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Volume 11, Number 04 (April 1893)

Theodore Presser

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Recommended Citation

Presser, Theodore (ed.). The Etude. Vol. 11, No. 04. Philadelphia: Theodore Presser Company, April 1893.
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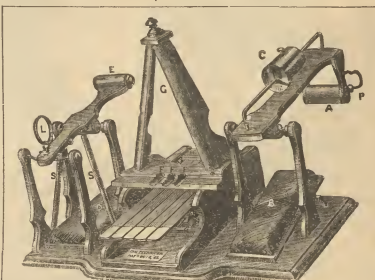
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Piano parts on five notes.
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THE MUSIC REVIEW

FOR APRIL, 1893.

The article by W. Waugh Lander on the History and Development of the Hymn Tune (second installment).
The conclusion of Wasielewski's sketch of Corelli, the founder of the Roman Violin School.
The conclusion of the article on The Flute and Flute Playing, by Rothemann.

The Commentaries embrace the regular installment of the introduction to interpretation of Beethoven's Pianoforte Works, by Marx, and an analysis of the Aria, "If with all your hearts," from Elijah, continued from the March Review.

The regular installment of the Graded Thematic Manual for Pianoforte Teachers, by Calvin B. Cady.

Among the reviews of music will be found two of importance: Falstaff, the new opera by Verdi, and the celebrated organ works by Scheidt.

Those wishing the back numbers of The Music Review from October, 1891, and a subscription for one year dating from October, 1892, can have both by sending \$1.50.

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VOL. XI.

THE ETUDE

PHILADELPHIA, PA., APRIL, 1893.

A Monthly Publication for the Teachers and Students of Music.

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Musical Items.

ROME.

It is now decided that the Metropolitan Opera in New York, will be, after all, used for Grand Opera. Mr. OSCAR HAMMERSTEIN's venture of furnishing in English, in New York, has failed because of a criticism.

MA. ARTHUR FRIEDBERG is achieving success with piano recitals in New York. The critics concede rate power. The only appearance of Paderewski in ch music was at Madison Square Garden, with the owski Quartet.

PADEREWSKI played for the first time with orchestra in New York, this season, with the Danmorch Orchestra on March 11th.

DR. CROWE, organist of St. Ann's Church, Brooklyn, has written a Te Deum, uniting the Palestrina and Gregorian schools.

FOUR of the largest Eastern piano manufacturers have withdrawn from the World's Fair, and have decided to make no exhibit.

MADAME MARCHESE thinks America must be a country, because American girls come to her, says, devoid of taste.

A school for the cultivation of church music, according to the Gregorian method and Palestrina, has opened in New York.

MR. HENRY T. FINCK, the eminent critic, has in the Schermer press a two-volume life of Wagner, critical as well as biographical.

"The Realm of Music" is the title of a new by Louis C. Elson, consisting of a series of essays musical subjects. It is highly spoken of.

HENRI MARTIN, the violin virtuoso, has made a nounced success that he has been re-engaged for son of fifty concerts, beginning next October.

WILSON G. SMITH.

WORLD'S COLUMBIAN EXPOSITION.

BULLETIN OF EXPOSITION CONCERTS FOR JULY 28TH.

May 14th, Monday.—Boston Symphony Orchestra.
 Music Hall.
 May 16th, Tuesday.—Boston Symphony Orchestra.
 Music Hall.
 June 7th, Wednesday; June 8th, Thursday; June 9th, Friday.—Festival by representative choral societies of the Eastern States. Three concerts in Festival Hall; massed chorus of 2000, orchestra of 200, organ, and eminent soloists.

PROGRAMME.

7. Christus, "Pentecost Anthem." Bach.
 8. "Sicut erat," First Part Mendelssohn.
 9. "Hallelujah," Cantata, Opus 50. Wagner.
 10. "Sicut erat," Second Part Mendelssohn.
 11. "Sicut erat," Third Part Wagner.
 12. "Sicut erat," Fourth Part Wagner.
 13. "Sicut erat," Fifth Part Wagner.
 14. "Sicut erat," Sixth Part Wagner.
 15. "Sicut erat," Seventh Part Wagner.
 16. "Sicut erat," Eighth Part Wagner.
 17. "Sicut erat," Ninth Part Wagner.
 18. "Sicut erat," Tenth Part Wagner.
 19. "Sicut erat," Eleventh Part Wagner.
 20. "Sicut erat," Twelfth Part Wagner.
 21. "Sicut erat," Thirteenth Part Wagner.
 22. "Sicut erat," Fourteenth Part Wagner.
 23. "Sicut erat," Fifteenth Part Wagner.
 24. "Sicut erat," Sixteenth Part Wagner.
 25. "Sicut erat," Seventeenth Part Wagner.
 26. "Sicut erat," Eighteenth Part Wagner.
 27. "Sicut erat," Nineteenth Part Wagner.
 28. "Sicut erat," Twentieth Part Wagner.
 29. "Sicut erat," Twenty-first Part Wagner.
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 35. "Sicut erat," Twenty-seventh Part Wagner.
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 56. "Sicut erat," Forty-eighth Part Wagner.
 57. "Sicut erat," Forty-ninth Part Wagner.
 58. "Sicut erat," Fiftieth Part Wagner.

June 19th, Monday.—Indianapolis Festival Association, conductor, F. X. Arns. and Cleveland Vocal Society, conductor, Alfred Arthur. Music Hall.
 June 20th, Tuesday.—St. Paul and Minneapolis Choral Associations, conductor, S. A. Baldwin. Music Hall.

June 21st, Wednesday; June 22nd, Thursday; June 23rd, Friday.—Festival by first section of representative choral societies of the Western States. Three concerts in Festival Hall; massed chorus of 1600, orchestra of 200, organ, and eminent soloists.

PROGRAMME.

21. "Unser Heiland." Handel.
 22. "A Stronghold Sure." Mendelssohn.
 23. "Hallelujah." Bach.
 24. "Sicut erat." Wagner.
 25. "Sicut erat." Wagner.
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June 24th, Saturday.—Performance in Music Hall of Brahms's "A German Requiem," by Cincinnati Festival Association, Theodore Thomas, conductor.

