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### Volume 11, Number 05 (May 1893)

Theodore Presser

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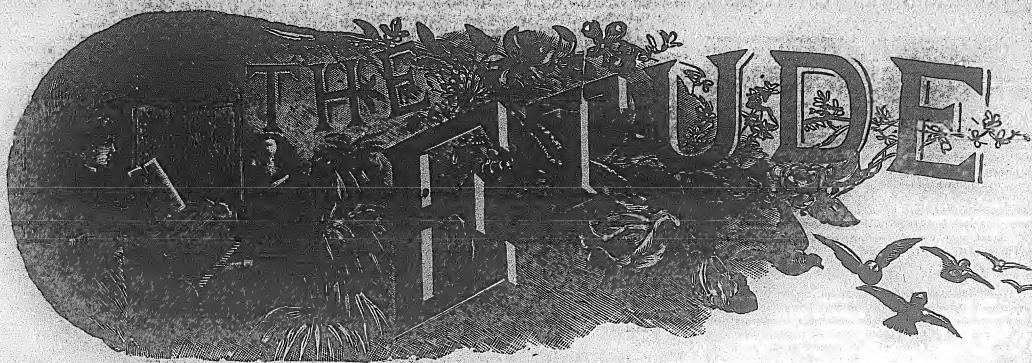
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VOL. XI.

PHILADELPHIA, PA., MAY, 1893.

NO. 5.

# THE ETUDE.

PHILADELPHIA, PA., MAY, 1893.

A Monthly Publication for the Teachers and Students of Music.

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THEODORE PRESSER,

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## Musical Items.

### HOME.

Mr. Sherwood is meeting with his usual success in his piano recitals.

The Janko key-board was exhibited lately in Music Hall, New York.

Liist could speak fluently French, German, English, Russian, Italian, and Spanish.

A German military band of 200 artists will be in attendance at the World's Fair.

Paderewski played his farewell concert in Brooklyn April 6th, and in Philadelphia, April 24th.

A Wagner programme was given in New York in April, for charitable purposes. A notable programme was given.

The 26th anniversary of the birth of J. S. Bach was recently celebrated at Ravenswood, Ill., by a concert of his works.

St. Francis of Assisi, by Edgar Tirrel, was given by Walter Damrosch in Music Hall, New York, in March. It is highly spoken of.

Camilla Urso, the violinist, has been appointed a member of the Advisory Council of the Woman's Branch of the World's Auxiliary on Music.

Each year shows increasing attention to the musical parts of the Easter celebration. The music of the time was this year, above the average.

The Metropolitan Opera House in New York has been sold and is likely to be used again as the home of grand opera. Abbey & Grau are the managers.

It was reported that Richter, the great London conductor, was to succeed Nickisch as conductor of the Boston Symphony Orchestra; the report is denied.

Saint-Saens' oratorio, "Samson and Delilah," was given April 8th, by the New York Oratorio Society, in New York. The work has had remarkable success abroad.

Mr. Plunket Greene, the English bass, who has been heard with the New York Symphony Orchestra, gave four song recitals in April. His voice is very artistically used.

Arthur Nickisch has resigned his position as conductor of the Boston Symphony Orchestra and goes to Budapest, Hungary, to conduct the National Opera there. His loss will be severely felt.

Rafael Joseffy, the artist, has written a letter to Mr. Wm. Mason, highly praising, as a contribution to piano pedagogics, Mr. Mason's "Touch and Technique." He also suggests another volume as an "annex."

Chamber music has been given a strong impetus by the many excellent string quartets which have been heard this season. Prominent among them is the celebrated Kneisel quartet made up of members of the Boston Symphony Orchestra.

The next examinations of the American College of Musicians will be held in New York and Chicago during the last two weeks in June. Syllabuses of examination may be had from Robert Boser, secretary, 60 Williams street, Providence, R. I.

The prize winners in the National Conservatory contest are: For a symphony (\$500), Mr. Henry Schoenfeld, of Chicago; for a piano concerto (\$300), Mr. Joshua Phippen, of Boston; for a suite (\$300), Mr. Frederic Ballard, of Boston; for a cantata (\$300), Mr. H. W. Parker, of New York.

The judges were Messrs. Dvorak, Back, Gilchrist, Lang, Tomlins, Hamrick, Joseffy, Paine, and Scharwenka.

### FOREIGN.

France proposes a tax upon pianos.

Mascagni received an ovation in Berlin during a recent visit there.

"Die Walkure" is being rehearsed at the Grand Opera in Paris.

It is rumored that Gounod has completed a new opera, "Charlotte Corday."

A Brussels musical paper speaks of Rosenthal as the greatest living virtuoso.

After ten years' silence Wilhelm has appeared in Posen with great success.

An opera, "Der Rubin," by D'Albert, was heard for the first time at Berlin, in April.

A revision of Bach's "St. Matthew's Passion" for simple choral and organ has been made.

Edgar Tirrel, composer of "St. Francis," has also been much sought after in the German capital.

It is reported that the "Nibelungen" cycle is to be revived. The report comes from Bayreuth.

Madame Alboni retains her superb voice, singing with success at the celebration of her 67th birthday.

A concert of German Volkslieder from the 12th to the 17th centuries was recently given at Hahnestadt.

Minnie Hauk, a soprano once very popular on the operatic stage, is said to have entirely lost her once superb voice.

Von Bulow has been restored to health and, it would appear, has also lost much, if not all, his eccentricity and unamiableness.

The Berlin Royal Orchestra under the baton of Weingartner is winning very high encomiums from the critics for its performances.

Auer and D'Albert at two concerts recently given in St. Petersburg, gave seven out of the ten Beethoven sonatas for violin and piano.

Rubinstein's "Paradise Lost" was recently given in Vienna, conducted by the composer, and was followed by a grand banquet in his honor.

Alfred Grünfeld, the pianist, familiar to American audiences through his recent tour, scored a success at a recital recently given in Vienna.

Massenet has finished an opera, "Kassia," which was begun by Delibes and left unfinished by his death. It is now in rehearsal at the Opera Comique, in Paris.

Miss Bettina Walker, from whose book, "My Musical Experiences," the ETUDE has published extracts, died in London, in March. She was a pupil of Henselt.

The Hamburg Philharmonic after fifty-seven years of distinguished existence has disbanded, owing to the competition of the Von Bulow subscription concerts.

The London "Figaro" is authority for the statement that English money is almost entirely represented in the purchase of the Beethovenians at Bonn and the Mozarteum.

Verdi's "Falstaff" is to be taken on a tour with the original artists and orchestra which gave it at La Scala. The enormous success of this work has already been mentioned in the ETUDE.

There will be no Wagner festival at Bayreuth this year; instead there will be a special performance of his operas from August 18th to September 30th at Munich, with eminent Wagner interpreters in the leading rôles.

## BE COMPETENT.

THE following is just as good advice for young music teachers as for young business men:—

Do the very best you can where you are. Fill the place you are in more than full. If possible, bulge out over the top, where you are are to be seen. If you only half fill your position, the chances are you will fall down in a heap at the bottom, or come out of a hole at the other end. The world generally gives its admiration, not to the man who does what nobody else ever attempts, but to the man who does best what multitudes do well. The fortunes are not all made, neither are the good situations all filled. During the next ten years there will be five million first-class openings for the young men who are competent to fill them. Be ready.—*The Counting House.*





author to be a scientific musician of high rank, and I have no doubt his work is standard. Richter's is a good book, but the English translations are not very good. There are a number of excellent textbooks on harmony by Americans: Howard Dana, Bowman, Wetzelman, Clark, Brochmann, and Gotschlich. "Materials of Musical Composition" occur to me. Much can be learned from all these, and it is well for an advanced student to compare the different methods. Those who wish to know the drift of modern speculation in harmony as exemplified by Riemann and von Euler will find their views expounded in Pillmer's "New Lessons in Harmony," and nowhere else in English. I am not prepared to recommend Challenor's "History of the Science and Art of Music."

Miss E. M. N. Y.—The question, "How much time should be spent daily on technical exercises by a person who wishes to be classed with professional pianists?" is not an easy one to answer. I advise you to ask Dr. Wm. Mason, Mr. E. M. Bowman, Mr. R. Joseffy, Mr. Alexander Lambert, Misses Julia Rivé-King, or some other concert pianist of your city. Teachers in general have to deal with pupils whose time and strength are largely taken up with school or other duties. For most pupils an hour a day is all that can be profitably given to purely technical exercises, and many must do with less.

Miss C. S. H., WEST PHILADELPHIA.—1. The glissando is a special effect, proper enough in its right place, and practiced, as you point out, by the greatest artists. There is no objection to it unless it is used improperly, where it does not belong.

2. I should call the sixteenth note, in sixteenth notes, at  $\text{♩} = 144$ , rapid playing, certainly. This is not to say that you cannot increase this speed later by practice.

3. Holmer "Life of Mozart" is probably as good as any.

A. W. PETERSBURG, ILL.—It is entirely possible for a person with only a left hand to become a good pianist and musician.

## HOW TO LEARN TO PLAY WITH EXPRESSION.

BY MADAME A. PUPIN.

### II.

In entering the music-room at the Excelsior College for her second lesson, Suzette Kane could scarcely wait for the preliminary greetings to be finished before asking, in a breathless tone, "O! Miss Ferry! are you going to tell me anything about the principles of expression to-day?" Miss Ferry smiled at her impetuosity and said she would decide about it after she had heard her play her first lesson, the 14th Etude from Heller's Op. 47. Suzette played it through without interruption and then turned to Miss Ferry for her approval; the latter asked Suzette to repeat the 5th and 6th measures, and she did so, at the same time saying, "Lovely, gently," as Miss Ferry had suggested at the first lesson. "That is very well done," remarked Miss Ferry, "but you have made the last note in right-hand *staccato*, while it is a dotted quarter and therefore must have a different rendering." "But you did not say anything at all about that in the other lesson," said Suzette, quite vexed with herself for not having observed the difference. "No," said Miss Ferry, "I purposely omitted saying anything about that note, just to see if you would observe it yourself; you see, I must test my pupils' habits of observation; if I told them just how every note should be played, they would never become self-reliant or think for themselves. You will often learn as much from the mistakes you make, provided your teacher corrects them, as from the precepts and examples given; the latter you may forget, but the mortification resulting from your mistakes will not only make you remember the corrections, but will lead you to be more vigilant in the future. As to this example, I will supplement my former suggestion by another,—if the other two notes are played as a long syllable and a short one, these two will be like a short syllable followed by a long one, as, for example,—infer or return. Before we continue the criticism of this study," continued Miss Ferry, "I will have you play a few measures of the 18th and 23d studies in this book. Begin with the 23d."

Suzette played four measures, when Miss Ferry interrupted her and asked if she did not observe the quarter-notes in right hand. "Why, they are all sixteenths and eighths," cried Suzette in surprise. "Yes, but two notes in each measure have two stems, and these notes make the melody; to give them their full value and to connect them, they must be held while playing the sixteenths and eighths." Try the first measure only, right hand alone." In trying to hold down the thumbs as Miss Ferry requested, Suzette held down all the fingers, and only after several repetitions was she able to hold the thumb tones and play the other notes strictly *legato*. Then she was told to play the melody notes *forte*, and the others *piano*. Having accomplished this, she was shown how to add the bass, by laying the fingers quietly

on the keys and then pressing them, so that while their harmony was heard, as of a distant bell, no stroke was audible. Suzette remarked that it seemed very difficult to get three shades of tone at once and to have to think how to put each finger down, and wondered how long it would take to learn one study, if so much time must be spent on one measure; but Miss Ferry reminded her that a study, as well as an exercise, was the embodiment of some one principle, some technical difficulty to be overcome, and advised her to search for this principle in whatever measure it might be found, and work on it till it was technically correct and fluent. She explained that this method of study was more thorough in the end, shorter, and rendered the study of the succeeding passages comparatively easy.

Miss Ferry asked Suzette to note that the principle of the 23d Etude, as well as that of the 18th, was found in the first measure. Turning to the latter, she explained the difference in delivery of the first three notes. "The first," she said, "is played by a slight fall of the hand on the key, thus producing the accent; after playing the second the hand rises; the third is played from this height, the hand descending, touching the key lightly, and ascending quickly; the hand is now in position for the next accented note; measures 15-18 are played in the same way, though the sign of the staccato is omitted on the third note. How should you characterize this study?" continued Miss Ferry. "I have no idea," sighed Suzette, as if she had just come to the conclusion that she knew nothing whatever. "It is a hunting scene; you may imagine that Lord Jones has made an appointment to meet Lord Smith for an early run; as Lord Jones issues from his castle at sunrise, he sounds his horn and waits for a response, hence the pause over the chord in the fourth measure. This chord must be allowed to die away; then you hear in the distance Lord Smith's answer, in the *piano* passage that follows the pause, and then, as they meet, you perceive the rhythm of the galloping horses and so on. I will play it for you."

When Miss Ferry had finished the étude, which she played up to the metronome time, 120 for a dotted quarter, Suzette's face presented a curious mixture of admiration for the way the étude had been played, and of puzzled surprise at the explanation of its content. She privately thought Miss Ferry a very original and delightful teacher, but she only said, "How can you make so much out of such a little thing?" By way of reply, Miss Ferry remarked, "Now I am going to give you the first rule, and an important one, for playing with expression; it is this—play the music always exactly as it is written." "Do not people generally play the music as it is written?" queried Suzette. "Far from it," responded Miss Ferry; "very many persons play notes long that should be short, and short that should be long, break phrases in the middle, or neglect to phrase altogether, pay no attention to the accents, do not discriminate between the melody and the accompaniment—in short, play exactly opposite from the composer's intentions, by being oblivious of everything but the actual notes. Another thing I will say, supplementary to the first rule: you have twice remarked about little things; remember, there is nothing in your studies too little to be observed with care. You saw that the effect produced in the hunting scene was through observing what you are pleased to call "little things." Suzette asked for the meaning of the 23d study, and Miss Ferry read her a picture of it as follows: "It is a hot summer afternoon; a young mother sits on a shaded piazza, reading a book and touching ever and anon, with her foot, the cradle in which lies a sleeping child; as she reads, she hums or rather drones the melody C D C D, which is quite soporific in effect." After Miss Ferry had exemplified her meaning by playing the étude, she remarked that if students would form the habit of playing the music exactly as it was written, meanings would be revealed to them. Then, as Suzette asked her to explain exactly what was meant by the phrasing, she continued: "Music, like grammar, has its syntax and its prosody; the accents and the rhythms are the prosody; the ends of the phrases, the staccato, and the rests are the marks of punctuation, and to neglect the proper observance of these will sometimes make utter nonsense of a charming piece of music. The best

illustration I can give you of my meaning, you will find on this slip of paper. On this side I have written something which is improperly punctuated, on the other side it is punctuated properly." Suzette took the paper and read—"The man entered the room on his head, a white hat on his feet, heavy riding boots over his shoulders," etc., then turning the paper continued the reading—"The man entered the room, on his head a white hat, on his feet heavy riding boots, over his shoulders a dark green mantle." "The phrasing not only changes the character of the piece, but music improperly phrased sounds, to a cultured ear, as ridiculous as a sentence with misplaced commas; but so many careless players are regardless of dynamic signs or the phrasing, the natural accents, or anything else connected with the proper elocution." "Elocution?" "Yes, when you have studied the laws of syntax and prosody, you must learn elocution, or the proper delivery of phrases. I used this word to give a more vivid idea of my meaning. In a future lesson I shall explain what I call the elocution of music; meanwhile, think a little for yourself and see what you can evolve out of your own mind, so that you may better appreciate, as you gradually learn them, the true value of the principles of expression."

