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The Etude Magazine: 1883-1957

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3-1-1892

Volume 10, Number 03 (March 1892)

Theodore Presser

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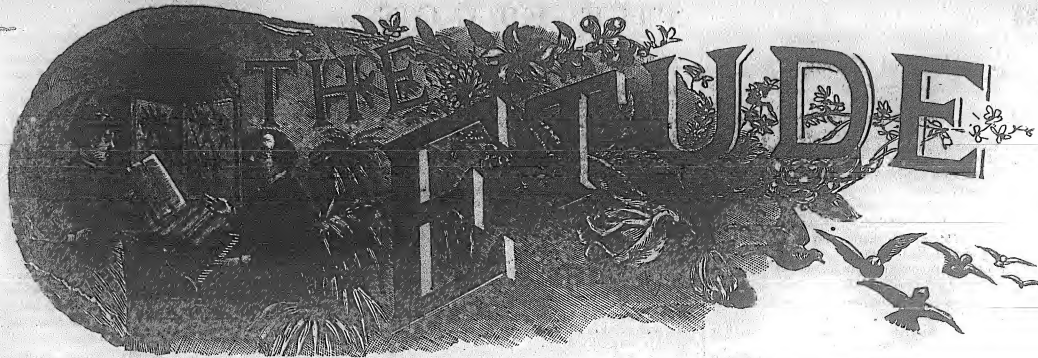


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Recommended Citation

Presser, Theodore (ed.). The Etude. Vol. 10, No. 03. Philadelphia: Theodore Presser Company, March 1892. The Etude Magazine: 1883-1957. Compiled by Pamela R. Dennis. Digital Commons @ Gardner-Webb University, Boiling Springs, NC. <https://digitalcommons.gardner-webb.edu/etude/358>

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VOL. X.

PHILADELPHIA, PA., MARCH, 1892.

NO. 3.

THE ETUDE.

PHILADELPHIA, PA., MARCH, 1892.

A Monthly Publication for the Teachers and Students of Music.

SUBSCRIPTION RATES, \$1.00 per year (payable in advance). Single Copy, 10 cents.

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

THEODORE PRESSER,

1704 Chestnut St., Philadelphia, Pa.

BIOGRAPHICAL SKETCH AND CRITICAL ESTIMATE OF IGNAZ J. PADEREWSKI.

IGNAZ JAN PADEREWSKI is admittedly the legitimate successor of Anton Rubinstein, and the mantle of fame worn through four decades by the illustrious Moldavian has fallen upon the shoulders of this already world-famous Polish artist.

Even in the present day of juvenile prodigies and phenomenal exhibition of pianistic power, Paderewski has appeared to astonish the general public, and to charm music-lovers by the marvellous dexterity he displays upon the keyboard, and by the manifestation of much rarer qualities—lifting him above the heads of all his contemporaries—he has acquired, in an unusually short time, the highest position in the artistic world. The more frequently the opportunity has been afforded of hearing Paderewski, the greater admiration his performances have excited.

In purely mechanical skill it seems impossible to exceed the limits of his amazing achievements. He has his light and delicate moods as well as his dreamy and romantic humors which find expression in the performance of the beautiful pianoforte works of his fellow-countryman, Frederick Chopin, interest in whose works increases year by year.

His playing never gives me the idea of a studied performance, but seems to be rather the outcome of inherent and spontaneous musical feeling. Of all living pianists he reminds me most of Anton Rubinstein, but his manipulation is more delicate, far surer and clearer than that of the great Moldavian. He never plays a false note, and the fire and musical impulse which animate Paderewski never infringe upon the borderland which divides enthusiasm from extravagance.

Ignaz Jan Paderewski first saw the light at Podolia, a province of Russian Poland, on the 6th of November,

1860, and at the early age of three began to play the piano. At seven, his father placed him under the care of a local teacher, Pierre Sowinski, and with this master the young Ignaz remained for four years. In 1872 he went to Warsaw, where the foundation of his knowledge of harmony and counterpoint was acquired from Roguski, but he subsequently pursued this branch of his studies under the late Frederick Kiel, the eminent teacher and theorist of Berlin.

fascinating career of a pianistic virtuoso. Paderewski accordingly removed to Vienna, and placed himself under his fellow-countryman, Theodor Leschetizky, the well-known successful trainer of pianists, and husband of the no less famous pianiste, Annette Essipoff, and at the expiration of three years' hard study he made his debut before the critical Viennese public in 1887, and was at once proclaimed to be one of the most remarkable pianists of the day.

From this date he paid several visits to the principal towns throughout Germany, always with increasing success, and in the Autumn of 1889 he made his first appearance before a Parisian audience, and as my readers are aware, became the "lion" of the Paris season.

Paderewski has composed a large number of pianoforte pieces, many of which have attained great popularity: a concerto in A minor, for piano and orchestra, conceived in a broad and lofty style, and evincing great originality of subject and treatment; a suite for orchestra in G; a concerto for violin and orchestra in G minor, and over eighty vocal pieces in the German, French and Polish languages.

Paderewski married at the early age of nineteen, although he lost his wife through illness; he has a son living. Paderewski is exceedingly natural in his manners, kind-hearted and unaffected in the last degree, and possesses one of the rarest qualifications among great players, that of being a wonderfully good and patient listener. I may add that his memory is so vast and comprehensive that he is enabled to perform without a book a repertoire which covers a range of compositions of the ancient and modern writers practically without limit.

Since Franz Liszt and Anton Rubinstein, admittedly the pianistic giants of their time, no artist has appeared to create the same stir in the artistic world as Ignaz Jan Paderewski, and it is highly gratifying to know that his transcendent ability is meeting with that recognition and reward which only the most highly gifted can command.

FREDERICK F. BUFFEN.



PADEREWSKI.

Shortly after this date, Paderewski undertook his first tournée which extended throughout Russia, Siberia, Servia, and Roumania, during the course of which he performed nothing but his own compositions. At eighteen years of age he was nominated Professor of Music to the Warsaw Conservatory, and it is no secret that the money earned in this capacity was devoted to acquisition of general knowledge after the hours when his musical duties had ceased. In 1884 he held a professorship at the Conservatory of Music in Straßburg, but during that year he abandoned teaching and resolved upon the more

"Music is at once the product of feeling and knowledge, for it requires from its disciples—composers and performers alike—not only talent and enthusiasm, but also that knowledge and perception which are the result of protracted study and reflection. True art is the result of knowledge and inspiration. Without these fundamental requisites a musician will always be an inferior artist, if artist he can be called."—*Berlios*.

Musical Items.

HOME.

MRS. HELEN HOPEKICK gave two piano recitals in Boston.

LOUIS C. ELSON gave two lectures on music in Cincinnati last month.

W. J. HENDERSON is giving six lectures in New York, on the history of music.

Boston Music Hall held 8000 listeners at Paderewski's seventh appearance in that city.

ADOLF DE RER OFF, the pianist, played at the Thomas Concert in Chicago, Feb. 12th.

MR. HENRY C. HANCHETT began a series of free organ recitals in New York in February.

The Manuscript Society continue their series of concerts of music by American Composers.

MRS. SHAW, the American *siffliste*, lately appeared in Paris at a *soirée* given by Mme. Marchesi.

The Henschels will begin a tour of forty vocal recitals in this country some time in March or April.

Dr. WILLIAM MASO has an article on Paderewski in the March number of the Century magazine.

EMPEROR WILLIAM'S Military Band have been given permission to play at the World's Fair, Chicago.

WM. H. SHERWOOD gives piano recitals in Chicago, March 8, 29; April 19; May 10, 31, and June 14.

BLIND TOM, contrary to recent report, is giving concerts instead of passing his last days in an asylum.

CARLYLE PETERSILEA is giving in Boston a series of free lecture-recitals for the benefit of piano students.

THE MINNIE HAUK Grand English Opera Company have disbanded after a brief and unprofitable season.

XAVIER SCHARWENKA and the Grünfeld Brothers are among the pianists who have recently made western tours.

The Boston Symphony Orchestra are giving a course of Young People's concerts, which are proving very popular.

EUGENE D'ALBERT sailed for America late in February, and will make a tour with the Boston Symphony Orchestra.

The Rhode Island Music Teachers' Association gave a concert of compositions by American composers at its recent meeting.

MRS. RIVE-KING, with Theodore Thomas and the Chicago orchestra, will give ten concerts in the western cities in March.

Dr. EDWARD MASON'S birth-day was appropriately observed in a centennial celebration at his native town, Medfield, Mass., Jan. 8th.

MRS. GERALDINE MORGAN, the violinist and a pupil of Joachim's, made her American *début* with the New York Symphony Orchestra at its fourth concert.

"WOMEN and the VIOLIN" is the title of an article written for the "Youth's Companion," Boston, by that distinguished artist, Mme. Camilla Urso.

MR. and MRS. GUSTAV DANNREUTHER recently gave three recitals in Buffalo. The programmes were devoted to Beethoven's ten Sonatas for pianoforte and violin.

MR. GEO. W. MORGAN, the organist, and his daughter Miss Maud Morgan, the harpist, will make a professional tour across the continent, beginning in April.

ALL choral societies and choirs throughout the country are to be invited to participate in the grand choruses to be sung at the dedicatory services of the World's Fair inauguration, next October.

MR. MORRIS STEINERT, of New Haven, will send to the Vienna Exposition next summer his collection of spinets, harpsichords, etc. It includes instruments that belonged to Beethoven, Mozart and Bach.

MR. MORRIS STEINERT, the fortunate possessor of spinets and harpsichords, etc., with Mr. H. E. Krebber and Mr. Franz Rummel, will give a series of lectures at Steinert Hall, Boston, on the precursors of the piano. This series will be repeated before the students of Yassa, Yale and Brown universities.

FOREIGN.

SIR ARTHUR SULLIVAN is regaining his health.

SAINT-SAËNS is in Algiers, devoting his time to composition.

MRS. CARREÑO and Eugene d'Albert were married recently.

Mlle. JANOTHA, the pianist, intends soon to publish her book on Chopin.

F. H. COWEN is writing a cantata, "The Water Lily," for the Leeds Festival.

RUSSINSTEIN has been playing in charitable concerts in Vienna and Dresden.

MORITZ ROSENTHAL has given a series of concerts in Berlin, meeting with great success.

ERIK MEYER-HELLMUND has recently finished an opera which is to be given in Dresden.

AN AMERICAN concert was given in Berlin, recently, under the direction of Kapellmeister Urban.

MRS. SPOHR, the great composer's widow, died at Cassel, aged 80 years. She was at one time a pianist.

ORATORIOS are frequently performed on Sunday afternoons in the English churches as a part of the evening service.

FREDERICK NIECKS, author of the popular life of Chopin, has been appointed to a professorship in the University of Edinburgh.

THE CENTENARY of Rossini's birth, February 29th, 1892, was celebrated in his native city, Pesaro, by an elaborate musical festival.

RAOUL KOZALKI, aged seven, gave a piano recital in Vienna, playing a programme of Schumann, Chopin, Brahms and Liszt pieces; also the first movement of the "Waldstein" Sonata.

HEINRICH DORN, the composer, and one of the oldest of German musicians, died at Berlin, where he was formerly also a conductor. In the musico-literary domain he has been an active and forcible writer. Dorn was Robert Schumann's teacher, and Wagner was at one time the recipient of his artistic counsel. Dorn attained the age of 87 years.

Questions and Answers.

QUEST.—What is meant by "Presto M. M. a half note to 92"? Maelzel's metronome has no such number as 92 near Presto. Should the pendulum vibrate from the 92, or from presto, and does each stroke equal one half note?
W. R. W.

ANS.—The Italian tempo words found on metronomes are misleading. If on the music is found "Presto a half note to 92," set the pendulum at the 92 and play the half notes, or their equivalent, to each beat or tick. If the figures are "a quarter note to 60," play a quarter, or notes that equal a quarter, to each beat. If at 72, for instance, to a dotted quarter note in six-eighth time, there are two beats to a measure, three eighth notes to a beat, or their equivalent. It is best to pay no attention to the Italian tempo words found on the metronome; they are useless when metronome figures are given.
C. W. L.

QUEST.—About in what proportion of slow and rapid practice should the teacher require his pupils to work?
D. E. W.

ANS.—Czerny, John Field, and Beethoven advised me to play major and minor scales slowly at first, and gradually increase the velocity as I gained in execution, but not long at a time, advising a rest of about ten minutes before trying them at the faster tempo. After the scales, I was advised to play my études *very slowly*, advancing the metronome but a degree at a time. Pieces I was told to practice at least four times slower than their correct tempo, until perfectly learned, and then never faster than I could play them perfectly, and with a feeling of sureness, or reposefully. THE CHEVALIER DE KONZSKI.

QUEST.—I am using Landon's "Read Organ Method," and am at a loss to know what to use after the pupils finish the book. Shall I use Heller's "Études," and Bach's "Lighter Compositions"?
S. E. S.

ANS.—But a few of Heller's études are at all in the read organ style. Some of Bach's easier pieces are good. Many of the arrangements from the organ works of Rinck are good. The Albums by Stehle, recently described in our Publisher's Column, are good, and so are those of the Peter's and those of the Litloff catalogues. In the study of pieces or études, a finished performance should be demanded. The writer is now collecting material to meet this often expressed want, and is annotating the pieces for the study of the special effects and best capabilities of the read organ.
C. W. L.

QUEST.—How can soiled music be cleaned? A. B. S.

ANS.—Use a rubber eraser lightly. If the surface of the paper is much roughened it can be smoothed by rubbing it with a polished ivory or horn paper knife.

QUEST.—How can the habit of playing one hand somewhat ahead of the other, in scale practice, be corrected?
B. G. W.

ANS.—The fault is one of uneven time and control of finger movement. Mason's scale and arpeggio accent exercises overcome this rapidly, for they demand the time element with accents, especially those exercises that begin with one note to a beat, then two notes, increasing to four and eight to the beat; with sixteens and thirty-seconds play with the same speed as when giving but the one note to the beat.
C. W. L.

QUEST.—I cannot have the help of a teacher. I play the easier music found in THE ETUDE readily. What pieces and études should I study, for self improvement?

ANS.—There is no help like that of a good teacher, but many are so situated that a good teacher is out of the possibilities for them; to these, the next best thing is to study from the annotated editions of standard music published by this House. "Melody Playing," by Macdougall, is easy. "First Studies in Phrasing," by W. S. B. Mathews, are good and not difficult. There are also many annotated pieces in our sheet music catalogue and The Sonatina Books, by Presser.
C. W. L.

PARENTS, PUPILS AND TEACHERS.

BY JACOB KUNKEL.

We all have an innate liking for music, but it is the labor which it requires to accomplish anything good that we shrink from. Any child will listen for hours with seeming delight to music; but sit at the instrument and require it to study a lesson and it will yawn, twist, look around and stretch; here it is that parents form the idea that their child has no talent for music, while the sole trouble is laziness. This can only be overcome by force of habit. To cultivate this we must begin very young. I have often been asked by some fond parent whether I thought it would not pretty soon be time for his daughter to commence taking lessons. How old is she? She is thirteen. Why, bless you, at that age she ought to be able to play sonatas by Mozart?

What would be thought of a man asking whether it was about time for his daughter to learn her A, B, C at the age of thirteen? I think we would be inclined to say it was rather high time. At the age of five years it is time to commence. Many may think it is too young, but it is not. It will have been noticed that, already at the age of two, when the child could hardly walk, it would stretch its little hands when some one was playing, and try to assist by patting the keys, plainly showing a natural inclination for music. The child at this tender age must, of course, not be forced to the piano; the mother must beguile the child, as it were, into a pleasant amusement which would otherwise be a burden. The mother is the mainspring, as the mother's heart is the school-room of the child. The method, however, of the rudimentary lessons, must be inexorable, and the tutor must be unrelenting in the admonitions as to their observance. With regular hours of practice, morning and evening, the child will form habit, and will remember that special time of day, and not miss its playthings and playmates when the music hour comes; but if the child has no regular hour, it will constantly be in fear of being called upon to perform, which is always, at first, an unpleasant duty. After having arrived at some perfection as in its first exercise, a set of good five-finger exercises by some well-known author, should be adopted and gradually taught. This can all be done without the child's knowing a note; there will be ample time for learning these when the child learns the A, B, C; the object here is to shape the hand.

If the mother is not musical, a good teacher, not a cheap one (for they are dear at any price) should be employed, who will give the necessary directions; then the mother should listen to and continually admonish the child of them. I wish particularly to impress that the mother should sit beside the child during the full time of practice every day. After a year's practice, a splendid foundation will have been commenced. A first-class teacher should be engaged twice a week. The child as it progresses must never be allowed to pass over an exercise or piece without having thoroughly mastered it. There is nothing worse than a mediocre performance of anything, no matter how simple. I need not say that all trashy music should be avoided, for where a first-class teacher is employed, none such will receive attention. In conclusion I will say, that a good instrument, with good tone, light, pleasant action, is almost as necessary as a good teacher and good music, as it cultivates the ear, and the muscles of the fingers, developing a fine touch.—Kunkel's Musical Review.

Never before, in the nine years' existence of THE ETUDE, have subscriptions poured in as during the past few months.

MUSIC TEACHERS AND MUSIC TEACHING.

-BY HAMILTON C. MACDOUGALL.

