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### Volume 12, Number 01 (January 1894)

Theodore Presser

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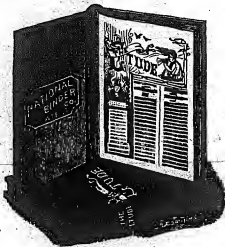
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VOL. XII.

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NO. 1.

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## Musical Items.

### HOME.

A GERMAN version of Finck's "Wagner and his Works" is soon to appear.

A NEW piano method by Joseffy is to be ready next spring. It will command attention.

EMILIO PIZZI, who wrote the opera for Patti's present tour, in consequence of its success, is overrun with orders.

THE case of Dr. Hans von Bülow, who has been ill, but recently began active work again, is pronounced hopeless.

OVIDE MUSIN, the great French violinist, has given a prominent place on his programs to a noveltie by Ad. M. Foerster, of Pittsburgh.

NEW YORK critics complain that there is a lack of rehearsals in opera, symphony, and other high-class concerts. Work cannot be replaced by talent.

THEO. MOELLING, familiar to ETUDE readers through his frequent contributions to its pages, died at his home in Philadelphia, at the age of 72 years.

JOSEPH SLEWINSKI, a much-vaunted Polish pianist, has failed of success in his series of piano recitals. There is a little discernment of taste in America yet.

MR. H. O. KREMER, delivered a lecture on "Folk Song in America," with vocal illustrations, before the New York Schoolmasters' Club. It was an interesting subject charmingly given.

THE habit of leaving seats before the close of a concert is also very pronounced in Leipzig and is much complained of. So we may conclude that America is alone in the commission of musical sins.

THE New York Philharmonic, Anton Seidl, conductor, successfully gave as its first concert of the season a program containing a Schumann symphony, Bach numbers scored by Mr. Seidl, and a Wagner excerpt.

ADMIRERS of the music of Johannes Brahms will not be pleased with the following description of his personality. Lord, dictatorial, a little too obviously penetrated with a sense of his surpassing greatness, violently intolerant of opinions differing with his own, curiously blunt of speech—such a one is Johannes Brahms.

THE New York Symphony Orchestra, Walter Damrosch, conductor, has been obliged to disband because of the interference of the Musical Union in regard to the engagement of Anton Hegner, the solo 'cellist. The Union, according to one of its speakers, were nothing for art—"The almighty dollar is what we are after."

THE difficulty between Walter Damrosch and the M. P. U. has suggested the formation of a distinctly American symphony orchestra. The idea originated with Mr. Sam Franko, the well-known violinist, and has met with success. An orchestra of competent artists has been formed and Mr. Franko elected conductor. This is a move in the right direction and should be heartily encouraged.

WE are so accustomed to consider Germany as infallible in matters musical that, perhaps, one may be surprised at the following criticism of a concert by the famous Gewandhaus Orchestra. And in passing we may remark that this is not the only one we have read. "Two untimely attacks by the wood-wind and several faulty intonations were very unprofessional." The tone of the entire criticism is also derogatory.

THE opera season in New York has opened at the Metropolitan Opera House with a magnificent company of artists. Thirty-six different works make up the season's list. Hegner, Gounod, Verdi, Meyerbeer, Massenet, Saint-Saens, Mozart, as well as Mascagni, are among the composers. It is expected that this list will be added to. The representations are well given and taken all in all, grand opera may be said to have had a great revival. Philadelphia and other near-by cities are also being included in the series.

### FOREIGN.

SIR ARTHUR SULLIVAN is revising his "Ivanhoe" for the Royal Opera, Berlin.

A NEW work on instrumentation by Richard Hoffmann has appeared at Leipzig.

D'ALBERT's first opera, "The Ruby," has been highly commended by the critics at Karlsruhe.

It is reported that Boite has finished a new libretto, "Romeo," and that it is in Verdi's hands.

Two Paris journals, *Figaro* and *Gaulois*, are arranging for the erection of a monument to Gounod.

A PRODUCTION of the whole of Berlioz's musical dramatic works took place in November at Karlsruhe.

It is reported that Gounod left behind a complete opera, "Maitre Pierre." It may be produced in Paris.

SAINT-SAENS has been remarkably successful with his music—written in the Greek vein—to "Agléone."

SIR GEORGE ELVEY, a well-known English organist, composer, and conductor, died December 9th at Windsor.

A MORART cyclus, extending from November 24th to December 6th, seven performances, was given in Berlin.

FOR lack of vacancies, the Paris Conservatory could accept only 168 out of 894 candidates for admission this year.

BERLIOZ's "Faust" is to be given at a near-by date in England by the Carl Rosa Company, with special scenery and costumes.

ANOTHER American pianist, Paul Sidden by name, has won a great success in Berlin. This is America adding to her artistic laurels.

FREDERICO COWEN's opera, "Signs," has been withdrawn at Milan dal Verme because of a misunderstanding with Sonzogno, the impresario.

A RASQUET "in honor of music" was recently given by the Lord Mayor of London. Over four hundred guests represented the various departments of musical art.

AMONG Beethoven manuscripts lately found are a sketch of the melodrama in the second act of "Fidelio," and some thoughts on fugue composition written on large paper in pencil.

LAMOREAUX, the French conductor, who first presented "Lohengrin" in 1887, says he received "no fewer than five hundred insulting letters, half of which threatened me with death."

The foreign notes are becoming regular chronicles of American successes abroad. Clementine De Vere-Sapio has achieved, and is maintaining, pronounced fame in her present European concert tour.

EDGAR TIERCE's great work, "St. Francis of Assisi," which was produced for the first time last season with great success, is renewing its power. It has also been given in New York by Damrosch's Oratorio Society.

THE following high prices were obtained recently in Berlin for some musical autographs. Three Bach manuscripts brought 1600, 1400, and 1300 marks each. A collection of numbers of his autographs brought 5566 marks. An autograph letter of Mozart's brought 325 marks, and a letter of Beethoven's brought 148 marks.

### JUST A WORD.

A WORD of advice to the more enthusiastic of my readers: "Remember that every hour, yea, every quarter of an hour, during which you allow your fingers to run away, without your head taking the lead and without striving to get of the subject before you a still better understanding than you had till then, is irretrievably lost to you and that only with strict economy of time you may safely reckon upon certain success. But also remember that every undue strain on your mental faculties may prove fatal to you, and that you must be just as economical and considerate with your 'brain power' as with your 'time.' Do not attempt more than you can reasonably expect from what is at your disposal. Inconsiderate ambition has brought already many to an untimely standstill in their artistic career: profit, therefore, by their example and keep the reins always in a firm hand, which is guided by reason and common sense. At those times, therefore, in the course of your training, when you feel that there is danger of your 'overdoing' it, give at once your mind perfect rest and allow yourself such recreations which will effectively divert your thoughts from your hard study, and only resume the latter when you feel quite fresh and strong again in your head.—A. Hoerig.



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## THE ART OF MEMORIZING.

BY BERNIE MERR.

A RETENTIVE mind is a possession we all desire, and one which those who have not so fortunately possess it are striving earnestly to obtain, while too many in whose power it lies are doing much by neglect and carelessness toward losing it. A good memory and the ready use of it form the brilliant scholar if not the thoughtful one, the enterprising friend with his ever ready bagful of amusing stories, and the accommodating musician, who does not have to plead, "Music left at home."

A good memory is often a gift, but, like everything else worth possessing, it must be cultivated to be retained. But, unlike a talent for one of the arts, an excellent memory can be acquired and while strengthened by exercise, can be almost entirely lost by lack of it. Do not cultivate the memory to the exclusion of the thinking powers. Rather a defective memory than a starved reasoning faculty.

Memory is either an avenging tyrant from whom we cannot fly, or an angel of comfort and happiness who leads us into pleasure gardens filled with beautiful flowers which have sprung from pure, innocent thoughts.

A good memory is a great aid to one musically gifted, and this is something for which a teacher is, in a great measure, responsible. Almost all pupils, if left to follow their own inclinations, will avoid memorizing unless it comes easily and naturally. Unless a teacher demands and insists upon memorizing this line of work will be neglected. Do not take your pupil's word for it that he "can't" commit anything to memory. Test his ability yourself, and in nearly every case your efforts will be successful. The practice needed for memorizing is excellent, and it is almost impossible to get the same amount of work upon a piece which the work of committing to memory demands. A piece is never really yours until you have memorized it. It seems often as though three distinct grades exist in committing anything to memory; first, for yourself, when all goes smoothly so long as no one is by to listen and direct your mind. Then comes a period when we can play with ease, provided we feel our audience not to be a critical one; but let timidly seize us, and our mind seems a blank, and the whole piece is gone as completely and suddenly as though we had never known a note of it. Practise your pieces until you are so certain of what you are doing that the most critical audience could not rob you of what you feel and know to be yours.

After you have memorized a piece, play it occasionally with your notes, for mistakes creep in so easily when one plays from memory. It is such a common fault to grow careless unconsciously. A good memory is no indication of musical ability, nor does the lack of it show a musical deficiency. It is all greatly a matter of education and experience. Musicians have been known who possessed the most remarkable musical memories and yet have found it almost impossible to remember the most simple fact in musical history, or the shortest rule in harmony, and only because the mind from childhood had been trained to retain musical thoughts, and had no exercise in the other line of work.

The secret of successful work either in execution or memorizing is in perseverance and power of concentration. Fix your mind upon an end and allow nothing to divert you; be determined and hopeful. "If at Art and hope were twin-born; they die together."—*The Echo*.

## THE MUSICAL EDUCATION OF CHILDREN.

BY MRS. ROECKEL.

NEVER speak harshly to the young student of music. Lessons ought to be given with the love of the teacher. Then, again, the drudgery of the keys is terrible work to the child. A most effective system to adopt in teaching children their notes is to spell familiar words on the keys. A few interesting anecdotes interspersed in the lesson makes the study of music delightful to the child, who, instead of sometimes trembling with fear outside the door of the room in which the lesson is to be given, will rush into the room with demonstrative joy. Nothing is more difficult to undo than technical fault. There is no reason why they should be contracted, the necessary care being bestowed by the teacher. Part of every lesson should be devoted to training the ear and teaching the child to distinguish individual sounds as well as chords. Children's ears can be trained very easily, and it is by this means one can find out if the child is musical. No amount of training can make a child a thorough musician unless it has a musical ear. Children are not told enough of the lives of the composers of the music they play. It is always interesting to a child to know something of the individual who wrote the music he studied. The ideal teacher is one whose soul is dead to the love of gain. Only those who love music with impassioned love, and who love children with tender, reverend regard for their wondrous nature, should venture to teach the art of music to little children.

It is well that musicians should recognize the fact that if they want to make their nation a musical nation, they must begin at the right end, and that means that they should begin with the children. As to the subject

of the cultivation of the ear of the child, although there may be children who have not a musical ear, they must be very rare. There are children born without arms or legs, and deaf and dumb, but they are the exceptions. All children would be more or less musical if somebody would test their ears at the time they were capable of being tested. Just as the Fakir in India swore to hold up his hand for ten years, and after the expiration of that time found himself unable to put it down, so we cannot expect to find musical ears in children if we wait till they are 10 or 17 years of age before they are tested.—*The Musical Standard*.

## HOW NOT TO COMPOSE.

THE author of the latest popular craze in the song line has this to say for himself:—

"About eight months ago a wheelman's club in Milwaukee got up a minstrel show. I had always written their end songs and ballads, so I promised to get up some new stuff for them. I had been in Chicago and had danced all night at a ball on the West Side. I reached home the next day tired out, and was lying in my room when one of the amateur minstrels came in to see me, and said he wanted a brand new song for the show. I told him I had some good songs already written, but he didn't want any one of them. He wanted a song that no one had heard. I told him I was so used up after the ball that I didn't feel like writing, but he told me to get him up something. After he went away I tried to think of a subject. My head was still full of the music and waltzes of the night before. It struck me all at once that 'After the Ball' would be a good title. I mapped out the simple story and began to improvise a tune on the piano. In thirty minutes I had finished the whole thing and sent it to my amateur friend. It did not occur to me that the song would be popular; in fact, I did not have a very high opinion of it. I simply rushed it through to oblige this friend of mine. At present the song is being sold everywhere in the world. The total of sales to date is not far from eight hundred thousand copies, and you can figure for yourself that I have made a neat bit out of it."

"What makes a song popular?"

"Well, you must have a tune which can be readily picked up by any one. It must be 'catchy,' but you can never tell whether it is 'catchy' or not until you have tried it on the public. Then you must be up to date. People want something new all the time. Four years ago the popular airs were of the song-and-dance order. Each one had a 'break' for a dance. Then the theatres took ballads and waltz songs. My theory is, that after you have written something popular in one line you must change your methods or the public will tire of you. I do not know one note from another, and I think that's why I hit the popular fancy. I play the piano by ear, build up my tunes, and I have a good musician write them down, just as you would dictate to a stenographer. Men who have studied music usually put too many frills into their compositions. I know orchestra leaders who can play anything at sight, but who have never been able to write anything which would please an average audience. They are ambitious and try to write for the critics, forgetting that the average man or woman wants something simple and direct."

## ENDURANCE.

BY PERLIE V. JERVIS.

ONE of the great problems of modern piano-playing is the development of endurance. In a majority of cases, fatigue is caused by contraction of the muscles not in action, rarely by those in actual use. Hence the immense importance of keeping all the muscles of the hand and arm not immediately concerned in playing in a "devitalized" condition. When a piece can be played on the Virgil Clavier with a two-ounce resistance, and the hand and arm kept in this devitalized state, the resistance may be cautiously and gradually worked up to ten or twelve ounces. If the piece be then played through, say ten times daily, the first time with a heavy resistance, the next with the gauge at two ounces, and so on alternating heavy and light resistances, at the end of a week or two a wonderful gain in endurance and elasticity will result.

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## NOTES OF INTEREST.

BY E. M. AYRES.

Let us speak a word for teachers in obscure places. Providence has so arranged matters in this world that it is difficult to say who is doing the most important work, and who is doing the least important work. That which seems very insignificant may some day prove to be most conspicuous. Teaching that seems to promise little, may be far-reaching in its consequences. Many a teacher complains that his field is limited. Remember the story of Brasides, the great Spartan Prince, who, when he complained that only Sparta was left to him as his province to rule, was advised by his mother "to accept the little state with grace, and adorn it and dignify it by being noble."

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It is a worthy sentiment that prompts a teacher to desire a work that may tell upon future generations. But whether the work that is in a small country place is not as likely to be of permanent value to the world as that of the teacher in the great city, is not so readily determined. A poor stone cutter applies for employment; he is given an insignificant task; it is simply his duty to trace a leaf or a flower in the stone; he does not understand its relation to any other work that is being done; but years afterwards he may pass the completed temple to which so many laborers have contributed their little and he will be filled with joy on beholding its beauty. The little leaf that was traced in the stone may not be so imposing as some great pillars wrought by other hands; it may not hold so prominent a place as the faces of the angels carved by his fellow workers, nevertheless it is quite as much a part of the great temple.

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One teacher must lay the foundation and another may build upon it. The pupil may not frequently speak of the foundation that was laid; he may give all credit to the teacher who built the superstructure, but the genius of the teacher will be satisfied with nothing less than perfect work, even in laying the foundation. Indeed genius has a way of being satisfied in its work; not because of what the world shall say of it, but because of its own sense of the nobleness of that work. A lesson here for pupils alone. Let them not fail to give due credit to the noble teachers who give them their first inspiration. Perhaps it requires even more genius to teach a beginner wisely, discreetly, with enthusiasm, than to teach one advanced. Recognize that genius and fail not to give it the reward of your love. A very distinguished musician who has been instructed by noted professors of music has often been heard to say "My Mother was my Music Teacher;" and when closely questioned he would reply "She was indeed the best teacher I ever had, for she did the foundation work."

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## CHOPIN.

No one ever said previously that which Chopin expressed. Would that no one had ever tried to say it again; Chopin alone could speak it. The charm of Chopin's phase of thought is its uniqueness or individuality. It is himself that is expressed; no one else can express Chopin. Therefore imitators must fail deplorably. Chopin is not without his hectic flush—in even morbid at times. His ideas are limited in their range and incapable of development. He brings no thought that invites enlarged treatment. Almost every expression of Chopin is an emotional ejaculation. It is not thought or thoughtfulness in its highest phase. What he writes is the product of feeling rather than exalted intellect.

It is a poet's dream

"O! some land far from ours  
Where music and moonlight and feeling are one."

He limits our hopes. His is not a glorious hope which shall brace up men of vigorous character and thought, and yet it is beautiful as the stars are beautiful through the mist; as the white sails are beautiful through the

shadows of evening; as dreams are beautiful when one is weary. The world would be poorer without Chopin.

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Every great musician is called upon to prove his right to greatness. The world has always appeared to be jealous of great men. "Prove that you are really superior to the common herd!" she exclaims in the most skeptical humor and in the most unfriendly spirit. And since the genius is modest, this is equivalent to an important demand. How can a great soul stand before the world and holdly put to the test every phase of his mental and moral character? As soon as some one has discovered some supreme element of beauty in some particular work, a thousand critics rise up to say that there are other important qualities, which, not having been revealed, the artist may be supposed to be defective in. If the work actually done shows traces of spiritual elevation the critics assert that the artist is by no means intellectual. If, on the contrary, there is much of form, and such a magnificent display of technical difficulties as only the most intellectual man can command, they say he is utterly void of sentiment, and entirely without heart. The really indispensable elements of greatness are always those which the critics declare absent or defective in any given aspirant to fame. Thus it was with Wagner and Shelley.

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The stories of Beethoven's piano playing do not seem to be exhausted. A recent German Musical Journal has some interesting remarks by Rubinstein. We give a translation of some of these remarks. "Beethoven could not be called a virtuoso in the usual sense of the word. He did not possess the utmost finish, the fine polish and uniform certainty in his control of his difficulties. But who would not prefer Beethoven to any piano virtuoso? Beethoven himself wrote Hartel, from Topitz, in 1812. 'I am not very friendly to bare virtuosity.' He controlled even the keys to an unusual degree, but with him the spiritual stood first. Indeed at the expense of technique as we already know. He was not so scrupulous in regard to himself as he was with others."

Ries tells the following delightful story of his old Master. "One evening I was to play a Sonata of Beethoven's which one does not often hear. As he was present, and I had not studied this Sonata with him I declared myself willing to play the others, but not this. The company turned to Beethoven, who at length said, 'Now you will not play so badly that I cannot listen?' In the end I was obliged to play. Beethoven turned as usual toward me. When I made a mistake in the left hand, Beethoven tapped me on the head with his finger, which the Princess L—, who leaned on the piano opposite, laughingly observed. After I had finished, Beethoven said, 'Well done, you do not need to learn Sonatas with me first. The finger tap only proved my attention to you.' Later, he played, and chose the D Minor Sonata, op. 81. The Princess, who expected that even Beethoven would make some mistakes, stood behind his chair while I turned the music. At the measures 53 and 54 he, also, blundered noticeably. The Princess gave him a few not very soft strokes on the head with the remark, 'If a pupil receives a finger for a false note, then the Master must be punished with the full hand for greater mistakes.' Every one laughed, Beethoven first. He then began again and played wonderfully, especially the Adagio, which was inimitable."

ENTHUSIASM.—The most successful men the world has ever known have been enthusiastic men. Men who have had one great object in life, and who have been willing to sacrifice a great deal in order to become successful in whatever they have undertaken to do. The student of music who is sometimes discouraged should remember that nothing great was ever accomplished without a great deal of hard work. The work must come first, and the reward will come afterward. To be successful the student must not only have talent, but a certain amount of enthusiasm also, for without enthusiasm careful study is impossible, and without careful study talent is of little value.—Fred A. Williams.

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## THOUGHTFUL PRACTISING.

BY J. E. P. ALDOUS.

LACK of definiteness of purpose is the stumbling-block of most pupils; by this I mean lack of a clear, analytical perception of what they are trying to do. Suppose a pupil attacks a page of new music. First, he has to satisfy himself of the musical aspect of the passage, i. e., phrases, sections, etc., and next the technical aspect, i. e., which passages will need special practise and how to do them. When beginning to practise an awkward passage he soon finds a place where a stumble or a mistake occurs and he tries again and again; perhaps gets it right, perhaps does not. Instead of this happy-go-lucky way let him at once stop at the spot and try to see what the exact difficulty is; it will be either wrong fingering, wrong position of the hand, or a finger-action to which he is unaccustomed. Then let the few notes comprising the difficulty be practised as an exercise until it is no longer a difficulty. As illustrations of the need of this method I suggest Mendelssohn's L. O. W. No. 4, bar 8, 2nd half and bar 15; No. 9, bar 15; and countless others. All these places need the closest attention to the exact action of the finger to get the intended musical effect. Another point often lost sight of is that after practising a catchy passage often and getting it correct, then it is necessary not to go on but to begin further back and get it joined properly to the preceding part. N. B. There is often more difficulty in joining the sections properly than in playing the individual sections.