## PROGRESSIVE AND YOUNG MUSIC TEACHERS AND THE SUMMER MUSIC SCHOOL.

WITHIN the past few years there have been such great improvements in ways and methods of teaching music that it is now on an entirely different basis than it was fifteen or even ten years ago. These improvements are not only in technique but in the subject matter taught. The old nerve stultifying five-finger exercise has given place to something of life and interest, and instead of playing scales and arpeggios for their own sake only, these standard forms are invested with mental and musical accessories that make them interesting to the pupil in spite of himself. Furthermore, they are now used for the acquirement of essentials in expressive powers and for æsthetic purposes; they are now practiced for accomplishing truly musical and expressive results entirely unknown to the old-line teachers.

Our best instructors are now teaching expression with its underlying principles, and do it in a way that gives the pupil a working hold upon this subtle subject. Not only all ways of producing touch, but the whys and wherefores of each, when to use, which style, and the effects expected by its use are taught. It can be said in passing that there have been several new ways of using the hands in producing touch discovered and invented within the past few years. The best teachers of the present analyze every motion and every effect in playing, and find out exactly how it is produced and the way of teaching it. Leading teachers are preparing their pupils for successful and active professional work, with all that they have been taught at command, not leaving them with a mass of unclassified facts to experiment with for several years before, if ever, they become good teachers.

The person with more or less teaching experience, and who already plays fairly well, can get a fund of new ideas at a good summer music school to work upon for years, not only for the improvement of his own performance, but especially for doing a far better grade of teaching with the greater number of pupils and higher prices that this implies.

## VALUE OF HARD WORK.

TIME is stock in trade. One man makes use of it, another allows it to waste away; one extracts from it wondrous wisdom, the other lies in the dust. It is also life's ladder, up which one is led to honor and immortality, down to depravity and obscurity. All of us have leisure hours between the time of ordinary business, although they may be short, irregular, or fragmentary. Let all cultivate the habits of punctuality, promptness, and dispatch, and they will find leisure hours that may be turned to golden account. The brief and broken periods of a man's life are more important than his business moments, and are the most potent for his welfare for time and eternity. The greatest genius is the genius of plodding and hard work. Genius never did much for hard work have solved the greatest problems of humanity.



## DR. WILLIAM MASON.

DR. WILLIAM MASON was born in Boston, January 24, 1822. At a very early age he displayed musical talent, and at the age of seven played the accompaniments for the choir at the Bowdoin Street Church. The rudiments of music he learned from his mother. At the age of fifteen he was placed under the care of Rev. Dr. Thayer, of Newport, for intellectual training, and during this time played the organ in his preceptor's church. On his return to Boston he played the organ for his father's choir, and at the same time took lessons on the pianoforte of Mr. Henry Schmidt, a professional teacher. At the Odeon, on March 7, 1846, he first made his public appearance as a solo performer, at a symphony concert. A few months later he played the pianoforte through the entire series of chamber concerts given by the Harvard Musical Association. He also appeared with great success in many other cities, and began to gain a wide reputation as a talented young pianist.

In 1849 he went to Germany to complete his musical education, and began the study of pianoforte with Moscheles, at Leipzig, harmony with Moritz Hauptmann, and instrumentation with E. F. Richter. Subsequently he studied with Dreychock, at Prague, and during a portion of the years 1853-54 was with Liszt at Weimar. Among his associates at Weimar were Anton Rubinstein, Joachim Raff, Peter Cornelius, Hans von Bülow, Karl Klindworth, and Dionys Præneck. Dr. Mason was abroad five years, during which time he appeared with good success in Prague, Frankfurt, Weimar, and London.

Returning to this country in July, 1854, he started on a concert tour, playing first in Boston, then in New York, then in the larger cities of New England, and then through New York State, Ohio, etc., to Chicago, giving successful concerts at most of the larger places along the route. These concerts were given without assistance. Dr. Mason playing the entire programme of eight or ten numbers, illustrating different styles, and holding the interest of the audience to the end. These were probably the first concerts given in this country or abroad in which piano-playing was the sole feature. Concert giving was distasteful to Dr. Mason, owing to his dislike for traveling and to the necessity of repeating the same pieces constantly.

On his return he settled in New York city, where he has since occupied himself in teaching, playing only occasionally in public. In the winter of 1855-56 he established, in connection with Carl Bergmann, Theodore Thomas, J. Mosenthal, and George Matzka, a series of classical soirees, at which the instrumental works of the masters were given. Mr. Bergmann withdrew at the end of a year, and his place was filled by Mr. F. Bergner. The new organization continued the concerts until 1868, and the Mason and Thomas "Soirees of Chamber Music" acquired a wide reputation. At these concerts many of Schumann's works were heard for the first time in this country.

For the last thirty years Dr. Mason has devoted himself almost entirely to teaching the pianoforte, and many of his pupils have attained eminence in the musical world, some of them being artists of wide reputation. Among the most noted may be mentioned Wm. H. Sherwood, Mrs. Sherwood, Mrs. Agnes Morgan, and Mr. E. M. Bowman. In July, 1872, he received the degree of Musical Doctor from Yale College. His best-known compositions are the beautiful "Amitie pour Amitie," a "Berceuse," "Silver Spring," "Monody," and "Reverie Poétique." His principal work, which may be considered epoch-making in its character as compared with the principles laid down by other musicians, is his work on technic. His ideas on technic were first published in one volume in 1867, in "A Method for the Pianoforte," with Mr. E. S. Hoadly as associate editor. In the year 1871 he brought out, in connection with the same gentleman, "A System for Beginners in the Art of Playing upon the Pianoforte," based upon the same general principles, but consisting of easier and more simple forms of exercises. Some years later, in 1878, "Mason's Pianoforte Technic" appeared. Mr. W. S. B. Mathews being associate editor.

The latest revised work, "Touch and Technic," presents his principles in a more complete, systematic, and lucid manner, and in more methodical order. In short, the new edition presents the material which he has employed in teaching technic in a clear and concise manner, the result of thirty years' practical experience as virtuoso and teacher. The new work is published in four parts. The first is a school of touch, and comprises various forms of two-finger exercises treated in different rhythms and degrees of speed, as well as all varieties of touch. The second part is a school of scale-playing; the third of arpeggio-playing, and the fourth part treats of octaves, bravours-playing, the use of the pedal, and gives numerous illustrations in the form of a thematic catalogue of the principal octave and bravoura compositions in pianoforte literature. In passage playing (both in scale and arpeggio practice) the principles of touch given in the first book are employed, giving the pupil a command of the key-board which no other system gives.

It is not my purpose to attempt a philosophic or learned dissertation on Mason's technic, nor to advance arguments for discussion, but to state why I have discarded other systems and adopted Mason's. My education was acquired abroad, and, like most other Americans who study under German teachers, on my return to this country I was thoroughly saturated with German ideas and believed that any violation of "the letter of the law" was not orthodox but a flagrant sin. My belief in European methods was absolute, and for several years I followed the monotonous, grinding plan of building up a pupil's technic by means of five-finger exercises, scales and chords, and other so-called essentials of the conservatory method. I used Krane's voluminous and expensive work, also Zwintscher's, Merkle's, Germer's, and Handrock's. All these works are good: it took brains to write them. Their principal fault is that they do not contain the *essence of technic*, but rather an abridged conglomeration of difficult (and otherwise) exercises which are of no particular use (aside from discipline) after they have been acquired. Even after the pupil can play them perfectly from Alpha to Omega, he has developed only the hammer-legato, and the flop-up-and-down-from-the-wrist-staccato touches. He knows very little of the different qualities of tone which may be produced by employing a variety of touches unless he has studied with other than the ordinary teacher. As the most of us teachers are but ordinary, it is reasonable that some work on technic should be adopted and accepted by the teaching fraternity which will produce the best results in the shortest time. One of the strongest recommendations of Mason's system, it seems to me, is the fact that the system is a standard of examination for membership to the American College of Musicians. Not that the system needs any recommendation to those who are familiar with it, but many have never even examined the work, and with them this fact may carry some weight.

The great pianists, Liszt, Rubinstein, Thalberg, Dreychock, Tausig, etc., have been the direct cause of wonderful technical development in piano playing. They were virtuosos and composers who gave us compositions and played them, which required the highest degree of technical proficiency, and as performers they were so far in advance of others that but few could even imitate them. Talented players studied under these great artists, acquired their ideas, and gave them in their turn to their pupils. The old principle of laying a technical foundation by giving five finger exercises, scales, and arpeggios in the old Plaidy fashion (with occasional variations) was followed by the majority of teachers, and it was only after the pupil had passed the stage of mediocrity that he could receive lessons from one of the great players. The old methods are still taught, and it is only after the student has been through an enormous amount of drudgery that he is allowed to depart from the orthodox ideas of the fossil minds of past epochs. From Plaidy and Wieck to the present time has been an era of experiment. Some of the results have been of value, but as a rule technical works have been but a judicious (?) collection of finger exercises, chord and scale passages, and other passages with variations serious (very serious sometimes to both teacher and pupil). It is difficult to imagine a pupil with no more technical

foundation than may be secured from the study of Plaidy and Czerny, capable of playing Liszt's Don Giovanni Fantasia, Rubinstein's G Major Etude, or Schumann's G Minor Sonata. Even the study of Bach's Well-Tempered Clavichord will not make the mastery of the stupendous works of modern writers an easy matter. The old Leipzig cantor is the grandest of all composers, but his instrumental compositions were written for the organ and harpsichord, and not for our modern concert grands. No one will assert that a good Bach player is necessarily a versatile pianist.

A chapter of my own experience may be to the point, and possibly will carry more weight than a personal expression of opinion.

Until I became familiar with Mason's system I considered most technical work dry and uninteresting. After using it two months, I was forced to the conclusion that the results were more satisfactory, and that more was accomplished with less tiresome effort and drudgery than with the older methods. Other teachers considered me impulsive and radical, and asked why I had abandoned the "European system" (strong accent on the third syllable).

This is an age of improvement; why should there not be radical improvements in technical methods? Why should not America, which has produced so many inventive geniuses in the world of science, give us a mind which should be capable of selecting from all systems the best, and, leaving out the dross, give us the pure gold—an epoch-making work, which shall contain the essence of modern technic? It seems to me that Mason has satisfactorily done this. In his whole system there is not an exercise which does not develop the fingers, the wrist, or some member of the playing apparatus in a manner which *emphasizes the musical side of the pupil's progress*. Each exercise has a definite object, and is not inserted merely because it may be beneficial. The exercises afford the student thorough rhythmical training, are intellectually and musically interesting, and demand the undivided attention of the pupil while practicing. The piano student who is thoroughly founded in Mason escapes the drudgery of practice; the application of all varieties of touch to the different exercises affords the pupil such a thorough schooling that he easily masters a composition in half the time ordinarily required. Other things which highly recommend Mason's technic are: First, each exercise is easily understood; second, the pupil does not have to grieve his eyes to the notes, but may practice without reference to the printed page, and give his attention to his fingers; and third, the student always knows what he is trying to do, and there is no probability, if he is at all interested in his work, that he will practice in that lifeless, listless sort of manner with which my brothers of the Plaidy-Czerny-Schmitt Guild are so familiar.

To those who object to Mason, or refuse to examine his system on the ground that their system is good enough, I would reply that no treatise on technic is good enough if there is a better, and, until that fact has been proven by an unprejudiced and fair trial, any new system which commands, to say the least, the respect of progressive teachers, merits a thorough examination. I have yet to meet with the pupil who, after thoroughly mastering the foundation principles, did not enjoy his technical practice. How much more enjoyable is the teacher's task with thoroughly interested pupils!

We should cultivate an aggressive and progressive tendency, a spirit of tolerance, and a willingness to sacrifice even our pet hobbies if progression demands it. That which is proven worthy should be accepted, and we should not always wait for some one else to discover whether or not a thing is meritorious. O. R. SKINNER.

Rightly encouraged, children who have natural ability in any direction never cease any trouble. Their minds are fresh and unburdened and ready for impressions. How necessary it is that these impressions be of the very best and highest, for they will carry them all through their lives. Therefore, if they are guided into the right musical path, what a treasure will be theirs in afterlife, and what beneficial influences they will be able to throw upon the generations to follow.

This subject is one of paramount importance not only to parents in general but to the nation at large. In this grand republic, where there is so much talk of freedom and liberty, it is time that there were less talk and more liberty.—*Metronome*.



Muzio Clementi



J. B. Cramer



Carl Czerny

## CLEMENTI, CRAMER, AND CZERNY.\*

Condensed from an Article by Dr. Otto Neitzel, published in the *Neue Musik-Zeitung*, of Stuttgart.

INASMUCH as it has become a *quasi*-fashion to transpose the letters forming the names of great musicians for purposes more (or less) humorous or "telling," one may justly describe those mentioned in the above heading as the triplicate of the great C of pianoforte playing. No thorough player will deny that a conscientious study of their respective works is essential and that the neglect of such study is detrimental to thoroughness. List could give to his pupils no better advice than "Practice Czerny diligently!" Tausig has shown what value he places on Clementi's studies by editing a selection from the latter's "*Gradus ad Parnassum*." Soon after Tausig's work appeared, von Bülow edited an excellent edition of the Cramer Studies, combining therewith not only directions as to fingering, but also special observations in connection with the utilization thereof. The capability of both, and especially of Tausig, to finger the same passages alike in all keys has been dealt with by Dr. Hans Bischoff in his admirable new edition of Czerny's "School of Virtuosi." The idea is thoroughly onesided to suppose that Czerny had only written for the young and for the first stages of tuition, and to imagine that he closed his labors with the "School of Velocity" or at most with that of finger-flexibility. Besides the "School for Virtuosi," his "Method for Legato and Staccato," his "Octave Studies" (Op. 884), his "Left-hand Exercises" *inter alia*, furnish useful subjects of study.