June 25th, Sunday.—Concert in Music Hall by Arion Society of Brooklyn, N. Y., conductor, Arthur Claassen. July 1st, Friday; July 8th, Saturday; July 10th, Monday.—Concerts in Music Hall by New York Liederkreis Society, Heinrich Zollner, conductor.

July 12th, Wednesday; July 13th, Thursday; July 14th, Friday.—Festival by second section of representative choral societies of the Western States. Three concerts in Festival Hall; massed chorus of 1600, orchestra of 200, organ, and eminent soloists.

PROGRAMME.

12. "Unser Heiland." Handel.
 13. "A Stronghold Sure." Mendelssohn.
 14. "Hallelujah." Bach.
 15. "Sicut erat." Wagner.
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 60. "Sicut erat." Wagner.

Note.—For the festival June 12th to 14th, June 15th to 17th, and July 1st to 3rd, Edward Lloyd, tenor, of London, has been engaged.

July 20th, Thursday; July 21st, Friday; July 22nd, Saturday.—Concerts in Festival Hall by American Union of Swedish Societies.

July 23rd, Sunday; July 24th, Monday; July 25th, Tuesday.—Festival by United Scandinavian Societies in Festival Hall.

Service.—During this month Mr. Camille Saint-Saens, of Paris, and Dr. A. C. Mackenzie, of England, will visit the Exposition, conducting several programmes of their own choral and instrumental works, in both also appear as organist and in chamber concerts.

Note.—The above list represents that portion of the special musical demonstrations for which dates are absolutely fixed. Numerous other features of the entire Exposition period include simultaneous orchestral concerts in Music Hall, daily popular orchestral concerts in Festival Hall, and organ recitals. Plans for chamber music will be announced.

Exposition are: Bach's "St. Matthew Passion," on June 16th and 18th; Handel's "Messiah," on June 14th and 16th; and Beethoven's Ninth Symphony. Among the soloists engaged for these performances are Edward Lloyd and Myron W. Whitney.

By Professor John K. Paine:—
 Music to "Edipe Tyrannus."
 "Pompée Music" for Orchestra.
 "An Island Festival" for Orchestra.
 Symphony No. 1, "Spring."
 Symphony No. 2, in B flat.
 Overture, "Melpomene."
 Cantata, "Phœnix Expires."
 Arthur Foote:—
 Overture, "Francesca da Rimini."
 Serenade for String Orchestra.
 Quartet for Piano and Strings.
 Georges F. Bristowe:—
 Overture, "The Great Republic."
 Overture, "Jibbawakee."

George W. Chadwick:—
 Symphony No. 2, in B flat.
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Arthur Bird:—

Suite for Orchestra.

Harry Rowe Shelly:—

Suite for Orchestra.

Ad. M. Foerster:—

Festival March for Orchestra.

Compilations by E. A. McDowell, Templeton Strong, and Frank Vander Stucken will also be performed.

Bureau of Music:—
 Wm. L. Tomlins, Choral Director,
 George H. Wilson, Secretary.

March 2, 1893.

In addition to the concerts announced for May and June the New York Symphony Orchestra, Walter Damrosch, conductor, will give two concerts in Music Hall, on May 10th and 20th. The Apollo Club, of Chicago, will give performances of Handel's "Messiah," on June 14th and 20th, and of Bach's "Saint Matthew Passion," on June 16th and 20th.

Following the festival in July of the second section of representative Western choral societies, there will be given in the Music Hall symphony concerts, including the Ninth of Beethoven, and in Festival Hall Wagner concerti, conducted by Hans Richter.

Engagements for band music have been made with Glimore's Band for September, and with the band of the Thirtieth Regiment of New York City, F. N. Innes, conductor, for October.

The Bureau of Music has concluded arrangements with the following organizations to appear during the Exposition:—

New York Symphony Orchestra, Walter Damrosch, conductor, two concerts during the month of May and June.

Sonata's Military Band during the months of May and June.

Cincinnati Military Band, conductor, Michael Brand, during the entire period of the Exposition.

Chicago Military Band, conductor, Adolph Liesegang, during the entire period of the Exposition.

BEETHOVEN'S LAST COMPOSITION.

Notations, whose access to many of Beethoven's manuscripts enables him to throw light on a considerable number of vexed questions regarding the composer and his labors, gives an interesting opinion concerning three of Beethoven's compositions, each of which has been called his last.

The first he mentions is a little piece in B major for the piano, published by Schlesinger, in Berlin, under the title "L'era dei Profeti Musicali." This album of a friend during July, 1818, before the finale of given by Schlesinger is unaltered.

The finale of the string quartet, Opus 130, is no its original form. The quartet was completed during the month of November, 1826, about four months previous to Beethoven's death.

The third composition to be mentioned is a piece in C major for the piano, published in 1838 by Diabelli & Co., in Vienna, with the following title and notice: "Sketch of the Quintette which Diabelli & Co. ordered of Beethoven and have purchased of his estate."

"Diabelli & Co. have purchased Beethoven's last composition, the sketch for a quintette, which was begun in November, 1826, but never extended further than twenty or thirty bars." This trifling has not been published as a piano. It is certain that it was composed during November, 1826, about the same time as the finale of Opus 130, and it becomes of interest to ascertain which of the two is later in point of time.

Probably the better opinion is that the sketch published by Diabelli in 1838 is Beethoven's last musical purely circumstantial. In looking over Beethoven's papers which contain the full score for the last movement of Opus 130 in A flat, the pencil sketch for a part of the quintette ordered by Diabelli. Beethoven did not live to complete it, and so the sketch in its original form and published, as we said above, in 1838 by Diabelli.

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OBSCURE REMOSES.

HOW TO SUCCEED IN REMOTE PLACES.

BY T. L. RICKART.

"Sweet are the uses of obscurity,
Which, like the toad, ugly and venomous,
Wears yet a precious jewel in his head."

The condition of obscurity may be a hard one to accept, but given a firm will, a sincere conviction of the nobility of labor in general, and that of the musician in particular, it may truly prove a condition of the greatest value.

