

Gardner-Webb University

## Digital Commons @ Gardner-Webb University

---

The Etude Magazine: 1883-1957

John R. Dover Memorial Library

---

2-1-1893

### Volume 11, Number 02 (February 1893)

Theodore Presser

Follow this and additional works at: <https://digitalcommons.gardner-webb.edu/etude>



Part of the [Composition Commons](#), [Ethnomusicology Commons](#), [Fine Arts Commons](#), [History Commons](#), [Liturgy and Worship Commons](#), [Music Education Commons](#), [Musicology Commons](#), [Music Pedagogy Commons](#), [Music Performance Commons](#), [Music Practice Commons](#), and the [Music Theory Commons](#)

---

#### Recommended Citation

Presser, Theodore (ed.). The Etude. Vol. 11, No. 02. Philadelphia: Theodore Presser Company, February 1893. The Etude Magazine: 1883-1957. Compiled by Pamela R. Dennis. Digital Commons @ Gardner-Webb University, Boiling Springs, NC. <https://digitalcommons.gardner-webb.edu/etude/368>

This Book is brought to you for free and open access by the John R. Dover Memorial Library at Digital Commons @ Gardner-Webb University. It has been accepted for inclusion in The Etude Magazine: 1883-1957 by an authorized administrator of Digital Commons @ Gardner-Webb University. For more information, please contact [digitalcommons@gardner-webb.edu](mailto:digitalcommons@gardner-webb.edu).



VOL. XI. FEBRUARY, 1893. No. 2.

**METROPOLITAN COLLEGE OF MUSIC**  
(FORMERLY METROPOLITAN CONSERVATORY.)

Full Term Opened September 12th.  
Four Sessions of Ten Weeks Each.  
Pupils Admitted at Any Time.

Pianoforte Teachers' Certificates. Examiners:  
William Mason, Mus. Doc. A. C. M., and  
Albert Ross Parsons, A. C. M.

This College has no equal for thoroughness of instruction and the absolute safety of the methods.  
The Voice Department, headed by H. W. Greene, supported by Emilio Agramonte in the Operatic Department, Charles B. Hawley in Oratorio and Interpretation, and R. M. Davenport and E. Presson Miller in Technical Training, offers without question the best advantages for vocal study to be found in America.

The Pianoforte Department is under the personal direction of Professor Albert Ross Parsons, assisted by H. T. State, E. G. Hancock, M. D., M'Le Estaka Ulan, M'Le Asarp, and others.

The Organ Department has for instructors R. H. Woodman, Dudley Buck, H. R. Shelley.

The Department of Violin and Orchestral Instruments is under the direction of Clifford Schmidt, the eminent concert master of the Seidl Orchestra, who, in conjunction with Mr. Parsons, secures to the College the important advantage of the study of chamber music and general ensemble practice.

Its association with the celebrated Stern School of Languages insures its pupils the best opportunities for that branch of culture.

A special feature in connection with the College is the Residence Department for ladies, where pupils from a distance are accommodated with board and every facility for practice and study.

The studies of Harmony, Counterpoint, and Fugue are conducted on a scale of excellence not to be found in any American college.

The Managing Board of the Metropolitan College of Music are:—

- DUDLEY BUCK, President.
- A. R. PARSONS, Vice-President.
- H. R. SHELLEY, Director of Dep't of Theory.
- C. B. HAWLEY, Musical Director.
- EMILIO AGRAMONTE, Director of Opera Sch.
- H. W. GREENE, Secretary and Treasurer.

SEND FOR CIRCULAR.  
19 and 21 E. 14th Street,  
NEW YORK CITY.

**Method for the Piano.**

BY  
CHAS. W. LANDON.

PRICE \$1.25.

This work is especially designed to meet the want of the popular student with mediocre ability. It contains all the ideas of recent pianoforte playing. The author is a well-known practical teacher, and author of a similar work for the Reed Organ, which is now generally used for instruction on that instrument. It will be well for every teacher to examine this new work, which will be ready in a short time.

**Studies in Melody Playing.**

BY  
HAMILTON C. MACDOUGALL.

PRICE \$1.25.

The phenomenal success of Volume I has encouraged Mr. Macdougall to issue the second volume, which will be similar in style to Volume I. It is a collection of chaste, easy, short, and interesting pieces, with annotations and close fingering. The collection will surpass anything in this line yet published.

CONTENTS—VOLUME II.

WILM. N. Y. Op. 81, No. 1	To Begin With
VOLKMAN'S Op. 57, No. 2	Folk Song
TSCHAIKOWSKY Op. 29, No. 17	Berlin Song
GUILLET C. Op. 149, No. 7	Peña Dance
SCHYTTLE L. Op. 59, No. 12	Good Night
MACDOUGALL H. C.	Christmas Pastoral
RAVANAGH I.	Cradle Song
WILM. N. Y. Op. 81, No. 11	Adagio
RUMBLELL	Romance
KULLA A. Op. 62, No. 12	Spring Bell
TSCHAIKOWSKY Op. 29, No. 18	Italian Song
WILM. N. Y. Op. 81, No. 2	Humpty
LECHNER H. Op. 24	Little Love Song
SCHYTTLE L. Op. 61, No. 11	Fairy Tale

THEODORE PRESSER, Publisher,  
PHILADELPHIA, PA.

**CONTENTS**

Musical Items	29
Be Through. E. E. Southworth	30
Benefit of Side Stables. W. H. Paine	30
Time Production. Perles F. Davis	31
Flores and Fetters. J. M. Tracy	31
The Work of Pianists	31
Precision of Touch. J. Chiles	31
A Classic Chronological History, etc.	32
A Revolution in the Teaching of Fugue. Z.	32
Questions and Answers	32
Reed Organs Artistically Considered. C. W. Landon	34
Preserving and Retaining Pupils	34
The Left Hand A Goodness	34
A Common Pitfall. Henry Fisher	34
For Parents to Advance	34
Influence of the Teacher's Personality	34
Piano Studies: A Retrospect and Present View	34
Teaching Musical Taste. Henry B. Essey	36
How Study. A. Gooden	36
Singing for Piano Pupils. Axel W. East	37
Musical Profession. M. Buckley	37
Development of Piano Music. Dr. H. A. Clark	38
Hints and Hints. J. M. Buckley	38
Where Does Teaching's Skill Begin? C. W. Green	39
Composers and Inspirations. G. H. Condit	39
Memorizing Music. J. M. Buckley	39
Piano Practice and Character Building. E. E. Ferry	40
Elements of Successful Teaching. T. J. Rickaby	40
Things the Pupils. E. Jessell	40
New Publications	41
Two Great Things. S. A. Palmer	41
Publisher's Notes	42

<b>MUSIC.</b>	<b>PRICE SHEET NO. 2.</b>
The Swallows. Op. 14. E. Godard	30
In the Woods. Op. 29. Edward Widdington	30
German Song. Tschaiakowsky	15
The Fairy Pickers. Gode	35
March. Op. 65, No. 5. E. Godard	30

THE ETUDE.

NOVELLO, EWER & CO.  
Music Publishers and Importers,  
NEW YORK AND LONDON.

C. SCHIRMER,  
PUBLISHER and IMPORTER,  
35 UNION SQUARE,  
NEW YORK.



BREITKOPF & HÄRTEL,  
Music Publishers,  
LEIPZIG, BRUSSELS, LONDON,  
AND AT  
15 East 17th Street, New York.

RECENT PUBLICATIONS.

BOSSLER, LUDWIG.

Harmonic Exercises at the Pianoforte for  
Beginners and Advanced Pupils; 42 Exercises  
in clear and simple arrangement.  
*Flex. Cloth, Net, \$1.00*

Elements of Notation and Harmony; with 85  
Exercises, for Use in Public Institutions of  
Learning and for Self-Instruction. Trans-  
lated from the 5th revised and enlarged  
edition by Dr. Th. Baker.  
*Flex. Cloth, Net, \$1.25*

Elementary Harmony, A Practical and Thorough  
Course in 84 Exercises, adapted for  
Public and Private Teaching and Self-  
Instruction. Translated from the second  
German edition by Dr. Th. Baker.  
*Flex. Cloth, Net, \$1.25*

GOETSCHSIUS, PERRY.

The Material used in Musical Composition.  
A System of Harmony. (Second thoroughly  
revised, simplified, and slightly enlarged  
edition.)  
*Cloth, Net, \$2.50*

KLAUWELL, DR. OTTO.

On Musical Execution. An Attempt at a Sys-  
tematic Exposition of the Same, primarily  
with Reference to Piano-Playing. Trans-  
lated by Dr. Th. Baker.  
*Flex. Cloth, Net, 75c.*

NIECKS, FR.

A concise Dictionary of Musical Terms.  
*Cloth, Net, \$1.00*

PROUT, EBENEZER.

Harmony; Its Theory and Practice. New  
edition.  
*Cloth, Net, \$2.00*

Key to the Exercises in Harmony.  
*Cloth, Net, 50c.*

Additional Exercises to Harmony.  
*Cloth, Net, 60c.*

Key to the Additional Exercises to Harmony.  
*Cloth, Net, \$1.00*

Counterpoint: Strict and Free.  
*Cloth, Net, \$2.00*

Additional Exercises to Counterpoint: Strict  
and Free.  
*Cloth, Net, \$1.00*

Double Counterpoint and Canon.  
*Cloth, Net, \$2.00*

Fugue.  
*Cloth, Net, \$2.00*

RIEMANN, DR. HUGO & DR. CARL FUCHS

Practical Guide to the Art of Phrasing. An  
Exposition of the Views determining the  
Position of the Phrasing-Marks by means  
of a complete thematic, harmonic, and  
rhythmic analysis of classic and romantic  
Compositions.  
*Flex. Cloth, Net, 75c.*

RIEMANN, DR. HUGO.

Catechism of Musical Instruments (Guide to  
Instrumentation).  
*Paper, Net, 50c.; Flex. Cloth, Net, \$1.00*

SHEPARD, F. H.

Piano-Touch and Scale. An Analysis of the  
Fundamental Principles of Touch and  
their proper Development; together with a  
Review of the Difficulties in Scale-playing  
and their Remedies.  
*Flex. Cloth, Net, 75c.*

Church Music and Choir Training. Treating  
of the Management of Boys' Voices and  
the Proper Rendition of Church Music.  
*Flex. Cloth, Net, 75c.*

Gervinus, V. Naturgemässe Ausbildung in  
Gang und Klavierpiel mit besonderer  
Rücksicht auf gemeinschaftliches Ue-  
richt nebst einer Harmonielehre und einer  
gewählten Sammlung von Liedern und  
Klavierstücken. Edg. Cloth Binding, net.  
\$3 00

Hauptmann, M. The Nature of Harmony  
and Metre. Trans. by W. E. Heald.  
— The same in German.....\$2 65 3 25

Jadassohn, Allgemeine Musiklehre (new)  
Manual of Harmony. Translated by  
P. Torek and H. B. Passmore. 4th Ed.  
— The same in German.....1 85 2 00

— The same in German.....1 85 2 00  
— Treatise on Single, Double, Triple and  
Quadruple Counterpoint. New Ed.  
— The same in German.....85 1 75

— Book of Exercises for the Study of  
Counterpoint. (English and German).....1 60 2 00  
— Erläuternde Anmerkungen für die  
Erläuternde Anmerkungen für die  
Erläuternde Anmerkungen für die

— Die Formen in den Werken der Ton-  
kunst.....1 00 1 50  
— Die Kunst zu moduliren und zu poly-  
phren.....1 25 1 75

— Singing Tutor. Paper.....1 50  
Koehler, Louis. Allgemeine Musiklehre. 1 70 \$ 30

Lohe, J. C. Lehrbuch der musikalischen  
Komposition:  
Bd. I. Harmonielehre.....2 65 3 40  
Bd. II. Instrumentation.....2 85 4 00  
III. Fuge, Canon und Kontrapunkt. 4 00 5 25  
IV. Die Oper.....3 35 4 00

Marx, A. B. Allgemeine Musiklehre.....2 65 3 40  
Renner, Fr. Gesang-Schule.....1 50

Richter, E. F. Manual of Harmony.  
Translated by J. F. Morgan.....2 00  
— The same in German.....1 00 1 50

— A Treatise on Canon and Fugue.  
Translated by Fr. Taylor.....2 00  
— The same in German.....1 00 1 50

— A Treatise on Counterpoint. Trans-  
lated by Fr. Taylor.....2 00  
— The same in German.....1 50 2 10

Richter, A. Aufgabenbuch zu E. F.  
Richter's Harmonielehre.....35 90  
— Aufgabenbuch zu E. F. Richter's  
Kontrapunkt.....50 1 10

— Book of Exercises to accompany E.  
F. Richter's Manual of single and  
double Counterpoint.....1 25

R. Schumann's Gesammelte Schriften über  
Musik und Musiker, 4 Aufl. (Jansen).  
Neu bearbeitet von H. W. Schenker. 4 00 5 00

Wohlfahrt, H. Wegweiser zum Komponiren  
— Vorschule der Harmonielehre. 5. Aufl. 50 90  
— Modulationschule.....35 75

MUSIC WRITING BOOKS.

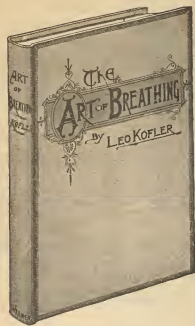
Breslau, A. Complete Course in Musical Pen-  
manship. With annotations and translated by  
Gann. 4 Books, complete.....75  
— Single.....each 20  
(Edition of the New England Conservatory of  
Music, Boston.)

Goetze, Heinar. Exercises in writing music (and at  
the same time exercises in singing).....net \$1 00

EDMUND PAULLS, Markneukirchen, Saxony,  
Manufacturer of all kinds of Musical  
Instruments and Strings.

BREITKOPF & HÄRTEL, New York, Sole U. S. Agents.

TWO NOTES



Elegantly Bound.

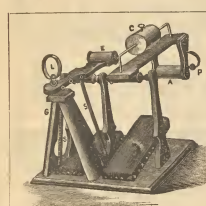
Second Edition.

A Book for Everybody who wishes to use his  
Artistically and Hygienically.

N. B.—This is a revised and enlarged ed.  
of the well-known book, "The Old Italian So-  
Singing," which is out of print.

LEO KOFLER, SPECIALIST FOR ALL  
Matters connected with the  
Apply by letter.

LADIES FROM ABROAD can be accom-  
MODATED.  
MRS. L. RAY



—THE—  
STUDENT'S TECHNICON.  
PRICE \$12.

for developing and enlarging the techni-  
cal. Employed by eminent pianists in  
sonal use. Hundreds of teachers testify  
selves and their pupils.

As this new method marks a most  
ing, all piano players should make their  
by reading a lecture delivered by Mr.  
upon "SENSITIVE PIANO TOUCH, AND  
MENT," sent free, on application to

J. HOWARD

Sole Agent for the Bro-  
307 and 309 Wash Ave-  
CHICAGO.

FOR SALE BY

THEO. PRESSER,

1704 Chestnut St.,  
Philadelphia.

**HALLET & DAVIS'**  
**PIANOS.**

More than 200 Pianos Sold to Schools  
and Colleges in 1891.

CORRESPONDENCE SOLICITED.

BOSTON, - MASS.

THE  
**HENRY F. MILLER**  
**PIANOS.**

HENRY F. MILLER & SONS'  
PIANO COMPANY,  
BOSTON. PHILADELPHIA.

Manufactory, Wakefield, Mass.