MUZIO CLEMENTI (born in Rome in 1752, died at Eversham, England, 3, 8, 1832) was the son of a clever silversmith. The family was musical. A relative, the Conductor Buroni, took little Muzio heartily in hand and the boy made extraordinary progress. At the age of seven he was handed over to the organist, Cordicelli, for initiation into the mysteries of counterpoint and harmony. At the age of nine he presided at the organ. Carelini supervised his studies in counterpoint, and Santarelli instructed him in the art of song. [NOTE.—Not one of the above-mentioned names is to be found in Grove or Schuberth.—THE TRAVEL.] A mass composed by him made his name known widely as a wonderful boy-composer in musical circles. A rich English art patron, Bedford, took such interest in the boy that, after some trouble with the family, he took the boy over to England for further instruction. He studied there, mostly on the

estate of his patron, with zeal and diligence until his eighteenth year, when he appeared in public and gained, if possible, more appreciation as a pianist than as a composer. He also conducted the orchestra of the Italian Opera from 1770 to 1780 with great certainty. Then began his laurel-crowned concert-tours, which led him through Paris, Stuttgart, Munich, and finally to Vienna, where he had the celebrated "musical duel" with Mozart. The consequence of this was that Clementi put from that time more *soul* into his wonderful execution. Up to 1802 he was again in London, where he was engaged in pianoforte-playing, the conducting of the leading concerts, and especially with tuition of a very profitable character to both parties. It was at this period that Cramer came under his instruction. He lost the major part of his savings in the bankruptcy of a publishing firm of which he had become a partner. However, being level-headed and pertinacious, he started a pianoforte factory and music warehouse, both of which soon became very prosperous. In 1802 he started touring again in company with his gifted pupil, John Field (born in Dublin 26, 7, 1782, died in Moscow 11, 1, 1837), visiting Paris, Berlin, Vienna, and finally St. Petersburg. Field stayed in Russia, settling later on in Moscow. Clementi, after a visit to Switzerland, went to Berlin, where he married his second wife and took with her a trip to the land of his birth. After numerous tours, in which he visited Berlin the most, he there took young Meyerbeer among his pupils, returning to London in 1810, from which time he devoted himself almost solely to composition and to his business. Being more cautious than Cramer, he had none of his orchestral works published, although they had met with splendid receptions both in the London Philharmonic and the Leipzig Gewandhaus concerts, so that one can only judge of his gifts as a composer from his numerous pianoforte works, which comprise about 100 sonatas. His "*Gradus ad Parnassum*" is pre-eminent. Even the studies which has omitted deserve the notice of all professional pianists. The "*Gradus*" appeared in 1817. Clementi retained his vigor until death.

JOHANN BAPTIST CRAMER, the son of a violin-virtuoso who was also member of the Court orchestra there, was born in Mannheim on the 24th of February, 1771. His father met with such favorable receptions there that he settled in London, the King appointing him Director of the Chamber Concerts and Conductor of the Opera. The young Johann Baptist began with the violin, but gradually turned his mind to the pianoforte. After the first instruction from Benson and Schröter, he was taken in hand by Maestro Clementi, who initiated him into the works of the then "classical masters," and laid for him the foundation of a sound technique.

Although he only enjoyed this instruction for two years, he was already so far artistically developed as to find, unassisted, the road toward perfection and to be counted in a few years' time among London's first virtuosi. He had also received but little tuition in composition. It is therefore the more surprising that his 105 sonatas, his pianoforte-quintette, and the innumerable bagatelles, rondeaux, nocturnes, etc., should contain so many phrases which, by their important musical qualities and form of construction, still remind us of Beethoven. It is consequently the more to be regretted that nearly all his works should have become forgotten. After 1788 he undertook two concert-tours, during which he became acquainted with Haydn, whom he held in high esteem. He soon returned to London, where he was fairly besieged by pupils who came to him from all parts of the world, seeking instruction in pianoforte-playing. In 1828 he founded the music business known as Cramer, Addison & Beale. During the period between 1832 and 1845 he lived much in Paris; after that time he gradually withdrew himself from public performances and died on the 16th of April, 1858, in his 88th year.

CARL CZERNY was of Bohemian extraction, as the name (meaning black) shows. He was born in Vienna on the 21st of February, 1791, as the son of a highly-prized pianist, whose home was gladly visited by the leading artists of Vienna, including Beethoven, who, for several years, took the boy personally in hand. Carl showed decided talent for pianoforte-playing and composition at a very early age. Having to utilize his talents, he began teaching music in his fourteenth year and adhered regularly to this vocation until his death, on the 15th of July, 1857, reserving his evenings for composition. His last work, thirty-two exercises, bears the Opus No. 848, but the very comprehensive arrangements of all Beethoven's symphonies, of the most of those of Haydn, Mozart, and Spohr, of very many oratorios, as well as the minutely exact edition of Bach's "Well-tempered Pianoforte" (published by Peters) are all without Opus numbers. It must also be noted that many works which deserve numbers for themselves are grouped under one head.

Czerny may be literally described as a "wandering composer," for one of his publishers (Haslinger) states that he had four high desks in his room, and that, in order to save time, he filled two sheets at the first desk, then, did the like at the second, and so forth, so that by the time the sheets on the fourth desk were finished those on the first one had had time to dry. This is perfectly credible, as a large number of his works consisted of studies, and his pen was prolific in the highest degree.

\*The above may justly be described as the triplicate of the great C of pianoforte playing, inasmuch as it has become a fashion to convert (or sometimes pervert) the names of great musicians by transposing.

Among those of his numerous pupils who attained to special eminence were Franz List (from 1818 to 1821), Sigismund Thalberg, Alfred Jädl, and Leopold von Meyer. He also left a large number of chamber-music compositions, symphonies, masses, requiems, offertories, and graduels, besides a fortune of 100,000 florins. As he was a bachelor, he left nearly the whole of the latter to a few Viennese charitable institutions.

Of these three C's who conjointly founded the present style of playing, the first place must certainly be given to Clementi, who may be called "the Elegant." Cramer was the most poetical. Czerny's principal aim was mechanical perfection. It must also be emphasized that Clementi had the fewest opportunities of being influenced by the classics of music (those of Haydn excepted), whereas Czerny had the greatest of opportunities in this respect.

From the *tuitive* point of view, Czerny must be chosen first, because, in addition to the wealth of numbers, many of his works are directed to distinct branches of *technique*, and the development of the hand forms the principal feature therein. He forbids all attempt at *expression* until position and independence of the fingers has been acquired. One cannot, in the present, imagine any preparatory instruction without Czerny. His principal works are graded as follows, namely: Great Piano-forte School, 100 exercises, Op. 139; 40 Easy Progressive Pieces, Op. 808; The Little Piano-forte Player, Op. 823; 30 nouvelles études de mécanisme, Op. 849; 32 nouvelles exercices journaliers, Op. 848 (for small hands); School of Velocity, Op. 299; 125 Phrasing Exercises, Op. 261; Method Preparatory to Perfection in Fingering, Op. 636; 100 New studies for Attaining the Higher Finish, Op. 807; preludes, cadences, and little fantasias, Op. 61; Virtuosity in the Left Hand, Op. 399 and Op. 735; The Art of Mechanical Perfection, Op. 740; The Higher Grade of Virtuosity, Op. 834; 40 Daily Studies, Op. 337; Great Exercises in Thirds, Op. 380, and finally, the studies already mentioned above. It is not necessary to work through the whole of each of these works; every observant teacher will know what each individual pupil needs.

Just about the period when Op. 636 has been mastered, but not before, Von Billow's "Selection of Cramer's Studies" may be taken in hand. His 100 Daily Studies, Op. 100, taken in conjunction with those of Czerny, will render excellent service. Cramer already herein plays a more poetical rôle, the *technique* being often used, as sole aim, to incite to agreeable effects. These studies are also mostly available for public performance. Their poetical character is made especially prominent in Adolf Henselt's successful arrangement for two pianofortes of 50 of such studies.

Immediately following on Cramer, or, better still, during the study thereof, Clementi's *Grados* should be taken up, as it corresponds with the difficulties of most of Beethoven's sonatas,—the most difficult, viz.: Op. 57, 101, 106, 111, alone excepted.

To the above quoted works must be added: of CZERNY, 6 Easy Sonatinas, Op. 143; 3 Sonatas, Op. 158; Toccatina, Op. 92; 8 Scherzi, Op. 555; and of CLEMENTI (among the easier studies for scale playing) the important Preludes and Exercises in all Keys and 6 Easy Sonatinas, Op. 36. We do not hesitate to prefer these to the sonatas of Haydn and Mozart. Although these latter are in a musical sense more attractive, there is nothing dull or trivial in Clementi.

Let all who know what pianoforte playing should be honor "the three C's" and their principal works!

Specially written for "THE ETUDE" by HARRY BRETT, Leipzig, 29th March, 1893.

MUSICAL people and concert givers are complaining of great difficulties in obtaining a pianist to accompany them, and say that a good, reliable player is as hard to find as that *rara avis*,—an accomplished general house-work girl. This is a sad condition of affairs, indeed; especially so when conservatories of music, not to mention numberless local piano teachers, turn out "players" by the hundreds every year. Something must be rotten in Denmark. A "good accompanist" is invaluable; but it seems the average pianist despises this art of playing accompaniments, and consequently the field is occupied by a very few, who are always in demand. In their wild desire to rush to the top, people sometimes miss a pretty fair thing at the bottom.—*Boston Herald*.

## FLOTSAM AND JETSAM.

The London *Musical Times*, in quoting from a series of articles by Dr. Stanford in the *Daily Graphic* on Verdi's latest success, "Falstaff," emphasizes his condemnation of the "vibrato" so persistently used by the female voices. The statement is made that in a quartet it became impossible to follow the harmony, and even single notes became indistinguishable.

We are reminded that many otherwise excellent piano performances are ruined by a counterpart of this evil—the tempo rubato.

The vibrato when discriminatively used is an important factor in intensifying emotional effects.

So also is the tempo rubato, but the excessive use of either springs from the same source—exaggeration—and exaggeration will turn to ridicule the most worthy and commendable efforts.

\* \* \*

America can felicitate herself that such advertisements as the following are not to be found in the public press, viz.:—"Precentor wanted, for the U. P. Church, Woodside; if not qualified to play organ, must provide efficient organist. Salary £15 per annum. Applications, etc." \$75 is a magnificent sum to receive under such circumstances. While, however, the above-mentioned felicitation is taking place, we may be able to call to mind an application we have received for lessons, each lesson to be an hour in length, twenty-four of them in a quarter, and the princely sum of ten dollars (or eight) per quarter to be the stipend. Now how does this speak for the musical qualities of the masses. What is worse, there are many who jump at the opportunity of teaching for such figures. There is, of course, much to be said on both sides of such a question, and judgments should not be too hastily made; but that a reform is essential there can be no question.

Who shall be the reformer or reformers?

\* \* \*

Closely allied to the above state of affairs is the succeeding clipping, which shows extravagance as developed in another form—

"Why, almost every concert room is a hotbed of artistic lies. We applaud Madame Patti well, because everybody says her singing is perfectly delightful and that she is undoubtedly the finest vocalist of the day—not because her songs have given us any genuine pleasure or done us any real good. We lift up our hands and a very rapturous take possession of our faces when Paderewski is mentioned, because, you know, every one says he is the most exquisite pianist that every lived, is living, or will live, and because it is the fashion to adore him; but whether we appreciated him when we heard him, or whether we ever have heard him, is quite another thing. We pretend to be delighted, charmed, when a strictly classical programme is put before us, when all the while we are longing for something vulgar—vulgar in a musical sense I mean, of course. O for the man that despises Hindel, that hates Mozart, and sees nothing in Beethoven, and that tells you so; it is delicious to come across him."

Sanctity in his reminiscences dilates on musical cant. The above-mentioned clipping places musical cant before us in a glowing light.

"Honesty is the best policy" is a common and much abused saw, but it holds good in matters musical as well as in affairs financial. Before there can be educational growth there must be an honest conviction and admission of a lack of knowledge. The person who raves over music which he does not understand will, perforce, never admit ignorance, and, consequently, will never learn.

That there has been improvement will be conceded, but the lack of true, consistent musical taste and culture in places where it might be expected to be present is very often an amazing discovery to those who run across it.

Such paragraphs as the above clipping should be placed before all who are extravagant in their musical enthusiasms, and the enormity of musical dishonesty should be impressed upon them.

## THE CURVED LINE.

EDITOR OF THE ETUDE:—It must surely have occurred to many of your readers that much printed music suffers from a superabundance of unnecessary marks, which tend to bewilder the eye of the reader, or by familiarity to render it callous to signs that are occasionally of great importance.

Take, for example, the continual use of the legato bow, —a sign which does duty for legato mark, phrase-mark, slur, and tie. The reason that so many pupils ignore the tie and strike the tied note again is that their eyes are so accustomed to seeing the curved line everywhere, even where it makes no difference, that they get to ignore it altogether. In most cases the legato line is unnecessary. If a note or succession of notes are written of a certain length they are to be held for that length unless marked otherwise by staccato or semi-staccato marks, and the legato mark makes no difference whatever and is useless. I am glad to see in the Presser edition of Sherwood's "Studies" that there is a delightful absence of needless curves and a consequent prominence of the said line when used as a tie. I have seen an instance like this where in one place all these marks were applied to a slur of two notes:—



This looks like a caricature, but it is to be found in more places than one in good editions of classical music.

I never could understand the prejudice which fought so hard against the use of the bracket (—) for a tie. It attracts notice at once; and some such device is needed for the young. We have all been young, and should try to remember the weaknesses and requirements of the young and to meet them by every means we can devise.

J. E. P. ALDOUS.

## IMITATIVE TEACHING.

The manner in which teachers proceed to give lessons to beginners, as well as those who are more advanced, is full of difficulties, perhaps as many as there are teachers. Our aim shall be to refer only to a few points, however, which are important so far as regards the practical interest of the pupil. How often we have pupils say to us when they are about to take their lesson, "Please play it through for me." Now, what prompts a pupil to ask the teacher such a question? It is a strong disposition to imitate, and since imitation must accompany every attempt to learn a new piece with those who have become habituated to learning in that way, they must necessarily have a teacher all their lives if they expect to keep up with the music of the day. We are aware that among our most noted instructors this style of teaching is practiced, and why do they do it? They do it because they can save themselves much labor in cultivating the pupil's mind in such a way as to invent expression, and conceive all necessary points whereby he may be able to play any piece artistically. The teacher sits down, plays the piece through, and says to his pupil, "Now you must play it in that way; of course the pupil has listened to the playing,—the natural swing of the piece, the movement, the melody, the touch, in fact, all the particular points necessary to complete and polish the piece. The experience which the teacher has got through years of study and drill is given to the pupil to apply only in that piece which he has before him. As often as he gets a new one the same ordeal is to be passed, when, on the other hand, he should explain the principles governing expression, movement, time, touch, and phrasing, permitting the pupil to play from method and principle; then, if he fails to get the idea, "Well, to play a phrase over for him that he may get the idea of the principle which, when once understood, he can apply it any place where it is required, and do so intelligently. This method of teaching takes time and pains, of course, but there can be no excellence without great labor; the intelligent progress of the pupil must be looked after rather than the ease of the teacher. The pupil can soon be taught to learn upon his own ability by sitting down to his lesson, taking it through slowly that he may be able to play on time and tune; when this is accomplished, he can then be taught the principles of phrasing, expression, touch, and fingering. By pursuing this method a pupil will cease to desire his music played through for him first. It is best to let the pupil do all he can from his own ideas; then if there is something lacking, brighten his ideas by an example from the teacher. This manner of instruction will develop all the musical ability there is in a pupil.



## LETTERS TO PUPILS.

BY JOHN S. VAN CLEYE.

W. C. M.—You ask how to overcome the habit of musical stuttering? I would say, the way to overcome it is very much like overcoming vocal stuttering—simply keep cool, concentrate your thoughts, and hold your breath.

If you do not wish to stammer, don't stammer—play slowly, but don't play too slowly, for that is sometimes the cause of stammering. I believe that an over-bashful, self-conscious person who is very particular to be very, very exact about everything, is more likely to stammer than one who rushes at a thing with a certain sense of "abandon." Play as a bird flies, trust your wings and the air, trust the piano and your fingers and the wires, think music and don't think all the time B flat, arpeggios, or the miseries of chromatic gyrations,—play! play! play!—make music, and don't be afraid of either yourself or the composer.