## MUSIC THINKING.

BY CARL HOFFMANN.

WHAT a delight it is to look upon a beautiful face in which feature, complexion, and expression combine to charm the eye! Still more delightful is it to contemplate such a face, ennobled by culture and thought, in which an earnest mental life shines through and upon its physical beauty, but most delightful, and more truly inspiring, is it to look upon a face in which the soul shining through, glorified by all the rich disciplinary experiences of life, has left its impress on every feature and line. Such a soul-sensitized face, he it of man or woman, moves profoundly the world which environs it. So when we take up a masterpiece of poetry, while the externals of meter and rhyme attract the eye and charm the ear, thus contributing to the pleasure of the senses, a higher plane of enjoyment is reached in following the logical development of the work, the grace and beauty of the diction, the symmetry and proportion of its parts, all which appeal to the critical, intellectual faculty. But what mighty power for good lies in the work if, in addition to these sensuous and intellectual enjoyments, it possesses the power to move the heart, to exalt our love for "the good, the true, and the beautiful," and to fasten abiding lessons of virtue and trust upon the soul! So again, when we open the music page, upon which, through its mate symbols, the inspired composer has impressed thought and emotion which mere words are powerless to express, we should see there represented, and hear with the "ear of the soul," not only the sensuous beauty of the tone in melody, harmony, and rhythm, but also the deeper, sweeter charm of phrase as these are built up into period and movement, into a perfectly rounded whole, to the satisfaction of the analytical mind of the musician. If now, in addition to this, we are able to enter into the great heart of the composer, and feel with him the deep emotion striving thus for adequate expression, and have our souls stirred in sympathy with his, and lifted into the pure realm of spirit above the common impress of the lower world, then will we have experienced something of the wondrous, unique power of music to elevate and ennoble the soul of him who has "ears to hear." The great, unapproachable Beethoven wrote in his notebook the following couplet, which all of us will do well to remember continually in our music study—

Wer die Dichter will verstehen,  
Musik in Dichters Lande gehen.

the sense of which is:—

He who the poet would understand  
Must go into the poet's land.

—From The Music Review.

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Piano Duo, "Marche Heroique," C. St. Saens; Piano Solo, "Polka Noble," Raffal Josef, b. Waltz, A. minor, Op. 34, No. 2, Chopin; c. "Fairy Fingers," Mills; Piano, "Angel Voices," Sweet; Two Pianos, "Songs Without Words," a. "Confidence," A major, b. "Venetian Boat Song," G minor, c. "Consolation," A major, Mendelssohn; Vocal, Ballad, Ah! 'Tis a Dream, Lassen; Piano Solo, c. Piano Solo, No. 18, Mozart, b. "Souvenir de Amerique Waltzes," Joseffy; Piano Solo, a. "Angel's Harp," Behr, b. "Song of the Birds," Heins; Duo, Contralto and Tenore, "Dews of the Summer Night," Bach; Two Pianos, Sonata, Clementi; Piano Solo, c. Second Mazurka, Godard, b. Nocturne Eps., Op. 9, No. 2, Chopin, c. Polish Dance, Op. 3, No. 1, Scharwenka; Vocal, "Waiting," Millard; "Galop de Concert," Meyer Melnotte.

Duet, "I World That My Love," Mendelssohn; Two Pianos, "Homage a Haende," Mocheles; Vocal, "Only the Sound of a Voice," Watson; Piano, Sonata, Op. 26, Beethoven; Vocal, "The Flowers of the Alps," Wekerlin; Piano, 1. Valse, 2. Mazurka, 3. Nocturne, Chopin; Vocal, "Farewell," H. J. Krum; Piano, 1. "Spring Song," Mendelssohn, 2. "Dreaming by the Brook," Goldbeck, 3. "Last Hope," Gottschalk, 4. "Waltz Brillante," Eb, H. J. Krum.

Mrs. Carrie D. Gilman, Boston, Mass.

Faschingschwank, Allegro, Robert Schumann; Aria, "Oh, Sleep! Why dost thou leave me?" Handel; a. Fantasia, Impromptu, Chopin, b. Deuxieme Scherzo, Chopin; German Songs, a. "Ich Liebe Dich," Greig, b. "Widmung," Schumann; a. "Murmuring Zephyrs," Jensen-Nieman, b. Valse Caprice, Rubinstein; a. Barcarole, Transcription, Schubert-Liszt, b. Erl King, Transcription, Schubert-Liszt.

Dr. Henry Granger Hancock, Brooklyn, N. Y.

Sonata in E flat, Op. 7, Beethoven; Nocturne in C minor, Op. 48, No. 2, Etude in C sharp minor, Op. 25, No. 7, F. Chopin; Fantasia in C, Op. 15, F. Schubert; Etudes Symphoniques, Op. 13, R. Schumann; Etude in B minor, Op. 26, No. 10, F. Chopin; Momet Musical in sharp minor, Op. 7, No. 2, Grand and Brilliant A flat, M. Moszkowski; Grand Fantasia and Fugue in G minor, Bach-Liszt; Fantasia in Sonata-form, B flat minor, Op. 6, A. Saran; Kreisleriana, Op. 16, R. Schumann; Ballade in A flat, Op. 47, F. Chopin.

Miss Amy Fay, Pontiac, Ill.

A. Prelude and Fugue in C sharp minor, "Well Tempered Clavichord," b. Gavotte in D minor, "English Suites," c. Aria from Cantata, Bach; "Moonlight," Sonata, Op. 27, No. 2, Beethoven; Allegro Vivo, Op. 51, Chopin; Nocturne in C minor, Op. 15, No. 3, Chopin; "Ave Maria," Schubert-Liszt; "Maerchen" (Fairy Story), Raff; "Gnomes Reigen" (Elf Dance), Liszt; Melodie, F flat, Paderewski; Serenata, Wm. Mason; Rigoletto, Transcription, Verdi-Liszt.

—With pupils that are nervous, I have found that it will not do to hold them so closely to one thing; that it is better to vary the exercises of the hour more than indicated in the foregoing plan; for instance, to play the one lesson once, then give the return of the old to bring up the practice, and later take up the new again, etc. Judgment is required in this matter.—E. Mendell.



## A PLEA FOR BETTER MUSIC-TEACHING.

BY ERNST BROCKMANN.

In recent years vast strides have been made in our country toward more solid educational work in the study of music. A musician need not be ninety-nine years old to know that he cannot teach as he was taught, and this may be said without the slightest disrespect to one's teachers. All honor to them. They of the past made the present possible. With us of the present rests the responsibility of preparing for a future still more glorious; for, as sure as there is truth in life itself, all things that do not progress retrograde.

In all matters of education our institutions of learning are expected to fix the standards, and in other work they very properly insist on thoroughness and will not tolerate that which is superficial. Have our colleges for young women no responsibility for the quality of music teaching which is carried on within their walls? Let us march along with our instructors in mathematics and languages and insist on thoroughness. Things half done never pay anywhere, least of all in the study of music.

When we begin to study music for its own intrinsic worth and for its educational value, instead of expecting to make a public show of it when its study has been scarcely begun, we shall begin to see better things. Our young women are not required to recite their Latin in public, nor yet in the parlor before company. At a time when all their educational influences shall have had their proper effect our young lady will not be slow to perform her due part in society, for "out of the fulness of the heart are the issues of life."

The Art of Music is not a weak sentimentality, devoid of sense or logical development; though we can well understand why some of our otherwise erudite educators should be thus impressed with it. Especially in this Southern portion of our country they have been prejudiced against music and musicians by those who were largely its representatives, though very false ones, to be sure. Until within recent years America has been the dumping ground for the scum of all European nations, and in poor musicians Germany led the van. Every good-for-naught who was a perfect failure at home put out for America, just as some of our own "good fellows" who like to live without exertion go west. Every convivial Teutou who could fiddle for a country dance was fully qualified to become a professor of music in the great American Eldorado. He needed no further endorsement than his nationality and his foreign accent. All Germans were fine musicians of course. It is therefore no wonder that in regard to Germans and German music our people said, We will have no more of them.

To the few real representative German musicians found in our country twenty to thirty years ago, and to the many excellent gentlemen of foreign birth who are now laboring among us, I need make no apology. They need no better vindication than the exposition of those who misrepresent their nationality and their art. But we need to remind our brother educators that this condition of affairs no longer exists.

Creditable things are being done in our own country, and they deserve our encouragement and fostering care. Yet when we study and fix standards we must drink at the fountain head. And while the Germans are farthest advanced in some branches of music, they may as truly be said to be great in little things, for no other musicians have written such wholesome music for young people and for learners in every stage of advancement.

Surely one motive for studying a work by a fine author is that the student shall gradually assimilate his thought. Thinking and feeling the thought of a great mind, this is education in its broadest sense. Is it not true of a work by a great painter or a great musician as well? Is it not true of the smallest thing done by the smallest child in school?

Again I say: "Classic Literature"—why not "Classic Music"? The line of demarcation is much the same—the logical, the inconsistent, the true, the false, the reality, the imitation. We only insist on having the best of everything. Life is too short to be frittered away on that which is trivial. Why study poor music when the best is to be so easily had?

All true education aims to prepare for self-doing. One of the old faults was to teach the pupil either by rote, or too mechanically. "You see a note, you strike a key, never mind the reason or the result." And very helpless musicians these pupils were indeed. To-day we must, above all things, teach our pupils to think. Educated persons act from intelligent motives. They are not mere imitators. But, say some of the wise-aces, we haven't time for thorough education. You can't make a musician of every girl. Oh! yes, we can, just as well as you can teach her mathematics or literature. Given an average pianoforte pupil who can study only one year and whose aim is to have a few pretty pieces to play, every true teacher knows that if he uses one half of the time for educational processes he can in the other half teach her more pieces and have them done better than if he had employed the whole time upon fashionable pieces of her own choosing. More than this, she will be able to learn many other pieces without the assistance of a teacher, for, here as elsewhere, "knowledge is power."

One method is education, the other worse than foolishness; the one is drawing from a fountain, the other from a cistern. The initiative faculty is of course to be appealed to at times, and no one knows better than the wide-awake teacher when and how this is to be done. But we should not teach a human being music or anything else just as we would teach a monkey how to dance. Formerly the average teacher was only a piano teacher, and this accounted largely for the meager results of music study in days gone by. Now even the teacher of beginners must be, at least in a small way, a musician.

But your teacher, like your doctor, is to be trusted and sustained. You are not to teach your children to throw his medicine out of the window and then declare him to be an impractical, visionary sort of fellow because the course which was not followed is barren of results.

## IS MUSIC A UNIVERSAL LANGUAGE?

It may be on account of its adaptability in the lives of all men that music has been called a "universal language." This euphonious phrase should have a more restricted meaning; it has been used too often by musicians and the laity without sufficient discrimination. Music is a universal language only in the sense that, in one form or another, it is within the reach of all understandings. But it is erroneously held by many to mean that all music is understood by all men, as a sort of *lingua Volapuk*. With this interpretation the phrase is untrue.

In every age and country there have been musical expressions that have become unintelligible and even repugnant. Races have changed their musical systems so thoroughly that the beautiful things of a former epoch now appear unbearable. To-day the most untutored European would find much to condemn in the best performance of Asiatic music. The comprehension of this art is no more the inherent possession of man, even though he be familiar with our system of notation, than is the knowledge of Volapuk. Both idioms can be acquired only by study and practice.

It may be contended that music moves even the savage to dance, weep, or sing; but dogs and cats are also thus affected. It is true also that the emotions of men, humble or great, may be interpreted by music. Fatherland, home, religion, grief, joy, and love are sentiments that all human beings feel, though the power of association, music may bring forth in the musically untrained idea of a character somewhat elevated. But a familiar song shapes a familiar scene. Though even musicians may enjoy again the simple music of their childhood, the association of such musical sounds with past events and thoughts must be to them also more or less "of this earth, earthly." It is when music is wholly disconnected from our material existence that it sings to man its most exalted song. Only then does it express its purest sentiments—unspeakable thoughts, that the imperfect ideographs, called words, cannot transmit. Neither Homer nor Virgil has written so beautifully as Beethoven; and the works of Phidias and Raphael have not spoken to their respective centuries more eloquently. The rainbow itself, across the bluest of skies, has not

thrilled the soul as has a Beethoven symphony surging forth from the grand orchestra like a mighty wave from an ocean of harmony.

The art which expresses itself merely through variations of pitch and accent is undoubtedly too vague, too indefinite, to be universally understood. However, in this very indefiniteness lies its power. All the other arts and languages seek to define, to limit, to end; while music—unfathomable mystery!—expands beyond the horizon. Words describe emotions, perceptions, impressions; sculpture and architecture imitate the forms human eyes have seen; poetry vitalizes such forms with earthly colors; acting, through vocal inflections and mobile gestures, endeavors to portray our innermost feelings; but music does all this and much more. From the indefinite realm of the mind it evolves an imagery surpassing that of pictures and the plastic arts; with words that pay it tells every passion, and in grandeur and solemnity it overshadows even the temples of Babylon. That which is too vast and beautiful to be displayed before man, the gods suggest through music.

The ignorant auditor is not necessarily wanting in artistic instinct, but his lack of culture deprives him of the highest pleasure art can give. If he does not enjoy or appreciate a composition it is not because nature has been unkind to him; his education more than his temperament is at fault. It is not the superiority of the auricular apparatus of the educated man that enables him to value that which is "caviare to the general." His ear is organically the same as that of the savage. His enjoyment comes mainly from that part of the brain which apprehends the vibrations of the air. That, in the man of culture, is prepared by his own cultivation, as in a camera obscura, to receive the loftiest pictures and the most complex impressions. In the savage, while the same sound sensations arrive by the same physical process, the psychical result is widely different, and the mind pictures a very different world as formed by his own narrow and vulgar experience.

Countless effects are as meaningless to the man mentally untrained as written words are to the unlettered. Whatever be his nature he will understand but a few words of that divine speech. He cannot be moved as if he felt the wondrous sweep of the rhetoric. The development of forms and motives, the apprehension of polyphony, the moods a mere nuance of tone may suggest, the passions of heroism, of love, of hate, would seem to him but a pleasant juggle.

So as a musician you may hear those crystalline undulations, which approach and grow dim. You perhaps fancy yourself floating over a magic lake on a midsummer eve. These harmonious and multi-colored sounds from the violins scintillate a thousand rays from a resplendent moon. A sigh of love ascends heavenward upon a cloud of silver—"is the sea," with a soft harmony from the horns. The night is over, and the mournful tone of the bassoons turns to the martial blare of the trumpets. "With a Te Deum the grand organ innates "rosy fingered morn" in dazzling sunlight. To complete the apotheosis, angelic notes from the harp lift into celestial regions to see love enthroned on high. And yet this picture may be but a bare canvas to many, and the painter will be called a fool.

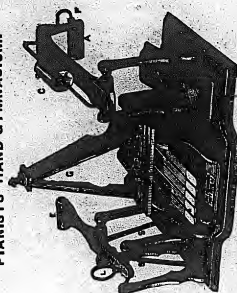
It may be that music will become a universal language, when the majority will cease to regard that art solely as a means to tickle the ear or to set the foot in motion; when men will study musical science, and thus see analogies between great musicians and other great thinkers, between Dante and Bach, Shakespeare and Beethoven, high priests whose sublime hymns shook the material world from its base, and the common herd, perhaps, instead of being thought a frivolous amusement this language will be valued as the highest metaphysical manifestation of mankind.

O Chopin, immortal poet! how few hear thy ecstatic songs! how few soar upon the wings of thy ineffable harmonies into the heaven of thy dream of thy dreams!—Louis Lombard in the Musical Courier.

SELECTING A TEACHER.—Pupils who take lessons of an incompetent teacher for several years and afterward study with a thorough teacher, always find that they are obliged to go back to the beginning. The instruction (if they have received has too often been worse than no instruction at all, and time and money have been wasted. All this might have been avoided if the pupil had been more careful in selecting a thorough teacher at the beginning. Pupils who have been taking lessons for a year or two and do not know the difference between the legato and staccato touch, and play pieces, should know that what key they are written in, should know that there is something wrong and should find out as soon as possible whether the fault is his or his teacher's. If it is the former, he had better begin to use his brains as well as his fingers in practicing; but if it is the latter, he had better change teachers.



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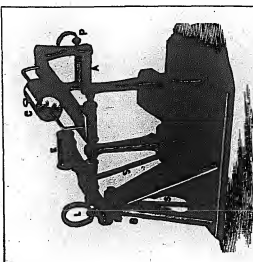
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## MANNERISMS.

BY FREDERIC H. LEWIS.

Unconscious movements on the part of an artist during public performance are usually pardonable. Rigidity, in any marked degree, denotes lack of sympathy. A smooth, fluent, and limpid touch is well-nigh impossible without judicious regard to relaxation of muscular activity. The diamond in its natural state is comparatively unattractive, but how resistless after it has gone through the methodical and scientific treatment necessary to give it marketable value. So with the artist. If one has no diamond-like qualities in the rough, no quality or amount of treatment can bring to light the polished gem. Diamonds cannot be produced from paste, only temporary imitations at the best.

Taken, then, for granted we have an artist before us, let us consider his public appearance. He comes in sight of the audience! If he appears before strangers he will not boldly look you in the face as if to say, "Behold! See what a great man am I! Just watch me if you want to get points," etc. He will, however, probably go direct to his instrument, with more or less grace, seemingly unconcerned of his audience, and, independently recollecting the courtesy due, make his bow in recognition of the fact that his hearers have come to encourage his efforts and stimulate him to greater work. He at once sits down to his playing without any unnecessary flourish, whether of stool juggling, handkerchief necromancing, or visual insanity. The Delsarte system finds no exponent at every long note or rest; Fortamentos are not rendered in a sea-sick style; Fortissimos are devoid of the Marquis of Queensbury Rules; victims of Saint Vitus' dance find not a sign of reflection, as far as bodily sensibility is exhibited, in the manner of the player. Conscious mannerisms are entirely out of place with a true artist.

The artist is only interpreter, not dictator. He renders his work in accordance with the composer's ideas. If the ideas of the composer and the artist are the same, then, indeed, is the result a happy one. Absence of conspicuous bodily contortions generally indicate great artistic ability; the less of such contortions, the greater the artist. Necessary mechanical motions of the body are few and simple. 1. The finger motion. 2. The hand motion (from the wrist). 3. The forearm motion (from elbow only). These may be called primal motions. We have, also, unavoidable motions to consider—incidental motions—such as the side movements from the hips when playing upper or lower keys. The less one thinks about these unavoidable motions, except to exercise common sense control, the better. Too much attention to such matters is apt to create self-consciousness. Consider well the primal motions. Thorough training in these primal motions means a respectable appearance as regards the incidental ones. An easy, graceful appearance in public performance is certainly to be desired. To acquire such, concentrate the attention upon the primal motions; the incidental motions will take care of themselves to the same extent that the others are controlled. The affectation of mannerisms, assumed by not a few pianists, teachers, and pupils as well, is degrading to our art, to say the least. Many natural and apparently unconscious movements of those parts of the body which have no direct connection with digital manipulation are bad enough in many cases without deliberate attempt to consciously affect such. Mannerisms which divide the attention of the listener with the musical interpretation are to be regretted. Conscious mannerisms should be discouraged; determined and persistent mannerisms should be condemned; attempted teachings of mannerisms need to be effectually repulsed.

Perhaps unconscious mannerisms can best be minimized by strong concentration of brain power in applying thought to developing underlying principles which govern the successful interpretation of all art works. In America the restless, fickle, and hurrying spirit of the people is ever ready, like foolish fish, to bite at the bait. It may do for Miss Baudoux to advertise largely that her system of graceful motions need in her playing is "moderately" if she cannot secure pupils for music lessons

otherwise. Her friends admire the physical, and worship, perhaps, the personal, material features—dress, smile, honeyed words—but with very little thought of the art work, I venture to say. The less the individuality, the greater the artist. A chrysanthemum-haired pianist may be an artist, but his influence would be even greater and the cause of music strengthened and developed if his hair was trimmed like the average man when before the public. Attention cannot be divided between hair and music, with serious consideration, to any great extent, of the finer points of art. Some of the public may not notice mannerisms to any extent, but the great majority are easily impressed by what they see more than by what they hear.

