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Theodore Presser

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VOL. XII.

PHILADELPHIA, PA., FEBRUARY, 1894.

NO. 2.

THE ETUDE.

PHILADELPHIA, PA., FEBRUARY, 1894.

A Monthly Publication for the Teachers and Students of Music.

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THEODORE PRESSER,

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Musical Items.

HOME.

The work "Famous Composers," edited by Professor Paine, is now completed in 36 numbers. It is a valuable work.

The Ohio M. T. A. meeting at Dayton was a success in every sense. Good programs and audiences and social amenities contributed to this result.

SELECTIONS from Xavier Scharwenka's opera, "Mataswintha," were produced in Cincinnati, Dec. 28. The composer himself directed their preparation.

Mrs. FANNIE BLOOMFIELD-ZEISLER, who achieved such a great pianistic success abroad, has been compelled to stop all engagements because of nervous prostration.

An Eastport, Maine, barber is said to throw in a violin solo with each shave. In passing, it may be remarked, that he also wonders why his customers never return.

ADOLPH BRODSKY, former concert master and violinist, of the N. Y. Symphony Orchestra, is not now connected with that organization, as a result of the recent trouble with the M. P. U.

OTTO SINGER, a most notable musician, a close personal friend of Theo. Thomas, and co-worker with Dr. Damosch, died suddenly Jan. 3, from heart disease. He was well known as a teacher.

MR. JULIUS KLAUSER, from whose work "The Septonate," we have published extracts, delivered in January, at the Metropolitan College of Music, N. Y., a series of five very successful lectures on his musical method.

JOSEF SLIVINSKY, who came heralded as the equal of Paderewski, has not been a success. He is not the great pianist his advanced notices proclaimed, and the American public has had the good taste to be discriminating.

THE M. T. N. A. is to be re-organized and will probably be constituted of delegates from the various State

Associations. Mr. E. M. Bowman spoke before the Penna. M. T. A. on this subject, and resolutions were adopted favoring the plan.

The opera season by the Metropolitan Opera Company, of Abbey and Gran, is proving a highly artistic success. The attendance in New York and elsewhere has been all that could be desired. Madame Calve has made a most decided success as "Carmen," in the opera of that name, and the entire company are giving strong representations in all departments.

By invitation of Boston's leading musicians, Franklin Mathilde Rudiger gave a concert upon the Janko keyboard in that city, December 20. She was assisted by members of the Boston Symphony Orchestra. It was the first public use of this invention in Boston. The program included a Bach fugue in C min., Wagner Liszt "Spinning Song," and the concerto, E flat, maj., Liszt.

A GREAT deal of corresponding is current in musical prints concerning the validity, etc., of certificates from eminent European teachers of voice culture. It would appear that more stress is laid upon having a certificate than upon the ability to teach. More attention to real, earnest and persistent teaching, and less to borrowed reputation, might possibly work a beneficial change in the status of voice training and the number of worthy singers in this country.

FOREIGN.

JOACHIM, the violinist, was at seven years, a so-called prodigy.

THERE are to be 25 Wagner performances in Munich during 1894.

A MONUMENT to Leo Delibes, the composer, has just been completed.

19,054 crowns have been subscribed for the Gade Monument in Copenhagen.

The organ intended for use in the Passion-play at Oberammergau is nearly ready for use.

A NEW opera "Attage du Moulin," by Alfred Bruneau, a Frenchman, is a recent triumph.

A Mozart manuscript containing six sonatas, written at the age of 18, was recently sold for 2750 francs.

ARTHUR NIKISON is expected in London with his Buda-Pesth opera house orchestra in June or July.

RUBINSTEIN will conduct in person the first performance of his sacred opera, "Christus," at Breslau.

A LETTER in which Wagner praises Bellini and his opera "Norma," has been recently published in Bologna.

The reports as to the dissatisfaction with the methods of instruction at the Bayreuth School of Singing are pronounced entirely false.

SOME of the streets in Milan are being re-named in honor of musicians. Guido d'Arezzo, Cimarose, Ippoliti, Pergolisi, are among the honorees.

The novelty at the 3d Philharmonic concert in Dresden was a manuscript overture to "Sappho" by Carl Goldmark. It is said to be very difficult.