**CROWN**  
PIANOS & ORGANS  
GEO. P. BENT  
MANUFACTURER  
CHICAGO.  
CATALOGUES FREE.  
323 TO 333 SO. CANAL STREET.

The Jno. Bergstrom Organ Mfg. Co.,  
BUILDERS OF  
CHURCH, CONCERT,  
CHAPEL, PIPE ORGANS, CHAMBER,  
OFFICE, 205 TEMPLE COURT,  
FACTORY, 1627-1629 S. E. FIFTH STREET,  
MINNEAPOLIS, MINN.  
Catalogues and Estimates upon Application.

LAWRENCE ORGAN MANUF'G CO.,  
Manufacturers of the Original Famous  
**SEVEN-OCTAVE LAWRENCE CONCERT GRAND ORGANS,**


ESTABLISHED 1882. 320 and 322 S. Tenth St., and 939 and 941 Walnut St., EASTON, PA., U. S. A.

Our Concert Grand Organs  
struck as to tone the *Mus. Bons*  
operated by the knees. This does  
which often, through damp weather,  
ance. The appearance of the Organ  
*Piano*. By a peculiar construction  
possible, forming a *qualifying box*  
ity is obtained, differing from all  
gradations of tone becomes possible.  
design, and voiced so that the most  
can be executed without difficulty,  
worthless imitations of this instru-  
kindred names.



have no stops, but are so con-  
*stifful Effects* by the use of two levers  
away with a complicated stop action,  
causes much trouble and annoy-  
is that of a handsome *Upright*  
of the Case, hitherto considered im-  
a remarkable resonating Pipe qual-  
Reed Organs, and the most exquisite  
The Reeds are the best patented  
brilliant *Allargato* or *Staccato* music  
the same as on a Piano. Beware of  
ment styled "Piano Organs" and  
WRITE FOR PRICES.

Every Genuine Carpenter  
Quality—First.  
Price—Second.



THAT'S what you want to remember when about  
to purchase an organ,—that's the principle on  
which 60,000 CARPENTER ORGANS have been  
constructed. If your local dealer does not sell them,  
write us direct; we can deal with you just as well  
as though you called at our factory, because we will  
send any organ you select on test trial and pay all  
freights if not perfectly satisfactory. No risk for  
you; that's left to us. A catalogue can be had for  
the asking; it will give you some valuable informa-  
tion about GOOD ORGANS.

E. P. CARPENTER CO.,  
BRATTLEBORO, VT., U. S. A.  
Organ Bears This Trade Mark.

**CHASE BROS. PIANOS.**



The Standard for Excellence and Durability.  
MANUFACTURED IN ALL STYLES OF  
**GRANDS and UPRIGHTS**  
**CHASE BROS. PIANO CO.,**  
Factories: Grand Rapids and Muskegon, Michigan.  
Send for Illustrated Catalogue.

**Bidwell Pocket Hand Exerciser**  
FOR PIANISTS.  
A complete, durable, and exceedingly practical hand gymnastic  
for preparing the hands for key-board work. Weighs only 2 ounces.  
Send for circular.  
G. HUDSON BIDWELL, 15 Court St., UTICA, N. Y.

**Wm. Knabe & Co.**  
GRAND, SQUARE, and UPRIGHT  
**PIANO-FORTES**

These Instruments have been before the Public for over  
fifty years, and upon their excellence alone  
have attained an  
UNPURCHASED PRE-EMINENCE,  
Which establishes them as  
**UNEQUALED**  
—in—  
Tone, Touch, Workmanship, and Durability!  
Every Piano Fully Warranted for 5 Years.  
**WM. KNABE & CO.,**  
22 and 24 E. Baltimore Street, BALTIMORE.  
148 Fifth Ave., near 50th St., NEW YORK.  
817 Pennsylvania Ave., WASHINGTON, D. C.  
Music Teachers Wanted. American Teachers' Bureau, St. Louis,  
Sixteenth Year. Publishers of the  
American College and Public School Directory.  
SEND FOR CIRCULAR.

*Cantatas for Small Choral Societies.*  
"MRS. SPEAKER."  
About 3 dozen copies, just imported from Novello. To be sold cheap  
"JOHN GILPIN."  
Address the Composer,  
A. W. BORST, 3602 Hamilton St., Phila., Pa.

The GRAND CONSONANCE  
"A VOICE"  
PARTS OF TONES  
HAS MADE PIANOS & ORGANS  
FAMOUS  
THEODORE PRESSER



SOMETHING ENTIRELY NEW.  
**Landon's Reed Organ Me**

Price \$1.50. By CHAS. W. LANDON. Foreign F...  
This Method is something entirely new. Ev...  
is especially arranged for the Reed Organ.  
selected from the best composers. Each piec...  
only annotated, analyzed, and every possible...  
the pupil as to the best way of practicing and le...  
Pieces are carefully graded. Every difficult...  
prepared in an easy and attractive form.  
Organ Touch is clearly explained (a hitherto...  
feature). Phrasing is successfully taught. The...  
wherefores of every point are clearly given. Ma...  
and beautiful Reed Organ Effects are fully illu...

Send for a Sample Copy.

THEO. PRESSER, Publisher

1704 Chestnut St., Philadelphia

**The Technic**  
A MECHANICAL APPLIANC  
FOR THE  
Development of Piano Te

Price, Teacher's Size, - \$25  
Price, Student's Size, - \$15

Liberal deduction to the profession.  
Send for circular giving full information  
Address

THEODORE PRESSE  
1704 CHESTNUT STREET, PHILADELPHIA

Arthur P. Schmidt,

154 TREMONT ST., BOSTON MASS.,

MUSIC PUBLISHER,

SOLE AGENT IN THE UNITED STATES FOR Henry Litolff, Brunswick, Germany; The Edwin Ash-down Collection; Edition Chanoit (Violin Music), and the Vienna Conservatory Edition of the PIANOFORTE CLASSICS.

MUSIC FOR EASTER SONGS.

- Becker, R. Easter Song. Merry Soprano in C. 30
Cutter, Benj. Chariot Arise. (Soprano or Tenor in C) 40
Lynch, Frank. The Glad Easter Morning. Soprano or Tenor in G; Alto or Baritone in E. 30
Four No. 70, both Jesus (Soprano or Tenor in C) 30
Goethe on Music. Bach, No. 11. Two Translations from the German. 10

FOR QUARTETTE OR CHORUS.

- Himmelschlo. W. L. Heanna to the Throne. 10
Carz, F. Omasud. Flye then be Rise. 12
Forsell, Arthur. Glad our Prayer. 12
Chadwick, G. W. Hail to Hail the Glorious Morn. 5
Cutter, Benj. Daybreak in the East. 10
Foster, H. B. Awake, Glad Soul, Awake! 10
Haynes, G. T. Christ the Lord is Born. 10
Hofford, J. L. The Lord Waked us Out of Sleep. 10
Lynch, Frank. The Lord is Born. 10
Marston, G. W. Christ our Passover. 10
Meyer, F. C. Awake, Thou that Sleep. 10
Martin, G. C. As I Began to Sing. 10
Nichol, H. E. Now is Christ Born. 10
Parker, J. C. D. Christ is Born. 10
Price, C. E. Now when Jesus was Born. 10
Sullivan, W. I have set God always before mine. 10
Watson, M. Oh! give thanks unto the Lord. 10

NOVELTIES IN SCHMIDT'S OCTAVO EDITION.

- MIXED VOICES. (SACRED.)
E. W. Hanson. Festival Anthem. "Glad Hail, all Ye People." 16
Mrs. H. A. Beach. "O Thou that Hearest Prayer." 16
J. H. Brewer. "O Thou that Hearest Prayer." 16
O Lamb of God. 16
G. W. Marston. The Lamb Beyond the Sea. 16
Josephus. The Golden. 16
Nancy. My God to Thee. 16
Brook Farm. My Joy (Foster). 16
Gro. H. Votin. Today is really striking. 16
Haydn-Brown. Surely the Highest. 16
Happy Murray. I will Exult Thee. 16
Aldrich. In Time, O God, do I put My Trust. 16
O Jesus, Thou art standing. O Christ. 16
E. W. Hanson. The Sabbath Morning. 16
O. H. Brown. Again the Day returns. 16
P. H. Towne. Light in Darkness. 16
W. Macfarren. Praise Ye the Lord. 16

LADIES' VOICES.

- G. P. Ritter. Hymn of Trust. 8
G. W. Marston. The Veil of Eve is Falling (Soprano Solo). 12
The River of Rest (Trio). 10
Vesper Song (Trio). 10
The Night with a Thousand Eyes. 10
On the River (Trio). 10
Marching Song (Trio). 10
Tally Ho! (Trio). 10
Vesper Song (Trio). 10
Merry Bell (Trio). 10
G. W. Marston. When Green Leaves Come Again. 16
The Sands o' Dee. 16

MEN'S VOICES.

- F. Hiller. Hope. 20
W. Bruch. Slamm. 20
J. Rheinberger. Salvein von Ierlberg. 20
N. Beach. British Song of Triumph. 20
A. Handegger. The Forge Song. 20
G. Schreck. In Awful Pause. 20
C. Goldmann. Calm Sea and Happy Voyage. 20
H. Esner. Mahomed Song. 20
A. M. Curry. My Shepherd in the Lord. 20
J. H. Brewer. Oh in the Silly Night. 20
F. Engel. Cavalry Song. 20
J. H. Brewer. Song. Music was Given. 20
N. Duff. The Twilight Falls Before Me. 20

CANTATAS AND CHORAL WORKS.

- Mrs. H. A. Beach. Festival Jubilate. not set.
G. W. Chadwick. Phoenix Springs. (The Flying Pine. not set.)
Arthur Foote. The Skeleton in Armor. not set.
Frank Lyars. Cantata. The Curfew Bell. Op. 10. not set.
G. W. Marston. David. Sacred Dramatic Cantata. (In Treble)
Geo. E. Whiting. Dream Pictures. Op. 19. not set.

Complete Graded Catalogue and Piano Teachers' Manual sent free upon application. Mail Orders solicited and promptly filled to all parts of the Country.

THE MUSIC REVIEW

FOR JANUARY, 1893.

A Paper on the Robert Franz Songs, By J. S. VAN CLEVE.

The First Installment of an Article on Experiments in Musical Expressiveness, By BENJAMIN IVES GELMAN, Professor of Psychology in Clark University.

Annotations and Aesthetic Analysis of the Scores and Treasures from Freilshuhns, Translated from Jern, with some selections from de Malsbenden.

Goethe on Music. Bach, No. 11. Two Translations from the German.

The Regular Installment Introduction to Interpretation of Beethoven's Pianoforte Works.

Literary Programme MARY. of the St. Cecilia Society, of Duluth, Minn. Story of Camillo Urso.

The Graded Thematic Manual for Pianoforte Teachers contains Material for the Fourth and Fifth Grades.

The Usual Reviews of Music Recommended. Subscription price \$1.00 per year, single copies 15 cts.

Those wishing back numbers from October, 1891, and for the year commencing with the October, 1892, number, can have both by the sending \$1.50.

CLAYTON F. SUMMY, Publisher, 174-176 Wabash Avenue, Chicago, Ill.

GUITARS

In the selection of a Guitar or any other instrument, the purchaser must use exceeding care. Our instruments we guarantee to give satisfaction in every particular, and especially recommend our \$10 and \$16 styles—our own manufacture.

VIOLIN OUTFITS, including substantial case, extra set of strings, rosin, etc., \$10 and upward.

BANJOS. All the leading makes at \$5, \$8, \$10, \$12, \$15, \$20, and upward.

Mandolins, Zithers, Flutes, Cornets

—in fact, everything in the line of Musical Instruments, at prices 20 to 60 per cent. less than asked by other dealers for the same quality of goods.

To Teachers and Students we make special terms, and it will pay YOU to write for our Illustrated Catalogue at once.

F. H. GRIFFITH & CO., Mention The Etude. 1102 Chestnut St., Phila., Pa.

The best, if not the only, School of Technic KNOWN TO PIANOFORTE PEDAGOGICS.

TOUCH AND TECHNIC.

BY DR. WM. MASON. THEODORE PRESSER, 1704 Chestnut St., Philadelphia, Pa., Publisher.

IN FOUR BOOKS:

- PART I.—The Two-Finger Exercises (School of Touch).
PART II.—The Scales Rhythmically Treated (School of Brilliant Passages).
PART III.—Arpeggios Rhythmically Treated (Passage School).
PART IV.—School of Octave and Bravura Playing.

PRICE OF EACH \$1.00.

THE ENTIRE SERIES OF Touch and Technic

comprise an original system for the development of a complete technic, from the beginner to the finished artist. Its distinguishing characteristics are: An active use of the pupil's mind in technical work, with the resultant rapid and thorough development; the application of accents, thus developing a true rhythm; a discriminating touch that leads to every variety of tone color and dynamic quantity, and an effective system of velocity practice that secures the necessary facility and speed of execution. All of which is applied to the artistic and expressive rendition of musical compositions. They are printed in separate volumes, in order to enable teachers who are still dependent upon some other system of technics to add to their present stock the particular part of Mason's System which they happen to need. Experience has shown that teachers differ greatly in their estimation of the relative value of the four elements in Mason's System, and the publication in separate volumes is intended to enable every one to select the particular part he desires. The value of the Principle of Accentuation applied to Exercises is now so generally recognized by all teachers and virtuosi that every book of technics now contains more or less of it. Nevertheless, as Dr. Mason was the original discoverer of the principle, no application of it has been so ingenious and thorough as his.

This work is a wholly new exposition of the subject, representing the ripened musical experience of the distinguished author, who is a teacher and a virtuoso of the Grace of God. We have never offered teachers more valuable works than these.



VOL. XI.

THE ETUDE

PHILADELPHIA, PA., FEBRUARY, 1893.

A Monthly Publication for the Teachers and Students of Music.

SUBSCRIPTION RATES \$1.50 per year (payable in advance) Single Copies, 15 cents.

The courts have decreed that all subscribers to new held responsible until arrangements are paid and their orders to be discontinued.

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

Musical Items.

HAWAII is to be represented at the World's Fair by her famous band.

MADAME MARCHESI, the great teacher of voice is about to visit America.

JULIUS EICHBERG, of Boston, died January 15, 1893, aged 72 years.

A LECTURE recital on the works of Beethoven given by I. V. Flagler at Ithaca.

MRS. FANNIE BLOOMFIELD-ZEISLER gave a recital at Memphis in December.

The advance sale of the four Paderewski works to Monday, December 19, was \$12,000.

SOME of Robert Goldbeck's orchestral works given in Berlin under the direction of Meyer.

The Dudley Buck Quartette gave a concert full house in aid of the Mechanics' Association, New York.

PADEREWSKI has taken a great fancy McDowell, of Boston, and has been outwitted.

The State of New York is making a resident musicians, both men and women, at the Columbian Exposition.

PADEREWSKI has begun his second American tour, and has been successful both musically and financially as last season.

The annual performance of the "Messiah" by the Oratorio Society of New York, New York, conductor, December 30.

A SKETCHED Russian folk-song concert was given by the Russian Choir at the Music Hall, New York, E. Krebber gave an explanatory lecture.



A CONCISE CHRONOLOGICAL HISTORY OF THE CHIEF MUSICIANS AND MUSICAL EVENTS FROM A. D. 1380-1885.

A REVOLUTION IN THE TEACHING OF FUGUE.

[For The Etude.]

BY RIDLEY PRENTICE.

