through His Entire Musical Education**.

The value of the Principle of Accentuation applied to Exercises is now so generally recognized by all teachers and virtuosi that every book of technics now contains more or less of it. Nevertheless, as Dr. Mason was the original discoverer of the principle, no application of it has been so ingenious and thorough as his.

This work is a wholly new exposition of the subject, representing the ripened musical experience of the distinguished author, who is a teacher and a virtuoso by the Grace of God.

The entire series of Touch and Technic comprises the Two-Finger Exercise, already published by us; Mason's Arpeggios and Scales, herewith announced, and one other work, Octaves, of which later announcement will be made. They are printed in separate volumes, in order to enable teachers who are still dependent upon some other system of technics, to add to their present stock the particular part of Mason's System which they happen to need. Experience has shown that teachers differ greatly in their estimation of the relative value of the four elements in Mason's System, and the publication in separate volumes is intended to enable every one to select the particular part he desires.

We have never offered teachers more valuable works than these.

## MASON'S SYSTEM OF ARPEGGIOS,

RHYTHMICALLY TREATED.

MASON'S ARPEGGIOS will contain his treatment of the **Diminished Seventh Chord** and its **Fourteen Changes**. These, by an ingenious device, develop a series of three hundred and sixty different arpeggios, and the manner of forming them is so simple that it can be memorized by a child in a few minutes. They are to be taken with the hands singly, in direct and in reverse direction, and with both hands together.

This System, so EASY, so SIMPLE, YET so COMPREHENSIVE, is one of the best means of sharpening the **MUSICAL PERCEPTIONS OF PUPILS** which has ever been invented in Pianoforte Technics.

It also has the advantage of **FAMILIARIZING THE PUPIL WITH COMPLICATED ARPEGGIO FORMS, AND WITH ALL PARTS OF THE KEYBOARD**, when in any other system he would still be occupied exclusively in elementary forms. For **MANUAL DEXTERITY** and for **MUSICAL PERCEPTION**, **nothing so useful as these exercises has ever been invented**.

Many teachers have been using them during the thirty years or more since Dr. Mason began to make them public. All who have given them a thorough trial agree that they are **INDISPENSABLE**, and that there is nothing else whatever that can take their place and secure equal results with **So Little Labor on the part of the PUPIL and the TEACHER**.

Mason's Arpeggios, are **TREATED RHYTHMICALLY**, in a great variety of ways, affording means of training the **PERCEPTIONS OF RHYTHM**, both in the matter of steady, reliable movement of the pulse and Measure, and in the **SUBDIVISION OF PULSES**, in many different ways. **THERE IS NOTHING KNOWN IN PIANOFORTE TECHNICS WHICH CAN TAKE THE PLACE OF THIS RHYTHMIC TRAINING**, as here provided in Mason's System.

The work is now **WHOLLY NEW**, scarcely a line of his former work being contained in it.

Numerous illustrations of the various positions of the hand will form one of the features of this work.

## SPECIAL OFFER.

According to our custom, we will send, when published, Part II (Mason's complete Scales), and Part III (Mason's complete Arpeggios) for 25 cts. each. To those ordering both books, the privilege of including Two-Finger Exercises, at the same price, will be given, making 75 cents for the three works. Cash must accompany the order.



## TESTIMONIALS.

ANOTHER fine publication of yours just received. The "Normal Course of Piano Technique" is very explicit in detail; and the remarks relative to position of body and members copious and frescoed with abundant reference. The Five-Finger, Scale, Arpeggio and Chord work present great variety. The work is well written and will prove a useful companion for studies and recreations.

JAMES H. HOWE.

Received Wait's Normal Course of Piano Technic. Am delighted with it. No earnest student of music can afford to do without it, as it is a valuable aid to a legitimate course of practice.

Mrs. A. J. WESS.

Have received and used with great pleasure and profit H. C. McDougall's "Studies in Melody Playing for Junior Pupils." They are just the thing! They give interest and ambition, inspire thought and excite question.

Mrs. G. A. FISHER.

I am very glad you have issued a revised and correct edition of Heller's most invaluable collection; for in its present correct form I consider this collection one of the finest, tastiest and generally useful things that has ever been presented to the progressive, painstaking and thoughtful teacher, and I sincerely hope you will enjoy the success this collection so well deserves. I shall use it freely in my course next year.

F. R. WESS.

The music cabinet received as premium came on Saturday night. Please accept thanks. It is very neat and convenient and I shall find in a great help in the orderly arrangement of my music. The Studies in Melody Playing, by H. C. Macdougall and the First Lessons in Phrasing, and Musical Interpretation by W. S. B. Mathews, published by your house, I have used whenever I have found opportunity. The selections are short, interesting and instructive; good stepping-stones to something higher.

J. W. ANDREWS.

Before sending you my testimonial concerning McDougall's Melody Studies, I desired to test them with some of our junior pupils, and now gladly testify: That they are exceptionally carefully compiled, more interesting to junior pupils than any studies at present in the market, thoroughly instructive, anything but mechanical, and therefore truly musical. I have no doubt that they are destined to fill a long-felt want in the musical education of junior pupils, and will be welcomed with delight by teacher and pupil everywhere.

FELIX L. HEINK.

## PUBLISHER'S NOTES.

LONDON'S Organ Method is now published. The advance orders are being filled as rapidly as possible. The book has an extraordinary sale. We herewith withdraw the special offer.

BOUND volumes of THE ETUDE for '90 are now ready, price \$2.50, postpaid. There are a number of teachers who pass their ETUDES among their pupils. For reference buy the bound volumes. On another page will be seen the advertisement of the past editions, reaching back several years.

The teachers who are using our annotated editions of the classical and standard authors are giving their pupils the ripe and valuable experience and best ideas of the greatest musicians in our country. The pupil who is practicing from these editions has the choicest musical art directly under his eye, and if he has musical taste and is ambitious, he assuredly will do superior work. Any teacher who is using these editions has a special claim upon the discerning musical public, for most certainly his pupils are practicing under most advantageous circumstances.

The great masters and creators of musical art gave their best ideas to their personal pupils, and these in turn enlarged and amplified these fundamental truths and taught them to the artists of to-day. These latter have had the world of music before them, and from the accumulated experience of the great musicians in musical art are giving us the cream of musical thought, especially as applied to teaching.

The best musicians of our country, having studied under the most celebrated masters abroad, have made great advancement in teaching methods and in ways of putting musical truths so that a pupil can work successfully upon them. In fact, our best American musicians are masters of the teacher's art, and this, joined with their musical ability and knowledge, gives some of the best teachers of music in the world. It is from among these that the artists are selected to annotate the editions of standard and classical music that we are now publishing. This list upon our catalogue now contains some of the finest and most valuable thoughts and ideas in the practice and experiment of teaching. In fact, what a favored few once held as art secrets are now made common property by means of the great diffuser of knowledge, the printing-press.

We have just received from the manufacturers a large supply of Technicons which we will send to our patrons at an unusual deduction. Please send to us for special terms and circulars.