The music teacher occupies a unique position in the musical world. Not of necessity a virtuoso, he is essential to the training of virtuosos. Not of necessity a composer, the teacher is an important customer of his and gives currency to a good, bad or indifferent rendering of his ideas. To the music student the teacher is a necessity; the virtuoso is not. One can learn to sing or play an instrument without ever having heard a great pianist or a great vocalist. The best teacher, all other things being equal, is a virtuoso; but all virtuosos are not great or even respectably good teachers. As a general thing an artist, so-called, has either no power of conveying his ideas to others or is so conceited and self-centred as to be incapable of successfully exercising the teacher's art.

Some people seem to think that a broken down singer or player finds a fitting position in the teachers' ranks. The idea being that when a man has made a failure in his chosen line, presumably because of inadequate powers or preparation, he can then enter a department successfully, where he is absolutely unqualified. We find many instances where vocalists, once great in reputation, have "lagged superfluous on the stage" and finally bled the public as teachers of the "Old Italian Method," or some other method. Perhaps they have been successful; but it was because they had in them the divine spark of teaching genius. The teacher is as much born as the poet; his position in the art of music is just as honorable as that of the virtuoso and much more useful, taking the word in a somewhat narrow sense. To be a first-class teacher of piano, voice, violin or other branch of musical art is to occupy as dignified a position as there is in the music world and, let it be whispered, as remunerative as any. There is much glory sometimes in globe-trotting as a piano, violin or vocal wonder, but no enduring fame and with a few notable exceptions, little pecuniary profit. Each musical comet that flashes in the sky causes a nine days' wonder and is followed by an equally luminous one, eclipsed in turn by a successor. Their names are legion.

We are not all successes as music teachers. Why? Because all of us do not use the right means to secure the ends we desired. This is a truism.

Let us put it in another way. Failures are made (1) because bad methods are used; (2) because no methods at all are used. Take the first case: some teachers have what they call a "method." It may be an instruction book or it may be a system some one else taught them, or it may be one they have evolved themselves. In either case it too often forms a procrustean bed for pupils to lie on. This system is tried on all pupils without compunction or remorse and without thought.

Now it makes very little difference whose system or method one uses if it is used without reflection and without the most careful adaptation to individual hands, voices, capacities and needs. One can't make a success in teaching without one's brains, and making the pupil use his brains; and if one tries to use one's brains with the ordinary instruction book or any "method" alone for tools, one will find, ninety-nine times out of one hundred, that one is trying to drive a nail with a saw or lock a door with a hammer.

In other words a good method misapplied is a bad method. But I make bold to say that there is one thing worse than a bad method, and that is no method at all. As a general thing a pupil badly taught is really an ignorant pupil; he has not had his powers developed; he has even not acquired anything.

Take a typical case: Here is a girl who plays, as a specimen of her powers, Mills' "Recollections of Home," or Thalberg's "Home, Sweet Home." She holds the damper pedal down all the time. After your recovery you ask, possibly, "Why do you use the damper pedal all the time?" No reply. A look merely of blank amazement, as if you had asked, "Where is the North Pole," or, "Why did George Washington cut

down the cherry tree," or something else equally irrelevant.

So you try again: "What is the use of the pedal?" Ten to one she replies, "To make the music loud." If you then ask her how she reconciles with that view using the pedal during a soft passage, she again relapses into her usual mental gloom. Any practical musician will recognize this girl as a type. A type of what? Why a type of the vast number of pupils who are taught on the "no method" plan. After all, the results are the same, whether one uses a good method unthinkingly or no method at all. In every department of human activity brains tell for good work. Given an intelligent teacher and you will find, other things being equal, good pupils, even if they play with the backs of their fingers.

But is there such a thing as an absolutely bad method? Yes! No! Orthodoxy is my "doxy," heterodoxy is your "doxy." Unless we are very charitable we are likely to call our method a good method; other people's methods bad. It has always seemed to me a most unwise as well as cruel thing to make pupils change their methods simply because they had been taught a different method from that of our own. If we have good reasons for believing that by following their own method to its legitimate conclusion they can never get to the point they seek; and if we have good reasons for believing that by changing and adopting our ways they will reach that end, we are justified in asking them to change; but not otherwise.

The field of knowledge is too vast for one man to pluck all the blossoms. All that any one can hope is to cull a few of those that seem to him the most beautiful. No one man knows it all. We have various so-called "methods"; they are literally too numerous to mention. In all the important points they contradict each other flatly.

Well, what of it?

Here is the gist of the whole matter: A lady, wishing to possess herself of the secret of Turner's magnificent coloring, asked him how he mixed his paints. The painter replied, "with brains, Madame."

Let us teach our "methods" with brains!

TEACHING TIME.

-BY PERLIE V. JERVIS.

PROBABLY every teacher, in common with the writer, has now and then a pupil come to him who seems to be utterly deficient in feeling for time, who not only cannot play steadily through a piece, but is unable to even keep time within the measure. What is the cause of this deficiency? The writer believes it to be incompetent teaching at the beginning. If he can judge from his own experience as a teacher, cases in which the time sense is utterly lacking and not to be cultivated, are more rare than is commonly supposed.

Without stopping to discuss the methods that should be employed at the beginning to develop and cultivate the time sense of children, how shall the more difficult cases be met, cases in which the pupil has become so habituated to playing out of time that it is with difficulty he can be made to realize the fact?

Perhaps a description of the writer's method of dealing with a typical case, may help to answer the question and aid some teacher who is struggling with the same problem. The case referred to was that of a young lady who had been studying for two or three years with a careless and utterly incompetent teacher, and it is hardly necessary to add, a cheap one. So completely lacking was this pupil's time sense that she could not play four notes in succession to as many ticks of the metronome.

The first thing to be done was to get her counts to coincide with those of the metronome. This was accomplished by setting the weight at 100 and making her watch the oscillations of the upright, counting aloud, one, two, three, four. After five or ten minutes' practice of this kind for three or four lessons, the pupil was made to count *two* to each tick of the instrument; thus, one,

two, one two, etc.; then four to each tick. This was followed by three counts to each tick; then six, etc. When all this could be accomplished with the metronome in sight, the instrument was placed where the pupil could not see it, and she was required to count as steadily as possible, commencing with one count to the tick, and so through the series. At first, this could not be done, but by perseverance it was finally accomplished. At this stage of her study the Mason two-finger exercise, in graded rhythm form, was introduced, the metronome being set $d = 60$. Then followed the scale and arpeggio, at first one note to the count, then in accents of twos, fours and eights, threes, sixes and nines.

When these forms could be carried through with steadiness, the graded rhythm forms were substituted for them. By this time, considerable steadiness in counting was secured, when the relative value of the notes was carefully explained, and the pupil required to practice all her pieces with the metronome. All this required some months of study, but at the end of that time the pupil's count was as steady as that of the metronome itself. When this point was reached the metronome was discontinued with the pieces and used only with the exercises, scales and arpeggios.

The writer has never had a particle of trouble with the pupil since.

THOROUGH PRACTICE.

It is said that one of the most eminent lady American pianists (Mme. Rive King) owes her great command of the resources of the keyboard to a somewhat strange and rigorous style of practice. The system seems to be also well calculated to help most pianists out of their slough of despondence, and to enable the ambitious to acquire the needed self-control in playing before a company of listeners. In taking up a new work, most piano players go through it several times in as many different ways as they repeat it, giving each performance a different meaning, and introducing different notes.

But the system of the artist alluded to is very different. She first goes through the piece very slowly, sounding forth each note with great precision and distinctness, with apparently little regard to the composer's meaning, but really analyzing every phrase, and above all bringing out plainly every note, *just as the composer has written it*, without adding or taking away in the slightest degree. The more rapid the passages in the work, the *slower the practice of them*. The practice is kept up for hours at a stretch, gradually increasing the tempo as the fingers become familiar with the windings of the labyrinthian passages and massive chords.

By this system of practice, the sensation of *feeling the keys*, no matter how rapidly the fingers may be required to glide over them, is acquired. And this desirable and very comfortable sensation is a certain guarantee of the successful performance of very trying productions, as all pianists know. It is the sensation of security, of success itself, so to speak, and is absolutely necessary to public performers. Without it the best effects of the composer may be lost, and the entire performance fall flat.

The aim of all practice is, after all, to bring the forces down to automatism. The pianist who cannot go through a piece twice alike cannot hope to acquire much mastery of the keyboard, and can never expect to be able to commit to memory anything worth a creditable performance; and without the latter ability the needed presence of mind is all but impossible.—*Ez.*

THE lack of ability to read music, even among those who call themselves musicians, is not a little surprising. Whatever may be the difficulties with the notation, they are not of sufficient magnitude to baffle the intellect of him who pretends to aspire to a creditable degree of proficiency in music. No one pretends to be an accompanist who cannot read, and the actor who could not read his part has never come to our notice; yet we hear of him who has really tried and still contemplates singing, perhaps in opera, who cannot read the music of his part. In such cases much time and energy must be lost. For the same reason that the accountant learns how to be quick at figures, he should have devoted some time and study to the reading of music. The undertaking seems a hard one because most musicians learn to read music by the leastest of all methods. They learn it because they cannot help but learn it, while their main energy is bent upon some other part of their art. But when reading is taken as a separate subject of study, the methods used facilitate the work very greatly, and show that the lack of advancement in ordinary cases is the result of the method and not of any difficulty inherent in the subject.—*Ez.*

A CONVERSATION ON MUSIC.

BY A. RUBINSTEIN.

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MADAME VOX—honors me with a visit at my villa in Peterhof; after the usual salutations, she expresses a wish to inspect my home surroundings; in the music-room she notices the busts of J. S. Bach, Beethoven, Schubert, Chopin, and Glinka on the walls, and, greatly surprised, asks—

Why only these and not also Handel, Haydn, Mozart, and others?

These are the ones whom I most revere in my art. Then you do not revere Mozart?

Himalaya and Chimborazo are the highest peaks of the earth; that does not imply, however, that Mt. Blanc is a little mountain.

But Mozart is generally considered this highest point of which you speak! he has indeed given us in his operas the highest of which music is capable.

To me the opera is altogether a subordinate branch of our art.

In that you are exactly opposed to the views of the present day, they advocate vocal music as the highest expression of music.

That I am. First, because the human voice sets a limit to melody; the instrument does not, and of which the emotion of the human soul, be it joy or sorrow, does not admit. Second, because words, even the most beautifully poetized, are not capable of expressing exuberance of feeling, hence the very correct, inexpressible. Third, because a human being may, in the most exalted joy, hum or carol a melody to himself, but could and would not set words to it—even as in the deepest sorrow, he may, perhaps, hum a melody to himself, most certainly, however, without words. Fourth, because the tragic in no opera sounds or can sound as it is heard in the second movement of Beethoven's D minor Trio, or in the Adagio of his F major, E minor, F minor, and other string quartets, or in the Prelude in E flat minor of Bach's "Wohlt Temperierte Clavier," or in the E minor Prelude of Chopin; likewise, no requiem, not even the Mozart ("Confutatio") and "Lachrimosa" (expected) makes an impression so deeply moving as the second movement of the Symphony "Eroica" of Beethoven (a whole mass for the dead), or contains the same proportion of the expression of joy, and of the soul's emotions in general, as are heard in the instrumental works of the great masters. To me, for instance, the Leonore Overture, No. 3, and the Introduction to the Second Act of "Fidelio" are a much higher expression of this drama than the opera itself.

There are, however, composers who have written vocal music exclusively; do you consequently despise them?

Such composers seem to me like people who only have the right to answer questions proposed to them, not, however, to ask questions or to declare and express themselves.

But why does every composer and, as is well known, did Beethoven also, long to write an opera?

Quick and general recognition has in it something very enticing—to see gods, kings, priests, heroes, peasants, men of all times, all climes, and of every art, act and sing to one's melodies, has something, indeed, enticing in it—the highest, however, remains to express one's self about them, and that can be done instrumentally only.

The public, however, prefers the opera to the symphony.

Because it understands the opera more readily. Aside from the interest which the subject of the play awakens, the words explain the music to it. To be wholly enjoyable, the symphony requires the comprehension of music, and this quality is possessed only in the smallest proportion by the public. Instrumental music is the soul of music, but this truth must be anticipated, sought out, discovered, fathomed. The public does not trouble itself to do this in listening to a work! All the beauties to be found in the instrumental works of the great masters (classics) are known to the public from childhood, through the enthusiasm of parents or the expressed opinions of its teachers, which a priori admission it brings with it; should it, however, be obliged to discover their beauties of itself, it would be sparing of its applause, even to the classical works, now-a-days.

I see that you are entirely predisposed in favor of instrumental music.

Not exclusively, of course, but at all events in a high degree.

Mozart has written very much instrumental music of all kinds, too.

And wondrously beautiful; but Mt. Blanc is still not as high as Chimborazo.

How is it then that Chopin and Glinka are among your prophets?

To explain that would, I am afraid, weary you, or interest you too little.

I beg you to do so, with the single condition that you do not oblige me to agree with all you may say.

On the contrary, I wish very much to hear the objections to my opinions, only do not be too much frightened by my paradoxes!

I am all ears.

It has always been a matter of interesting speculation to me *whether and in what degree* music not only reflects the individuality and spiritual emotion of the composer, but is also the echo or refrain of the age, the historical epoch, the state of society, culture, etc., in which it is written. And I am convinced that it does and is so, even to the smallest detail; that even the costumes and fashions of the time in which the composer writes are to be recognized, entirely aside from the quaint "cue" which usually serves as characteristic of a certain epoch—only, however, since music has become a language of its own and not the mere interpreter of set words, viz.: since the flourish of instrumental music.

It is generally held that music does not admit of any positive characteristic at all; that one and the same melody may sound joy or sad, according to the character of the words to which it is sung.

To me, instrumental music alone is the standard, and I hold that music is a language—to be sure, of a hieroglyphic tone-image, character; one must first have deciphered the hieroglyph, however, he may then read all that the composer intends to say, and there remains only the more particular indication of the meaning—the latter is the task of the interpreter. For example, Beethoven's Sonata, op. 81; in the first movement, designated as *Adagio*, the character of the allegro, after the introduction, does not throughout give expression to the usual idea of sorrow at parting. What then is to be deciphered from these hieroglyphics? The care and preparation for departure, the numberless farewells, the sincere sympathy of those remaining behind, the reflection upon the journey, the good wishes—in a word, all the exchanges of endearment sent in leaving those we love. The second movement is called "L'Absence;" if the excentric be able to express the soulful tone of sorrow and longing in his interpretation, no further explanation is necessary. The third movement is called "Le Retour;" and the interpreter has to present to his hearers a whole poem on the joys of return. The first theme of unspeakable tenderness (one almost sees the tearful glance of happiness in meeting), then the joy that it is well with him, the interest in the resumption of his experience and the ever recurring "What a joy you see you again! Do not leave us (me) again! We (I) shall not let him go again," and so on. Before the close another glance of pleased satisfaction, then the embrace and climax of happiness. Is it possible now to call instrumental music a language? Or conversely, the first movement be rendered merely in a lively tempo, the second merely in a slow tempo, and the third merely in a spirited tempo, the excentric feeling no necessity for further expression, then we might call instrumental music non-expressive, and regard vocal music as capable of real expression.

Another example: The Ballad in F major, No. 2, of Chopin. Is it possible that the interpreter does not feel the necessity of representing to his hearers a field flower caught by a gust of wind, a caressing of the flower by the wind, the resistance of the flower, the stormy struggle of the wind, the entreaty of the flower, which at last lies broken there. This may also be paraphrased: the field flower, a rustic maiden; the wind, a knight; and thus with almost every instrumental composition.

Then you are an advocate of "programme music?"

Not altogether. I am in favor of *the to-be-divined and poetized*, not of the *given* programme of a composition. I am convinced that every composer writes, not merely notes in a given key, a given tempo, a given rhythm, but, on the contrary, encloses a mood of the tone, that is, a programme in his composition, in the national hope that the interpreter and hearer may comprehend it. Sometimes he gives his composition a general name, that is, a guide for interpreter and hearer, and more than this is not necessary, for a detailed programme of emotion is not to be reproduced in words. That I understand programme music, not, however, in the sense of the reflected tone-painting of certain things or events; the latter is admissible only in the sense of the naive or comic.

But the Pastoral Symphony of Beethoven is certainly tone-painting!

The Pastoral establishes a characteristic expression in music of the rustic, the merry, the simple, the hardy (represented by the fifths in bass and organ point). Besides this, there are imitations of natural phenomena, as storm, thunder, lightning, etc.; exactly the above-mentioned *naïveté* in music, as well as the imitation of the cuckoo, and the twitter of birds. Aside from this tone-painting, Beethoven's Symphony mirrors only the mood of nature and the rustic; that is, programme music in its most logical expression.

The romantic-fantastic style—elves, witches, fairies, mischievous gnomes, demons, goblins, evil spirits, goblins, and so forth—without a programme, is inconceivable!

* This has no reference to the Russian Pastoral, the character of which is quite different, and is mostly of a vocal art.

And quite correctly, as it is based entirely on *naïveté* in the composer as well as in the hearer.

But every piece of music published now-a-days (with the exception of those in which the title designates the musical form, as sonata, etc.) bears a name, that is, a programme designation!