It is ordained that the majority of us must pass many years in partial or total obscurity. It is only very seldom that a musician becomes famous all at once. Some have become justly famous very early in life, and some have been justly famous for years shedding a radiance indefinitely, like a sun which warms and brightens as long as nature's laws permit. On the other hand, there are others who have flashed into fame suddenly, and as suddenly sunk back into an oblivion from which they never emerge.

However, the obscurity I have in mind is that of the young teacher fresh from the conservatory or private instructor, who finds that he must put his hand to the plow on his own account. The pleasant student days, with their still pleasanter lessons, lectures, and concerts, are over, for it is seldom that they can be renewed. The country town where the work lies may be two hundred miles from any city where any music is likely to be heard, and nearly five hundred from the usual resorts of artists. Then, of all times, can obscurity be justly compared to a toad, and an ugly one at that, and then of all times it is very hard to see the jewel.

Most teachers have a piano. Then, again, there are some excellent journals devoted to music, which a teacher must read to keep abreast of the times. These, together with a limited correspondence, should keep one fairly well in touch with the world of tones. The piano will enable one to live over again those inspiring hours spent with teachers, and at the same time furnish the means of improvement in technique by developing the principles taught in the past. To me it seems that the jewel emits a faint gleam or two already.

Certainly, the building up is dreary. I have nothing to say as to how this has best been done, as each will have to treat to his own business sagacity and to existing circumstances. One thing is certain, there will be long waiting with small results, but with rightly directed work they will surely come, and come more quickly than in a large town with an overcrowded profession. At the end of two years what pupils you have ought to be interested ones, and they certainly will be if among other things you have strongly advocated the reading of music journals (even if you have to pay for two or three at first and pass them round), if you have held pupils' recitals, however modest and simple; and if you yourself have given recitals of music with such explanations as were necessary. Besides being interested, they will come to look upon music as something entirely different from what they once imagined it to be. More than that, they will, with the quick intuitiveness of youth, see that they are learning something of beautiful importance—and when you get pupils to that point your success is only a matter of time. And further, by a consistent attention to business (musicians, don't be afraid of that word; music is not hurt by being called a business, and the latter acquires quite a dignity by being coupled with the art; and Americans are a business people, any way), and by never losing an opportunity to speak for it, you will soon be regarded, not as a "crank," but as a hard-working, interested musician, and people will before long come to have a higher appreciation of you and your music, and from that of music and musicians generally,—which, after all, is your object to a certain degree.

As year after year passes a teacher will have a reputation on a solid basis, not only in the town, but also further afield. And in the natural course of events his work will become pleasanter and to a certain extent lighter. I admit that I am drawing a pleasant picture. Of course, there will be another and less sunny side to

it. Promising pupils will discontinue study from one cause or another. Dull pupils and duller parents will have to be struggled with. There will always be something to mar to some extent the pleasure of the work, or interfere with the successful maturing of plans. These must be met with philosophically. Every vocation has its drawbacks and annoyances, and why should the musical profession be free from them? Right here, I might remark that I am taking one or two things for granted. First, that the teacher is a man or woman capable of bearing considerable physical exertion. Second, that he or she is technically as well as theoretically a musician, and thus fit to be a model for his pupils to follow; in other words, to be a guide and not merely a guide-post,—one who cannot only point out a general direction, but take the pupil along the road he himself has traveled. I have heard of good piano teachers who could not play, but I can't imagine one myself. A recital with explanatory lecture seems to me to be the *sine qua non* of thorough piano teaching, and as artists' recitals—at present, at least—are very hard to arrange for in out-of-the-way towns, the duty devolves upon the teacher at the first. After a few years the taste of the community will naturally have improved to such an extent, and the desire for that class of music will increase, so as to make the institution of artists' recitals a paying one. Further, I take for granted that he has a good working knowledge of the chief orchestral instruments, especially the violin. I know that this is the age of the specialist, but I am speaking now really of pioneer work (of which there is an incredible amount to do) and in pioneer work the all-round musician is the one most needed.

Who will say that work like this, done in some remote centre, is wasted, or that the years of the worker are spent to no purpose?

By the foregoing, I have attempted to show that in an ordinary sized country town, remote from cities and musical centres, the right kind of a teacher will find more scope for better work, and be able to do a greater good to a greater number, and in less time than he possibly could in a large, thickly populated city.

So far the advantage has seemed to be all on the side of the pupil and community, although there is another phase to consider. The first class teacher is the product of years of study, experience, and close observation. He is not usually young, but has ripened, as it were, and the best ripen slowly. Now for the ripening process it requires in nearly all cases a certain amount of obscurity, spent in hard work and under discouraging circumstances. There is a summer apple which ripens in June, and which, if not used at once, will rot in June. There is one other that during the hot days of July and August remains on the tree, as hard as a rock. The frosts of early winter find it still on the tree, and later, when every leaf has withered and fallen to the ground, by day, but the solid, juicy fruit can be enjoyed until the June apple comes again.

It may be that among the many who will read this there may be some who are discouraged with their surroundings—no material, no congenial society. Well, go make the material, and some time you will have congenial society. Let the years of obscurity be an apprenticeship for greater things, and an apprenticeship faithfully open and mind observant and retentive. The heart less Utopian. The bodily health, of course, must not be neglected, that there may be ample support for the great teacher; and in due time the man will have grown, and to fill these large places something more is needed besides youthful energy and enthusiasm, and this something is the possession of certain virtues which can be acquired in obscurity better than anywhere; and these are: exactness, tact, skill, technical and normal, a good insight into the human character, and a gentle patience and charity; which ought to characterize all true devotees of the art beautiful, the art divine, the art eternal.

[FOR THE ETUDE.]

SYMPATHY.

BY E. E. ATRES.

No other mode of impression equals music in its power to awaken a common feeling. The most persuasive orator is unable to cope with the musician in the endeavor to secure sympathy. A distinguished American writer considers music a prophecy of the future life because of the foretaste it affords of the most perfect and exalted sympathy of human hearts. "Upon the whole," he says, "men agree in the matter of music better than in anything else. Call an assembly of all the Churches—Orthodox, Heterodox, Puritan, Prelatical, Protestant, and Catholic—and while they could not put ten words together in which they would agree, they could all unite in singing the Te Deum. Voices that blend lead to blended hearts."