The benefits of music are derived mostly through the sense of hearing. Music cannot be seen. It is sound. It must be heard. Music is said to be divine. Listening to music without seeing the artist is the ideal way to high refinement. Remove all temptations from the eye. Chances who have their choirs back of the pews will have more influence in developing the higher life, I dare to assert, than those whose physical baseness, timid alms, coquettish sopranos, and concealed tenors face the seekers after divine grace. Unseen influence of the right quality is the best for higher development.

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The above principles are imperative, as to miss lessons is not only detrimental to the pupil, but also damaging to the teacher, for his reputation is at stake and loss of valuable time. No teacher can make good performance of pupils unless they are regular and ambitious in study and practice, and receive instructions at stated periods.

Signed.....  
.....189.....

OVER-PRACTICE.—If the future pianist is pushed with lessons or practice until she becomes mentally weary, she will soon acquire a disgust for her work that will infallibly prevent her from ever achieving greatness. Physical weariness, from too much practice, is just as bad as mental. To over fatigue the muscles is to spoil their tone, at least for the time being, and some time must be allowed to elapse before they can regain their former elasticity and vigor.

If these things are carefully observed, the education of the pianist can scarcely be begun at too early an age. As soon as the child has learned to count, it may be taught the rudiments of music; and to achieve real greatness as a master of piano/forte playing, it is necessary to begin in very early youth.—Raffael Joseffy.

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"In most modern works treating of that eminently practical art called Harmony, there is noticeable a distinct tendency to theorize, not to say dogmatize. Their authors are somewhat in the position of certain eminent moralists, who, from long-continued dwelling into the ears of p or innately have ought to get to leave, first to point out a *practicable path*. 'Don't do this! Beware of that!' is the burden of their discourses. The end aimed at in this Manual of Harmony should be to teach such a firm and definite handling of the chords as shall form the best possible preparation for the study of Counterpoint. A set of hard and fast rules, and a mechanical and unchangeable in practice, a constant reference to the way Handel did this and Mozart did that and Cherubini did the other, or an elaborate exposition of a few spun theory by some (undoubtedly great) theorist, does not give the average pupil today the quick insight and the recognition of broad musical truths which he desires. This result is bound to be either a painful process of unlearning and disillusionment, or a musical intelligence hampered by rule and rote. Prof. Jadassohn, a well-equipped musician and gifted composer, in whose works (to quote Riemann's remark on the famous *Cantata*) 'the fetters of form are nowhere felt,' both feels and understands the needs of the modern student. We derive what we call 'rules,' writes in the Preface, 'from the works of the classic masters; but at the same time we find so great a number of exceptions that the rules become almost doubtful to the pupil.' As an example, he enumerates the progressions of the sevenths, which in the body of the work are carefully explained and illustrated. And again he writes: 'Whoever wishes to get real benefit from this book, must not be satisfied with merely learning and understanding the principles and rules, but must also endeavor to apply them practically, with the freedom of an artist. . . . Let no one be content with working out *only a part* of these exercises; each of them is so arranged, that the pupil learns the application of a rule in as many and various forms as possible.' And the numerous exercises, supplemented by an Appendix containing examples of the application of the rules, for working them out, are not only instructive, but really so attractive as to lead the pupil to throw his whole soul into the work. For it is not dry theory, but living reality, which is the purpose of this book provide him; and he must be a dullard indeed who cannot learn to master the combinations so gradually developed and so thoroughly explained."

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## MUSICAL EXAMINATIONS.

BY JEAN MOORE.

It is now a generally accepted truth that, besides the weekly or semi-weekly music lesson, sundry accessory expedients can be brought to bear on the young art disciple; expedients which stimulate him to put forth his best efforts to reach the highest degree of excellence of which his native capacity admits, be it by spurring on his own ambition, or inducing him to greater effort by means of influences more or less compulsory. Yet some teachers, and among them some of high repute, hold that all artificial incentives are of little or no avail, that the pupil can be guided without their aid, and that compulsion of any kind is prone to make repulsive a study which should be attractive.

It cannot be denied that if the young student would in every case pursue a study merely for the charm which it affords him—yes, even for the sole desire to become proficient in an almost indispensable social attainment, these incentives would be rendered useless. But every teacher is alive to the fact that a portion—and, I regret to be compelled to say, a large portion—of his pupils embark on their musical pursuits either under the force of inducements held out to them by parents or friends, or under the influence of a merely temporary fancy which, however, soon enough subsides; for in both cases, when they subsequently realize that all is not gold that glitters, that, in other words, the study of music implies some serious work, they either relinquish the study altogether, or continue it solely under the stress of parental injunction. In such cases artificial incentives are the most efficient, and not seldom the only efficient means to stimulate the flagging spirit of pupils.

But even the most talented are sometimes in need of external stimuli, and when confronted by the necessity of rendering in a public performance a piece which, for some reason or other happens, to be distasteful to them, will overcome seemingly unsurmountable difficulties or the personal dislike felt at first for an intrinsically worthless composition. To this end pupils' musicale or class recitals have been fond of great use. There is, however, another and an equally efficient means whose value cannot escape the thoughtful, intelligent teacher, although thus far it has not found its due recognition, I allude to musical examinations.

"Examinations have never been popular among students and are not likely to become so in the near future. Even among teachers of other branches there have been many who have taken up arms against them. Yet they never have been discarded, and bid fair to outlive many more years of dislike; and this simply for the reason that the advantages offered by far outweigh the disadvantages, if there be such. In musical pedagogics, on the other hand, they are a thing almost unknown. Why this should be so is difficult to discern.

Without entering into this question, let us inquire regarding a few of the many advantages which would result from examinations to be held, let us say, once each quarter. We must, however, postulate at the outset that such an examination should comprise not only the technical performance of one or more given pieces, but also should extend to the theory of music, in so far as at least as a knowledge of it is requisite to an intelligent interpretation of compositions coming within the range of the pupils' ability. This naturally suggests a division of the examination into two more or less separate parts, viz., Theoretical and Practical; the first to be conducted by presenting to the class written or oral questions relating to time division, accents, meaning of tempo and expression marks, key signatures, key relationship, rudiments of phrasing, etc.; the second consisting of the interpretation of a given composition, some scale and arpeggio playing, and in the more advanced stages, some reading at sight. When conducted in the presence of the whole class, such an examination, if well adapted to the purpose in view, will serve as a general review whose value can scarcely be over-estimated, even if we should omit the consideration of the beneficial influence entailed by the preparation which must be demanded from each pupil.

That, however, which makes the theoretical part of

the examination appear indispensable, is the fact that during the regular hour, or in many cases half hour or less, of instruction, the performance of music, and the technical training thereby involved, almost exclusively absorb the interest of the teacher; and the time being so limited, that, however clearly the importance of theoretical knowledge may be recognized by the teacher, a comparatively small portion of time can be devoted to impart and, if once gained, to sustain this more abstract knowledge. Moreover, those teachers in particular who receive advanced students, are well aware of the pupils' deficiencies in the knowledge of what may be termed musical grammar; and too often the teacher is so wholly engrossed in the arduous task of correcting and overcoming bad habits, that he cannot find the time required for filling out the gaps of general knowledge. How deep these gaps are, no one can know who has not examined pupils in the manner above-mentioned, and many times in pupils who, so far as performance goes, are counted among his best, an ignorance confronts the teacher, so profound as to chill even the hardened heart of him who has been accustomed to see the most shocking musical barrenness. Yet these same pupils will shudder at teachers in their turn, and in what a dilemma they find themselves in their first tentative teaching efforts, when they should impart to others what to themselves is unknown, or only dimly known! . . . It is well that these struggles are usually hidden from the world.

The value of these examinations can further be enhanced by grading the students monthly, thereby keeping up a spirit of emulation, not only temporarily, but permanently. One often hears musicians complain that musical knowledge, as compared with other knowledge, is vastly underrated. But if musical knowledge, before it is passed off on the public as genuine coin, is made to undergo a rigid test, and subjected to an accurate valuation similar to that imposed on general knowledge—then, and not until then, can it be demanded that it should be taken as full currency. A system of grading and examination, thoroughly and consistently carried out by the instructors of music, will supply this test; it will give our coin a better ring and raise its value in the eyes of those who now make light of musical knowledge.

### "THAT REMINDS ME."

BY CHAS. W. LONDON.

AN OLD ACQUAINTANCE—*Hotel Clerk*—"Your face looks familiar, sir." *Mr. Homestead*—"Likely enough, young man; it's the only one I ever had."—*Truth*.

Just what I thought of the "improvisation" thrown off "on the spur of the moment" by a recent graduate of a German Conservatory.

PROVEN.—*Beatrice*—"I hear that Mr. Sapley is suffering from brain-fever." *Jones*—"I guess not. He hasn't the raw material necessary for brain-fever."—*Brooklyn Life*.

It is too bad, for he was just going "Abroad" to take music lessons in a conservatory.

AIDS IN LIFE.—*Husband* (listening)—"I think that there is a burglar in the house." *Wife* (excitedly)—"Is my night cap on straight?"—*Somerville Journal*.

Only two years before this she suffered nervous prostration incident to selecting, making, and trimming her graduating dress, in which she was to sing at the conservatory commencement concert.

APPROXIMATION.—"A man should not imagine, because a girl of sixteen laughs at his jokes, that he is a great wit; a girl of sixteen laughs because she is sixteen."

When they compliment your music, perhaps, it is done because they are your friends.

NEUROSTIC PRIVILEGES.—*Egypt*—"Where are you working now?" *Cholly*—"G-wat heavens! I'm not working. I'm employed in me fatish's bank."—*Chicago Record*.

When his music teacher suggested the necessity of practice he said to his "maw": "Maw, maw, teachah me to sing with maw!" "Maw," he requested the teacher to send in his bill, because Cholly could not somehow learn music without practicing.

## FLOTSAM AND JETSAM.

SOME TIME ago in one of our "Flotsams and Jetsams" we wrote of musical cant and hypocrisy. Closely related to these musical sins is extravagance of praise.

Excess of adjectives and superlatives, an effort to impress the reader or hearer by the fulsome-ness of praise, is as rank a sin as musical cant; indeed, they are born of the same parent—insincerity.

As a rule, such fulsome descriptions fail of their object and disgust the recipient.

As a case in point the following clipping from the *London Musical Times* is apropos.

The musical critic of a provincial contemporary was struck in a special manner by a recent organ recital. The performer's "rendition" (horrid word) of one piece was "instinct with feeling." An anthem was "feelingly unblinded" by the choir. The playing of a fantasia was "instinct with feeling and pathos." A pastoral was given "with marked religious feeling," and in a "sonful" romance for violin the double stopping was "really sublime in its fulsome-ness of tone." This screed is followed by another of similar character. And I could quote from papers nearer home, notices of concerts which are no better. What is worth praising, is worth praising sensibly, and it brings discredit and ridicule upon music and musicians for such things to appear in print.

That they will appear there is no doubt, but every honest musician should set his face against them and have it understood that he wants true, sensible criticisms rather than idiotic drivel.

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The Musical Mutual Protective Union has protested against the playing of Anton Hegner, who was engaged by Walter Damrosch, of the New York Symphony Orchestra, to replace last year's cello player, Anton Hekking.

In accordance with their nasal honorable manner of doing business, a deputation from this organization waited until a short time before the commencement of a concert and then informed Mr. Damrosch that Hegner would not be allowed to play. Of course, this was a serious matter.

With the dispute we have nothing to do, but there seems to be a rather large opportunity for improvement in professional ethics.

The fostering of American industries (of which we hear so much in politics) seems to have struck the musical profession, particularly the orchestral portion of it, with a vengeance. No doubt it is eminently proper to look out for home interests, but it would appear that it certainly might be done without violating any principle of professional ethics. And let me whisper in your ear that the best way to protect your own interests is to be thoroughly, completely, and artistically capable, and you will assuredly be in demand. The rule of life is that we can compel justice when we are competent. Exceptions only prove the rule.

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The other day a writer in a technical weekly alluded to the celebrated Glasgow case, where a comparatively modern fiddle had been sold as a Strad for a large sum. All the experts were agreed that the fiddle had a magnificent tone, and it was only upon certain microscopic details of workmanship and trade knowledge that it was decided that the fiddle was not by Stradivari, but by the older Chanot. The writer then comments on fashion in instruments, continuing that it would be *diffra dig* for a Sarasate or a Norman-Néruda to play on a twenty-pound fiddle so long as instruments are to be obtained costing from five hundred pounds to a thousand. The following novel idea is further made: What method would I suggest for insuring the performance of absolute justice to all violin makers, ancient and modern? Simply make the audience in each case the judge. At all concerts where violin solos are played, publish the name of the violin maker on the programme, just as names of pianoforte makers are. We constantly see "Herr Walseyeshumm will perform upon one of Messrs. Excelsior's grand pianos." Why should we not also read that M. Paganiniwsky will play upon one of Messrs. Bridge, Post & Co.'s violins?"—*Musical Opinion*.

According to the above reprint, "all things are not what they seem." We have heard of other instances where experts have been deceived. Under such circum-

stances we cannot be surprised that the mass of the people are easily hoodwinked.

It is easy for the teacher with grandiose expressions to blind his clientele and flourish upon an imaginary ability.

But the time comes when the microscope will be used, and then the flaws will appear. "All is not gold that glitters" is a much quoted saying as well as a true one, yet it may as truly be added that if it be not gold the glitter will, sooner or later, wear off and leave the dull brass to show its repellent character. Don't glitter, then, with a borrowed light, but be something and do something worth doing and you will not need fulsome flattery, a mutual protection nuisance, nor an artificial valuation. We close our "Flotsam and Jetsam" with a clipping which emphasizes the point just made. It (the clipping) refers to an attempt by H. Clay Wysham to claim a poem he did not write and shows that exposure will come.

Honors are falling on Mr. H. Clay Wysham as "thick as leaves in Vallombrosa." Mr. Eric Mackay, the writer of the poem, "Beethoven at the Piano," called upon us the other day with reference to the incident, and he gives his own version in another column. By a coincidence, a new edition of Mr. Mackay's "Love Letters of a Violinist" has just been published by Lumley (Exhibition Road, S. W.). The dainty volume contains, besides the "love letters," the poem on Beethoven, which has been "lifted," as its author terms it. The edition is beautifully printed and tastefully bound, and our readers should secure for themselves a copy of the work as a memento of the incident. Mr. Finn has, in his letter, also picked another Clay Wysham bubble.—*Musical Opinion*.

A. L. MANCHESTER.

## SOME MISTAKES OF YOUNG TEACHERS.

BY T. L. RICKABY.

FREQUENTLY what we consider a mistake in other people is nothing more or less than something that interferes with our own pleasure or profit. The mistakes I wish to speak of here are such as are detrimental to those who make them primarily and only hurt others in a secondary sense, if at all. There can be no difference of opinion as to any action which has this effect. While I write chiefly for the young or inexperienced teacher, older instructors frequently make mistakes notwithstanding all the experience they may have had.

One mistake that I have noticed over and over again (this one is made exclusively by teachers at the beginning of their professional career) is, that when making up their class by personal solicitation, they in a sense demand a certain number of pupils. "I will stay if I can get twelve pupils" is one way of putting it. "If I can't get twelve pupils I won't stay" is another.

The latter is very liable to provoke the retort (as it did in a case which came before the writer's notice some months since) that "We do not care a great deal whether you stay or not." A very ill-natured remark, but certainly deserved. And all the more so, when a town already possesses good teachers in whom people have confidence. People do so, as a rule, take their child from a good and well proved teacher just for the sake of aiding a new teacher to get the "twelve pupils."

Young teacher, if you think you want to live in a certain town take one pupil if no more, teach that pupil right, and it will not be long before you have more. If there are other teachers in town, never mind, but make sure you know what you have to do and go ahead. When the English Admiral Nelson came up with the French fleet in the Mediterranean, they were anchored close in shore. Nelson remarked that where there was room for a French ship to swing there was room for an English ship to anchor; and leading his ships between the French fleet and the shore gained a superior position and eventually a victory, though others thought his action meant nothing less than annihilation.

Another mistake some teachers make (though in this case not always young ones) is that they find fault with the methods and results of the old established teachers, pointing out their failings and lack of ability. These older teachers may be wrong, and the methods of the younger teacher better, but the thing to do is to obtain a few

pupils and show by these pupils' superior progress that your methods are better. That will have more weight and assure you of ultimate success.

Although in most cases a teacher who makes this particular mistake means no harm, yet because the action is a reflexive one he does harm, but it is only to himself.

Another mistake is, that so many teachers do not learn to play a few pieces from memory. What would we think of a reciter or a speaker who carried round with him a book of speeches and recitations without which he would be at sea? The sight of a person pretending to teach carrying round a piece in case they are asked to play is amusing, to put it mildly. You teachers who "can't play without the music" are apt to make people think you can't play with it. Learn something by heart if you have to set up nights to do it. It will pay in the end.

To sum up, be content with small beginnings, show superior knowledge and skill not by decrying the work of others, but by superior results; and, above all, improve, grow, daily.

## IS MUSIC A LUXURY?

BY ERNEST HEND.

AT this time of financial depression many private music teachers feel more or less its effect, as many of their pupils postpone their lessons or give them up altogether. As an explanation of postponement or cessation they quote their parents' decision to lessen expenses for luxuries. "You will have to get along this season with fewer new gowns, fewer luncheons and teas, attend less frequently balls, opera, theater, and concerts, (sic) give up your music and painting lessons, and altogether restrict your expenses for luxuries and amusements." Thus a would-be wise father has spoken in these hard times to his young lady daughter.

Many so-called society people consider musical accomplishment an ornament wherewith to shine and attract, instead of a high art, which refines, ennobles, and expands its earnest devotee, until he hears the dissonances of striving life resolve themselves into the harmonies of soul-peace and everlasting joy.

There is nothing in the realm of nature or human life which music could not describe or engender to the capable performer or intelligent listener, be it the appalling fierceness of a midwinter storm at sea, or the peace-proclaiming calm of a summer sunset; be it the hilarious uproar of a popular festival, or the sad tone of a funeral bell, which accompanies the slow steps of the mourners to the grave. Human passion in its devoning glow, gentleness in its pure aspirations, exulting joy and despairing sorrow, faith and doubt, strife and victory, hate and love, in short, every imaginable shade and phase of human life, find adequate expression in music.

It is no wonder, while young people share their friends' opinion of holding music to be a luxury or ornament, that so many of them lay it aside, as having served its purpose, as soon as their own home life begins and family and society claim their time and strength. But if, on the other hand, the teacher has been able to endear in his pupils an appreciation of the divine spark in music—then these students will persuade, nay, implore, their parents to let them pursue steadily their music studies. When will the general public comprehend that the interruption of a study is a serious setback, a loss of hard labor, and a sacrifice of knowledge gained; that it lessens interest and dampens zeal in the pursuit of musical knowledge?

Do parents withdraw their children for six months or longer from schools when incomes diminish? No, for they well know that such a course implies either mediocrity of results gained, or greater outlay of labor, money, and time afterward in reaching excellence.

Happy is the zealous student who can go on steadily and systematically in his work, until he is enabled to comprehend and interpret intelligently the smaller or greater works of the great masters!

Verily, to such, music will become a life blessing, a real ornament of their homes, more precious and enduring than laces, diamonds, and bric-a-brac.



## LETTERS TO PUPILS.

BY JOHN S. VAN CLEYE.

To N. McC. Your first question, as to when one should begin voice culture, is an important one. I am glad to speak upon it because I have some positive opinions, though they differ radically, indeed, diametrically, from the opinions expressed by many voice trainers. I have had considerable experience in forming artistic habits in solo voices, though I have done very little choral work, and I emphatically believe that many of the most essential things can be taught not merely at the age of fifteen or sixteen, but to children.

I see no reason in the world why a child of eight or ten, if possessing a bright mind, a good ear, and any musical susceptibility at all, cannot learn to form all the vowels, both open and closed with perfect purity, to focus the tones, bright and sombre, in the various parts of the mouth, striving to shape the cavities as they should be and to manage the jaws and lips correctly, to get the pronunciation, sustain the breath (which is a mechanical training), and, indeed, do many of the exercises of the glottis and, in fact, nearly all the broad, general principles of voice training. Of course it is not necessary that a child should be wearied with an exhaustive, and also exhausting, lecture on vocal physiology, anatomy, or hygiene. The lesson need not be a polysyllabic disquisition, the meaning of which shall be like a ship retarded by clusters of barnacles, but many of the expressions which tend to form the artistic voice are of a very simple character, though radical and of admirable effect, and these the child can learn by a simple description and a little imitation.