The publishers are mostly to blame for that; they compel the composer to give his composition a name, in order to spare the public the trouble of having to apprehend it, and many titles, such as Nocturno, Romanze, Impromptu, Caprice, Barcarole, etc., having become stereotype, facilitate the understanding and rendering of the composition for the public; otherwise these works would run the risk of receiving names from the public itself. How dull this may be might be sufficiently shown by one example: "The Moonlight Sonata." Moonlight demands in music the expression of the dreamy, fanciful, peaceful—a soft, mild radiance. Now the first movement of the C sharp minor Sonata is tragic from the first to the last note (the minor key indicates as much); a beloued heaven, the gloomy mood of the soul—the last movement is stormy, passionate, and the exact opposite of peaceful radiance; the short second movement alone would in any case allow of a momentary moonlight—and this sonata is universally called "The Moonlight Sonata!"

You claim, then, that the composer alone can give his work a proper title?

I will not say that. Even with Beethoven's appellations, the Pastoral Symphony and Sonata, op. 81 excepted, cannot declare myself satisfied. If I did so, I should be obliged to assume that he determined the name of the whole composition according to the character of the whole movement, or the theme of one movement, or an episodic phrase of one movement. For example, "Sonata Pathétique"—why is it called so? Is it the character of the introduction, and its episodic repetition during the first movement; for the theme of the first allegro bears a decidedly dramatic, animated character; and the second theme, with its mordents, is something rather than pathetic and even the last movement—what indeed of the pathetic does it contain? Only the second movement, at most, would admit of this title. The same is true, in my opinion, of the Symphony "Eroica." The idea of heroic is, in musical language, the valorous, splendid, defiant; or, in other words, the tragic. That the first movement is not intended to be tragic is indicated at once by the major key; the $\frac{3}{4}$ measure also contradicts the idea of a tragic-heroic character. Besides this, the *legato* of the first theme indicates a decided lyrical character, the second theme a pronounced longing character, the third theme a sorrowing-dreamy one. That powerful effects appear in the movement proves nothing. Powerful moments may also be found in compositions of a melancholy character, but a movement in which all of the themes are of a decidedly anti-heroic character I cannot designate heroic. The third movement of the Symphony is probably a merry music of the chase; the fourth movement, a theme with variations, of which two at most have a heroic color, might indeed be called of heroic character if it entered *forte* with the brass instruments. The title, then, is given to the Symphony only on account of the second movement, which, indeed, is of an entirely tragic-heroic character! This is an evidence that at that time one could give a title to his work which corresponded to one only of its movements; to-day it is otherwise (perhaps more correct); a title implies one and the same characteristic for the whole work from beginning to end.

(To be Continued).

As regards the selection of pieces, teachers too often make the mistake of choosing those too difficult for their pupils. They forget that a simple melody well played is preferable at all times to an ambitious *morceau*, whose difficulties cause the performer to be heedless of the examination of the musical portfolio of our average young ladies by one uninitiated would lead him to suppose them performers of the highest calibre. Liszt, Rubinstein, Raff, in fact every famous concert composer, will be found represented, while the owner thereof most likely, will be unable to play even one bar of their compositions correctly. The Strauss waltz mania that swept over this country some years ago must be held responsible for the checking of many a promising student's advancement. These waltzes, never originally intended for the piano, come beyond the grasp of ordinary performers. Written for orchestra, their arrangement in piano form could not be otherwise than impracticable, so far as the aiding of a correct style of playing is concerned, and also unthankful as regards results; for an average *casse de concert*, written for the instrument, though appearing from a cursory glance, of a much higher grade, will, on closer examination, not alone be found easier, but also incomparably more brilliant and effective. To those whose style is not yet formed, and who are anxious to obtain a perfect technique, we would say, avoid such arrangements, and use orchestral scores, or adaptations originally written for other instruments. This, of course, does not apply to transcriptions made by eminent writers.

SOHERZOSO.

BY MADAME A. PUPIN.

"ELLEN, what are you doing at the keyhole?" asked Mrs. Layton of the housemaid. "O ma'am! snch 'eavenly music!" The man was tuning the piano.

Apropos of songs, a lady entered a music store and asked the clerk if they had a song called "I Know that my Redeemer Liveth." She was given the song, and, after looking at the title-page, said: "This is not the one I want; this one is by Hindel; I want the one by the Messiah."

Authors, in order to appear erudite, often approach subjects upon which they are not thoroughly conversant. I was amused a short time ago, reading a novel, in which the authoress makes her heroine play "Beethoven's lovely variations on Home, Sweet Home."

The anachronism betrayed the author's ignorance on the subject of music.

Even some who profess to be teachers are sadly lacking in musical knowledge. Said the Professor, as he was giving Mary Ann her lesson, "You say you had your piano tuned to-day?" "Yes," replied Mary Ann, "the tuner was here for two hours this morning." "Strange, very strange," mused the Professor; "the man has tuned all the sharps and hasn't tuned any of the flats!"

A pretty young girl went into a music store, and, rushing up to a new clerk, said breathlessly, "Have you a heart that loves me only?" The young man blushed, and began to stammer unintelligibly, when a more experienced clerk brought the song by that name, which the new clerk rolled up and gave to the girl; she took it and started for the door, but came back hastily and said, "Oh I forgot—one sweet kiss before we part." The modest young man was so embarrassed by these experiences that he resolved to go into another business.

How true it is that "fools rush in where angels fear to tread." How often have I been amused by the blunders of those persons who, knowing little about music, try to impose upon others the idea that they are competent critics! The less a person knows on the subject, the more he displays his ignorance when he attempts to "show off."

A lady, dressed in the height of fashion, walked into a piano warehouse one day and said, with a haughty air, to the salesman, "I want to look at some of your pianos; as I am a judge, I don't wish to see any but your very best." The salesman conducted her to one of their finest concert grands. The lady pulled off her gloves, displaying fingers covered with rings, and began to play "Fisher's Hornpipe." Suddenly rising, she remarked, "Well, I like your pianos pretty well when I play in any of the major or minor keys, but when I play in anything else I don't like them at all."

Sir Arthur Sullivan, Carl Feininger, the distinguished violinist and composer, and other equally well-known musicians were once pupils at the Leipzig Conservatorium, and were together in one of Moscheles' classes. Moscheles used often to forget the lesson in relating his experiences with the different pianists and composers he had met in his life, and the young men, who had sometimes been remiss in their practice, were glad to encourage him in his reminiscences. One morning, on entering the class-room, each pupil was struck by the melancholy expression on the face of the usually smiling Moscheles. Each one asked, on entering, "Um Gotteswillen, Herr Professor, what is the matter? Are you ill?" The only reply was a motion of the hand toward the piano, as much as to say, "You have come here to listen and learn, and not to chatter." At last Carl Feininger, the pet pupil, came in and insisted upon knowing what was the matter with his dear Professor. "Well," said Moscheles, "I will tell you." So, with labored breath, he began: "I got up this morning—I dressed myself—I went to eat my breakfast—for there was no butter—I soiled my Dienst-mittchen out for some butter—" Then Moscheles' pent-up agony burst forth, as he said, in a voice almost broken by sobs, "And what do you think. That butter was wrapped in a page of my G Minor Concerto."

HOW MANY MUSIC LESSONS A WEEK AND AT WHAT AGE TO BEGIN.

The following we find in a pamphlet issued by S. W. Van Deman: 1st Question. How many lessons a week should a beginner take? 2d. Question. At what age should a child begin lessons upon the piano?

Wm. Mason, Teacher, Writer, and Composer.

QUESTION I. A lesson every day is desirable, and the child should practice under the supervision of the teacher as far as possible, and not be permitted to practice alone, and this is necessary in order to avoid mistakes and errors of every kind.

II. I should say at six, seven, eight, or nine years of age, but this depends somewhat upon the temperament and organization of the child.

Albert Ross Parsons, late President M. T. N. A.

I. Financial considerations permitting, beginners should have daily lessons of thirty minutes each, until the rudimentary of the start is past and correct habits are formed. When lessons cannot be taken daily they should be forty-five to sixty minutes long, and the pupil should study at first only under the guidance and in the presence of the teacher.

II. The age at which a pupil may begin varies according to the health and strength of the child. When the teacher understands how to lead a tiny understanding by smooth and flowery paths, a child may begin even at four or five years and never be submitted to the strain of a hurtful forcing process.

A. Lambert, Director N. Y. College of Music.

I. Beginners should take three lessons a week, and should begin at the age of eight or nine years.

II. If a child cannot have frequent lessons at the start, the lessons should not begin before eight or ten years of age, when the habit of study has been acquired in other branches.

Charles W. Landon, Editor "Ettude."

I. To your first question, not less than two lessons a week. * * * * * Young piano pupils ought to have three a week and two hours practice daily. This short-cut for younger pupils.

II. Your second, from six to ten years of age, according to the development of the child.

Carl Faellen, Director Boston Conservatory.

I. Beginners in pianoforte playing ought to have, if possible, three or four lessons per week, or at least practice under supervision of a teacher.

II. The age of students should be not less than eight years, some exceptional cases.

Wilson G. Smith, Teacher and Composer, Cleveland.

I. With beginners, a short lesson every day, or at least each alternate day, is an absolute necessity. As advancement is made and good habits of practice are acquired, the lessons may be restricted to two or, better still, three lessons per week.

II. Unless in case of precocious talent early manifesting itself, the ninth or tenth year seems to me quite early enough for serious study. * * * * * But only in case of precocity, and even then the seventh or eighth year seems to me to be early enough.

William H. Dana, Pres. Mus. Inst., Warren, O.

I. We give thirty minutes daily and demand four hours of practice per day. In private lessons would advocate three thirty minute lessons per week and four hours (daily) of intelligent practice.

II. As to the age to begin the study of piano, I would say that it depends on the intelligence of the pupil. Would not recommend more than four hours of practice per day, no matter what the proficiency.

F. B. Rice, Director Oberlin Conservatory, O.

I. Every day.

II. It depends on the talent of the student. I would have a child begin as soon as any marked indications of musical talent show themselves, and continue as long as these indications last. * * * * *

Peter Rudolph Neff, Pres. Cin. College of Music.

I. In our judgment, two piano lessons per week is better than any other number, unless under special circumstances.

II. Just as soon as the student has sufficient physical power to strike a note; provided there is reasonable evidence of musical temperament.

J. H. Howe, Teacher, DePauw University.

I. Very young children should have daily lessons for the first few weeks. Three times per week later; twice per week for an indefinite time.

II. Would start a child as soon as able to sit at the piano and cover five keys properly with the fingers.

From five to seven years old, dependent upon the size and strength of the fingers.

J. C. Fillmore, Teacher and Editor, Milwaukee.

Beginners (children of six to ten years of age) on the piano should have short lessons daily, if possible, and no practice except with the teacher. Failing this, as often as possible. The right age to begin differs in different pupils. Ear exercises cannot be begun too early. If pupils are taught on such lines as are laid down in "Mathews' Twenty Lessons to a Beginner," they can start very young and become musical. Taught on the lines of most instruction books not much will be accomplished before the age of ten or twelve, and then the ear training, the most important point of all, is generally lacking.

A. A. Stanley, University, Ann Arbor, Michigan.

I. In my judgment piano pupils during the first two years should have at least two, if not three, lessons per week.

II. Governed by circumstances. Ordinarily, at from six to eight years of age.

C. B. Cady, Chicago College, Auditorium Building.

I. Every day.

II. Depends entirely upon the general mental advancement of the student. Average, perhaps six to seven years.

E. Leibling, Teacher and Pianist, Chicago.

I. During the first three months the beginner should have, if possible, a daily lesson of twenty minutes. The next three months every other day one half hour; after that, two lessons a week of from one-half to three-quarters of an hour each.

II. As a general thing children should commence at about ten years of age, and ought to have been in fractions before trying to understand proper division of time.

Edward Baxter Perry, Teacher and Pianist, Boston.

I consider two lessons per week advisable for all beginners in piano study. The earlier the better; five years is none too young to begin.

HOW TO SELECT A MUSIC TEACHER.

BY T. P. KEMPF.

The profession of music is highly important from the influence this science and art exercises on our senses, and thereby on our spiritual and civil life. Hence one cannot be too cautious in the choice of a teacher, yet how few appreciate that this selection of the proper teacher forms the most important factor in acquiring a thorough musical education! In view of this fact, a few suggestions in regard to the selection will, perhaps, not be inappropriate.

To begin with, his character and manners must be considered; second, his method of teaching; third, what view he takes of the meaning and value of his profession; fourth, what motives urge him to this employment, and, finally, his ability to transfer to his pupil the high and pure conceptions of music he should possess.

The teacher is supposed to know more than he is required to teach. So many think that, in selecting a cheap or inferior teacher, they will save a few dollars, but such is certainly in error. They cannot comprehend that he neglects the fundamental elements and exercises on which future progress must certainly be founded, and thus many pupils are led astray and all hope banished by poor and incompetent teaching. The mere technical man who sees the art as a handicraft will certainly produce nothing but a handicraftsman. The capability of playing a piece with mere technical cleverness is not sufficient by any means. Here is where the elementary teacher imagines he has accomplished everything, if the pupil can play the notes before him, whether he has any appreciation of what he is playing or not. The teacher should understand the composition from dot to abbreviation, and bring out the effects from his heart and soul. Without coloring and expression music is monotonous, and does not express the idea and thoughts of the composer. Thus it appears that to talent and extensive knowledge, the teacher of music must add a feeling heart and a wise judgment in the selection of work for each pupil. And now we can see how great would be the advantages accruing to the pupil from the advice and sympathy of a teacher thus qualified.

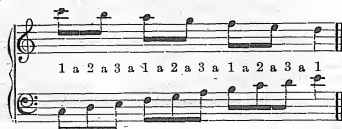
Another point which should not be overlooked, is that an art is not a mere abstraction, neither is it a feeling without thought, nor an unconscious activity; likewise, teaching should include more than the abstract mental elements. Hence it is very easy to see that feeling must have free operation. In conclusion, the teacher must bear in mind that he teaches an art, and consequently should treat his pupil in the spirit of an artist, and the subject of his teaching as an art.—*The Denver Musician and Drama.*

A RHYTHMICAL DIFFICULTY SOLVED.

Playing two against three.

GENERALLY this rhythm is considered as very difficult. Still it is not so when acquired systematically. Practicing here with separate hands amounts to nothing. The time when each note is due must be found by the common denominator and firmly impressed on the mind by means of simple exercises. These exercises must be continued daily until the execution becomes a matter of course, automatic, for instance, as words are read as a whole after they have at first been learned by spelling the letters. Hence as in many other things practice is generally commenced too late, i.e., when it is needed practically, and then given in forms bewildering in effect, thus preventing a clear conception. The following exercises conscientiously practiced will enable the student to acquire a correct and positively certain execution of this rhythm. The practice can be generally begun during the first or second term. They should be transposed to different keys and similar passages in pieces sought out, and practiced till they go accurately with ease.*

Ex. 1. Repeat each 8 or more times.



The common denominator is 6, consequently the 2d note of the two is due exactly in the middle of the beat, between the 2d and 3d note of the triplet. It is preferable to count 1 a 2 a 3 a instead of 6, as will be seen subsequently. Counting aloud and striking each note exactly when it is due is obvious.

Care must be taken to count distinctly 1 a 2 a 3 a, not displacing the accent, as 1 a 2 a 3 a, as many are inclined to do. It is easy to play 2 against 3, but difficult to play 3 against 2, therefore a perfectly even execution of the triplet must be acquired by giving a strong and distinctive accent to each of its notes. These exercises must be practiced once every day for from one week to two months, according to the age and capacity of the pupil.



This exercise will emancipate the pupil from the stationary motion of Ex. 1.

Ex. 3. Place the left hand on the lowest C of the keyboard, and the right hand 6 octaves higher, begin Ex. 2, and continue the left hand 3 and the right hand 2 octaves (playing the scale of C), when both hands will arrive on a C one octave apart. Play it several times this way and then contrary to the starting point. On six-octave pianos the right hand can begin on the highest E to prevent coming to the same digital in the middle. Afterward play 3 with the right hand against 2 with the left hand. Fingering should not be especially considered, as it is of no moment here. No matter how queer a pupil may here use his fingers at first, when the mental difficulty has been worked off to some extent, the fingering can be corrected.

These two exercises (left hand 3 against right hand 2 and right hand 3 against left hand 2) should be played in all of the scales once every day continually for a year or longer, according to age and capacity of the pupil. Counting is to be changed gradually to 1, 2, and 3.

Finally they must be played without counting aloud. The pupil will then forget the different stages he has gone through, and execute it "without spelling," as it were. For a change, one hand can play throughout its

part with one finger (3, 3, 3) to use finger against wrist touch. The following exercise will help to gain mental control. When walking count 1-2-3, 1-2-3, etc., evenly in such a way that one is pronounced every time the right foot is set down; the left foot will then fall between 2 and 3, and thus develop the sense of rhythm. It is mainly a mental difficulty and must be perfectly and firmly settled in the mind; therefore I do not believe you know it, and discontinue the practice after a few days or weeks, because you can do it, as you think, easily, for when you wish to use it in a piece you will find that you cannot do it so easily. Hence also play pieces that contain the movement. The execution of the above exercises, when gradually acquired through the preceding preparatory ones, is not difficult, but from there to the execution in pieces where this difficulty often comes on suddenly is a long way, that can only be bridged over by continued daily practice.

CARL E. CRAMER.

BAD HABITS OF YOUNG PIANISTS.

BY CARL V. LACHMUND.

