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Theodore Presser

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EDITORIAL NOTES.

One of the commonly neglected parts of a pupil's education is cultivation of the imagination. With all pieces of a romantic nature, the teacher and pupil should try to work out a story for it as a description of it, purely imaginative, of course. In many pieces the title will give a hint. The advantages of such a course of procedure are many. It invests the piece with life, and makes it doubly interesting to the pupil, and helps him to play with a better expression. Poets and musicians need to cultivate their imagination to a high degree. A musician should be a frequent, if not a constant, reader of poetry, for the sake of general culture, as well as the development of a refined imagination.

Harriet Martineau says of the faculty of imagination: "It has produced the greatest benefit to the human race that has ever enjoyed. The highest order of men who have lived are those in whom the power of imagination has been the strongest, the most disciplined, and the most elevated. The noblest gifts that have been given to man are the ideas which have proceeded from such men." To which may be added the following from William G. Wright: "Give rein to the feelings and to the poetic fancy, and make the instrument a medium for the soul's impulses."

Much has been said about explanations that do not explain, and illustrations that do not illustrate. A characteristic of the successful teacher is that he explains that part of a subject which is a key to the matter under consideration, and explains it so that it will throw light upon the whole, and this is never just the same for all pupils. Explanations and illustrations should be given to illustrate the principles and general facts showing how such or like passages are to be played, and not explaining how that passage before the pupil has to be done, merely, but as above said, make an explanation that will apply to all similar difficulties. A recent writer puts this tersely, as follows: "The main function of study is to find the central and vitalizing point of any subject; to group about that whatever belongs to it; to discriminate between the important and important; to rightly adjust the parts; to place them in natural relations; and to give each the prominence it deserves."

It is said that a Bishop remarked of his clergy that "too many of them aimed at nothing and always hit the mark." We have always been advised to "aim high," but there needs to be something definite to aim at. The pupil should, with the teacher's help, find or decide what he can do, and what he wishes to do, and then make circumstances bend to it, so that he may succeed, and not allow himself to be bent or turned aside by circumstances. One thing that teachers and students need to give their attention more particularly to, is the necessity of more perfect ideals. It is as easy to work near an artist's conception of how a passage must be rendered, or a hit of technique performed, as it is to closely imitate the rendition of some hanger. Here it may be noted that a really good teacher is of great value, and is one of the principal reasons why the student should only be under the instruction of a first class master. The Marquis of Salisbury said: "If we seek moderation, we shall reap a harvest of moderation in years to come." And hence the often repeated advice: "Additions given by great artists make us feel as if we would give anything to be able to do so well, while if we acknowledge the truth regarding ourselves, we are not willing to hold ourselves up to the perfect accuracy of practice and exactness in detail which such fine playing demands. It is a well-known fact that advancement in music is founded upon

habit. The habit of playing everything absolutely perfect is a necessity to the artist.

One of the most encouraging signs of the advancement of musical art in our country, is the increased interest taken by teachers and the general public in the better teaching of beginners. Thousands of the readers of *THE ETUDE*, no doubt, feel the detriment of poor instruction that they received as beginners. All teachers of advanced pupils are constantly undoing what some previous teacher has labored to accomplish. It should be part of the work of every progressive teacher, to interest his community in this subject of better foundational teaching.

If music teachers were asked what one thing gave them the most annoyance in their professional work, no doubt it would be universally said, The pupil's expression of dislike to the pieces given. Music of the higher and better qualities seldom is interesting at the first hearing. The mere playing of its notes in time produces no pleasurable effect. The piece expresses nothing until it has been worked up as an artist would perfect it. Pupils should not allow themselves to become prejudiced against a piece until they can not play it in time, but have studied its phrasing, and applied to it the correct kinds of touch and dynamics. It seems that this subject is one that the music teachers of ancient times found some difficulty with. For Plato says: "Those who seek for the best kind of song and music ought not to seek for that which is pleasant, but for that which is true."

The sculptor can make a statue of beauty only as he has the ideal in mind. This is no less true in the performance of music. And as we cannot explain a thing we cannot understand, neither can we express what we do not feel. After the piece is learned well enough to present no further mechanical difficulties, then comes what is its real study. Technical ability to render it upon an instrument is valueless, unless the music is performed with an effective expression.

Pope said, "A man should never be ashamed to say he has been in the wrong, which is but saying in other words, that he is wiser to-day than he was yesterday." Pupils can profit by this, if they will try as hard to get at the exact truth, and to a clear understanding of the matter in hand, as they do, to try to justify their blunders. They should remember that Napoleon Bonaparte says, "The true victories, and the only ones which we need never lament, are those won over the dominion of ignorance."

Liszt, with all his greatness as a pianist, seems to me to have had an injurious influence upon piano-playing; his imitators have been more successful in copying his extravagances than in imitating his excellence. Fine legato playing, the singing quality it begets in the performer, makes the most enduring impression upon the listener, and the time must come when the principles laid down by the old pianist, and culminating in the perfectly finished performance of Thalberg, shall be fully recognized in our musical instruction.

The example of a teacher who is also a good pianist cannot be valued too highly. It is the basis of the future development of the pupil; if possessed of talent, individuality will assert itself, and this is the greatest objective point of all performance, and the means by which music reaches the heart of the listener.—*C. H. Jarvis.*

A RESPONSIBILITY UPON MUSICIANS.—One of the world's great poets, Schiller,—said, "Where and whenever art deteriorates, it is always the fault of the artists." We are very apt, and no student of art ought to be without this truth before him day and night.—Where and whenever art deteriorates, it is always the fault of the artists. The masses, as such, do not know the difference between good and bad in art. They only know what tickles their fancy. But there is born within thousands and thousands of those that constitute what we call "the masses," a desire to know, and they will grow up to those who do know for light, that they may also see.—*Mr. Henschel.*

HELPS AND HINTS.

KNOWLEDGE is the means appointed to nourish the flames of inspiration in the artist's breast.—*Wagner.*

Don't fret over the notion that your teacher is giving music that is not hard enough. If you learn to play a piece really perfect and with good expression, it will be hard enough.

Any of the great compositions one may make a study of; but to play such a piece—no, that is the work of a lifetime.—*Henselt.*

The pianoforte is so useful, not only in itself, but also for the sake of accompanying, that those who can use it freely find it very convenient.

It is to be feared that most young people who drop their playing for the sake of singing, do so more from laziness than really in the interest of their voice.

Moreover, the voice falls sooner or later, whereas the facility and talent acquired for playing lasts, and is a source of much pleasure and usefulness to one's self and others.—*Christine Nilsson.*

One way of stirring the pupil's taste on the road to enjoyment of classical music is to select in the beginning those that have the least to commend, as illustrating them is *de Perry*. Many teachers object to connecting "fairy tales," as they call them, and indulging in metaphors, saying that the music will speak for itself if worth anything. If music appeals to the emotions *through the judgment*, as is said, does it not follow that the judgment must be cultivated and guided? Unerring judgment is not instinctive, but by means.

Amidst all the mass of work which is necessary to complete the education of a piano student, there is one writer whose works should form part of the daily study of every earnest student of the piano through every stage of his progress, and he is John Sebastian Bach, to whom, as Schumann says, music owes as great a debt as any religion for its future. The influence he exerts is invaluable. No one who studies his works thoroughly can fail to have a sound, healthy taste and judgment, and a full, round, and sympathetic touch and technique upon the piano.—*C. H. Jarvis.*

Teachers find pupils who are careless or negligent in their work, and instead of stirring them up and keeping at them until they get these pupils to understand that they expect and demand more thorough work from them, after a few mild reproaches and remonstrances they apathetically settle back and allow them to do as they please. Such a course will prove ruinous to the reputation of the teacher. If a pupil cannot be brought into doing good, thorough work, refuse to give him lessons. You may lose a few pupils and a few dollars for the time being, but such a course, the reputation you will save and make by such treatment will pay with compound interest in future days.—*Musical Messenger.*

IS IT TASTE OR TOLERANCE? Tell me, is it taste or tolerance that makes this young woman an art amateur? She needs to do nothing, because it happens to be her misfortune to be wealthy. To pass the time she is required to study two languages, devote a morning every week to painting, and two hours a week to instruction in music, besides following other employments that, in her life, fill rather the niche of fashion than vice. She does nothing well in any of these subjects; speaks with a slur about the noblest music that can be put before her if her technique happens to fall short of performing it, which it invariably does. Any five or more lessons she receives, she puts off when, and as frequently as may be desirable if a trifling event requires it; she is infinitely above anything that may be taught her, and regards the whole circle of her enforced activity either as a bore or with the complacency of the king who notices that the fool is present. Nothing can reach the real personality in her, hence she always remains neutral and without influence, and is content to be extorted beyond that of making matters as comfortable as can be for her. She buys that consideration and naturally expects to get it. This is drawn from life, and it is not her fault altogether that she is what she is.—*Thomas Tappan.*

TWO AGAINST THREE.