I believe that a large amount of our teaching is of such a pedantic and microscopic character that it actually produces an unmusical quality in playing.

BROOKLYN, B. C. B.—The difficulty which you allude to in reference to the fifth finger is one of the most annoying and most insidious of all the mechanical traits which vex the player's hand.

If you find a pupil inclined to droop the fifth finger badly it is one of the very worst signs. It usually indicates a hand too flexible—there is such a thing as having the hand too boneless, for all that famous maxim of Thalberg, "Play the piano with velvety, boneless fingers." This bonelessness must be the bonelessness of the will, and not of the natural construction.

I have a young lady pupil whose fingers are so utterly flaccid that it seems as though all her bones were cartilages.

It is only by the most powerful and conscious effort that she can retain any one of the joints in its proper curved position to secure a firm blow. Of all the five fingers the fifth is the meekest in this one specialty.

Mr. Sherwood lays great stress upon this very thing, and, indeed, one of his very first exercises, as he has explained it to me, is to require the elbow to be held rather close to the body, and while the first and second fingers are depressed to wrench the wrist around, so that the fourth and fifth fingers are elevated.

At first it gives almost a painful sense of violent effort in the lifting muscles, but if this disposition is persisted in for a little while, for a few minutes at a time every day, it will very soon be found that the knuckles are on the level.

Unless the knuckles can be held on the level, a smooth scale is an impossibility. Now you say, Can I recommend an exercise good for the fifth finger?

The only one I know of is the great exercise in the Von Bülow edition of Cramer, in B major, No. 12. However, the Songs Without Words, of Mendelssohn afford you countless instances of a melody to be pronounced strongly with the fourth and fifth fingers. But after all is said and done, you must not look for your help in quack nostrums,—no human ingenuity is equal to the task of inventing a combination of notes which by dogged and faultless iteration will ever make an artist;—the artist must grow from within, just as the palm tree does, and the way to strengthen your fifth finger is to hold it in the required position and make it stay there using it, both in single-hammer exercises and wherever required in scales or pieces. See to it that the curvature of the finger is equal to a somewhat lengthened quadrant, and then you will have the finger in a position to come upon the key with "aplomb" and secure a round, pure tone.

BELLE VAN S.—You ask whether you shall drop music during your high-school course and then give yourself two years solidly to it.

My answer is to the first: No. It is far better if you can only practice one hour a day, that you do that systematically for several years, than that you cram four or five hours a day into your head and fingers, weary your head and injure your nerves, bewilder your brain and

torment all your neighbors in the hope of becoming suddenly a mushroom artist.

Nobody ever became a musician in two years. It is a growth, and of all things do not lose the early impressive years when both brain and fingers are susceptible.

If you possibly can, I would advise you to postpone your society debut for two years longer. You will then be twenty-two and amply fresh enough (I would not be discourteous enough, since you are evidently a lady, to say green enough), but of all things do not abridge the blissful period of youthful study, for it is the golden time of life.

If you cannot prepare thoroughly well for one lesson a week with what time you can practice, then take one lesson a fortnight, but let it be at regular intervals, and prepare everything that you do well, and keep at it! keep at it! keep at it!

Musical ideas cause us to grow, as the showers from heaven create the verdure of the earth. You cannot abstain from all musical influences and then suddenly empty a whole reservoir of technical exercises upon your fingers, thinking thereby to become a musician as by magic.

I will illustrate this advice about continuance by a stanza from a poem on "Genius," by R. H. Dana, which I learned as a boy, and which always struck me as being very fine:—

"No good of worth sublime will heaven permit  
To light on one as the passing air:  
The lamp of genius, though by nature lit,  
Unless protected, trimmed, and pruned with care,  
Soon dies or runs to waste with sickly glare.  
And learning is a plant that spreads and towers  
Slow as Columbia's Aloe, proudly rare,  
That, mid gay thousands with the sun and showers  
Of half a century grows alone before it flowers."

F. R. B. (The fourteen year-old boy who thinks of giving up piano playing).—I will say to you what *Punch* did in the famous article headed "Advice to Those who are About to Marry." The article was, "Don't." If you contemplate giving up piano playing, I not only say don't, but I beg of you don't.

What we want in this country is refined, well educated, sensitive boys who love something better than the coarse, half-Indian amusements of rough, harum-scarum youngsters. If you have a taste for piano, cultivate that; if for violin, that; if for painting, that; poetry that; but do something which will develop that intellectual and emotional side of your nature; which unseals one of the most inexhaustible fountains of delight; which refines the character, and which, though not religion, is its most powerful help.

If your boy friends drag you away from your practice hours, cut the acquaintance of your boy friends. Certainly piano practice is better for you than base ball, though that is well enough in its way, and chopping wood for your mother's stove is also better, for it gives at once exercise and a useful harvest. The same may be said for digging in a garden or doing almost anything else that has the distasteful quality of being of some value. Above all things, about your practice, though you may allow yourself an occasional vacation, be systematic.

## MUSICAL STUDY FOR CHILDREN.

THE study of music has been so long regarded as the means of acquiring an accomplishment merely, that many persons do not realize its importance to mental development, and it does not take the place which its value justifies in the training of young children. How thoughtful parents in these days of the kindergarten idea fail to undertake quite early the distinct and individual mental training of their children. If they cannot afford kindergarten instruction at the hands of a skillful teacher, they seek to know the principles of the system, and to apply them as best they may; but the child takes music lessons that he may "learn to play," and that is a matter that may be postponed indefinitely.

The wide-awake music teacher has, however, kept up with the advance in all departments of teaching. His method has grown scientific, and the ideal he sets before him is very different from that of a few years ago. The growth sought by the best teachers now is inward rather than outward. The "natural method" is employed in music as in other teaching, and the training of ear and finger is so carried out that it may be questioned whether the symmetrical development of the young child is complete without it.

FRANCIS M. FORD.

## A YEAR OF JUBILEE.

BY H. BRITT.

LEIPZIG.—The Royal Conservatorium of Leipzig celebrated its fiftieth anniversary on the 10th inst. in a manner that will long be remembered by those present thereat. The King and Queen of Saxony were present at the morning performance in the charming Concert Hall of the institute, people appearing in full dress in honor of the occasion. Dr. Carl Reinecke had composed a Festival Overture on Schiller's verses, "To the Artists," for the occasion and conducted the same himself with the vigor of a young man. The work and chorus thereto met with well-merited approval. Beethoven's Ninth Symphony (conducted by the gifted Haus Sitt) was admirably performed, although the many high and sustained tones were almost beyond the powers of the youthful *soprano*. Only present actual students took part in orchestra and choir. But one speech was made, namely, by Dr. Otto Gauthier, the popular principal of the institute.

The evening festivities, which consisted of (1) Mozart's Comic Opera, "The Theatre Director"—performed by students of both sexes, including Messrs. Hurlbrink, of Philadelphia, as Nephew, and Siegel, of New York, as Mozart, conductor; (2) a burlesque for three violins, with bassoon obligato, specially composed for the occasion by Prof. F. Hermann, a teacher at the institute; (3) Mozart's "Village Musicians," performed by six of the teachers, all leading men as musicians. All three performances were carried out with real humor and *verve*. Thereupon followed a "banquet" (attended by some 1800 persons), on which one used only say that neither faultless diners (with a pint of wine included) nor faultless brilliants are obtainable for half a dollar. The speeches made thereat by Dr. Gauthier, Herr Trefftz, Sr., Chief-Burghmaster, Dr. Geuter, Herr Schurig (a student), and Herr Radecke (one of the earliest students of the Conservatorium) were to the point and not too long. The large theatre hall and ball room were reserved for dancing, which was kept up until "Phœbus rose from the sea."

When the King (Albert) is in Leipzig he devotes himself to inspection of the industries, etc., thereof. *Inter alia* he attended a private concert arranged for his entertainment at the pianoforte factory of Julius Fench in order to become acquainted with the merits of a new combination of pianoforte and stringed organ. Miss May Brammer, of Grimby (England), a gifted and popular young violinist; Signor Hugo Afferni, of Florence, a gifted young composer and pianist (both former pupils of the Leipzig Conservatorium), and Herr Barge, the flute virtuoso and teacher at the Conservatorium, performed respectively (1) a Fantasia by Afferni for the new instrument, (2) the Adagio from Spohr's ninth concerto for violin and pianoforte, (3) Liszt's Rhapsody No. 12 for pianoforte, (4) Cantabile from a concerto for flute by Antonio Vivaldi, arranged by Count Paul Waldersee, and (5) a piece specially composed for the occasion by Signor Afferni. Upon the King's order the artists were separately presented to him and most kindly complimented on their respective performances.

Miss Marie Louise Bailey, of Nashville, Tennessee, has made her mark here as a *pianist*. She appeared at the Old Gewandhaus on the 28th inst. with a selection from the highest (and most difficult) works of Bach, Beethoven, Rameau, Mendelssohn, Schumann, and Chopin, all of which she played from memory with an almost faultless technique, evidencing in passages a really masculine power. She was so well received that she was induced to give two extra numbers, also from memory. This young lady, who is scarcely eighteen years old, will now that she is emancipated from the thralls of technical studies (which tend for the time being to kill expression) and can devote herself to the cultivation of expression through the study of national songs, etc., certainly make a name, as her love and taste for music are inborn and deep-seated, a fact to which the writer can depose from personal experience.

Leipzig, April, 1895.

## POINTS FOR PUPILS.

BY CHARLES W. LONDON.

"AM I my brother's keeper?" is one of the first recorded sayings of man. "But what has this to do with pupils?" do you ask? Much, for when you miss a lesson you have robbed your teacher of exactly that much time and tuition. When you bargained to take lessons of him it implied that he should be ready at a fixed hour to give you a lesson. Yes, and it is truly demanded that you shall be there and as ready for that lesson. "It takes two to make a bargain," and it binds at least two persons to its agreement. You have no right to defraud your teacher, and to send him word does not make it right to miss your lesson. The courts of law will give him the tuition fee for every lesson lost, thus recognizing the justice of his claim. A music teacher's time is his money, and no one's money is subject to the whims and caprices of other people.

THERE is another side to this important question. No pupil ever was known, and never will be known, to become even an ordinarily good musician that was allowed to take lessons or not take them, just as he pleased. Regularity is a positive necessity, if one ever makes substantial advancement. When the pupil once knows that he must take his lesson on the hour appointed, severe illness and the annual vacation excepted, he will practice and learn his lessons, and not let any and every trifling thing interrupt his practice. One of the first things for a beginner in music to learn is, that practice and lessons are to be as regular as are his meal hours and school duties, and that they are exactly on the same basis as are his school studies. In fact, as music costs the most, it should be the first attended to, and sports, visiting, and the thousand and one little things that so often serve as excuses must give place to the practice hours, and not the practice hours to these worthless hindrances. Well-learned lessons and not plausible excuses are what is demanded.

INACCURATE practice is worse than worthless, yes, it is a positive injury to development. Accurate ideas are a necessity. These come from the teacher, and are inspired by his teaching and illustrations. Exactness of impression fades fast, and the more delicate and artistic the model, the sooner it fades from memory. Hence, the necessity of the pupil being often with the teacher, and missing no lessons. If a certain grade is fixed in the mind as a point of attainment that you will be satisfied with, two lessons a week will soon take you beyond it, while one week will require many more lessons and more than twice the time. Or, to put it in another way, if you have a certain sum of money to spend on music lessons, two lessons a week will give you more results, take you farther, and make a better performer of you than would one lesson a week. Inspiration, enthusiasm, and the models up to which work is to be brought all come from the teacher. Therefore the necessity of being often with him. The boy's copy-book showed a fair penmanship as far as two or three lines next the printed copy, but his handwriting steadily grew poorer and poorer as he got farther below the copy.

WHEN the pupil is with the teacher at least twice a week, he can be corrected before he has practiced a mistake long enough to confirm it into his hand and brain. He can have a fresh piece before he becomes tired of the old one. His interest can be kept up to a productive point. It is to be remembered that interest and advancement go hand in hand. When there are two lessons a week, the pupil feels that the time for his next lesson is nearly by the longest, therefore, he cannot put off his practice for every little excuse. Interest being kept up to a productive point, he tries to find time for practice rather than get out of it. His growth in music can be seen daily, and, as a result, all of his friends are more than satisfied with his marked advancement, instead of feel-

ing that the money has been wasted. When studying music, why not plan and work for thorough success, instead of indolently drifting into ignominious failure.

"THE silent thought has a sonorous echo," says Saintine. Unfortunately, there are a great many sonorous echoes that are not the result of thought. The bane of the average piano pupil is a lack of thought. They fail to fully comprehend the ins and outs of what they are playing. They make numerous mistakes due solely to carelessness.

STOTHARD, the celebrated painter, was noted for the exactness and perfection of his work. His hand was extraordinarily sure. It was related of him when showing some early drawings from the antique, made while he was a student of the Academy, that they were begun and finished with pen and ink only, and Leslie remarked "that they looked like beautiful line engravings." "I adopted this plan," replied Stothard, "because I could not alter a line; it obliged me to think before I touched the paper." The above quotation clearly illustrates the gain of careful thinking to the student of music as well as to the student of art. Many students of music spend time and money enough to have become fine performers; but they utterly fail because of imperfect work while practicing. The celebrated French writer, Amiel, says, "He handles his instruments agreeably, but he does not possess it, still less does he create it."

THE same author has well said, "There is no curing a sick man who believes himself in health." One of the most common causes of failure is the want of a careful self-criticism. Pupils often seem to do a sufficient amount of careful thinking, but they fail in bringing their execution up to their mental ideal, fail because they do not criticize their own playing. Such pupils have their minds too fully occupied with reading and the technic of what they are playing. They give themselves no opportunity to listen carefully, and to certainly know how they have been performing. "A duty is no sooner divined than from that very moment it becomes bidding upon us." (Amiel.)

## HERO WORSHIP.

AN elderly lady has been telling me reminiscences of Liszt's visit to Berlin over fifty years ago, when this infatuation probably exceeded anything of the kind ever known. Their perfume bottles, their toilet soap, were all stamped Liszt. Ladies had the name on the palms of their kid gloves. They followed his carriage. They stood at the door of his room and blocked the hallway, and even obtained from the servants the leaves from his teacup and the ashes from his cigar. Hero worship has been prevalent in all ages. Everybody admires success, and instead of assisting struggling talent to rise, it is so much easier to fall in with the crowd and worship those at the top. This is not to be wondered at when it is remembered how few ever reach the top—in music it is said only one out of 100,000, and probably the same ratio in other professions. Any reader can look back a few years and recall numerous instances where mothers and partial friends paraded the children's talents to an admiring public and all gave the usual "wonderful promise." Where are they to-day? Most of them came to Germany and were soon engulfed in the torrent. Many were entirely lost, and of the survivors, the singers, the future prima donnas, are in the chorus, while the pianists are only fair accompanists, and the little violinists are playing in the dance hall or second string in the orchestra. Alas! the irony of fate.—*Fred.*

## [FOR PARENTS TO CONSIDER.]

UNJUST blame is exceeding hard to bear, yet how much of it falls upon the innocent shoulders of the music teacher. If he is earnest and aims to advance his pupils by correcting their faults and inciting them to greater activity, he is called a scold, and will for this reason be soon discharged. If, on the other hand, he is indolgent and says but little, if he lets the pupil go on at her own speed, he is denounced as being unfit for his work. In the meantime the fault lies with the parents who do not sustain the teacher, who listen to the unjust complaints of pupils and allow them to have their own way, where in reality they should be made to obey.