"The Music Life and How to Succeed in It," by Thomas Tapper, is in a fair way to be on the market in the month of June. We will continue the special offer, to send the work for fifty cents, postpaid, during this month only. We would strongly urge on all our subscribers who have enjoyed reading Mr. Tapper's "Chats With Music Students," to subscribe to this companion volume before publication. It teems with the most interesting thoughts and will make delightful summer reading.

We would again call the attention of our readers to the list of Four-Hand Music in another part of this journal. In next month's issue the list will be changed. It will be seen that we sell this music at one-fourth price, or, \$5.00 worth for one dollar when we are allowed to make the selection. During the summer months is a very appropriate time for pianists to play duets and this is an opportunity to get the best foreign music at a very reasonable rate.

We have a most important announcement to make to our readers: it is that the Mason System of Technic will be published complete in a very short time. We would respectfully call the attention of our readers to the full-page advertisement of the work in another part of the journal, also the special offer attached thereto. It will be noticed that the work will be called "Touch and Technic," and will be divided into various books, as "Two-Finger Exercises," Scales, Arpeggios, and Octaves; each of these volumes will retail for \$1.00. We will further say that the special offers will have to continue only a short time, as the work is pretty well advanced towards completion; only the mechanical work remains to be done.

No doubt hundreds of our subscribers desire to procure this work, as it is an epoch-marking work. The work of course, is a continuation of the "Two-Finger Exercises," which we have called "Touch and Technic." There are a great many of our subscribers who perhaps for the first time would desire to take up with this method, we therefore make the liberal offer that any one subscribing in advance for the Scales and Arpeggios can also include the Two-Finger Exercises at the same price, viz., 25 cents each, postpaid. The special offer is, therefore, that we will send, when published, to those who now send the cash in advance, the two volumes, Scales and Arpeggios, at 25 cents each, either or both can be subscribed for. When both are subscribed for the privilege of including Two-Finger Exercises is allowed.

In order to facilitate these advanced orders, we would ask the subscribers to send the orders on a special slip when writing to us, as we expect to have thousands to record. Let us have your advanced orders as soon as possible, as the gates may be shut down at any time. Please read the full-page announcement elsewhere.

## OBITUARY.

DR. EREN TOURJEE died at his residence in Boston, on Sunday, April 12th. Dr. Tourjee was a man of exceptionally fine organizing ability and of untiring energy. His name is inseparably connected with the musical history of our country. He was early interested in musical education in Providence, B. I., and at East Greenwich Academy. These ventures were ultimately combined in the Music Hall, Boston, out of which has grown the New England Conservatory. He was organizer of the two Gilmore Peace Jubilees of '69 and '70, and founder of the College of Music of the Boston University. He was active in outside benevolences and especially in city mission work, and was deeply interested in the work of the Boston Y. M. C. A. Born June 1st, 1834, in Warwick, R. I.

STEPHEN A. EMERY.—Mr. Emery was a native of Paris, Me., where he was born October 4th, 1841. In the year 1862 he placed himself under the care of the leading teachers of Germany. On returning to this country he established himself in Portland, finally moving to Boston in '67. He made for himself an enviable name as teacher and composer, as well as a writer upon musical subjects. He has been well known to the readers of THE ETUDE, especially in the Question and Answer department. His decease is a great loss to the cause of music in our country. He leaves a wife and children.

## SPECIAL NOTICES.

(Advertisements under this heading, will be charged 20 cents a line, payable in advance.)

An important indication of progress in musical education is to be found in an announcement which appears in the present number of THE ETUDE. The Boston Training School for Teachers of Music, which is announced to open on the eighth of September next, is an undertaking in the direction of educational progress which will command, as we believe, a wide-spread interest, and the general attention of musicians everywhere.

Until recently American musical history has been able to point only to a very few opportunities for the actual preparation of teachers for their profession. The public has thoughtlessly imagined a fine pianist or vocalist to be competent to give instruction because they were able to give fine performances.

For some years past, however, broader and higher views of musical education have been developed. We believe a great deal of this progress is due to the earnest efforts of THE ETUDE to awaken teachers to a sense of their responsibility and to aid them in numberless directions in their work.

The work of the School of Music of the Martha's Vineyard Summer Institute is already so well known that it commands the interest of a large number of patrons. Applications are already more numerous than in any previous year. It would seem as if the needs of all teachers were as amply provided for as possible. The teachers at the head of the several departments are able specialists and men of the finest reputation. The Institute affords opportunities for the study of Art, Literature and Science in their latest developments. Teachers who take these courses, whether in music or in other branches, can be assured of becoming posted in regard to recent advances and the best methods.

We have in this edition a full-page advertisement of the A. B. Chase piano. They are recognized as first-class by musicians and the trade. Should any of our readers wish to buy a piano we would suggest writing for descriptive catalogue. Dealers wishing to have a piano that will recommend itself and give first-class satisfaction to purchasers should at once write for territory. They will at all times find the A. B. Chase Co. an exceptionally pleasant firm to do business with.

—Mr. Emil Liebling, the distinguished virtuoso and teacher, has arranged to continue lessons during the summer months in Chicago. Special condensed course for teachers. Apply, for particulars and terms, to Emil Liebling, Kimball Hall, Wabash Avenue, Chicago, Ills.

—Karl Bergstrom begs to announce that he intends giving a course, during summer, in piano tuning, stringings, etc., to teachers and students of both sexes at reasonable terms. Address K. G. BERGSTROM, No. 10 E. Fifteenth Street, or Steiny Hall, New York City.

**WANTED.**—By a young lady who has had the best instruction, extended experience in business management, teaching and playing in public, a position to teach Piano, Harmony and Pipe Organ.  
Address A. W. R., 121 Armat St., Ypsilanti, Mich.

**WANTED.**—At Stonewall Jackson Institute, Abingdon, Virginia, a Director of Music. An American, a married man, who can teach Piano, Organ and Violin, preferred. Must give unexceptionable references as to ability, character and disposition. Address Miss KATE M. HUNT, Principal.

**PIANOS.**—To preserve a Piano from dust and dampness it should be covered when not in use with a close-fitting cover made of fleece, felt, rubber, cloth or plush. These covers are made to order at very low prices by NEPPERT BROS., of 112 East Fifteenth Street, and 380 Canal, who make a specialty of this as well as PIANO STOOLS, SCARFS and MUSIC CABINETS, New York City.

## GENIUS IS LABOR.

The principle illustrated in this excellent piece of advice is especially applicable to the music student:—

A celebrated American statesman once said to an intimate friend: "Men give me some credit for genius. All the genius I have lies just in this: When I have a subject in hand, I study it profoundly. Day and night it before me; I explore it in all its bearings. My mind becomes pervaded with it. Then the effort which I make is what people are pleased to call the fruit of genius. It is the fruit of labor and thought." Daniel Webster once said: "If there be such a weight in my words as you represent, it is because I do not allow myself to depend upon any subject until I have made my word its. The law of labor is equally binding on genius and mediocrity."



## A WORD TO PARENTS.

BY CHAS. W. LONDON.