BY EDWARD BAXTER PERRY.

In a recent number of THE ETUDE I noticed an answer to the old and much vexed question, "How to play correctly, two notes against three." With all respect and deference to the writer it seems to me he was rather unnecessarily severe upon the innocent interrogator; and that his answer, while comprehensive and perfectly intelligible to trained musicians, was hardly clear enough, without supplementary illustration, to be of practical use to just those most in need of help.

I have a sufficiently vivid memory of my own first grapple with this vexatious rhythmic puzzle to feel a strong sympathy for every student, hanged for the first time in its exasperating mazes. I recall an hour on my ninth birthday, when I sat at the piano vainly endeavoring to fit together two parts which apparently were never intended to match, and which, no matter how I put them, would not come out even. I had received no aid from my teacher but the vague general admonition to play each hand smoothly and strictly in time, without regard to the other, and I was assured that they would go together all right.

Many students will sympathize with the feeling, and most teachers will recall a somewhat similar one from their early student days.

There may be musicians who never found the slightest difficulty in mastering this rhythm, who naturally and intuitively grasped it without effort from the first; but I think such instances are rare, and certainly such a man is not the person to help pupils in perplexity on this point, as he would wholly fail to comprehend their difficulty, and thus be the less able to lead the way to its solution.

It may or may not be pardonable vanity to think, as I still do, that my own dilemma was less my fault than that of the teacher; nor am I willing to admit that an instructor is justified in feeling vexation, or even boredom, at being obliged to explain in detail a point which seems perfectly plain and easy to himself, and has been carefully and repeatedly explained to a host of others on previous occasions. That is just what he is there for. If the point were not one thoroughly mastered and exhausted, he would hardly be fitted to be a teacher, and would moreover, in that case, derive interest and benefit from considering it, and so ought to pay the pupil for the pleasure and profit to himself. It is only when we give our time and attention to what is not for our own enjoyment or advantage—for the benefit of others—that custom warrants us in taking their measure.

Furthermore, a difficulty is of no less magnitude to each new student because it has already been mastered by hundreds before him. It is as intricate and mysterious to him when approaching it for the first time, in darkness and ignorance, as if it were one of the yet unsolved problems of the universe.

Fancy a ferryman from the other side of a treacherous stream abusing you for stupidity because you have not yet crossed, simply because he has successfully ferried over some scores of others who arrived before you. Every child must learn to walk with the same slow, stumbling difficulty as if the race had not been producing countless amateur and professional pedestrians for unnumbered generations; and in spite of all that is said regarding heredity, I doubt whether a child of seven years in 1890 will unravel a knotty rhythmic problem any more easily or quickly than the seven-year-olds who wrestled with them on the spinnet before the days of Bach.

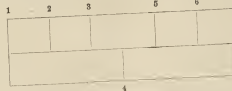
Fortunately, there is a very simple method of removing the particular modern stumbling block to which this paper refers from the path of the musical child, or at least of showing him an easy way round it. The rhythmic combination of three notes with two or four is not at all, as at first appears, an arbitrary and incongruous union of independent and irrelevant elements, but a fine and very effective, though subtle, subdivision of the time, in which the mutual relation and correspondence of the parts are maintained with absolute and delicate nicety,

and which is susceptible of exact mathematical analysis, as much as the more common forms of triplet or syncopation. It is simply one of the many metrical devices for securing that fundamental element of the beautiful variety in unity. When clearly grasped, the difficulties of this rhythmic effect for both performer and listener disappear forever. The sense of obscurity and confusion vanishes, and the exquisite symmetry and perfect inter-dependence of all parts of the design stand forth distinct, as when the mists of morning suddenly lift from some elaborate mosque or many-towered pavilion of ancient Moorish handiwork.

Try this simple spell to conjure away the fog. I do not claim it as original, and it may be more generally familiar than I think; but it will probably be new to some, and, at all events, it will work.

Subdivide the time, so that each note struck will occupy one or more full beats instead of a fraction of a beat, being careful to maintain the same relative value of the notes. Then count and play, allowing to each of the notes its due proportion of beats. The number of beats to be counted to a measure will be found to be always the least common multiple of the number of notes in the groups.

For example: A triplet of quarters against two even quarters. Here we have three notes in one group and two in the other, hence we must count six, as six is the least common multiple of two and three; and to maintain the relative value of the notes we must consider it as six-eight time thus:—



The lower half of the diagram showing the division of two, the upper half into three.

Think of the passage, or, if necessary, write it out, in this new time. Each of the triplet notes must occupy just one-third of the measure, that is, two-eighths; each of the even quarters one-half the measure, that is, three-eighths.

Now count and play. The hands strike together of course on one, on three comes the second of the triplets, on four the second of the even notes, on five the last of the triplets, while with both hands begin again on one of the next measure.

After a little practice it is only necessary to remember and feel that the second of the even notes comes just half way between the second and third of the triplets, and in a short time this form of rhythmic division becomes as natural as any other.

Three against four is harder, but only because the figures employed must necessarily be larger. In this case twelve beats must be counted to the measure, as twelve is the least common multiple of three and four; and the passage must be written in sixteens or thirty-seconds, according to whether the even notes in the original were eighth or sixteenth notes. Each of the four notes will occupy three beats, and each of the three four beats of the new measure. At a slow tempo even this division can be accurately counted, and it is practically the same as two against three, except that the even notes are divided into two, their relation to the triplets remaining the same.

In a passage written in groups of six notes against four, twelve beats must also be counted to the measure, according to rule; or, if preferred, the phrase may be regarded, as made up of double the number of groups of three against two, and six be counted, which, of course, would not alter the time, and is simpler.

If a cord be stretched tight enough to give out a tone, it will vibrate in sympathy when the same tone is given out by the voice or an instrument. When in our minds there is a refined and perfect musical image of the passage under the fingers, the instrument can be made to reproduce that image, as the string reproduced the vibrations conveyed to it from the sounding tone.

CULTIVATE THE HEARING.*

BY A. J. GOODRIE.

No musician who has given thought to the matter will dispute that all effects of melody, harmony and rhythm must be referred to the auricular faculties. No one, therefore, can afford to ignore the sole arbiter of music—the sense of hearing. Yet how much of a symphony do we average concert-goers comprehend? What phony do we hear after listening to an overture, concerto or symphonic poem? Scarcely more than a child would discover in a kaleidoscope. They mistake extraneous embellishment for melodic motives, outline for delineation, the frame for the picture. This, I believe, is sufficient proof that auricular training has been neglected.

If we consider this subject merely in reference to piano playing it will be found an important assistant. Young pianists who produce from their instruments a harsh, unmusical tone, do not realize that the only safeguard against bad playing is the very root of the matter, the sense of hearing. They would soon remedy their defects of touch. In fact, nothing but a cultivated ear can properly regulate and adjust all the niceties of piano playing—tone quality, phrasing, and the details of touch.

The next question is: How may the art of listening be cultivated? It seems to me that we should first recognize that music is an inviolable agency. The organ of sight should be excluded as something extraneous to the art of listening.

With classes in auricular analysis I have been in the habit of reversing the position of the piano, so that the pupils could not observe the keyboard, the printed music, nor the mechanical operations connected with music. This seems to be the quickest way of cultivating and sharpening the hearing faculties. The phenomena of sound and the fundamental principles of our system of tonality may then be explained.

Every subject for instruction should necessarily be systematized. In addition to the importance of a systematized course of retraining, I should mention the importance of analysis, that is, theoretical information concerning musical form and construction, and the light which this information—minute analysis—throws upon practical performance.