There is no reason that I can discover why a child of twelve or thirteen possessing ear, voice, and musical taste should not be able to sing artistically. Bear in mind that I do not say that the heights of passionate dramatic force or the climaxes of artistic finish can be reached by a child, but simply that the broad foundation of the tone-world upon which all the superstructure must rest can then be successfully laid by imitation and simple description, the result being that much earlier in life will artship be attained, and all the dry drudgery will have been done half as play, and in the years which have permitted it to be forgotten, as is the case in learning the mother tongue. Let those who assert that the voice must be let alone till the age of eighteen or twenty bear in mind that Adolina Patti, the greatest pure vocalist, the most perfect coloratura singer among women of the nineteenth century, made her debut at the age of sixteen, in the city of New York, in 1859, using for the purpose that extremely difficult role, the character of Rosina in the "Barber of Seville."

Her brother-in-law, Maurice Strakosch, told me with his own lips that he gave her lessons every day for six years. It is dangerous not to begin to train the voice early, and I believe that the raw, crude singing, without lessons, of talented girls in exhibitions of day and Sunday schools, are now doing ten times more harm than all the quack voice teachers in the country could possibly accomplish. There is nothing worse for children than to sing, as our children do, with unmusical models before them, and not fostered by the sensitive but potent influences of a musical atmosphere. An Italian child instinctively, from the beauty of his language and from constant hearing of pure voices, cannot help singing correct tones, but an American child squeezes her throat, shrieks through her nose, screams too high, mumbles the words, and in general makes a miserable, inartistic business of singing.

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Your second question is whether one may be considered a good piano teacher who possesses no knowledge of theory.

I answer it emphatically, "No," one cannot be considered a good anything who has not some knowledge of the grammar—that is, structural laws—of musical composition—cannot be a good singer, good organist, good pianist, a good teacher, a good amateur, a good listener, a good connoisseur, a good anything,—who is not able to analyze, at least to some extent, the structure and follow the windings of the composers' thoughts.

We must remember that piano playing is not merely a digital exhibition of the same character as those of a contortionist or a tight rope or a trapeze performer,—it is a language by which something which came out of a glowing mind and a warm heart is to be re-created and transferred into the minds and hearts of listening people who before did not have that impression but are now to be elevated and stimulated by it. Let it never be forgotten that the more brain, heart, will, soul, and character infused into a musical performance, and the more of the same qualities found in a reciprocal state in the listener, the more significant will music be. Tones are to us human beings in the spiritual world what the electric waves on the telephone wires are to our daily needs in the practical realm. A good, all-copper wire as a perfect transmitter is a good thing, but what if the message be bafuful or fatuous?

At what age ought a child to begin taking piano lessons? The age for beginning the piano is almost as various as anything that can be imagined. Many children do not begin until the age of ten, eleven, or twelve, and afterward become very proficient. We have forever before us the conspicuous and shining example of little Felix Mendelssohn, the most ideally educated man in all the history of music, a man whose powers in every direction,—physical, mental, social, spiritual, moral,—seem to have received ideal pains and perfecting culture, and he began the actual, systematic study of the piano at the age of four, his mother giving him daily five-minute lessons.

I should say that in general a child might safely begin the piano at the age of seven or eight—not earlier except in very extraordinary cases. In addition to the marvelous instance of Mendelssohn upon the piano, we may mention that of Louis Spohr, the greatest of classical violin composers, who played his instrument admirably at the age of five; and the age of nine seems to be quite a favorite one for the debut of young pianists. Liszt, Meyerbeer, Mozart, Rubinstein,—all made their first successes about this time in life; Mozart, of course, a year or two younger. Love and enthusiasm for the art is the chief criterion both as to how much and when one is to study, and yet Thalberg did not settle himself to piano playing in earnest till he was nineteen years old. Clara Schumann showed absolute indifference to music till the age of nine, and declared to my friend E. B. Perry while he studied with her that she improved more during the five years from her fifty-ninth to her sixty-fourth year than at any other period in her life.

Some years ago one of the leading pianists in Cincinnati was Mr. Werner Steinbrecher, who spent two winters as a pupil, with Chopin and he did not begin till the age of twenty six. Thus you see the most advantageous time may range, by actual examples, from the age of four to sixty-four. Who shall dogmatize about it?

## RESULTS.

H. C. MACDOUGALL.

## A RADICAL SUGGESTION TO TEACHERS.

AFTER all's said and done resultatell the story. Sometimes the story is told to deaf ears, sometimes to unwilling ears.

In teaching, a certain result is desired, namely, the instruction of the pupil. To bring about that result a certain order of procedure, more or less reasonable, is adopted; this is called a method.

The method is the teacher's side of the matter; results primarily concern the pupil.

This accounts for the fact that after a time method assumes an undue importance in a teacher's mind.

Suppose you were taught that a certain position of the hand was necessary in playing. Position being an external, always in sight, is a prominent part of a method. Therefore, as you were drilled so you insist on it day in and day out, and look with a certain disfavor on teachers and pupils who do not adopt your position. After a few years' teaching, however, you find that the less gifted pupils are so blinded by the mote of position that they are unable to appreciate the beam of practical

technique. Now recall the fact that position is of no consequence whatever apart from its results. If good results are prevented through position overboard.

The playing of great artists is a sufficient demonstration of the fact that results are the foremost consideration in their mind. Unless we claim that they play in spite of their method, which is tantamount to saying that they are idiots, we must admit that they place results far above means and never allow the orthodox restrictions of the conservatories to influence them.

To take a little broader view: in the conduct of your method as a whole add to, cut out, or alter it without compunction if you can accomplish a direct, tangible result. Never be "loyal" to a method. That is putting the attic in the cellar.

To look still farther: if your teaching is apparently conducted on sound principles; if you are conscientious and do honest work, and yet do not turn out good pupils—if, in a word, you are not successful—it will seem terribly hard to have said, but it must be said: Results have judged you.

But if you take the lesson in the right way it will be immensely stimulating; for you will say: If my work is honest, and I do not succeed, it must mean either that honest work is a drag in the market (this is quite possible), or it may mean that honest work must distinguish itself from other honest work by being fresh, bright, and progressive, by having individuality.

Honest people are not necessarily either entertaining or useful.

Is there not much truth in all this?

## A CENTRE SHOT.

[The following bit of sarcasm from the *Leader* hits the mark so surely in the centre that we commend it to our readers in the belief that it may point a moral. Do pianists never sin in this particular? Editor *ETUDE*.]

THE generosity of the musical profession borders almost on extravagance, and no profession approaches it in the liberal manner in which it deals out praise. Singers stand in the front rank in this matter, and their enthusiasm runs riot in one sustained crescendo from face powder all the way up to zithers and pianos; in fact, in the matter of pianos their enthusiasm is so great that they have been known to shower the same adjectives in the superlative upon pianos by rival makers, the warm-hearted and disinterested little woman yowing both A's and B's pianos are the finest and only reliable instruments ever made. Editors are continually receiving delightful proofs of this kind of artistic generosity. The following is a pattern letter, and was written by the famous Sophonisba Watkins to the editor of the *Opheleide*—

"DEAR SIR:—Although I have a new opera to study, a work especially written for me by my dear friend, Handel Guonod, I really cannot resist telling you how greatly delighted I was with the last number of your wonderful and delicious paper. I read it through from title-page to last cover and found that even the advertisements show the rarest kind of *genius*, and are as *fascinating* as the best of Shelley's poems. I am not flattering you in the least when I tell you that you are the only music critic whose opinion I value and whose criticisms I *hunger* to read. Now for a little bit of news about myself, which I suppose you will insist on publishing—and who can oppose you when you have made up your mind! Fi donc! Well, London and Paris went into the wildest ecstasies over my singing, and I could easily have filled all my next season's time. But I love *dear*, sweet America, my native country, and I am fonder of the *grand, liberal* American public than even of myself. It will be delighted with the new gown I have had especially made in Paris, particularly a Worth waist and skirt with a foundation of brown canvas grenadine mounted on gored taffeta of the same brown shade, with *œra* puffed sleeves and gaillon let in above a wide hem outlined with white guipure. Did you hear that the Empress of Germany *loved* me and that Queen Victoria *begged* me to make Windsor Palace my *home* whenever I visited London? My season begins *September 6th*, but I shall not be *happy* and *contented* until my singing meets with the approval of you, dear old cynic and wise man that you are. If you knew how anxiously your paper is awaited in artistic Europe you would be vainer than you are. I send you my photograph; if you *insist* on publishing it I will forgive you. The lace is real point and the diamonds those given me by the King of Italy."



## MOELLING'S NEW PROGRESSIVE METHOD FOR THE PIANO.

BY THEODORE MOELLING.

Every music teacher knows the difficulty of arranging lessons so that each may be a little more difficult than the preceding one, and that five-finger exercises and scale studies may be relieved from time to time by melodious exercises and recreations, and occasional pieces just fitted and adapted to illustrate the preceding or subsequent lessons, and at the same time encourage the scholars, and lighten and brighten up their work.

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## A MUSICAL EVENING. HINTS FOR YOUNG TEACHERS.

BY CHARLES W. LONDON.

The first attempt at an important thing often seems to be almost unmountable. Every teacher should sustain a series of mistakes each year with his class. The pieces that he gives to pupils should be considered from this standpoint. But do not commit the common error of giving music that is too difficult for the pupil. An easy piece well played, played with a reserve force and its consequent repose is far more enjoyable to the hearer than an ambitious piece poorly played, this poor playing but discouraging the pupil for further attempts at appearing in public, and rightly making the teacher unpopular.

The following program is an easy one, and is given here as it would be presented by the writer with his own class—if he had a class of young pupils. The program should open with a bright and pleasing piece, and as the first part of the program is apt to be embarrassing to young players, it is well to begin with a four-hand piece. "Ojos Criollos"—four hands, by Gottschalk, is a good opening number. It requires pupils of the sixth grade—grading from I to X to play it well, to have the freedom necessary for bringing out its brilliant climaxes with sufficient vim and snap. The piece can be described to the assembled class with their parents and friends as being an idealized arrangement of a negro melody, as danced by moonlight. Let imagination picture a company of the happy go-lucky Cuban negroes with their rude instruments of music, a "fiddle," flute or fife, tambourines, triangles and cymbals, not leaving out the ever present banjo, musicians not only playing but patting the time with the foot, and as the young people dance they get excited and the dance becomes an exceedingly animated scene. This can all be distinctly heard, by the imagination, in the music, if it is well played, and if the players have the skill slightly to increase the tempo in the last two parts of the piece.

Contrast should be kept in mind when making a program, although it is not the only thing to consider. "Evening Bells," T. Kullak, Op. 62, No. 12, is easy and pleasing. Suppose that the persons present were in a boat on some Swiss lake, and at twilight should hear one of those small and lightly tinkling chapel bellsounding sweetly through the pure and thin air. As they all cease conversation to listen, they hear the voice of a nun sounding out in an almost ecstatic rapture. It is a soulful voice of some one who has overcome a great grief and blighting bitterness, the voice from a purified and victorious soul. This song reaches the listeners in parts, as the breezes waft to them, and as they drift nearer they hear it continuously, and soon a deeper voice is heard with a chorus, and as they pass by the voice again comes in fragmentary strains and is lost in the distance, and nothing but the fading tones of the little bell are heard.

Now we will give a piece in direct contrast to the above, "The Jolly Huntsman," G. Merkel, Op. 81, No. 2. This is an easy piece, yet extremely pleasing. It should be played by some pupil of a lively temperament, one who has more than sufficient technical ability to do it well, that its spirit and touch-and-go qualities may be well brought out. Any of your audience who have read a hunting scene as found in English literature will easily picture to themselves the meaning of the music. The "Hunter's Horn" rings out clearly on the morning air. The horses are full of spirit and unrest, the dogs are eager for the fray, and hearts beat fast with excitement. As the hunting party gain the hunting grounds the hills echo back the huntsman's bugle call. The Coda of the piece can easily represent the chase and capture of some game worthy of the day.

"Good Night," by Schytte, Op. 69, No. 12, needs but a suggestion, the audience can give, each for himself or herself, an imaginative picture of the scene. Was the "good night" spoken by a child to its mother? By a friend to a friend when leaving after a "call," and going out into the night? By a brother to his sister, or to some other boy's sister? Why the unrest, yet long continued sweetness? The never coming to a final and

satisfactory repose? Why the "sweet delay while words were spoken too sweet for common ears to hear?"

"Bridal March," Lohengrin, Wagner; or "Wedding March," Mendelssohn. Four-hand arrangements would be best, perhaps. Marches are so common, such everyday affairs that we lose sight of their significance. School children march in and out of the school and class rooms to them. Boys get up "make believe" parades to a march played on a tin-flute or whistle. The street bands play them at the parades of civic and military outings. There are funeral marches at the burial of some noted soldier, or member of a secret society. But who can ever forget the march to which they walked with joyous and happy step to the altar where they were made husband and wife? Who can count the thousands upon thousands who have heard this march under like circumstances? Its very strains suggest unalloyed happiness, bringing to the imagination the fragrance of orange blossoms on the joyous wings of song.

Some mother's boy had been reading forbidden books by stealth and become full of the idea of being a sailor. He runs away and goes to sea. But the rough weather and rougher life make him long for home. In his sleep he dreams of home and its quiet happiness, of the love of his greatly wronged mother; he thinks of his playfellows as going to Sunday school where he learned nothing but good things that he tried to forget, but these truths now trouble his awakened conscience even in his sleep while he seems to hear the old church bell. Yet in his dreamy sleep he hears the raving storm and the heavy thunders as his ship rocks and is tossed by the angry waves. But constantly home and its life of unappreciated love and happiness comes to his mind, and at last he falls into a deeper sleep, yet still hearing the church chiming of his home. This the imagination hears when listening to the "Sailor Boy's Dream," by La Hatche.

Descriptive music has a legitimate place in any good concert or musical program, provided the piece would be interesting as music if heard without knowing its title or "story." "The Alpine Storm," by Charles Kunkel, is a good number of this class of composition. The piece has printed in its pages a full and well written description, and therefore need not be given here. It requires players of the fifth and sixth, or perhaps sixth and seventh grades to do it really well.

Everybody has either seen Millet's famous "Les Angelus," or an engraving of it. A noted critic said of it: "Every line of it expresses devotion. Even the clouds worship. Those bowing peasants are the embodiment of spiritualized prayer." Wilson G. Smith has given a reproduction of this masterpiece of a sister art in tone colors, in his "Vesper Chimes." The opening movement gives the distant chimings as coming from the village church steeple to the hearing of those worshipful peasants. The second movement is choral like, representing the service of Vespers as conducted in the church scene in the background of the painting. The composer has given us a beautiful interpretation of that immortal painting. It requires a full expression, and therefore should be played by some pupil of riper years, or one who has marked powers of expression. It is about grade six in difficulty.

An audience should always be sent away happy and wanting to hear more, and never feeling as if they had been kept too long. With about the amount of description given in this article, one more piece will be fully sufficient. If you have a friend who recites well, give the famous poem "Sheridan's Ride," after which have played "On to the Battle," by Holst (Rohlfing & Sons, publishers); while not a difficult piece, to give it with the necessary speed and spirit requires players of about the sixth and seventh grade. It is the most satisfied easy composition known by the writer, and illustrates the above poem, taking the hearers right into the battle-field, in imagination.

The above list by no means exhausts the fine pieces of music that can be interestingly described. In making notes for this article there were enough pieces written down for about four programs, and those of all grades of difficulty. Those of the more difficult grades are especially rich, and of them a grand program could be made.

# Fascination Waltz.

Valse Entrainante.

Edited by Nathan Sacks.

PAUL WACHS.

**Vivo.**

INTRO.

**Valse.**

1



The musical score for 'L'Espresso' by Debussy is presented in a single system. The piano introduction is in 3/4 time, key of B-flat major, and features a bass line and a vocal melody. The piano introduction is marked with a piano (p) dynamic and a tempo of 'moderato'. The vocal melody begins with the lyrics 'L'Espresso' and is marked with a forte (f) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

Handwritten musical score for "The Rose Tree" in G major, 2/4 time. The score is written on two staves (treble and bass clef) and includes five measures of music. The melody is in the treble staff, and the bass staff provides a simple accompaniment. The key signature has one sharp (F#), and the time signature is 2/4. The piece is marked "Allegretto" and "Cresc." (Crescendo). The notation includes various musical symbols such as notes, rests, and dynamic markings.

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a treble clef staff and a single bass line on a bass clef staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The bass line consists of simple chords and single notes. The score is divided into five measures. The first measure has a tempo marking of "Allegretto". The second measure has a tempo marking of "Andante". The third measure has a tempo marking of "Poco". The fourth measure has a tempo marking of "Allegretto". The fifth measure has a tempo marking of "Andante". The score is written on a single page with a decorative border.



Musical score for "Fascination Waltz" in B-flat major, 3/4 time. The score consists of five systems of piano and bass staves.

- System 1:** Features a piano introduction with a triplet in the right hand and a bass line. Dynamics include *p* and *f*. Fingerings are indicated with numbers 1-5.
- System 2:** Continues the waltz melody with a *ff* dynamic marking. The bass line provides harmonic support.
- System 3:** Includes a section marked *f animato*. The right hand has a triplet and a slur. Dynamics range from *f* to *ff*.
- System 4:** Features a section marked *Tempo Imo*. The right hand has a triplet and a slur. Dynamics include *f* and *ff*. A *sec* (second ending) is indicated.
- System 5:** Concludes the piece with a final flourish in the right hand and a sustained bass line. Dynamics include *ff*.

The score includes various musical notations such as triplets, slurs, and dynamic markings like *p*, *f*, *ff*, and *animato*. The piece concludes with a "Tempo Imo" section.

*Sempre vivo*

*Semprie viva*

*p*

*cre* *scen* *do*

*Pa \** *Pa \** *Pa \** *Pa \** *Pa \** *Pa \** *Pa \** *Pa \**

Musical score for the vocal part of 'Cre-scen-do'. The score is in 2/4 time, key of B-flat major (two flats), and consists of five measures. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The lyrics 'cre - scen - do' are written below the melody. The score includes various musical notations such as notes, rests, and dynamic markings like *mf*. There are also decorative elements like asterisks and small floral motifs at the bottom of the page.

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

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, treble and bass clef, in 4/4 time. The key signature has two flats (B-flat and E-flat). The melody is in the treble staff, and the accompaniment is in the bass staff. The piece begins with a treble staff entry on a whole note, followed by a bass staff entry on a whole note. The melody consists of eighth and sixteenth notes, with some triplets indicated by a '3' over the notes. The accompaniment features chords and single notes, with some triplets indicated by a '3' over the notes. The piece ends with a final chord in the bass staff. There are some handwritten markings, including 'mf' (mezzo-forte) and 'f' (forte), and some decorative flourishes at the end of the piece.

A musical score for the song 'The Rose Tree'. The score is written for a piano accompaniment, featuring a treble and bass staff. The key signature is B-flat major (two flats), and the time signature is 2/4. The melody is primarily in the treble staff, with some chords and bass lines in the bass staff. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). There are also some performance instructions like '1' and '2' indicating different endings or variations. The score is presented in a clear, legible format with a white background and black ink.

8<sup>a</sup>

*ff con fuoco*

*p a tempo*

*p a tempo*

*rit*

*3 2 3 1*

*3 5*

*3 2 3 1*

*3 5*

*3 2 3 1*

*3 5*

*cresc.*

*mf*

*cresc.*

*with increasing rapidity to the end*

*con bravura*

*con fuoco*

*ff stringendo*

A pleasing, rocking motion, which when properly secured will carry the hearer along despite the constant rests which interrupt the continuity of the legato. In order to secure this, count two in a measure, according to the tempo indicated in the metronome mark. The various strong accents which now and then occur, are generally anticipations of accents which would have been expected a little later. They must be given with considerable force. The pedal is to be used according to the indications.

*Andantino.*

(I)

E. HABERBIER, Op. 53, No. 2.

The musical score is written for piano and bass. It begins with a treble clef and a bass clef, both in 8/8 time. The key signature has one sharp (F#). The score is divided into three main sections: (I), (II), and (III). Section (I) starts with a piano (p) dynamic and includes a 'cresc.' marking. Section (II) also starts with a piano (p) dynamic and includes a 'cresc.' marking. Section (III) is marked 'a tempo' and includes 'un poco rit.' and 'rallent.' markings. The score features numerous rests, notes, and dynamic markings. Pedal markings are indicated by 'Ped.' and asterisks. Fingerings are shown with numbers 1-5. The score is divided into systems, with the first system starting at measure 7.



*un poco rit* *a tempo* (IV)

*con dolore*

*poco rit* *a tempo* (V)

*un poco rit*

*a tempo*

*un poco rit*

*a tempo*

*pp* *ritard* *ppp*

# THE SYLPHIDE.

Allº Brilliant.