## SHARP FOUR IN THE MINOR MODE.

BY H. W. PATRICK.

UNLIKE any other intermediate degree, that is, one which does not belong to the scale, #IV does not necessarily produce a modulation, and for every chord in the minor mode containing IV of the scale, new chords can be formed by substituting #IV for IV.

The chords of the seventh found on V and VII with sharp four are, however, very harsh discords and are seldom used.

The chord of the seventh found on II with sharp four is a very effective chord and is frequently employed by the great composers, especially in its third form, *i. e.*, using its fifth as the base.

The chord of the seventh found on #IV itself, while by no means necessarily implying a modulation, makes, if desired, a beautiful modulation to the major key whose key-note is a semitone above the minor. The reason for this is plain. This chord contains exactly the same sounds as the fourth form (or third inversion) of the dominant of the new key. By making the enharmonic change in the writing of the chord, no other chord is necessary to form a perfect cadence with the tonic.

Taking into consideration all the above results produced by sharpening the fourth degree of the minor scale, and it being the only foreign degree in either the major or minor scale which will not produce a modulation, has naturally led me to the question—Is this really a foreign degree? Is it not rather an integral member of the minor scale, at least so far as harmony is concerned? Another thing that strengthens this opinion is the fact that by playing the minor scale and introducing #IV, no unpleasant effect is produced on the ear. On the contrary, it makes a kind of leading note to the dominant.

I do not advocate that such a scale should be practiced by piano students, but for the student in harmony I think it would simplify the study of chords in the minor mode.

## THE INSTRUCTION BOOK.

PARENTS often have an idea that any old instruction book will do for their children to begin with. Perhaps they already have a book in the house, which was used by the child's mother or grandmother, or it may be some cheap, worthless book which was "thrown in" when they purchased the piano. They ask the teacher if this book will do, as they do not wish to go to the expense of getting a new one. What would these people think if their children should be given books to study at school which were used fifty years ago? The musical instruction book of the present day is as much different from that which was used twenty-five years ago as the geography of our country at the present day is different from that used twenty-five years ago. We now have instruction books and studies written by some of the best educated musicians of the present day—men who have had years of experience as teachers, who have put their best thought in these works, which are so great a help to the young teacher and student of to-day. Every conscientious teacher is anxious to keep up with the times, and every parent who wishes their children to advance will employ a conscientious teacher, and trust to his or her judgment in the selection of instruction books or studies.—*Fred. A. Williams.*

## EXACTNESS IN FINGERING.

THE great majority of players give too little attention to this important subject, for if a passage is fingered correctly and the fingering exactly followed, the hand as well as the mind learns the passage, and a mistake becomes nearly impossible. It will be found that all pianists who play with certainty and without break give much attention to fingering. This was true to the fullest degree with Thalberg. The underlying principle is, that all pianism depends on automatic movements, and these can be acquired only by exact repetitions of a passage over and over, including the fingering as well as notes, and that in a true time or rhythm—in fact, including everything that goes to make a perfect performance. It hardly need be added, that the absolute perfection that this demands can only be controlled by slow practice.

## GYPSY DANCE.

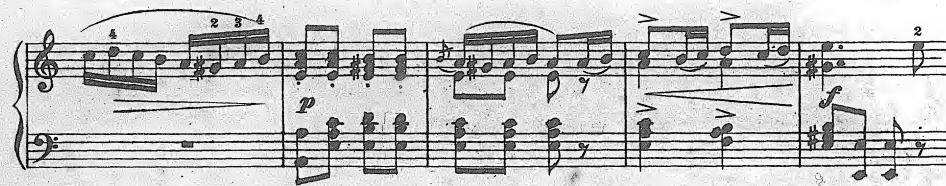
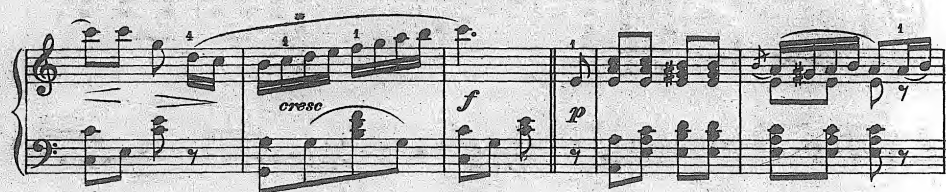
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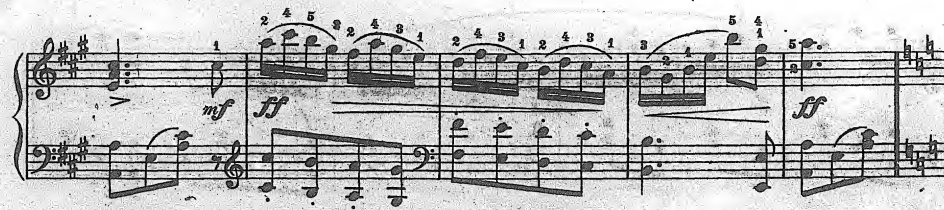
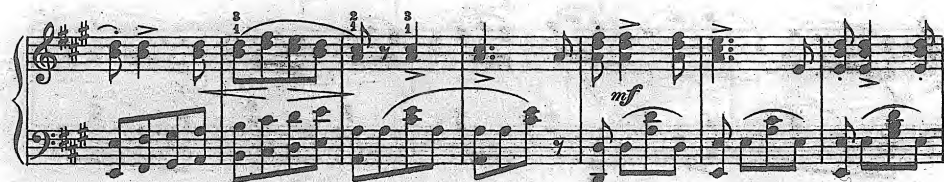
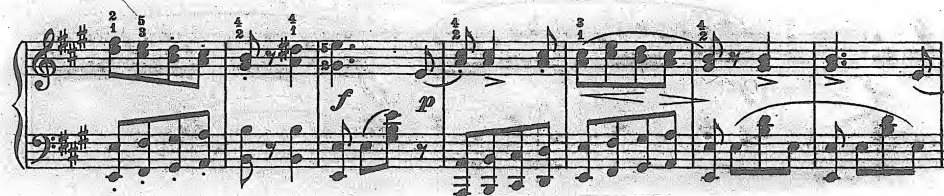
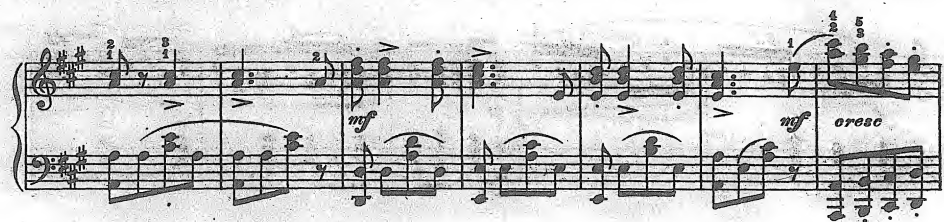
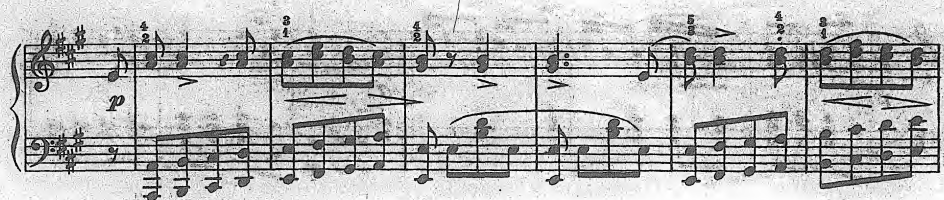
Moderato.  $\text{♩} = 100$ 

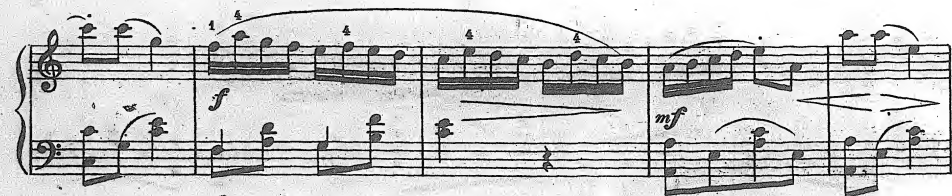
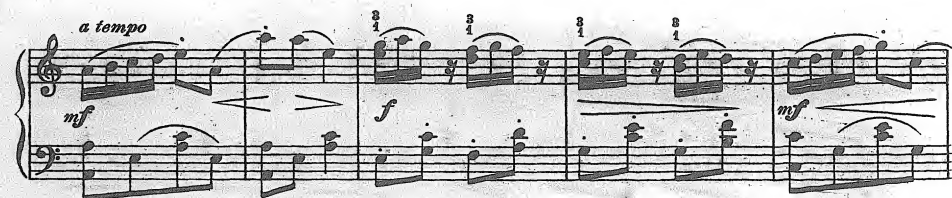
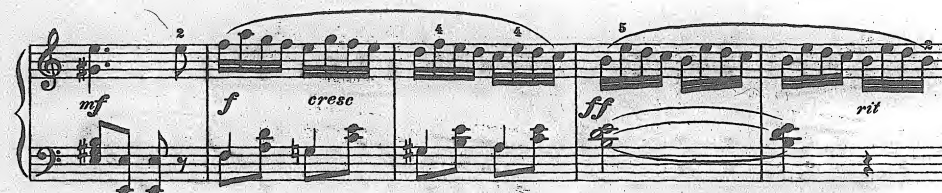
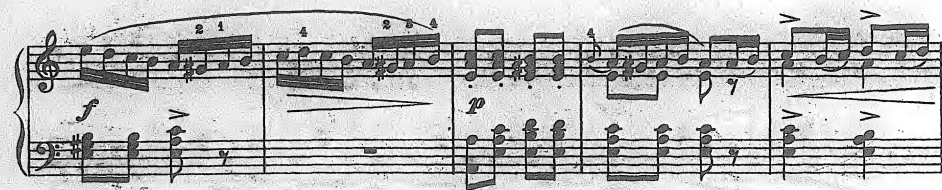
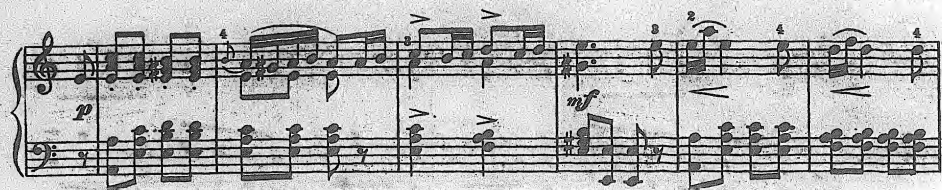
Allegro moderato.

The musical score for "Gypsy Dance" is written for piano and bass. It begins with a tempo marking of "Moderato. ♩ = 100" and a key signature of one sharp (F#). The first system shows the initial melody and accompaniment. The second system continues the piece, featuring a "mf" dynamic. The third system includes a "p" dynamic and a "f cresc" marking. The fourth system is marked "a tempo" and includes a "rit" (ritardando) section. The fifth system concludes the piece with a final cadence. The score is composed of five systems of piano and bass staves, with various musical notations including dynamics, articulation, and fingerings.

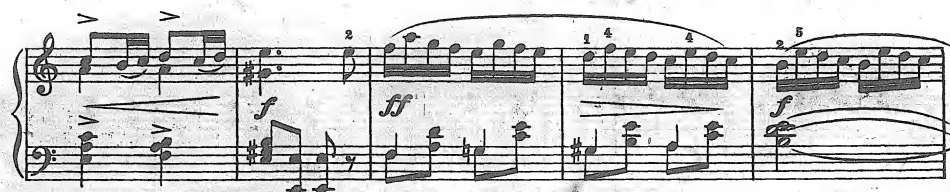
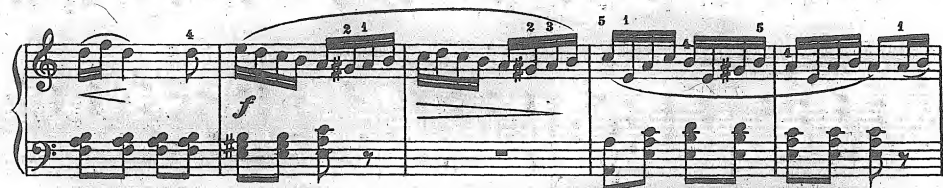
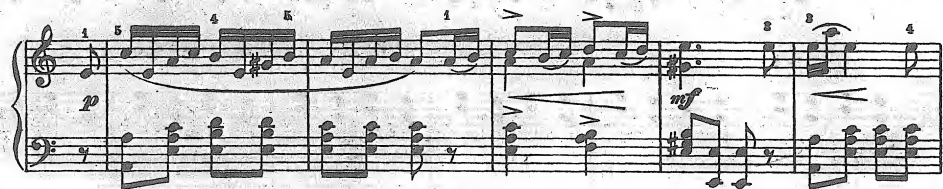
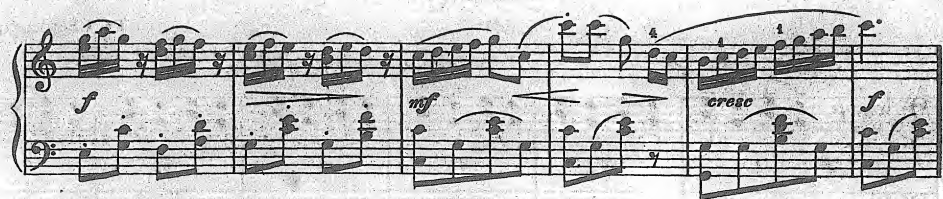












# FUNERAL MARCH.

SECONDO.

Fr. Chopin, Op. 35.