As teachers who know that information is comparatively valueless unless it can be applied to the practice or the understanding of music. I am none the wiser for having read that "Pan invented the pipe." But if I can recognize, either by sight or by sound, an antiphonal passage, an echo, anticipation, extended period, counter-theme, or engaging, I have a clue to the composer's thought and intention.

We can analyze the works of illustrious composers, and present the several materials of which a composition is constructed. But as the mystic soul-language we know very little about it. Yet who can dispute that the art of music will eventually become the means of restoring reason, of putting in operation the dormant faculties of mind, the sense of color and of touch, and of regulating disordered nerves and unruly passions.

Recent experiments upon the sick have been made, and though the results were not wholly satisfactory, they will in time become so. I believe this as firmly as I believe in the actuality of vital existence.

It will appear that a systemized course of auricular exercises carries with it a considerable amount of theoretical and analytical knowledge that may be directly applied to the interpretation of vocal and instrumental music. For the listener cannot be expected to follow the course of a polyphonic composition until the principles of harmonic construction and the development have been elucidated. So it is with regard to the numerous analytical details. These must first be understood theoretically before the ear can be trained to detect and appreciate them.

I believe a course in auricular training should accompany all serious music study. Indeed, such a course ought to be considered indispensable and obligatory, for without cultivated ears all musical accomplishments are nullified and rendered comparatively inoperative.

—Music should be made an elective, a fit substitute for any other study. There are college professors who claim that music is an easy study, and not an equivalent of others found in the curriculum. Let me invite you to try this study, take up music as an art and as a science, and in a year's time you will acknowledge that there is not a branch now taught in a university, metaphysics excepted, that presents more peculiar difficulties, that needs longer time for complete mastery, than the subjects of harmony, counterpoint and musical composition.

—Mrs.

* Extracts from a paper read at the M. T. N. A., at Cleveland, O., July 4, 1902.

ANTON RUBINSTEIN'S CYCLOUS OF SEVEN PIANO RECITALES.

ARRANGED, WITH HISTORICAL AND EXPLANATORY NOTES, BY WILLIAM TAPPERT.

TRANSLATED BY KELLIE C. STROCK.

I.
THE PIANO.

The piano originated from various early experiments during a long period it gained in importance, and finally secured the sovereign position which it holds today. It has supplanted all other fashionable instruments, and come forth out of the struggle for existence as supreme victor.

Two ancestors are to be considered, if one were to trace the history of the modern pianoforte back to earliest beginnings; the Monochord (one-stringed) which was used in the cloisters by the singing teachers and theorists, and the old many-stringed Psalterium, legitimate descendant of which is the Cembalo of Gypsies. The keys were taken from the organ. The first organ was built in 812, in Aix-la-Chapelle, after a model brought from the land of the East.

From the Monochords were developed the Clavichord from the Cembalo the Clavicembalo. The former seems to have been first used as musical instruments by jugglers or minstrels—the joking, trick-playing acrobats of the Troubadours. As "Monochords" they appear in two documents from the beginning of the 11th century (1115). In a poem by the king of Navarre (1290) several musical instruments are mentioned, the piano is not among them. On the other hand, Boecaccio, in his "Decameron," (1348) speaks of several places of the Cembalo, and from the connection it is evident that the same was used to accompany the voice in singing. In the 14th century, the most important changes and improvements must have been invented, for the Minne rales of Eberhard Cernus from Minden (1404) distinguished three different kinds of Monochord, Clavichord and Clavicembalo. The "Clavichord" weak in tone to be sure, but capable of fine shading, and, besides this, possessing some advantageous qualities peculiar to it alone (the "Tremolo" especially extolled), held its own until the 19th century. From the Clavicembalo was developed the sounding, loud-toned "Kieffliffel" (Harpischord) which played an important rôle in chamber music up to the preceding century. That which distinguished both instruments was combined in the "Pianoforte" (or Portepiano), so called because one could play both soft and loud upon it.

Three nations contend for the important invention of this instrument, without which the largest and most valuable part of our piano literature would have been altogether lacking. The Italians boast of their Cristofori (1711) as the inventor of the hammer mechanism to which we are indebted for the most important progress and achievements. The Germans claim that Schröter, afterwards organist at Nordhausen, discovered quite independently the "hammer-piano" about 1717, without knowing in the least of the Italian attempts. The French enter the lists with their Martini, in 1716, presented before the Paris Academy, views concerning the hammer-piano. Idle is the story today. Let us rejoice in the possession and the fruits which have sprung for us out of these first germs.

The Pianoforte, in spite of its obvious advantages, had, nevertheless, to struggle with the might of the Clavichord; what might not be brought to life with volume of sounds, with such wealth of tone color! With the invention and introduction of a new instrument, a peculiar difficulty presents itself; viz., a lac music suited and adapted to the character of the composer. The innovator must, for the first, con-

The Scarlatti, before mentioned, served him in many respects as a model. We find, it is true, in the creations of the German, a far greater depth of meaning; that could not, indeed, be otherwise. Etn. Bach's Sonatas are for the most part in three movements, and resemble in their form more the Overture Scheme of the older (Alessandro) Scarlatti. Allegro, Andante, Allegro, which has not been without importance for the later development of the Sonata.

Mozart accepted the arrangements built up and introduced by Philip Emanuel Bach, together with a genial novelty (still to be discussed) for which he was indebted to another descendant of representatives of the lyrical piano piece. More beautiful, expressive melody (Italian stipulation) was their ideal. Haydn is of no importance for the furtherance of technique. Virtuosity was not aimed at by him, but simply good, flowing music. To storm the heavens, to burst open the gates of hell—that he left to Beethoven; but to make for himself a pleasant and peaceful abiding place on God's beautiful earth,—this was his ambition! Mozart had a different idea of piano playing. Travelling occasionally as a virtuoso, he learned not to undertake the value of a brilliant technique. He wished, and indeed was obliged, to please the people as a pianist. Is this possible without any concession to the taste of the many-headed public, which does not care to go below the surface? Mozart could satisfy and enchant everybody; the wise and the unwise; the professional and the unprofessional. He was not, strictly speaking, a mere rapid excecitant. Rapid painters, rapid rhymers, rapid reckoners, and also the rapid players, belong to a later period. He played with the warmest feeling; with the most exquisite taste. Hummel was a specimen of his school; and with Hiller, a pupil of the latter, vanished so to speak, the last direct descendant of Mozart as a piano player. As in the opera it became more difficult from year to year to find suitable personators of the rôles in Mozart's dramatic works, so the number of those who can properly perform his piano music grows smaller and smaller. One of the most wonderful creations is Mozart's Fantasia in C minor, a prophecy, which pointed to the Messiah, "Beethoven." This work stands wholly solitary and alone in piano literature before Beethoven's time. Its pathetic, dramatic character distinguishes it essentially from the Sonatas. No inward connection exists between this Fantasia and the Sonata, which is joined with it purely outwardly. (The Sonata dates from 1784, the Fantasia is a year younger. The grouping of them together was Mozart's own idea.) "Jahn" wrote the following apt characterization of the glorious Fantasia: "The mood, which gives utterance to itself in the very first two measures, is retained throughout the entire Fantasia; a mournful seriousness, which questioning and doubting, straggling and striving, aspires after deliverance, clearness and contentment without being able to reach them wholly, and finally, after vain efforts, is thrown back upon itself." (Concluded in our next issue.)

ARTIST CONCERTS.—While concerts, both vocal and instrumental, are constantly a means of much pleasure and benefit in the large cities, by all means let the good work continue to have the best talent in regard to music brought right before those mostly in need of profiting by hearing it—the younger teachers and all the students of Music in the Colleges, Conservatories and other schools of Music everywhere.

A school that does not do that much for its students will in the long run not be as well attended as the one that does, and will thus not be able successfully to compete with one that offers these superior advantages, which in these days of advancement and sharp competition are being demanded by progressive students and teachers rightfully.

There is really no excuse why every school of Music should not have each year at least two or three first-class concerts by a prominent artist within its walls. A first-class concert will not only be a means of securing much pleasure and benefit to all concerned, and prove a great advantage to the school where it takes place, but will, if properly managed, at the same time pay the one who arranges it a handsome, well-earned profit for his enterprise and energy.

Questions and Answers.