BUT one stone at a time was put in its place, yet in a few years arose the heavenward-pointing spires of a grand cathedral that challenges the admiration of the world. But the cathedral could not have been brought to its beautiful proportions if it had not been built upon a secure foundation. The final stones of its lofty tower could never have been placed if the first foundation stones had not been properly laid. A common mechanic can plan and construct an ordinary house, and he does not need to look very closely to its foundations; but it takes a master architect to plan and construct a St. Paul's, and he gives as solicitous care to the foundations that are buried tens of feet beneath the ground, as to the beautifully sculptured ornaments that adorn its carved façade. It is the same with a musician. His course must be as carefully planned and thoroughly carried out, or the result will be similar to the fate of the noted capitol at Albany, where one of the most beautiful of modern frescoes was destroyed in the removal of the ceiling, made necessary by the faulty foundation of the building.

Too often the experience of the government architect when inspecting a building in Kansas, is similar to that of the director of a conservatory, who finds so many pupils who must undo much of their previous work. He found the walls weakening because of a faulty stone in the foundation. This necessitated the taking down of part of the structure that the stone might be removed. All this needless work and expense comes from the carelessness of the contractor, who did not believe that "nothing short of the best is good enough." Thomas Tapper has voiced this thought as follows:—"Pay heed that you do not begin life, or art, or ought else, with a flaw; let your foundation be so strong that you may rise yourself above it to any height and still be as firm and as upright as on the day when you made your first upward step."

Not only must the pupil's course be carefully planned by a master of the teaching art, and as carefully followed by the pupil in his study, as above indicated, but a constant watch must be kept that no false impressions are allowed, since those things learned in youth are indelibly imprinted in the memory. They thus form a part of the intellectual and art life. The young and eager mind is as impressionable as the sand of the seashore. In the British Museum there are slabs of sandstone indented with the marks of raindrops that fell before Adam's advent, and with the tracks of pre-historic animals that walked those strands when the morning stars sang their first psalm of glory. This principle is further illustrated by Goldsmith when he says, "I brought from Ireland my brogue and my blunders, and they have remained with me." It is said of a native Greenland that, after years spent in the United States, he fell sick and started for home in a dying condition. As the voyage was nearly over he called out, "Go on deck and look for ice." He knew that if they could sight the ice they were near home. His first impression was his last thought. A story is told of a woman who came from India to America when a child, and in the course of a long life utterly forgot her native tongue; but when very old, she became delirious from a fever, and talked in the language of her childhood.

From the fact that fine playing is founded upon automatism, it holds that every technical movement should be taught in its correct form, and the exactness of its execution never departed from, that the habit may be firmly rooted in correctness. This necessitates watchfulness and care on the part of a skillful teacher, and determination on the part of the ambitious pupil to allow nothing erroneous to creep into his work. A needless thing to be taught and learned is that every difficulty, when it first appears, must be conquered. It must be played correctly, though at first slowly. It should be remembered that there is no excuse whatever for mistakes, because anything that a person can play at all can be played correctly if the player will only go slow

enough. No habit is of greater value to the student than that of conquering every difficulty when it is met, and never passing over a passage or movement until it is completely understood, and never afterward playing it unless in the correct form. Pliny, the old Roman philosopher, has beautifully illustrated the power of habit in the following:—

"Habit is at first but a silken thread.  
Fine as the light-winged gossamer that sways  
In the warm sunshine of a summer's day;  
A shallow streamlet tripping o'er its bed;  
A tiny sapling, ere its roots are spread;  
A yet unhardened thorn upon the spray;  
A lion's whelp that hath not scented prey;  
A little smiling child obedient.  
Beware! that thread may bind thee as a chain;  
That streamlet gather to a fatal sea;  
That sapling spread into a gnarled tree;  
That thorn, grown hard, may wound and give thee pain;  
That playful whelp his murderous fangs reveal;  
That child, a giant, crush thee 'neath his heel."

If the pupil is so unfortunate as to go on for a time neglecting exactness of work, nothing but sure and utter failure can be expected of him. Jeremy Bentham has said about habit, "Like flakes of snow that fall unperceived upon the earth, the seeming unimportant events of life succeed one another. As the snow gathers together, so are our habits formed. No single flake that is added to the pile produces a sensible change; no single flake creates, however it may exhibit, a man's character; but as the tempest hurls the avalanche down the mountain, and overwhelms the inhabitant and his habitation, so passion, acting upon the elements of mischief which pernicious habits have brought together by imperceptible accumulation, may overwhelm the edifice of truth and virtue." And the same is as true of musical art as of the virtues that go to make up character.

When we see a beautiful cathedral that has been the admiration of the lovers of the artistic for ages, we know that the work of the architect was well done from its inception to its completion. So the teacher of the artist must see the end from the beginning, when he gives the pupil his first lesson. The following never could have been said by a critic, who heard Madame Rivé King in a recent concert, had not the structure of her musical education been most carefully built: "The finale (allegro molto vivace) fully indicates that marking of its time and character. It has a tremendous passage of octaves for both hands, and a long peroration, replete with brilliant passages of octaves, scales, arpeggios and double shakes, which begin broadly, wax to a presto, and make an effective ending in the major of the key. Madame Rivé King was equal to all this, singularly perfect in technique, sure and discreet in reading, phrasing, accent, light and shade, and played her part, which is the principal, as if the music had taken full possession of her."

It may be truly said that no artist has ever appeared before the public who in his practice did careless playing; for finished playing is only possible when the work has been perfect from the first and so onward to the end. "The oak cannot be crooked to-day and straight to-morrow," for, as Pope has written, "Just as the twig is bent the tree's inclined;" and Milton expressed the same thought when he said, "Childhood shows the man, as morning shows the day." So, in the work of the pupil may be seen the triumphs or failures of the artist.

## BAOCH'S SELF-EDUCATION.

BAOCH'S self-education consisted mainly, first, to make himself familiar with everything by the best masters of his own time, as well as of the past, of all the different countries which cultivated music as an art, as Italy, France, and Germany, then to condense and concentrate this in his great mind, and finally to open new fields, as only a genius of first rank could do.

This is just the line of distinction which we have to draw between a genius and a more or less gifted talent. The latter will remain always mere reproducing, while the genius will make new steps in art, of which no one had or could have a presentiment. OTTO SINGER.

## CONCERT PROGRAMMES.

LE MARS, LA., March 26, 1891.

MR. THEODORE PRESSER.—

Dear Sir:—Enclosed please find a Programme of the first public rehearsal of our new Musical Club, which was organized February 15th. We meet every Monday evening, an essay is read at each weekly meeting; also, the Etude, then there are questions given in at each meeting, to be answered the week following. We have studied Mendelssohn four evenings, and have taken Beethoven for the next month. The time is short, but we do not wish to weary "the majority" with too many evenings on one composer. We have thirty members to begin with. I would like to be able to secure a large club of subscribers to THE ETUDE, and will do so if at all possible.

LUELLA C. EMERY, President.