F. G. RATHBUN.

The musical score is written for piano and bass. It begins with a treble clef and a key signature of one flat (B-flat). The time signature is 6/8. The first system starts with a forte (*f*) dynamic. The second system includes a *a tempo mf* marking. The third system continues with a *mf* dynamic. The fourth system ends with a *cresc.* (crescendo) marking. The score is heavily ornamented with triplets, slurs, and various fingering numbers (1-5) above and below the notes. The piece concludes with a final cadence in the fifth system.

Musical score for "The Sylphide. 6." in 3/4 time. The score is written for piano (p) and includes dynamic markings such as *f*, *mf*, *p*, *ff*, *pp*, *ppp*, *ard*, *an*, *do*, and *smore*. The piece features intricate fingerings and articulations, including slurs and accents. The final measure is marked *ppp smore*.



*Tempo Lmo.*

The musical score consists of six systems, each with a piano (treble) and bass (bass) staff. The key signature is one flat (B-flat). The tempo is marked *Tempo Lmo.* (Lento). The dynamics include *mf* (mezzo-forte), *f* (forte), *p* (piano), and *cresc.* (crescendo). The notation includes various musical symbols such as triplets (indicated by a '3' over a bracket), slurs, and fingerings (numbers 1-5). The piece concludes with a double bar line and a key signature change to two flats (B-flat and E-flat).

This page contains six systems of musical notation for a piece titled "The Sylphide, 6." Each system consists of a piano (piano) part and a violin (violin) part. The notation is in G major (one sharp) and 3/4 time. The piano parts are written in the bass clef, and the violin parts are written in the treble clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *cresc.*, *dim.*, *ff*, *mf*, *a tempo*, and *rit.* are used throughout the piece. The first system includes a *cresc.* marking in the piano part and a *dim.* marking in the violin part. The second system features a *ff* marking in the piano part. The third system includes a *ff* marking in the piano part. The fourth system includes a *a tempo* marking in the piano part and a *rit.* marking in the violin part. The fifth system includes a *mf* marking in the piano part. The sixth system includes a *cresc.* marking in the piano part and a *dim.* marking in the violin part.





This musical score is for a piece titled "The Sylphide, 6." It consists of five systems of piano music, each with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 3/4. The score includes various musical notations such as slurs, ties, and fingerings. Performance instructions are written throughout: "brillante" appears in the second system; "f" (forte) is in the third system; "ff" (fortissimo) is in the fourth system; "cresc" (crescendo) is in the fifth system; "pp" (pianissimo) and "tremolo" are in the sixth system; "Lento" (slow) is in the seventh system; and "accelerando" is in the eighth system. The score concludes with a final chord in the eighth system.

# UNHEIMLICHE GESCHICHTE.

(GHOST - STORY.)

Allegro.

C. J. Groenwold, Op. 6. No 1.

Piano.

The musical score is written for piano and consists of five systems. Each system contains a treble and bass staff. The key signature has two flats (B-flat major or D-flat minor), and the time signature is 2/4. The tempo is marked 'Allegro.' and the piece is in 'Piano.' The score includes various musical notations such as notes, rests, and dynamic markings like *f*, *ff*, *p*, and *pp*. Fingerings are indicated by numbers 1-5 above notes. The piece begins with a forte (*f*) dynamic and features several passages of rapid sixteenth-note runs. A repeat sign appears in the second system. The score concludes with a final chord marked *ff*.





[FOR THE ETUDE.]  
ENUNCIATION IN SINGING.

BY W. J. HENDERSON.

Is there any substantial reason why a singer should not pronounce the text of a song well? If there is, then vocal music is not a faultless art. If there is not, then vocalists or their teachers have a great deal to account for. To be sure, the majority of those upon whose presence in the reserved seats the singer's salary depends do not know good vocalization from bad; but is it not possible that this is largely the result of education of the ear in bad methods? There was a tenor—a famous tenor, too—who used to fascinate the women at the Metropolitan Opera House in New York. One of his roles was, of course, Tannhäuser. At the end of the intense scene with Venus this artist used to call upon—whom? "Mar-i-u-wuh." And the Sancta Maria actually interposed to save him after hearing her name pronounced in that dreadful manner. To be sure if she had not done so the opera must have stopped; but I never could quite enter into the illusion of the scene when I heard that explosion. I always feared that the gentleman's overstrained larynx had at last blown up. But I am told that he is still singing, and that his voice is not gone.

It ought to be said, however, that this artist did, as a rule, pronounce the text so that it could be followed at a respectful distance with the aid of a libretto and prayer. It was German text, too, and not so easy to pronounce. And I do remember Tannhäuser, whose singing had as many faults as virtues, but whose enunciation of the Italian words was a source of constant delight. But what a long list of opera and concert singers I have known who could not or would not allow the audience the grace of a single syllable. When Campanini sings oratorio in English I can follow every word, which is often more than I can do when he talks to me. But when Emma Juch sings in English, I cannot tell one word from another. I understand her German better, even though I do not speak German.

Now, we often hear talk of the possibility of establishing opera in the language of the country. Until we do that we shall never have opera that we can call our own; as a form of art, opera will never become native to the soil till it is given to us with English text. Then and then only may we hope to see the people take to it as they do to the drama. And when the people have made it their own, the American school of composition will arise. But the people will never take to English opera till they can understand the words which are sung to them, and that is a consummation which seems to me to be a long way off. It has been my fortune to hear a good many performances of opera in English in the last dozen years, and I can say frankly, that I have seldom met with a singer whose enunciation was even tolerable.

At the outset, I asked whether there was any substantial reason why a singer should not pronounce the words of a song well. Personally, I do not believe there is, though professors of singing have tried to convince me that in many cases the difficulties are insuperable. The whole trouble, it seems to me, is with the position of the larynx. I am not a teacher of singing, and I do not presume to instruct those who are teachers; I merely offer as a suggestion and fruitful subject of study, with a grave end in view, namely, the ultimate naturalization of opera—the possibility of overcoming all laryngeal obstacles to a clear and intelligible pronunciation of the vowels. I am aware that the subject is receiving attention. I know that some teachers think they have solved the problem. I sincerely hope they have, but I have not yet met with the practical results of the solution. My duties as musical critic of the *New York Times* bring me into the presence of nearly every public singer, young or old, who appears in the metropolis in the course of the season, and I reiterate that the state of the art of pronunciation among our native singers is most discouraging.

For some reason these vocalists seem to have little or imperfect knowledge of the accepted methods of modifying those vowel sounds which are diametrically opposed to the position of the larynx in certain registers—as, for instance, the sound in the upper, or the sound in the lower register. They do not modify; they radically change. And they are so careless and slovenly with

their consonants that the words become wholly unintelligible. It is extremely common to hear a tenor pronounce "day" "duh," if it chances to come on a note above his middle register. Now when the letter *d* is not clearly enunciated, the word becomes "uh," which is simply gibberish.

If it is possible for a German to enunciate distinctly, it is possible for an American. Our language presents no graver difficulties to the singer than that of the Fatherland. Yet it was always a delight to me to mark how clearly the German text fell from the lips of such good singers as Fischer and Lehmann. The same admirable clearness of diction is a notable feature of the singing of Jean de Reszke. I suspect that our deficiency in this matter is largely due to the insufficient training of our singers, who are not willing to sacrifice the necessary years to a complete mastery of all parts of their art. But I suspect also that some vocal teachers do not give as much attention to this matter as they might.

## LITTLE ITEMS FOR PUPILS WORTH KNOWING.

BY E. VON ADLEUNG.

"Eyes off!" Don't you know that the blind can play the piano as well as you? And don't you think that he who can find blindly all the distances on the keyboard has a decided advantage over those who roll their eyeballs from left to right, from the music to the keyboard and back again, and after all strike the wrong bass note? It is amusing to notice how some look at the keyboard after they miss the respective key. Pupils ought to be taught early to jump distances "without looking." Of course, exercises for that purpose ought to be properly graded, but that is the teacher's or compiler's business. And another thing: successful jumping depends on the steady position of the hand. It is the arm that does the "jumping," not the hand. The angle between the hand and arm must not be changed during the operation. A slightly outward position is of advantage. In my opinion "jumping" exercises ought to be performed first on black keys and in octaves. Playing scales with both hands two or three octaves apart is also very useful in order to become familiar with the relative distances on the keyboard.

Every pupil knows, or ought to know, the different positions of the hand used in playing—the low (on the white keys), the high (on black), and the two oblique (the thumb covering a black, the fifth a white key, and *vice versa*). When you have to change these positions it is useful because easier to do that gradually. This is done by sliding the fingers toward the keys that have to be struck. For instance, imagine an octave arpeggio in the first position, say *f a c f* (right hand, first, second, third, and fifth finger), is to be continued chromatically, so that the next grip would cover *f sharp*, a sharp, *c sharp*, and *f sharp*. Then, whilst you strike *c*, you glide with the thumb up to *f sharp*, and so with the second and third finger to their succeeding keys; when the fifth finger strikes *f*, the thumb has already silently slid up to *f sharp*, and covered it ready for the next grip; the hand is now in an oblique position (thumb covering *f sharp* and little finger *f*), and with hardly any effort the hand gains the high position needed for the second grip.

Furthermore, in all places where one hand has to jump, whilst the other does not, take advantage of the first leisure instant to jump long before you have to strike, and that as quick as lightning, to place your hand over the right key ready to strike—then, and not before, the other hand that has only to "walk" moves to its proper place. Or with other words, the jumping hand should always move first. A proper use of the pedal often allows the hand to jump in good time where the value of the first note seems to forbid the removal of the hand.

Before I proceed to my next item let me tell you again—eyes off! The first step toward it is, of course, difficult, but soon you will feel the control you gain over your movements, and the trouble is richly rewarded by the absence of nervousness—a disease each player is subject to when he has to be in constant fear of missing a key or losing his place in the music.

Our next item is an easy way to learn the notes or to learn note-reading. Take the treble part of some piece and write it down in the bass clef or the reverse. Beginners ought to be taught both clefs at the same time, starting from the centre *c*, and counting up to the fifth line of treble, then starting again from the centre *c* and going down to the first line of bass. Learn and write notes first by thirds (lines or spaces). Recite the musical alphabet in this order: *c, e, g, b, d, f, a, c*, and back. Then come the ledger lines above fifth lines in treble, viz., *a, c*, and *e*; then those below first lines in bass, viz., *e, c, a*; then the spaces *b, d, f*, and *a*, and *b, g*.

An early teaching and writing in the three positions of the seven fundamental triads, *ceg, dfa, egb, fac, gbd, ace*, and *bd f*, is also of great help. I have some more items in petto, but I would not do to take up too much space, and, therefore, I prefer waiting doing so until—by request.

## IN THE PIANO CORNER.

The piano responds, almost like a living thing, to the care given it, and the owners of new or old instruments may find a few hints acceptable. Variations in temperature affect the delicate works so decidedly that the corner of the room farthest from the register or stove should be chosen for its abiding place, and, if possible, the keyboard turned away from the source of heat. It is not necessary to close the lid every night, and, in fact, no piano should remain closed for months at a time, as is often the case. On closing the house for the summer vacation, always see that the inside of the case is dusted carefully, and before shutting it spread several layers of paper over the wires, to absorb any dampness that may gather. The dustier should have a piece of soft old silk or cheesecloth, conscientiously used, and never dampened for use.

Piano covers are now but little used, although the "springs" are often fancifully draped with rich scarfs of fur or plush. The real piano cover does not make a table for bric-a-brac of its top, for to the cultivated ear any object placed upon the instrument injures its tone more or less.

Do not pile music books on the piano nor leave them unsightly heaps around it, but have a music table. Pretty and inexpensive bookshelves are to be found in the furniture stores, but in default of one of these, any boy or girl could arrange one similar to a dainty affair which I have seen from an old-fashioned wash bowl stand rescued from the attic.

The wood was painted black and varnished, a neat cover lay across the top, and curtains of yellow China silk on small rods enclosed the lower part, where piles of sheet music lay safe from dust, yet quite accessible.

If your volumes of Beethoven's sonatas and Chopin's nocturnes happen to be in paper covers, they may be saved much longer from falling apart, by gluing tape to the binding, at the middle of the back, a broad ribbon, which is tied around the book when it is closed.

For keeping open bound volumes, I have found a simple music weight more convenient than the patented wire holders, which too often slip off pieces from the leaves. Make a muslin bag twelve inches in length by two in width, and fill it with fine, dry sand. Close tightly, and make an outer cover of silk with fringed ends, tied with narrow ribbon. This cylindrical roll lies in the rack and holds the pages flat, while permitting them to be easily turned.

The adjustable piano lamp, is a most desirable adjunct for evening practice, but an ordinary lamp with wide spreading shade can be mounted on any substantial pedestal, arrangement at the desired height being the main consideration.

If you cannot have a "music room," at least make the piano corner as attractive and suggestive as means and taste will allow. A few good photographs of the great composers, a shelf filled with sketches and biographies, and perhaps a good plaster copy of the "Singing Boy of Delta," Robby, or of any favorite musical subject will all be helpful.

**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 attained by slow practice.



THE WORK OF THE COUNTRY MUSIC  
TEACHER.

BY ONNA S. MORRISON.

THE thoughts here offered have been gleaned during fifteen years of experience and observation in a small country town,—fifteen years of labor into which have been infused will, energy, heart, soul, and such talents as the writer possesses. With what success, depends upon the light in which one views success. If viewed from the financial standpoint or that of gratified personal ambition, I cannot pronounce my work a success. If viewed from the standpoint of its influence upon individuals and upon the community, I can.

And I doubt if my experiences will differ materially, in the aggregate, from those of most country teachers who enter upon their work with worthy motives and a fair conception of its demands and possibilities.

If you have entered the ranks with the expectation that the work will always be pleasant and easy, the profits large, and that you will meet with the encouragement and appreciation which you deserve, you will be doomed to disappointment. Or if you hope to win distinction—if you are like the colored brother who, when pleading for the elevation of his race, said, "All we want is *re-cog-nition*"—again, I fear, you will be disappointed.

But if you have chosen your profession from a love of it, if you are prepared to work hard (I know of no other class of workers of whom more is exacted), if you are willing to give up the best of yourself to others—your time, talents, sympathies (and often your money)—for a very slight remuneration and frequently with no possibility of any; if you are prepared to have all your angularities of disposition, as well as the most refined instincts of your nature, sand-papered down by sharp contact with selfishness and ignorance, and your best efforts met with indifference or utter lack of appreciation; if you have at your command an unlimited stock of patience, tact that will enable you to adapt yourself to all sorts and conditions of men, and a large share of the philanthropic spirit, then you will "pass muster" as a country music teacher.

I regard the work of an earnest country music teacher as the missionary field of music, and I believe that many obscure representatives of this class practise a no less heroic self-sacrifice, exert an influence no less uplifting (in its way), than do those engaged in recognized missionary work. They are the pioneers of music who must reclaim the waste places of uncultivated musical taste, break up the soil, sow the seed, nurture it patiently, laboriously, and thus prepare the way for the onward march of a higher state of musical cultivation.

If I have seemed to give undue emphasis to the intensely practical side of this subject, it is because it exists as an important factor in real life.

Happily, there is another and more attractive side to the subject. For all life's ills there is compensation; and it is in the realization of the higher ideal that we must seek and find it. In this connection there are many pleasing features to be considered.

There is the inspiring assurance that no earnest, well-directed effort is lost, even if it does not receive in return a money equivalent. Then, in beautiful contrast to the lack of refined taste, the ignorance and coarseness of nature from which a finer nature recoils, the indifference which disheartens and at times well may paralyze our efforts—stand out, like lovely flowers amid noxious weeds, many instances of those whose innate refinement and true nobility render them sympathetic, thoughtful, quick to appreciate and co-operate with us in our work.

If we must grapple with the careless pupils and those so dull that no process short of a surgical operation will introduce ideas into their brains, we have as an antidote the bright and attentive pupils, whose natures seem to be in perfect harmony with our own, who prove susceptible to all good influences, assimilate our teaching readily, and whose attainments are a source of pride and delight to themselves and to us.

It may not be foreign to this line of thought to consider, as a slight compensation, the rich fund of amuse-

ment to be derived from various novel experiences by one possessed of a keen sense of the ridiculous. One of my recent experiences was a visit from a rural parent who proposed to honor me by allowing me to instruct her daughter. I was informed that "Mary Jane was a natural born musician, inasmuch as she couldn't be beat on the accordion when only four years old," but she needed "just a few lessons" to supplement her natural gifts. Modesty prevented my assuming the responsibility of directing such great genius. I left it to soar untrammelled by fetters of my forging.

Parallel to this case was the assurance of a mother whose daughter had mastered "Money Musk" and "The Battle of Waterloo"; that "about all her daughter could learn now was how to sit on the piano stool."

But we should find our highest compensation in the good work we may accomplish in cultivating and educating the public taste. But first let me advise you, if you have chosen the profession of music teaching, be a music teacher, and do not attempt to be half a dozen other things at the same time.

One of the greatest annoyances of my life arises from the numerous applications which I receive to sell musical instruments on commission and to combine with my teaching the peddling of books and other articles.

Some combinations may be very desirable, but the combination music teacher is in most instances a failure. Never consent to act as drummer for the dealers in musical instruments or a vendor of books and fancy articles. You may lose a little cash, but you will gain much in other directions.

It may not be out of place for me to give a brief outline of my own work and the means which I have employed. I began my work fifteen years ago in a small town where the musical atmosphere was by no means rarefied. Such music as Claxton's Grand March, Weber's Storm and popular variations on familiar airs was about the acme of musical proficiency and appreciation. The works of the masters were literally "sealed books." I doubt if more than three people knew what a sonata was; not more than twelve had the faintest idea whether Bach and Beethoven were living or dead. To day I have many pupils who not only play, but study and analyze some of the sonatas of the great masters and the works of the best classical and romantic composers; a class of pupils who have rendered programmes of such music in so creditable a style as to prove a real enjoyment to their friends.

These pupils are in turn exerting their influence in their homes and in the social and religious circles of which they are members, with the result that the interest in good music is steadily growing, its study is becoming more general, protracted, and intelligent, and a much higher grade of music is in demand. In dozens of homes the valuable publications of Theo. Presser as well as many other fine editions of the best music have superseded the antiquated instruction book, the "collection of popular melodies," the trashy folio, and the few sheets of the Grobe and Mack type.

And I maintain that results equally as good (or better) may be attained by most country teachers who have the will and are not afraid to exert themselves.

I insist upon the study of good music only. The quality of a teacher's work may be estimated to a certain extent by the music which he or she uses.

To accomplish lasting results, you must teach your pupils something more than to play or sing. Strike deeper. Teach them to analyze the music which they play, its form, harmonic and melodic elements, etc. Encourage them to study musical history and biography and to read all good musical literature. Give them subjects for special study. Compel them to think. Much of this work can be done most effectively by means of the weekly class meeting, in which there are ways innumerable to render the work attractive and successful.

To carry out this idea involves hours of extra work for the teacher, but it is indispensable to the best results. The only way to raise the public musical taste above the level of popular trash is to bring the performance of good music within their reach. Frequent recitals by teachers and pupils are invaluable as far as they go, but something more is necessary. Try to introduce into your

town each season one or more recitals by genuine artists. Here the most serious obstacle confronts us. In rural districts the majority are indifferent in their tastes and, above all, so infatuated with "home talent" (?) and, posing before the public as amateurs, that it prevents their supporting real talent of a high order. But even this is not an insurmountable obstacle. To overcome it requires desperate effort and a stiff backbone (I am not sure that my own will stand the test), but it can be done.

To sum up, the sphere of the country music teacher is a narrow one, but it rests within the power of each one to broaden it, to raise their work, and with it the musical status of their community, to a level where it will compare favorably with larger fields, and thus remove all just grounds for regarding country music teachers and their work with a mixture of pity, contempt, and derision.

## PUPILS PLAYING "FOR COMPANY."

BY C. W. FULLWOOD.

OFTEN a pupil's progress is retarded and his or her nervous force seriously impaired by the pernicious habit of playing for whoever comes in. As soon as the first piece is undertaken the parents' pride often forces the child to stumble through it for the edification (?) of friends. Often the child makes sad work of it, and pupil and parent are discouraged and humiliated.

I have recently had an aggravated case of this kind—an eleven-year-old girl, who has a good ear, is a ready reader, and has a fine, musical taste. She has a highly sensitive and nervous organization, and requires careful handling. She is easily discouraged under faultfinding, and becomes despairing and reckless as a consequence. On the other hand, she is just as easily encouraged by well-merited praise for a good lesson or for patient work with difficult passages. She had mastered several pieces, and performed them with an intuitive perception of the musical idea.