Our subscribers are invited to send in questions for this department with other things on the same sheet. Is Every Case the writer's price answers must be given. The questions will be answered in this column. Questions that have no general interest will not receive attention.

Ques.—1. How is a beginner to know when to use the pedal, when no signs are given?

A. S.—1. Unless pedal signs are given a beginner should not attempt to use the pedal.

Ques.—2. The left pedal is to reduce the quantity of sound. On Grand Pianos this is accomplished by moving the action so that but two strings are struck instead of three. On Uprights the stroke of the hammer is shortened. On Square Pianos it is only an aggravation, producing a muffled tone by the intervention of a strip of felt between the hammer and the string.

Ques.—Kindly answer, through the columns of THE ETUDE, what musical dictionary, in one or two volumes, you consider the best, both for definition and promises.

A. S.—For a small one I would recommend Palmer's Pocket Dictionary as the best that can be had. For a larger and more complete work Price 25 cents. For a larger and more complete work of the kind, "Mathews' Dictionary of Music" would be the most satisfactory. Price \$1.00; or Ludders' Pronouncing Dictionary, \$1.25.

Ques.—1. Am I perfectly correct to teach a child "You must lower B a semitone in the scale of F, so that your tones and semitones may fall in their correct order?" A teacher in this town says that is not correct; that there is no such thing in music as a semitone; that each tone is just as full, perfect and complete as any other. In some sense, of course B flat is as tone as any other. In no sense, of course, is it a semitone, but I do not see that that has anything to do with the matter. From the point from which I speak, from B flat to B certainly is a semitone, and has been taught so by the best authorities for a long long time, I thought. He argues that it is it! An altogether incorrect form of expressing one's self; that step and half step might be used, but even that is incorrect for a half step is really one, a whole step as the other, only it is a short step. I hold that this is a very confusing way of explaining the scale to pupils, especially small ones.

Ques.—2. Will you please tell me how to pronounce Liszt?

A. S.—1. The word semitone has been used for twenty centuries or more as a name for the interval between any sound and the sound lying immediately above or below it. It is to be found in every dictionary of the English language with this meaning assigned to it. Some would-be reformers object to it, but the musical consent of all musicians, in all times, is likely to outweigh their objections. Your objection to step and half step is well taken.

Ques.—2. Liszt is pronounced almost like the English word least but the sound of the e is shorter.

Ques.—3. Please tell me if there is any hook or teacher giving written instructions in regard to the art of piano tuning? Can it be learned that way, or without a thorough knowledge of Harmony.

A. S.—1. A piano injured by changing its pitch, if so, is it injured more by raising than lowering it; and if a piano needs tuning had it better be left alone than tuned by one who does not understand it very well.

Ques.—2. What book of Technique and Harmony would you recommend for a fourth-grade pupil? Is there any book on the care of pianos?

A. S.—1. Piano tuning can only be learned by practice, it is not possible to learn from printed directions. Thoroughness has not at all necessary to a tuner.

Ques.—2. A piano, if well made, is not injured by changing the pitch, but the quality of the tone is changed. If the pitch is raised the tone becomes more brilliant, if it is lowered—duller. If a good tuner is not to be had it is better to have an indifferent one than to let the piano spoil by getting so out of tune that not even a good tuner can get it to stand without several good tunings.

Ques.—3. We would recommend Dr. Mason's Touch and Technique, for pianos, and Howard's Course in Harmony. There are several small books on tuning which also treat of the care of the piano. The publisher of THE ETUDE can send you the best one published. The price will not exceed fifty cents.

Ques.—Will you kindly answer, in THE ETUDE, if a note written # has any different significance or value from one written ♯.

A. S.—Doubling the stem of a note merely means that two parts or voices have come together on the same sound. It does not affect the value of the note.

Ques.—Will you please state in THE ETUDE Questions and Answers column the average or possible compass of a first and second bass voice and first and second tenor voices?

A. S.—The second bass ranges from E₂ below to E₃ above the bass staff. The lowest and the highest notes should be used sparingly. The first bass from B₂ in the bass staff to F₃ above it. The second tenor from G₂ in the bass staff to G₃ above it. The remark about the using the extreme notes of the range applies to all the voices. The limits given are those that are most effective in male chorals. In solos the first bass (or baritone) may ascend to G₃, or ascend a note beyond the limit given, and the tenor may descend to C.

Ques.—1. Which is correct, to say the staff is composed of five lines and four spaces or six spaces? I have for a number of years been teaching six spaces, firmly believing I was doing right. Although I was taught four spaces I considered it was with good authority I made the change. But I observe in "Landon's New Organ Method" that he teaches four spaces. I am anxious to know if I alone am teaching six spaces?

A. S.—Can you suggest a book suitable for a five-octave organ, containing pieces only of about the sixth grade?

A. S.—1. You are not alone in teaching that the staff has six spaces, but it is rarely logical to say that notes written above or below the staff are either on it or in it. Since the staff consists of five lines and the four spaces enclosed by these, any notes not lying between these limits must be above or below.

Ques.—2. An excellent work for Reed organ is Fred. Arb. 2's Part II.

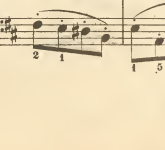
AUTHORS AND MUSIC.—Alphonse Daudet has some interesting things to say regarding music.

"As a musician," he writes, "we literary people care comparatively little for music. Gauthier's opinion of the humming and drumming called 'music' is well-known. Mugu Leonote de Leslie Beauville Victor agreed with him. Goncourt turned up his nose as a piano was opened. Zola insists at times that he has heard this or that piece of music in 'somewhere,' but he never knows from whom it is. The good Flaubert pretended to be a great musician, but only to please Turgenieff, who, in reality, loved only the music cultivated in the 'Salon Viardot.' 'As to myself, however, I love everything musical, the lively music as well as the sad and classical, the music of Beethoven, the music of the Spaniards, Glinka and Chopin, Massenet and Saint-Saens, Gounod's Faust and 'Marionette,' the folk-songs, the hand organ, the tamarindine, even the bells, music for dancing and music for dreaming. It all speaks to me, inspires me, and Wagner's music moves me, thrills me, hypnotizes me, and the violin harmonies of the gypsies, those sorcerers of music, have always drawn me to the exhibition. The despicable fellows always stop my progress. I cannot leave them."

"Nothing really succeeds," says Whipple, "but what is based on reality; sham, in a large sense, is never successful." Who has not seen a new-comer burst out into sudden popularity, reign for a time, and disappear. He caught the popular enthusiasm and moved on with it. Sham soon wears out. The singing-teacher depending on appearance, pretty studio, and fine furniture was not in him. The student who was fascinated by him has been left worse off than he was before. The by him has been left worse off than he was before. The teacher after he has been to the sham, and the art of music is the loser.—The Vocalist.

I have found in my experience four-hand playing productive of excellent results. It develops a feeling for reliance, and at the same time develops an orchestral rhythm and harmony. The enjoyment of an orchestral performance of the standard symphonies and overtures is greatly enhanced by playing four-hand piano arrangements of them beforehand; also, the sight-reading faculty is strengthened and improved. I think sight-reading is very largely an acquired accomplishment, although, to some extent, a natural gift.—C. H. Jarvis.

Allegretto quieto.



IN TRAUTER STUNDE. (LOVER'S TRYST.) (ROMANCE.)

B. Cecil Klein.

Andante con moto.

First system of musical notation for 'In Trauter Stunde'. It features a treble and bass staff in 6/8 time. The melody is in the treble staff, and the accompaniment is in the bass staff. The tempo is marked 'Andante con moto.' and the dynamics are 'mp' (mezzo-piano) and 'mf' (mezzo-forte). There are fingerings and slurs indicated throughout the piece.

Con semplicità e tenerezza

Second system of musical notation. The tempo is 'Andante con moto.' and the dynamics are 'mp' (mezzo-piano) and 'dolce' (sweet). The melody continues in the treble staff, with the bass staff providing accompaniment. There are fingerings and slurs indicated throughout the piece.

un poco riten.