1 2 3 4 5 6

7 8 9 10 11 12

13

*f* *sf*

*sf* *sempre f* *p* *sfz*

*f* *sf* *sempre f* *f*

## FUNERAL MARCH.

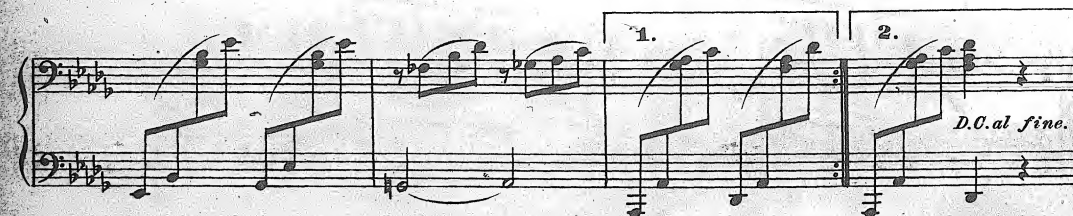
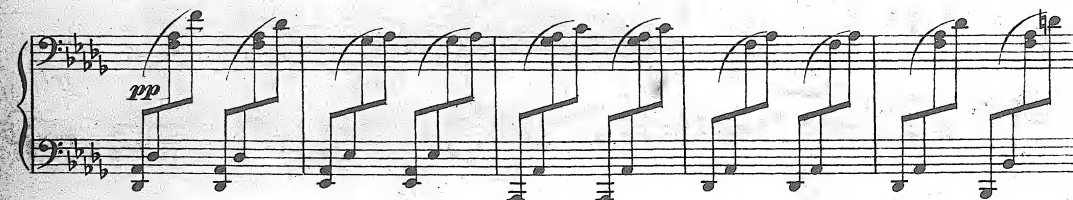
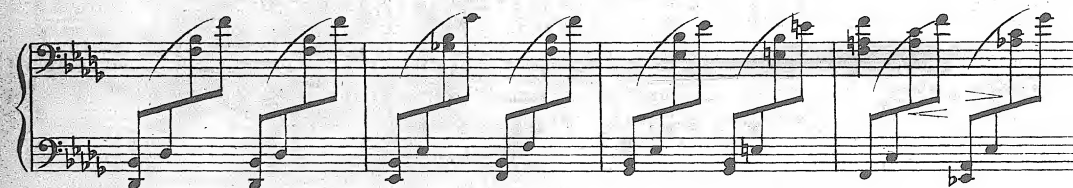
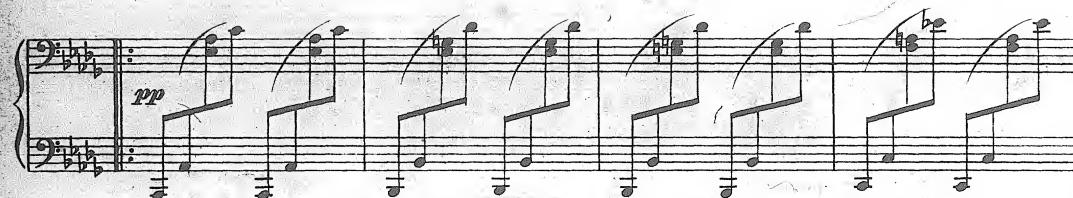
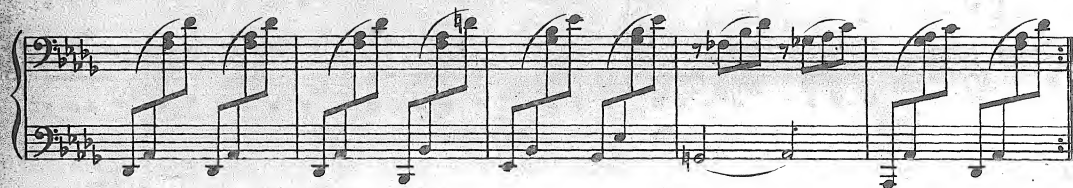
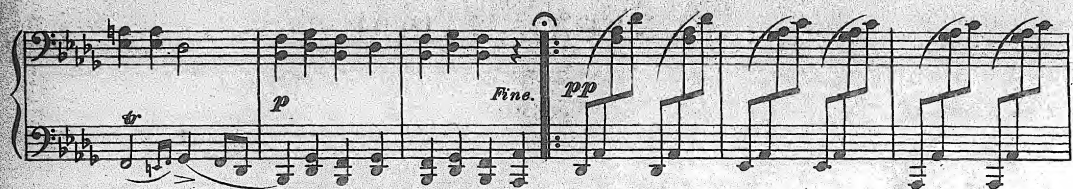
PRIMO.

Fr. Chopin. Op. 35.

The musical score is written for piano and right hand. It begins with a piano (*p*) dynamic. The first system shows the piano accompaniment with a steady eighth-note pattern in the left hand and a melody in the right hand. The second system introduces a forte (*f*) dynamic. The third system features a sforzando (*sf*) marking. The fourth system includes a *sempre f* instruction. The fifth system concludes with a *sf* marking. The score is in B-flat major, 3/4 time, and consists of five systems of piano and right-hand staves.



## SECONDO.



This musical score is for the Primo part of a piece, page 9. It is written for piano and grand staves in a key with four flats (B-flat major or D-flat minor). The score consists of six systems of music. The first system begins with a piano (*p*) dynamic and includes a *Fine.* marking. The second system features a pianissimo (*pp*) dynamic. The third system continues the melodic and harmonic development. The fourth system includes a *pp* dynamic and a repeat sign. The fifth system also includes a *pp* dynamic. The sixth system concludes with two endings, labeled 1. and 2., and a *D.O. al fine.* instruction.

*p* *Fine.* *pp*

*pp*

*pp*

*pp*

1. 2.

*D.O. al fine.*

## SECOND VALSE.

Revised by Wm. Mason.

BENJAMIN GODARD Op.56.

The musical score is arranged in five systems, each containing a piano (piano) part and a violin (violin) part. The piano part is written in a bass clef with a key signature of two flats (B-flat major). The violin part is written in a treble clef with the same key signature. The time signature is 3/4. The score includes various dynamic markings: *p* (piano), *f* (forte), *mf* (mezzo-forte), *cresc* (crescendo), and *dim* (diminuendo). There are also fingerings (1-5) and bowings (1-4) indicated throughout the score. The piano part features a steady accompaniment of chords and eighth notes, while the violin part has more melodic lines with various ornaments and dynamics.



The musical score is written for piano and consists of five systems, each with a treble and bass staff. The key signature has one flat (B-flat), and the time signature is 3/4. The score includes various musical notations such as slurs, ties, and fingerings (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000).

*cresc* *f* *f* *p* *cresc* *p*

*ff* *ff* *f*

*dim* *p* *ff*

*f* *poco a poco dim*

*pp* *cresc* *f* *p*

This musical score is for a piece titled "Second Valse. 6". It is written for piano and features five systems of music. The notation includes treble and bass staves with various musical symbols such as notes, rests, and dynamic markings. The key signature is B-flat major (two flats). The score includes several performance instructions: *cresc* (crescendo), *f* (forte), *p* (piano), *mf* (mezzo-forte), *cantando* (singing), and *ff* (fortissimo). There are also fingerings indicated by numbers 1 through 5. The piece concludes with a double bar line and a repeat sign.

The score is organized into five systems, each consisting of a treble staff and a bass staff. The first system begins with a treble staff entry marked *cresc* and *f*, followed by a bass staff entry marked *p*. The second system continues with a treble staff entry marked *f* and *cresc*, followed by a bass staff entry marked *p*. The third system features a treble staff entry marked *mf cantando* and *p*, followed by a bass staff entry marked *f*. The fourth system starts with a treble staff entry marked *p* and *f*, followed by a bass staff entry marked *p*. The fifth system concludes with a treble staff entry marked *f* and *ff*, followed by a bass staff entry marked *ff*.

This musical score is for a piece titled "Second Valse." It is written for piano and features five systems of music, each with a grand staff (treble and bass clefs). The key signature is B-flat major (two flats). The score includes various musical notations such as notes, rests, and dynamic markings. The first system begins with a "sempre ff" (sempre fortissimo) marking. The second system continues the piece. The third system includes markings for "mf" (mezzo-forte), "dim" (diminuendo), "p" (piano), and "f" (forte). The fourth system features a "p" marking. The fifth system includes a "ff" marking. The score is decorated with small floral motifs and asterisks. The piece concludes with a final chord and a fermata.

*sempre ff*

*mf* *dim* *p* *f* *p*

*f* *p* *ff*



A musical score for a piano piece titled "The Rose Tree". The score is written for a grand piano, with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 3/4. The piece begins with a forte (f) dynamic. The melody in the treble staff features a series of eighth and sixteenth notes, with some measures containing triplets. The bass staff provides a simple harmonic accompaniment with chords and single notes. The score includes dynamic markings such as *f*, *dim*, *p*, and *ff*. There are also performance instructions like "Ped." (pedal) and "acc." (accents) marked with asterisks. The piece concludes with a double bar line and a final chord.

And. \* \* \* \* \*

Musical score for "The Song of the Lark" by Maurice Strakosky. The score is in 4/4 time, key of B-flat major, and consists of 16 measures. It features a vocal line (Soprano) and a piano accompaniment. The vocal line begins with a fermata on a whole note, followed by a melodic line with various ornaments and dynamics. The piano accompaniment consists of chords and single notes, with dynamics like "cresc", "f", "p", and "mf". The score includes a "Red \*" marking and a "P." marking.

Musical score for "The Rose Tree" in 3/4 time, featuring a piano accompaniment and a vocal line. The piano part consists of two staves (treble and bass clef). The vocal line is on a single staff with a treble clef. The key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte) and *p* (piano). There are also performance instructions like *cresc* (crescendo) and *as* (as before). The lyrics "The Rose Tree" are written below the piano part.



## No 1430

## MORNING PRAYER.

(♩ = 50)

Not too fast.

Jul Grossheim, Op. 23, No. 9.

*mf*

*p*

*softer little by little*

*louder*

*f*

*softer by degrees*

(A)

The simple, plaintive melody may be made very effective by the use of a singing touch. A soft accompaniment (*in the left hand*) will also add to the same effect. **A** Here the arm must be brought into play as the chords are struck so that the tone shall become rich full and round without being harsh or unduly forced. The diminuendo and crescendo must be carefully observed.



# SPINNING SONG.

By A. ELLMENREICH

This piece gives practice in syncopations and upon a left hand melody. Do not allow the right hand to overpower the left hand melody. *Legg.*, is an abbreviation of *Leggieramente*, pronounced, Ledge-jur-man-ty,

meaning, a light and easy movement. A spinning song represents a maiden singing to the accompaniment of the whirring spinning-wheel. Keep your wrists loose and flexible.

*Allegretto. legg.*

*p*

*cres - cen - do.*

*a tempo.*

*poco riten.*

*p*

*p*

*p*

First system of musical notation, measures 1-6. The key signature is one flat (B-flat). The time signature is 2/4. The music features a piano (p) dynamic and a crescendo (cres.) marking. Fingerings are indicated by numbers 1-5. The right hand plays chords and single notes, while the left hand plays a steady eighth-note accompaniment.

Second system of musical notation, measures 7-12. The music continues with a piano (p) dynamic and a crescendo (cres.) marking. The right hand features more complex chordal textures and melodic lines, while the left hand maintains the eighth-note accompaniment.

Third system of musical notation, measures 13-18. The music is marked *legg.* (leggiero) and *p* (piano). The right hand plays a series of chords, while the left hand continues with the eighth-note accompaniment.

Fourth system of musical notation, measures 19-24. The music features a piano (p) dynamic and a crescendo (cres.) marking. The right hand plays a series of chords, while the left hand continues with the eighth-note accompaniment. The lyrics "cres - cen - do." are written below the right hand.

Fifth system of musical notation, measures 25-30. The music is marked *a tempo.* and *poco riten.* (poco ritardando). The right hand plays a series of chords, while the left hand continues with the eighth-note accompaniment. The lyrics "cen - do." are written below the right hand.

Sixth system of musical notation, measures 31-36. The music continues with a piano (p) dynamic. The right hand plays a series of chords, while the left hand continues with the eighth-note accompaniment.

## THE MODEL STUDENT.

MODERN education is burdened with a multiplicity of studies. The youthful mind is never allowed to dwell long on one study. Six, eight, and ten studies to prepare daily the year requires not uncommon in educational systems. In fact, the whole of school life is spent in overcoming the rudimentary difficulties of many different studies, any one of which to master thoroughly would make a life of work. The object of all this experimental study is to give time for choice of study; namely, to form the judgment sufficient to make a choice. We plunge into every department of study, tasting of each only to find out whether our nature responds to the peculiar study. Another very good object in not being hasty in choosing a life's study is, that many, to be successful in life, should never engage in any mental avocation when nature intended and fitted them for a purely mechanical or mercantile pursuit. Parents also make a great mistake in bringing up a child to follow some particular line of study which is revolting to the child's nature. We have two notable instances of this in the lives of Handel and Beethoven. We know of a father, who was determined that his boy should be an Episcopal minister, and to this end he kept him in high-schools and universities for nine years, at a great sacrifice to his and his family's comfort. The young man in this case did not rebel, but he never tried to follow the career of his fond parent; but it was of no use. Nature never intended him for any intellectual pursuit, least of all an Episcopal minister. From the university he entered a printing office at \$3.50 per week, which after a year's time was increased to \$4. His boy's study of a year was an almost total loss to him. He was not only kept back all these years from engaging in a pursuit fitted to his capacity, but he lost almost every chance of making a success of anything in life.

But what has all this to do with the Model Student? We only wish to show that a judicious choice of study must be made, — not who wills can become a musician, but he who is called.

One trouble with musical study, which prevents the same mode of choosing as with the other professions, is that to be successful in it one must cultivate it from the first youth. The Germans have a saying that, "one must leave his technic behind at nineteen." The choice of most callings in life need not be made until about the time a musician is a matured artist. Nature, as if aware of this fact, has wisely provided that the musical talent should show itself very early in life. It thus does the way with any preliminary education in order to reach a choice of study; but in spite of this, there are a vast amount of failures in music from late beginnings. We are positively convinced that technical education is at an end after maturity has once set in. Technic after that seems fixed and right like a body itself. A child in growing up changes his form, his physiognomy, his gait, his movements, in fact, during childhood and maturity everything about him is constantly changing; but there comes a time when the whole frame and its various movements remain fixed. Only grace and polish may then be added, but the form is molded and stereotyped. With this clinching of all physical form and habits ceases the further training of the muscles by the action of the mind. We must yet see the first artist who has not laid the foundation of his skill in early youth; indeed, we have never seen even a passable good player who began after the age of nineteen years. We will presume then, in describing our ideal student, that a judicious choice has been made, and further, that he has youth, with his mind plastic and muscles and body unformed.

In the model student there are two things to be considered. His *nature* and his *work*. The qualities of mind which make a person susceptible to the charms of music, or even to create tone pictures, are by no means the same as those which will make him an artist. It is very doubtful whether Wagner, Beethoven, or Cherubini would ever have made great artists. Not because of their overpowering creative spirit, but a positive lack of those qualities which one must possess to become an artist. The keynote of this is found in the life of Wagner, who began piano playing under an able and conscientious teacher, he had his finger exercises to practice, and no doubt good advice about position of hand, etc. Before the second lesson came round the teacher thought he would call in and see how he was getting along in his practice; he found young Wagner hammering away on the keys to the *Die Preisung*. We will first consider the nature of the model student, — the æsthetic, — leaving the work — the Technic, — for another "chat."

The first requisite is a *warm, loving, poetical nature*; a heart full of sympathy and passion. A nature whose emotional oscillations move down the whole range of human feeling. Almost any nature when deeply moved by calamity or other outward circumstances will show forth intense feeling. Others have to be goaded to produce feeling, but the *Æolian-harp-like nature* of the musician is moved by the tenderest breeze. The artistic soul is the primary requisite to a musical student. Persons may possess every emotion, every susceptibility necessary for an artist, and yet not be able to apply them to art. No so with an artist who possesses these qualities

in the abstract and carries them also into his daily life. Only the crude material for art cultivation is found in our natures. Art is the idealization of our emotions. To appropriate what our sentiment being possesses to artistic cultivation is the work of every true teacher and student of music. There are many cultivated and refined people who are totally unsuited to artistic creations, or enjoy only the rudest forms. This is because their spiritual nature has never passed through the crucible of art discipline. This directing the life of the soul toward the appreciation and conception of beauty found in art is the greatest aim of the ideal music student.

Imagination is a quality a musician must especially cultivate. The meaning of tone pictures (with the exception of a very few instances, like the Revolutionary *Etude* of Chopin, the *Pastoral Symphony* of Beethoven, etc.) is left to the imagination to supply.