One day when I went there I found her discouraged and the mother scolding because the child had made a failure before critical and unsympathetic friends. A lady and her daughter had called, and this daughter was aspiring to teach after about two years' study, and was on a persistent hunt for pupils. They placed themselves, one on each side of the child, and severely criticised the performance of the victim under torture; for it was torture to the child, as the result showed. She broke down completely and could not play her best pieces. I was angry at the injustice that had been done, and at once forbade the child playing for company, unless they were in an adjoining room. Strangely, the mother would not believe the child was nervous, because she cannot conceive of such a thing herself. I explained the case to her, but she cannot understand how the muscles of the hand become rigid and the mind becomes confused under such a nervous tension. I believe, with judicious training, the child will acquire confidence and thus overcome this nervousness. But until she does she needs to be guarded and encouraged. When I command her for a good lesson or for a successful battle with a difficult passage, she brightens up and goes to work with renewed zeal. When playing before strangers, a large percentage of young pupils are apt to hurry the tempo and sacrifice phrasing, rhythm, and shading. Especially is this the case in the first and second year. When they do play for company, at first let it be for one or two sympathetic friends; and then it would be better if they were in an adjoining room. The pupil I have cited had played for friends when they were in a connecting room, and gave a pleasing performance to both her friends, her parents, and herself.

I believe parents should be cautioned about this matter, and the teacher should limit these performances.

Mr. Ferdinand Praeger says: "Musicians who wrote works merely to please the public—works which they themselves did not value, but which were simply produced to sell—were not artists; they could only be considered as shopkeepers."



## WHEN, HOW, WHAT.

BY J. MAX MUELLER, MUS. DOC.

To teach a child after scarcely a month's instruction to play a waltz or some other popular air—while it may please the child and tickle the pride of its parents—will never conduce to make it a successful musician, nor is it proof of musical talent.

How can we recognize musical talent in our children? at what period is this first instruction in music to begin? and by what method is a conscientious and educated teacher to proceed.

In his youth Richard Wagner was nothing less than a so-called musical prodigy. Once, when about seven years old, he picked out on the piano the keys necessary to produce a well-known little song. Then his father wondered whether Richard really possessed some musical talent.

There is no doubt that many a child can do precisely the same thing without ever being in danger of becoming a Richard Wagner! Nevertheless, the fact remains that when a child successfully tries to pick out on the piano, to repeat by singing or whistling even, the necessary tones to reproduce a once-heard melody, we have reason to believe that the child is innately endowed, and a good musician and teacher should be able to judge of the limits of such child's gift. Some children find a once-heard tune quickly; they play it—even if only with one finger—true to the notes required; they, perhaps, also mark time and rhythm distinctly. Such children should at once begin instruction on the piano under the guidance of a skillful and accomplished teacher. We observe that it is hardly possible to give a positive reply to the question: as to when a child should first begin musical instruction. With talented children the answer is: the sooner the better! Mozart was already a perfect piano player when only five years of age. Liszt astonished the world at eleven years! If a child's physical constitution and elementary education permits, musical instruction cannot begin too soon. As a rule, piano instruction should commence with the seventh or eighth year with children who show that which is generally called a musical ear.

But musical ear, talent, and the ability of quick and energetic comprehension do not always go together. Musical talent itself is composed of a great many components which show themselves different in different people. Musical ear, sense for rhythm, time, or melody; technical ability, expression, as well as a productive vein, are all qualities which are found united but seldom in one and the same person.

Many people possess technical talent only; they develop an often astonishing mechanical skill of the fingers, but lack one or the other of the elementary qualities. They either have a fancy ear or they play without the necessary sense of rhythm, or else they, perhaps, lack that greatest of all virtues: soul! Their performance sparkles, but leaves you cold!

And, again, we have piano players who play with the greatest expression, with transporting eloquence, but they have not that technique which must always depend upon a certain happy anatomical construction of arms and hands.

But, no matter how richly or how poorly the blessings of talent may have been bestowed upon a child, it remains a fact that a really fine teacher can, in most cases, produce astonishing results with even ordinarily gifted children.

The first great fundamental principle toward musical education is: "Practice slowly—as slow as possible!" The aim of the very first piano lessons consists in familiarizing the pupil with the keyboard. We have told him to take his place exactly in front of its middle octave, sitting neither too high nor too low so that the natural position of the third finger of his right hand lies immediately over the A in the second space, Treble Clef. The greatest attention must be paid that the pupil always maintains this central position. From here the mechanical and intellectual work, which we call piano-playing, is commenced and advanced. Now the hand is to comprehend the "A, B, C," of the piano!

To correspond with the five fingers we select a diatonic

scale of five successive keys. All chromatic steps, consequently all black keys, are rigidly excluded. The five fingers are now placed over these five keys in such a manner that the tips of the fingers lightly touch the ivory. In order to proceed to trials of touch the pupil must raise one finger after the other as high as possible and in such a manner that the unraised fingers remain perfectly still, whilst the one finger raised is allowed to fall upon and strike the key firmly and without getting out of its original position. The greatest trouble in these most important exercises of touch is caused by the fourth finger. How much vexation this unhappy fourth finger causes both teacher and pupil they alone can tell, for it seems lame; it lacks the power to raise itself properly and yet its importance is as great as that of all the rest of the fingers.

Mechanical appliances of many kinds are used to impart strength and flexibility to this as well as to all the other fingers, but we warn against the use of any and all of them. They cost a great deal of money and hurt more than they help. We also warn against the use of so-called dumb keyboards. Whilst of some use to the virtuosos when traveling in order to practice and retain technical difficulties, they are useless for instruction purposes, for they leave the pupil in the dark as to quality of tone and touch. We cannot learn how to talk from the dumb!

In the same manner as has been shown how to execute the first exercises of touch, the teacher should cause to be executed the first exercises with a still standing hand, but always slowly—as slow as possible! Each finger must remain on its down-pressed key; the feeling that finger and key belong together must gradually be awakened in the pupil. Only thus can we aim at, and reach, that certainty and cleanliness of execution without which a player will never approach perfection.

There is no doubt that this method is possessed of very little entertainment to the pupil or his surroundings, yet it is the only one producing results. Do we at once give a novel to the pupil in his first reading lesson? Is he not obliged, at first, to spell every syllable? Is this, perhaps, more entertaining? Hardly! Parents who give their children under the care of a music teacher who has nothing quicker to do than teaching, or, rather, training them to play a piece in the shortest possible time, sin against the possible talent of their children and kill it from the start, because they allow and authorize them from the very first to acquire a taste for the careless and superficial. The monotony and tediousness of first instruction on the piano must be overcome and it is the place of the intelligent teacher to lighten the labors of his pupils by personal encouragement and also by judicious insertion of melodious but strictly suitable pieces as well as exercises.

Thousands of pupils are ruined every year by giving them music to play totally unsuitable to their capacities and progress.

It is in this very selection of suitable music where a really good teacher demonstrates his greatest skill, for the proper selection of music is of precisely the same importance to the progress of the pupil as is the proper selection of medicine by a physician to the sick. Improperly selected music spoils a pupil as quickly and as thoroughly as an improperly selected teacher, and we need not prove that either one or the other must always prove of the greatest consequence to a gifted pupil.

It is a self-understood fact, and one the teacher must always insist upon: "All pupils must count aloud, not only during lesson, but also whilst practicing." Especial attention must also be paid to the use of the pedal. Juvenile pupils love to use the pedal, because it gives to the piano that brilliancy of sound which is only too apt to cover up a multitude of faults and mistakes. A pupil should not use the pedal at all during the first year of instruction, and after that, only in strictest accordance with given signs and under the ever-watchful guidance of the teacher.

We have many excellent piano methods and it is difficult to say which of them is the best, for all of them aim at the desired result in a progressive way. A talented pupil will learn something worth retaining from any of them. But we may assert that the exercises called "études" comprise the high-school of piano playing.

The pupil who has reached a certain degree of proficiency in reading music, in time and in touch, may at once proceed to the practice of properly-selected études, provided he has thoroughly mastered the above-mentioned five-finger exercises in all the possible keys.

The literature of Études is very extensive and may be divided into two classes: Études for such as mean to wholly devote their life to music, be it for profit or pleasure only; and études for such as wish to learn piano-playing merely as an ornament and who have but little time to devote to the necessary practice. To the first class belong the études of Clementi, Al. Schmitt, Krause, Bertini, Czerny, Kalkbrenner, Kühler, Cramer, Hummel, Chopin, Schumann, Moscheles, S. Heller, Henselt, Mendelssohn, etc., and many compositions by Bach, Handel, Scarlatti, and Mozart; also many more by the more modern composers.

Many inquire when and how long is a pupil to practice? During first instruction, from one hour and a half to two hours per day is sufficient, and it is well to divide this time into two periods—and during the forenoon and one during the afternoon. During the second year of instruction two hours per day is the minimum if the pupil aspires to artistic piano-playing. But, fortunately, the majority of mankind who wish to learn to play the piano, do not attempt it in order to attain the crown of the virtuosos or to fill the world with their fame, and, since the regular education as well as the necessary bodily exercise and recreation make the day appear to be very short anyhow, two hours per day may be regarded as sufficient. This time should not be increased to the detriment of the pupil's health, but it should be placed so that the pupil should not feel too tired and exhausted to receive subsequent school instruction, and, on the other hand, the pupil must not be made to sit down for practice immediately after coming home from school. It remains for the parents to find, provide, and insist upon the happy medium in this respect. Periods of recreation, fresh air and bodily exercise will always retain a pupil's freshness and elasticity. Whenever the teacher, during lesson, notices symptoms of weariness, lack of attention, or dislike even, a splendid remedy for all these ills is at his command, and one highly to be recommended. We mean that of playing duets. Many pupils find therein renewed interest and pleasure, and can hardly wait the time when duet-playing begins. The latter not only accomplishes all this, but it is an excellent study in itself, as it makes a reader and a musician out of the pupil. An educated and experienced teacher can produce marvels with this remedy.

Whilst all of the above seems very easy to accomplish, it is in reality very difficult, and needs the constant care and never-ceasing watchfulness of a master in the fullest sense of the word, for without such, failure is sure to follow. After the foundation has once been laid wrongly not even a thorough master is able to change or improve a pupil in most cases. What is worth doing at all is worth doing well!

## WOMAN IN MUSIC.

Rubinstein has this to say in his new book, "Music and its Masters" (which is the sensation of the hour in Germany), about the question of woman in music: "The increase of the feminine contingent in music, both in instrumental execution and in composition (I except the department of singing, in which they have always excelled), begins with the second half of our century. I regard it as one of the signs of musical decadence. Women lack two prime qualities necessary for creating—subjectivity and initiative. In practice they cannot get beyond objectivity (imitation); they lack courage and conviction to rise to subjectivity. For musical creation they lack absorption, concentration, power of thought, largeness of emotional horizon, freedom in outlining, etc. It is a mystery why it should just be music, the noblest, most beautiful, refined, spiritual and emotional product of the human mind, that it is so inaccessible to woman, who is a compound of all those qualities; all the more as she has done great things in the other arts, even in the sciences. The two feelings most peculiar to woman—love of a man and tender feeling for a child—have found no echo from them in music. I know no love duet composed by a woman, nor a cradle song. I do not say that there are none, but only that none composed by a woman has the artistic value that could make it typical."

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## PAPERS ABOUT PIANOS

No. 2.—ON QUALITY, QUANTITY AND EQUALITY OF TONE.

BY FANNY MORRIS SMITH.

The characteristics of a fine singing-tone are volume, depth, duration, flexibility, richness of timbre and reserve power. By "reserve" is meant the capacity of the sound-board to give out a pure tone, not only under ordinary touch and force, but to bear forcing till the utmost limit of the pianist's strength is reached (without loss of noble and musical quality). The amount of pure tone the piano can be made to yield when forced is its final test of excellence, and I may add of durability. Comparatively few amateurs are aware of the existence of the singing-tone of the piano; fewer still have ever produced it.

It has an irresistible fascination for musicians of the type of Schumann, Berlioz and Wagner. Berlioz, indeed, astonished and delighted at its first appearance, used all his influence for the American pianos that embodied it, and procured their recognition in Paris; just as Thalberg had formerly procured the recognition of the Érard, the foremost representative of the French school. Schumann was passionately fond of tone for its own sake. It is said that his last days were haunted by an ideal of a tone he could not produce.

The singing-tone, if it be perfect, will carry. That is, it will travel a long distance undiminished in strength and unchanged in timbre—a property which depends upon purity as much as upon force of vibration.

Beethoven, in the opening movement of the *Sonata Pathétique*; in the *Appassionata*; in the short movement which nites the opening and the finale of the *Waldstein*; Liszt's transcription of Bach's organ fugues; the song-poems in the piano music of Schumann, are familiar examples of music that demands a great singing-tone. The harmonic structure of the *Rhapsodies Hongroises* is exhibited in sonorous chords that dig down deep into the singing-tone, while the light play of ornamentation above demands a correspondingly free surface tone.

The few English and Canadian pianos at the Exposition show a curiously thick and inflexible surface-tone, sort of apple-dumpling quality, and yield no singing-tone whatever. I only recall one United States piano that had these defects in a similar degree. Now a soft, unified tone will clear with use, but there will be no increase of power in the sound-board. The American piano allied to covered its defects by a hard and aggressive surface-tone. Unfortunately, such a tone degenerates still further with use, as the hammer wears out. The singing-tone of a fine instrument, on the contrary, the basis of all its beauty, may be counted on for many years, and should increase during the first five years of use, as the texture of the wood grows more flexible under vibration, provided the piano receives proper care. The finer a musical instrument is, the more delicate are its adjustments. It is sensitive and therefore perishable in exact proportion to its artistic perfection. Venetian glass is more delicate than common flint; point lace than crocheted edging; silk than duck; and so on ad infinitum. In the same way every part of a noble piano is more easily spoiled than the corresponding part of a coarse, cheap instrument, which cannot lose what it never had. But like other high-bred creatures, fine pianos have a great latent vitality. They can be repaired, and restored to beauty of tone when inferior instruments are hopelessly disintegrated.

**Equality.**—The string scale of a piano is divided by the difficulties of its construction into three sections: bass, middle, and treble.

A bass which is powerful, rich and pure, is the achievement of great makers only. Many basses are powerful, but few are either rich or sweet, almost none pure. To obtain a powerful vibration and yet eliminate the upper harmonics of the long bass strings, was for years the paradox of piano-making. The bass should not be dull nor tubby, like a banjo, nor fretful, like a violin, nor sharp like the clang of metal. It should be as smooth as a bass voice, and as warm and sensitive as a violoncello.

The difference in timbre between the upper string of the thick overpass bar, and the lowest string of the middle web, is usually covered by regulating the surface of the corresponding hammers. The points where the two webs of strings cross are called "the break," and the hammer flange must be placed at such a distance from registers meet in the human voice. The tone of the vintage weak minds. It is usually obtained in very same way, i.e., by a sacrifice of something quite as desirable. American makers, in their longing for a contralto organ-like in sostenuto, have proposed to themselves a similar problem of the utmost difficulty; viz., how to make the nobility of performance of the instrument, depends upon its solution. No foreign piano possesses the breadth of our bass, or the fulness of our alto web. It seems almost beyond possibility to provide an upper treble that can in any degree correspond with the lower register, which may be the standard of the world in this particular. Neither Bösendorfer or Bechstein in France, Bosendorfer of Austria, or Bechstein or Blüthner of Germany, approach us here. Moreover French makers, in their preference for very brilliant surfaces, have a great mechanical advantage over the Germans, who are obliged to play on a dark piano. It seems to have sacrificed fulness in its regulation school always gaining purity, and so made the task of balancing a brilliant treble against a comparatively light bass fairly easy. "Subtraction from the denominator," as Carlyle remarks, "increases the value of the numerator." Subtraction is not an artist's remedy. It has not proved successful.

The middle notes of a piano should be full, with plenty of body, sweet, and sensitive. No fine piano will show several sections of different tone as you ascend the keyboard; it will be even from bottom to top. But the evenness will present just the differences that exist between the mellow resonance of the G-string of a violin and the brilliant purity of the E.

As to the difficulties in the treble, I quote from the prospectus of that very clever inventor, Mr. P. G. G. Mehlin: "To obtain a clear, sympathetic treble of singing quality is the aim of every piano manufacturer. It is the position of the scale, however, where the treble strings are concerned, that is the difficulty. On the one hand he has to guard against a dull wood tone while on the other he must avoid a sharp metallic ring. It is the happy medium between two extremes which here, as everywhere, is not easy to find." Unhappily the solution of the problem does not lie in "finding a happy medium," as Mr. Mehlin knows well. The great treble strings are not made of iron, but of steel, and the tone of their vibration must be increased, prolonged, and impressed upon the sound-board, thus producing a pure, sustained register. The importance of this is greater, because it concerns the very octaves where soprano voice, flute and violin are most powerful and brilliant. The piano stands in the same relation to the orchestra and chorus as wood engraving does to the engraver and the lithographer to the artist, and the effect of orchestral timbre. Hence the necessity of obtaining an equality of power fairly orchestral.

A noble piano, like a noble character, may become un-  
symmetrical in periods of its development through pre-  
ponderance of good qualities. It will perfect itself by  
sacrificing nothing; by patient skill and happy inspiration  
it will cautiously strengthen the weak feelings that re-  
main, and may at last come to complete equilibrium.  
If, however, the listener is impressed by different  
kinds of tone made by adjacent notes of a new piano,  
he may be sure the instrument is poor. Such difference  
will become more apparent and obnoxious as the ham-  
mers wear. If a scale broken into different sections is  
badly played, the piano is poor. If the notes of a scale  
are not in the limits of an octave, in volume, in shrillness,  
or other quality of timbre, is utterly worthless. In a  
good piano every note corresponds with the note above  
and the note below it. A badly regulated hammer will  
cause the timbre of neighboring notes to differ (a piano  
expert, by the way, can tell the difference whether the  
difference is in the hammer, and can be remedied;  
or in the scale and build of the instrument, and is, there-  
fore, irremediable). It is human to err—and piano  
hammers reflect humanity. But it is the acme of mean-  
ness for the maker to forgive them for the same! Good  
piano-hammers depend on the skill of the maker. There  
are no artificial aids in the selection of the materials. It can-  
not be enough insisted on that the artistic element of  
piano-making is the paramount matter in manufacture.  
Art cannot be figured down to a matter of dollars and  
cents. The niceties of equality, like the niceties of the  
fine arts, rise into matters for the perception of experts  
in the art. The artist is not to be deceived by the  
isolated and recognize them; however potent they may  
affect the pleasure in the totality of the sound.

I have purposely reserved the discussion of touch, of national taste in quality, and sundry other questions of equal importance. These will be the subjects of future papers.



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

BY C. E. LOWE.