- 1781 Johann Ludwig Dussek, b. Bohemia. Wrote several well-known Piano-forte pieces.
- 1782 First performance of Gluck's "Ophoe."
- 1783 Evgenie Henri Mehul, b. France. Wrote the Opera "Joseph" and other works.
- 1784 Daniel Steibelt, b. Berlin. Composer of Piano-forte Music.
- 1785 Jean Philippe Rameau, d. Paris.
- 1786 Friedrich Heintz Himmler, b. Saxony. Composed several Operas.
- 1787 Rudolph Kretzler, b. Versailles. Celebrated First German musician for the Violin.
- 1788 Thomas Attwood, b. London. Wrote Anthems and other Church Music.
- 1789 Bernhard Romberg, b. Oldenburg. Distinguished Violoncellist and Composer.
- 1790 Andreas Romberg, b. Minster. Wrote Cantatas, Operas, and Symphonies.
- 1791 Nicolo Porpora, d. Rome.
- 1792 First performance of Gluck's "Alceste." First Birmingham Musical Festival.
- 1793 Ludwig van Beethoven, b. Bonn. The greatest of all musical composers.
- 1794 Pierre Baillet, b. Paris. Celebrated Violinist and Composer for the Violin.
- 1795 Johann Baptist Cramer, b. Mannheim. Professor, Pianist, and writer of splendid Piano-forte studies.
- 1796 Giuseppe Tartini, d. Padua.
- 1797 Pierre Rodé, b. Bordeaux. Celebrated Violinist and Composer for the Violin.
- 1798 John Brahms, b. London. Distinguished Vocalist; wrote "The Death of Nelson," etc.
- 1799 First performance of Gluck's "Iphigenia in Aulis."
- 1800 "Waterman" first produced.
- 1801 François Adriano Boieldieu, b. Rouen. Wrote "La Dame Blanche" b. Norwich. Wrote Operas, Motets, and a treatise on "Harmony," etc.
- 1802 Manuel Garcia, b. Seville. Distinguished Operatic Singer.
- 1803 First Concert at the Hanover Square Rooms.
- 1804 "Gluckists vs. Puccinists" at Paris.
- 1805 First performance of Gluck's "Armide."
- 1806 Johann Nepomuk Hummel, b. Presburg. Celebrated Pianist and Composer.
- 1807 Dr. Thomas Arne, d. London.
- 1808 Puccini's "Roland" produced.
- 1809 First performance of Gluck's "Iphigenia in Aulis."
- 1810 Thomas Moore, b. Dublin. Celebrated for his Irish Melodies.
- 1811 Puccini's "Atys" produced.
- 1812 Anton Diabelli, b. Salzburg. Wrote some good pieces for the Piano-forte.
- 1813 The "Gewandhaus Concert Hall," Leipzig, opened.
- 1814 Puccini's "Iphigenia" produced.
- 1815 John Field, b. Dublin. Great Pianist; one of the first to write "Nocturnes."
- 1816 Daniel Fraix, Zephir Aubert, b. Normandy. Wrote "Fra Diavolo," "Massaniello," and other Operas.
- 1817 Comedie Kretzler, b. Baden. Composer of several Operas and Masses.
- 1818 Johann Adolph Hasse, d. Venice.
- 1819 Puccini's "Dion" produced.
- 1820 François Joseph Fétis, b. Belgium. Distinguished writer on Musical History.
- 1821 Ludwig Spohr, b. Brunswick. Celebrated Violinist and Composer.
- 1822 Friedrich Kalkbrenner, b. Berlin. Pianist and Composer.
- 1823 Gasparo Spontini, b. Ancona. Wrote "La Vestale" and many other Operas.
- 1824 Nicolo Paganini, b. Genua. The greatest Violinist who has ever lived.
- 1825 Ferdinand Ries, b. Bonn. A distinguished pupil of Beethoven's.
- 1826 George Onslow, b. France. Composer of Sonatas and other works.
- 1827 Giambattista Martini, d. Bologna.
- 1828 Great Handel Centenary Festival.
- 1829 First Liverpool Musical Festival.
- 1830 Sir Henry Rowley Bishop, b. London. Wrote several English Operas and Songs, "Home, Sweet Home," etc.

\* b. born. (To be Continued.) f. d. died.

A most remarkable series of books, written by Mr. Ebenezer Prout, has been for some time in course of publication. Four volumes are already issued, treating respectively of Harmony, Counterpoint, Double Counterpoint and Canon, Fugue; other volumes are to follow. In all of them the old ideas are presented with remarkable freshness and fulness, while new ideas arise at once the attention and awaken the interest alike of student and teacher. This is especially the case in the volume on Fugue; the new ideas announced indeed to a complete revolution, and seem to upset entirely many of the orthodox rules which have been received unquestioningly by all musicians, to whatever school they may belong. As the work is, perhaps, not yet widely known in America, your readers may be interested by a short sketch of some of its more remarkable features.

First of all, it must be premised that Mr. Prout does not consider the forms which any new theories of his own which he desires to set up in place of those now accepted. His plan is very simple and apparently sound. He asserts (1) Theory must agree with practice; (2) Bach is the greatest fugue-writer that ever lived; (3) therefore, any rules which are contrary to Bach's habitual practices are false and utterly without foundation. Will any musician be bold enough to combat either of these argument leads us, the result is startling and somewhat discomfiting to old-fashioned musicians. In Mr. Prout's own words: "The question before us is: To what extent do the laws of the old theories relating to fugue require to be modified or supplemented in order to make them conform to Bach's practices; and what deductions can be drawn from the analysis of his works to guide the student in fugal composition?"

It would be impossible, in a short article like the present, to deal satisfactorily with the whole book; a briefer idea of our author's method will be gained by confining our attention to one or two points. And first, and what will amaze many of our fugue students—the endured in student days in trying to unravel the agonies mystery as to when an answer should be tonic and when it would not have failed with delight the three simple rules enunciated by Mr. Prout? (1) The total answer is never necessary for any subject which does not modulate between tonic and dominant keys, though sometimes preferable when the subject begins with a leap between tonic and dominant. (2) In general, a subject in the subject much prominence is given to dominant harmony, the answer may (not 'must') be in the subdominant. (3) When there is a modulation between tonic and dominant keys, consider it to be made as soon as possible, premising that the three authorities who are named the foundations on which nearly all teaching of fugue rests are Fox, Marpurg, and Kirnberger (Cherubini whose works were published in the beginning or middle of the 18th century, a period at which Bach's compositions were scarcely known. The result is that orthodox rules are far too much influenced by considerations appertaining to the old *modus*—with their distinction of authentic and plagal—and it is not to be wondered at that some of them are directly opposed to the teaching and practice of Bach.

An accepted rule is, that if the subject is in the key of the tonic, the answer is in the key of the dominant; but Mr. Prout gives us numerous instances of an answer in the key of the subdominant. As an introduction to Handel's "Samson," where the subject is in the key of the dominant and the answer in that of the tonic; the latter being, therefore, at the interval of a fifth below

(or fourth above) the former, instead of a fifth above, as usual. Examples from Bach, Beethoven, Schumann, and Mendelssohn then show us that, by an extension of this principle, a subject in the key of the tonic, but consisting largely of dominant harmony, is answered sometimes in the subdominant, because this enables dominant to be answered by tonic harmonies.

We all know that the leap between tonic and dominant at the beginning of a fugue subject is answered by the leap between dominant and tonic. "This," says our author, "is a good rule enough, if it were only observed, but the great masters drive a coach and four through it continually." He then gives examples from Bach, Handel, and Schumann where the dominant is answered not by the tonic, but by the dominant of the dominant. We have been taught that a subject beginning tonic, third, dominant should have a tonic answer. But now we find that, though in numerous cases this rule is followed, there are very frequent instances of a real answer—three from Bach, five from Handel, and one each from Christian Bach, Mendelssohn, Schumann, Cherubini, Clementi, and Verdi. Both here and in the previous examples, where the skip from tonic to dominant was direct, the explanation is that the opening notes are considered as forming the harmony of the tonic, and that this harmony must always be answered by that of the dominant.

A third class of subjects consists of those which begin on the dominant. Of these the majority are found to conform to the rule which requires that dominant should be answered by tonic, but the exceptions are numerous. First are these which commence with the notes of the tonic chord—dominant, third, tonic, or dominant, tonic, third; instances from Bach, Handel, Palestrina, Martini, Schumann, and Hummel. Next are examples where the note of the tonic chord is not followed by another note of the tonic chord; these are furnished by Handel and Beethoven. Lastly, we have cases where the dominant is followed by some note other than the tonic; these are furnished by Bach, Handel, and Mendelssohn. Besides the reason mentioned above, that tonic harmony should be answered by dominant and *vice versa*, it is important the melodic form should be changed as little as possible; and composers of our schools have evidently adhered to the rule, founded as it is on the obsolete system of *modus*.

As this paper has reached its limit, the numerous other interesting points raised by Mr. Prout cannot be touched upon; but it may be well to conclude with his amiable and urgent warning to students with regard to the use of his book. "It is not written as a *crum* for examinations; and although all the rules are founded upon the practice of the great masters and enforced by their example, yet in student who attempt to carry into practice the principles here given will almost inevitably be ploughed."

London, December, 1892.

The mechanism must be perfect. Just as the most able rhetorical genius does not suffice to make an orator stand out in like manner, basis, or is incapable of speech, standing of all compositions, nor the most luminant faculty. Wherever the slightest deficiency is perceptible, the perfection of the slightest deficiency is perceptible, the most delicate the profane traits of thought, when a hardened finger-tip, a stiff joint, or an awkward motion place obstacles in the way of realisation by the will of that which it aims to effect. The mechanism is of musical art. The slightest neglect, leaves a hard-edged, and very sensitively affected by the most delicate touches of fancy when plasticly shaping in tones. Where more understanding prevails, and the fingers repulsive and art, a species of contract-ness sphere between ism, deficient in beauty because of faulty proportions when its constituent parts.—ADOLPH KULLAK.

Questions and Answers

[Our subscribers are invited to send in questions for this column. Please write them on one side of the paper only, with other things on the same sheet. In every case we receive no attention. In no case will the writer's name be given to questions. The Editor's Questions that have no interest will not receive attention.]

Ques.—In Chopin's Waltz (Op. 18, No. 1), fifth, sixth, and seventh measures, is the dot in for emphasis or demi staccato, and when can w which is meant when they are scattered here and in a piece?

Ans.—In Chopin's Waltz in E flat (Op. 18, No. 5), fifth, sixth, and seventh, the dot over the *staccato* denotes a *quasi staccato*; it is placed there to draw attention to the end of the figure, which would be complete with the slur alone and the staccato omitted. In playing the note over which the placed the up touch is used and without accent; the accent should be on the second quarter. The staccato is not used for an accent mark except when under a short straight line.

Ques.—Please answer the following questions next ETUDE:—

1. Is music written in the minor key in harmonic or melodic minor?

2. When two successive notes of the same degree are connected by a tie, and also staccato marks are on each note, how should they be played?

Ans.—1. Both forms are used; scale passages, perhaps, most frequently in the melodic form; but tied passages and figures are in the harmonic form. 2. Two notes, whether on same degree or otherwise, connected by a slur (not tie) and staccato marks, both sounded, the touch used being a pressure from forearm. When the same note is repeated, produced by lifting the arm, but do not permit the first leave the key. This is known as *portamento*, was somewhat a misnomer.

Ques.—1. What is meant by counterpoint? should it be studied? Is the study of counterpoint necessary to one who wishes to become a musician?

2. Who is the greatest pianist of the present day? 3. What is meant by "alla capella" time?

Ans.—1. By counterpoint is meant the art of forming music in such a manner that the parts are effective manner; this effectiveness is secured by seeming independence of motive in each part. The study of counterpoint is essential to everyone who wishes to understand the construction of music.

The study of counterpoint is nowadays generally up after the study of harmony.

2. It is impossible and invidious to say with truthness who is the greatest pianist living. Since the of Liszt there is no one so super-eminent as in this distinction, but there are several in the first ranks, such as Von Bülow, Paderewski, and others.

3. *Alla capella*—literally in church style. It possibly two or three additional. 4. *Allegretto* in the measure is called *alla tempo*; the note is forcefully, and is still held, it means, that there is more dignity in this way of playing sacred music; it also means two or four half times as double time—contrasted with triple time term *alla capella* was formerly given to sacred music without accompaniment.

Ques.—1. What is the opinion of the best teachers for beginners in regard to pointing to the notes, assisting the pupils to read the notes and to avoid the place? Is it best to do so or not?

2. Is not Camilla Uro considered a violin virtuoso? I do not find her among those represented in the supplement to the December ETUDE.

Ans.—1. We are unable to give a concise opinion, but all teachers will agree that it is best pupil to depend upon himself and not upon help. The habit of keeping the place, as well as a good habit, is only to be acquired through self-study. 2. Camilla Uro is considered a violin virtuoso artist, as well. The supplement in December contained only foreign musicians.

REED ORGANS, ARTISTICALLY CONSIDERED.

BY CHARLES W. LONDON.

The best grade of organs as now manufactured by the leading makers, are capable of many varied, beautiful and artistic effects, and they are worthy of the attention of any musician. Many superior piano teachers have been in the habit of speaking slightly of this popular instrument, thereby showing a narrowness of taste, and that they have not investigated the merits of the best instruments of this class. The reed organ is gradually finding its way into the music room of people who are highly cultured in the divine art. It is capable of many superb effects when played with the piano. There is now a great variety of music of all grades of difficulty arranged for these two instruments.

Well informed people generally buy a musical instrument of a reliable maker, or through some agent in whom they have confidence. But a common mistake is made in buying instruments that have but a limited number of full sets of reeds. (I do not say stops; for the number of stops is often misleading.) If we consider that the keyboard, and the multitude of parts that go to make up its action, the case, both in material and workmanship, are the most expensive parts in organ-making, we can readily see that by a few dollars extra many additional sets of reeds can be secured. It costs but a little more to buy an organ with a great variety and full set of reeds than to buy one with a few sets. It is not advisable to buy an organ with less than two sets of reeds throughout, and an extra half-set of reeds for the upper part, and an octave of sub-bass reeds for the lower part of the keyboard, and there should be an octave copular. But with a little more expense there can be added a set of sixteen foot-reeds, tuned to speak an octave lower than the voice, and a set of two foot-reeds, at least in the lower half of the instrument if not throughout, which speak two octaves higher than the voice. An organ is infinitely more valuable for beautiful musical effects that contains these additional stops.

Having secured an organ, it is necessary that it should be rightly taken care of. The two great enemies of the organ are dampness and heat. The organ should not be near a fire or an open register, nor stand too near an outer wall. If it stands in an outside wall, it should be placed two or three inches into the room. The organ should always be closed, and, if possible, covered when a room is being cleaned and dusted, because the minute particles of dust will sometimes stop the reeds from speaking. An organ should occasionally be moved from its position to see that mice have not taken up a residence therein.

In the daily use of an organ but the middle and sweeter tones should be commonly drawn. The extra power and extra stops should be used for special climatic effects, and not be made common by being too frequently heard. It is a common fault to blow the organ too hard. The bellows should be but partly filled, except when loud playing is specially desired.

TEACH your pupils to think and to feel, and not only to sing and to play. Do not educate mere singers and slow; of course the thinking powers develop, but by overlooking this important branch of education in your musical instruction, you will do but little to aid this. Children and grown music pupils and to aid this, if thinking is made pleasant and profitable, there is great variety in the work of the teacher. Of course the child becomes a powerful thinker or not, but whether its faculties. Music is the language of emotions, but pupil to ask questions, answer them to the best of your make children think, we must think and feel as children. This many cannot do, others think it beneath them to do it. To develop the thinking powers is a noble work; no branch of education will be successful unless thought is developed, no teacher will be successful unless he is a true artist unless he thinks, nor is he a good teacher unless he teaches the young mind to think.