But only in the higher musical planes is perfect human sympathy attained. The modern Italian music never reaches so lofty a plane. It is imbued with languid sentimentalism and exaggerated pathos. Such music is often extravagant, but never deep. Its emotional plane is low, and no profound sympathy is possible through its medium. It is an extremely interesting fact that almost every imaginable plane of emotion, from the lowest to the most exalted, may be excited by music. Music has the earth for her footstool, but the breath of heaven perpetually fans her noble brow.

Travelers in a far distant land lose sight of many of the distinctions that separate them at home into various classes. The aristocrat and the plebeian find each other out. They are strangers in a strange land, fellow-travelers and brothers. Thus it is in music. Let our spirits be borne aloft on the wings of noble music far above the trivial and the artificial and the transitory things of commonplace life, and the brotherhood of man bursts upon us like a revelation.

BACH'S STUDENT DAYS.

BACH's seriousness of aim at a high ideal of art is the noticeable feature of his early years as a student. After the chorister days at Eisenach, we read of his rehearsing in Lüneburg the amateurs of the town, and accompanying them on the organ; his violin playing, too, was found serviceable in the local orchestra. His restless energy play the truant and risk his own position rather than miss the instruction he could get from listening to the organ-playing of Reinken at Hamburg, and of Buxtehude at Lübeck. A journey of fifty miles on foot was the end of the walk he could listen to Buxtehude's performance on the organ, and it is remarkable that two of the most potent art influences on Bach should have been that of the art of the Lübeck master who so fascinated him reminded by Spitta that Bach started from the organ, and remained faithful to it to the last days of his life. "All his productions in other departments, or at any rate all his sacred compositions, are merely an expansion and development of his organ music. This was to him the basis of all creation, the vivifying soul of every note and cantata; they are, so to speak, governed by the organ style, though Bach's imaginative power was great enough to anticipate Gluck in expressing the depths of human feeling under a musical aspect, to suggest thoughts "too deep for tears."—*Saturday Review*.

OVERLOOKED—CHAR. W. LAYDON.

One of the most important features of Mason's system of technique is too often overlooked. After a constant use of the system for the last eighteen years, I have discovered one of its greatest advantages to be that it compels the pupil to think, and govern every motion of finger, hand, wrist, and arm by a concise effort of the mind and will. When the movements which are brought into use on the key-board are under concise mental control, they are much more rapidly learned and he much sooner acquires the ultimate end of all technic automatism.

No 1414.

Moderato



A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 2/4. The score is divided into two systems. The first system begins with a piano (p) dynamic marking. The second system begins with a forte (f) dynamic marking. The piano accompaniment features a prominent bass line with many triplets and a steady eighth-note accompaniment. The voice part consists of a single melody line with lyrics written below it.

[illegible]


The first system of the musical score for 'The Song of the Lark' is shown. It consists of two staves. The upper staff is in treble clef and contains a melody with various note values and rests. The lower staff is in bass clef and provides harmonic support with chords and single notes. The dynamic marking *ff* (fortissimo) is placed below the first measure of the lower staff. The tempo marking *moderato* is written above the middle of the system. The key signature has one flat (B-flat), and the time signature is 4/4.

Verona, 6

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in G major, 4/4 time, and consists of two lines of music. The piano accompaniment is in G major, 4/4 time, and consists of two lines of music. The first line of the piano accompaniment features a melody in the right hand with a descending line and a chordal accompaniment in the left hand. The second line of the piano accompaniment features a melody in the right hand with a descending line and a chordal accompaniment in the left hand. The score includes a key signature of one sharp (F#) and a time signature of 4/4. The tempo is marked "Andante". The score is published by G. Schirmer, New York.

A musical score for a piano piece. The tempo is marked *largamente*. The score is in 2/4 time and features a treble and bass staff. The key signature has one sharp (F#). The melody in the treble staff includes a measure with a finger number '5' above it. The bass staff has a sharp key signature and includes a measure with a whole rest.

TRIO.



TRIO.

[illegible]

Musical score for piano, measures 1-10. The score is in G major, 2/4 time. It features a variety of textures including arpeggiated chords, block chords, and melodic lines with fingerings. Dynamics range from *pp* to *ff*.

Measures 1-2: *pp* *delicato*
 Measures 3-4: *largo*
 Measures 5-6: *p dolce*
 Measures 7-8: *f*
 Measures 9-10: *ff con forza*

Continuation of the musical score on the right page, measures 11-16. It continues the textures and dynamics from the left page, ending with a final chord.

Measures 11-12: *dolice*
 Measures 13-14: *largo*
 Measures 15-16: *f deciso*

pp *ff*
largamente
ff *mp*
ff
pp
delicato semplice *pp*
ff
 Verona, 6

Andante

pp

a

cresc.
rit.
a tempo.
pp
cresc.
pp
p
pp dim. (2 pedals.)
smorz.

Romance. 2

Edited by James M. Trac
 The Horns first call
 Tempo di

PIANO.

ff *Very*
p
8
8
3 *5*

This March requires to be played w

f *p* *poco rit.* *a tempo.* *A* *f* *ff* *p* *Sustain the half note...*

The Hunters Call. 6

Strongly accented and ve

cresc. *A* *f* *A* *f*

The Hunters Call. 6

ff *mf* *cresc.* *f* *dim.* *p* *cresc.*

The Hunters Call, 6

mf *cresc.* *poco rit.*

The Hunters Call, 6

f

p

cresc.

f

ff

ff

The Hunters Call. 6

№1419.

Edited and Fingered by M.