A MASCAgni album containing the most popular

numbers from his operas and gotten up in excellent style, with portrait, has been issued by Bote and Back.

MR. W. KUHN, well-known by his popular piano pieces, recently celebrated his 70th birthday. A reception, attended by many prominent musicians, was given in his honor.

The rumored duel between the publisher, Scognozzo, the publisher who brought Mascagni into notice, and Arrigo Boito, the composer librettist, has turned out to be a "French" one.

ANTON RUBINSTEIN gave three recitals consisting entirely of his own works from op 2 to op 109, in Berlin, and, as might be expected, was heard by crowded houses and received an ovation.

A NEW paper devoted to violin interests. *The Violin Times*, has appeared in London with Mr. E. Polinski as editor, assisted by Mr. Edward Feron Allen. We wish it long life and prosperous times.

TSCHAIKOWSKI's will, which has been proved in St. Petersburg, leaves the copyright of his works to his nephew, and his personal property to his widow. The sum is small, doubtless due to his well known generosity.

POPE LEO XIII is preparing an encyclical on church music. As the Catholic Church holds the traditions of ancient church music, and has always stood for the purest and best in sacred song, there should a great deal of interest attach to it.

WHEN musical critics in Germany offend a manager, they are refused admittance to concerts. At least, such was the experience of Mr. E. W. Fritzsche, editor of the *Musikalisches Wochenblatt*. Although he had a ticket, he was not allowed to enter.

The consensus of French organists appears to be largely in favor of Bach, and Bach played rather slowly, in a majestic style. Students then should be prepared to spend three times what they expect, and to endure many discomforts and to work very hard.

A cycle of Mozart operas was given in Berlin, ending with an superb performance of the "Magic Flute." The venture was a paying one both from an artistic and a financial standpoint. Two days later a Wagner cycle was begun under equally promising conditions. This is a very emphatic rebuke to those who strive to give the impression that Wagner is antagonistic to all other operatic works.

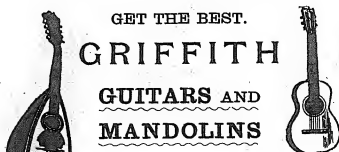
If you wish to really be great teachers "you must have a heart which beats thoughts in your heads," you must plan for your pupils' welfare as a mother will plan for the welfare of her child. Have in your mind a goal for each pupil to reach, and do not be satisfied until he attains it. Never let your heart cool or your courage fail, and you may be sure your success will be certain. Rise each time for the welfare of your pupils. Obey this law and it will give you success. Get all the learning you can, study all methods and try them as playthings in your hand, but never be satisfied until you feel that you love the welfare of your pupils more than you love money, position or fame.—*Cleveland Amusement Gazette.*

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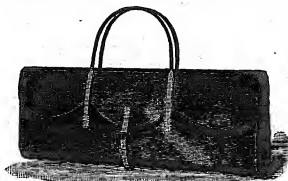
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FRATERNAL APPRECIATION.

By all that is pure and noble—and inspiring—let the spirit fraternal and sweet obtain and continue among all true disciples of the art beautiful. Let us have less petty jealousy—more earnest sympathy, kindly feeling, and hearty appreciation. A common devotion to the “art divine” should surely be the “open sesame” to the golden mind of appreciation of every artist-heart. Indeed it is only among one's brothers in music that he can find proper and adequate sympathy and appreciation. The lay-mind is not fitted by either education or disposition to relax its spine-like stolidity and lay a tribute of just appreciation on the altar-fires of true art. It is just as likely to offer up a sickening and verbose effusion of platitudes at the shrine of some pettifogger of the art—just as it at other times worships at the altar of some “quack” doctor to the detriment and injustice of the competent and learned physician—and as it likewise raises its voice in silly adulation over the work of some bombastic pretender to the color-art, while the deserving and real artist goes unrecognized and unappreciated. Yes, ye brothers in the tone-world, it is for you to cultivate more and more the kindly, brotherly feeling and association, if for no other and higher motive than a selfish. Let not your sympathies and appreciation of each other be half-hearted—stunted—one-sided—but honest and frank—unalloyed—and undeffiled by the rank miasmas of jealousy and unseemly bickerings. Then, indeed will our spirits catch the impulse and fragrance of the millennium morn, and life will be cheerier, happier, and vastly more useful.