WE are creatures of habit. While we should acquire good habits we too often allow bad ones to grow upon us. Much has been said and written upon this subject, yet much more must be said, written, and done before piano students shall have learned to guard themselves more carefully. Ask any good teacher and you will be told that the average pupil comes to him with more bad than good habits. Who then is to blame? Of course the early instructor; but quite as much the pupil or parent is at fault, in believing that any teacher will do for the beginning. Perhaps a capable or even brilliant young pianist has wrought the mischief, having herself been taught *piano playing* and not *piano teaching*. Here the master (perhaps one of eminent abilities) was to blame for not considering that almost every young pianist is called upon to do some teaching, and in not equipping her also in this direction he neglected an important part of his duty. Should this master then receive, as a prospective pupil, the grandchild of his own teaching, the neglect would be justly home-rendered and retribution carried to the deserving. It is in this that even the best teachers frequently fail. Xaver Scharwenka, who comes to this country with the reputation of one of the world's greatest masters, has keenly recognized this, and ingeniously supplies a remedy by introducing in the curriculum of his new conservatory in New York the so-called seminary for piano teachers. He firmly resolved that while all may not become brilliant pianists they should learn to guide their future pupils with judgment and intelligence. As the seminary, which is conducted by Scharwenka personally, is free to all students of the conservatory and open to others for a small consideration, good results will soon be witnessed therefrom. But I am digressing. Let us return to the subject by citing a few of the most prevalent bad habits noted in my personal experience as a teacher.

1. A very small percentage of the average pupils hold their thumb correctly. Mostly it is held parallel with the level of the keys. This is a *very bad habit*; it excludes an even technique in scales or arpeggios, and also causes a weak tone production. The large joint should be held so high as to place the thumb at an *angle of forty-five degrees with the keys*. Then, and only then, can the thumb experience a *perfect freedom*, avoiding jerkiness in scales or arpeggios, and developing a tone equal to that produced by the other fingers. The great consequence of this one point will be appreciated when we remember that the thumb is by far the most important finger. Were any one to lose any other finger he might yet become a tolerably competent pianist, but with the loss of the thumb—never.

2. Another habit of the thumb preventing a good tone as well as strength in octaves and chords, is to allow the large joint to draw inward and under the palm of the hand. This trouble is found in weak hands and more particularly with girls. The resistance experienced in correcting this habit has caused the writer to invent

the "thumb brace," a mechanical device greatly aiding the student in overcoming nature's obstinacy.*

3. In the same line must be mentioned the sinking of the knuckle of the fifth finger. This defect is also found in weak hands, and unless corrected the pupil will never play octaves with crispness.

4. Another bad habit caused by weakness in the fifth finger is to turn the hand over sideways, or to drop the wrist below the keys when striking the finger. This should never be sanctioned.

5. Do not place fifth finger on same key with the fourth when striking the last-named. This habit is found in many young pupils.

6. Never hurry in difficult passages, but check such nervous inclinations by bracing the tempo a little.

7. Neither allow yourself to yield to the usual inclination to hurry in crescendo passages.

8. Some pupils nervously press down the pedal when arriving at a difficult part. Trying to get over the difficulty in this manner might be compared to the policy of an ostrich, which buries its head in the sand to hide from the enemy. Never deceive yourself in this way.

9. Another very common, almost universal, habit is the playing of the left hand in advance of the right, when they should be struck simultaneously. Teachers should watch this persistently.

10. A pupil should never say "can't." Remember this word is not to be found in any musical dictionary. If a difficult part cannot be conquered at once do not give up, but try it in another manner; perhaps *very slowly*, or if it is staccato practice it legato, or if it is in C practice it also in the key of C sharp (with exactly the same fingering). Always have faith in its possibility.

11. Many pupils play soft at once when they see the word *diminuendo*, and loud with the word *crescendo*. The real meaning of these words should be more carefully guarded.

12. Numerous other bad habits might be cited, such as forgetfulness in regard to accidental sharps or flats, omitting the accenting in scales or exercises, shortening the value of notes having dots after them, etc.; but as space forbids at the present time I will conclude by calling attention to an amusing habit occasionally exhibited by nervous pupils. At every break the pupil knocks the head down close to the notes, as if to see better, yet her sight is perfect. Does this not remind you of the skater, who, after every fall, placidly remains seated on the chilly surface and lifts the foot and skate close to his eyes, while his attitude seems to say to you: "Well, there's something the matter with those straps."

A STUDY.

It takes at least seven years' unremitting study to become proficient upon any one instrument, and following the termination of even that period there yet remains so much to learn that one can never hope to reach the point where he can safely cease the hattle and cry: Victory!

Were it possible for any one man to acquire and put into practice all that is known about, or can be done upon, any musical instrument, in particular of the present day, he would be the first one to deny having achieved all possible; for, from his higher attitude, the range of vision being of wider extent, he would discern many things that those beneath him could not see.

It is worse than stupidity for any man to sit down under the conviction that he knows all, or can do all that is to be known or done upon any one instrument. Such action exhibits a state of egotism in the perpetrator that would be contemptible were it not ridiculous. There exist many people of this kind in all professions, in fact, they are in the majority, for they find it easier to believe in a limit to knowledge than to exert themselves to extend its borders into the GREAT BEYOND!

Whether it take seven or twenty seven years to become proficient upon an instrument, be sure that similar periods of unremitting study will leave you far from the point of victory, and deepen your respect for the art that reaches into eternity and finds its perfect cadence only in Him who evolved that wondrous harmony which holds the universe together.—*The Metronome*.

*In consequence of favorable commendations received from eminent pianists, among whom was Dr. Louis Men (who shortly before his death requested the use of one for a pupil), preparations are now being made for the regular manufacture of the thumb brace.

THE FAUST WALTZ.

Light as air in early morning,
Our feet fly over the ground,
To the music's merry sound;
For the flute and gayer viol
Are together in cheerful trial,
To make the dance go round.

Newly arr. by Charles W. Landon.

G. Lange, Op. 196 No. 1.

M. M. ♩. 184 to 208.

The musical score is written for piano accompaniment in 3/4 time, key of D major. It consists of four systems of music. The first system is marked (A) and includes a 'cresc.' marking. The second system is marked (B) and includes a 'cresc.' marking. The third and fourth systems continue the accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings.

- A) The melody of the principal movement is syncopated. In such cases the accents on the first beat of the bars should be distinctly marked for the sake of indicating to the listener the true rhythms; hence the few measures of accompaniment, 12 to 15.
- B) These phrases are practically of eight measures each with the climax on the sixth and seventh measures. Phrases of this length are not common.

(C)

System (C) consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melody with repeated eighth-note patterns, accented with 'A' marks. The lower staff is in bass clef with the same key signature and time signature, featuring a piano accompaniment of chords. A 'f' (forte) dynamic marking is present at the beginning of the lower staff.

This system continues the musical score from system (C). It maintains the same two-staff structure with treble and bass clefs, one sharp key signature, and 2/4 time signature. The melody and accompaniment continue with similar patterns and dynamics.

(D)

System (D) begins with a new section marked '(D)'. The upper staff features a more complex melody with slurs and fingerings (1, 2, 4, 1). The lower staff continues the piano accompaniment. A dynamic marking 'p con eleganza' (piano with elegance) is written above the first measure of the lower staff.

This system continues the musical score from system (D). It shows the final measures of the piece, including first and second endings. The notation includes various musical symbols such as slurs, fingerings, and dynamic markings.

- C) Repetitions demand contrast, and generally more intensity of expression, hence the "*f*" instead of "*mf*."
 N.B. Observe the half accent marks as follows —, throughout the piece.
- D) Pull the finger strongly and quickly inward to produce the best tone for the accents. The demi-staccatos should be delicately and clearly done. One good way is to allow the slightest movement at the wrist with fingers rebounding inward a little on the instant of key contact. Whatever method of staccato touch is employed caution is needed in securing a flexibly loose wrist.

(E) Λ

65

p

con eleganza

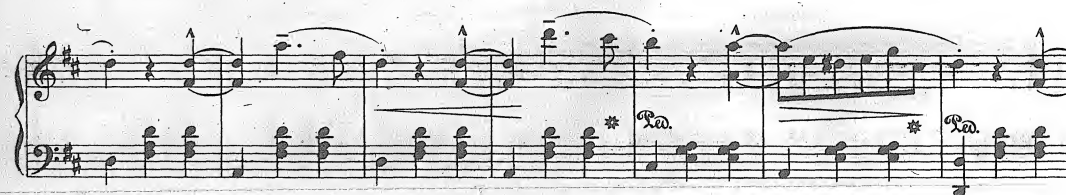
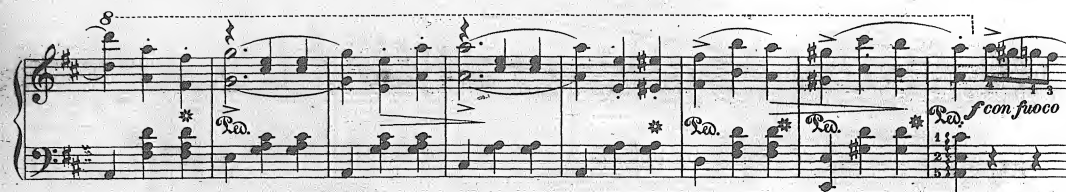
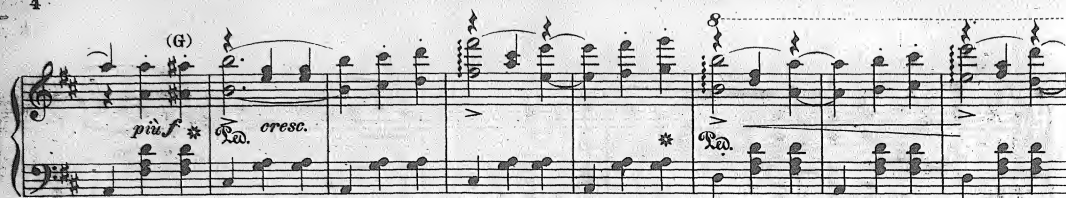
73

(F) *tranquillo*

p dolce

E) Arm force with a yielding or giving away—sinking—at the wrist will give the desired power yet without harshness. If the left hand gives its full quota of power on the second and third beats of measures 65 & 73, but not overpowering the tone from the right hand, the desired grandeur of effect will be brought out. Triplets demand an accent, enough to show where each count begins.

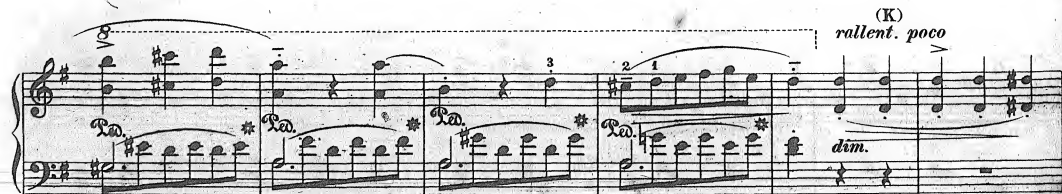
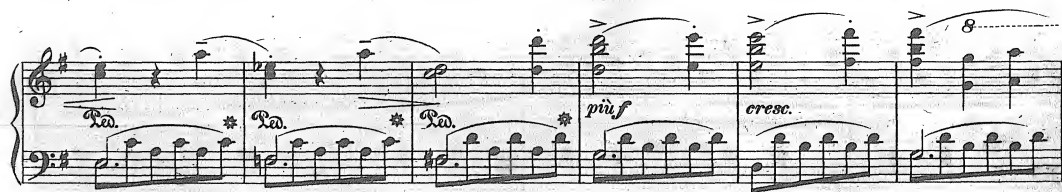
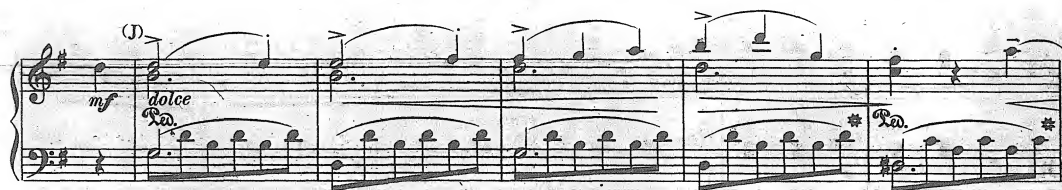
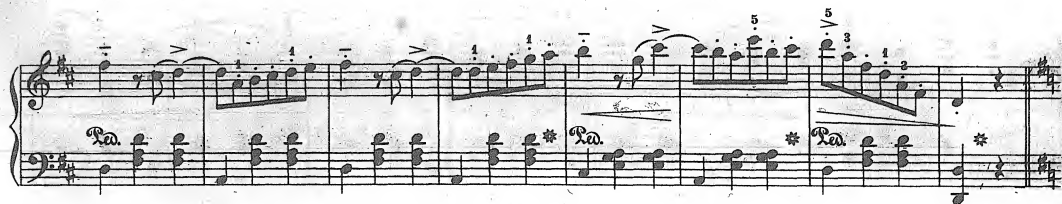
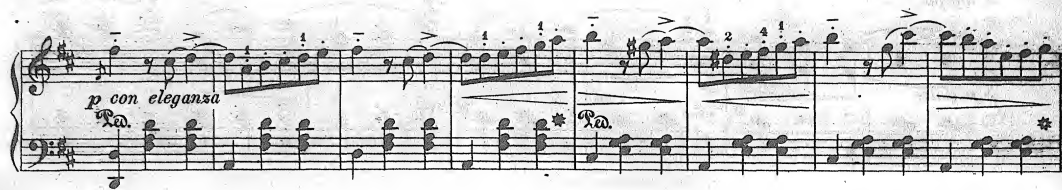
F) The "*p dolce*" is a general direction, but the longer the note the greater the force of touch demanded; hence, on the dotted half notes tied to a quarter, pull the key down vigorously, but do not strike from a height. Hold the key down with a clinging pressure.



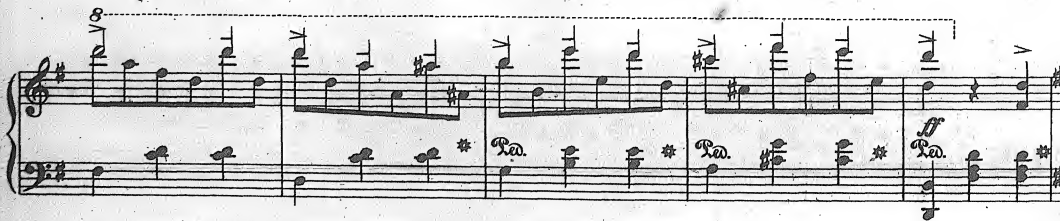
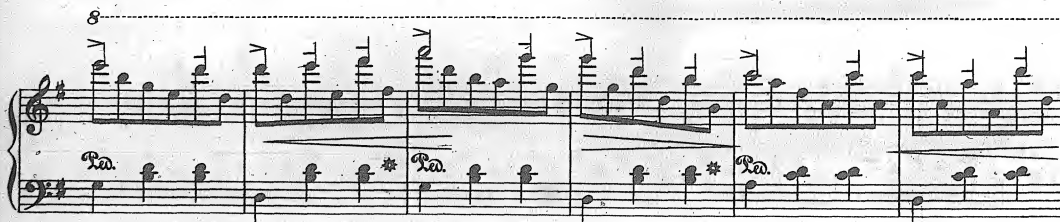
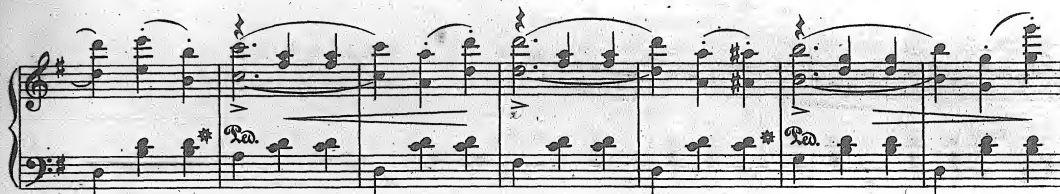
G) The octaves demanding from two to four counts should be taken with clinging pull touch that comes from a depressing wrist; that is, the wrist to be high at instant of contact but drop loosely and suddenly because the resistance and tension has been relaxed. This touch will make these long tones sing through their length, yet without mechanical or noisy impurities of tone.

H) Keep the time of this run strictly accurate. Preliminary practice may be necessary.

I) To be more brilliantly played than at its first appearance.



- J) The pedal will help out the desired legato, and thus free the hands for a more facile touch. The octaves and chords of this passage demand a loose wrist; the climaxes of this period should be brilliantly effective.
- K) More delicacy is now required in the general effect, but the long notes demand proportionate power.

a tempo

L) The notes with two stems are to be strongly accented with the sweeping or snap finger touch. In the climax - es the full power of the high tones of the piano is desired, but let the power of touch be gauged by the quality of the instrument as to power. The tone here must not degenerate into mere noise.

(M)

Section (M) consists of two systems of piano music. Each system has a treble and bass staff. The treble staff contains melodic lines with various ornaments (accents, slurs, and trills) and fingerings. The bass staff provides harmonic support with chords and single notes. The key signature is one sharp (F#) and the time signature is 3/4. The first system ends with a double bar line. The second system continues the piece.

(N)

Section (N) consists of two systems of piano music. The first system begins with the instruction *p con eleganza* in the treble staff. The music features more complex melodic lines with many ornaments and fingerings. The bass staff continues with harmonic accompaniment. The second system continues the piece.

(O)

Section (O) consists of two systems of piano music. The first system begins with a five-measure rest in the treble staff, followed by a melodic line. The instruction *cresc.* appears in the bass staff. The second system continues the piece with similar melodic and harmonic elements.