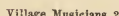
Vivace.

p

p

p

p



"A good reputation is a good thing as long as we do not expect too much of it. We expect too much of it when we rest in it as a thing of fixed and unchangeable value to us. It would indeed be unfortunate if our reputation petrified into adamantite form, it being a living organism. It is true not only of the individual but of all mankind, that, as soon as one is content entirely on past successes, he and his work deteriorate. We have to make our reputation anew again every day, every hour, every moment. We cease from that necessity, we cease to live."—

ing as marked." "I can use these fingers equally well." "Yes, but you often lose an effect by changing the fingering." Suzette had never thought of that. As these two measures presented an unexpected difficulty, Miss Ferry explained that two notes being connected by a tie, the second lost a part of its value, and the two were played with the effect of pronouncing a word of two syllables, like "lovely" or "gently" no matter how long the first syllable, the second was only touched on. "Hold the hand above the keys; its weight when falling will make just the slight accent you need, and the upward motion after the second note will bring the hand into position for the next downward motion; play it thus, saying, 'Lovely, gently.'" Suzette did so, and was charmed with the effect. Several other measures were commented on, especially the 29th and 30th, which Suzette phrased wrongly, breaking the phrase at the end of the 29th measure. Miss Ferry said that played thus it might be an assertion, but played as written, phrase ending at G, it was an interrogation.

Miss Ferry asked Suzette to remark the staccato note at beginning of 29th measure, quite unconnected with the following notes, and said, "Did you ever hear any one say 'Yes do you believe that?'—yes with a rising inflection?" Then as Miss Ferry played those six notes, it sounded exactly as if some one had said, "Yes? do you believe that?" with two rising inflections.

In playing the 25th and 26th measures, which were immediately repeated, Suzette had played them exactly alike. Miss Ferry said that short phrases repeated were rarely played alike, but a different shade of meaning would be given to the second. "But how?" asked Suzette. "Suppose you were to say enthusiastically to a certain lady, 'I am going to spend a year in Europe,' and this lady was either totally indifferent to you, or envious of you; might she not repeat languidly and indifferently the same phrase, 'Going-to-spend-a-year-in-Europe.' Do you get that idea?" "Oh! yes," said Suzette, and played it at once quite effectively, and then exclaimed, "O Miss Ferry the hour is up and we have spent the whole time on just twelve measures. Do tell me, are there any principles of expression? Your ideas are quite new to me." "I will speak further on this subject in the next lesson. Do you not think you have enough now?" "Indeed, I'm just bursting with ideas," cried Suzette; "I shall not know how to wait for the next lesson."

[To be Continued.]

STUDIO EXPERIENCES.

BY CHARLES W. LANDON.

A YOUNG but mature lady came for a term of lessons on the piano. She had played the reed organ in church and Sunday school, but had seldom played on the piano. It is hardly necessary to say that she had not the remotest idea of touch, or of the capabilities or peculiarities of the piano. She played the scale of C with the hands two octaves apart, leaving that great gap of howling emptiness between the hands. She would begin and end on any of the white keys, seeming to have no feeling whatever for the tonic.

For the first exercise she was given No. 1 of Mason's Two-Finger Work. When the third finger of the right hand tried to take its key the second finger would invariably leave its key at the same moment. She was directed to bear down on this second finger so as to feel a heavy weight at the moment of taking the next key. After repeated trials she could do it passably well. When she had a fair control of this movement, she was further directed to straighten out the finger before it took the new key. This proved impossible, until she was directed, when straightening out the finger, to point up to the music desk, and then to bring it down till the point came in contact with its key. To summarize in another way, when playing "count one," bring down the finger with the point sweeping inward till it comes in contact with its key; "count two," slide the finger that is holding down a key to the key just struck; "count three,"

lift the finger, and "count four," straighten it out and point it upward at the music desk, and so on through the exercise.

With exercise No. 2 there was greater difficulty, but it was overcome by analyzing and separating each movement from all the others, as follows: Away from the instrument she was shown how to swing the hand freely from the wrist, and to feel the inner sensation of looseness in the moving joint, then to swing the hand as loosely over the key-board, letting the second finger of the right hand drop on the key C, this for "count one;" for "count two," to straighten out the third finger; for "count three," to suddenly close the fist, not thinking of striking the key, only to quickly close the entire fist, but, of course, the right key would be struck as the finger passed under the hand; for "count four," let the hand drop in a perfectly loose way at the wrist as it was taken from the key-board. The striking of the key for "count one" was illustrated by the movement of the smaller part of the farmer's fall or of a teamster's whip lash. When each separate movement was thus isolated, she could do it correctly. For exercise No. 3, the process was similar, no especial difference, except that at the first count the finger was to be closed with greater quickness and more snap, and that the exercise began with a different finger from No. 2, and with its first tone, C, repeated.

This was the most stubborn case in the writer's experience, but parts of the illustrations and separating of movements he had previously employed with a few other pupils.

There are some pupils who find great difficulty in accents of sixes and nines. After many different devices the writer has fallen back to "minute counting," that is, giving a count for each note until the pupil's ear has "sensed the rhythm." Care is to be taken to play softly between the accents with a loose wrist. After a lesson or two the pupil's ear can then divide off notes into thirds, accenting the first tone of count "one" only, counting two or three, as the case may demand, and finally playing all tones soft between accents by keeping a loose wrist.

If the pupil seems to doubt the utility of the Mason Two-Finger Work, "wonder what good there is in practicing them," take Vol. II of Mathews' Graded Course of Standard Studies and turn to exercise No. 3. The first group of tones is to be played with "melody touch" as used in Mason's exercise No. 1. The next four tones are with the finger staccato, as in the second tone of exercise No. 2. The chords for the right hand in measures sixteen to the end of the étude are to be played with the touch used on the first tone, or "one" of each measure of Mason's exercise No. 2. Etudes Nos. 4, 5, 9, etc., make a constant use of the movements of wrist, hand, and fingers called for in playing Mason's Two-Finger Exercises.