Third system of musical notation. The tempo is 'Andante con moto.' and the dynamics are 'mf' (mezzo-forte) and 'pp' (pianissimo). The melody continues in the treble staff, with the bass staff providing accompaniment. There are fingerings and slurs indicated throughout the piece.

a tempo

Fourth system of musical notation. The tempo is 'Andante con moto.' and the dynamics are 'mp' (mezzo-piano) and 'mf' (mezzo-forte). The melody continues in the treble staff, with the bass staff providing accompaniment. There are fingerings and slurs indicated throughout the piece.

* The 1st movement must be taken very slowly and with deep feeling; the 2^d movement only a very little quicker.

Copyright 1892 by Theo. Presser.

First system of musical notation on the right page. It features a treble and bass staff in 6/8 time. The melody is in the treble staff, and the accompaniment is in the bass staff. The tempo is 'Andante con moto.' and the dynamics are 'mp' (mezzo-piano) and 'mf' (mezzo-forte). There are fingerings and slurs indicated throughout the piece.

Second system of musical notation on the right page. It features a treble and bass staff in 6/8 time. The melody is in the treble staff, and the accompaniment is in the bass staff. The tempo is 'Andante con moto.' and the dynamics are 'mp' (mezzo-piano) and 'mf' (mezzo-forte). There are fingerings and slurs indicated throughout the piece.

stacc.

Third system of musical notation on the right page. It features a treble and bass staff in 6/8 time. The melody is in the treble staff, and the accompaniment is in the bass staff. The tempo is 'Andante con moto.' and the dynamics are 'mp' (mezzo-piano) and 'mf' (mezzo-forte). There are fingerings and slurs indicated throughout the piece.

(Scintillante)

Fourth system of musical notation on the right page. It features a treble and bass staff in 6/8 time. The melody is in the treble staff, and the accompaniment is in the bass staff. The tempo is 'Andante con moto.' and the dynamics are 'mp' (mezzo-piano) and 'mf' (mezzo-forte). There are fingerings and slurs indicated throughout the piece.

piu mosso

Fifth system of musical notation on the right page. It features a treble and bass staff in 6/8 time. The melody is in the treble staff, and the accompaniment is in the bass staff. The tempo is 'Andante con moto.' and the dynamics are 'mp' (mezzo-piano) and 'mf' (mezzo-forte). There are fingerings and slurs indicated throughout the piece.

In trauter Stunde - 5.

(Scintill.)

brill.

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with triplets and fingerings (1, 2, 3, 4, 5). Bass staff has a supporting line. Dynamics: *p*.

Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with triplets and fingerings. Bass staff has a supporting line. Dynamics: *poco rall.*, *tempo*, *mf*, *p*.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with triplets and fingerings. Bass staff has a supporting line. Dynamics: *stacc.*, *p*, *mf*, *cres.*, *cen.*.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with triplets and fingerings. Bass staff has a supporting line. Dynamics: *riten. molto*, *do*, *mp*, *tempo*, *mf*.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with triplets and fingerings. Bass staff has a supporting line. Dynamics: *riten.*, *mp rall.*, *piu mosso e rubando*, *mf*.

In trauter Stunde - 5.

First system of musical notation on the right page. Treble and bass staves. Treble staff has a melodic line with triplets and fingerings. Bass staff has a supporting line.

Second system of musical notation on the right page. Treble and bass staves. Treble staff has a melodic line with triplets and fingerings. Bass staff has a supporting line.

Third system of musical notation on the right page. Treble and bass staves. Treble staff has a melodic line with triplets and fingerings. Bass staff has a supporting line.

Fourth system of musical notation on the right page. Treble and bass staves. Treble staff has a melodic line with triplets and fingerings. Bass staff has a supporting line.

Fifth system of musical notation on the right page. Treble and bass staves. Treble staff has a melodic line with triplets and fingerings. Bass staff has a supporting line. Dynamics: *tempo*, *mp*.

In trauter Stunde - 5.

Musical score for piano, featuring multiple systems of staves. The score includes various musical notations such as treble and bass clefs, key signatures (one sharp), time signatures (3/4), and dynamic markings including *mp*, *mf*, *f*, *cres.*, *dim.*, *p*, and *pp*. Performance instructions like *tempo I.*, *poco ritard.*, *poco rall.*, *rall.*, and *Lento.* are present. The score concludes with a double bar line.

In trauter Stunde - 5.

REM

Ad

Piano.

Musical score snippet for piano, showing a few measures of music in treble and bass clefs.

Musical score snippet for piano, showing a few measures of music in treble and bass clefs.

Musical score snippet for piano, showing a few measures of music in treble and bass clefs.

Musical score for "Remembrance of Carlsbad, 3". The score is written for piano and features a variety of musical notations including treble and bass staves, dynamic markings (*f*, *p*, *mf*, *rit.*, *a tempo*, *dim.*), and articulation marks. The piece includes several measures with complex rhythmic patterns and fingerings indicated by numbers 1-4. The score concludes with a final measure marked with a double bar line.

Remembrance of Carlsbad, 3

Continuation of the musical score from the previous page. It shows the right and left staves of the piano, continuing the melodic and harmonic lines. The notation includes various musical symbols such as notes, rests, and dynamic markings, maintaining the style of the first page.

Remembrance of Carlsbad, 3

REMEMBRANCE.

RIMEMBRANZA.

Fingered by H. A. Clarke.

A. CIPOLLONE, Op. 524.

Andante Sostenuto.

8 R.H. L.H. f p

8 8 a tempo, espress. p

A. sf mf

sf

con anima. 4 5 4 5 4 5

A. Raise the arm - before the C.

f

f

f

f

a tempo. C. con molto p

Remembrance.

A. Light wrist touch.

B. Sostenuto touch - i.e. raise

C. Hold the melody firm

Musical score for piano, page 12. The score consists of five systems of staves. The key signature is B-flat major (two flats). The time signature is 4/4. The dynamics and articulations are as follows:

- System 1: *mf* (mezzo-forte).
- System 2: *rinfor.* (rinforzando) and *f* (forte).
- System 3: *p* (piano).
- System 4: *pp* (pianissimo).
- System 5: *mf* (mezzo-forte).

The score features a variety of musical notations, including eighth and sixteenth notes, rests, and slurs. The right hand often plays a melodic line with grace notes, while the left hand provides a harmonic accompaniment.

Remembrance.

Continuation of the musical score on page 12. The key signature remains B-flat major. The dynamics and articulations are as follows:

- System 1: *mf* (mezzo-forte).
- System 2: *mf* (mezzo-forte).
- System 3: *mf* (mezzo-forte).
- System 4: *mf* (mezzo-forte).
- System 5: *mf* (mezzo-forte).

The notation continues with similar patterns of eighth and sixteenth notes, rests, and slurs.

Remembrance.

espress.

Musical score for the left page, measures 1-10. The piece is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The notation consists of a grand staff (treble and bass clefs). The right hand plays a continuous stream of eighth notes, often beamed in groups of four. The left hand plays a steady eighth-note accompaniment. Dynamic markings include *mf* (measures 1-2), *f* (measure 3), *mf* (measure 4), *ff* (measure 5), *f* (measure 6), and *p* (measure 7). The piece concludes with a fermata over the final note in measure 10.

Remembrance.

Musical score for the right page, measures 11-20. The notation continues from the left page. It features a grand staff with treble and bass clefs. The right hand continues with eighth-note patterns, while the left hand provides accompaniment. Dynamic markings include *mf* (measure 11), *f* (measure 12), *ff* (measure 13), *f* (measure 14), and *p* (measure 15). The piece ends with a fermata in measure 20.

Remembrance

The musical score consists of four systems of piano exercises. Each system has a treble and bass staff. The first system includes a *soave.* marking. The second system has a *p* marking. The third system has a *pp* marking. The fourth system includes *pp*, *rall.*, and *morendo.* markings. The exercises feature various rhythmic patterns, including sixteenth and thirty-second notes, and dynamic changes.

Remembrance.

LETTERS TO TEACHERS.

BY W. S. B. MATTHEWS.

Ques.—I am a little uncertain about certain relating to technic, and would be greatly obliged would answer my questions through the "Question Answer" column of your journal.

1. Would you, if space allow, briefly state the principal parts of the Mason method of Touch and Technic?

2. My teacher does not teach this method, but with the stroke from the knuckle. According to article in your journal this touch tends to produce hard, stiff touch. Are there not many fine living who play according to this old way? stroke from the knuckle, not taught any more by progressive teachers?