M) In the effort for effective brilliancy, avoid mere noise. This is controlled by a loosely yielding wrist, and by pulling notes down rather than by high strokes. The fore arm may help out the power here, provided the wrist is sufficiently loose.

N) Be sure of a marked contrast by making this movement particularly elegant and delicate.

O) A careful touch is especially needed here that anything at all like mere noise may be surely avoided.

sempre *f*

cresc.

f sempre con brio
f sempre

cresc.

Vivo

fff con tutta la forza
fff

tremolante

P) Bring up your speed and power to a high degree, but always let the feeling of reserve force and capabilities be evident to your listeners. Let your left hand do its full share towards producing the desired power, because the middle of the instrument will give out more tone than the upper part. Do not lose the feeling of a loose wrist while making this Finale brilliant.

N.B. Make a special study of the expression after the piece has no further technical difficulties.

CHILDREN'S FESTIVAL MARCH.

9

F. J. ZEISBERG.





MENUET LOUIS XV.

Chevalier de Kontski, Op. 370.

Introduction.

Menuet.

or

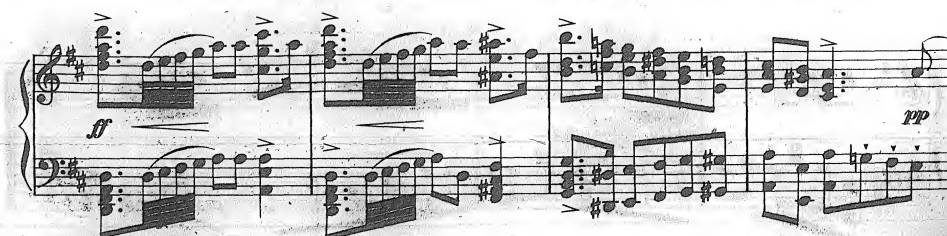
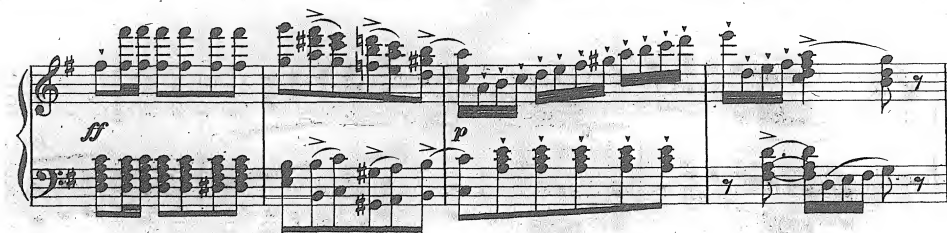
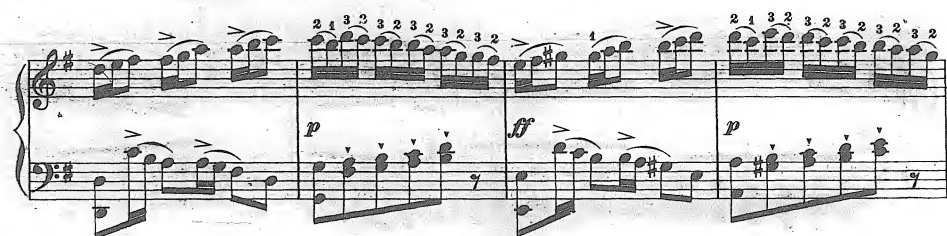
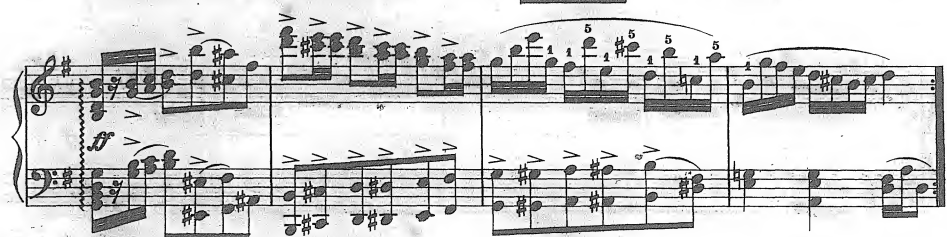
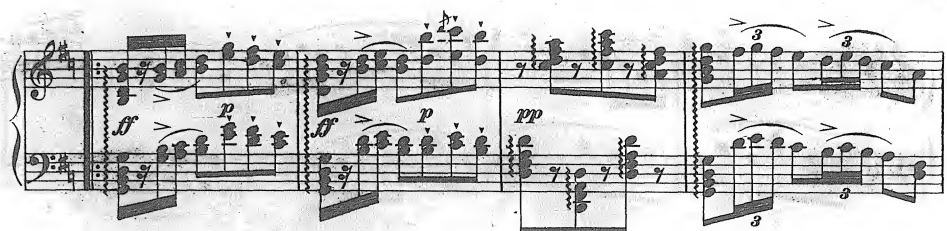
 like the trill at A.

VX-2109-17

ff



pp



pp

mp

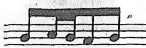
molto rallentando

XVI
Song Without Words
Mendelssohn.

Andante. M.M. ♩ = 54.

Op. 38, No 4.

(a) The harmony sustained by the foot and in the second measure the first harmony (major-supertonic ninth) till e in the bass, although the harmony has begun to change before that. This has always seemed very unlike Mendelssohn. This prelude should have the effect of a simple improvisation.

(b)  or the more rounded form of rhythm:



(c)

(d) This *sfz* relatively, and carry the intensity over to the d.

ÆSTHETIC ANALYSIS POSSIBLE FOR PUPILS.

BY EDWARD BAXTER PERRY.

By æsthetic analysis I do not mean musical analysis, that common and necessary branch of instruction more or less efficiently dwelt upon by all the advanced teachers of the age. This latter concerns itself exclusively with the form and workmanship, the architectural structure and details of a composition, which will be good or bad according to the amount of skill, the command of mechanical resources, possessed by the composer. Æsthetic analysis deals with the principles of æsthetics, which are back of all mechanical means and underlie every form of art work. It has to do rather with the essence than with the substance, rather with the matter expressed than with the manner of its expression. It is the analysis of essences or properties; the last crucial test of the musical chemist, reducing a work to its simple elements, in order the more fully to understand and utilize its real value, power, and influence in human life.

Æsthetic analysis concerns itself with the spiritual germ, from which every art produced is evolved; that conception, evoked from nihilism by the creative power of the composer, through a stimulus, which may be either objective or subjective, applied to his imagination and emotions; which conception must always exist prior to any material embodiment, and alone vitalizes such material when embodied.

Let us take for illustration an example of objective stimulus to the artistic activity of a person fitly constituted and endowed, resulting in an art product, because the sources of subjective stimulus are more difficult to trace and expound.

Suppose some grand and inspiring but not uncommon event, such as a storm at sea, be experienced by a poet, a painter, and a musician, all of whom are endowed with the artistic temperament and talent, and all laborers in the domain of art, though in different departments. Each is stirred to his being's core, and the activity thus engendered seeks to find vent in material expression along the channel familiar to it.

The poet describes to us in words the terror of the tempest-torn deep, the wild winds and weltering waves, the vain struggles of wrecked mariners, and the corpses drifting shoreward in the wan light of a murky dawn. The painter seizes one climactic moment as characteristic of the whole, and gives us in colors, in an expressive tableau, this one single significant situation, from which we must infer what has gone before and what will inevitably follow. His canvas shows a pall of cloud above a heaving waste of sea, a dismantled ship, just disappearing beneath a sheet of foam, and the tossing arms and blanched faces of her crew in their last brief struggle. The composer, restricted to the medium of tone, gives us all the discordant minor voices of the storm and its impetuous and resiless movement; the shriek of the gale, the roar of answering billows, the mighty sweep of mammoth surges, and the crash of shattering timbers; closing, perhaps, with the remorseful sobbing of the sea, in its subsiding fury, upon a wreck-strewn shore.

Each has treated the theme from a different standpoint, aiming at the same results and effects, but subjecting it to the inherent laws of his own peculiar medium, embodying it in different material, and emphasizing different component elements and their appeal to various faculties and senses. But it is the dread spirit of the storm, which they have caught and imprisoned in every case, and which thrills us with its terrific presence.

Now, while the technical analysis of these different art products would be radically diverse, and in each case is wholly concerned with elements, none of which can be found to figure at all in either of the other, the æsthetic analysis would be precisely identical in every instance, and would lead us directly to the fear, the fury, and the struggle, the quickened and intensified life, aroused by the storm, which agitated the breast of the artist at the time of the conception of his work.

Words and colors are so universally familiar that all

perceive more or less clearly, and feel more or less keenly, according to temperament, the artistic intention of poet and painter, however ignorant of the technical means used to embody it; but tone is to many so new and strange a medium of expression that they are susceptible only to the sensuous effect of music, just as a savage would see only a blaze of color in a painting, and catch only the rhythmic jingle of a poem.

I have selected a simple incident in nature to illustrate my idea. A battle field, a love-scene, a death-bed, a religious ceremony—any one of the thousand episodes of life which awake emotion and quicken imagination—might have been equally well chosen as furnishing inspiration to poet, painter, and musician. Oftener still, some purely subjective experience of the composer himself must be sought as the impulse which quickened his artistic activity to fruition, and will be found in his perfected work by those who have eyes to see and ears to hear.

This inner meaning is often vague, subtle, ethereal, a shadowy emanation from that mysterious under-world of consciousness, with which music deals more successfully and satisfactorily than any other language, and which, in fact, in its ultimate perfection of utterance, baffles every resource. It is this inner meaning which it is the duty and privilege of the artist or the teacher to discover and make plain to others by any and every possible means.

"What is expression in piano playing? and how shall I acquire it?" are perhaps the most frequent questions asked by all music students, and are certainly among the most important, to which the teacher is expected to give a ready, concise, and intelligible answer.

Expression in playing is precisely the same as in reading or declamation. It consists in making unmistakably clear to the listener, by means of the proper tone, emphasis, and inflection, the true meaning of a composition, whether musical or literary. The first essential step toward acquiring the ability to do this is to grasp clearly and feel vividly for oneself the meaning which is to be impressed upon others; to separate this meaning from the merely sensuous beauty of the medium and ornamental elaboration of the form in which it is embodied. To be able to express the significance of a composition, at least the pith of it, briefly and plainly in one's own words is always proof of this power already possessed to considerable extent, and practice in doing so will develop it amazingly. When a player has no more definite idea of a composition, and can give no more comprehensible description of it, than that it is a pretty piece, be sure that he or she does not understand its artistic import any more than if it were a poem in Choctaw, and will be equally unable to make others comprehend it.

The pupil should be led by easy stages, from the very beginning, to seek and recognize the intention and effect of every strain of music, even the simplest. In addition to the works he is himself studying, the teacher should frequently play for him short musical periods of a distinct but widely varied character, either improvised, or taken from compositions with which the pupil is unfamiliar; and then, by judicious questions, he should be trained to think and talk about the impressions so produced upon him. To tell, for instance, whether the music is fast or slow, major or minor, cheerful or sad, exciting or soothing; whether he thinks it would be suited for a wedding or a funeral, a hunt or a cradle song, a battle-field or a ball-room; to the bright, exhilarating hours of morning, the dreamy twilight of evening, or the gloom of winter midnight. Let him select an appropriate descriptive name for the strain, and in every possible way characterize it as a distinct entity in its appeal to his own nature.

Object lessons of this kind, continued and gradually increasing in comprehensiveness and delicacy of discrimination, supplemented by hints and suggestions from the teacher, by the study of writers on music and of the works of the best composers, will work wonders, even with the most unpromising pupils. I speak from experience, having tried the plan many times, and almost always with results as surprising as they are

gratifying. The teacher will be astonished to find how much may be done in a few months, with bright pupils, in stimulating activity of feeling and fancy, in cultivating imagination and perception, and in establishing that instantaneous and sympathetic connection between the merely physical effect of music on the ear and the responsive echoes of thought and mood within, upon which connection music must base its only just claim to be called an art.

From this cultivation of perception and appreciation an improvement in interpretation follows as a matter of course. It is but a short, natural, and often unconscious step. What is felt will be expressed the moment the pupil has the technical power of expression necessary, and there will be no more trouble from rushing a funeral march into a quickstep, or dragging a hunting gallop down to the amble of a tired cart-horse.

The tendency of this training, moreover, is to make better listeners, who are about as rare and as much needed in our concert-rooms as good performers.

EAR TRAINING.

ANTON SEIDL, in a recent interview, said:—

"You ask me what people are to do to detect the musical ear, particularly what parents are to do when interested in the education of their child. I suppose you know that this is in one respect a difficult question, and one at the same time that leaves very little to say. But it seems to me that there is nothing to be advised except this, that the parents shall seek the judgment of a musician. I do not see what else they can do. I know, too, that this is not a completely satisfactory course in every case, for I suppose it is true that many teachers take pupils knowing that they have not a good ear."

"Is it not easier to detect a good or a bad ear in a vocalist than in an instrumentalist?"

"It certainly is. In the case of a voice trial the musician has only to play or sing a brief passage—a few notes—and ask the pupil to follow. A few such trials of the voice will indicate beyond doubt whether a beginner has the necessary foundation of a true ear."

"Of course, there might be cases where the ear was not perfect and where a general trial might seem favorable, but no person whose ear, whose sense of harmony, was seriously defective could possibly escape detection in such an examination as this."

"In the instance of a performer the case is undoubtedly somewhat different. When the trial is not through the voice but through an instrument, it cannot be finished in one effort. Nothing but musical study will bring out the ear defect of a pupil who does not sing. In a few lessons, particularly in the case of an instrument like a violin, the defect will appear if it is to appear."

"But there is no rule that any one could set down for finding that a person had no ear, any more than there is a rule for finding whether a person has positive aptitude. Either trait will appear under trial by a person competent to make that trial."

—In America, music study has wonderfully enlarged its domain, while it seems that constantly greater numbers are coming into it. The almost feverish progress we have made in the few years past shows how much power we are gathering from it. We must now think of directing this power in the best way. It gives one a fullness of hope for our future to know that daily there increases that class of students who are unwilling to spend life merely to please, winning at the same time a decidedly comfortable living thereby. It bodes well for us that here and there are some who determine to study the art of tone as a fine art, to spend years seriously in it, to seek out for the common good those delicate threads of connection that bind art to art, and make the family one. If for a few years past it has been a promising sign that young men and women undertake the study of music as an actual employment, worthy of their best thought, it is now even a better sign that there are others striving to understand art in its relation to use in life by patiently seeking out its tendency as shown in the development of human thought. No longer as a flower alone, but as a blossoming plant of healthy growth, it is to be regarded.—*Thomas Topper, in "Music."*

The desire for immediate results—insisting upon learning pieces by rote or worse, when the pupil should be studying the rudiments, is a rock upon which many a talented pupil and would-be-honest teacher has been wrecked.—*Van Eman.*

LETTERS TO PUPILS.

BY JOHN S. VAN CLEVE.

To F. A. S.—The composition which you allude to ("Cradle Song" in F sharp major, Liszt-Weber) is one of the most exquisite effect pieces which Liszt ever produced. The melody is of the loveliest possible character—simple, quiet, and full of tenderness, and just sufficiently agitated to save it from tameness. It is a compound period, the second division being founded upon a progression of chords belonging to the tonic minor key, F sharp minor. Your question leads me to a comment which is much broader in its application than to this composition merely. I will begin, then, by dividing roughly the treatment of all piano-forte melodies into four special manners: First, melodies which are exceedingly prominent, constructed of long, loud tones and in the two middle octaves of the key-board. Many examples might be quoted, but possibly the first division of Liszt's paraphrase on Wagner's "Evening Star Romance" from "Tannhauser" is as good as any. The tones are of almost equal weight and are always to be struck rather heavily, like the clang of a bell-clapper, but, of course, not so heavily as to produce any muddy admixture of either metal or wood—that would simply be a bad, unsympathetic touch.

The second kind of melody is that which is located in the same region of the piano, but in which the tones vary among themselves as to length and approach more nearly to an animated vocal composition. In this case, accentuation and gradations in the dynamics must be distributed with the subtlest feeling and the greatest possible care. Gottschalk's "Last Hope," "The Whispering Breezes," by Jensen-Niemann, the "Love's Dream," by Liszt, and a hundred others will serve for illustration here.

The third mode of treating a melody is the pronunciation of the melody with a sharp accent, but with dainty quickness and lightness of the tones. One of the finest possible examples is the celebrated "Spinning Song," or "Bee's Wedding," as the English call it, of Mendelssohn; that is, the "Song Without Words" in C major, presto, 6-8 time, which is numbered either 34 or Book Six, No. 4. Anything more airy light and dainty than this staccato melody, to be played with the outside three fingers, that is, third, fourth, and fifth, of the right hand, cannot be imagined.

The fourth species of melody, or melodic treatment, is that in which there is no strict melody, but rather a jotting or sketching of a melody; that is to say, there is a passage of rapid, equal tones, sixteenths or thirty-seconds, and at certain nodes or joints in the long set of melodic tones we find the changes of harmony indicated by an emphatic tone. The prelude to the second fugue in Bach's "Well-Tempered Clavier" is an absolutely perfect example of this. Many of the magnificent studies of Cramer also exemplify it.

From these four modes of treatment I should select the second as the proper one to apply to this exquisite "Cradle Song." Play the first eight measures with the utmost tranquillity, but not making all the tones of equal weight. Define the accent of the melody, but by a soft pulsation, as of the heavings of the mother's breast.