Pupils who have had uncommonly poor teaching, or who have picked up what they play by themselves, find great difficulty, in doing anything technical, in doing it from its technical side. They want to, and persistently try to, do it as "music," and not as a pure mechanical movement of such and such joints, which must be controlled in an exact way. The surest method of getting these "subjects" into line is to emphasize that they are not playing music, any more than a carpenter is when he shoves a plane. Suppose the pupil is trying to learn the hand or wrist touch in a figure of sixths, say for the right hand, C D E F G F A, making a motive of triplets with this figure, beginning back three keys each time, playing the last tone staccato, and two counts of rest before beginning the next group. If the reader is familiar with the Mason Technic, Book IV, he will know how to teach the touch, but the supposed case needs a more minute analysis of each separate movement; he is to have in mind the image of a bounding ball, much used by Mr. Mason in his own teaching, for the group of tones, the first to be accented as if the ball was thrown down some little force, and it then rebounds of itself several times; these rebounds, automatically, without effort, do the remaining three notes of the group, then the hand is to hang down, limp and loose, then strike the next group, fall or whip fashion, letting the hand rebound over the keys as before. But this is not all: the pupil is to feel

the freedom and sensation of looseness in his wrist, and do this by swinging his hands loosely away from the key-board, thus learning to realize, recognize, get control of this feeling of looseness. Observe that he is playing for two things, the feeling of looseness in the moving points and for realizing the rebounding ball in playing the motives or groups. He is not to listen to "the music," but to fasten his mind and closest attention on the feeling of looseness.

A pupil came to the writer a few weeks ago who "played by ear" more than he played by fingers and brains. He was given a melodious étude, Op. 101, No. 1, of Burgmüller, on page six of Mathews' Standard Graded Studies. It is written in six-eighths time with runs of sixteenth notes the first half of each measure, with a melody for the other hand, and with the same hand an accompaniment of eighth notes, the run ending on the fourth count with an accent. The first movement of the étude has the runs for the right hand. Here he did fairly well, except that he played a fundamental has instead of the written bass whenever the written has happened not to be a fundamental, but he left out some of the eighth note accompaniment chords. In the next part of the étude he did nothing for two lessons; then he was set to playing the left-hand run by itself, two tones to a count; before this he had simply tried to get it fast without time; when he could bring it to time, he tried the right-hand part, but he omitted the eighth note accompaniment chords; he was then directed to play very slowly, two tones of the run to each chord, and count off the right-hand melody and accompaniment. After a few trials, counting aloud firmly, and playing very slowly, he could stumble through it by patching it up in from two to six times in each measure. He was then able to see and understand what to do in a half-conscious way. Further explanation to sharpen his mental concept of the measure was given, and then he was made to play it extremely slow, and not touch a key till he could feel sure he knew what to do and how to do it right. This he did after a few more trials. He was now required to play the measure till he could play it five times in succession absolutely correct, and if in any of the times he made the slightest mistake, he must begin for a new set of five times, not counting in the times he had played it right before. This he soon did, and then the piece was completed. It was told that he had now been taught how to learn a difficult passage the first time he played it on his lesson, and how to practice everything, which is to never leave a measure or passage till it can be played perfectly correct at least five times in succession, —never mind how slowly, provided it be correctly done. Such practice builds up a technic and develops the ability to play, while the kind of practice he had been doing was a sure confirmation of stumbling, incorrect playing, and was far worse than no practice at all, for it hutes-established in the pupil more and more firmly a habit of inexorable blundering and incorrectness.

A TRUE STATEMENT.

"We would call attention to a piece of false economy in music buying. The country is flooded with sheet music at ten cents a copy. The sheet music list at this low price contains good music, to be sure, and some of it is standard. The editions are, however, very faulty. Poor paper, which soon wears out; poor print, which tires the eyesight; misprints, which insure right understanding of the composition, and a price only a few cents under that for which good editions can be bought. To buy the ten-cent music is false economy. Another thought, which has value to him who wishes to be exclusive in his repertoire, is that none of the latest music-new school of composers—and it is beautiful music—cannot be had in the cheap form. Most of that is copyrighted, and cannot be printed and sold for ten cents a copy and allow any profit to the dealers.—*Vocalist*.

—Evidence is not lacking to warrant the assumption that genius is a special morbid condition. Centuries ago Seneca taught that there was no great genius without a tincture of madness, and more than a century ago Diderot exclaimed: "Oh, how close the insane and men of genius are!" Lamentary speaks of the mental disease called genius; Pascal says that extreme mind is akin to madness, and everybody is familiar with Dryden's couplet:—

"Great wits are sure to madness near allied,
And thin partitions do their bounds divide."



KARL TAUSIG.

Freely translated from the German of CLAIRE CHAMBERLAIN.
THE ETUDE.

THE great master of the pianoforte, the Abbé Liszt, was engaged with his pupils, when a earnestly desired to join as pupil was introduced to him in the summer of 1855 that Karl Tausig, to the Abbé. His father, Aloys Tausig, who was pianist and thorough musician, accompanied fragile-looking, fourteen-years-old boy, who appeared without a sign of nervousness or embarrassment, but showed in his dark eyes the veneration in which he held the incomparable one. At Liszt's invitation seated himself at the grand piano and played, tone-pictures full of coloring which came under manipulation, powerful as full thunder and winning, and then again soft and sweet as an elfin the moonlight.

The pupils had listened breathlessly to the performance, which was so full of light and in which sparks of the spirit of the master, much impressed by the piano, seemed to flash.

"He is really a devil of a fellow!" said P. Tausig, one of the pupils, and with this remark the best expression to the opinions of the master, Liszt, having allowed his large eyes to rest on the lad, put his warm appreciation into words and soon begged Liszt to take the boy in hand. Liszt objected, saying "with such a gigantic nation, a free, independent development, without would prove the most fruitful," but Karl's looks at last decided him to comply with Tausig's wishes.

And thus began a period of delight for the artist—one rich in musical progress, in life impressions, in glad enjoyment of life. Soon passed into a youth who drank with rapture full heaver of life, studying restlessly the whole of Liszt's art.

The spirit of, as also the nation by Liszt, an almost overpowering influence on him, a master, who himself said later on that he loved

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

BY C. E. LOVE.