PROUDING AND RETAINING PUPILS.

The holding up of a satisfactory performance is a work that demands the most earnest solicitude of the young teacher. Let him weigh well the following phrases which have reference to this matter: "Take time, advise him slowly and clear up as you go." Make up your mind that at first you will have more kicks than pence. Don't think that every sentence is to be sneered at. Never lose spirits, but keep good cheer. Don't charge too little, the public often estimates a man at his own valuation. Don't be in a hurry to get a large connection. Don't let your having too long terms as you will not by this mean secure the respect of your pupils, who, after a year's lessons with you, will go to somebody who charges more for "finishing lessons." Don't compete with those who advertise lessons at five dollars a quarter. A few pupils paying well are better than many at a cheap rate. It may also be remarked that the most unresponsible pupils of pupils are generally those who pay the lowest terms. Try to cultivate self-respect, and set a sufficient value upon your own requirements, without, however, being inordinately conceited. It is a pity, but humbly really doesn't pay, if you find your patronage is increasing rapidly, begin at once to gradually raise your terms, so as to get more pay for less work, and so get time for your own study. Be punctual and painstaking with your pupils. Aim high in your profession should never be forgotten that the qualities which go to make the successful man in any profession or business are just those which are most essential for the teacher. No one has a right to enter the profession at all, privately up to a certain standard, and then to join a large school of teachers, after which the student will probably again want private tuition. But those whose profession unqualified, find their level quickly, and competition forces them either to improve or to let themselves sink. A good education and an ardent desire to see very great advantages. A poor musician, theoretically, however clever mentally, has a hard battle to fight. The greatest disadvantages is that many musicians are educated in music alone, to the neglect of other studies. All men whose work calls upon them to visit professionally the houses of the rich and middle classes should be able to dispose their parts of speech in the way most in favor with cultured people."

THE LEFT HAND.

BY A. GOODWIN.

It is often found that the bass part is neglected to a very large extent in pianoforte music, except in those cases where it is to be taken with the right hand. And although neglected when convenient, it is sometimes a brilliant passage in being expected in the right hand the claims of the left hand are frequently overlooked. Yet desirable interest, and there was danger of failure, resort with unaccountable prominence, in the hope that it may compensate the deficiencies of its less fortunate neighbor. How often also does a student hold on a chord in the left hand with a right grasp, three times longer than the correct value, if an awkward and inefficient passage in the right hand has to be overcome. By doing so, they feel as if he has an inclination to give a feeling of steadiness to the right hand. Such resources should be strictly avoided. Chopin said that the left hand ought to serve as a "Choir" to the right hand, which is indeed what time regularly in the hands more apparent than the inequality of the strength of the fingers upon strings in the pianoforte. The doer's greater share of the work and in wind instruments same in both hands. When chords are played on the organ, either forte or piano, the degree of sound produced, and in all loud and brilliant parts the passages for the left hand are of the same strength and brilliancy as the efforts of light and shade, tone and expression require; one part does not overbalance or overrule another, but all unite to produce the results indicated by the notes and signs of expression. The majority of amateur pianists make their "crecendos" and "diminuendos," where they are marked, commonly for both hands, with their right hand only, although they have under the impression that they are succeeding. In the same way all the other marks of expression, in the and style-work are carefully carried out in the right hand (when marked conjointly for both), but far less so

or not at all in the left hand. It is usually in production of expression which forms brilliancy. There are of course portions in all music where certain parts dominate over others. On the pianoforte this can only be accomplished by using the greatest discretion, especially when the prominent part and an accompaniment have to be executed by one hand. If the parts are not properly balanced throughout, it alters their progression, which results in confusion. Should there be only one prominent part to be played, whether in the right or the left hand, the other parts may be subdued as when accompanying a singer, but as a rule the subduing of the accompaniment is too much exaggerated in both these cases, and the beautiful harmonies of the bass, sometimes the finest parts of the composition, are passed over indifferently, thereby exciting to sympathy and instrument. If support is given with discretion, it is more advantageous than an exaggerated subdued accompaniment. But to return to the execution of expression marks, the manner in which they are executed. These marks be conjointly carried out, but the importance lies also in the manner in which they are executed.

A COMMON PITFALL.

It is necessary, in pianoforte teaching, that the mental and physical qualifications of the pupils should be carefully estimated. For lack of this very essential condition the choice of pieces to be practiced has led to the most disastrous results, from a musical point of view. A child with undeveloped intellectual powers is expected to make a movement from a sonatina or sonata, which is, physically, scarcely within her grasp, and of which she is utterly unable to apprehend the artistic elements. Will any teacher deny that the fault of giving music to pupils which is far too difficult for them is one of the commonest of faults? It is, also, far too frequent, and what is the result? Too many a child, who might have been a very creditable performer, has turned away from music with disgust. Her music has no beauties for her, because her whole attention had to be concentrated on the technical difficulties which she was expected to vanquish. The child is not to be blamed for that, but she might with justice accuse her teacher of depriving her, under more favorable circumstances, which have been within her grasp.—LEONARD FISHER.

FOR PARENTS TO ANSWER.

Are you, fathers and mothers, taking that interest in the musical education of your children which is your duty to take, or are you satisfied with the fact that you pay the teacher and apply the instrument and music? Do you ever think of the fact that your children interest yourself in their musical studies? Are children in their respective views of how musical perhaps, attempting to dictate as to what the teacher ought to do? Have you ever thought of this fact that teachers are generally very thoughtful of this fact that you are of the fact that the first teacher should be the best and the most careful, or do you think any one will do for your little child to begin with? Ignorance in the work of education does a great deal of injury.

INFLUENCE OF THE TEACHER'S PERSONALITY.

WHATEVER the teacher is, that his pupils are apt to be also. They are easily impressed, and like sponges they drink in a man's defects as well as his points of superiority. Whatever is his standard of his pupils will be theirs. What he thinks of a fact, that will be their opinion of it. Let the teacher be good, bad, or indifferent, he is sure to exert an influence in one way or another. Whatever he does not wish them to be, and who is there when at the same time we are trying to do good work, we have faulty methods. Let teachers strive in every way to improve themselves, for as they raise they will also lift their pupils up with them to a higher degree of perfection. Mere words will do no good—your must work hard, also you will not progress yourself.—Musical World.

PIANO ETUDES; A RETROSPECT AND PRESENT VIEW.

SINCE the days of Carl Czerny (God bless his major and minor instruction books, commonly known as "methods," sprung into existence. How many, I do propose to tell you. You all know Moscheles and the Kalkbrenner, and Henry Herz, Lebert and Stark (Richardson (founded on Dreyse's), etc. They have fallen into disuse goods without saying. They for the most part were the result of the Councils of being of an reflection from one-sided virtuosity, and up sprang an army of teachers. Countless hosts of the most fantastic figures, hurried into the world, and camps within camps. There were those in who developed the left hand at the expense of the right, and vice versa. Tall and double note specialists, and one could study octaves here, ornaments there, stiffness at Stuttgart, hibernation Deppe, and yet no man could say he was the best of boards across a still small voice, but the voice of a man. This is what the voice said.—There is but one god in technique—Bach, and ment is his prophet.

Thus said Carl Tausig and led behind him an edictment which is imperishable. In Tausig's opinion Clementi and Chopin alone provided studies in the true sense of the word, perfectly fulfill their intention. This is succinctly explained, in the preface affixed to his selection, G. P. Weitzman, in these studies of Clementi's reputation, that each of these studies of Clementi's represents a distinct figure—whether by running and undulating passages, broken chords, purposely arranged for the other motifs intended to make the fingers independent of each other, or to promote the freedom, and ennobling power of the performer in various by the change of position and by modulation through the whole piece.

Thus regarded, these studies will enable the pupil to play them with correctness and facility to equal with ease similar passages occurring in the works of other masters, and especially to attain precision, clearness, and freedom for the performance of any kind of musical composition. It was Tausig's to make use of them before all others in the world, the higher development of piano-playing of what was the head, as well as for his own practice. For he asserted that by means of these studies he had made known and accessible to every student the piano literature from S. Bach, who doubtless re-peculiar practice, to Beethoven, just as Chopin had done from the latter to Liszt, in whose composition piano art has attained to a dazzling height.

It has, therefore, been his aim to make choice of the most practical and improving studies from the "dux," which are intended to overcome the great variety of difficulties, and at the same time to arrange them progressively, and with several different readings for fingering and execution, thus and rendering the work suitable to the requirements of the highest development of piano-playing of what was the head, as well as for his own practice. For he asserted that by means of these studies he had made known and accessible to every student the piano literature from S. Bach, who doubtless re-peculiar practice, to Beethoven, just as Chopin had done from the latter to Liszt, in whose composition piano art has attained to a dazzling height.

Then came von Bülow with his Czerny edition, another step was taken in the "boiling down" ment. Moreover, the clever Hans took the reins of his own hands and practically said in his Czerny edition: "Here is my list—take and study it. You will be a pianist." "Lebert and Stark" (abominable vulgar desolation); Aloys Schmitt, exercises, with of Heller to give flavor and flesh to the old dry Czerny (Bülow); St. Heller, Op. 46 and 47; Czerny exercises and the school of legato and staccato; Clementi; Moscheles, Op. 10; Henselt, Op. 245 (a bridge Habener study postes); Moscheles, (characteristic studies); Chopin, Op. 10 and 25 (26 music); Liszt studies, Rubinstein and finally Y. Czerny as a topper, with Theodore Kullak's octave study as collateral.

Now, this list is not bad; but it is nearly years since its inception, and in this quinquagesime age twenty years means a lifetime. Condense, of it is the cry, and thereupon arose Oscar Danth of Raif—who wished to be called the Richard Wagner piano pedagogues, for with one wave of his wand would banish all studies, in their stead substituting and only music. Hunt up the difficulties of a list, says Mr. Raif, single them out for slow and you will save time.

Now came forward a few reasoning men who "Why not skeletonize the whole system of Give in its pure, powerful but small doses to the student. With this idea, Pflüger, Zentgraf, Mason and M.







4

ff

7

\* \* \*

This system contains the first two staves of music. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. The dynamic marking is fortissimo (ff). There are several asterisks (\*) below the bass staff.

This system contains the third and fourth staves of music. The music continues with similar rhythmic complexity. There are asterisks (\*) below the bass staff.

ff

ppa \* simile.

This system contains the fifth and sixth staves of music. The dynamic marking changes to fortissimo (ff) in the upper staff and pianissimo (ppa) in the lower staff. The instruction "simile" is written below the bass staff.

meno mosso.

pp

a tempo.

This system contains the seventh and eighth staves of music. The tempo marking changes to "meno mosso." in the upper staff and "a tempo." in the lower staff. The dynamic marking is pianissimo (pp). There are various fingerings and articulation marks throughout.

meno mosso.

pp

cresc.

This system contains the ninth and tenth staves of music. The tempo marking remains "meno mosso." in the upper staff. The dynamic marking is pianissimo (pp) in the upper staff and "cresc." (crescendo) in the lower staff. There are various fingerings and articulation marks throughout.

mf

This system contains the first two staves of music on the right page. The dynamic marking is mezzo-forte (mf).

cresc.

This system contains the third and fourth staves of music on the right page. The dynamic marking is "cresc." (crescendo).

This system contains the fifth and sixth staves of music on the right page.

This system contains the seventh and eighth staves of music on the right page.

This system contains the ninth and tenth staves of music on the right page.

# THE JOLLY PICNICERS. RUSTIC DANCE.

By Adam Geibel.

*Allegretto Scherzando.*

*p* *mf* *dim.* *p* *cresc.* *mf* *dim.* *cres.* *p*

Copyright 1893 by Theo. Presser.

The Jolly Picnickers. 4

mf dim. f

p

cres. dim. p

p cres. dim. p

cres. cres. mf dim.

The Jolly Picnicers, 4

cres.

dim.

dim.

cres.

mf dim.

The Jolly Picnicers, 4

German Song.

Tschaikowsky.

Moderato assai. (M.M.  $\text{♩} = 60$ )

This piece must not be played so fast as to become a waltz nor should the left hand be played so loud as the right.

(A) This, and similar places, to be held back a very little.

(B) In the right hand 4 is to be slipped under 3 to make a legato. The measure following to be an echo of the preceding one

In general the execution of this etude is to be expressive, rather than precise, graceful and pleasing rather than too accurate.

Copyright 1893, by Theo. Presser.

Edited by Richard Z

Moderato. M.M.

1 2 3 4

*mf* *mf*

*cresc.* *f* *p*

5 4 3 2 1 2

5 4 3 2 1 2

2 1 2 3 4 5 6

Les Hirondelles. 3.

Les Hirondelles. 3.

# IN THE WOODS. SWING SONG.

Ed. Waddington, Op. 20, No. 1.

*Andantino.*

First system of musical notation for 'In the Woods'. It consists of a grand staff with a treble and bass clef. The music is in 6/8 time. The right hand has a melody with a 5-measure rest at the beginning. The left hand provides a harmonic accompaniment. Dynamics include *p* and *rall.*

*Andante cantabile.*

Second system of musical notation for 'In the Woods'. It consists of a grand staff with a treble and bass clef. The music is in 6/8 time. The right hand has a melody with various ornaments and rests. The left hand provides a harmonic accompaniment. Dynamics include *p*, *mf*, *rall.*, and *a tempo*.

Copyright 1892, by THEO. PRESSER.

First system of musical notation for 'Valse Len'. It consists of a grand staff with a treble and bass clef. The music is in 3/8 time. The right hand has a melody with a 3-measure rest at the beginning. The left hand provides a harmonic accompaniment. Dynamics include *a tempo* and *p*.

*Valse Len*

Second system of musical notation for 'Valse Len'. It consists of a grand staff with a treble and bass clef. The music is in 3/8 time. The right hand has a melody with a 2-measure rest at the beginning. The left hand provides a harmonic accompaniment. Dynamics include *p*.

Third system of musical notation for 'Valse Len'. It consists of a grand staff with a treble and bass clef. The music is in 3/8 time. The right hand has a melody with a 5-measure rest at the beginning. The left hand provides a harmonic accompaniment. Dynamics include *mf*.

Fourth system of musical notation for 'Valse Len'. It consists of a grand staff with a treble and bass clef. The music is in 3/8 time. The right hand has a melody with a 5-measure rest at the beginning. The left hand provides a harmonic accompaniment. Dynamics include *mf*.

Fifth system of musical notation for 'Valse Len'. It consists of a grand staff with a treble and bass clef. The music is in 3/8 time. The right hand has a melody with a 1-measure rest at the beginning. The left hand provides a harmonic accompaniment. Dynamics include *mf*.

Sixth system of musical notation for 'Valse Len'. It consists of a grand staff with a treble and bass clef. The music is in 3/8 time. The right hand has a melody with a 3-measure rest at the beginning. The left hand provides a harmonic accompaniment. Dynamics include *mf*.

In the Woods - 3.



In the Woods. 3.

It is not hard to manage the voice, and to execute smoothly with it if one sings softly. For artistic purposes singers must be able to use considerable force for shadings, contrasts, and climaxes. The reason why vocal pupils have to take an interminable course of exercises before they are thought to be fitted to sing professionally is because the voice must be prepared to stand in large public halls, to make itself heard above an orchestra or chorus, and to balance other voices in ensemble work.

But if one sings softly, the difficult problem of register disappears, the voice places itself well enough for purposes of pitch, and there is breath enough for ordinary phrases.

So if the idea of singing for the entertainment of others is given up, the vocal instrument is generally ready for immediate use, and the educational element in singing may be begun upon once.