3. Would you please describe the octave touch?

4. Is the proper way to play legato to hold while the other is being played, or should descend as the other ascend?

5. I have never been taught to use the entire playing, in chords and octaves, but have used entirely for that purpose. As I have frequently the arm touch should be taught before the finger wrist touch, what shall I do? Is the arm and wrist used except in playing chords and octaves? If you will kindly answer these lengthy questions you will greatly oblige an anxious subscriber.

Ans.—It would be impossible to answer fully without putting in these pages the entire illustrations of Mason's "Touch and Technic" volumes.

1. Mason's system consists of a combination practice upon four kinds of passages: "T Exercises," "Scales," "Arpeggios," and "Octaves." Each of these subjects has a devoted to it. Do not be alarmed at the term for each one is only the size of an ordinary set studies. In the beginning of the first volume find a general explanation of the whole system the manner in which the different kinds of should be combined into a scheme of daily practice cannot reproduce that here.

Of these four kinds of exercise, the two first have relation primarily to touch, or the manner of obtaining tones from the piano, the quality according to the demands of the music part must be studied in connection with the and illustrations of position, etc.

2. Mason teaches all kinds of touches—expect pupil to employ always the kind of touch best the musical effect desired. It is not true that the finger touch from the knuckle joint; on the no teacher is more careful on this point. The where he differs from the usual methods namely, that he does not expect, in all cases of the finger to remain upon the precise point whereupon it first falls until the tone is ended certain effects permits it to be drawn off of hand. This touch when judiciously used is real, and produces effects which are not obtain any other way.

It is not true that any good artists now connect touch to the hammer-like motion of the finger point holding on the key wherever it first falls the better class of artists use many kinds according to the effect intended. The usual system of teaching exercises and to of undertaking to limit the pupil to the use of and expecting him after years of practice to blossom out into a good all-around player, interpreting the best kinds of music. This is absurd. For one kind of effect the finger used—hammer-like; for another, the finger toward the hand; for another the hand also part of the playing, strengthening the touch cases the arm from the shoulder is used with held almost rigidly, like a clamp adapted to chord. In short, there is no one way of keys which might not under some circumstances be necessary and commendable. The only as to whether these different touches should and if so in what order. Mason being an

GLEANNINGS, WITH COMMENTS.

Don't!—says a little booklet entitled "Musical Don'ts," published by Arrowsmith, of Bristol—because you prefer classical music, consider that all modern music is worthless. There is plenty of good drawing-room music to be found. It does not at all follow, because some persons indulge in a loud, arrogant, keep down the pedal style of performance, that the music itself is bad. Remember that classical music may be murdered as well as modern, and that bad playing is equally bad whether it is in Beethoven's "Moonlight Sonata," or in Wely's "Cloches du Monastere." This is as true as words can express it.—*London Musical Opinion*.

It also explains, to a great extent, the prevailing dislike for classical music. If classical music were commonly played with the understanding instead of with the pedal down and greatly exaggerated efforts, it would be more intelligible to the ordinary hearer and, therefore, make a better impression.

A LESSON FOR ENOBS.

The old subject of the treatment of artists in social life still crops up from time to time. We read in a contemporary: "To invite a musician to a meal, with the hope of getting a little music out of him, is the embodiment of penuriousness and meanness. Stephen Foster, on one occasion, was invited by his aunt to a supper, with the request to bring his flute along. He saw the party, stayed at home, but sent his flute. Gottschalk, when invited to dinner always asked whether he was expected to play or not. If he was expected to play he charged twenty-five dollars. Chopin is said to have been the guest of a rich shoe dealer. After dinner the rich host asked him to play. Chopin excused himself, saying that he had eaten little, but the sarcastic remark was quite wasted on the man of letters. "Oh! sit down and play something, just to show us how it is done," Chopin complied. Some time after he invited the shoe dealer to a party at his house, and, ordering in a cobbler's bench, requested him to sew a patch on a shoe 'just to show how it was done.' We do not find this story in Mr. Nock's biography, but it is decidedly *bona fide*.—*London Musical Times*.

A HINT TO MODERN COMPOSERS AND PLAINISTS.

We read in a contemporary: "Thalberg's piano and playing was as chaste and as objective as a chiefted Greek statue, and just as cold; but it was a miracle of polish and repose. We are latterly, perhaps, too much carried away by frantic exhibitions of force and fury. Rubinstein and his Russian roar are being unsuccessfully imitated by every callow and sucking virtuoso. The loss to art is great, the symmetry and sense of proportion are ruined by those furious explosions of pianism which pass for individuality, but which are mere technical brutalities." This is plain and healthy speaking, but let us not blame the modern pianist only. Modern music altogether has largely come to be an exhibition of force and fury, of explosions and brutalities, and the public will have it so. At the end of thirty reproful bars they begin to yawn.

AN INDICATION OF THE ORDINARY COMPREHENSION OF THE ART AND SCIENCE OF MUSIC.

In Mr. Justin McCarthy's novel "My Enemy's Daughter," one of his characters is made to say, "My dear madame, do you really suppose there is one note, one half-note, of this music that is not familiar to me as the letters of the alphabet?" Would so clever a man as the author of this work thus show his want of knowledge of any other art than music?

It may be interesting to those who are concerned in the adoption and retention of the title of Professor to know that at Monaco there is a *Professeur de Ronquette*, in Ostend there is a *Professeur de Santé pour les Chiens et Chats Malades*, and even in Paris, there is a *Professeur de Writing, reading, and all things in general*.

The above clipping could be made the text for quite a long discourse on the subject of titles. Titles are many and diverse, but the popular "Professor" is easily in the lead. Knowledge and culture are certainly necessary to the successful musician. Not merely a knowledge of his own particular line of work, but a broad and comprehensive knowing, a power of thought capable of taking in other matters, an ability to see, understand, and intelligently discuss questions of the day. The mistake is too often made, however, of thinking the title, "professor," indicates such a condition of culture; puts a sort of cap-sheaf upon the standing of its holder. To such the above quotation will present

the matter in a new light. Don't allow yourself to be called "professor," unless your occupancy of a properly authorized position entitles you to it.

THERE is no more comic reading than the reports of Town Council meetings. Here is an example from Neath, where, it would seem, the liberality of Mrs. Gwyn has built a hall, in which the municipal authorities intend to place an organ. Scene: The Council in session. Letter read from Mr. J. S. Church, asking for the post of Organist. He is not an organist at present, but, if appointed, would take lessons. Moved that the application be referred to the Hall Committee. Amended proposed, by Mr. Trick, that Mr. Church be appointed at once, so that he might get tuition at once. The Mayor: "Mr. Church says that he is not an organist." Mr. Trick: "I press my motion, subject to approval of Mrs. Gwyn." Mayor: "I should be sorry to convey this to Mrs. Gwyn." Mr. Trick (in this name a misprint for Trick?): "Why?" Mayor: "Mr. Trick, shall I explain?" Mr. Trick: "Certainly." Mayor: "The builders have not been consulted yet, and the organ will take six or eight months to build. Mr. Church says he cannot play, and I say it would be wrong to select Mr. Church to-day." Mr. Trick (light having penetrated him): "I withdraw." We leave the story in its beautiful simplicity.

The following advertisement, taken from a leading South Wales journal, should be read in connection with a paragraph which appears elsewhere concerning the Neath Town Council:—

"Wanted a Pianist. One with a little knowledge of music preferred. Address," etc.

These two clippings from the *London Musical Times*, which are properly read in connection with each other, show that all the christianism is not confined to America. The inference as to the mental calibre of the Town Council, whose members so gravely discuss the appointment of an applicant under such conditions, as well as the standing of the musical profession which renders necessary such "want" advertisements, may readily be drawn by the reader. But as it is no uncommon matter to see a call for an organist or pianist to fill an exacting position at a salary of anywhere from £10 to £20 per year, we need not be surprised at such a state of affairs.

HENSEL'S TOUCH.—To speak of his wonderful touch, so as to convey an idea of what it was like to those who have never heard him—now, alas! will never hear him—is, I feel, a hopeless, an almost absurd, task; yet I shall try by one or two imperfect metaphors to give some idea of it, however faint and dim.