E. E. LAYTON.

THE LEFT HAND.

BY AMINA GOODWIN.

It is often found that the bass part is neglected to a very large extent in pianoforte music, except in those cases where it is to be taken with the right hand. And although neglected when convenient, it is sometimes a resource of danger in art. When an effective and brilliant passage is being executed by the right hand, the claims of the left hand are frequently overlooked. Yet if this same brilliant passage were progressing with less desirable interest, and there was danger of failure, resort is taken to the left hand, which is suddenly brought out with unaccountable prominence, in the hope that it may compensate the deficiencies of its less fortunate neighbor. How often also does a student hold on a chord in the left hand with a tight grasp three times longer than its correct value, if an awkward and difficult passage in the right hand has to be overcome! By doing so, they feel that there is something to seize hold of in this calamity, as it has an inclination to give a feeling of steadiness to the right hand. Such resources should be strictly avoided. Chopin said that the left hand ought to serve as a “chef d'orchestre to the right hand,” by which he probably meant that the left hand should beat time regularly in spite of the liberties taken with the right. On no other instrument of music is the inequality of the strength of the hands more apparent than upon the piano. The right hand of the player and of stringed instruments has to do the greater share of the work, and in wind instruments the amount of tone produced must necessarily be the same in both hands. When chords are played on the organ, either *forte* or *piano*, the degree of sound produced (not the character of sound) is the same in both hands, and in all kinds of brilliant parts the passages for the left hand are of the same strength and brilliancy as those for the right. Likewise, in a good string quartet, the effects of light and shade, tone and expression, are unanimous—one part does not overbalance nor over-ride another, but all unite to produce the results indicated by the notes and signs of expression. The majority of amateur pianists make their *crescendos* and *diminuendos*, where they are marked conjointly for both hands, with their right hand only, although they have the intention to carry them out with both, and are even under the impression that they are succeeding. In the same way, all the other marks of expression, phrasing and style marks are carefully carried out in the right hand (when marked conjointly for both), but far less so, or not at all, in the left hand. It is *very* in precision and expression that forms brilliancy. There are, of course, portions in all works where certain parts dominate over others. On the piano-forte this can only be accomplished by using the greatest discretion, especially when the prominent part and an accompaniment have to be executed by one hand. If the parts are not properly balanced throughout, it alters their progression, which results in confusion.

Should there be only one prominent part to be played, whether in the right or the left hand, the other parts may be subdued as when accompanying a singer; but, as a rule, the subduing of the accompaniment is too much exaggerated in both these cases, and the beautiful harmonies of the bass, sometimes the finest parts of the composition, are passed over indifferently, thereby omitting to support the voice or instrument. If support is given with discretion, it is more advantageous than an exaggeratedly subdued accompaniment.

AS THE TWIG, ETC.

BRECKENRIDGE had the happy fortune of a noble parentage, that recognized the great importance of a joint development of thought and feeling amidst scenes of life, limiting his friendly circle to a few, older than himself, who followed his un-folding with true and unselfish earnestness. The following wise sayings from various sources will give some idea of the home atmosphere he breathed during his younger days:

1. “Being lucky consists of the conviction that there is no such thing.”
2. “If the will be not broken in childhood, the heart will break in old age.”
3. “Of a child may be made either an angel or a devil.”
4. “General ideas and great conceits are always in a fair way to bring about terrible misfortune.”
5. “Educated men are as much superior to the uneducated as are the living to the dead.”
6. “Everything that frees our spirit without giving us control of ourselves, is ruinous.”
7. “Reading ought to mean understanding; writing ought to mean knowing something; believing ought to mean comprehending; when you desire a thing you will have to take it; when you demand it, you will not get it; and when you are experienced, you ought to be useful to others.”
8. “Men may talk about measures till all is blue and smells of brimstone, and then go home and sit down and expect their measures to do their duty for them. The only measure is integrity and manhood.”
9. “The most foolish of all errors is for clever young men to believe that they forfeit their originality in recognizing the truth which has already been recognized by others.”
10. “Mankind is simply indebted to mankind for all its crime and misery. To blame Providence for it is cowardly blasphemy.”
11. “Money is a metal heel under the boots of little people, in order to make them appear tall to others.”
12. “An author can show no greater respect for his public than by never telling it what he expects, but what he himself thinks right and proper in that stage of his own and others' culture in which for the time he finds himself.”