The first half of the second division of the compound period, however, must be played somewhat more agitatedly, as it gives a momentary feeling of anxiety and melancholy, indicated by the minor chord and the bolder progression. Retain it well, however, within the limits of good taste, and do not be either noisy or jostling; remember that you are rocking the baby to sleep.

To M. Y.—You ask again the old question whether a knowledge of absolute pitch is necessary to the teacher. If you had said musician, I should say yes, emphatically, but as you say piano teacher, I say yes, with a difference. There are piano teachers and piano teachers. If you aim to be one of those all-round, ideal musician-pianists, who love the piano ardently, but love it more for what it suggests than what it is, then I should say yes, by all means you must have a knowledge of abso-

late pitch. I believe that all instrumentalists can acquire this power. Vocalists do not need it, and, indeed, I discourage my voice students from even asking whether it is E flat or D natural that they are singing. I do not allow them to look at the piano keyboard, and nearly all of their technical work I require to be done without notes, simply and solely for the purpose of developing and sensitizing the ear and marrying the larynx to the ear. No bond can be made too subtle or too binding for the larynx and the ear of a singer. The reason why nine singers in ten cannot sing in tune is because at some part of their early course they have been accustomed to that vicious habit of hammering out the melody upon a piano while learning it, instead of thinking it out theoretically and memorizing it as a physical impression of tone.

But enough of this. You do not ask about singers, but about piano teachers. It is not absolutely necessary that you should be able to tell G, A, or B with your back turned, but many of the greatest teachers in the world think it extremely important. Lebert, the great light of Stuttgart, used always to test his pupils by placing them on the opposite side of the room with their back toward the piano and striking tones for them to read off. This power of distinguishing many tones, even tones in very elaborate and dissonant combinations, by a very natural sequence of environment is a peculiar gift or compensating facility of the blind. Indeed, for a blind music teacher I regard it as practically indispensable.

Of course, you know the well-worn but significant anecdote about Mozart—Mozart, the most perfect absolute genius that music has ever known. When a boy he took up a violin one day and said, "Why, this instrument is an eighth of a tone lower than it was yesterday." That story seems to me a little over the verge of probability, and yet who shall set bounds to the power of genius? Any respectable violinist can tell when he hears "A" open or "E" open; when he hears B flat or E flat, and whether it be made on the "A" string or the "D" string, and I believe that pianists ought to be equally sensitive.

Now for the second part of your question, "How can it be cultivated?" I will make an adaptation of the old anecdote about Demosthenes when asked what eloquence consisted of. When he was asked the first thing he said "Action," when the second he replied, "Action," and the third, "Action." Now, if you want to know how to cultivate your ear, the first thing I would say is, "Listen," and second, "Listen," and last of all, "Listen a great deal." Perhaps this is not complete. I should say, "Listen and think."

SOME STUDIO EXPERIENCES; OR, THOUGHTS FOR PUPILS.

BY CHARLES W. LONDON.

In looking over old lesson-books and reading the games of pupils, there comes a flood of remembrances, followed by reflections. Why did some of these pupils succeed while others failed? This question can be answered by giving a short sketch of some groups or classes of them:—

Group A. There are several in this group. Each had a good mind and a good amount of musical talent. They loved music, but never amounted to anything in it because they lacked in ambition, but not in indolence. They are now "hewers of wood and drawers of water," but might have been successful teachers if they had allowed the good to come to have overbalanced their love of ease.

Group B. These were most interesting pupils, keen and bright, learned rapidly and played their lessons brilliantly. But they did not go far enough in music. One is now teaching a few pupils at low prices, is dependent on herself for a living, but does not make a good one, for she is not prepared for good work. Some of the others have new homes of their own, while one left her new home and is with her parents again. This is mentioned to show of what worth a better musical education would have been to several of them.

Group C were studying for music teachers. There was no lack of talent and all practiced faithfully, but there was a lack of concentration and consequent thoroughness. Each desired to undertake too many branches and so failed, for, with the common perverseness of human nature, they, as teachers, attempted to teach those branches of music in which they were weakest. One tried to play the organ, and did it so poorly that her really fine piano playing went for nothing toward getting her a class of piano pupils. Another gave more attention to voice culture than the quality of her voice would warrant (these things were done against the advice of their teachers), and people said that her ear was false, and, of course, she could not teach, when in fact she is a very good teacher of the piano. Another gave up the piano and is working on the violin. I say "working," for her ear is somewhat false, so much so that her music has more work than play in it.

Group D. These were daughters of "society people," who "studied music as an accomplishment and for the amusement of friends only." Unfortunately, riches have wings. After a reverse of fortune, one came to me for a recommendation to fill a seminary position that was entirely beyond her capabilities. Another, with tears in her eyes, begged that I would help her to a place in some seminary where she could teach enough to pay for her board and lessons of the director. One had money enough left, after the death of her father and loss of estate, to complete her musical education far enough to get a good seminary position, where she is fortunate enough to have her mother to support and comfort during her declining years. Three others are widows and teaching to support themselves and one or more children; meantime they have studied at summer music schools and with celebrated city teachers and have had help from past society friends in securing pupils. Two are keeping city boarding houses, one is a dress-maker, while two are "salesladies." The remainder have married and are having nothing to do with music, not even playing for home entertainment.

Group E. These we will not classify, but will show wherein they were musical failures. One had taken lessons of a local celebrity and had such a poor preparation, and stuck to her early and false ideas so closely, that it was impossible to advance her to even a passably good player. One was so stiff in her movements that "she played all over," even moving up and down on the stool when playing octaves and chords. She could not play with a loose wrist, only with a thumpy, detached touch, and all because her first teacher was an older cousin, who had taken lessons on the reed organ only, and knew and taught nothing of touch. Inquiry divulged that she had taken lessons of this cousin over five years, and experience proved that her bad habits of playing were so firmly fixed that she had to give up music. Money gone for tuition, and the chagrin of failure, all because a "cheap" teacher was employed for "beginning lessons." Another had such a high opinion of her musical ability that no piece was hard or brilliant enough. She scarcely could play a little waltz without stumbling, yet expected difficult concert music for lessons. Several were too unbalanced in disposition and lacked too much in home training to have control of themselves; they were the slaves of whims, moods, and circumstances. The most in numbers were those who were so overcrowded with school studies, parties, dancing school, etc., that music practice was neglected. Some were too indolent to practice, or heed instructions and control their movements when they did practice. Two were so taken up by society and "heart" affairs as to neglect their musical opportunities, and so made a failure of their music. A few practiced enough, but it was all by caprice and not under control, much of it being on light music of the popular order that was not given as a part of their lessons. Of course, their headway was far short of their musical capabilities.

Group F. These were talented, good workers, and have been successful. They were most interesting pupils, and their successes I have followed with sympathy and interest.

CONTINUED FROM LETTERS TO PUPILS.

From Page 56.

BY J. S. VAN CLEYNE.

When you are studying out your theory lesson, if you have the E flat chord, not only think E flat—G—B flat, but try to imagine it. Wagner, the greatest composite genius ever known in the history of art, musical or literary, was able to think the enormous complications of his great thought without recourse to any instrument, and, indeed, my old friend, Mr. Otto Singer, who is an exceedingly learned musician and a scholarly man in every direction, as ardent a devotee of Wagner as I ever knew, said to me once that it was an excellent thing for Richard Wagner that he was a stumbling, bungling pianist, because the music flowed straight from his imagination upon the orchestral score. Mr. Baeteris, for many years the first viola of the Thomas Orchestra, used to require his pupils to make their theory lessons and their composition lessons without any help from an instrument, and he himself could write a correct and fluent quartette in perfect silence. I believe that nearly all great composers have to some extent had this power, at least after they had conceived at the piano key-board (for all of the great composers have been pianists—please remember that, you who hate the piano and complain of it as being mechanical)—all great composers, I say, after they had conceived the idea at the piano, had the power to think out its elaboration without hearing any of it except in the imagination.

Whenever you strike a chord or a single tone upon the piano, whenever you hear a bell ringing at a distance, or hear any one sing, or the tone of a flute or a trumpet or a violin, think what pitch it is and make a guess. If you don't come within a perfect fifth of it at first keep on—try, try, try again—and I think very few persons are so exceedingly unmusical that this power cannot be in some measure acquired.

EDITORIAL NOTES.

A PREVENTABLE CAUSE OF FAILURE.

WITHOUT a keystone the arch will fall. Its foundation may be of rock, its stones of granite perfectly fitted to their place, the best cement and finest workmanship may have been used in its construction, but it will never be an arch until it has a keystone. Similarly, the pupil may have musical talent, a good teacher, parents who are interested in their child's success, and keep hours sacredly devoted to practice, and who keep a good instrument in good order and tune, yet one thing is lacking, this is—health. Lessons are lost and practice omitted, and little or no advance is made in the child's musical attainments. But how much of the poor health is preventable by regular habits of eating, sleeping, and exercise? How much of this ill health is due to confectionery, pastry, and such things, eaten at all times of the day? How much of it to being up late at parties, dances, etc? Why is it that so many young people of poor health, becoming backward in their studies, are sent to seminaries and boarding-schools, and while there become pictures of robust health? This is answered by the regularity of school life, where not only health is regained but rapid advancement in studies is also made. It is the old, old fight, the better self against appetites. It is a battlefield where teachers lose reputation, parents their money, and the child the educational and musical advancement that is his due. Success or defeat is in the hands of the parents to a far greater extent than is generally supposed.

WHO IS RESPONSIBLE?

Good music in the home is a delight. Parents enjoy a double satisfaction in the fine playing of their children—pleasure from the music and pride in the acquirements and skill of their children. But not all musical children become good performers, and too many parents fail to enjoy what the time and work of the child and their own outlay should have given them. Good play-

ing depends upon four things—talent in the pupil, faithful practice, good instruction, and a good instrument kept in good tune and order. Talent is a gift, but the remaining three points are in the control of the parent first and the teacher second. The parent can control the child's practice, the teacher can make that practice interesting and productive of good results. Furthermore, it is the parent who selects the teacher, good or bad, who controls the practice of the child, and is responsible for the quality of the instrument. The parent not only has all of the cost of music lessons and instrument, but nearly all of the responsibility, that of selecting the teacher and seeing to the child's practice. Therefore, if the home is made delightful by the aid of good music, it is for the parents to decide and bring about by their own active control.

FINISH.

"The unfinished is nothing," says Amiel. Think a moment: What good can you get from a piece that is not well learned? You can make no use of it but to show how poorly it has been practiced. True, you have perhaps gained somewhat in technique by the practice you have given it, but the fact remains, that you have no ownership in the piece till it is all your own by being perfectly learned. You may have a quantity of half learned pieces in your folio, but of what use are they to you or your friends? You cannot play them for your own or their enjoyment; you might as well not have a single piece, as a score of them that are but partly learned. The more of such pieces you have the more waste of labor they show, the more they exemplify your lack of application. The remedy is to always keep your best pieces in review and at your fingers' end. Think less of the novelty of a new piece than of a perfect playing of an older one, for it is infinitely better for your musical development to play one piece thoroughly well than to skim over quantities of pieces indifferently; in fact, the more poor playing you do the worse off you are. Your grade of attainment is gauged by how perfectly you play, and not by the number of pieces played. When we hear a great pianist, we are interested in how he plays the pieces of the programme before us, and not in how many such programmes he can play.

MUSICAL ITEMS IN THE LOCAL PAPER.

HARDLY a subject could be mentioned in which so many people take a lively interest as that of music. As a proof of this assertion, note how in every home there is a musical instrument of some kind, and also the constant use of music in our every day life. Why then should not the thousands of weekly papers in our towns give more attention to our art? Doubtless, nearly all of them would publish musical items if some one who has the necessary knowledge of music would give attention to making a weekly selection of musical news and articles. Here is where our readers can do a vast amount of good for the cause of musical art by volunteering to do this for their home paper. The columns of the musical magazines and the musical news items from the daily papers of our musical centres, with notices of local musical doings, will furnish all the material needed for this good work.

Our subscribers are invited to send THE ETUDE ideas on teaching, and anything that they think would be of interest and value to other teachers or that would be a help to pupils. There is nothing more practical than the ideas that come to a teacher in lesson giving; these should be written out for the benefit of the music-teaching profession. Some of the most-useful articles that we give our readers were written by teachers who have not made a specialty of literary work; so, then, try your hand and see what you can do for fellow teachers and their pupils.

A MERE toying with pleasant sounds may have accompanied the genesis of music, as the evolutionist thinks; the mathematical definition of them and their contrapuntal treatment have certainly influenced art in the recent past.—S. Austen Pearce.

HELPS AND HINTS.

We learn to do by doing.—*Comenius*.

The mind grows on what it assimilates.—*Sully*.

The "room for improvement" is the largest room a good many people have.—*Exchange*.

You will never "find" time for anything. If you want time you must make it.—*Buxton*.

Habit is a cable; we weave a thread of it each day, and it becomes so strong we cannot break it.—*Horace Mann*.

Have lofty aspirations and high ideals. No one ever arose above his best desires or his noblest aim.—*Musical Messenger*.

Not what you say to your scholar, but what your scholar says to you, is the test of your success in teaching.—*S. S. Times*.

Knowledge can only be acquired by unwearied diligence. Every day that we spend without learning something, is a day lost.—*Beethoven*.

Blame is much more useful to the artist than praise; the musician who goes to destruction because of the faults pointed out to him deserves destruction.—*Wagner*.

The greatest triumph of a teacher does not consist in transforming his pupil into a likeness of himself, but in showing him the path to become his own individual self.—*Elbert*.

Apt illustrations are much more successful in fixing truths in the pupils' minds than the plain, straightforward statement of those truths abstractly. Teachers should cultivate the habit of illustrating.—*Musical Messenger*.

I am convinced that many who think they have no taste for music would learn to appreciate it, and partake of its blessings, if they often listened to good instrumental music with earnestness and attention.—*Ferdinand Hiller*.

Any musical composition, simple or difficult, light or heavy, played after any amount of preparation, by one who has formed wrong habits in technique, will mean nothing, or give positive pain to an unprejudiced listener.—*Van Deman*.

Whoever wishes to study with success, must exercise himself in these three things: in getting clear views of a subject; in fixing in his memory what he has understood; and in producing something from his own resources.—*Agriola*.

What is clear is easily assimilated; what is vague is imperfectly digested; what contains no light at all is rejected; and what is misconceived enters into the system, and chance decides whether it enters as a harmless or as a deleterious ingredient.—*Ellen E. Kenyon*.

Time is the most important element in music. The feeling of absolutely correct and sympathetic pulsation is life itself, and must be reflected by music. Musical interpretation is "holding the mirror up to nature" in its real and most poetic sense.—*G. J. Bulling*.

When a child can play three pieces well, and with a thorough understanding of them, it has learned more than if it could play a number of pretty pieces without understanding a single note of them, and without playing any one of them correctly or tastefully.—*Kasner*.

"The man who commands respect and wins success is he who gives himself, mind and heart, body and soul, to pushing forward the truth; one in whom men discover no spirit of self-seeking, but, rather, a living embodiment and incarnation of the cause he advocates." Automatism, or "finger memory," is a wonderful thing, and it is not enough considered by pianists and teachers. It is the medium between the mind and the muscle. The mind assumes the picturesque tints, automatism grasps the fingers as a brush and paints the picture.—*DeForte*.

The artist generally reflects the humor of his audience: is the latter cold, distracted, indifferent, talkative, and ill-bred, the artist, you may be sure, will not become warm, and inspiration will fall him. This spark that ought to warm you, will not be struck from him when he feels that it would be extinguished amidst the indolent impatience of those who listen and yawn.—*Gottschalk*.

LETTERS TO TEACHERS.

BY W. S. B. MATHEWS.

EDITOR ETUDE:—I have found so much help in your magazine, that I turn to you for advice. I have a pupil—and I am sorry to say, not the only one—who is not particularly fond of music. She plods along faithfully, yet seems to take no real interest in her work. Recently, unknown to her, I was calling at her home, and I heard her playing the "U and I Waltz," that silly trash that has been a nuisance to so many teachers. The music went with such vim that I was greatly surprised. The effect was so unlike anything I had heard from her before. Scarcely was this ended when that vilest of all trash, "The Chopsticks Waltz," was jingled off with a snap quite remarkable.

Now, I had been giving her the easiest and most musical of Schumann's pieces for children, and the best easy pieces by modern composers. I included some selections from Clementi, some of the easiest studies from Heller, especially some of the best from Opus 125, and Mathew's Studies in Phrasing.

What I want to know is, What is a young teacher to do in such cases? Shall I go on with my course of solid, heavy music, that the child can find no interest in? Or, shall I let my standard down, and meet her more than half way? Shall I give her some music of the kind she evidently so much enjoys? If I should do this, would there be any chance of lifting her taste where it should be? My feeling is, that I can get her interested in music by giving her pieces of a transparent content, and when once interested, she can gradually lead to something better. I have such a lofty ideal of musical art, that I very much dread the degradation that this course of mine would seem to imply. I found some encouragement in her case by playing Wilson's "Shepherd Boy," Lange's "Pure as Snow," and Blake's "Waves of the Ocean Galop." While these pieces are not so very much better than the silly things she played, yet she was pleased with them, and asked that I would give them to her as lessons.