## Mendelssohn Club, Le Mars, Ia.

Priest's War March (from Athalie), Mendelssohn; Piano, 4 hands, Symphony in C moll, Mendelssohn; The Spring Song, Op. 62, Mendelssohn; Piano, 4 hands, "Regret," Op. 19, "Spinnelied," Op. 67, Mendelssohn; Rondo Capriccioso, Op. 14, Mendelssohn; Vocal Duet, "O, Wert Thon in the Cauld Blast," Mendelssohn; Piano, 4 hands, Trio, Op. 49, Mendelssohn; Wedding March, Op. 21, Mendelssohn; Concerto, No. 1, in G moll, Mendelssohn; Vocal Duet, from the "Lobgesang," Mendelssohn; Piano, 4 hands, Ray Blue Overture, Mendelssohn; "Mid-Summer Night's Dream," Mendelssohn; "On the Brook's Green Bank," Mendelssohn; Piano, 4 hands, Violin Concerto, Op. 64, Mendelssohn.

Herve D. Wilkins' Fifth Piano Recital (11th Series), Rochester, N. Y.

Air and Variations in E, Haendel; Sonata in A, Op. 2, No. 2, Beethoven; Allegro vivace, Largo appassionato, Scherzo allegretto, Rondo grazioso; Song, The Three Singers, B. Tours.

Pupils' Recital, Musical Department Christian College, Columbia, Mo.

Sonata, Op. 12, Beethoven; Au Matin, Godard; Recedings, Wallace; Sonata, Op. 2, No. 3, Beethoven; Pastorale, Scarlatti-Tausig; March of Roses, Gabriel; Barcarole, Bendel; Sonata, Op. 26, Beethoven.

Lincoln (Neb.) Conservatory of Music, by Mr. G. W. Bagnall.

Prelude con Fuga in A minor, Bach; Sonata in G minor, Op. 22 (first movement), Schumann; Etude, Op. 25, No. 2, Nocturne, Op. 62, No. 1, Fantasia Impromptu, Op. 66, Chopin; Dance Caractéristique, Op. 6 (by request), My Christmas, Op. 9, Petit Moreau, Concert Etude in C sharp minor, in form of Theme and Variations, Bagnall; "Waldearauchten," Liszt; "Valse Caprice," Rubinstein.

Musical given by the Pupils of Mr. Perles V. Jervis and Mr. Francis F. Powers, Brooklyn, N. Y.

"Liebestraume," Liszt; "Blue Eyes of Spring," Ries; "Wiegeliend," Ries; "Spring," Sapio; "My Soul is Athirst for God," Gaul; "Thou'rt Like Unto a Flower," Garrett Colyn; "Persian Love Song," R. de Koven; "Kamennoi Ostrov," No. 22, Rubinstein; "O, Mio Fernando" (Ernani), Verdi; "Love's Messenger," Pfeffer; "Dear, When I Gaze," Rogers; "Old Heidelberg," Lassen; "Impromptu," A flat, Chopin; "All Son's Day," Lassen; "Whither," Lassen; "The Robin," Memories; "Where Did You Come From, Love's Dear," "Boat Song," Neidinger; "The Brook," Woodman; "Etude de Style," Ravina; "Minstrel and His Child," Weidt.

Recital by Wilson G. Smith and Pupils, Cleveland, O.

Variations on a German Volledoll, Op. 94 (two pianos), Von Wilna; Old Madrid, Trotter; Impromptu, Schwanke; Spring Idyll, Gade; Norwegian Song, Løge; Mill Wheel Song, Wilson G. Smith; Valse Caprice (Sylphes) (2d piano arranged by Mr. Smith), Bachmann; Blue Danube Valse, Strasse-Weckerlin; Romance, Op. 51 (new), 2 pianos, Grieg; Qui s'élève ne tombe, Mozart; Anchored, Watson; Mazurka, C minor, W. H. Sherwood; Eros, A. d. M. Foerger; Second Gavotte, Wilson G. Smith; All in a Garden Fair, Watson; Sonate Pathétique (rondo) (2d piano arranged by Hensell), Beethoven.

Missouri Musical Academy, Springfield, Mo., Concert by Pupils of Frederic S. Law.

Loïu du Bal, Gillet; Les Sylphes, Bachmann; Song, Last Night, Kjærff; The Brooklet, Spindler; Song, Home so Blest, Abt; Gypsy Rondo, Haydn; Song, Love's Old, Sweet Song, Molly; Snowflakes, Richards; Song, King's Minstrel, Pinet; Husarenrli, Spindler; Song, Star-eyed Flow'et, Marguerite, Bischoff; Lark's Morning Song, Killing; Duet, What Makes the Spring? Abt; Les Contraires, Ritter; Song, Just as of Old, Pease.

## The Teachers' Forum.

[Teachers are invited to send THE ETUDE short letters on subjects of general interest to the profession, such as studio experiences, ways of working and practical ideas, but no controversial letters will be accepted.]

## BRIGHT MUSIC FOR CHILDREN.

Not one child in ten likes sad, dreary music. Why should they? Every child is joyous and happy, consequently child nature responds to bright, lively music, something with a tune. There is plenty of such by good composers.

I have never taught a child that did not enjoy Schumann's "Happy Farmer." Not knowing the meaning of trouble, sadness or sentiment, how can children appreciate such pieces as we sometimes force them to learn? Shadows will come soon enough in their lives. Give the children something bright and they will learn it. M. C.

## FINGERING.

WILL you permit a voice from the far West to say a word to our English cousins in regard to the much worn subject of fingering?

Is it not true in music, as in every science, that we have no local laws? As we advance to the higher standards must we not adopt the universal? Then why not accept gracefully as good that which so many find profitable.

In my experience in the West as a piano teacher, I find many reasons for using both methods of fingering, the greatest of which is that I cannot obtain from Eastern publishing houses every class of music with either American or foreign fingering, and I feel it a reflection upon my ability as a teacher to be compelled to return a piece of music or set of studies to my publishers because a cross or a figure one represents the thumb.

I find that my youngest pupils learn readily, and without interfering with other regular work, to identify the fingering as American or foreign, just as they will learn a foreign language in the nursery while they are learning English, and not realize that they are doing more than other children.

Let us then accept both, showing a liberality that I am sure must be profitable. A WESTERN TEACHER.

## USE OF BRILLIANT MUSIC FOR STUDENTS.

It is becoming apparent that a great many of our best teachers are daily more and more discarding the use of "brilliant" music for their pupils and using compositions of a quieter content. True, until of late the tendency has been in just the opposite direction, giving rise to the deplorable sensational bravura pounding; but one extreme is as bad as the other.

The musical market is at present stocked with a great deal of modern music of the "reverie" and "meditation" type—a great deal of which is used by country teachers and others. Its great abuse is that it is given with classical and standard pieces of the same type, and the latter being the most difficult to understand suffers by the comparison in the mind of the uncultivated pupil. Worst of all a great deal of it will certainly instill musical sentimentality of the worst sort.

But the greatest plea for a more extensive use of brilliant music for young students is its technical value. While quiet and slow music is invaluable for the mental culture of the pupil, it must be borne in mind that brilliant passages are always in scales or arpeggios, which are indispensable for acquiring a fresh and crisp execution. Last but not least is the fact that brilliant music is nearly always of a joyful and healthy nature.