- DATE. 1826 Ernst Pauser, b. Vienna. Composer, Pianist, and Professor.  
William Thomas Best, b. Carlisle. Celebrated Organist.  
Carl Maria v. Weber, d. London.  
Friedrich Ernst Fesca, d. Carlsruhe.  
Weber came to London and produced his "Oberon."  
1827 Ludwig van Beethoven, d. Vienna.  
Mendelssohn's Overture to "Midsummer's Night's Dream."  
1828 Franz Schubert, d. Vienna.  
Auber's "Maschke" first produced.  
1829 Anton Rubinstein, b. Moscow. Renowned Pianist and Composer.  
Jacques Blumenthal, b. Hamburg. Pianist, and well-known for his Songs, etc.  
Louis Moritz Gottschalk, b. New York. Pianist and Composer.  
First performance of Rossini's "William Tell."  
Mendelssohn first visited England.  
1830 Hans Guido von Bülow, b. Dresden. Distinguished Pianist and Conductor.  
Alfred Jaell, b. Trieste. An excellent Pianist.  
Carl Goldmark, b. Hungary. Wrote "The Queen of Sheba" and other Operas, etc.  
Louis Ries, b. Berlin. Violinist at the "Monday Popular Concerts," etc.  
Sir Herbert Stanley Oakeley, b. Ealing. Organist and well-known Composer of Church Music.  
Pierre Rode, d. Bordeaux.  
Spohr's "Last Judgment" produced at Norwich Festival.  
Auber's "Fra Diavolo" first produced.  
1831 Joseph Joachim, b. Hungary. Renowned Violinist and Composer.  
Albert Niemann, b. Magdeburg. A celebrated Tenor Vocalist.  
Theresa Tietjens (Mlle.), b. Hamburg. Renowned Singer in Operas and Oratorios.  
Dr. Ludwig Nohl, b. Westphalia. Well-known for his Musical Biographies.  
Joseph Ascher, b. London. A favorite Pianist and Composer.  
Joseph Bennett, b. Gloucestershire. Distinguished Musical Critic.  
Rodolph Kretzschmar, d. Geneva.  
Sebastian Erard, d. Paris.  
Ignaz Pleyel, d. Paris.  
Meyerbeer's "Robert le Diable" first produced.  
Paganini's first appearance in England.  
Bellini's "La Sonnambula" first produced.  
Herold's "Zampa" first produced.  
1832 Alberto Rampeggi, b. Trieste. Teacher of Singing, Composer, and Conductor.  
Frederic Louis Riter, b. Strasbourg. Has written an excellent "History of Music," etc.  
Dr. Leopold Dammrosch, b. Posen. Eminent Conductor.  
Muzio Clementi, d. London.  
"Sacred Harmonic Society" (London) founded.  
Manuel Garcia, d. Paris.  
Donizetti's "Elixir d'Amore" first produced.  
Friedrich Kuhlman, d. Copenhagen.  
Johannes Brahms, b. Hamburg. The greatest Classic Composer of the age.  
David Faure, b. Moulins. Distinguished Singer.  
Ferdinand Herold, d. Paris.  
Spohr's Symphony, "The Power of Sound," produced.  
Marchner's "Hans Heiling" produced.  
Mendelssohn first conducted the Düsseldorf Festivals.  
1833 Charles Santley, b. Liverpool. Renowned Baritone Vocalist.  
Charles Lecocq, b. Paris. Writer of Comic Operas; "Giroflé Girofla," etc.  
Theo. C. Salome, b. Paris. Organist and Composer.  
Francis Adrien Boieldieu, d. Near Paris.  
Donizetti's "Lucrèce Borgia" produced.  
1835 Henri Wieniawski, b. Poland. Renowned Violinist and Composer.  
Ebenzer Prout, b. Northamptonshire. Excellent Composer and Critic.  
Camille Saint-Saëns, b. Paris. Distinguished Composer and Pianist.  
Ludwig Straus, b. Presburg. Violinist at the "Monday Popular Concerts," etc.  
Theodor Thomas, b. Hanover. Celebrated Conductor in America.  
William Hayman Cummings, b. Devonshire. Vocalist, Composer, and Writer on Music.  
Vincenzo Bellini, d. Paris.  
Halévy's "La Juive" first produced.

\* b. born.

(To be Continued.)

† d. died.

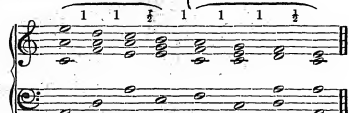
## Questions and Answers.

[Our subscribers are invited to send in questions for this department. Please write them on one side of the paper only, and not with other things on the same sheet. In every case, the writer's full address must be given, or the questions will receive no attention. In no case will the writer's name be printed in the questions in this Bureau. Questions that have no general interest will not receive attention.]

E. M. G., DAYTON, O.—Cécile Chaminade was born in Paris, and is a sister-in-law of Moszkowski. She is a pupil of Le Coupery, Godard, and Malak, and is an excellent pianist. She is also a most talented lady composer; she has written a concerto for piano and orchestra, orchestral works, piano compositions, and songs. Charles Marie Wilder was born at Lyons, France. Was a pupil of Felix Lemaire, Rouffill, He is an organist of great celebrity, and his compositions for organ are of the highest standard. He has also written part-songs, chamber music, piano pieces, and songs, as well as compositions in the larger forms. He is also a critic, and stands high as a musical authority. The works of both composers can be procured through the publishers of Etude.

A. L. M.

B. AND S., MILFORD, CONN.—The "under-scale" is the ancient Greek Dorian, and its natural harmonization is as follows:—



This scale has the same order of tones and semi-tones going down that our major scale has going up. Two German theorists, Riemann and von Oettinger, propose to take this "under-scale" as the normal type of minor. The major scale, which forms the exact rhythmic basis of the under-scale, would be the "over-scale." Over-intervals are the intervals above a given tone, as, for example, the keynote of a major scale (over-scale). Under-intervals are those below a given tone, as, for example, the starting-point of an under-scale. You will find this subject fully treated in Fillmore's "New Lessons in Harmony."

A. "Double vibration" is a complete excursion of a string (or other sounding body) to its farthest point on one side of the line of equilibrium, the return, then the excursion to its farthest point on the other side, and return. A "single" vibration is the excursion and return on one side only. The formula you ask for would demand more time than I can give it at present. It is properly a question for a specialist in acoustics. Suppose you write to Rev. C. A. Zahn, Notre Dame University, Notre Dame, Ind. His book, "Sound and Music" is the best up-to-date treatise on the subject. If you could get hold of *Nature* for December 25, 1878, it would probably make clear what you want to know.

J. C. F.

L. E. W.—I do not allow pupils to use the "and" in counting, as "one-and, two-and, three-and," etc., because when the pupils are required to think the full pulse they are then developing innate time-feeling. But when they divide counts too much they learn to depend upon an outside prop for time rather than on the inner rhythmic feeling. No pupil will play in good and even time until he can play evenly from this inner rhythmic feeling.

2. In playing two notes against three give each note its own true time. This calls for the second eighth note to be played when the second note of the triplet is exactly half past its duration. This Erling has devoted many pages to this subject, illustrating by many devices of notation. See *The Trumpet* for February, 1893, p. 41.

C. W. L.

C. H. A.—Young children can be easily interested in harmony from the composer's side. That is, teach them to play chord successions upon the tonic, dominant, and sub-dominant. When they know these chords in a few keys they can then play "accompaniments" from or with them. You can soon teach the relative minor, also, and show how to use it with the chords already known. Having made this small start, the pupil will be ready to enjoy the study of Dr. Hugh A. Clark's "Harmony for Piano-forte Students." This is a small book written from the player's standpoint, and no doubt your pupils will find it interesting. This book is not at all difficult for young children to understand.

C. R. D.—The reason for memorizing music from its standpoint of musical development is: In piano-forte playing the fingers have to learn to sing by the use of the keyboard, much as the voice does by the use of the vocal chords and many notes and rests of the larynx. When the music is in the mind it comes from within outward. But when reading from the page it comes too often from without, mechanically. The ultimate end is to educate the fingers to automatically express musical feeling as readily as does the voice; hence, playing from memory, especially when memory is unobscured, is more important, rather than a dry remembering of letters and notes, is really making the fingers sing.

W. J. S.—Yes, there is a rule for artistic staccato effects. However, I do not remember to have ever seen it in print. Its foundation is the mind unconsciously groups tones into twos, threes, and fours to the pulse; that is, that many notes to make a unit as the letters of a word make a word unit. Therefore, when the staccato is of such an exact duration as to fall in with one of these divisions of the pulse the artistic rhythmic sense is satisfied. This can easily be proved by playing on an organ with an uneven staccato, and then with tones of an even length, or division of the pulse; these will be pleasing to the ears or musical consciousness.



Miss A. E. Somerville.—The aching in your pupil's wrist is undoubtedly to be traced to the accident by which it was sprained, and so long as this aching persists she should be advised to lay aside her practice. As the accident occurred two years ago it is probable that a month or two of rest and treatment will be necessary before she should resume practice. The wrist and forearm nearly up to the elbow should be padded with half strength lint for three successive days in each week persistently for about three months. Buy the tincture of iodine of any druggist and mix it in equal proportions with strong alcohol. In this proportion it will not be painful unless perhaps at the first two or three applications when it may cause a stinging and burning for fifteen or twenty minutes, but it will be quite as effective and more powerful than the full strength tincture. Persistence in its use for the time indicated is the key to success in the treatment. H. G. H. M. D.

E. R. McG., Windsor, Ont.—Guido of Arezzo in the early part of the eleventh century invented solmization by means of the syllables *ut, re, mi, fa, sol, la*. These syllables are those which begin the successive phrases of a hymn to St. John, which Guido used in teaching sight-singing. The first phrase begins with the tone C, and the words of the phrase are *ut quantus iustus*; the second phrase begins with D, and the words are *re no-mi-ne floris*, and so on through the hymn, which consists of seven phrases or strophes. The French usually apply the syllables *ut, re, mi, fa, sol, la* as changed into *do, re, mi, fa, sol, la* unless apply the syllables always to the tones C, D, E, F, G, A, as having been added for B long ago. "The movable do," with which we are so familiar in this country and in England, is unknown on the European continent, so far as I am aware. J. C. F.

Miss R. K., Hackensack, N. J.—It was Beethoven who died during a thunder storm. J. C. F.

### WHAT OUGHT TO BE PLAYED.

BACON says of books: "Some are to be tasted, others to be swallowed, and some few to be chewed and digested." The same may be applied to music. There is a general Mendelssohn-songs-without words mania which, with young ladies in particular, goes very far. Teachers recommend these songs as good studies for phrasing and pleasant short pieces easily learnt. Certainly they are very good, especially when practised as a study of melody and accompaniment; but, with all the profound reverence I have for this great master, I say that too much of him may influence a pupil's taste in too sentimental a direction. He depends on the abilities of the pupil how early he can play such and such a thing, but I do not think that Mendelssohn ought to be played early, and in no instance what ever before any other author, as I saw it mentioned in one of the latest editions on piano playing. Mendelssohn and Mozart belong to the second period of piano tuition, as do Clementi and Kuhlau's sonatas, some of the little pieces of Schumann, the little preludes of Bach and little fugues of Handel belong to the first. I may be too exclusive in this matter, but I venture also to advise that of the sonatas of Mozart, only what is necessary to lead to the study of those of Beethoven, should be played; my reason for this being that too much of Mozart may cause a habit of phrasing of a limited and incomplete character, with the large phrasing required to play Beethoven, and that the too long drawn sweetness of Mozart, like all sweet things, is apt to become cloying. I do not intend to make an analysis of the great masters. I shall only add that all of them ought by degrees to be surely and well known. They are the basis of the true musician as the study of the classics is of the truly intellectual man. It must be considered also that fashion (although it may be an ugly word to use) has a sway in music, and certain things which were played twenty or thirty years ago are now thought to be old-fashioned. Hummel, Haydn, and even Handel's works for the piano are rarely heard now. The piano works of Weber have a more or less spark of theatrical light in them, and only his sonatas and concertos appear now and then in modern programmes. Even of the melodious Schubert, besides his impromptus, fantasia in C, and his melodies transcribed by Liszt, little else is played. The reign of the transcriptions is also happily at an end. Herz is forgotten, and Thalberg is nearly in a corner. Liszt's transcriptions are still amongst the showy pieces of a few, but the master himself repudiates them. They may be useful to develop the fingers, but I do not think they will improve the taste of the musician. I must confess that the exception of the "Variations Serieuses" of Mendelssohn, Beethoven's Variations, and Schumann's Opus 13, I have a great horror of variations, and this may account for my views on the subject.

What then ought to be played? A little of everybody, and what is possible of Beethoven and Bach. Clementi's Gradus ad Parnassum, and Handel's Fugues will be a fair preparation to Bach's forty-eight preludes and fugues.

As for Chopin the amateur's ambition ought to

be checked; in ninety-nine out of a hundred they do not know how to play his works. They require the most finished technique, without speaking of the intelligent and poetical feeling which the reading of them demands, from the simplest mazurka to the grandest polonaise. And I must emphatically say that the playing of Chopin often in any case to be preceded by his études.

"There is sweet music here that softer falls  
Than petals from blown roses on the grass,  
Or night dews on willow waters between walls,  
Or moonlight glimmers in a gleaming pane;  
Music that gentler on the spirit lies,  
Than thin breath of April in the breeze,  
Music that brings sweet sleep down from the blissful skies."

The tender, delicate, and at times coquettish or martial character of the mazurka with its strange laughings and glittering of silver; the mysterious undulating rhythm of his nocturnes, full of sweetest and saddest songs woven on mystic veils; the idyllic graceful vividness of his ballads; the glow of the polonaise, fervid with patriotic eloquence, are all most complete exquisite miniatures painted by the hand of a great master. It is a common error to look at Chopin's works as having a sort of moonlight glass, and think of him as a one-sided writer, elegant, melancholy and soft hearted, *le poète des dames par excellence!* But it is not so. Eminently aristocratic he is, no doubt, a sort of Sir Joshua Reynolds in his love of painting all that is most beautiful and refined in nature. He could also paint on any subject his fancy chose to dwell upon. A storm and its horrors had as much attraction for him as the mirthfulness and abandon of a waltz, as he has shown in all the lovely little sketches dance music for one, and the weirdness, savageness, quasi ferocity of those bold paintings he called studies and scherzos, for another.

Schumann is only in a few works accessible to the amateur; for the rest we can say of him the magician speaks! Sometimes gentle, sometimes capricious, sometimes awful. Human in its passions, spiritual in its tenderness, almost divine in its infinity. Simplicity with loftiness and nobleness and aerial grace are combined in his works. His scenery is almost always, like Beethoven's, laid in the open air. His nozzelettes are full of serenity, joyfulness and sunshine, and his Fantasiestück are amongst dark glades, spectral and at times blended with repose. His carnavals, vivid, picturesque and many colored; and his Kreisleriana, fantasie and Sonatas like grand pages of ancient history.

The works of Liszt with one or two exceptions, are quite out of the reach of amateurs, and we can expect only a finished artist to interpret them thoroughly.—M. L. Grimaldi.

### AN OPEN LETTER.

#### EDITOR OF THE ETUDE.

Dear Sir:—This being the season when most of us are making fresh resolutions and taking new starts for the coming year, it occurred to me that right now, would be a good time to beg assistance from THE ETUDE, in furtherance of a plan which seems to be in THE ETUDE'S line of work.

There must be many hundreds of its readers who would like to become scholarly musicians, and some day receive a license from the American College of musicians whose word we hope, at no distant day, to see become an authority in this country, and recognized elsewhere, who now have not the least hope in the world of gaining it. We can get manual training and principles of notation easily enough, to bring them within the reach of all energetic students. But the theoretical, scientific and literary training needed, are not possible to most of us, at present we do not know what books to buy, where to buy them, or how to study them to the best advantage. If some scholar in the kindness of his heart, should dump his entire library at the door of an illiterate friend, and say, "here I have sacrificed all I have, for your sake; read and be wise," and leave his friend to work out his own salvation the chances of failure are ten to one against the chances of success.

We look with almost envious eyes upon the scholarly writers, whose work we read in THE ETUDE, and wish they would prepare a course of study for us similar to the Chautauque course in literature, extending over a term of years, conducted by THE ETUDE. In doing this THE

ETUDE would level a blow at musical ignorance the like of which has never yet been seen, and receive the lasting gratitude of many readers whose lives of life are drawn on the lower side of the hills. Let those scholars who live on the mountain top, desist from pointing sarcasms with our mistakes, and harness their elegant teams, for a drive down through Macedonia to help us. Respectfully, M. K. BRANHAM, Madison, Ind.

### NEW PUBLICATIONS.

#### ELEMENTARY VIOLINSCHULE VON RICHARD HOFFMANN, OP. 84.

This violin school is published in an excellently clear edition. The paper is of good, heavy quality, and the make up of the work is good throughout.

It begins at the beginning and is supposed to carry the pupil to an advanced degree of proficiency.

There seems to be, however, a lack of purely technical finger exercises as well as bowing exercises and we have failed to discover in the one hundred and more pages of studies, a single exercise in double stopping.

The school would be useful on certain lines of work when supplemented by other studies.

### HINTS AND HELP.

#### BY A. HOERING.

It is exceedingly difficult to learn to practice slowly, and to rouse our intellect into action; it will take the greatest part of our lifetime to learn it.

To train our fingers for excellence of execution without training our intellectual faculties at the same time, takes just as much time as it will take us to train the two simultaneously. Let us therefore be wise, and profit by the knowledge of this fact.

It is only by means of a clear conception of the peculiarities of all the details that we can get a clear perception of the ensemble.

One grain of knowledge gained by the exertion of your own intellect is worth a bushel full of that which you buy from others. The former will be yours forever, but the latter will be at the mercy of your memory, and will slip away from your grasp in much shorter time than you suspect.

Your own memory, unaided by reason, will cheat you out of thousands of grains of knowledge in a very short time, whereas, if you are aware of it. No doubt you will find this rather difficult to believe; but I advise you to try to discover the truth of this fact for yourself.

Therefore be wise, and do not use your memory for trying to remember such and such notes in such and such a passage, but only use it for remembering the 'principles' of the progression of the notes in these passages, and the accompanying chords in their particular positions and their connection with the key; the notes of these passages will then come before your mind by force of reason and logic, and not by means of fickle memory, which is apt to leave you in the lurch at the most critical moment, when the least nervousness will entirely unsettle you, as it has done many others, who could play very well from memory when alone, but found themselves unable to play in public on account of nervousness.

Definite knowledge and perfect understanding of the composition in hand will most likely cure nervousness more effectively than your trust in your natural memory and talent, unaided by knowledge.

PECULIARITIES OF PLAYERS.—I have noticed that various movements of the body, during any performance, give a peculiar stamp to the pianist and to his playing. Some have a trick of making a pendulum of their head. They seem to assert their own superiority at every note, which is often of very inferior quality.

Others play with a round arm and bowed attitude, and frequently appear very conceited and presumptuous and full of mannerism. Others throw their eyes and arms about, and seem overcome with feeling, which in fact is not in them. Of others their very appearance is quite an apology. It is often easy to read through the performance the personal history of the artist.

My ideal of a pianist is the one who sits at the piano ignoring himself and his hearers, full of humility and reverence for the composer whose thoughts he is going to interpret, and who concentrates all the faculties of his mind and soul to the sanctity of his task. For in the true artist there is a complete absence of all individual idiosyncrasies.—Grimaldi.



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[FOR THE ETUDE.]

## IS THE PIANOFORTE A MECHANICAL INSTRUMENT?

BY FRADERIO DEAN.

The seventeenth century was preëminently the age of the instrumenta<sup>ist</sup>. Polyphonia had held undisputed sway until the writers had seemingly exhausted their resources upon vocal combinations, and, in despair, turned their attention to the development of their instruments. One after another of these "false voices" was tried and added to its predecessors until that wondrous mosaic we call orchestration was developed and symphonies and other orchestral tone paintings were produced.

But the impulse given to *solo singing* by the first operatic writers forced its way even among the instruments, and *solo playing* became the work of the virtuosos, and for their use new instruments were invented and old ones retained or cast aside as their utility as *solo instruments* was exemplified or found wanting.

Now, of all the instruments used by solo players since the earliest days of instrumental music these three have ever held preëminence:—

1. The violin.
2. The organ, and
3. The pianoforte.

In the tones of the violin are heard the sobbings of the human voice; the pipes of the organ give all the varied colors of the orchestra, but the piano is at best but an etching of the color-toned organ. And so I call the violin and organ *copies* and the pianoforte an *original instrument*. It was early in its life-history banished from its companions in the orchestra, and as a solo instrument is the coldest, most unsympathetic of all; its tone as characteristically its own as it is unlike anything else in heaven or on earth.

### A MECHANICIAN'S PREY.

And so the piano, incapable of exhibiting feeling, was seized upon by the mechanicians as their especial prey, and has been experimented upon until it has become the most perfect piece of pure mechanism known among musical instruments. It is at best but a box of metal strings tightly screwed into iron clamps that keep them in such close quarters that they can emit but one sound each. And, further, these strings are struck by a set of metal hammers as set and immovable, as the strings themselves, and that play upon these strings in the most inmechanically and mechanical manner. And yet upon this box of metal strings has been expended more time, more thought, more money than upon any other musical instrument. It is the universal instrument for the dilettante and the amateur. It is played by everybody everywhere all over the world. It is the instrument par excellence for the virtuosos and for the student. For it has been written a greater quantity and a greater variety of literature than for any other known instrument.

The great beauty of the pianoforte is its mechanical perfection. It is for this all makers strive. It is this all players demand, and in the gradual growth of this mechanism can be traced the growth and development of piano virtuosity; and without this growth not only our virtuosity, but our piano literature as well, would have been impossible.

### ITS ORIGIN AND HISTORY.

There is in China to-day an instrument known as the Pien King. It is the oldest of old instruments. It consists of a number of metal plates of various sizes and correspondingly varying tones strung on two horizontal bars. Strike these plates in order and you will hear the notes of the Chinese scale. This was the first piano, forte.

Take, next in order, the dulcime, an open box of strings struck with a hammer. A psalter is a dulcime whose strings are plucked with the finger instead of being struck with a hammer. One day an ingenious mechanician contrived a machine for plucking these strings. By means of quills attached to long sticks ad-

justed to levers or keys he played upon the strings by touching the keys, and he is called the inventor of the spinet. Another attached bits of steel to the ends of the sticks instead of quills, and these, holding the strings in air, caused them to vibrate, and this was the clavichord. And, now, a still more resonant tone was desired, and hammers were attached to the sticks' end and here was the embryo pianoforte.