H. V. M.

You have already found out the true solution yourself. It is to give music that the child likes. At first this will be pieces such as you mention; but later, if you intermingle these with other amiable pieces, her taste will improve. My Phrasing Studies (whichever book is suited to her case—most likely the Introduction) will be a great help. She must have one piece that she likes; one that she ought to like (such as those little songs of Reinecke and others.) Then with exercises that also help the taste by educating the musical perceptions, as those of Mason do, you will be surprised to find how nicely you will be getting along in a few months. Moreover, you must not forget that the child will go on thinking and rejoicing as a child for a long time, before becoming an adult. She likes trash, as you think it, but as she plays it with snap, it is certain that she has the root of the matter in her. Did it ever occur to you how very, very stupid you once found goody goody books about curly-haired little boys who went to heaven prematurely? You are trying to work that sort of thing in music, and the pupil has too healthy a child appetite to like it. This is nearly all there is of it.

At the same time, you must remember that all serious music has to have its standpoint granted. If played before an unprepared audience, much really fine music is lost, because the hearers are not in the mood to listen. Now if you will have class reunions, and play there a little—not too much—really good music, having first shown the points in it which you think the pupils ought to like, and the beautiful effects, if there are any, you will find all, or nearly all, beginning presently to take an interest in much music which as yet they do not care for.

A PROPOSED REMEDY FOR THOUGHTLESS PIANO PLAYING.

BY A. J. GOODRICH.

EVERY piano teacher has probably wondered at the carelessness or inattention of certain pupils who, in learning a new étude or divertimento, seem to be insensitive to everything excepting the notes.

Very few piano pupils in the second or third grades are actually ignorant of the meaning of the ordinary signs and symbols used in connection with musical notation, for these are explained in the elementary part of every text book. Yet it is a matter of frequent occurrence for pupils to ignore or disregard all the composer's

directions as to the style of performance. I refer of course to the dot, the tie, the slur, marks of accent, etc. These are plainly to be seen, and yet too many pupils are blind to their existence. As to the cause for this seeming negligence, my own opinion is that it is not the result of obtuseness, nor of willful neglect. It is, I believe, attributable to the false system of education in our public schools. Instead of directing the pupil's mind into independent channels of thought, and thereby inducing mental incitement, the teacher merely indicates a lesson to be learned, without explaining *how* it is to be learned. Some kind-hearted teachers proceed to the other extreme and tell the pupil "all about it," thus destroying whatever independence the pupil may possess.

It is unprofitable to complain of ills without suggesting a remedy; though the cause of the difficulty must be definitely ascertained before we can undertake to obviate it. I begin, therefore, with the understanding that the pupil is endowed with natural capacity, but that this latent power is dormant; that the receptive faculty is not in a favorable condition to admit new ideas.

The mind must be made *reflective*, but the precursor to reflection is, *observation*. For the cultivation of this latter faculty let us select No. 1 of the "Twelve Easy Pieces by Hindel," von Bülow's edition. The following points are to be observed: 1, the clefs; 2, the key signature; 3, the metrical signature (numerator and denominator); 4, the movement; 5, the melodic character of the treble part (the scale and chord figures, as in measures 1 and 2); 6, the rhythmical arrangement, reference being here made to the elementary definition of rhythm as applying to the valuation of the notes in each measure; 7, the melodic and rhythmic features of the base part; 8, the quantity of tone employed (mostly *f* and *mf*); 9, the second and third species of accent, *>* — here employed; 10, the slur, showing the connected notes of certain semi-phrases; 11, the ordinary staccato marks; 12, the dynamical symbols, *<* and *>*; 13, the repetition signs; 14, the rests; 15, the ties; 16, the fingering; 17, the different kinds of touch required for the different styles; 18, the phrasing; 19, the tempo signs, or deviations from the regular movement; 20, the character of the music.

The abbreviation *dim.* has, unfortunately, two meanings in this Corrente: In the 6th measure it refers to a diminution of tone, in contrast to the *<* of the 5th measure. But in the 24th measure *dim.* indicates a lessening of both tone and speed; for after the increased tempo indicated by *crac.* there must be a corresponding *rallentando* in order to restore the original movement. I would insist upon the enumeration of all these details for the purpose of cultivating the pupil's power of observation. This is not a mere visual operation, for the mind must translate every sign and symbol which the eye discovers.

We now return to the beginning of the Corrente. I would select the first four measures and require the pupil to examine attentively the treble part of this section away from the piano. Only three points are to be borne in mind at first: the intervals, the rhythm, and the fingering; the key and the metre have been previously observed. When these four measures have been sufficiently studied I would withdraw the printed copy, and ask the pupil to perform the section from memory, in moderate movement. If this is accomplished satisfactorily the student should proceed to learn the base part of this section in the same manner.

The two hands may then be combined. The second section is to be memorized in the same way, separately. After this the entire period must be played without notes, uninterruptedly. Now return to the beginning and observe the legato and staccato marks throughout the period, merely requiring a reasonable degree of correctness in these respects.

The dynamical marks are next in order. These include *f*, *fm*, *p*, the symbols *<* and *>*, and two species of accent. Maintain the moderate movement until these details are executed.

The second period naturally divides itself into phrases of two measures each, and it may therefore be learned according to these smaller divisions. The design here is

more easily analyzed, for the second and third phrases are answers in sequence form to the first phrase, each one being located a major 2d above its antecedent.

The second period ends in the 16th measure, and this should be repeated from the double bar until the directions have been carried out, as in the first period.

The third period, beginning at 17, is extended to ten measures. After this has been rehearsed in the synthetic manner described, particular attention should be directed to the greater contrasts of light and shade here indicated. The movement is to be increased from time to time, according to the discretion of the teacher.

The main objects in studying the copy away from the instrument are: 1, to enable the student to observe details which would be overlooked in a *prima vista* performance; 2, to allow the performer to make an analysis of the *design*, for herein lies the secret of learning a composition quickly and thoroughly. The sequence figures of the second and third periods illustrate this point. To these I would add, that the final cadence (from *dim.*) is the same in design as that of measures 6, 7 and 8, transposed from dominant to tonic.

With regard to the character of the Corrente, it is bright and cheerful, and requires very little deviation from the metronomical movement, $\text{♩} = 138$.

Another peculiarity of the Corrente is, that certain phrases and periods commence upon the last eighth note of a measure, which is, therefore, slightly accented. This Corrente does not begin upon an isolated eighth note, but from the last of the fourth measure this peculiar feature appears at frequent intervals and must be duly observed in the performance.

The principal purpose of this article is not to explain the manner of executing the various details of which attention has been directed, and they are therefore left to the judgment of the teacher. The great problem pertaining to the instruction of average elementary students is, how can they be led, or induced to properly apply mental force? How can we inculcate the habit and power of thought in a mind unused to reflection?

One method of accomplishing this result is herein submitted, and I have never known it to fail. Additional means are sometimes necessary, but an explanation of these must be left to a future paper.

It only remains to add that teachers must be governed by circumstances in applying this method. Some pupils will be unable to thoroughly comprehend more than a phrase at a time; some will be able to remember a section; others may execute both treble and base parts to a section, after studying the notes for the space of a minute or two. In any case the preliminary task of observing every detail away from the piano should be accomplished before the composition is actually performed.

NEW PUBLICATIONS.

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Rubinstein maintains that instrumental music is the highest and purest form of musical art, and that Bach, Beethoven, Schubert, Chopin, and Glinka are its greatest composers. In opera, he thinks "Fidelio" the greatest, while he criticizes Wagner's theories severely. The composers of all times and schools receive his attention, in remarks that are as entertaining as instructive.

The book can be ordered from the publisher of THE ETUDE.

CLASSIC AND ROMANTIC MUSIC.

BY EDWARD DICKINSON.

IV.
ROMANTIC MUSIC.

The title "romantic," which is applied to the music chiefly cultivated since Beethoven's time, is taken from the "romantic school" of poetry, which arose in Germany at the beginning of this century. The poets of this school, dissatisfied with the artificiality and formalism that so largely prevailed in society and literature, tried to revive the modes of thought that are revealed in the institutions and productions of the middle ages. They found their suggestions in the old romances; hence the appellation "romantic." These poets brought into literature a mysterious and fanciful atmosphere. They sought in out-door life and in the superstitions and customs of the common people a closer comprehension of nature and human feeling. Some surrendered themselves to the raptures of Roman Catholic piety, others found delight in mysticism and reverie. All tried to escape from realities which they deemed prosaic into the world of the unreal and fantastic. In expressing themselves they renounced the antique and classic, and cut loose from the old precise forms of composition; each writer became a law to himself, giving free rein to his imagination and allowing the impulses of the thought to shape the style.

This revolutionary spirit seized upon music also, and the result was practically the same. Music has thrown off the classic restraints; it is animated by ideals that were outside the experience of the classic masters; and either breaks down the old forms altogether or, when it preserves them, gives to them a new spirit and coloring. The symmetry, precision, and moderation of the old have given place to the copiousness, variety, and intensity of the new.

This is the result of a single effort, which is, to connect music with definite ideas, to widen its expression by associating it with outer facts and inner feelings. This is the golden thread that guides us through the bewildering labyrinth of modern music. This principle was, indeed, suggested by Beethoven in the "Heroic and Pastoral Symphonies" and in other works, but only in the later romantic style do we find it adopted as a guiding system, and carried out to its full consequences. In one place it discloses the personal temperament of the author, as it does so wonderfully in Chopin's works and in Schubert's songs. In another it suggests the mood of the author in the presence of Nature, as in Mendelssohn's romantic overtures. In another it intensifies poetic imagery, as in Liszt's "The Preludes," and Grieg's suite "Peer Gynt." In another it reveals national qualities, as in Chopin's polonaises and mazurkas, Liszt's Hungarian rhapsodies, and Grieg's Northern dances. We find little or nothing of all this in the classic works. They were written in abstraction from exact feelings; they are simply musical forms, built up according to established laws of structure; the feeling that was their basis, although real and profound, could not be described in words. But the romantic music largely proceeds from the attempt to realize precise moods in musical sounds; to find some tie that unites music to images and thoughts; to pervade and illuminate definite emotion with musical motion and color.

This great comprehensive fact of the supposed connection between music and definite ideas has given rise to a new critical phrase, "music with a poetic basis." In some works the poetic basis is plainly announced, as in Schumann's "Forest Scenes," Grieg's "Bridal Procession," or Mendelssohn's "Midsummer Night's Dream" overture. In others it is only dimly divined by the hearer, and is differently interpreted by different persons, as in much of Chopin's music. This tendency is indicated by the immense number of modern works that bear definite titles, such as Schumann's "Warum?" and "Confused Dreams," Nicodé's "First Meeting," Bendel's "Moonlight Trip to Love's Island," and endless "cascades" and "whispering winds, etc." In others the title is more general and leaves more latitude to the listener's fancy, such as "nocturne," "nocturnette"

and "romance." Underneath all lies a definite conception which gives the music its special character. Thus, in Schumann's "Warum?" avoidance of full cadences gives the music an unsettled, questioning character; in Nicodé's "First Meeting" the music is buoyant and exultant. In these two beautiful examples there is genuine poetic imagination; in the "brooks" and "breezes" there is mere imitation, of a more or less cheap and obvious character.

This attempt at precise suggestion is almost entirely lacking in the classic masters. With them it is simply sonata, or rondo, or variations, or scherzo, or some form of dance. The title refers to the technical form merely.

This new romantic principle exhibits two phases. In the first the music is associated with a single detached thought or image. This is the case in the examples I have already given. The poetic basis is brief and slight, and almost all the detailed meaning of the work is left to the hearer's fancy. The object or sentiment which the composer has in mind localizes his imagination, and helps to stimulate his invention. The music portrays the mood which the idea excites—grave or gay, meditative or passionate—and draws the hearer into sympathy.

Among all the brilliant results of this poetic impulse, none is more noble and characteristic than those works that have been composed under the influence of natural scenes. In this respect, as in many others, Beethoven was the precursor of the romantic school. Mendelssohn's romantic overtures and symphonies, Raff's "Forest" symphony, Berlioz's "Harold in Italy," Wagner's accompaniments to the out-door scenes in his dramas, are a few of the countless illustrations of the response that modern music has made to the charms of nature.

This method of associating music with poetic conceptions is carried still further when a musical piece, instead of expressing a single isolated thought, illustrates a detailed story or succession of scenes. Music of this latter class is called "programme music." The composer selects some poem or narrative, or invents one, and then writes a piece of music which, in a certain way, reflects the successive scenes or episodes, varying its style to correspond with the changing phases of its poetic counterpart. In this case the music usually follows none of the strict musical forms. Sometimes it is a loosely-connected series of short forms, with no single unifying musical theme, as in the prelude to "Parsifal." Sometimes a sort of musical unity is given by means of a musical phrase which reappears with modifications in each scene, as in Liszt's "The Preludes" and Berlioz's "An Episode in the Life of an Artist." Works of this style may also be divided into two classes: those which describe external events and those that follow a series of mental changes. A good example of the first is Raff's "Leonore" symphony, which the reader will find described in Grove's "Dictionary," article "Schools of Composition." One of the most beautiful types of the second class is Liszt's symphonic poem "The Preludes," in which the conflict is entirely spiritual. The only law laid upon the writer of "programme music" is that the music shall be interesting in itself as music, apart from the programme. Whether music gains or loses by this rather mechanical union of music with poetic and picturesque ideas is a vexed question.

To sum up the whole subject we may say that classic music is like architecture, not expressing definite thoughts or the artist's personality, abstract and formal in its beauty; romantic music is more like painting and poetry, the product of more definite and describable feeling, colored with national or individual traits of character. In the first the form is more than the thought; in the second the thought is more than the form.

The space at my command has allowed me only to touch this vast subject in the most casual and superficial way, but the student who carries these principles in mind will find them inexhaustible in application and interest. He can take them outside of music and find that they apply to the general progress of the art and literature of modern times. These principles, also, are not merely theoretical; they are of practical importance in the performance of the works of the masters. The supreme aim of the instrumentalist or singer is *interpre-*

tation,—all the technical details are tributary to that, have no value aside from that. The intelligent performer, therefore, who has grasped the comprehensive principles of the two schools, will render the classic works in accord with their more impersonal and objective character; while into the more effusive and subjective modern works he will throw more of warmth, sentiment and personal emotion. There will be more of cool, severe intelligence in the old; more latitude of rendering and more passion in the new. This suggests the reason why so few, even of the ablest virtuosos, are equally great in both schools. To excel in both requires a recognition of their philosophic grounds of difference;—to that must be added sensibility, sympathy and imagination.

COLORS IN THEMATIC MUSIC PAINTING.

MR. BERNARDUS BOEKELMAN has a marked talent for finding new devices by which he serves the educational purposes of teaching music. He clearly showed this talent in his edition of some of the fugues out of Bach's "Well-tempered Clavier." The study of Bach's fugues, as a rule, seldom finds a place in the course of piano instruction. This deficiency in the study of music may be excused by the fact that pupils are not sufficiently prepared to read a fugue intelligently and to play it with a musician-like meaning. It is difficult to keep control over the run of the voices in a polyphonic piece of music, like in a fugue. A two-voiced fugue may be relatively easy to survey, but the field for observation grows more and more complicated as soon as three, or four, or even five subjects are brought into play. In a most simple way has Mr. Boekelman detected the means of facilitating the survey of the complicated construction of a fugue. He brings the eye-right into cooperation with the mental force of the pupil. He dresses in different colors the figures which move about on the fugue chess-board. The student is thus induced to read first a fugue, instead of playing it. And this is exactly the point at which Mr. Boekelman aims; he wants the pupil first to understand the structure of the fugue by reading it, and afterwards to play the same. In Mr. Boekelman's edition the musical text appears in as many colors as the number of the fugue parts demand, i. e., a two-part fugue shows the leading voices in two colors, while the connecting or transitory interludes appear in usual black print. But besides the colors, Mr. Boekelman has added to his edition, first, a complete list of all the technical terms in reference to a fugue and an explanation thereof; second, a scheme of the harmonic development within each special fugue; third, some precise notes about the characteristic feature of each fugue. With such an edition in hand a student finds no difficulty in understanding the structure of a fugue—to read and to play it intelligently. This unique edition of Bach's fugues should be found in the library of every piano teacher and student. The fugues thus far published are:—

1. Key E minor, 2 parts. Volume I, No. 10.
2. Key C sharp major, 3 parts. Volume I, No. 3.
3. Key E flat, 4 parts. Volume II, No. 4.
4. Key C sharp minor, 5 parts. Volume I, No. 7.

ARTISTS AND THE PUBLIC.

BY GOTTSCHEALK.

If for any cause the audience is small, I apply myself the more. Artists in general act differently under the same circumstances. Are the receipts small, you see them assume an indifferent air, play or sing by halves, cut down their pieces, shorten their programme; and in acting thus they are ungrateful, dishonest, ungrateful, and unworthy the name of artists. Ungrateful, because they make their bad humor bear upon those who justly have a right to their favor. Unjust, because those who are present should not be responsible for the absent. Illogical, because those who go to a concert brave the obstacles which have prevented the majority from going, and are the true judges of music, who understand it, and to whom the artist, certain of being appreciated, should endeavor to present himself in his best light. Dishonest, because the person who has paid for his ticket has a right to demand all that is promised on the programme; and, finally, they are unworthy of their profession, because the love of lucre is with them greater than that of art, and he is no true artist who measures the sum of emotions and inspirations which flow from his soul by the dollars and cents which have entered into his coffers. Inspiration is not commanded, I know. The public could not command it for money. The programme does not lead them to think so; but, to be true to themselves, artists should do what they ought to do. As to inspiration, it is independent of the will. It is as happy as it is to play badly before crowded halls, and before intelligent audiences; and on the contrary, to play in villages, and before audiences who hardly understood music, in such a way as to please myself, a very hard thing to do.