A few easily applied exercises may, perhaps, be taken to advantage; as (1) learning to sing to notes without hardening the tongue muscles, which may be felt with the point of the finger pressed against the underside of the jaw, mild between the point of the chin and the angle of the neck; and (2) learning to take and hold a breath without allowing the muscles of the throat to become rigid.

To these might be added an exercise to vowels their exact sound, holding the close e, a, etc., well forward in the mouth, the tip of the tongue touching the lower front teeth.

This is all of the purely technical preparation which the average pupil should require in order to use the voice with safety for the purposes here in view.

The physiological facts upon which these exercises are based are that a freely, easily produced tone requires independence between the larynx and the upper part of the vocal apparatus. But the chin is all the mechanism for producing sound; above the chin, in the upper throat and mouth, the tone is not produced but modified better or for worse—usually worse at first, unless precautions are taken to give the larynx and throat free play.

The uses that the voice would then be permitted to be as follows: Learn to sing, independent of the instrument (using it however, as long as may be necessary), the major scales, the harmonic and melodic minor scales, the chromatic scales, and what I have termed the bi-chromatic scale, made by sounding a tone pitched between two of the chromatic scale—a progression of ten-steps. It may take some time to accomplish this, but it is worth the practice. Learn scales in tones of the key, so that they can be sung in order. For this purpose the syllables, do, re, mi, etc., may be used, if required.

Perhaps as interesting a study as any is that of a harmonic sequence and master it by treating like the following. One may begin with common major chords and easy progressions, and then through the entire range of harmonies, including the most remote modulation in this way.

Following are some specimens of exercises

## DEVELOPMENT OF PIANOFORTE MUSIC.

BY DR. H. A. CLARKE.

The modern school of piano music may be looked upon as the natural result of the gradual development of the instrument, from its first imperfect form with clumsy mechanism into the extremely sensitive, delicate instrument as we know it to-day, with a mechanism so fine that it responds instantly to every slightest gradation of touch of the skilled player. The immediate predecessor of the piano was the harpsichord. Gradations of tone were impossible on this instrument by varieties of touch—therefore to produce them they had recourse to various contrivances for adding to the number of strings that might be sounded together, also a swell box, such as is used in organs for increasing or diminishing the tone; but all these contrivances fail in producing that instant response to the touch of the player that is the great charm of the piano.

Such being the character and limitations of the harpsichord, it cannot be expected that the music written for it should be of a character that makes much demands on the power of expression. Neatness of execution was the first thing sought, and complexity of construction in the music the next, having a weak tone that was also very short in its duration. Spaces as they were called, of bewildering variety were used to cover up this deficiency. It is owing to this fact that so much of the earlier piano music is overloaded—not to say disfigured—by turns, trills, mordents, and so on. For many years the harpsichord had a formidable rival in the lute, because this instrument had powers of gradation that the harpsichord did not possess. Another rival was the clavier, but its fatal want was in power of tone, although in the hands of good players it was capable of very delicate shades of expression; it even held its own against the piano for many years, perhaps owing chiefly to Bach's avowed preference for it.

The character of the harpsichord must always be taken into consideration in judging of the effect of the music of the early writers. To be light and graceful was their main object. This lightness and grace was the first step taken in the departure from the strict old style of writing, which never took into consideration the nature of the instrument for which the music was written. But whether for lute, voices, viola, or harpsichord, composers wrote only fugues, or else compositions in which the fugal style of treatment predominated. As illustrations of the period at which this departure began, we have the music of Corenpi, one of the greatest harpsichordists that ever lived, perhaps the best illustration of this grace and lightness as the most fitting characteristics of harpsichord music. A style which may be looked upon as a prophesy of the coming style of piano music, his choice, too, of rather fanciful trills for his pieces was an earnest of a custom that has in our times become almost nauseous, when not even a symphony can be written but it must bear some trill or motto to aid the hearer in understanding it. The style adopted by Corenpi and his contemporaries in treating the harpsichord, received a great impulse in the direction of piano music from D. Scarlatti, the adoption of a more dignified form, the early sonata, and the greatly advanced technical development gave a character to his music that even yet makes it worthy the attention of pianists. The genius of Mozart gave to harpsichord music the most perfect development of which it was capable. Although the piano became a perfect instrument during the lifetime of Mozart, he never became a finished pianist; his early training on the harpsichord having probably misled him for the attainment of the perfect mastery of this instrument. Hence his piano music with rare exceptions sounds as though it belonged to an earlier period than his other work. This discrepancy between his piano music and the time at which he lived is very strongly brought out by comparing it with the music of Hummel who was his pupil. Hummel was among the first to rightly estimate the character and resources of the piano and to write for it with the design of making the most of these resources. At this period there arose a brilliant galaxy of pianists, every one of whom contributed

largely to the development of a style of composition especially suited to this instrument. It is only necessary to mention the names of Cramer, Clementi, Dussek, and Moscheles. The last named is generally considered the founder of the modern Bravura style, although his music retains many of the traditions of the classical style. Before the last of these men passed away a new idea had come into the minds of musicians as to the meaning and the effect to be sought in composition.

What is known as the romantic school came into existence. There have ever been two schools of art, one valuing form and technique as the chief objects of art, the other valuing the emotional aspect as the only thing to be sought. We have the same thing in painting—one looks on nature as a thing to be lovingly and faithfully copied, despairing of ever reaching her perfection; the other, known as the impressionist, looks on nature as being merely the suggestion or the vehicle for the expression of his own emotion or his *ideal* of nature. As usual the truth in art lies between these extremes. There can be no art without form.

There may be a beautiful *artlessness*, but great art demands more than this. The chaotic sentences of Walt Whitman contain some of the profoundest thoughts ever uttered by man, but can it be denied that their presentation would gain in effectiveness were they put forth with even a tinge of the matchless word of Tennyson? This new school of pianists finding themselves possessed of an instrument capable of the most subtle shades of expression, cut loose from the forms that had sufficed for the great masters, and indulged in sentiment that has too often degenerated into sentimentality. In one composer only do we find the loftiest ideas, molded into perfect form, yet making an increasing demand on the most perfect technique among musicians—need I mention Beethoven? Beethoven's piano music is something much greater than new piano music. It may be called absolute music in that it never seems to suggest the instrument for which it was written, but seems to be independent of all these human contrivances in the shape of instruments. No one ever hearing the Appassionata ever thinks, "What a fine piano passage," how well calculated for the instrument. If he hears rightly, he simply hears and is thankful without such derogatory thoughts.

In Chopin we find the highest and most complete development of the powers and capabilities of the piano, joined to a creative faculty that never for a moment allows these powers to usurp the chief place. He is *par excellence* the chief exponent of the nature of the modern piano. Every technical difficulty, every Beethoven's passage that is known to the most brilliant of the knights errant of the piano is used by him, but always with artistic design.

It may be said that he has exhausted the resources of the instrument. No writer has since produced music in which idealism and the most perfect technique are so combined; yet it is piano music, not absolute music; it never allows you to forget for a moment the instrument for which it was written. Doubtless the swing of the pendulum will again bring back form as an essential of the art of music. This swing has brought back the lyric form with which music began, although with a very different content to what it had at first. The grace and lightness of the lyric of Corenpi's time has for successor the emotional, sometimes we might say lacrymose, nocturne or other passionately sentimental composition of to-day. But art being eternal, though the form of it may change, there is hope that there may yet arise some genius, who, though he may never surpass what has been done, may yet give the world worthy thoughts, if not in the forms of the classical age of music, in some new form as yet undreamed.

RECAPITULATE the idea that to be a musician one must forget that he should be a gentleman. Title-tattle, malice, jealousy, etc., are not to be found in any legitimate musical creed, and they are entirely unnecessary in the musical life; generosity, a spirit of fraternity, a willingness to believe in the truth and importance of other than one's own interests, and a frankness which will permit one's admitting the fact, all of these are virtues which will find a fitting place of abode in the temple of music.—N. J. Musician.

## HINTS AND HELPS.

Learn all that there is to learn, and then choose your own path.—Händel.

It is the nature of instrumental music in its highest form to express in sounds what is inexpressible in words.—R. Wagner.

The pianoforte as an instrument will always be suitable for harmony rather than for melody, seeing that the most delicate touch of which it is capable cannot impart to an air the thousand different shades of spirit and vivacity which the bow of the violinist, or the breath of the flutist, etc., are able to produce. On the other hand there is perhaps no instrument which, like the pianoforte, commands by its powerful chords the whole range of harmony, and discloses its treasures in all their wonderful variety of form.—E. T. A. Hoffmann.

Students of music, as a rule, have a mania for theorizing and composing, whereas I hold that the subjects which should be taught and acquired, are, above all, thoroughness in practical work, in execution, in keeping time, and in the knowledge of all the great works. The rest follows of itself: it cannot be taught, but is a gift of God.—Mendelssohn.

Genius is the agency by which the supernatural is revealed to man.—F. List.

The older I grow the more do I perceive how important it is in fact to learn and then to form an opinion.—Mendelssohn.

In my opinion a musician's real work only begins when he has reached what is called perfection, viz, a point beyond which he has apparently nothing more to learn.—Mendelssohn.

Too many easy exercises are hurtful to the student, and impede progress. An efficient teacher will always so instruct his pupils that they hardly notice their own progress.—P. E. Bach.

Many a man of genius perishes because he has to gain his bread by teaching, instead of devoting himself to study.—Haydn.

The teacher should teach for the sake of teaching, and should devote equal attention to the stupid and to the intelligent pupil.—M. Hauptmann.

Nothing is more fatal to music than inferior teachers and a degraded stage. It is incredible how beneficial but also how iniquitous can be the influence of teachers for years, nay, for generations to come.—R. Schumann.

The benefit which I wish my pupils to derive from tuition is threefold—to heart, ear, and hands; they are as it were the root, blossom, and fruit of tuition.—Schumann.

A good teacher turns out not pupils, but artists who become teachers in their turn.—Schumann.

Music belongs to no country, and we value beautiful music from whatever part of the globe it may come.—G. M. von Weber.

Many persons can neither understand nor feel the power of music; they were not made for music, nor was music made for them.—H. Berlioz.

It is only when our feelings, our mind, and our taste derive full satisfaction from music that our pleasure in art really begins. Those who delight in the mere crowd of sounds are incapable of deeper appreciation.—F. Hiller.

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.—F. Hiller.

Experience teaches us that the verdict of the public is nearly always just, and deserves respect.—G. M. von Weber.

In a composition which is full of merit, a critic should point out the faults; in another which is full of faults, he should look for the redeeming features.—M. Hauptmann.

## WHEN AND WHERE DOES A MUSIC TEACHER'S SKILL BEGIN?

BY C. W. GRIMM.

THE standard of music in any community or school can be judged by its music teachers. The music teachers are the makers or the shapers of a musical people. A teacher should not develop merely intelligent pupils, but should train simply the fingers of his pupils, but then that, he should train their hearts, then their heads, and last their fingers. This demands more of a teacher's skill than merely the ability of teaching musical notation and the technique of an instrument. If music teachers teach their pupils that to voice. If music teachers teach their pupils that to voice, then the musical public will consist of adepts of musical gymnastics; if music teachers teach their pupils that music is merely a means of bringing noble thoughts and emotions of some of our gentlemen, then we will have cultured audiences, intelligent listeners.—Just what we want.

A music teacher's duty is not only to drill, but to lead his pupils to that, that he moulds the art-life of people for better or worse. The music teacher consists in framing the musical condition of his and by that of the public. To do this successful teacher must know more than music; he should know human nature and have business methods. He should know the world as it is, and be able to adjust himself to it. Invariably, when a teacher is ready to leave the art school in a great measure or to finish their course of study under some other teacher, and begin to view their future, they dream of the long string of talented pupils whom they have brought to perfection in a remarkably short time. It is not to produce legions of professionals—that is a serious calamity—but to produce legions of general listeners. Teach less technique, but more human nature. Insist on less books of études, but on more books of our great masters. Infuse into your pupils the spirit of expressive performances.—To make an impression on your pupils that is not based upon natural laws. These laws have been revealed and subsequently treated as a science by men as Westphal, Leszy, Christiani, Schmitt, Kullak, Fuchs, and, above all, by Riemann. Teach your pupils that the expressive playing of a piece is worth a thousand times more than the playing of so and so many tones in a second.—The keyboard of the piano was a race track!

Teach the history of music, speak of the lives of composers, what they achieved, and their place. Devote a regular evening for such work. Have your pupils and friends assemble. Perform yourself as a teacher professes to know, he must be able to teach himself. Only in this way can he gain the friendship of his pupils. All this is work which will raise the music standard of the people. In educating individuals of the people, by instructing them in the teacher will find that his skill begins with age pupils. Many are ready to call such a pupil one. A really dull pupil ought to be dismissed in a public manner by the teacher, but before he does so, let the teacher be sure that the pupil is so and that it is not a deficiency in his own skill, some appreciation for musical art in that pupil. Our great Weber was once called a dull pupil because he was nothing remarkable when young! Great teachers are never the result of teaching; they grow through all disadvantages, and always reach that which the light within has destined them. Bach, or Wagner, or Paderewski of to-day, no skill required to teach them, they are content ahead of the carelessly prescribed plans of their think of Liszt and Czerny, or of Robert Schumann. A true talent will take care of itself. Frequently a teacher cannot display much skill. Yet, every teacher displays with the greatest skill his most talented pupils first, those in which teaching was required. Let him show who

## PIANO PRACTICE AS A FACTOR IN CHARACTER BUILDING.

BY EDWARD HAYTER PERRY.

## IV.

It develops taste, imagination, and emotion. With all the modern complex high-pressure methods and machinery which the scientific pedagogy of our day is bringing to bear to stretch memory to its widest possible span and grind intellect to its keenest possible edge, little or nothing is being done in this country to educate the aesthetic nature. That equally important and far more attractive side of being upon which depend all the higher graces and pleasures of civilized life in its best sense, refined taste, an active imagination, a sensitive and profound emotional susceptibility, invariably accompanied and evoked, as they must be, by a true appreciation of the arts, and the pure, impersonal, elevated pleasures which they afford, are at once the best criterion and the choicest possession of the genuinely cultured. Yet this whole department of education has been, and with few isolated exceptions still is, largely neglected by all our American institutions of learning, from the primary school to the proudest university. The very word "aesthetics" is not to be found in the curriculum of most of our colleges, or in the vocabulary of their professors, and as long as this remains the case we may have a learned, but we can never have a cultured nation. We are crammed with dry facts from the primer to the college diploma, but of thoughts we are taught very little, and of feelings nothing. What wonder that we are, as a race, hard, prosaic, superficial; rising seldom above the mere sordid, selfish considerations of food, clothing, and shelter. Yet the very beasts appreciate bodily comfort, and the merest savage can glory in gorgeous apparel. The highest pride and privilege of civilized man should be to lift himself, for his chief interests and pleasures, to the loftier, spiritual altitude of abstract thoughts and impersonal emotions. At present a meagre study of English literature, and that from a historical rather than from an analytical standpoint, and a more or less thorough course of music comprise about all the systematic effort in this direction which is being generally made; but these, inadequate as they now seem, are nevertheless channels through which a turning tide may later pour a refreshing, regenerating flood over our land. All honor to those who are faithfully striving to widen and deepen them. The natural temperament of our people is well fitted to furnish a fruitful soil for the fair flowers of idealty. If they can be once properly planted and cultivated and if this desert of commonplace can be efficiently irrigated from the fountains of enthusiasm, mingled, alas! with the tears, if you utter the blood of the pioneer enthusiast, music, though not the only means of promoting the desired end, is one of the most efficient, universal, and easily accessible. Every mental composition worthy of the name is a study, not only in mechanical manipulation and dexterity and in a mental translation of visible symbols into audible effects, but at the same time in the judicious application of taste, imagination, and emotion. Every such composition contains beauties of form, of architectural construction, of rhythm, shading, and contrast, which it requires, a discriminating taste to discover and render apparent. Each embodies a mood or series of moods, which should be appreciated, sympathized with, and shared, to be expressed; and many, especially descriptive works, depend for their effect upon the direct parallelisms of nature, which demand a lively imagination to recognize in order to reproduce them. This healthful and pleasurable exercise is given to every department of the aesthetic nature, resulting necessarily in steady, rapid growth. No conscientious teacher who has watched the development in this direction of even the most seemingly unpromising pupil, when properly guided, will question the force and truth of this statement. Moreover, such education, like every other form of self-culture, is not confined to the individual student, but radiates to all about him, diffusing a real though sometimes imperceptible benign influence. It is an inspiring thought, one based on solid fact, that every school-girl who learns to render intelli-

gently and musically even the simplest good composition, every time she plays it for her friends is helping to improve their taste as well as her own, is not only promoting her own development, but is actually contributing just so much to the aesthetic culture of a nation, and where can effect be better placed or more imperatively needed? It is infinitely more noble and worthy "to be" than simply "to have" or "to do." When shall we Americans cease ringing eternal charges on the verb "to get," and bestow a little attention and little time and energy on the proper conjugation of the verb "to become"?