- DATE.
- 1807 Michael "Joseph" produced.
- 1808 Michael William Belle, h. Limerick. Distinguished Operatic Composer: "Bohemian Girl," "Tallman," etc.
- Maria Felicia Malbran (Mad.), b. Paris. Renowned Operatic Singer.
- Giuseppe Mario, b. Turin. Renowned Operatic Singer.
- Ernst Friedrich Richter, b. Zittau. Professor and celebrated Theorist.
- Wilhelmine Schroder-Devriest, b. Hamburg. Celebrated Operatic Singer.
- Beethoven's Fifth Symphony.
- Beethoven's Sixth Symphony.
- 1809 Felix Mendelssohn-Bartholdy, b. Hamburg. A great Composer and Pianist. Wrote "St. Paul," "Elijah," etc.
- Joseph Haydn, d. Vienna.
- Johann G. Albrechtsberger, d. Vienna.
- 1810 Robert Schumann, h. Zwickau. Great Composer of every description of Music.
- Sir Michael Costa, b. Naples. Celebrated Conductor and Composer. Wrote "Elli," "Nasman," etc.
- Frederic Francois Chopin, b. Warsaw. Distinguished Pianoforte Player and Composer.
- Otto Nicolai, b. Königsberg. Wrote "The Merry Wives of Windsor" and other Operas.
- Ferdinand David, b. Hamburg. Celebrated Violinist, Composer, and Professor.
- Ole Bull, b. Norway. Renowned Violinist.
- Samuel Sebastian Wesley, b. London. Wrote magnificent Anthems and other works.
- Felicien David, b. France. Pianist and Composer.
- Joseph Gungl, b. Hungary. A well-known Composer of Dance Music.
- Friedrich Wilhelm Kücken, b. Hanover. Renowned for his Song.
- 1811 Franz Liszt, b. Hungary. An unrivaled Pianist and great Composer.
- Amoroso Thomas, b. Metz. Wrote "Mignon," "Hamlet," and other Operas.
- Ferdinand Hiller, b. Frankfurt. Pianist, Professor, Theorist, and Composer.
- Wilhelm Taubert, b. Berlin. Pianist and Composer; has written some favorite Songs.
- Onlia Gris (Mad.), b. Milan. World-renowned Singer.
- 1812 Friedrich von Flotow, b. Mecklenburg. Wrote "Markus" and other Operas.
- Michael von Glinka, b. Moscow. Wrote "Life for the Czar" and other Operas.
- Sigismund Thalberg, b. Geneva. Celebrated Pianoforte Player and Composer.
- John Lyke Halliell, b. Worcester. Renowned Teacher of Singing; Writer and Critic.
- Louis Antoine Julien, b. Sisteron. Conductor and Composer of Dance Music, etc.
- Johann Ludwig Dasek, d. Paris.
- Federico Fiorillo, d. Amsterdam.
- Beethoven's Seventh Symphony.
- Beethoven's Eighth Symphony.
- 1813 Stephen Heller, b. Pesh. Well-known for his charming Pianoforte Compositions.
- Richard Wagner, b. Leipzig. The greatest Dramatic Writer and Composer of the age.
- Sir George MacFarren, b. London. Theorist, Composer, and Professor.
- Prosper Sainton, b. Toulouse. Renowned Violinist.
- Henry Smart, b. London. Composer of Church Music.
- London "Philharmonic Society" founded.
- Rossini's "Tancredi" first performed.
- 1814 Giuseppe Verdi, b. Parma. Great Operatic Composer, "Travatore," "Traviata," "Aida," etc.
- Vincent Wallace, b. Waterford. Wrote "Maritana," "Larline," and other Operas.
- Adolph Henselt, b. Bavaria. Distinguished Pianoforte Player and Composer.
- Theodor Döhler, b. Naples. Pianist and Composer.
- Heinrich Wilhelm Ernst, b. Moravia. A great modern Violin Player and Composer.
- Friedrich Heintz, Himmel, d. Berlin.
- Charles Dielin, d. London.
- 1815 Robert Franz, b. Halle. Celebrated for his Songs, etc.
- Delphin Alard, b. Bayonne. Violinist and Composer.
- Robert Volkmann, b. Saxony. Distinguished Composer of Symphonies, Suites, etc.
- Schubert wrote "The Erl King."

* b. born. (To be continued.) † d. died.

FLOTSAM AND JETSAM.

The *London Musical Times* quotes from a Melbourne, Australia, paper regarding a dispute between Prof. Marshall Hall, of the chair of music in the University there, and local musicians as follows:—"He has not sought to gain the respect of the musical profession, who have enjoyed at intervals an opportunity of reading an outburst of mingled emotion and hysterics, which they are asked to believe represented the state of mind of some distraught composer when he wrote the work upon which the Professor is supposed to have been lecturing."

With the dispute we have nothing to do, but if we mistake not the quotation refers to lectures upon certain of Beethoven's sonatas. These lectures (they were reported in the *London Standard*) presented a dreadful amount of high-flown and really improbable imaginings, such as we would conceive Beethoven to be incapable of. It seems to us that a danger lies in the tendency now apparent to idealize to the extent of absurdity. It is well to analyze and endow a composition with meaning, but it is also well to supplement enthusiasm with common sense.

* * *

In an address delivered before The Incorporated Society of Musicians of England, Sir John Stainer, himself a notable musician, says some very valuable truths. The subject of his address was "Technique and Sentiment in Music."

After defining each phase of his subject, he calls expression the language of emotion and technique the grammar of expression.

There must be a proper balance between the two. Instead of this balance, however, technique is allowed to outweigh sentiment. Not entirely through the fault of the teacher, but because of a natural lack of true sentimentality upon the part of otherwise talented pupils. Again, care must be taken to develop a marked individuality or personality, as this is what is needed to raise the student to the level of an artist.

The leaning toward a suppression of sentiment and a loss of individuality is a danger against which the higher class of music teachers must contend. There must be good intellectual as well as emotional training of all music students. No art demands a greater exercise of sound judgment and good common sense than music, and it is his opinion that no pupil has become a first-rate musician who could not have become first-rate in many other professions. A weak, silly, sentimental person will never make a good musician.

Musical sentiment tempered by intelligence, common sense, and all-round study must be developed if the nation is to become "musical."

* * *

The *Musical Standard* discusses "Style in Music" in a leading article. Among other interesting statements may be found this. Concerning a certain class of composers it says: "When there are only sentimental feelings too weak to inspire any characteristic expression or style, it is interesting to note that the music contains imitations from several great composers, not plagiarisms of actual melodic phrases, but reflections of the tricks and mannerisms natural enough to the geniuses who first used them." Perhaps this explains the so-called plagiarisms with which some of our critics on this side the water have recently been so busy.