PUBLISHER'S NOTES.

ANY of our readers desiring a good piano can purchase at this office at especially favorable terms and prices.

We had a call from A. W. Sickler, of Wichita, Kansas, who exhibited a new invention in the way of a help to touch and position. A more full description will be given in a subsequent number.

We have a new portrait of Liszt. It is in the same style and size as those of Handel, Mozart, Beethoven, Mendelssohn, Chopin, and Wagner. We sell these at one dollar each. They are large portraits, 22 x 28 inches.

We have a fine list of new music that we will send to teachers on approval. Only a part of the pieces we publish appear in *THE ETUDE*, and by sending for this new music on selection, teachers can have the benefit of all that we publish.

In this number we present our readers with a few pages of the new book by Rubinstein. This book is receiving favorable mention from the press, and is selling rapidly. Every music person should read this work, especially pupils and young teachers. Price \$1.00.

A new edition of Landou's "Reed Organ Method" is now on the market. There is one new piece and several corrections that had escaped the proof reader of the former edition. This edition is on heavier paper, and altogether is a marked improvement on the former.

In the "March," by A. Hollaender, printed in the January *ETUDE*, there was a mistake in the pedal markings in a few instances. This will be corrected in the next edition. Mr. Sherwood was at the time on his concert tour in the Pacific States, and *THE ETUDE* could not await his return for correcting the proof sheets.

As nothing broadens one's musical outlook, and gives more and better teaching ideas, than practical articles on the theory and practice of music teaching, we call the attention of our readers, especially that of the new subscribers, to our offer of back volumes of *THE ETUDE*. These can be had in unbound volumes at \$1.50, and bound volumes at \$2.50, each.

We are now prepared to furnish a new and greatly improved "Practice and Time Card" for teachers to use in lesson giving. This card provides for noting down the lesson days and hour, grade of the pupil, number of minutes that the pupil shall give to the practice of each part of the lesson, record of each day's practice and the pupil's scholarship, for the benefit of parents, and for the pupil's encouragement or admonition. The space provided is for twenty lessons, with a daily record of work done on every part of the lesson. Price 25 cents per package of 25. See advertisement in this number of *THE ETUDE*.

TESTIMONIALS.

I HAVE read several chapters in Mr. Tapper's new book "Music Life and How to Succeed in It," and am more than pleased with it. It is a book to be read, read and re-read, thought over and acted upon. It will surely be helpful to all earnest musicians.

EDITH W. HAMLIN.

Volumes II and III of Mason's "Touch and Technique" have been received, and I have taken great pleasure in examining them. I know from practical experience how valuable to the pianist Mason's method is, and these volumes with their copious notes bring the benefits within the reach of all. His system of Technique is complete in itself, and in practical use it gives one a sense of peculiar power—strength in the hand, flexibility in the fingers and sensitiveness in the finger tips.

Mr. Mason's rhythmical treatment of the scales and

chords makes their practice interesting and keeps the mind alert. If the brain can be kept interested in the work in hand, half the battle is won. EVA G. NEAL.

Allow me to congratulate you on bringing out such a valuable work as Tapper's "Music Life." If every teacher were but willing to digest the chief thoughts contained in it, the author's influence on our future race of musicians would, I firmly believe, be most marked. A. W. BOAST.

I have always been a great admirer of Dr. Mason, it being his own privilege to study under him twenty years ago. The scales practiced in the manner described in his work is sure to produce the very best results. H. E. COGSWELL.

CONCERT PROGRAMMES.

Recital by Miss Weber's Pupils.

Præledium and Sarabande, Op. 62 (for two pianos), N. von Wilm; Etudes Nos. 19 and 22, Heller; Gavotte, Op. 1, D'Albert; Variations Brillantes, Op. 12, Chopin; Impromptu, No. 4, Schubert; Tarantella, Op. 491, No. 2 (for two pianos), Low; Song, "Leonore," Trottet; Soiree de Vienne, Valse Caprice, Schubert-Liszt; Gondoliers, Op. 41, Moszkowski; Phaeton, Poeme Symphonique, Op. 89 (for two pianos), Saint-Saens; Spanische Tanz, Op. 12, Nos. 3 and 4 (for two pianos), Moszkowski; La Castagnette, Op. 94, Kettner; Valse Brillante, Op. 166, Raff; Nocturne, Op. 69 (for two pianos), Thern; Barcarolle, Op. 123, Kullak; Tarantelle, Op. 11, G. Schumann; Bolero, Op. 12, No. 6 (for two pianos), Moszkowski; Etude de Concert, Op. 3, Zarembski; Grand Quatuor Concertant (for four pianos), Czerny.

Peace Institute Commemoration Concert. A. Baumann, Director.

Prayer from Freischütz, Weber; Silver Spring, Mason; Duo, Concertstück, Weber; "See, 'tis the Hour," from Lucia, Donizetti; Venezia e Napoli—Tarantella, Liszt; Solo and Chorus, "The Spring," Moderati; Polonaise Militaire, 6 pianos, Chopin; "Brightly the Sunlight Gleams," Metra; Overture to Oberon, 6 pianos, Weber; The Flower Girl, Berbigiani; Overture to Sargano, 6 pianos, Paër; Duo, Grand Var. de Concert, Puritaner, Liszt; Che Gioia, Mattei; Rhapsody No. 12, Liszt; Bruni Involanti, Verdi; Polonaise in E Major, Liszt; Shadow Song, from Dinorah, Meyerbeer; Symphony No. 6, 6 pianos, Beethoven.

Commencement Concert of Starkville Female Institute, Mississippi. Miss M. Agnes Clay, Teacher.

Chorus, "O, Hail Us, Ye Free," Verdi; Piano, 8 hands, Grande Valse à 8 Op. 6, Schuff; Two Pianos and Organ—"Song of the Waves," Raff; "Down among the Lilies," Glover; Two Pianos and Organ—"Song Without Words, No. 6, Mendelssohn; Tarantelle, 4 hands, Heller; "I Feel Thy Presence," Hoffmann; Piano and Organ Duo, Der Freischütz, Alberte; Piano, 8 hands, Grande Valse à 8 hands, Alpine Storm (descriptive), Kunkel; Overture for Two Pianos and Organ, La Gazza Ladra Rossini.

Pupils' Graduating Concert of Hiawatha Academy, Kansas. H. L. Ainsworth, Director.

Concerto, C, Op. 16, with Moscheles Cadenza, Beethoven; Silver Spring, Mason; Bedouin Love Song, Pissati; Concerto, D Minor, Mendelssohn; Rigolatto, Liszt; Song, "King of the Forest," Parker; La Charite, Liszt; Concertstück, Weber; Chorus, "Come into, 'Tis Now September," Morrison; Faust Waltz, Liszt; Concerto, G Minor, Mendelssohn.

Commencement Concert of Virginia Female Institute. F. R. Webb, Director.

March and Chorus from Tanhauser, 8 hands, Wagner; Chorus—"Rest thee on this Mossy Pillow," Smart; b, Summer Fancies, Metra; Cachucha Caprice, Raff; Overture, Semiramis, 8 hands, Rossini; "The Miller's Daughter," Chadwick; Allegro con brio, II Symphony, 8 hands, Beethoven; Duo, Polacca Brillante, Op. 72, 8 hands, Weber; L'Evasi, Arditi; Finale, Concerto in G (accompaniment on the 2d piano), Weber; Waltz Brillante, 8 hands, Moszkowski; "O, that we two were Maying," Smith; Overture, Zampa, 8 hands, Herold.

Recital by Pupils of the Milwaukee School of Music. J. C. Fyllmore, Director.

Novallette, Op. 21, No. 8, Schumann; Why? Whims, from Op. 12, Schumann; Sonata, Op. 2, No. 1 (first movement), Beethoven; Blumenstück, Schumann; Rondo Capriccioso, Mendelssohn; Kammerlied Ostrow, No. 22, Rubinstein; Silver Spring, Mason; Original Compositions; Sonata; Rondo; and other pieces, with concert part on second piano; Concerto in G minor (first movement only, with Reinecke Cadenza), Beethoven; Concerto in G minor, Mendelssohn; Concerto in E minor (Romanza and Finale), Chopin.

Recital by Mrs. W. H. Sherwood, Boston.

Op. 82, Schumann; Water Scenes, Op. 38, E. Nevin; Isolden's Liebestod, Wagner; Liszt; Op. 7, Grieg; March, Op. 89, A. Hollander; Etude, Op. 26, No. 2, Chopin; Etude, Op. 25, No. 7, Chopin; Ballade, Op. 47, A. flat, Chopin; Prelude and Fugue, C sharp major, Bach; Sonata, A major, Scarlatti, Leschetzky; Waltz, Op. 46, Moszkowski; Etude, A major, Henckell; Impromptu, Op. 86, F sharp major, Chopin; Nocturne, Op. 27, C sharp minor, Chopin; Etude, Op. 10, No. 6, Chopin; Organ Fantasia and Fugue, 4 minor, Bach; Liszt; Shepherd's Boy, Op. 64, Grieg; Norwegian March, Op. 64, Grieg; Notturmo, Op. 64, Grieg; Barcarolle, A minor, Rubinstein; Serenade, A minor, Rubinstein; Mazurka, Op. 46, Moszkowski; Concert Etude, D flat, Liszt; Trauereiswurm, Op. 12, Schumann; Menuet d'Orpheus, Gluck-Stair Saens; Freinde, B flat minor, Chopin; Nocturne, Op. 82, Chopin; Mandolinata, Leschetzky; Tarantella, Leschetzky.

WORTH REPEATING.

MANY parents, because it is fashionable, engage a music teacher for their children when they have arrived at a certain age. Besides following the general fashion in this respect, they are prompted to do so by an indistinct, unconscious feeling that music is a part of education. They are wanting in a clear understanding of their real aim, or at best they wish to procure an agreeable music for themselves and their children, and are consequently well satisfied if they soon hear some pretty dance or operatic air. Others, especially people of the class considered the most educated, add music to the number of things deemed suitable to fill up the time of their children, and take no further notice, provided the hour, which would otherwise be a tedious one, be regularly killed by music. Others again are ambitious, their children are their pride, and their highest aim is to have their darling child become a bright star in society as soon as possible. It has to toil for weeks over some piece which, for the most part, is far beyond its ability to execute and its power to comprehend, until at last it can be rattled off in a bungling manner, no matter to what extent the poor child suffers in mind and body. It is a sad fact, that in this respect many of our great teachers set the worst example by having their pupils study one concerto after another without system. The public is thereby deceived in favor of the teacher, and instead of rigorous disciples of art, a crowd of automata appears, which at best but caricature their master. We do not wish to state minutely in how many ways music may be profaned and ill treated, and we need not expostulate with parents, for not all of them can have the proper insight into the matter; but we can justly reproach a part of the music teachers; we can demand that they should know what is required, that they should be impressed with the importance of the art, they feel themselves called upon to teach, and that they should have resolved to attain by their instruction a definite object.

"MISSING LESSONS."—Nothing is so conducive of irregularity in music lessons as the understanding on the part of the pupil that by merely "sounding word" to the teacher the lesson can be cancelled at pleasure, without expense. Experience has demonstrated that real musical progress in some cases comes practically to a standstill. Trifling ailments, interruptions, or neglect of practice, or the weather, which under other circumstances would not keep the pupil from school or a place of amusement, are often magnified into warrantable excuses for not taking a lesson, or for being sent to the teacher. As a result, the pupil loses interest, misses often than takes a lesson, and what might become a recreation, both pleasant and valuable, becomes an irksome task.

To the teacher such a system entails a serious loss. The stated hours which he reserves for pupils each week are frequently left unused on his hands and yet are of no value in him to accomplish other work. The teacher is busy one hour and idle the next, waiting for the following pupil. One-half to three-quarters of the hours engaged by pupils are not occupied by them, yet he is compelled to keep them regularly in reserve, on the presumption that the pupil may take a lesson the following week. Consequently, whenever a lesson is missed, the teacher practically spends the time required to give it twice and receives pay for once.

"Sounding word," when a pupil wishes to omit a lesson, does not, as some suppose, save the teacher from loss, for the reasons above mentioned, and, as pupils receive their lessons at stated times each week, to give another lesson in that hour would be merely making a vacancy somewhere.

While pupils are sometimes unavoidably detained, as by sickness, this does not alter the fact that the hour is a loss to the teacher the same as if the omission was wholly avoidable. H. B. R.

MUSIC TEACHERS' ASSOCIATIONS.

At this time it may be interesting to many of our musical readers to be briefly informed of the growth of Music Teachers' Associations in the United States. The first successful attempt at forming an organization was made by Mr. Theo. Presser, now a member of the Pennsylvania State Association, in the fall of 1876, who conceived the idea of the National body. The meetings of this body have been held annually in various cities throughout the country. A few years ago it was determined that while the National Association was an admirable source of affording instruction to teachers, it was impossible to come in contact with the musical public, and through a desire to increase the influences of the National body State Associations were formed. Among the youngest of these is the Pennsylvania branch, which is now in a flourishing condition and performing much valuable service in awakening interest in musical affairs throughout the State. New York, Ohio, Iowa, Illinois, Indiana, Nebraska, Texas, and other States possess flourishing associations, and the movement is growing every year. The feature of musical recitals, which has been carried out at all of the National and State meetings, is one which has done much for the advancement of musical tastes among the members, inasmuch as the best artists have appeared and the best in piano literature given. In this connection it is a remarkable fact that all of the programmes of both State and National meetings show that the Henry F. Miller pianos have been used both in solo and orchestral work. This, undoubtedly, is due to the popularity of the instrument among the artist musicians of the country, who invariably make their own selection of an instrument, such as they consider best adapted to their concert work. Aside from the numerous artists who have played the Miller piano at meetings of the Association, more than 200 different professional pianists have used them in their concerts, and during a period of ten consecutive years the records kept by the Henry F. Miller Piano Company show that the Miller Grands were used in more than 3650 concerts, which, on an average, is a concert for every day in the year—a popularity for concert use unequalled. The beautiful tone quality of the Miller piano was never more forcibly impressed upon an audience than at the Philadelphia meeting of the National Association, when the instrument was played by Miss Adele Lewing. On this occasion nearly every well-known make of piano was heard, yet none gave more complete satisfaction in every detail and requirement than the Henry F. Miller. In these pianos the sweet quality, combined with great freedom of vibration, produces a singing and carrying tone which is not only brilliant, but is like a sweet voice, which touches the heart of all who hear it. This is a feature which is easily observed in the Miller piano by all lovers of music, especially when the piano is heard under reasonably favorable surroundings. The remarkable testimonials from the great musicians, placing these pianos above all others, only corroborate what is apparent to any musical ear. These instruments will be heard at the Pittsburgh meeting of the Pennsylvania Association, when the claims here made will be fully substantiated, and the fact demonstrated that it takes a prominent part in adding to the pleasure of any programme in which its services are utilized. * * *

—Music and Drama, December 26, 1891.

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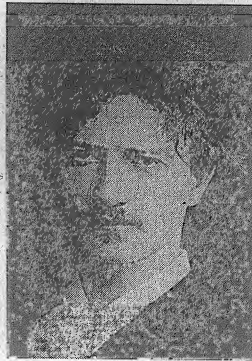
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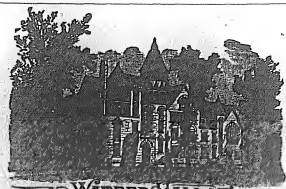
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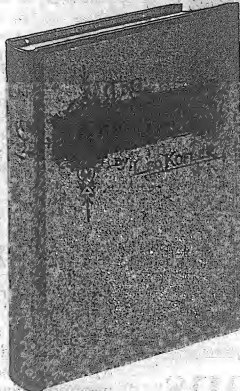
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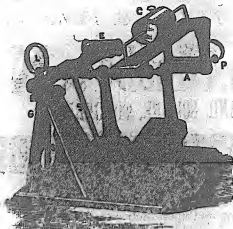
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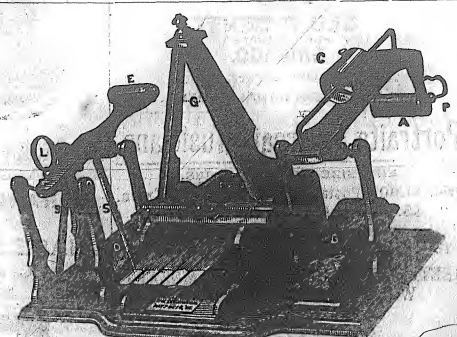
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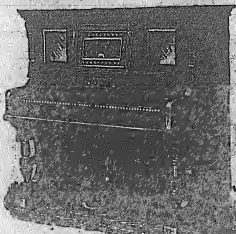
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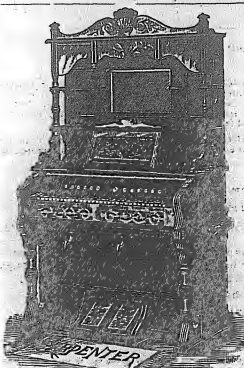
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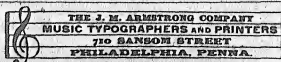
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