## THE ELEMENTS OF A SUCCESSFUL TEACHER.

BY T. L. BICKARD.

It is a fact which must be admitted by all, that there are many men and women engaged in the profession of music, whose work is a partial or complete failure. The harm done by such teachers is very great, first to worthy members who are really capable of doing good work, and second to art itself. Those who fail in part or wholly also fail to see that the fault lies with themselves and not with others. The conditions of success (and failure) are largely from within. I say "largely," because there are adverse circumstances over which we have no control, which affect us considerably, although if in his make-up a teacher possesses the elements of success (among which, I will mention slightly in advance, will be found resolve, will, courage, and perseverance), he will triumph over all obstacles, be they what they may.

In the first place, he must feel within himself the desire to disseminate the knowledge he possesses—a desire born of an inherent love of music coupled with a settled consciousness of its high mission, its power and sacredness. In other words, he must be "called" to preach the "gospel of sweet sounds." Because a person knows a little music—can play or sing a little—is to reason why he should teach; but (with some talent to begin with, developed by practice and study) if he finds a great delight—his greatest delight—in the art, a solace and joy such as nothing else gives, that is call enough. Emerson says: "The talent is the call," and there can be no call without talent—talent for music, and talent for imparting musical knowledge. Some teach as a pastime, and some for spending money, and so on. Are you teaching for either of these objects? Then get a change of heart, or forever give up the claim to a discipleship to which you are unworthy.

Another essential element required is that the teacher must be a musician in every sense of the word—nothing less, nothing more, in other words, a man of one work—and in a certain sense, of one idea. All his thoughts, words, and works must be concentrated to one object, not merely giving piano lessons, but music teaching in its largest sense. He cannot be an insurance agent, clerk, trader, or farmer, and at the same time expect to do anything worthy of notice as a teacher. To many living in large cities and strictly musical centres this last statement may seem unnecessary, but it is only too true that in many remote districts many try to fill two or three vocations at the same time. My fellow music-teachers, how many irons have you in the fire? You must devote your whole soul to music (who is a jealous mistress) or leave it to those who will.

Further, to be successful a teacher must possess good judgment, or to put it plainer, common sense. Francis Weyland once addressed a class of young students thus: "Young men, if you lack intelligence, you can secure it; if you lack piety, you can get that; but if you lack common sense, God pity you!" To know just what to do at the right time is a faculty that a music teacher needs. If anybody does. So many pupils, all different in disposition and needs; some with aspirations, though more without; some smart and intelligent, others dull and stupid; a few indolent, many indolent; and to make the complication greater all the talent is often on the side of the indolent; yet the same object is to be attained in each case, or at least the attempt must be made to attain it in each case with equal fidelity. It is obvious that a different method must be adopted in accordance

with their several necessities, and this being so, I can conceive of no work where a greater need of good, sound judgment exists. This faculty can only come from experience, and no one ever profits by experience who goes through life with his eyes shut; therefore a teacher should, from the very beginning of his life-work, carefully observe the results of the work of himself and others, and this itself will be quite a factor in developing a good judgment.

A fourth essential is a deep consciousness of the dignity of music and its profession. A great English organist, Dr. S. S. Wesley, complained that for being the friend of pianos, a composer had become a "musician among tradesmen, and a tradesman among musicians," or words to that effect. "High-and-mightiness"—a "I-am-holer-than-thou" feeling and air is not dignity but foolishness, and usually gets the scorn it deserves. There is much more dignity in true humility, that is, that humility that has no trace of servility or sycophantism. That the profession of music has not yet been universally acknowledged as being on a par with other professions, is largely the fault of its members themselves. The lives and characters of many musicians are not in accordance with musical traditions. There is much jealousy, anger, harsh criticism, and often unprincipled competition and exclusiveness between those whose work is to increase the knowledge of something which is conducive to peace, love, joy, and friendliness. The world is quick to notice this, and if it deigns to favor us with an expression at all, merely says, "What fools these mortals be." Let us endeavor to do away with every thing that in any way detracts from the dignity of our profession and neglect nothing that can in any way uphold it. "What your heart thinks is great, if great," one writer asserts us; and so if you have not yet gotten your heart schooled to the belief that music is the grandest thing under heaven, and teaching its principles and uses the noblest vocation of all, then try something else.

There are many other points on which I should like to touch, but I am already alarmed at the length my article has assumed. I do want to say though, in conclusion, that a most important element—in fact an indispensable element—of success is sincerity and truthfulness. Never pretend to be what you are not, however great the temptation to do so may be, or however small the chances of exposure may be. In a recent *Etude* we read: "Nothing really succeeds but what is based on reality; sham in a large sense is never successful," and, if I may quote Emerson again, "Pretension never wrote an *Iliad*, nor drove back Xerxes, nor christianized the world, nor abolished slavery." Sincerity may possibly, though not necessarily, occasion a slight immediate loss, but in the end it pays one hundred-fold.

For the sake of emphasis and completeness, as much as anything, I will mention the following qualities as being absolutely necessary, though they are all included or understood in the foregoing, viz., impartiality, unfeeling industry, constant self-improvement, and, finally, unflinching patience.

## TIRING THE PUPIL.

BY RAFAEL JOSEFFY.

In teaching the pianoforte, great care should be taken never to tire the pupil. Especially does this apply to very young scholars. The lesson of the latter should always be made to seem as much like play as possible. I knew one excellent lady teacher who had some very juvenile pupils, and who interested them deeply in the most fantastic tales by telling them stories about her dexter fingers as they traversed the keyboard. For instance, she would say, "Now the fingers of my right hand and of my left are members of rival fire companies, and they are running a race to a fire. The fire-engine of each hand is the captain of his company, so he will run ahead and lead all the others. Look out, now off they go!" and away would dash the nimble fingers up and down the keyboard, while the little pupil, with her interest aroused to the utmost, and no longer regarding her pianoforte instruction as a tiresome lesson, looks on enthusiastically to see whether the right or left hand company will get to the fire first, and determines to practice incessantly, until she can play each a splendid game "all by herself."

## NEW PUBLICATIONS.

STUDENT AND SINGER: THE REMINISCENCES OF CHARLES SANLÉY. MACMILLAN &amp; CO.

Students and less experienced musicians look with feelings some-what akin to awe upon those who have had success in professional life, and are prone to think the path one of roses. When, however, we are allowed a glimpse of the pathway they have trod, we see each the same series of struggle, partial success, retrogression and persevering effort before we perceive the end crowning and persevering success.

There is always an encouragement in such glimpses, both young and old, and did the memoir of eminent musicians serve no other purpose than this they would be amply justified.

It is not, we must confess, every life which counts matter for such a service, and, perhaps, there are so many biographies written which might just as well remain unknown.

It is not universally true, but it is very generally a fact that the most successful are those who have had the greatest obstacles to overcome; and the story of such contest with adverse circumstances and the final triumph over them is decidedly helpful. The reminiscences of Charles Santley are of this order. Destined for a career in spite of discouraging conditions reached the goal of true artistic success.

The book is written in an interestingly written, in a style once untaught, unpretentious, yet strong.

His opinions are free from pedantry, but nevertheless he has many ideas worth remembering.

His early discouragements, and his lack of funds which a student, as spoken of in a many way. Like many other artists, he received a goal upon the part of his father, a crowd a dislike for music study, but when the pro-chorus was struck the vibrations were true and the result was a success. He included in the usual youthful aspirations and suffered the consequent disillusionment. He said: "I had not then learned that talent, unaccompanied in order to obtain, if it does obtain, does not obtain, does not obtain. \* \* \* And I have learned that fuss and about art, poetry, painting, architecture, music, money, cant and hypocrisy."

This same course of learning has been the lot of many since, and it is well known to all who have loved any art.

His definitions of hypocrisy and cant are worth quoting. "Cant is the voluntary oversteering or profligacy of a real sentiment; hypocrisy is the setting of a pretension to a feeling you never had, and have no use for. Of all cants I believe that most in vogue is the one about art." We are all too well acquainted with cant and hypocrisy, cropping out as they do on every side, to question these statements. And coming from one who has earned the right to speak authoritatively but emphatically. His deductions regarding earnestness of purpose—classified as it is to sincerity—

the part of the follow-musicians are very much to the point. "The greatest disappointment I have met with in my life has been the lack of earnestness I have experienced in the major part of my fellow-workers. I cannot understand a man professing to be an artist being content to remain at the bottom of the ladder, when he knows in defiance of all obstacles, he must rise if he wishes to do so." Student, young musician, mark the following concluding statement of the preceding sentiment.

It will save many failures and much wretchedness if all men are not endowed with the necessary means some are given five talents, to some three, and to some only one, and from each a proportionate result is expected. Discontent with their humble means prevent many from striving; vanity and laziness many very brilliant natural endowments ought, with conscientious work, to place them in the first rank."

Of the same value to students is the statement by his master, at Milan, in answer to the impatient question of his father at his apparently slow progress.

His teacher tells him: "Progress is not made a rapid rate your father evidently expects; it must be step by step to make it secure. You cannot judge progress from day to day, or from month to month steadily, and at the end of six months you will see what you can do then with what you could do at the beginning, then you can estimate the advancement made. There must be time to digest the instruction received."

Surely this is the true way to gauge progress, while often dinned into the students' ears it is never frequently forgotten.

We would present the following extract for the consideration of those who seem to esteem a great technical impression of students the necessity for *répétition*, *delivery*, and *flash* in the execution of all (Italics are ours); attention to these distinguishable acts from the artist's.

Much more there is which could be quoted with the extracts already given show the thorough character of the book.

PUBLISHER'S NOTES.

We have just published a monograph entitled "Habit in Piano-forte Playing," by Carl Hoffmann, to which we ask the particular attention of the readers of THE ETUDE. This little work deals in a somewhat novel and independent way with the kinds of motion which he conceives to be essential to a logical system of technique, and the manner in which these are to be brought under control of the mind, and afterward developed into habits of movement. Special features in the treatment of technique are: (1) continuity of movement with respect to successive fingers in legato as distinguished from the usually applied simultaneous motion; (2) application of positive motion to the metacarpal joint, the elbow joint, and the shoulder joint chiefly; the wrist being used wholly, and the fingers largely, in cooperation with the positive motion of the forearm—that is, negatively, in the sense of not originating the movement; (3) production of the various forms of staccato by a uniform series of motions, varying these only in their time relations and not in their character; (4) exact adjustment of time relations between hand and foot in the use of the pedal in sustaining tone. Other minor important features enter into the work, examination and study of which we commend to students and teachers of piano playing.

From time to time we receive letters asking for information regarding various matters connected with our business; among them the following are some of the most important inquiries we are called upon to answer: "Can the music published in THE ETUDE be procured in sheet form?" "Do you publish any music besides what appears in THE ETUDE each month?" "Can you furnish music and music books not published by you?" "Do you ever procure music from Europe, if desired?"

For the benefit of those who ask, and others who are interested, we will, in as concise a manner as possible, try and give an idea of our business. At present our business occupies an entire building, 70 feet deep and 22 feet wide, and four stories in height, filled from cellar to roof with sheet music and music books consisting of publications of all the prominent publishers in the world; we have the largest stock of imported music in Philadelphia, and we can furnish any publication either in sheet or book-form, that is procurable; we have direct correspondence with many European publishers, and send orders for goods abroad almost daily. There are from seven to eight experienced clerks busy continually in filling orders, and beside these there are fifteen other people engaged in various duties connected with the business in different parts of the building.

We receive from 250 to 300 letters and postal cards daily.

Our shipping department forwards each day on an average from 150 to 200 mail packages, and from twenty to thirty-five by express.

The music published in THE ETUDE is only about one-third of what we issue each month, so that those who see what is published in THE ETUDE miss a great many fine compositions. This can be overcome by sending for our "Newly Blank," which will be sent on application, and is simply a blank form which is returned to us unsolicited; this will assure you having sent to us each month for examination all of our latest issues, which you are not obliged to keep, but can return if not useful.

All applications for catalogues and terms are promptly attended to, and we take pleasure in furnishing any information desired on any matter relating to music.

We trust that these few lines will give our readers a fair idea of what we are doing; in a word, we are a fully equipped music house, ready and able to serve all who are interested in music.

The "Adjustable Piano Chair," advertised in another part of the journal, is, perhaps, the only perfect piano chair made. The editor of THE ETUDE has been using one for some time, and can heartily recommend it. Circulars giving full description of them will be sent from THE ETUDE office.

We have just received a new catalogue, for 1893, of music folios and rolls, containing cuts of many different styles; it will be sent to any of our customers on application.

Our stock of musical literature works is one of the largest in the trade. We make it a point to secure everything that comes out in this line as fast as published; any of our readers who cannot procure books of this kind from their dealer would do well to send direct to us.

The new and complete catalogue of all our publications up to date will be ready before the next issue of this paper. We intend sending a copy to each of our patrons, but as it is possible that some may, by accident, be overlooked, it would be well to drop us a card requesting a copy; this will insure your receiving it.

The extraordinary offer on eight new works expired February 1st. We will fill no more orders at reduced rates.

Five out of the eight new works are on the market, viz., Landon's Piano Method, Macdougall's Melody Playing, Vol. II, Mathew's Graded Course in Piano-forte Playing, Vol. V, Selected Octave Studies, Presser, and Wilson G. Smith's Special Scale Studies.

The three yet to appear are Musical Dominoes, School of 4-Hand Playing, Vol. III, and Landon's Melody Studies for Piano or Reed Organ. We will hook orders for any of these three works at 25 cents each during February, if cash accompanies order. We hope to deliver all the works during this month. These offers are positive bargains. The goods are offered for even less than they can be made, in order to introduce them.

Teachers all over the country are introducing THE ETUDE into classes. It pays in many ways. It enhances the pupil's interest in music. It gives the pupils good, choice music to play during the year. It keeps them posted on the prominent musical events, and often is the means of retaining pupils. The publisher offers liberal cash deductions to clubs, or gives handsome premiums. Try and see what can be done this month. Teachers need have no apprehension that THE ETUDE will not keep up its standard. We mean to put our best energies in this work. The larger our constituency, the greater our encouragement.