How purely mechanical the whole process thus far! But note the further improvements.

The first pianoforte-makers found it almost impossible to keep their strings in place with the strong pounding they were getting, and an additional support was made, and finally the strings themselves were strengthened. From catgut they were turned into wire, and then were doubled and trebled and quadrupled. The strongest of wooden frames were found impracticable, and so iron frames were substituted. The spinet and the clavichord have become grand pianos.

### CORRESPONDING GROWTH OF ITS LITERATURE.

And now note the growth of piano literature during this same period, and compare it with the mechanical growth of the instrument itself. Go back to the fantasies of Scarlotti and Corenini and Sebastian Bach, and trace this development through the music of Haydn and Mozart, Clementi, Field, and Beethoven, through the romanticisms of Thalberg, the perfection of Chopin's work, and the versatility of Liszt, the power of Rubinstein and the intellectuality of Paderewski, and tell me if you think it possible to have had this growth of pianistic literature without the corresponding growth of the mechanism of the piano?

### A PILA FOR MORE KNOWLEDGE.

Pianoforte players, as a rule, know less about their own instruments than any other instrumentalists. The violinist, flutist, or oboist is intimately acquainted with the inner mechanism of his instrument. The pianist cannot even tune his. He says he prefers a Steinway, a Chickering, a Weber, or what you will, but in nine cases out of ten he will not be able to tell the reason of his preference as far as the inner mechanism is concerned.

And you teachers, you professors of technic, tell me do you know aught of the inner mechanism of your friend with whom you pass the major part of your life?

There is, in these days, too much said about the genius of the composer and the interpretation of the executant and not enough attention paid to the mechanician who has made it possible for a Chopin and a Liszt to compose their music and for a Paderewski to interpret it.

After our office boy had been working several hours every day in trying to decipher letters, separating their mixed contents, trying to give the editor parts of letters that belonged to him, and to the order department what belonged to that, he knotted up his forehead and ground out the following poem:

"There is a man the printer loves, and he is wondrous wise; whenever he writes the printer man he dotheth all his t's. And when he's dotheth all of them, with carefulness and care, he punctuates each paragraph and crosses all his t's. Upon one side alone he writes, and never rolls his leaves, and from the man of ink a smile and mark "insert" receives. And when a question he doth ask—taught wisely he hath been—he doth the goodly stamp for postage back put in. He gives the place from which he writes—the address the printer needs—and plainly writes his honored name, so he that runneth reads. He writes, revises, reads, corrects, and re-writes all again, and keeps one copy safe and sends one to the printer man. And thus by taking little pains, at trifling care and cost, assures himself his manuscript will not be burned or lost. So let all those who long to write take pattern by this man, with jet black ink and paper white do just the best they can, and then the printer man shall know and bless them as his friends at journey's end, through life's journey as they go until that journey ends."

If our correspondents will write their orders for music, questions for the Question and Answer Department, queries about their accounts, and matters concerning their subscription to THE ETUDE on separate pages, with but one subject on a page, they will be spared further poems by our office boy.

## CLASSIC GEMS FOR FOUR HANDS.

A Splendid Collection of Piano Duets.

In the preparation of a book of this character it is desirable to have not only works of a standard grade and attractive style, but also compositions in which the difficulties are equally shared by the performers and the interest maintained by both. This, we think, has been accomplished. A glance at the list of composers will satisfy the musician as to its musical merit. The contents have been chosen with a view of having the greatest variety possible in each volume, and an effort made to harmoniously contrast the selections, thus making the collection applicable to all tastes. It has been our aim to avoid compositions of extremely difficult nature, yet to sustain a standard worthy the attention of players of average ability.

As each plate contained in *Classic Gems for Four Hands* has been specially engraved for the book, there is a uniformity about its appearance that is not to be found in any other work of the same character. It is printed on a fine quality of toned music paper and bound in two styles. We seek a critical examination—a comparison with similar publications. We are satisfied that such examination and comparison will make hosts of friends for our book. We print the

## CONTENTS.

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## ENGLISH SONGS AND BALLADS

BY POPULAR COMPOSERS.

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GEMS FOR ALTO AND BARTONES.

All that we have said in our announcements of the companion book (Vols. 1 and 2 for High Voice) applies with equal force to this collection of songs for low voice continuation of the series. In a volume of popular songs, such as is here presented, it is interesting to note the varied characteristics of the compositions, embracing songs of battle on land and sea; songs of love; songs of the forge and mine; songs of town and country; songs of devotional or sacred character; songs of daring and heroic deeds. The fame of the composers is world-wide; they stand as the greatest exponents of ballad writing. As this collection is intended, principally, for the use of Alto and Baritone, the songs do not extend above E, while several are especially adapted for very low bass voices. The selections are unsurpassed, and for use in concert hall or parlor this volume is invaluable.

Popular English Songs and Ballads for Low Voice, Vol. I, contains 162 pages, printed from new plates, engraved expressly for this work, on fine toned paper. The cover contains a correct and finely executed portrait of Stephen Adams. Musicians will appreciate the fine paper, excellent printing, and substantial binding (two styles—paper and half cloth) of this book.

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## PUPILS' CONCERTS.

It is customary for teachers of music to give pupils' concerts at the end of the season, and such exhibitions are becoming more and more popular with every year.

These concerts tend to show the advancement which has been made by the pupils during the season, and to serve other excellent purposes.

The fact is obvious that in no other method can the pupil's confidence be developed to so great a degree as by these appearances before a friendly audience.

The pleasant greeting they receive as they come upon the stage reassures them, if they are at all timid; and the applause which usually follows their performance acts as a wholesome stimulant to renewed effort.

The spirit of emulation receives a healthful impetus on these occasions. Seldom does any feeling of envy or ill-feeling manifest itself. When it does, it will generally be found that the pupil who gives way to these selfish expressions lacks the temperance and the large, generous nature which is essential to the making of a true artist.

The friendly rivalry engendered at these times cannot but be of assistance to all who participate. Many an artist, now prominently before the public, owed the first attempt in the direction of accomplishing really great progress in their work to the desire to equal, if not to eclipse, the best efforts of their fellow-pupils.

Applause bestowed at just the right time has often emphasized a needed improvement which the teacher may have had difficulty in making perfectly clear to the pupil. For instance, a certain pupil may be of the opinion—and some young persons have been known to be rather positive, not to say stubborn—that he or she has a natural capacity for a particular branch of art which is really that in which they can never excel.

If the teacher has the tact to humor the pupil by consenting that he or she may perform that which the pupil's heart is set upon, with the condition that the pupil shall also perform a number which the teacher knows to be entirely within the capabilities of the pupil, it may be taken for granted that the lack of confidence in the pupil's performance of the former work, and the enthusiastic approval of the execution of the latter, will open the eyes of the pupil to the justice of the teacher's position.

A word as to the character of the works performed at these concerts: Very often the composition chosen is far too difficult for the pupil to interpret properly. Frequently the pupil is just able to struggle through the performance, playing or singing all the notes, as the case may be, but wholly failing to give the expression of the composition. Such performances are not intended to give pleasure to the listeners.

As to the recitals of vocal pupils one is particularly impressed with the idea that the pupils are overweighted by the music selected. They are often given numbers, or are at least permitted to select them, which would test the ability of some of the greatest vocalists in the world!

It is a pity that young pupils who sing a simple ballad fairly well is permitted to appear in an aria from grand opera or oratorio. She stumbles through the music without giving anything but pain to her hearers, and certainly without enhancing the estimation for the discretion, to say nothing of the common sense, of her teacher.

Again, many pupils are allowed, nay, even encouraged, to sing in Italian or French, when they would be much more at home in the vernacular.

While it may be true that pupils' concerts have not reached perfection—and it could not reasonably be expected that amateurs should rival professional artists—these affairs are pleasant and profitable halting-places on the onset of a career, when the young pupil asks for an opinion as to whether a continuance of study is advisable, and when the faithful teacher modestly places before the public the results of his or her conscientious labors. Let it not be said that these occasions are not worthy of the most friendly and appreciative consideration. —*Musical Record.*

## SAINT-SAENS ON GOUNOD.

M. CAMILLE SAINT-SAENS, in the columns of the *Journal des Débats*, began by being misunderstood, followed only by a few faithful disciples; yet, though never deviating from the lines which he had laid down, he gradually achieved success, glory, and popularity in spite of unceasing and ever-active hostility. It was said that Gounod was in the melody, which was everything in the plays, but when the cultus of Wagner succeeded that of Verdi and melody went out of fashion he was abused as a melodist. He rarely knew and understood music. He went to the fountain head of his art, knew its history and its elements. His works, though free from excess of details and of ornament, but his correctness remains, and it is to be hoped that it will be published.

Gounod loved art for art's sake, and looked upon it as a thing far too sacred to be approached carelessly or with mercenary motives. "Artists," he said about a fortnight

ago to a gentleman whose interview with him is reproduced in yesterday's *Figaro*, "are men to whom God has given a greater range of vision—they see more of the infinite than others do."

Nothing caused him more pain than a bad or careless rendering on the stage. "Oh, yes," he exclaimed, "to give the work of one's brain and of one's heart, to entrust it to creatures who make money by pulling it to pieces, violating it, and dishonoring it! Wretches! It is my child that you are torturing. Take me, strike me, fear out my beard, the roots. I am nothing! It is my work! my work! What? I give you this, and then you show to the audience? You calumniate me. It is a libel. That is me what I made! You are cruel forgets!" And after a few moments' pause he added, "A performance is a crucifixion."

## THEODORE MOELLING.

We are pained to chronicle the death of an esteemed musician—Theodore Moelling, which occurred on Thursday, November 14th, at his home in an suburb of Philadelphia. He was in his 72d year. The immediate cause of his death was pneumonia, but his health has been failing for some time; although he remained active until a few days before his decease. He leaves a widow and two children. Mr. Moelling was an educated scholarly musician, versed in all departments of musical activity. He possessed a vein of originality in all his writings, both literary and musical. He was equally capable of writing a fugue or a parlor waltz. His life has been spent in the interest of music, particularly in the line of education. He was beloved by all who came in contact with him, possessing a kind disposition which made his services as teacher in great demand. His standard in teaching was of the highest. The musical, profession loses in him one of its truest and worthiest representatives.

Mr. Moelling was born in the Dutchy of Oldenburg, studied music under the leading teachers of Lube (a town in Northern Germany). He came to this country when twenty-one years of age, to teach music almost immediately, while he was himself a pupil of Henri Herz, and later a friend and pupil of M. Strakoske and Alfred Jaell. He is also the author of a great many pleasing and instructive compositions, some of which have appeared in the music pages of *The Etude* from time to time. Mr. Moelling has been for years, a resident and teacher of Tioga, Pa. He has taught in a number of colleges, among them Brooke Hall, Media, Pa. Aphrodis School for Young Ladies, New Haven. Breitkopf & Härtel will soon bring out four of his compositions. He has composed an opera, and a number of orchestral works which have not been published. His "Return of Spring" was at one time a rival of "Maiden's Prayer." It reached an enormous sale, and would have made the author's life comfortable in his old age had his muse not forgotten the commercial side of musical composition.

The teacher can do a great service for his pupils in teaching them how to listen to fine music. When a good artist is about to be heard, get your pupils together and analyze the programme, playing parts of it, and fully explain the construction of the pieces, as to their being Lyric or Thematic, showing where the principal melodies may be found in the different parts of the composition, giving some account of the composer, and the piece, by whom he has been played, and a descriptive of E. B. Perry. Advanced students should have a copy of the music in hand, both at the time of description and at the concert, and with pencil mark the points made by the artist in his performance that may be of value, as to which is the leading melody, its expression, etc., etc.

JENNY LIND'S TRIBUTE TO PAYNE.—No American poet ever received a more enviable compliment than one paid to John Howard Payne by Jenny Lind on his last visit to his native land. It was in the great National Hall in the city of Washington, where the most distinguished audience had ever been seen in the capital of the Republic was assembled. The matchless singer entranced the vast throng with her most exquisite melodies, "Casta Diva," "The Future Song," "The Bird Song," and the "Greeting to America." But the great feature of the occasion seemed to be an act of inspiration. The great singer suddenly turned her face toward the part of the auditorium where John Howard Payne was sitting, and sang "Home Sweet Home" with such feeling and pathos and power, that a whirlwind of excitement and enthusiasm swept through the vast audience. Webster himself lost all control, and one might readily imagine that Payne thrilled with theapture at this unexpected and magnificent recognition of his own immortal lyric. —*New England Magazine.*

## PUBLISHER'S NOTES.

THIS is the month of all months for getting up clubs. THE ETUDE is constantly growing in popularity, and it will be made more and more stimulating and amusing to music students. We will cheerfully send a bundle of samples to any one who will get up a club. Our prices for two or more subscribers are very liberal, as follows:—

1 subscription, no reduction.....	\$1.50
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We will give one free subscription for every four subscriptions that are sent in at full price, \$1.50.

We hope that every teacher will make a canvass of his or her class during this month. You can do no greater good for the cause of music.

\*\*\*\*\*

The holiday offer proved a great success. Many of our subscribers selected presents from it. The terms of the offer are now withdrawn. We had arrangements with many publishers for a lower rate on all goods purchased up to January 1. We gave our patrons the advantage of these rates. The list will serve as a valuable catalogue of musical works. Nearly every book of any worth is found in that list.

\*\*\*\*\*

THE new work on "Musical Embellishments" will clear up all the doubtful points concerning musical ornamentations. No one need be troubled about how to interpret the most unusual signs found in the works of classical writers. It is intended as a text-book and was made for students. It is thoroughly practical. It will be to embellishers what Hans Schmitt's work is to the pedal of the pianoforte. Read the description of "Embellishments" found in our advertising pages. It will be sent for 50 cents to those who send cash with orders in advance of publication. The book will retail for at least \$1.50. Subscribe for it now.

\*\*\*\*\*

We hope to have the Eighth Grade of Mathews' "Graded Course of Pianoforte Studies," ready this month. It will contain an étude by Henselt, one of Bach's fugues, two studies, from "Gradus," by Clementi; one by Schumann; one left-hand study, and several others of equal merit. These studies are fast taking the place of all other studies for piano. They give variety, they are pleasing to practise, and they supplement Mason's "Touch and Technique." Thousands of teachers will not use anything else. This Eighth Grade we will send for 25 cents if cash is sent with order before publication. Get in your order now. It may be your last chance.

\*\*\*\*\*

THIS is one remark about music folios which we desire to make. We are glad to see that the "music roll" has run its day, like the spring-back folio. The roll never was satisfactory. It was ruinous to the music and was of little service for the paper volumes of Litolff and Peters' editions, inconvenient to carry, and very soon looked shabby on the street. There has now come on the market the sachet form, which only requires one fold. It is easy to carry, and when the music is taken out it is not injured. When you want anything in this line get the sachet, not the roll. We may have more to say on this in the future.

\*\*\*\*\*

Some of our subscribers may receive sample copies of THE ETUDE this month. We have a large list of names sent us, and it may happen that some of the names are already in our list. Parties receiving sample copies, who are already subscribers, will please give the same to some one that might be interested.

## TESTIMONIALS.

"The Pedals of the Pianoforte," by Hans Schmidt, is a practical book on an unusual subject. One often has hints of something new in the use of the pedals; there are certain fine effects. "Tricks with the pedals," heard at concerts; again, a friend studying under Madame Schumann writes she is now far enough advanced to practise scales with the damper-pedal, etc. But before Schmidt's book made the whole matter clear, I was never able to find out just how one should study this important part of pianoforte playing. LILLIAN F. GLIMM.

I feel under obligation to you to say through THE ETUDE, that your journal has been invaluable to me: I have been fully repaid in accepting its sanction of Landon's Instructors and Mathews' Graded Studies. But before Schmidt's book made the whole matter clear, I was never able to find out just how one should study this important part of pianoforte playing. LILLIAN F. GLIMM.

Respectfully,  
MISS JULIENNE.  
I am using "Expression and Rhythm" by Heller, from Op. 125, revised by Cady, and am very much pleased with it. I find my pupils get a much better understanding of the meaning of what they are playing because of the explanations given, and it makes teaching much easier and pleasanter. Respectfully,  
MRS. J. D. KIRKPATRICK.

"Heller, Opus 125," came duly to hand. The former is eminently adapted to meeting the requirements of pupils not sufficiently advanced for Heller's Op. 45, 46, and 47. Teachers will thank Mr. Cady for his careful selection and editing the same.  
Mr. Schmidt's work is the best on the subject that I know of, and a copy of the same in the hands of each student were a consummation devoutly to be wished.  
NATHAN SACKS.

I think the Landon "Musical Writing Book" indispensable in the commencement of musical instruction, and shall faithfully introduce and use it in my teaching.  
MRS. VICTOR A. KAY.

I am very much pleased with Landon's "Piano Method," and am using it successfully in my teaching.  
A. W. CLARK.

I like Landon's "Organ Method" better than any I have ever used. Mason's "Touch and Technique" is simply wonderful for wrists and fingers. I have been perfectly delighted with everything I have received from you.  
MRS. ELLIS B. CANNON.

I wish to express my sincere satisfaction with Landon's "Pianoforte Method." My friends are ever finding fault with me for the frequent changes I make in books of instruction, but I have always changed for the better, and in one instance I am now well satisfied to remain fixed to this method, as I find it both progressive and practical.  
SEPTIMUS FRASER.

I recommend your paper THE ETUDE to all my pupils as most stimulating and suggestive reading. I know of no paper in our language that so satisfactorily covers the ground of piano playing and literature.  
Yours most cordially,  
LOUIS C. STANCK.

WORDS OF PRAISE FOR THE ETUDE.—I intend to renew my subscription for THE ETUDE because it is as necessary to my musical soul as bread to my physical body. I entertained our local musical club a few weeks ago, and to amuse my one hundred and ten guests while waiting for all to be ready for the program, I placed one hundred paragraphs taken from numbers of THE ETUDE in as many chairs. MRS. NORA B. CHAPIN.

I shall have some more subscribers for THE ETUDE soon. It grows better and better. I would have every pupil take it if I could. Those who do take it are my best pupils.  
FRANCIS N. FLYNN.

The selections from "Heller's Op. 125" with portrait and biographical sketch, I am very much pleased with. I find the selections both musical and instructive. Landon's "Writing Book for Music Students" I have carefully examined. I believe it to be a book which will enable the pupils to solve the many difficulties with which they meet when beginning the study of music. Hope all music teachers will make use of it.  
MRS. J. W. RUSSELL.

I am quite pleased with "The Pedals of the Pianoforte." The subscribers have reason to congratulate themselves. Like so many of the Presser publications, it will prove a beneficial supplement to the best teaching. It seems to me a book that should have an abiding place on the piano of every one aiming at artistic interpretation.  
ELLA B. FLANNERY.

Concerning "Music and Culture," by K. Merz, we have received the following:—  
\* \* \* \* \* If you are an artist they will help you to get a stronger intellectual grasp of your art. If you are an editor, they will enable you to write intelligently upon art matters. If you are an amateur, they will enable you to converse intelligently upon art matters and to cast your influence in favor of true art. It should be in every library.—JONANATHAN WOLFRAM, Cleveland School of Music.

\* \* \* The book is one that no professional man, no scholar, no teacher, can afford to be without. With every page we meet encouragement, help, and counsel. \* \* \* This may be said to be an indispensable book—one that is replete with common sense and advice. \* \* \* We have only to echo the eulogium pronounced upon it. To every admirer of the good, the true, and the beautiful, this work will come as a revelation from a master mind. \* \* \* We add our testimonial to hundreds of others pronouncing it a work truly indispensable to the men in the various callings of life.—Sandsky Journal.

## SPECIAL NOTICES.

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

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Mathews' Music (Chicago) writes: "The strength of the little book is the presence of a number of recent names, which, having come to prominence very lately, are not found in older works."

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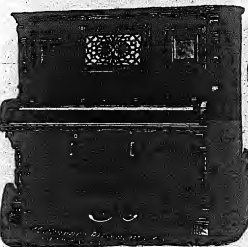
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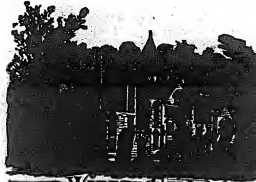
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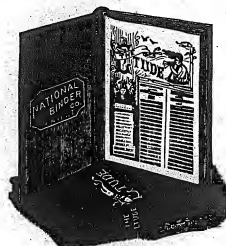
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