Hensel's suggested a bell—gave a peeling off—of every particle of fibrous or bumpy rind; the unravelling of a fine, inner, crystalline, and yet most sensitive and most vitally elastic pith. With this it suggested a dipping deep, deep down into a sea of tone, and bringing up thence a pearl of flawless beauty and purity; something, too, there was of the exhalation of an essence—so concentrated, so intense, that the whole being of the man seemed to have passed for the moment into his fingertips, from which the sound seemed to well out, just as some sweet yet pungent odor from the chalice of some rare flower.—*Bettina Walker*.

SEX AND MUSIC.—There is no room for the contention that, as compared with the boy, the girl has not had fair play—that opportunities for cultivating the art have in her case been few, in his case many. The reverse is the truth. If there is a branch of education in which girls have been schooled, to the neglect of every other, it is precisely that of music. It is among the primary subjects to which she is put, and among the very last she is allowed to leave off. Not one hour a day but many hours out of the twenty-four are consumed by her at the piano, to say nothing of other instruments. While singing lessons are usually given in supplement to these. It might have been thought that if practice gives perfection woman would have excelled her male counterpart not only as an executant, but as a composer. But what are the facts?

The repertory of music from the dawn of the art to the present day owes simply nothing to her. Considering the time she has spent over it, her failure to evolve new harmonies, or even new melodies, is one of the most extraordinary enigmas in the history of the fine arts. It has been remarked, but never explained, by her celebrated essay on "Music," and by such keen psychological analysts as Mr. G. H. Lewes in his "Life of Goethe": it is, indeed, a problem still awaiting solution.—*Lancet*.

COURTESY AMONG MUSICIANS.

BY J. HENRY ROBERTS,
OF Cleveland, Ohio.

The following suggestions are the outcome of some experiences, which the true musician no doubt finds to be unquestionably real. In offering this subject for remarks, it is with the purest intention of promoting a more congenial feeling in the professional fraternity, and lending encouragement to those persons who find it a comparatively easy task to meet their intimate friends in an open-minded manner, but a somewhat embarrassing attempt to place themselves before an assemblage; or, to disclose their true worth in the presence of master-musicians, without fear of egotistical display, or the opposite extreme—the want of self-confidence. One can, as a rule, best speak from one's own experience, as to the reception they have met with at the hands of distinguished people, in concert rooms, at receptions and in private and public intercourse of a general character.

Is it a question open for debate among sensible-minded musicians, as to whether the master minds cannot to a considerable degree, show, by a certain friendliness in their demeanor, that they appreciate the musical efforts of fellow-workers? Sound judgment would certainly prove that in every instance where a musician is shown the proper courtesy due to his rank and moral character, whether he be a competitor, or one striving to rise in the estimation of professional opinion, that it is one of the principal avatars from which emanates progressive thought in musical art. Musicians, who have a tendency to show indifference for the welfare of others, but have by one means or another attained to the lofty heights of professional infidelity, might be reminded of the fact, that they at one time in their history sought the fellowship and esteem of musical superiors. Why, then, should they forget that others are wearing the same colors, and following in the same line of march, with every promise of reaching the goal on which they are now fortified.

It would hardly be expected that a musician should change his natural ways, so that it would be distasteful for him to be courteous beyond the requirements of any occasion, but one's disposition certainly should not become warped by fancied notions of self-importance. This outspoken line of thought would probably not meet the approbation of those musicians who may be so wrapped up in their own individuality that they fail to recognize the artistic worth of their professional neighbors; unless, it might be those who have compelled recognition by their many independence and scholarly qualities, which they have been more fortunate to make apparent, through their surrounding circumstances.

In viewing the purposes of professional people, we find it to be absolutely necessary for each member to look to his own "laurels" first, so far as pecuniary matters are involved; but, should we fail to notice the attention due to others, in their honorable efforts to reach the pinnacle of success? It has been said with truth and again, that "competition is the life of trade," but can it be truly said that cold-hearted intelligence weaves a thread of unity in professional circles? Suppose we take a brief astronomical view of people engaged in the musical calling. When the heavenly bodies are clearly perceptible by the eye at night, we behold the larger and smaller planets alike, as necessary to form a complete panoramic picture; although it does not as a rule follow, that the largest and most brilliant orb in appearance, is in reality the greatest in point of magnitude, and importance. Upon the wave of popularity floats many a craft which would undoubtedly shiver to pieces if encountered by a heavy gale. In other words: Some so-called master minds would surely collapse into inter oblivion, if searched by the keen judgment of a genuine connoisseur.

These thoughts are produced from the belief that the essential qualities of an eminent composer, virtuoso or teacher, does not alone consist in his "find" of musical knowledge, but that his judgment should be disciplined by professional courtesy and a modest bearing.

A NEGLECTED SUBJECT.

[This article is compiled from the book, "The Musical Profession," by Henry Fisher, published by John Curwen & Sons, London. It is made up from answers to the question, "Do you teach the systematic teaching of musical form along with the From among the many answers we select these—Eus Eus]

"I do, decidedly. The pupil's intelligence, comprehension, memory, and sympathy with the poser all gain by this practice." "I cannot over-qualified teacher doing otherwise." "I should cate a systematic analysis of all the art elements contained in the piece of music." "I regard it as much more important than the term 'harmony,' so-called." "I cannot see how much approached without the utmost observation of feel very strongly on this. You cannot teach it of it. The danger in teaching too little, certainly enhances the interest to a pupil when a piece is explained, therefore anything and every taught. The pupil, instead of being told to such a page, or part of a page, should, in the rondo, for instance, first be told to learn the and play it as it re-appears here and there, then another lesson the episode number one, etc., have found it useful in the case of young pupils, best words to accompany the subject and other of the movement, the words being of the same as the music, and of similar rhythm." "No deny that such a plan of practice is likely to de- pupil's intelligence, and so to increase his app- of classic music."

A few of the answers were given with qual- as: "If the pupil is a clever one yes; but, dense, no." "According to the discretion of th- It would be thrown away in some cases." "I interest in the piece. Of course, the pupil fairly intelligent, or it will only disturb him, not conceive any one not noticing form, either rangement of the whole work, or the form st- in the work." "The teacher should, in eve-velop whatever latent artistic feeling may be by the pupil, and allow no apparent obvious- direction to deter him from using his utmost en-

THE MANY-SIDED MUSICIAN.

BY LEO OKHMEIER.

To be a many-sided musician is not only an but a necessity in this progressive age of ours, the slowly-plodding stage-coach had to make a swift-running engine, so the lay [know- en- who simply played his horn or oboe, and study, had to leave the battle-field to the wide-awake musician of the present day, who equipped for the combat.

By a many-sided musician, we do not mean can play all instruments, from the violin to the or cymbals, but, perhaps, such an easy (?) as the piano or organ, thrown in, and whose it, for such a display of versatility is not only to the musician himself, but also, and in a degree, to the community in which he lives. Is the many-sided musician, who has thor- ously and conscientiously mastered one branch the mastery of an instrument, including of harmony and theory, the art of compos- musical literary; who has, in addition, a ge- edge pertaining to the various branches of his in order to express himself intelligently on topics to his co-workers in the vineyard, above all, still striving for higher ideals, h- tion in his art, and a higher aim in life.

Specialists are wanted everywhere: in m- as in any other profession, for life is too ab- greatness in more than one thing, and any di- vine art requires most exhaustive study.

STAMMERING PLAYERS.

ONE of the most annoying and fatal of bad habits is sometimes found in pupils who are otherwise satisfactory students; this is commonly a stammering and starting especially so in beginning of a difficult passage, and perhaps more frequently in scale and arpeggio playing. The remedy for clear playing is clear thinking and a determination on the part of the pupil to make but one effort and leave the result, whether good or bad, instantly passing on to the next passages.

No habit can be overcome without, first, a desire for correctness; second, a determined will to overcome; and lastly, the careful application of the best plans for conquering the habit. Let a piece be well played in all particulars but that of stammering, and it is a complete failure. Stammering in playing is ruinous to artistic efforts. Any pupil suffering from this habit should be made to realize how all of his efforts are proving worse than worthless, and a waste of time, effort, and money.