We have just issued a new catalogue of our sheet music, which has been arranged according to authors. We also have printed a complete descriptive catalogue of our music. Both these catalogues are valuable. They will be sent on application, postage paid. It must be remembered that all our sheet music is of superior order. No poor engraving, no bad printing or paper, but is first class in every respect. Our terms are liberal. Write for information.

TESTIMONIALS.

It affords me pleasure to say I heartily endorse the highest encomiums you have had as to your editions of "Songs Without Words" and "Four Hand Playing." The foot-notes and fingering of the former are most desirable, the value of which cannot be overestimated. The latter work has been long needed, and I can but regret that they were not both in my possession long ago. Your edition of "Landon's Organ Method" is in all particulars so clear that an ambitious student could advance considerably without aid if a teacher were not obtainable.

Mrs. E. L. McGuffin.

I have found the "Landon Organ Method" greatly superior to any other method that I am familiar with, and I feel sure that the "Piano Method" will meet the wants of pupils in those points which have been entirely neglected in other works.

Mrs. HENRY L. ST. JOHN.

After having carefully examined the Mendelssohn selected Songs without Words, I can truly say that it is the finest work of the kind I have ever seen. Mr. Cady certainly is deserving of great credit for his wise selection of the songs.

C. A. WARD.

SPECIAL NOTICES.

Notices for this column inserted at 3 cents a word for one insertion, payable in advance. Copy must be received by the 25th of the previous month to insure publication in the next number.

PERRAIS the chief feature of the performances given at the State Teachers' Convention at Reading, last month, was the piano playing of Leopold Godowsky, the famous pianist from St. Petersburg, Russia. This artist is one of the few of the great ones who may be commended on the fingers of one hand. His reputation in Europe is of the highest, and his recitals in the various European capitals created genuine and pronounced enthusiasm wherever he appeared.

He is *par excellence* a lover and interpreter of the romantic school, his sensitive nature and refined mind naturally leading him to adopt those eternal proportions which breathe the softly delicate and subtle instincts actuating and elevating the human soul into the ethereal realms where pure spirit soars. His touch releases from the indelible an element which may best be described as soulful perfume, and appeals to the inner consciousness as fragrantly as does the rose or the violet to the sense of odor.

Under his lissome fingers there dwells and exhales an atmosphere which sometimes appears not to be of this earth, but to belong to that remote domain from which may come the soft voice of music as crooned by the choir of Heaven. The listener, lost to outer material sense, as is the player, is carried into other worlds, and hears the soft whirr of white wings through its ether.

As the entrancing sounds cease a sudden sigh finds expression, and with it the creator and workshiper find material surroundings encompassing them—for they have returned from the esoteric regions to worldly companionship again.

Mr. Godowsky's manner at the piano is admirable. He is absolutely without affectation, and as he approaches the instrument he clearly regards it as his companion that is become one with him in his interpretations. He excels in Schumann, Chopin, and Beethoven; the marvelous contrasts between these masters offering no obstacle to him in analyzing and re-creating their thoughts.

The broad and powerful harmonies of Beethoven grandly rise in contrast with the subtlety and exotic imagery of Chopin. Schumann is rendered with a delicate sense of appreciation, infinite pains lavishing through the lovely melodies and harmonies. Mr. Godowsky's touch is perfection perfected. The complexities of Liszt are to him as simple as scales, and his perfect ease on the keyboard is one of his most marvelous attractions. He is a true tone-painter, and excels in soft and gentle colorings, at times flashed through as if the anger of the Infinite, or the wall of a lost hope. He possesses the true faculty of placing himself *en rapport* with his audience, and a sort of friendly, if unspoken, feeling unites itself instantly.

During his recitals Mr. Godowsky used a concert grand piano from the New York factory of Gildemeister & Kroeger. It was a marvelous instrument, and masterfully assisted the artist, unflinchingly responding to his varying moods. Its tone was stronger than any we have ever heard, yet was in no sense sacrificed to purity or quality. Under Mr. Godowsky's magic touch it filled the theatre with melody. Such an instrument as this must be regarded as a *chef d'œuvre*, and its makers should be highly congratulated upon their great achievement. The instrument was afterward examined by a number of visiting musicians, who pronounced upon its remarkable character. We may safely say that no such instrument has before come under our hands.

LADY with experience, desires position as teacher of Piano or Voice culture, where there is a good opening for teachers; or as accompanist to vocal teacher, Conservatory Graduate. Address "Music Teacher," ETUDE OFFICE.

THE "CROWN" PIANO.

A thing of beauty and of worth,  
The first action on the earth,  
Full fine frame and over-riding scale,  
Nickel- and polished action hammer rail,  
New refined action—every key,  
Double re-voiced case, any wood you please,  
Three string gut-strings—main-chime tone,  
Pin block four-ply and hard as a stone,  
Of all the pianos in our fair land,  
None equals the "Crown" Concert Grand.

Sounding board of quarter-sawn spruce,  
Never known to ill, warp, or break loose,  
Inward iron-on-iron string and sounding,  
Music rack swing, as you place your roll in;  
Prestige action—solid block of your feet,  
Brings a roll of thunder or angelically sweet.  
We open the keys, our very own,  
Seven filled with melody as from its rolls,  
Such beauty's keys as only are found  
In Bent's piano, the superb "Crown."

A YEAR  
KR  
were freely  
piano of the  
firm has di  
actual qua  
Not only  
KROEGER  
but its pian  
very high  
Basing a ju  
that first p  
accorded t  
The most  
been made  
names, the  
& KROEGER  
ties untouc  
known firm  
This ap  
Grands, ar  
position of  
ment in th  
strengthen  
that it is t

Seco





The Improved Davis Patent SPRING BACK CHAIR.

For Piano, Typewriter, Sewing machine or Desk. It affords the most delicious comfort to weak backs. It is beautiful and artistic in design. Adjustable to fit large or small, short or tall persons.

Will send any style on approval, to be returned at our expense if not perfectly satisfactory. Ask your dealer for the "DAVIS CHAIR." Send for catalogue of full upholstered styles, with price lists and discounts. AGENTS WANTED. DAVIS CHAIR CO., MARYSVILLE, OHIO.



Second European Musical Course in St. Louis by Dr. Robert Goldbeck, at Goldbeck College, 3083 Pine Street. The first session, 1892, met with unprecedented success. Pupils attended from all parts of the United States, among them distinguished musicians. For the most progress during the time we offer again as First Prize \$200 in cash, Second and Third Prizes, Gold Medals and College Pins. Dr. Goldbeck is universally recognized as a master equally great as composer, conductor, artist, teacher, and may justly be termed the founder of a new era in musical education. A system of Goldbeck Schools has been organized and the parent branch located in St. Louis. Dr. Goldbeck intends bringing with him the celebrated violinist, Hermann Lieberlin. March 18-June 10 he will conduct as it were a European Conservatory in St. Louis, and give the rare opportunity of study with one of the greatest living masters at extremely low prices. His compositions, so successfully rendered in Berlin, will be repeated in St. Louis. For circulars, address: MUSICAL ART PUB. CO.

STUDIES IN PHRASING.

By W. S. B. MATHEWS. PRICE \$1.50, NET.

A collection of a higher grade of Piano Compositions. Also containing an extensive treatise on expression, which is as practical as it is valuable. The principles given in the treatise are exemplified in a series of the finest compositions of the greatest composers, including selections from Bach, Schubert, Mendelssohn, Schumann, Chopin, and Rubinstein.

Selected Songs Without Words. MENDELSSOHN.

Critically Revised by Calvin B. Cady, With Portrait and Biographical Sketch by Theodore Presser.

PRICE 75 CENTS.

This edition is beautifully printed on good paper. It is annotated, and newly phrased and fingered. The critical notes will be found especially practical and valuable. There are nineteen of the songs, printed on 56 pages. The selections were by the advice and co-operation of many leading musicians of this country.

Address the Publisher, THEODORE PRESSER, 1704 Chestnut Street, Philadelphia, Pa.

GROVES' DICTIONARY OF MUSIC AND MUSICIANS.

The only Complete Encyclopedia of Music in the English Language.

Bound in handsome Brown Cloth, Gilt Tops. Put up in boxes and sold only in complete sets. This new edition includes the latest. Price for 5 Volumes, (including index), \$18.50. Price for Index, \$2.50.

Address THEODORE PRESSER, 1704 CHESTNUT ST., PHILA.

THE MUSIC LIFE, AND HOW TO SUCCEED IN IT.

BY THOMAS TAPPER. PRICE \$1.50.

This work is a companion volume to "Chats with Music Students" by the same author. Numerous phases of art and art life are talked about in a thoroughly practical way. It points out the way of success to teachers and students in art life. Mr. Tapper's informal and thoroughly pertinent manner of writing has a real value in it, that will make this companion volume indispensable to every musician.

SELECTED STUDIES. BY STEPHEN HELLER.

Selected from Opus 45, 46, and 47. PRICE \$1.50.

Revised by Albert Ross Parsons, Calvin B. Cady, Arthur Foote, Edward Baxter Perry, John S. Van Cleave, Wilson G. Smith, and Charles W. Landou.

These études are carefully fingered and phrased, metronome marks given, use of pedal made clear and concise, and each one is described, named, and annotated, the remarks containing valuable hints and suggestions as to touch, style, and methods of study. This is the first edition of these valuable études ever published.

Address Publisher, THEODORE PRESSER, 1704 Chestnut Street, Philadelphia, Pa.

TEACHERS'

POCKET METRONOME.

SIMPLE, CONVENIENT, NEAT, AND INEXPENSIVE.

Price, Nickel-plated, 50 Cents, Net, Postpaid.

Giving the correct Metronome Marks after the Maestri Standard, together with the True Tempos of all the Dances.

These instruments have been especially manufactured for THE ETUDE, and will be sent as a premium to any one sending two subscribers. Address

THEODORE PRESSER, 1704 CHESTNUT ST., PHILADELPHIA, PA.

Introduction to Studies in Phrasing.

FIRST LESSONS IN

Phrasing and Musical Interpretation.

W. S. B. MATHEWS.

PRICE \$1.50.

The author has brought together a valuable collection of little pieces, musical and poetic in quality, within the ability of children's fingers and within the range of the children's minds. They are taken from the most successful collections of this class of tone poems for children from the world can show.

The pieces are all closely annotated, fingered, etc. There is also, at the beginning of the work, a few chapters on the object and manner of using the work; Rudiments of Musical Form; Phrasing; What it is to Play with Expression; Subjective and Objective in playing, etc.

The work is intended to precede the two volumes of "Studies in Phrasing," which are among the most popular musical text-books now used in the country. As a work of genuine usefulness in teaching, the volume cannot be excelled.

COURSE OF

PIANO STUDY,

IN TEN GRADES.

By W. S. B. MATHEWS.

Five Grades Now Ready. \$1.00 Each Grade.

W. S. B. Mathews, with the help of other noted musicians and teachers, has taken the whole field of études, and from them selected such as are most useful for meeting every necessity in a teacher's experience. Teachers will be delighted with the sterling musical and useful technical qualities of these études.

There are ten grades, a volume to each grade, each containing about thirty pages, and the studies in each volume progressively arranged. The selections are carefully fingered, phrased, edited, and annotated. Every difficulty is prepared by being first introduced in its simplest form.

LA THEODORE I

ORDER BY NUMBER ONLY.

- 1230 Webb, F. R. A Song of June. (Waltz Vivace) Grade IV. A grand and brilliant waltz. It is an excellent teaching piece, as it gives opportunity for developing good finger and hand technique. It is especially fingered.
1231 Webb, F. R. Op. 57, No. 2. The Freddy. (Polka Caprice) Grade IV. Melodious, swingy, and taking. It is also a good teaching piece.
1232 Webb, F. R. Op. 57, No. 3. A Souvenir. Grade III. A very good waltz. The melodic contour themes in the last are very effective, as is also the abrupt transition from major to minor in the first part.
1233 Webb, F. R. Op. 68, No. 2. (Minuet) Grade III. The harmony of this piece is rich and well worked out. It is solid in style, and yet of a tuneful, popular character. The contrast of pieces is especially made for teaching purpose. The fingering and pedaling are carefully and critically marked.
1234 De Kontski, Chevalier. Op. 370. (Minuet Louis XV.) Grade V. A good study in chord and left-hand octave playing. It is also useful for developing a crisp articulation. It is a study in melody and form.
1235 Housely, Henry. Flowers of Autumn. (Concert Waltz) Grade IV. A brilliant and swingy waltz. It will please both teacher and pupil.
1236 C. Bohm. Op. 282. Frohe of the Butterflies. Grade V. A grand waltz in chord and melody playing. A popular writer. Good for trial and melody playing.
1237 Moelling, Theodore. Nocturno. Grade V. More difficult than the preceding. The melody is given to the right, while occasionally the left hand is given to the right. It is a fine study in accompanying. The accompaniment consists of repeated chords, making rather difficult work. It is worthy of use.
1238 Weddington, Edmund. Ripping Stream. (Mazurka) Grade V. Like the other numbers of this set of pieces, it is brilliant and useful, and will be popular.
1239 Schmid, Johann C. Bravado. Op. 1211. (March) Grade II. (Four Minutary Marches) Grade III. Bright, useful marches for young students. Useful for active work.
1248 Mathews, W. S. B. Standard Course of Studies in Ten Grades, Book 1 to X. Grade I. Melodious studies selected from the best composers carefully edited, fingered, phrased, and annotated, and supplemented with complete directions for the application of Mason's System of Technique. These studies are technical and sight reading will be cultivated by the study of these interesting studies. These five études are equal in quality to the best pieces of standard composers, and will interest the pupil and teacher rapidly advance him, yet they do not sacrifice technical value for pleasing melody, but give a happy combination of the two features.
1252 Moelling, Theodore. Souvenir d'Italie. Grade II. A tarantella, which, when worked up to the requisite tempo, will help to give flexibility and strength to the fingers. Requires a light arm.
1253 Moelling, Theo. Onward. Grade II. A very useful teaching piece. It unites notes on pages with chord playing, and will greatly aid to develop a good touch.
1254 Moelling, Theodore. Mignon. (Petit Ronde) Grade II. Another of the same set. Consists principally of scale passages, but is useful and interesting to the young student.
1255 Fenimore, W. P. A Set of Six Children's Pieces, entitled "School Days." 1. Schoolmat; 2. The Grand March; 3. The Skipping Polka; 4. Cake and Cream Mazurka; 5. Birthdays; 6. Romping Galop. Grade I. They are all bright and tuneful, and show the average of many pieces, as they retain their interest throughout. They will benefit both fingers and wrist, and give a taste for good music.
1261 Behr, François. Op. 575. Noe and B. In May, and a Serenade. Grade I. Two easy teaching pieces, written in the familiar flowing style of this composer. Are always liked.

PALMER'S PIANO PRIMER.

15th EDITION.

Notes and Remarks by such Musicians as Dr. Wm. Mason, Mr. Wm. H. Sherwood, Mr. Albert R. Parsons, etc.

It is concise; it is exhaustive; it is endorsed by most of the great American Pianists and teachers. Letters of commendation of it have been received from the most prominent musicians in more than twenty different States. It is adopted as a STANDARD work in most of the Colleges in America. Its sales have been phenomenal. Its price is very reasonable, viz.: In Cloth, embossed, \$1.00; in Board covers, 75 cents, and in paper covers, 60 cents. Address THEODORE PRESSER, 1704 CHESTNUT ST., PHILA'DA., PA.

Lessons in Musical History, by JOHN COMFORT FILLMORE.

Price \$1.50, postpaid.