Edward Dickinson has said, "Music is almost invariably an art of joy," and is not this the side to be cultivated the most?

Liszt said, "However so-called sober minded musicians may disparage consummate brilliancy, it is none the less true that every genuine artist has an instinctive desire for it." D. N. LONG.

## A MUSICAL LIBRARY.

Now that publishers are doing so much to supply musicians with valuable helps in the way of literature, there seems to be little excuse for a teacher not possess-

ing at least a small musical library. Books are as inestimable an assistance to the musical student as to the student of science or art. Every teacher should value his musical library, however small, as among his choicest possessions.

I think it is a mistake to purchase many books at a time. One at a time is all that you can study to advantage, and we must take care that we do not waste our time on works that are unworthy.

In reading it is well to have a pencil in hand to mark all passages of special interest in any particular. After finishing the perusal of a book we should be able, by going over these marks, to review the whole volume in an hour or so, and so make its best points our own. To people who are methodical the keeping of a notebook is a great aid. Thomas Tapper, in his book "Chats with Music Students," gives valuable advice as to reading as well as to the keeping of scrap- and note-books. The above-mentioned book is full of noble and useful thought. I would earnestly advise all teachers who do not own it to possess it at once and recommend it to all their pupils. It will be an inspiration and encouragement to them in the pursuit of knowledge.

We should also encourage our pupils in the formation of libraries amongst themselves, suggesting to them the proper works for selection, purchase and study. While the pupil is studying these works the teacher should discuss them with him. This would soon make musical companions of our pupils, as well as train them into musicians rather than mere music-performers.

J. W. ANDREWS.

## LEARNING DIFFICULT PASSAGES.

The true method, I do not mean one of the many books published under this or any other similar name, but a course planned by an experienced teacher to suit the individuality, mental and physical capacity of the pupil. So-called instruction books can only apply to beginners, and whatever their merit may be in that direction they are of no moment here. As soon as a pupil is beyond this stage, generally after from one to two years, such books are of no further use. The teacher has then to draw on piano literature for material. The only method that was ever written on correct principles is the one by Hummel. He extracted the most difficult passages from the compositions of his day and formed them into exercises, and this is beyond doubt the best way that has been and is now followed by every thinking pianist. Consequently every pupil beyond the stage of a beginner should have a book of blank music paper, not only to copy, but also to form exercises out of the difficulties found in the pieces to be learned. That both hands must be considered it is unnecessary to say, and to form corresponding left-hand exercises out of right-hand difficulties, and vice versa, is a most useful practice. To publish a selection, as for instance the third book of Kullack's Octave Method, is useless, because there are new works offering, new material published, continually, and the very useful practice of composing exercises under guidance of the teacher would be lost to the pupil. Hummel, in compiling his book, however, made one serious mistake that makes his work not only useless, but to some extent injurious. He arranged most of the exercises to be played in unison, and such practice produces dependence of the hands instead of independence, and offers little if any mental difficulty. Independence of the hands, or in other words the mental and physical ability to control and execute different parts simultaneously, is the most necessary requirement for the pianist, and at the same time the most difficult to acquire.

Therefore mental difficulties must not only be particularly considered, but wherever it is possible should be increased or created. CARL E. CRAMER.

## "NERVOUS" PUPILS.

I FIND that pupils who are thoroughly absorbed in their playing are seldom nervous. If they know their work, and love it, they become almost oblivious to all their surroundings. Consequently, they overcome nervousness, not permitting their mind to leave their work for a moment. HENRY B. MARSHALL.

## WISDOM OF MANY.

Conducted by MRS. BELLIE McLEOD LEWIS.

GIVE us good teachers and we will have good artists. What is lost through the student's negligence should be the student's loss.—Thomas Tapper.

Good teaching is at a premium, and high-priced teachers most eagerly sought.—Emil Liebling.

A born artist has his moods, when he can do wonders, and sometimes he cannot play at all.—Frl. Emery.

Whoever comprehends art respects all true artists, and whoever despises a true artist is sure to be ignorant of art.—Thomas Tapper.

Melody is the very life blood of music—and it is above all necessary that its flow should continue and remain intact and unadulterated.—Marr.

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.

"As Beethoven regarded his art as something sacred, which he placed higher than all philosophy, so must a refined artist possess an innate horror of all vulgar, frivolous, and effeminate music."

I question if any man ever commanded success and attention by one work exclusively; he could only do it by a number of works all aiming at the same object.—Felix Mendelssohn-Bartholdy.

Tact is something that pervades all teaching, but in securing attention it is as the lamp to our feet, to light up the way. There is no certainty that any measure will succeed without the guidance of tact.—Presser.

Cheerful looks make every dish a feast, and so they make every music lesson a pleasure. 'Tis a cheap dish, yet how slow teachers are in buying it—how slow they are in putting it on their tables alongside of their daily work of instruction.—Bratnard's Musical World.

If you are conscious of really possessing true talent, then develop it. Practice with untiring labor until the fingers are capable of fulfilling the requirements of the artist; at the same time do not neglect the spirit of the composer. Don't play, but "act."—F. C.

If we wonder why we have no more pupils let us ask what we do to deserve them. Are we abreast of the times? Do people know that we are prepared for our work? Let us give concerts, pupils' recitals, or anything else that will modestly and legitimately bring ourselves into notice.—H. C. Macdougall.

He who has such an estimate of his powers as causes him to be indifferent to the instructions of his teacher, and considers practice unnecessary on account of his superior talents, has already placed a barrier in the way of advancement, and any progress that he makes will be in a backward direction.

Concerts are, or may be, of inestimable educational value to the student; that is, if he really listens. But then there are many ways of listening. Certainly, even merely to enjoy the music is of use; it stimulates the artistic sense and imagination. But the wise man, as Goethe remarks, is he who strives to learn from everything and every one.—T. A. M.

There is personality expressed in all music. Remember this as you study. No one can fully grasp the significance of compositions by great writers who does not comprehend their place in history, and for this reason—the individuality which composers put in their music is formed by surroundings which can be discovered only in the pages of history.—Thomas Tapper.

Any one who has heard and studied a great deal that is good, ought to need no teacher to spur him on. The student should always bear in mind the greatest models, and emulate them, playing a great deal with accompaniment; he should become more and more familiar with masterpieces, and enter earnestly into a sense of their beauties; then the gradual development the pupil attains will place him above the common run of amateurs.—Moscheles.

MUSIC AND THE MUSICIAN'S PLACE  
IN THE WORLD.

BY E. A. SMITH.

FROM an editorial in a leading daily paper I gathered the following facts, viz.: That a leading musician of authority, has, in a strange article recently published,\* reached the practical and sensible conclusion that "Charming as music may be it does not develop character and make men, nor give power over the minds of men." And that we must rank music "as among the cheaper products of the mind." The paper, in further commenting, says, "The musician is not necessarily a man of force or intellect, not at all a power in the world. The men who sway affairs have a light estimate of him, and do not count him as one of them. He is a specialist that does not rank with the every-day rulers. Even the great composers amounted to little outside their one pleasing function."

Admitted that much of the above is true, who ever claimed for a moment that music was the great ruling force in the matter of Law, Justice, Might or Medicine.