* * *

Very similar to that of Sir John Stainer is an address by Dr. A. C. Mackenzie, who is to visit Chicago during the World's Fair as a representative of English musicianship. He says that while the present age is one of specialism, yet the specialist must not be too prominent. The musical profession must work out its own salvation—in other words, develop its own standing—and in need of a large number of well-informed, all-round general practitioners—men with not only a wider and more extensive knowledge of the art itself, but of the history and literature of the art as well. If the status of professional musicians is to be elevated, there must be general cul-

ture and education also. Better and more enlightened teaching would result from a broader culture and more extensive general knowledge.

Teaching must not become a mere professional habit or pursuit, but a mission and an art. Liszt, Bachstein, Von Bülow, Joachim, were or are as familiar with the great poets and novelists of their respective nations as they were or are with the scores of Beethoven. These thoughts but emphasize what has been said before in *The Etude*, and it is with a purpose of sending home the lesson that these extracts are made.

The crying need of musical life to-day is a wider culture; more time devoted to general reading and study; a looking to things apart from musical subjects.

To be able to use not only correct but graceful language; to be able to discuss with intelligence other than musical questions; in short, to be a *thinker* is what the humblest music student should aspire to. And it is in place to say this is what *The Etude* is striving to aid its readers to do. The class of articles published and the well-defined policy of the journal is along this line. Read it and think.

WANTED—A TEXT-BOOK ON HARMONY.

BY O. R. SKINNER.

It is doubtless the experience of most teachers that the majority of music students are disposed to neglect the thorough and analytical study of the above mentioned subject. Where the class is large the pupil is often discouraged owing to a lack of explanation which time does not permit the teacher to give each pupil individually, and all pupils need this kind of assistance, for no two make exactly the same mistakes. After a few weeks of blindly groping in the foggy mysteries of Tonic, Dominant, Subdominant and their inversions, the pupil gives up in despair, deciding that it is impossible to learn harmony.

The writer makes the study obligatory and has found little trouble in making it interesting where the pupil is able to devote the necessary time to the work. Small classes,—not over six in a class, four or less is even better,—thorough explanation of each lesson and much practice in writing will result in satisfactory progress on the part of the pupil. Sometimes the student finds a difficulty in the fact that he has to struggle through the dry pages of an old text-book. Harmony is dry enough at best, even when moistened with modern thought. In Technic we have Mason, Gerner and others who have given us works which develop a finished execution in less time than the older methods, and advance the pupil much farther. The time ought not to be far distant when we shall have a work on Harmony which will be of equal benefit to the music student. It is not the writer's desire to criticize, for that would undoubtedly be presuming. Still we teachers all acknowledge that there is no perfect text-book. Richter, Judasohn, Basler, Howard, Gostschius, and others are good, but can there not be better?

CONCERNING THE "UP-ARM" TOUCH—JOHN C. FILLMORE.

The fourth volume of Mason's "Touch and Technic" makes a great deal of the arm-touch from above. But I think that the "up-arm" touch is, if possible, even more important. The main use of it is in the delivery of melodies. Lay the hand out flat, the tips of the fingers resting easily on the surface of the keys, without pressing them down. Then produce a tone with one finger by raising the wrist high, allowing the weight of the arm to produce the tone. Then let the wrist sink, preparatory to producing the next tone in the same way. This process gives a pure pressure touch, without any blow, or even a pull. The tone thus produced is necessarily of pure singing quality, and is produced with a minimum of exertion. I have lately been teaching it to young children, before giving them any finger action whatever.

TEACHING TIME.

BY F. HERBST.

The difficulty which many beginners find in standing time is often due to the lack of explanation of its underlying principles in the instruction books, course by the teacher. The following method, used for years, and found it sufficient in every case, may be adapted to the special needs and mental capacity of each pupil.

To begin with, the pupil must understand that note has two properties: pitch and duration. Duration is expressed by the form of a note. Each note corresponding rest.

As their names indicate, the duration of each note in proportion to all others, since they are all certain of a whole.

Accordingly, if we fix the time-duration of an "I" that of all the rest will be known as well. "Time in music is a system of measurement, to each note and rest its proper proportion or fraction."

The standard of measurement must have adapted to any rate of speed; yet after the rate has been fixed, the utmost regularity is required. Such standard is the ticking of a clock or watch. These not tick at the same speed, but a minute by the and a minute by the clock are alike.

To mark the ticks, counts, pulses, or beats we begin with, beginning with one. All numbers after have more than one syllable; but since a tick or only an instant, its number should be a word of one syllable. Accordingly, we do not count any further, and very seldom even that far. When we are to begin counting at "one" again, we find a perpendicular line drawn across the staff, and we line a bar. The portion of staff between two called a measure. All measures of the same usually contain the same number of counts.

The value of a count begins with its pronunciation and ends with the pronunciation of the next. The duration of the notes is measured by the duration of one kind of note equal to the value count. The other kinds of notes will represent values, or parts thereof, according to their nature.

Time is indicated at the beginning of every two figures. The upper figure tells how many there are in each measure, and the lower figure what kind of note equals one count.

Example: This is $\frac{1}{2}$ time. There are three counts each measure and each quarter-note or its equivalent one count.

The first note (or rest) in the measure gets the count "one." If the note equals the value of the count next note gets the count "two." If the first note is longer than the value of the count, we must press as many counts as there are count values count the note.

If the first note is shorter than the count value must play as many more notes as are needed to its time value before we can pronounce the count.

The count value must be filled in every case the next count can be pronounced. Counts always be spoken in a short and crisp manner, dragged or sung, since they represent the tick of a clock, and also, because the measurement of the is easier from a short than a long sound.

The first practice in counting may be given by the notes of the lesson in succession and produce the counts in their proper places, proceeding from the easiest to the more difficult measures.

Next, one hand should point to each note in succession, while the other beats the count, the count pronounced just when the pointing hand shows where the count begins. The hands must exchange frequently.

Both kinds of exercises should be confined to song, until the pupil can be trusted to count correctly. Evenness is the most important point.



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