A comprehensive outline of musical history from the beginning of the Christian era to the present time; especially designed for the use of schools and literary institutions. Address Publisher, THEODORE PRESSER, 1704 Chestnut Street, PHILADELPHIA, PA.

FIVE VALUABLE PAMPHLETS:

- "On Teaching and Teaching Reform." By A. R. Parsons and Kenneth Scribner. 25 cts.
"What shall we Play or Musical Instruction in the Home." Letters to a Lady Friend. By Carl Kofelke. 25 cts.
"Elementary Piano Instruction for Teacher and Pupil." By John Sebastian. 25 cts.
"Advice to Young Students of Piano." A collection of short pieces for the beginner. By Albert W. Bonn. 10 cts.
"Method of Study." (For Amateurs.) By G. A. McDowell. 10 cts.

The Five sent by Mail for 50 cts.

Address Publisher, THEO. PRESSER, 1704 CHESTNUT ST., PHILADELPHIA, PA.

PALMER'S New Pronouncing Pocket Dictionary of Musical Terms.

3000 TERMS DEFINED.

A new and greatly enlarged edition of the Pocket Dictionary has recently been issued, which contains upward of 3000 definitions, covering about all that is required by musical students and teachers. It should be in the possession of every person who studies music. PRICE 25 CENTS.

Address THEODORE PRESSER, 1704 Chestnut St., Philad'a., Pa.

BEAUTIFUL AND INSTRUCTIVE.

Music and Culture.

By CARL MERZ, MUS. DOG.

PRICE \$1.75.

CONTENTS.

Genius, Success in Professional Life, Schopenhauer's Musical Philosophy, Music of Nature, Head and Heart, Sanctity of Music, Church Music, Hints to Pupils, Philosophy of the Beautiful, Plea for Music, Value of Musical Education, Memory, Woman in Music, Harmony, Imagination, Expression, Maxims.

The work is alike indispensable to the teacher and pupil. To both it offers valuable advice and encouragement. It contains over 200 pages and is printed in most excellent style.

SCHARWENKA CONSERVATORY OF MUSIC.

37 E. 8th St., near Madison Ave. (FORMERLY 81 FIFTH AVENUE). NEW YORK.

ZAVER SCHARWENKA, Director, ROYAL PRUSSIAN PROFESSOR AND CONCERT PIANIST TO THE EMPEROR OF AUSTRIA. All grades of musical students, from beginners upward to the most advanced, receive a uniform, excellent, and systematic instruction in all branches of Music of both European and American times. The Piano, Vocal Harmony, and Violin departments are taught by renowned artists of the education of Teachers. A Summary for the education of Teachers. Lecturers on History of Music every Saturday. Students and Faculty Concerts a special feature. Pianos and amply equipped studios. Stationary and fixed apparatus studios. Students from a distance will be assisted in procuring desirable boarding places. For terms and particulars, address EMT. GRAMM, GENERAL MANAGER. Students can enter at any time.

NORTHWESTERN CONSERVATORY OF MUSIC, MINNEAPOLIS, MINN.

All Branches Musical Art, Elocution, Modern Languages, 22 Instructors. Best in Northwest. Only Complete Music School North of Chicago. Send for Catalogue. CLEARENCE A. MARSHALL, Director.

HUGH A. CLARKE, Mus. Doc., 323 South 38th Street, PHILADELPHIA.

LESSONS BY MAIL In Harmony, Counterpoint, and Composition. ORGAN OPENINGS, ETC.

MR. ALBERT W. BORST, Teacher of the ORGAN - AND - PIANOFORTE 3602 Hamilton St., Philadelphia, Pa. No Charge for Organ practice. Full arrangements made for students studying for the profession.

EDWARD BAXTER PERRY, CONCERT PIANIST AND LECTURER. Lecture Recitals at Colleges and Conservatories a Specialty.

Address, 178 Tremont St., Boston, Mass. Mr. Perry makes no Annual Wisconsin and Southern Tour, from Sept. 10th to the holidays. Special Terms to parties on his direct route desiring recitals at that time.

HARRY CLYDE BROOKS, TENOR AND INSTRUCTOR

In Voice Culture and Artistic Singing, according to Italian Methods. Studio, 8 Enclid Ave., CLEVELAND, OHIO. Mr. Brooks is a pupil of Sig. Antonio Sangiovanini, Milan, Italy.

JAMES M. TRACY, LEIPZIG AND WEIMAR, 1859-62 PIANIST, TEACHER, AND WRITER.

TERMS: \$50.00 for twenty one-hour lessons. \$20.00 for twenty half-hour lessons. ADDRESS: 37 Fort Avenue, or Chalmers' Bldg., 152 Tremont St., BOSTON.

MR. PERLEE V. JERVIS, TEACHER OF PIANOFORTE - AND - MASON'S "TOUCH AND TECHNIC."

Studio 8, Carnegie Music Hall, Tuesday and Friday. 141 Montague St., Brooklyn, Monday, Wednesday, Thursday, and Saturday.

A New and Original Publication. EIGHT FUGUES, BY JOHANN SEBASTIAN BACH, WITH Analytical Expositions in Colors and Appended Harmonious Schemes. By BERNARDUS BOEKELMAN.

A highly approved edition and endorsed by the following prominent artists: G. W. Chadwick, E. A. McDowell, A. M. Davernor, Arthur Foote, Nath. W. Gode, Fr. Gerbacia, Alex. Gullstrand, August Horn, Walter McFarren, A. C. Mackenzie, William Mason, H. W. Nichol, Carl Reinecke, Dr. Hugo Riemann, Morris Rosenthal, Samuel P. Warren, Arthur Friedberg, Fanny Boesfeld-Zeiler, etc.

THEODORE PRESSER, 1704 Chestnut Street, Philadelphia.

PHILADELPHIA SCHOOL OF MUSIC, 1511 GIRARD AVENUE. (INCORPORATED 1891). Private and Class Lessons for all branches of Music. Terms, \$7.50 to \$30.00. FREE ADVANTAGES. Classes in Harmony, Symphony, and Elocution, both Vocal and Instrumental. Concerts and Lectures. KATE H. CHANDLER, Principal.

THE ORGAN

A MONTHLY JOURNAL Devoted to "THE KING OF INSTRUMENTS."

Contains articles and illustrations of vital interest to every organist and organ builder, the organ news of the day, a department of questions and answers for students and teachers, and eight pages of organ music. Yearly Subscription \$1.00 (in advance). Sample copies 25 cents.

EVERETT E. TRUETTE, EDITOR AND PUBLISHER, 148 A TREMONT ST., BOSTON, MASS.

SCHOOL OF MUSIC, DE PAUL UNIVERSITY, GREENCASTLE, IND.

Instruction given in all Departments of Music. Pupil, Classical, Artistic, Church and Orchestral Concerts, Solo, Duet, Trio, Quartette, Ensemble and Chamber Work. FIVE COURSES OF STUDY. Room, Board, Practice and Sheet Music at reasonable rates.

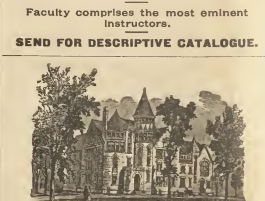
For Circulars apply to JAMES H. HOWE, DEAN, GREENCASTLE, IND. For Circulars of other University Departments, apply to President Alexander Martin, D. D., College of Liberal Arts, Box S. L. Bowman, A. M., D. D., Dean of School of Theology, Elmwood St. Dewey, D. D., Dean of School of Law, Samuel S. Parr, Normal School.

NEW YORK COLLEGE OF MUSIC, 123 and 130 East 68th Street.

ALEXANDER LAMBERT, Director. Mrs. FURSCH-MADDI, Principal of Vocal Department.

All branches of Music taught. Faculty comprises the most eminent instructors.

SEND FOR DESCRIPTIVE CATALOGUE.



WALTER HALL'S OBERLIN CONSERVATORY OF MUSIC

With a Large Faculty of Superior Instructors, and a splendid building for its exclusive use, the Oberlin Conservatory offers unusual advantages for the Study of Music. 635 students last year. Total expense for one year's study (38 weeks) need not exceed \$300.

Terms begin Sept. 15, Jan. 5, and April 5. If you are intending to study Music in any of its branches, send for catalogue to F. B. RICE, Director, OBERLIN, OHIO.

DANA'S MUSICAL INSTITUTE AND CONSERVATORY OF MUSIC, WARREN, OHIO, gives instruction in all departments of Music, with a thorough, systematic course of study, and a faculty of the highest excellence and efficiency. Established twenty-two years. Catalogues free. JUNIOR DANA, Secretary.

STANDARD WORKS.

DANA'S PRACTICAL HARMONY..... \$1.00
DANA'S PRACTICAL TROUBLE SHOOTER..... 1.00
THE ART OF FUGUE..... .75
NATIONAL SCHOOL FOR CONCERT..... 1.50
PROGRESSIVE STUDIES FOR VIOLIN..... Each 1.00

Address the Publishers, DANA'S MUSICAL INSTITUTE, WARREN, OHIO.

VALUABLE MUSICAL WORK LONDON'S REED ORGAN METHOD.

By CHAS. W. LONDON. Price, - - - - \$1.50.

Every piece is especially arranged for the Reed Organ. They are selected from the best composers. Each piece is especially annotated, analyzed, and every possible help given the pupil as to the best way of practicing and learning it. Force is carefully studied. Every difficulty is first prepared in an easy and attractive form. The Reed Organ Touch is thoroughly explained (to fathers and mothers). Praising is especially taught. The plays and winders of every point are clearly given. Many special and beautiful Reed Organ Effects are included.

CHATS WITH MUSIC STUDENTS. By THOMAS TAPPER. Price, Bound in Cloth, \$2.50.

This volume appeals to every student of music, however elementary or advanced. It is designed to bring to the attention of those who make music life-work the essential factors leading to success. The reader is taken into confidence, and finds in the chapters of this work many hints and benefits that pertain to his own daily life as a musician.

26 Short Opening Anthems, OR CHOIR CALLS TO WORSHIP. By E. B. STORY. Price, 50 Cents, Postpaid.

Music of high order, yet not difficult. Beautiful melodies, richly annotated by celebrated composers, such as Rubinstein, Gounod, Humby, Schubert, L. B. Story and others. Desirable for either church or domestic use.

Album of Instructive Pieces for the Pianoforte. Price, \$1.00. Arranged in Progressive Order. Compiled by Thos. Presser.

These pieces are intended to form the taste of the pupil. All are closely figured and graded. We consider that the collection cannot be too good for furniture pieces.

First Lessons in Phrasing of Musical Interpretation by W. S. B. MATHEWS.

PRICE, 50 CENTS, \$1.50. Seven pages are given to instruction in Phrasing, Expression, How to Produce a Singing Tone, Subjective and Objective Phrasing, a Word to the Pupil, and General Observations upon the Playing of the Organ in Music. The book contains twenty-five pieces by Schumann, Mendels, Liszt, Chopin, Debussy, Ravel, and others. Formerly by G. B. Spedler, L. C. Conroy, L. C. Conroy, Kullik, Reinhold and Heller. The pieces are all carefully edited, figured, planned and annotated.

LESSON AND PRACTICE RECORD. Price, 25 cents per pkg. of 25.

EACH CARD has space for twenty lessons with provision for the amount of practice to each part of the lesson and for a full record of practice, day and hour for the lesson, etc. Designed to promote improved practice by the pupil and systematic instruction by the teacher.

Touch and Technic. By WILLIAM NASON, Mus. Doc. IN FOUR BOOKS:

PART I.—The Two-Finger Exercises.
PART II.—The Single Rhythmically Treated.
PART III.—Arpeggio Rhythmically Treated.
PART IV.—School of Octave and Bravura Playing.

PRICE OF EACH, - - - \$1.00. An original system for the development of a complete technic, for the beginner to the finished artist. Its distinguishing characteristics are: An active use of the pupil's mind in technical work, with the result of a more rapid and thorough development; the application of accents, thus developing a more rhythmic and discriminating touch than leads to every variety of color and dynamic quality; and an effective system of velocity practice that accustoms the necessary facility and speed of execution, of which is applied to the artistic and expressive rendition of music compositions.

For Full Description of

\*THE\*  
**BRIGGS GRADUATING**  
**SOFT-STOP PIANO**



Does away with the necessity of a separate instrument for technical practice, combining all the desirable features of the dumb keyboard, practice clavier &c. in a perfect piano.

What is the Briggs Graduating Soft-stop???

It is a mechanical appliance enabling the pianist or student to use any quantity of tone he may desire, or entire inaudibility, by the adjustment of a nickel-plated pull handle, placed above the keyboard in the Briggs Piano. The gradations in tone power do not effect the quality of tone, or the touch of the action.

Have you read "POINTS PERTINENT TO PIANOS"???

Copies mailed on application.

**BRIGGS PIANO CO.,**

C. C. BRIGGS & CO., Proprietors.

**MANUFACTURERS OF GRAND AND UPRIGHT PIANOS,**  
 5 & 7 Appleton St., Boston, Mass.

New York Agency, C. H. Ditson & Co., 867 Broadway.

**STEINWAY**  
**Grand and Upright Pianos.**

The recognized Standard Piano of the world, pre-eminently the best instruments at present made, exported to and sold in all centres of the globe, preferred for private and public use by the greatest living artists, and endorsed, among hundreds of others, by such as:

- |   |   |  |
|---|---|--|
| Richard Wagner,<br>Franz Liszt,<br>Anton Rubinstein,<br>Hector Berlioz,<br>Felicien David,<br>Charles Gounod,<br>Ambroise Thomas,<br>Theodore Thomas,<br>A. Dreyshock,<br>Stephen Heller,<br>Adolphe Henselt,<br>Alfred Jaell,<br>Joseph Joachim,<br>Rafael Joseffy,<br>Moritz Rosenthal, | Theodore Leschetzky,<br>Arthur Friedheim,<br>E. Van Itzen,<br>Franz Rummel,<br>A. Marmontel,<br>William Mason,<br>S. B. Mills.<br>J. Moscheles,<br>Albert Nisemann,<br>Nicola Rubinstein,<br>Camille Saint Saens,<br>Anton Seidl,<br>W. Taubert,<br>Rudolph Willmers,<br>Carl Baermann, | Carl Wolfsohn,<br>Theodore Reichmann,<br>Adolph Neuenendorff,<br>AND BY MESSIAHES.<br>Adelina Patti,<br>Etelka Gerster,<br>Terese Tuinen,<br>Annette Eschpoff,<br>Anna Malling,<br>Marie Krebs,<br>Adele Aus Der Ohe,<br>Paropa Rosa,<br>Minnie Hank,<br>Emma Juch.<br>&c., &c., |
|---|---|--|

Illustrated Catalogues Mailed Free on Application.

**STEINWAY & SONS,**

Warerooms, Steinway Hall, 107-111 E. 14th St., New York.



New Style 10.

**MASON & HAMLIN**  
**IMPROVED PIANOS**

Represent the same High Standard of Excellence which has achieved a Reputation for their

**ORGANS**

AS THE

**STANDARD OF THE WORLD.**

These Instruments have been supplied to Churches, Convents, Sisters of Charity, Missionaries, and Schools the world over.

**MASON & HAMLIN ORGAN AND PIANO CO.**

Headquarters, 154 and 155 Tremont Street, Boston.

New York Branch, 158 Fifth Avenue.

Chicago Branch, 185 and 187 Wabash Avenue.



New "Liszt" MODEL, No. 804.

PHILADELPHIA REPRESENTATIVES, GOULD & FISCHER, 1221 CHESTNUT STREET.