Suppose a "leading musical authority" has ably written an article regarding the musicians' power, and shown how they are regarded by men of other ranks, even with the comments of a great daily paper enlarging upon the same, how much have they added to our information, or our ideas? How much better or wiser or how different is the existing condition of the musician, or his place in the world than before? That there is now and then one to renounce his religious belief, does not prove all religion false; that now and then a musician of authority "does reckon music as belonging to the lower products of the mind," does not make it so or even deprive it of its peculiar worth. It was once denied that iron ships could swim.

Our sensibilities and emotions make up by far the greater part of life; and among all the arts and sciences none, have so great effect and influence upon them as music. We therefore contend that if a man amounts to nothing outside of music, the lack of mental ability is not due to the art of music in itself, but to the man as originally endowed; just as in any special study a man who devotes his time and attention to that alone will, in all probability, not be a success outside of his special field of work, nor necessarily in it. But who would think of claiming that the study in itself was to blame, when the man had neglected all others?

It is a fact to be lamented that many of our leading musicians do not compare favorably in business ability or education with men in the other professions. The reason is obvious, for in four cases out of five the musician has comparatively done nothing else and, therefore, knows but little outside of his own special sphere. He has become a man of one idea, and any person content with doing one thing only must expect this one-sided development. Suppose a person devotes his whole life to the study of sculpture; is it expected that he will be well-informed in branches foreign to his own? Was Raphael noted for being a good politician? Was Millet famous for his business ability? No; the one painted the ideal of Scripture, the other painted L'Angelus. As if this were not honor enough. There are those who hold these men as not yet fitted to "rank with the world's rulers," and do not recognize them as "men of force and character."

The writer recently heard a physician of some note remark, "that he would rather be the man to discover a remedy for the cure of consumption than to be Emperor of Germany." And there are men who would rather have the ability to write a Beethoven Ninth Symphony than be President of these United States. The one may have gained his position by intrigue or dishonest methods; the other has paid the highest tribute that genius and intellect could bring—wherewith to crown the pedestal upon which sits Music—the immortal gift of the gods. Aye! there are men who do not aspire to "sway affairs," and who are more grandly beneficent to

humanity in having made sorrows lighter and burdens less weighty by their poetry, painting and song than many of Creation's lords and rulers of the day who sit upon a throne. Again, to emphasize the thought, the trouble with the musician, as is too often the case with every specialist, is that he has neglected the great field of thought and idea outside his own. Music cannot supply the deficiency, or it would prove to be the Parnassus if, under these conditions, universal greatness were attained.

The mathematician may speak of his problems, the astronomer of the heavens, the artist of his paintings and the musician of his music, but in any case the one study, if too closely followed, will fail to develop broad ideas, to richly store the mind with intellectual truths. But few have the ability to do many things well and one thing better than anybody else. We cannot all be a Leonardo da Vinci, but we can act well our individual part.

In support of the view that music is not the cause of mental weakness take note that Frederick the Great was a flute player of considerable skill as well as a composer for his instrument. Napoleon was an excellent critic of the opera and a lover of music. Wellington was a noted patron of artists, and Von Moltke, at ninety-one, was an excellent cello player. These great chieftains would never have studied and patronized such an art as music if it had not been their pleasure, even delight, and who shall say that they were any the less warriors because they gratified this delight? In fact, music seems well suited to rousing men to deeds of valor, as, at the battle of Quebec in 1788, the Scotch Highlanders, behaving badly, had commenced to retreat, when, at the order of the commander, the bagpipes began playing the Scotch National Air, whereupon they paused in their flight and returned to their duty. It was so clearly demonstrated in the War of the Peninsula that the Scotch were more heroic when influenced by their national instrument and music that Eyre Caste gave them fifty pounds after the battle of Port Nuoco, with which to buy bagpipes, as a token of his appreciation of their conduct that day; and other nations are no less susceptible to the influence of music than are the Scotch.

The greatest of English poets, Milton, was an organist of no mean attainment, and many affecting stories are told of his love for music. The greatest of English dramatists, Shakespeare, was a lover of music and has written some of the most beautiful lines and sentiments regarding it. That great agnostic writer and orator, Charles Bradlaugh, frequently attended the best concerts and oratorios, while Martin Luther, the great German reformer, was a composer of church music and declares that "music is the handmaid of religion." Are these men any the less men, do they hold a less rank for their love of music and for their expressions regarding it? Plato, the great philosopher, held that no change could be made in music without effecting a corresponding change in the State. While Aristotle, Plato's antagonist, agreed with him on this point, and Polybius contrasts the gentleness of manner of the musical Arcadians to the cruel Cynetes who neglected the culture of music, and ascribed the cause to this neglect alone. Even the philosopher Rant, in his "Elements of Criticism," deems it worthy to note the same fact and gives it his endorsement. Gibbon, in the last volume of his "Decline and Fall of the Roman Empire," observes that it is proved by experiment that the action of sound, while accelerating the circulation of the blood, affects the human frame more powerfully than even eloquence itself. Herewith are presented a number of quotations to show what great writers have thought and said, and how they regarded music. Care has been taken not to choogt those who are recognized as musicians.

"Music is a stimulus to mental exertion."—D'Israeli. "Music is calculated to compose the mind and fit it for instruction."—Addison.

"Wouldst thou know if a people be well governed, if its laws be good or bad? Examine the music it practices."—Confucius.

"In music, besides the deepest feeling, there reigns also a rigorous mathematical intelligence."—Hegel.

"Of all the liberal arts, music has the greatest influence over the emotions, and is that art to which the law makers should give the most attention."—Napoleon Bonaparte.

"The worth of art appears most eminent in music, since it requires no material, no subject matter, whose effect must be deducted; it is wholly form and power, and it raises and ennobles whatever it expresses."—Goethe.

These are but mere fractions of the many that might be given, but are enough to show the foundation for existing opinions concerning the light in which music has been and is regarded by men who are head and shoulders above the common throng.

The history of music the past two centuries is well nigh a history of the progress of civilization. Barbarous nations are still beating their tom-toms, while the more enlightened nations, not content with the effect of the single solo instrument, have combined them all in the rendering of a single composition, producing the most wonderful effect now possible for us to conceive in the development of tone form and expression.

As we have seen, music is not essential to fame or greatness, yet the possession of it does not prevent the development of that which is great within us, nor in any wise lessen the mental and moral power given to every one in some degree; but in this, as in every other, when studied to the exclusion of everything else, general development is an impossibility. The mission of music is not to command nor "sway affairs," it is not for the purpose of developing good financiers, kings or presidents, but to rule the emotions, quicken the perceptions, administer solace to those who grieve, and to bring refinement and a pure pleasure to the home. It is the exponent of the noblest sentiments; it is the "herald of war and the harbinger of peace," companion of the cradle; a life-long pleasure and source of enjoyment; the only art whereby our emotions may find full expression.

What wonder, then, that even religion finds in music a worthy medium for the expression of her deepest and choicest sentiments, even akin to the offerings of worship? Let those deprecate who will. But in it all give due credit for the good there is, if 'tis seen not unmixed, mayhap, with ill, for then 'twould be eternal and divine.