The vagueness and indefiniteness of the musical language, when not associated with words, call for a constant exercise of the imagination. It gives the interpretation character. It gives to mere outward sensuous beauty a spiritual beauty. It is the only means by which you can search out and comprehend the beauties of any art production; which springs from the imagination, appeals to the imagination, and is understood only by the imagination.

Strange as it may seem, the next quality for a successful student of music is a strong intellect. Modern music demands this intellectual grasp, not only to interpret, but to understand it. The works of Bach, Schumann, Wagner, Brahms, etc., take brains to play. Strength of mind is here needed in every measure. A rugged intellect only can successfully grapple with the wealth of learning contained in the works of modern writers. A weak intellect, however aured with imagination, with poetical feeling, will be dashed to pieces when confronting the gigantic art works of the master minds of music.

There is a call in music for all the minor graces of the mind. To amplify would lead us too far, so we will content ourselves by merely pointing out some of the more prominent ones. Memory is severely taxed, and now forms a distinct study in music. It has been conceded that of all professions the artist has the greatest need laid on his memory. Nothing less than a memory is expected from a public performer. The physical powers are called upon to endure a very exhaustive and fatiguing exercise in interpreting many modern works.

There is, perhaps, no study that combines with the species work on hand as many collateral qualities as music study. Concentration, perseverance, patience, energy, enthusiasm, are all needed from the word "go" in music. The enormity of work is appalling for the ideal student. Were it not for the precious results from this long and fatiguing study we would discourage every person from ever entering the arena of art, and will give in conclusion, that he who has not the power and gifts to attain the end has no right in the higher walks of art.

## EXPERIENCE, SUGGESTIONS, TRIALS, ETC.

Teachers, we appeal to you to have more self-respect, to value your labor higher, and to love the profession better. Do not selfishly cut down prices, caring not what is to become of the next generation of teachers. If you love the art you teach, if you regard the profession to which you belong, then keep up its reputation and standing, not only by doing honest work, not only by self-improvement, but by sustaining reasonable prices for your professional labors. If others are proud to call themselves lawyers, doctors, or ministers, we would entreat you to be also proud to call yourselves teachers of music, and if lawyers, doctors, and preachers value their labor and set a good price thereon, it is an example worthy of your imitation. If all teachers who profess a professional pride or self-respect, our professional condition would soon improve. But then, there is the rub, that so many teachers lack professional pride and self-respect, because in their hearts they feel themselves to be mere parasites, mere shams and pretenders. It is the result of all evil that the innocent must suffer with the guilty. So good music teachers must suffer because of the shortcomings of the poor ones, and this condition of things, of course, must continue just as long as there are poor music teachers. — *Musical World*.

\* \* \* \*

A music teacher cannot be too often reminded that if a pupil cannot be brought to perform his task with a patient bearing on the part of the instructor, he will be very certain not to do much by the means of constant reprimand or harassing and testy exclamations.

\* \* \* \*

Do not expect the same uniform excellence in each recitation. The teacher must remember that *he* is not *always* in the same mood for work and study, and therefore should make due allowance for a similar variance in his pupils.

Whatever gratification the teacher may feel at the progress which the pupil has made under his instructions, let him never allow himself to speak of it in the presence of his pupil, but simply let him assume that what he has learned has been by the exercise of his own ability, and his desire to profit by the lessons imparted. By the former proceeding we make the pupil dislike us, and that is likely to mar his interest in our instructions; by the latter course, the pupil is assured of our interest in him, and that raises his ambition to further exertions. For the sake of this pleasure we must not be too strict with the time we devote to him. The few minutes, the quarter of an hour that we stay long with the pupil, that we are bound by our contract to do, is often more profitable than the whole lesson which preceded it. And it proves to the scholar that we care more for his progress than for our own profit. We should always do, and appear to do, more than we are obliged to do. The eyes of children are often quicker than those of adults, and they seldom do anything with pleasure unless their eyes are pleasantly occupied.

\* \* \* \*

LESSONS AT HOME, OR AT THE TEACHER'S RESIDENCE. — The question whether it is best to take lessons at the pupil's home or at the house of the teacher has been so often argued that it may, perhaps, not be thought amiss to give the following opinion, especially in regard to young pupils.

The teacher should live too far from his pupils, whose regular attendance would be interfered with by the inclemency of the weather or oppressive heat, then it seems to be preferable to give lessons in the parents' house, as an uninterrupted course of instruction can thus secure a regular advance from step to step. There are, however, many reasons why lessons at the home of the teacher are preferred. A walk to the teacher is more apt to secure a healthy frame of mind in the pupil than a simple walk from one room in the parents' house to another. The invigorating influence of fresh air exercise on the body will also correspondingly increase the mental vitality of the pupil and prepare him for a well-spent hour of mental exercise.

Besides this, the child has the impression that the teacher's room is so much more like a real study than the parlor or sitting-room at home. His respectful behavior will also be more that of a stranger or a guest, as he were, and it thus follows that instead of restless and playful he becomes more attentive. Also the teacher's instrument is perhaps different from the one used at home; another touch, a better tone, or a more elastic mechanism tend to excite the pupil's interest and energy. In the teacher's house the pupil often meets with other players more advanced or more gifted, and their example is sure to emulate his ambition to greater efforts than bestowed heretofore. — *W. JEGANG*.

## FROM THE TEACHER'S STANDPOINT.

"I CAN'T take my lesson to-day." Perhaps not. One thing is certain, the teacher whose time you have engaged cannot afford to lose it. You should not ask him to do so. You should realize that he cannot make any other use of the time set for your lesson. It is as if one should buy silk for a dress, have it all cut up and ready to be made, and then decide to take the pieces to the merchant and ask him to take it back and refund the money. Pupils don't realize fully what it means when they say, "I can't take my lesson to-day." — *Song Friend*.

## WHY THEY FAIL.

MANY pupils as soon as their fingers have acquired some little facility are led astray by the charms of novelty, and run into the error of attacking the most difficult compositions. Not a few who can hardly play the scales in a decent manner, and who ought to practice for years on easy studies and easy and appropriate pieces, have the presumption to attempt the concertos of the great composers and the most brilliant fantasias.

The natural result of this overhaste is that such players, by omitting the requisite preparatory studies, always unable to execute them, and are at last obliged to confess either difficult or easy pieces in a creditable manner.

This is the cause why, although so many talented young persons devote themselves to the piano, we are still not so over and above rich in good players, and why so many with superior abilities and as writers are enormous, still remain but mediocre and indifferent performers.

Many other pupils run into the error of attempting to decide on the merits of a composition before they are able to play it properly. Even those who are able to play pieces appear contemptible to them, while the fault lies in their playing them in a stumbling, incorrect, and unconnected manner, often coming to a standstill on false and discordant harmonies, missing the time, and making mistakes too many to mention. — *OSKAY*.



## EDITORIAL NOTES.

In giving a lesson there should always be a decided and evident advance in the pupil's ideal, his model of how and what to do. Especially should there be an advance in the "how." Here are where many teachers fail to advance their pupils; they show what to do and leave it to the pupil to find out how to do, and, of course, he in his inexperience, fails to accomplish what his teacher expected of him, and for this failure the teacher calls his pupil stupid, when he should take the blame to himself. Right here is a test of good teaching. No teacher can succeed if he does not give the larger part of his best endeavors to the "how," rather than to the "what," but the "what" is also important. The best teachers are especially skillful as a committee of one on "ways and means."

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The manhood or womanhood of a teacher is brought to a severe test when a new pupil presents himself for a first lesson, and this pupil is known to have taken instructions of a rival teacher. Shall the teacher pull down or build up this pupil? How shall the new teacher show superior teaching ability, knowledge and skill? Shall the musically weak places in the pupil be fully shown up, and the feelings and self-respect of the pupil be wounded? or shall the pupil be commended for all that is found in him that is good? Should the teacher show a better or improved way of playing a passage, or only show that the pupil's way is bad? Shall his first lessons with his new teacher inspire and enthuse him, or fill him with disappointment and regret? With young people first impressions are lasting, therefore, the teacher should use whatever tact and common sense he or she can command for these first lessons to the pupil who has come from another teacher.

\* \* \* \* \*

PUPILS will come to within about the same distance of the teacher's demands whether those demands are ordinary, medium, or extraordinarily high. If the teacher is satisfied that his pupils shall gain small achievements he will have from them only smaller achievements, and, on the other hand, if he will take only accomplished facts in place of lame excuses he will get the accomplished facts. Furthermore, if he will demand work of a high order, and place the how and what before the pupil plainly and understandingly during the lesson, he will get as near his high mark as if he had set a low one. The pupil is but clay in the hands of the potter, his teacher. It may be well for the teacher to give the quality of his work a searching investigation on these lines, and see if there is a chance for him to improve. It is the best teachers that win the greatest prizes. Because one calls himself the best teacher in town does not make it so; he must show his superiority by doing the best teaching, and the best teaching is shown by pupils who improve the most rapidly and have the best working knowledge of what they have been taught.

\* \* \* \* \*

In the experience of nearly every pupil there is a time when he comes to a seeming standstill as to velocity playing. At this crisis he is a puzzle and discouragement to both his teacher and himself. At first, he read by single letters, slowly and painstakingly, then he could read two notes at a time horizontally and also easy cords. He had not been kept to a systematic review of his best pieces, therefore he has little facility of execution; in one sense he did too much "execution," he is constantly stumbled, and played in a confined way. Facility of mind, rapid comprehension, and the ability to control the fingers in the playing of groups as well as in the playing of single notes is what is needed for the pupil at this crisis in his musical career. For gaining this, give him extension and contraction exercises in extreme velocity, using the sliding touch. But best of all are the velocity forms given in Mason's books on "Touch and Technic."

\* \* \* \* \*

The arch will not support itself until the keystone is in place. Much of the pupil's work is unproductive, because of the lack of the one thing that would have made his every effort go toward building him up musically.

ally. Knowing how, and trying to do one's best work is not all. Will-effort is powerless until it has some feasible object that is practically direct. The pupil may know that in playing scales and arpeggios there should be no perceptible unevenness at the place where the thumbs and fingers pass; he therefore wills that he shall play smoothly at these points, but fails, so wills again with the whole will-power, and still fails. What is the trouble? Tell him to feel the contact of the "pivot" finger while he is passing the thumb under to its key, and relieve this finger when he feels the contact of the thumb—this in playing the scale upward with the right hand. When playing downward with the right hand, he is to feel the contact of the thumb with its key till the finger that has passed over has felt that its key is down. When he has control of this he can modify it for velocity playing till it becomes a true legato.

\* \* \* \* \*

In the illustration and explanation of any point in teaching, there is some one thing that is the "enlightening fact," the key to its solution. This illuminating point is for the teacher to point out and impress upon the mind of the pupil. It need not be said that in teaching any given subject this illuminating point will not be the same with all pupils. To illustrate: a scale is not a scale, so far as the pupil is concerned, unless it is fingered correctly, and to finger it correctly place the fourth finger on its key and the other fingers will take care of themselves. One pupil will play the scale right in ascending, but on going down he breaks; his left hand, perhaps, was not held outward enough at the wrist, and he failed to put his thumb under as soon as it was released from its key; this caused him to make a jump for the key, and he often missed it, or, he left out the second finger after using the thumb, and this caused him to try to place his thumb the next time it was used in the octave on a black key; hence the break. It is the teacher's place to find what is wrong, and show the pupil how, in what particular, he is to direct his attention and will-power to its overcoming, giving him the "enlightening fact" for the trouble under consideration.

## RE-STUDYING OF COMPOSITIONS.

HOWEVER well a piece may have been studied by the student for the first time, it should not be considered finished until the composition has been laid aside for some months, and then taken up again and studied anew for the second time. By so doing, the mind returns with freshness to the work, and a number of smaller details are noticeable for the first time. \* \* \*

The progress made in this several months' interval makes itself felt by the consciousness of less difficulty in conquering technical passages, and besides, the whole work is therefore attacked with fresh energy. A work can never be studied too long at intervals, but it can often be studied too long at a time, resulting in doing more harm than good, especially should the work in hand be beyond the student's capabilities. \* \* \*

Even should the work be known perfectly by heart, it should never be played too often without now and then taking up the music again and carefully going through the piece before playing it by heart; more on account of the marks of expression than anything else.

When this is not done, the student will be not a little surprised after a considerable lapse of time to find how numerous are the alterations he has become unconsciously, both in the expression marks and even, sometimes, in notes. Crescendos and diminuendos will have been either added or left out; pianissimos and fortes will have become exaggerated; rallentandos may have been placed in passages where they should not be. Even the harmonies will be unconsciously become slightly altered, and other apparent trifles, more or less according to the taste of the pianist, but naturally, against the thoughts of the composer. If the student wishes to keep to the exact interpretation of the composer's intentions, and to prevent such distortions, it is not unwise, when knowing a number of works by heart to go through them carefully with the notes each time before playing them for appreciation. \* \* \*

The conscientious attention to all the points mentioned will help to give a brilliancy and finish to less difficult compositions, the effect of which will be far greater than the most difficult music indifferently performed. It is better to execute a moderately difficult composition as an artist, than a most difficult one in the manner of an amateur. In the former case the player, for the moment at least, stands on the same footing of art as those whom in their higher flights he cannot follow.—AMINA GOODWIN.

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

BY C. E. LOWE.

- DATE.
- 1816 Sir Wm. Stenradel Bennett, b. Sheffield. One of England's greatest Musicians. Angust Wilhelm Ambros, b. Bohemia. Wrote a celebrated "History of Music." First performance of Rossini's "Il Barbiere di Siviglia."
- 1817 Niels Wilhelm Gade, b. Copenhagen. Has composed Symphonies, Overtures, etc. Ernst Camille Sivori, b. Gênes. Celebrated Violinist. Etienne Henri Mehul, d. Paris.
- 1818 Charles Gounod, b. Paris. Distinguished Composer. "Faust," "The Redemption," etc. Clara Novello, b. London. Celebrated Singer. Antonio Bazzini, b. Brescia. Talented Violinist and Composer. Charles Dancas, b. France. Violinist and Composer. Theodore Kullak, b. Posen. Professor, Composer, and Critic. Rossini's "Moses in Egypt" first performed. First Musical Festival at Düsseldorf.
- 1819 First Musical Festival in England, viz.: *The Quarterly Musical Magazine and Review*. Clara Schumann (Mad.), b. Leipzig. Distinguished Pianiste. (Wife of Robert Schumann.) Charles Hallé, b. Westphalia. Celebrated as a Pianist and Conductor. Franz Abt, b. Eilenburg. Well-known for his Songs. Hubert Leonard, b. Belgium. Distinguished Violinist and Composer. Brinley Richards, b. Caermarthen. Pianist. Composed "Prince of Wales." Jacques Offenbach, b. Cologne. Celebrated for his Operettas, "The Grand Duchess," etc. Henri Vieuxtemps, b. Belgium. Renowned Violinist and Composer. Enrico Tamburini, b. Rome. Celebrated Singer. Franz von Suppé, b. Palmatia. Writer of Operettas. "Die schöne Galatée," "Fatinitza," etc. Louis Köhler, b. Brunswick. Well-known for his Pianoforte Studies. Sir George Grove, b. London. Distinguished Musical Critic and Composer. Henry Charles Litolff, b. London. Talented Pianist and Composer. Spohr conducted at the London Philharmonic Concerts.
- 1821 First first played in public. John Sims Reeves, b. Woolwich. England's greatest Tenor Vocalist. Jenny Lind (Mad.), b. Stockholm. Renowned Singer in Operas and Oratorios. Charlotte Sainton-Dolby (Mad.), b. London. Celebrated Singer, Teacher, and Composer. Pauline Viardot-Garcia (Mad.), b. Paris. Renowned Operatic Singer. Andreas Romberg, d. Gotha.
- 1822 First Performance of Weber's "Der Freyschütz." Joachim Raff, b. Lachen. Distinguished Composer of Symphonies, etc. Henry Wyde, b. Herts. Distinguished Professor and Lecturer. Henry Leslie, b. London. Well-known for his Part Songs, etc. Felix Marie Victor Massé, b. France. Wrote "Paul et Virginie" and other Operas. London "Royal Academy of Music" founded.
- 1823 Alfredo Piatti, b. Bergamo. The greatest living Violoncellist. Giovanni Bottesini, b. Lombardy. The greatest player of the Viola. Daniel Steibelt, d. St. Petersburg. First performance of Weber's "Euryanthe." First performance of Spohr's "Jessonda." First performance of Rossini's "Semiramide."
- 1824 Carl Heinecke, b. Altona. Renowned Pianist, Conductor, and Composer. Marietta Albion (Mad.), b. Italy. Celebrated Contralto Vocalist. Theodor Kirchner, b. Saxony. Composer of Pianoforte Music, etc. Giovanni Battista Viotti, d. London. Beethoven's Choral Symphony. First of the Triennial Festivals at Norwich. August Manns, b. North Germany. Distinguished Conductor of the Crystal Palace Concerts. Johann Strauss (Jnn.), b. Vienna. Writer of Comic Operas. "Flowermann," etc. Sir Fred. A. Gore-Ornsley, b. London. Writer of Anthems and other Church Music. Boieldieu's "La Dame Blanche" produced.
- 1825 John Thomas, b. Bridgend. Distinguished Harpist and Composer.