One may have great talent and fine mental abilities, in fact, everything that goes toward making life a success, yet lacking a determined will, success is never achieved. In fact, a determined will may be likened to the steam that sets the machinery in motion. A will that cannot be conquered, coupled with good common sense, especially if combined with genius, can achieve the aims of the highest ambition. It was told of a celebrated General that he never knew when he was defeated, and by and by he could not be defeated. If some of this spirit could be infused into the ordinary work of the pupil, it would lead him to a realization of his hopes.

Teachers too often neglect the cultivation of will-force, when without will power and an inflexible determination all other qualities are but worthless lumber. A determined effort is useless unless endeavor is correctly applied. The following anecdote of Stothard, the well-known English painter, points this moral: Stothard was showing some early drawings from the antique, made while he was a student of the Academy. They were begun and finished with pen and ink only, and Leslie remarked that "they looked like bead and stone engravings."

"I adopted this plan," replied Stothard, "because, as I could not alter a line, it obliged me to think before I touched the paper."

The principal step toward correct effort is to have a clear mental image or impression of what is to be done. If a pupil is disposed to stammer at a passage, he should stop and read it through mentally, and possibly playing it, going very slowly. He must read to take in the details of what is before him as well as its generalities. He must not only see a chord, but see exactly of what letters it is composed. Accidentals are too often only casually noticed, but he must see precisely what letters are affected by them. One common cause for stammering is poor fingering, and wherever there are runs their correct fingering must be decided upon and written in at once. In fact, there is no more common cause for hesitancy, stumbling and breaking in the performance of a piece than in an incorrect and unsettled fingering. A recent writer puts this subject in terse form, as follows:

"Before you can think you must have something definite to think about. You must get something into your head before you can get anything out."

The best method of correcting bad habits is to make it the sole business of the pupil for a few lessons; this is to improve him with respect to moment important. And from the fact that young minds cannot successfully do many things at a time, the time to conquer the bad habit is at once, for as Charles Kingsley wisely says, "Every duty which is hidden to wait returns with several fierce duties at its back."

Emerson says: "What we seek we shall find, what we flee from we shall lose." This is a truth which should be impressed upon the minds of all pupils. Too often they see nothing but the notes, which results in mechanical, but expressionless playing. They ought to see what the notes express, as they should enable them to play with intelligence and effectively. Students should be taught an observance of the smaller details of notation; the slurs, dynamic marks, staccato dots, accents, etc., and give a tasteful reproduction of them in their performing.

PUBLISHER'S NOTES.

We promised, in the last issue of THE ETUDE, to have ready for delivery four Bach's Fugues, edited by Bernhard Boeckmann, but, owing to cholera, freight is liable to fumigation; the sulphur fumes would entirely discolored the paper. We have therefore requested that they be held for shipment until the embargo of quarantine is lifted. We regret, however, in the meantime, mention that there are four fugues already published according to Mr. Boeckmann's ideas of printing the themes in different colors; these we will cheerfully send to any of our patrons who may desire them.

We have had manufactured for us a large number of "Binders" for THE ETUDE, the best of the latest design. They are both durable and neat. All wishing to preserve the volumes of THE ETUDE will find this new file a very great convenience. We will send them, postpaid, for \$1.

We have in press a very important "Method for the Piano," by Charles W. London. The method is on the same basis as his "Organ Method," which has proved to be a great success. The "Piano Method" is by an eminently practical teacher, and is especially designed for the popular taste. While it contains all the latest ideas on piano playing, it is adapted for pupils of moderate capacity; as teachers know, the undeveloped, musically, is legion, and this work appeals to this class, while gently drawing them higher. The work will be about 120 pages, full sheet-music size, and will be bound in boards with cloth back. The price of the work, to those who send cash in advance, will be merely nominal. Every practical teacher should send for a copy while it is yet in press and can be obtained for less than paper and printing. To any one sending us fifty cents in advance of publication, we will send this book, when out, postpaid. In ordering, please write the name very plainly, and if your address is to be changed, please give us your future address. Write your order for the special offer on a separate slip of paper from the rest of your letter. There will be many hundreds of this work sold before publication, and we desire to have as few mistakes as possible, and request our patrons to assist us in this by writing their orders on separate slips. Remember, this offer is for a very short time only, as the book is almost complete.

"Graded Course of Piano Studies," by W. S. B. Mathews, when complete, will be in ten grades, four of these are now on the market. They have met with phenomenal success. For a number of years teachers have been using Czerny, Kohler, Bertini, etc., with an indefinite wandering through all studies for pianoforte, feeling all the while that the truth lies with all of them to a certain extent. Mr. Mathews has gleaned the truth out of each one, and has made, perhaps, the most perfect volumes of piano studies that has ever yet been published. They meet the wants of a large class of teachers who need guidance in the selection of piano studies. The studies are generally short and inclined to be melodic. This work is destined to take the place of all other piano studies.

The success of "Melody Playing," by Hamilton C. Macdougall, has warranted Mr. Macdougall undertaking to issue Vol. II. The MS. is completed and now in the hands of the engraver. We will give a list of some of the pieces that will appear in this volume; they are all of an unusually meritorious character. The whole range of musical literature has been examined, to get the very cream of short, pleasing, and instructive pieces of a folk character. Here is the list:—

Mold Song, Volkmann; Swiss Idyll, Behr; German Song, Tschakowsky; Festive Dance, Gurtil; Violet, Behr; Romance, Rummel; Ahnada, Lancia; Christmas Pastoral, Macdougall; Cradle Song, N. v. Wilms; The Song, Schwab; The Song, Schwab; The Song, Schwab; Little Love Song, Edm.

A glance at this will convince any teacher that something fine can be expected from Vol. II. In accordance

with our usual custom, we will send this volume at a nominal price to those who will favor us with their orders in advance of publication. Therefore, to every one sending us twenty-five cents we will forward the volume when issued, postpaid, but cash must accompany every order, whether the party has an account with us or not. This special offer will be in force only a short time.

We have recently issued two useful works in the line of pianoforte studies: one is L. H. Sherwood's "Ecole de la Facilité," the other, "Twelve Preludes," by Théo. Moelling. Both these works are taking the front rank among the educational means of piano playing. The Sherwood Preludes are pleasing and well written. The Moelling Preludes are designed as an introduction to Bach. They are all the canons and contrapuntal studies, and are less serious than Bach, and will fit the pupil for the understanding of the more serious and classical.

We have order blanks for music teachers sending to us for music which we shall be pleased to forward to any of our patrons desiring them. The envelopes, with our address on them, will go with them. This will facilitate letter writing to a great extent.

In teaching this year teachers should not forget the two Concert Albums we have recently published, and the Thirty Selected Studies of Heller, our new and recommended edition of Selected Mendelssohn's "Songs without Words." These works should be used by teachers as much as possible, as they cannot be excelled.

TESTIMONIALS.

The copy of "Short Openings Anthems" by E. B. Story, received. I like the books of the collection very much and wish you would straightway send six copies of the book so that we may give some of the pieces a trial.

Yours truly,

This work of Dr. Mason's is beyond comparison with any other work on Piano Technique that has yet appeared, and is not only a remarkable, but a most invaluable contribution to pianoforte literature.

WILLIAM L. MATTHEWS.

The "Mathews Standard Course of Piano Studies," with its valuable suggestions as to suitable pieces, will be a relief and joy to tired teachers who heretofore have been obliged to spend much of their rest time reading over new music for their classes.

MRS. M. K. BRANHAM.

Your edition of Mendelssohn's "Songs Without Words" is every way very desirable. Well selected and annotated, carefully printed, good paper and type, and low price, all combine to make it by far the best edition I have ever seen.

Yours truly,

Enclosed please find check for bill of June 7th. At the same time let me express my high appreciation of your admirable edition of Mendelssohn's "Songs Without Words."

The number of "Mathews' Graded Course of Piano Studies" examined. The pleasure of teaching rises into fascination with such material as this available. Surely nothing superior has appeared. I shall use the entire course with the incomparable Touch and Technic series. American musicians owe gratitude unmeasured to our two great educators, Mason and Mathews— you also, Mr. Presser, as publisher of that indispensable help—THE ETUDE—and of innumerable works of value.

MARY ESTY THOMSON.

SPECIAL NOTICES.

Notices for this column inserted at 3 cents a word for one insertion, payable in advance. Copy must be received by the 20th of the previous month to insure publication in the next number.

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