## HOW NOT TO PLAY THE PIANO.

ALLOW me to offer to the young ladies a few simple rules teaching them "How not to play the piano!"—

1. If there is—and there always is—some particular part of your piece which is rather awkward and difficult, don't waste time analyzing it and finding out just where the difficulty lies, but flounder through it in a bold and beautifully mixed-up manner, and no one will ever be the wiser for it, perhaps.

2. Don't be afraid of the "loud pedal." Master it at once. Comes in real handy at times.

3. Carefully avoid octaves; if you would not have a horrid looking hand.

4. Do please try "crossing hands" when your teacher isn't around. Oh! it's beautiful. Never mind if you don't hit the right notes. Looks awful hard. Cultivate it, girls.

5. Don't be particular in regard to the left-hand part. No need of it. The bass don't amount to much anyhow. Ain't much tune to it, is there? Just tap in here and there every now and then. Punch with confidence, and a deaf man wouldn't know the difference.

6. Scorn the finger-marks. Originate your own. Make 'em up as you go along. It's a great sight nicer.

7. When you are to play your last piece to "company," to make it go well, put all your rings on.—Philadelphia Mirror.

"Von Bülow," said a musical critic, is much more than a mere musician. He is an admirable Greek scholar, he speaks English accurately and almost without foreign accent, and he knows German politics from beginning to end. In fact, although he has much of the musician's vanity, he is a well informed and exceedingly interesting man of the world.

\* This article, "Mission of Music," by Dr. H. G. Handlett, was published in the May issue of THE ETUDE.



## WORTHY OF COMMENT.

## IS IT WORTH THE TROUBLE?

PERFECTION is demanded by Art. The old proverb, "What is worth doing at all, is worth doing well," only goes half way when applied to music. In the study of music, the thing must not only be done well, but perfectly done. This being the case, common sense demands that the pieces a pupil plays shall be worth the outlay of time and attention that earns this artistic perfection. For what lapidary would polish a common gravel-stone as he would a diamond? And what jeweler would put a chip of granite in as costly and fine a setting as if it were a pearl? Why should the pupil spend precious time upon anything short of the best that his musical taste and technical skill can fittingly demand? Yet perhaps there is no mistake more common than that of giving pupils pieces that are entirely beyond them, both musically and technically. It seems to be above the apprehension of many teachers, that the musical worth of a piece is not to be measured by its technical difficulties. A recent number of the *Sunday School Times* puts this well in regard to teaching in general:—"It pays to do everything well, because one thing well done is a part doing of the next thing that we would not do otherwise than well. 'Play always as if a master were listening,' said Schumann, himself a musical master, who knew whereof he advised. If the doing of one thing is, in effect, the preparation for, and part doing of, another, then it were well to perform any part always as if the Master were listening, because, if the Master is ever to listen, he is, in effect, listening always." But what master would want to listen to anything short of the best, even though it might be ever so simple? What conscientious student would like to play for the listening master anything his musical taste felt needed an apology? This all touches upon the old question, "Is music anything more than an amusement?" which you may answer for yourself.

## "A LITTLE KNOWLEDGE."

The following quotation points the moral of the succeeding items:

"A little knowledge is a dangerous thing,  
Drink deep, or taste not the Pierian spring,  
There shallow draughts intoxicate the brain,  
But drinking largely sobers us again!"—Pope.

I once heard of a musical mamma who said to her daughter, "Jennie, won't you play one of dear Allegretto's beautiful pieces?" Jennie played "Silvery Waves." Another musical mamma was listening to one of the more tuneful of Bach's compositions, and admired it greatly. Turning to a musician at her side, she said, "What a lovely writer he is! I will have him at my next home musicale. The musician was silent, and she further remarked, "What is Bach composing now?" "Madame," said he, "Bach is not composing now. He is decomposing. He has been dead one hundred and fifty years."

This is about equal to the following one of Lady Bulwer's droll stories of the society lady: "Who is this Dean Swift they are talking about?" she whispered to Lady Bulwer, during a pause in the conversation. "I should like to invite him to one of my receptions." "Alas, madam, the Dean has done something that has shut him out of society." "Dear me, what was that?" "Well, more than a hundred years ago he died."

Some years since, while waiting for a young girl to appear for her lesson, the writer attempted a conversation with her mamma. The last lesson had been a piano arrangement of some opera melodies. I asked whether she had ever attended the opera. She answered, "Yes, I attended a recent Praise Service in the South Church. She had evidently heard some one criticise the excellent music of that church as 'too operatic.' This woman had great faith in her daughter's musical ability, and wanted to know if I thought her 'girl' had a great musical future before her. I answered that "careful study would certainly accomplish wonders," but did not reply as did a German to a similar question. "Do you think my daughter will be a famous musician?" "Perhaps so," for she tells me she comes of a long-lived family."

A good story is told of a horse-trainer who heard a music-teacher and one of his pupils play a four-hand piece. He became very much excited; for the music was brilliant. He watched the progress of the piece with bated breath, and when it was finished, exclaimed to a friend, "I'd bet on that young feller. He's got metal in him. He came out half a neck ahead." The "young feller" is now known as Dr. William Mason.

Mme. Schumann, the widow of the great composer, recently had a laughable experience while on a tour with her daughter. She was warmly congratulated by a certain Russian princess upon her musical talent. Presently the princess turned to Mme. Schumann's daughter and innocently inquired, "And was your father also musical?"

## HONOR AND THE PROPHECY.

In going a-fishing, the people of Spencerport go to Gainsbay, and the people of Gainsbay cannot fish anywhere but at Spencerport. Thus there seems to be in mankind a feeling of dissatisfaction with home surroundings. Some other person's position in life is so much more desirable than our own, and some other town is so much better for a place of residence. In Germany a music student must needs go to some other city than his own, and spend more or less time in Italy before he considers his musical education complete. Music students in France must needs go to some other European city, notably to Rome, before they consider themselves thoroughly equipped for a musical career.

In this country the same feeling seems to predominate to a far greater extent than abroad, especially as regards the study of music. And not the study of music alone, but also to other phases of the art. We too much overlook the good qualities of the desirable things we have at hand. We do not appreciate the sterling qualities of a friend until he is taken from us. The artistic worth of a teacher or musician seems to be better appreciated when he is gone to some other field of labor, than when he was with us. This has been illustrated recently in a marked manner by the departure of Theodore Thomas from New York city for Chicago. New York in calling to mind what Mr. Thomas has done for musical art in that city, has awakened its lovers of music to the fact that he should not have been spared under any consideration; and that when he was with them through all those struggling years, they should not have neglected the opportunity to help on the cause of music as they might have done, forgetting to honor a prophet though in his own country.