\* b. born.

(D) b. Deceased.

† d. died.

## HELPS AND HINTS.

## LETTERS TO TEACHERS.

BY W. S. B. MATHEWS.

THOUGHTS made to order, unlike garments, seldom fit.—*C. H. Brittan.*

You may not be a virtuoso, a prodigy, a marvel, or a wonderful genius, but you can and should be a true gentleman or lady.

A single step often makes a world of difference. It is but one step from firmness to stubbornness, one step from decisiveness to dogmatism, one step from positiveness to obstinacy; but one's whole character depends upon that one step.

The truth of the matter lies just here: No composer can convey a definite descriptive communication to his hearers in music. He can reveal his mood and reproduce it in the sympathetic auditor, but that is as far as he can go.—*W. J. Henderson.*

All arts are related, in so far, at least, as they have a common purpose and serve a common end, that of making man nobler, more refined, and better. The truly ambitious musician will, therefore, strive to have some knowledge of the sister arts.

Science and art must be wedded before there can be perfect music. Science without art is cold, stiff, formal; art without science is erratic, chaotic, disproportioned. Science adds strength to art; art gives soul to science. May they never more be divorced.

The progressive musician will receive many an inspiring suggestion from a broad-minded, liberal, intelligent, honest musical criticism based upon healthy æsthetic laws, common to all arts; since all the arts form, in an ideal sense, one complex unity.—*F. L. Ritter.*

The three S's of Pianoforte practice are Smoothness, Strength, and Speed. The last is the least important in this case, and may be postponed to a much later stage of the pupil's career, for no amount of quick playing will ever compensate for the want of the two former qualities.

Every musician should learn that one of the best rules for resolving discords is to keep the mouth shut. "He that brideth the tongue is mightier than he that taketh a city." What we don't say seldom gets us into mischief, it is what we say that makes the trouble, when we talk about others.—*Home Music Journal.*

Decent never pays in the long run. A pupil who pretends to carry out the instructions of a teacher, when she knows she has not, is cheating herself more than the teacher. A teacher who pretends to pupils and patrons to be able to do more than his qualifications warrant, will sooner or later come to grief. Such work is building on a sandy foundation, and will eventually fall in ruins.

It is an art in itself to be able to execute marks of expression with due moderation. How often one hears even brilliant pianists who lack moderation in the highest degree. Their single "fortes" are not only double "fortes" and their "pianos" always "pianissimos," but there is not even twilight to creep into the night, nor dawn to lead into the day. They live in a climate where there is sudden day and sudden night. It may be effective for a time, but the novelty soon dies out, and soon turns into monotony.—*Amina Goodwin.*

Birds do not grow their plumage by feeding on feathers, and to seek to rear the young musician only on music is to starve the soul. He must "secrete" even his musical inspiration from the self-same material whence all sorts and conditions of men derive courage, enterprise, character, wisdom, judgment, prudence, feeling, aspiration, ideality, and inspiration. Without the successful nurture of these qualities, no amount of skill as a specialist will enable him to become a lord and ruler of men, or anything more than their most humble of servants; nay, worse, without such nurture he cannot even feel the true greatness of the achievement of others in art. Hence, the need of including among the preliminaries to, and of carrying on hand-in-hand with, the study of art, a methodic course of reading touching the chief points in general literature, science, history, poetry, and æsthetics. If, also, the student can emulate the linguistic attainments of Liut, or follow a Tausig in his mathematical studies, he will feel only the stronger for it.—*A. F. Parsons.*

QUESTION.—In the January number of THE ETUDE a question is asked and answered in "Letters to Teachers," by Mr. Mathews, with regard to Mason's "Tonech and Technic." Neither the question nor the answer is quite clear to me. Might I ask for still further light on the subject? I had supposed that the explanations were so explicit and the illustrations so clear in the several volumes of the work that it was expected that a teacher of ordinary intelligence and experience would, with thorough study, follow out the system with pupils without further help, and produce the desired result. Am I right in this supposition? If so, would it not follow as a matter of course that a teacher could apply the system in his or her own practice equally well, always allowing for the difficulty of seeing and hearing oneself as others see us?—*M. G.*

ANSWER.—The foregoing question has been referred to me by Dr. Mason. In reply, I will say that very, very great effort was made in preparing the explanations in "Tonech and Technic" to cover all the points where doubt would be liable to arise. It still seems to me as if everything had been done necessary; but I am often meeting students who have attempted to get the correct method of doing the two-finger touches from the book, but have failed at certain points. The habits of touch in these exercises are so unusual, measured by the general standard of exercises, that unless every little caution in the text and every indication in the illustrations is taken at its full weight, mistakes will occur. At present I believe the greatest failure takes place in the fast forms of the two-finger exercises, all of which are to be played about as fast as possible, but always with what the book calls a "devitalized" condition of the muscles, meaning a limp and lax condition, totally opposed to constriction or stiffness. This point is not clearly brought out in the text. All the arpeggio work, scales, and octaves, I believe, are fully explained, so that any person who is careful enough may do them correctly without a teacher.

Mistakes generally arise either from inattention on the part of the student, or from unconscious stiffening of the muscles, or some little point which the pupil has not been conscious of.

Moreover, it happens that those who really play the piano in an artistic manner (I speak of touch and tone quality, and not of great amount of execution) quite generally hold intellectually one set of principles concerning the right way of playing, but in their actual work of playing give themselves over to the musical sense and play in quite a different manner without knowing it. All sorts of misconceptions exist unconsciously. Many of these players are frightened at seeing their pupils do things which are both proper and necessary for good playing, and which they also do themselves; they try to make the playing conform to the mechanical principles laid down in such systems of technic as Plaidy's, which rules popular conception to an extent unrealized by many. I have read the answer referred to by the correspondent and fail to discover anything not clear, either in the question or answers.—*W. S. B. M.*

DEAR SIR:—I am a constant reader of your excellent musical magazine, and enjoy it very much indeed. I especially like the question column. A friend and I had a very spirited discussion of late, and after debating for some time have both agreed to leave it to THE ETUDE to decide. The questions are as follows:—

1st. Which is the finest musical composition, William Mason's "Silver Spring," or C. M. V. Weber's "Polacca Brillante"—the most difficult, the most instructive, and finest, all things considered?

2d. How does Mason compare with Weber as a composer—as a musician?

3d. Does Chopin compare with Beethoven, Mozart, or Gottschalk as a composer?

4th. Do you place Pachmann ahead of Paderewski as a pianist?

We will be very grateful indeed to you if you will kindly answer these questions in THE ETUDE as soon as it will suit your convenience. Very truly,

T. B.

ANSWER.—It is utterly impossible to compare two works so dissimilar as these. The Polacca of Weber is a pleasing, melodious, and brilliant composition, which at the time it was written represented a very respectable standard of piano playing. It is not great,

it is simply brilliant and clever. It is like a poem which does not undertake to deal with the deep things of life, but simply with external matters of pleasant scenery, incident, and the like. Mason's "Silver Spring" represents a passing inclination the author had to explore the possibilities of "Interlocking passages," which Habier first made notable about 1850. It was thought at that time that piano playing would probably take this new direction. Under the influence of the novelty Mason wrote "Silver Spring," which, although carefully and perhaps in places laboriously written, nevertheless is more like an improvisation than almost anything else of his. When well done it has a delightful effect. It does not belong to the stream of the great "world music," to use a German form of expression, but to a province, a *genre*. Within its limits it is a very fine piece.

The "Silver Spring" has a peculiar merit for purposes of instruction which would lead me to rank it above the Weber piece. It condenses to fineness and discrimination of touch, and through the necessity of the right hand immediately performing parts of the accompaniment after each melody tone, it intensely leads to a form of the "np arm" touch for the accents. The cadenzas, also, are in line with brilliant piano traditions. Therefore at certain stages of instruction Mason's "Silver Spring" is one of the most useful exercises possible.

2. Nor am I able to compare Mason with Weber as composer and musician, except to say that while Dr. Mason is a thoroughly musical and elegant writer, he has written much less than Weber, and probably will fill a smaller place in the general Doomsday-book of the world's composers.

3. In one sense Chopin resembles Gottschalk; he was a composer for the pianoforte, but he was far more accomplished than Gottschalk, both mentally, as a true poet, and pianistically, in which province he introduced an entirely new style, which at the present moment is practically dominant in the musical world. I would not consider Chopin so great a composer as Beethoven, nor perhaps as Mozart, because not so universal.

4. Pachmann is a great pianist in his province. He has splendid technic and much art. He is not so universal an artist as Paderewski. The latter represents a much higher type of mind.

I have given the foregoing categorical answers to a peculiarly dangerous set of questions, in a simple-hearted honesty which I hope my extreme youth may excuse.

## TYPES OF MUSIC TEACHERS.

TO PORTRAY all the many types of music teachers we must would be an endless and perhaps a graceless task. If they were all paraded in one grand procession before the reader he might be surprised to find that each of the many varying types has its prototype in any of the other vocations or professions in life. Humanity is much the same the world over, so far as the innate attributes are concerned. Its lines are twisted and curved, or straightened toward perfection by the subtle influence of habit, association, and education. In all the professions we find the honorable and dishonorable; the competent and incompetent; the progressive and non-progressive; the high-minded and the low-minded; the envious and unenvious; the tricksters and the straight; the selfish and the unselfish; and them that are alive to ostentation and dead to consecration. All these types are to be found among music teachers as well as other teachers. There is point and counterpoint in it all, yet among the devotees of so divine an art as music the world has good reason to believe that there should be less of the negative virtues and more of the positive than in most of the other professions.

Of the negative virtues among musical people there is none more virulent than that of envy, or jealousy, as it is more often termed. Many, many music teachers, when others come in to share the field with them, are too prone to speak of the new comers with an ill-tempered and disparaging tongue, even before there is any cause whatever. Shame on the music teacher who tries to build herself up by pulling others down; and equal shame be upon that teacher who has no warm spot in her heart for her fellow-teachers. Take the icicles of distrust and envy out of your heart, dear music teacher, and lay them in the sunshine of charity and love, that they may melt into the blessed influence of the golden rule. "Do unto others as you would have others do unto you."—*Home Music Journal.*







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Both of these pieces are very easy, and the pupil's part within a compass of five notes. In all but four measures of this march, both hands play alike. A good study in phrasing and wrist acceunting.

20 In the other piece, both hands are alike throughout. The Secondo is but a little more difficult than the Primo. It is thus good practice for the pupil to learn both the Primo and Secondo. A good study for tenor and soprano. Both pieces have a pleasing melody and rich harmonies.

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In both places the pupil's part is in unison, on five notes. The "Melody" is short and pleasing; it is well chosen harmonically. To a student who has practiced Mazurka's "Touch and Technique" Two Finger exercises, it will be especially interesting, because he will find a practical application for his knowledge in producing fine musical effects.

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study in time, and the  
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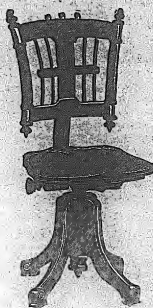
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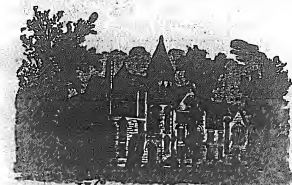
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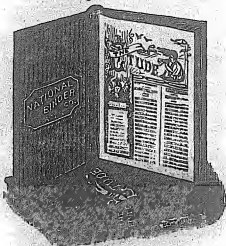
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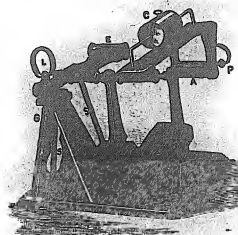
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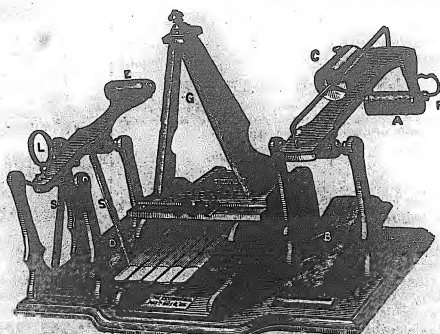
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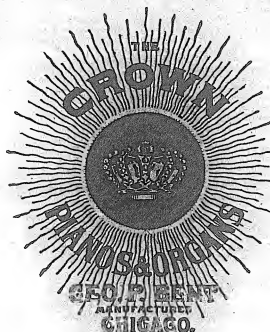
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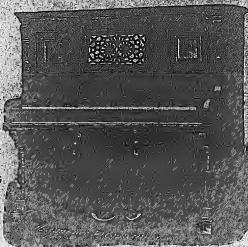
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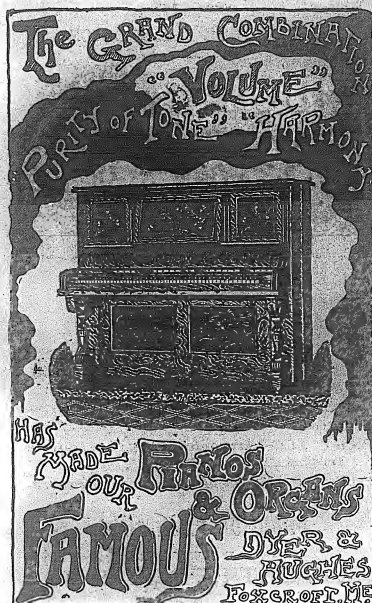
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