The *Chicago Times*, speaking of a recent recital of William Sherwood's in that city, says:—"William H. Sherwood gave the seventh of his Chicago Conservatory piano recitals last Friday afternoon to a large and interested audience. More and more as these recitals go on it becomes obvious that Mr. Sherwood is a much more satisfactory artist than any one of the much-heralded players who, as a rule, flash across our stage with two or three well conned programmes and carry away our dollars. A few of them may, each in some narrow, special line, surpass Mr. Sherwood, but it is only in a narrow line, and if any one of them were put to the test of ten or a dozen consecutive recitals, at brief intervals, with programmes covering, as do his, every variety of piano composition, it is not believed that he—no matter who he might be—would stand the test as well as Mr. Sherwood."

Unfortunately, Chicago is not the only place of which the above sweeping statement is true. It would be infinitely better for the cause of music if we stirred ourselves to show a better appreciation of our home artists. Where there is a demand for some definite thing, the demand, sooner or later, will be supplied, and if we Americans would demand the best kind of teachers, and the best artists, as a part of our educational equipment, there is no doubt whatever but that the most exacting demands would soon be supplied, for the whole civilized world has its eye on the American dollar.

Character building is so sacred a duty that we have not the right to disregard it.—*Thomas Tapper.*

## WHY GO ABROAD?

We have already had occasion to ask why pupils should deem it necessary to go abroad to complete their musical studies—and in view of recent events we may be pardoned for again putting forth the query. This country has not only been improving in musical culture within its own lines—profiting by the experience of the old world—but lately has drawn directly upon the old world for those who have been so instrumental in improving up the foreign standard. One of the prominent figures in the musical world is Scharwenka—and from this time forward his fortunes will be linked to this country. To him thousands of Americans have gone for purposes of study, and now he is here. Several other prominent elements have lately been all tending to secure for the musical conservatories of this country every advantage that can be offered in the way of instruction abroad.

Then why go abroad? The atmosphere is more musical, perhaps—the surroundings more conducive to real art study—and perhaps the expense attendant upon study is somewhat less; but the atmosphere in our large cities is fast becoming musical, and it is untainted by beer. The older the world gets the more readily it acknowledges that beer and tobacco smoke are not, necessarily, important factors in a musical life.

There are traditions and associations abroad that do not here exist. Thank God!

Liszt, shortly before his death, in talking with Dr. Ziegfeld of this city, said that he believed America's musical future would be glorious, and that, Europe would be compelled to look to this country for musical genius. He could see that but a few years would be needed to assimilate all that Europe had learned and, with native ability, improve upon it.

The truth of the prediction is already manifest. American singers are looked to. The greatest successes in the past few years abroad have been made by vocalists from America. This is in the showy branch of the art of music and receives quicker recognition; but the same relative improvement has been made in the educational branch, in the instructive branch.

The music student need not go abroad to perfect his education. He can receive fully as competent instruction in his own country. It will take time to make the people see this—but it is truth. The Leipzig Conservatory, transplanted bodily to this country, would lose none of the respect now for it, for the prophet is a prophet is not without honor save in his own country.

But this feeling—this stupidity—will less and less be potent, and before long the several great schools of America will receive the recognition their due. Financially they are all doing well now—but they lack the excellence their excellence merits. However, this will come.—*From The Indicator.*

## NERVES AND DISCORD.

SCULPTURE and painting have their laws which they must rigidly obey, but they address chiefly the sense of form and proportion and color, and end chiefly in a sense of more beauty and fitness; they are largely intellectual. But music goes farther than this. While its laws are as exact and as fine as those of form and color, and even more recondite, any breaking of them begets a deeper sense of disobedience. When we see a distorted form or ill-matched colors the eye is at once offended, but there is no such prospect as that of the ear when it is assailed by discord. False proportion and crudely joined colors provoke what may be called mental indignation, but nothing more; the borders of feeling are reached, but they are not deeply penetrated. But a discord of sounds lays hold of the nerves and it rips them into positive pain. In fine nature it may even cause extreme physiological disturbance. A statue could not be so ugly nor a painting so ill-colored as to produce spasms, but such a result is quite possible through discord of sounds. The sensitiveness of the nerves is not a matter of sentiment, and is the farthest removed from affection; it is a matter of nerves. The protest and the pain are exactly of the same nature as those which are caused by a fall and concussion. But reaching the mind along the wounded nerves, it awakens there the same feeling of anger and resentment that we feel when we have been ruthlessly struck. A discord of sound is unendurable, but we hardly say that of violations of form and color. This shows that we are much more finely related to the laws of sound than to those of form and color, and that the relation covers a wider range of our nature; or, in other words, that music is a better type of obedience. When its laws are broken the history of disobedience is written out in the protests of our whole being—from quivering nerves to the indignation of the heart.—*Manager.*

Only what we have wrought into our character during life, can we take with us into the other world.—*Thomas Tapper.*

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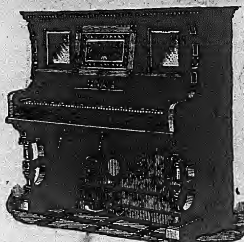
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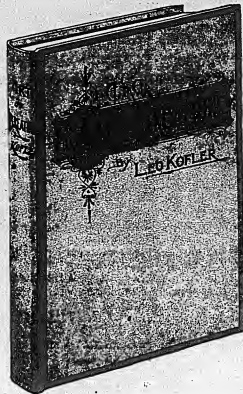
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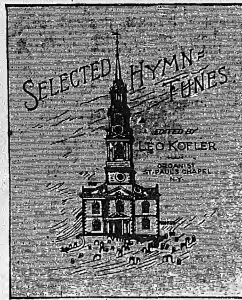
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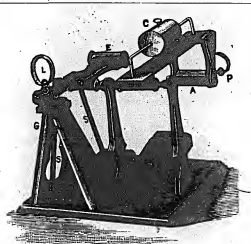
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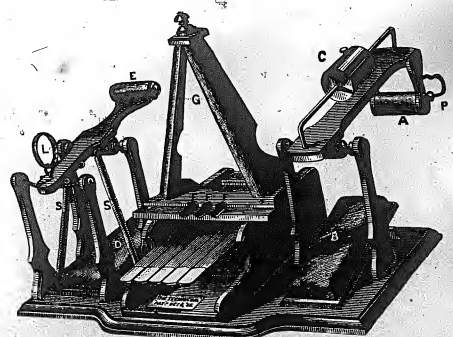
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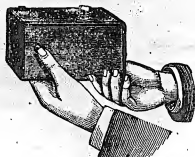
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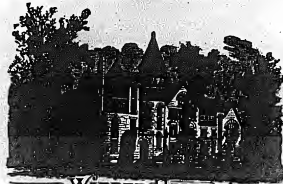
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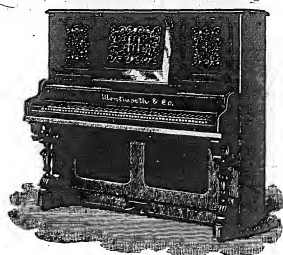


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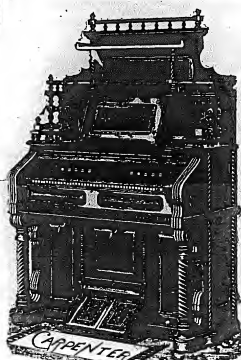
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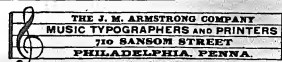
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