HOW PROGRESS IS MADE.

WITH most pupils progress is made degree-wise. Not by a steady flow onward like a river, but by leaps and bounds. One crust after the other is broken through. Sometimes these sudden starts follow each other in rapid succession, and again the mind will remain at a standstill for a longer period, while the most earnest effort is being made. The philosophy of this we will not attempt to explain, but every teacher of experience has observed this principle with himself and with his pupils.

Much of the discouragement arises from not knowing this principle of the action of the mind. If good work is being done, rest assured the mind is being prepared for a charge. Perhaps one of the most difficult things in the art of teaching is to know how to manage these periods of progress. There is a time in every pupil's advancement when just the right thing must be applied to enhance these leaps forward. For instance, a pupil of average talent and application has been diligently working for some time at Loebach's Op. 96, or the velocity exercises of Czerny without any perceptible progress being made; then about this time a dose of Bach is needed to bring forth the desired results. This requires close observation and good judgment from the teacher. All along the whole career of pupillage this principle is at work. It is preparation and attack; but how often is it misguided? How often only the main forts are captured, leaving here and there in the rear a small fortress of the enemy standing, which is continually giving trouble. Many students never retrace their steps to destroy these petty hindrances, that should have been overcome long ago, and thus remain only part consumers of the field. This is often the result of the hot haste of the teacher. It is of the utmost importance to know when and how to make these spurts, and to work patiently until the time comes to dash forward. A little attention given to this principle of development will convince every teacher of its value in teaching those who are easily discouraged, or too hasty to push forward.—T. P.

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THE CHIEF MUSICIANS AND MUSICAL
EVENTS FROM A. D. 1380-1895.

BY C. E. LOWE.

DATE.	
1385	Francois Tourte, d. Paris. Donizetti's "Lucia di Lammermoor" first produced.
1386	Balfe's "Siege of Rochelle" first produced. John Tiplady Carrodus, d. Yorkshire. One of England's greatest Violinists. Arabella Goddard (Mad.) d. Brittany. Celebrated Pianist. Maria Felicitas Malibran (Madame), d. Manchester. First performance of Mendelssohn's "St. Paul." Meyerbeer's "Les Huguenots" first produced. "The Musical World" first published. Adolph Jensen, d. Kongsberg. Composer of Songs and Pianoforte Music. Alexander Guilmant, b. Boulogne. Great Organist and Composer. Johann Nepomuk Hummel, d. Weimar. Bristol "Madrigal Society" founded. Samuel Wesley, d. London. John Field, d. Moscow. Nicolò Antonio Zingarelli, d. Torre de Greco. George Bizet, b. Paris. Wrote the Opera of "Carmen," and others works. Ludwig Barren, b. Berlin. Composer and Author. Joseph Barnby, b. York. Distinguished Composer and Conductor. Zella Trebelli (Mad.), b. Paris. Renowned Contralto Vocalist. John Francis Barnett, d. London. Composer of "The Ancient Mariner," and other works. Max Bruch, b. Cologne. An eminent modern Composer. Berthold Tours, b. Rotterdam. Composer of Church Music, Songs, etc. Ferdinand Ries, d. Frankfurt. Thomas Attwood, d. London. Donizetti's "La Fille du Regiment" first produced.
1389	Wilhelmine Norman Neruda (Mad.) b. Moravia. Renowned Violinist. Joseph Rheinberger, b. Lichtenstein. Eminent Composer. Berlioz's Symphony, "Romeo e Juliette," produced.
1390	Sims Reeves appeared as a Barytone at Norwich. Hermann Goetz, b. Königsberg. Wrote "The Taming of the Shrew," and other works. Johann Severin Svendsen, b. Christiania. An excellent Composer of Symphonies, etc. Xavier Sauerweck, b. East Prussia. Good Pianist and modern Composer. Louis de Brassin, b. Brussels. Celebrated Pianist. Dr. John Stainer, b. Loudon. Renowned Organist and Theorist. Frederic Clay, b. Paris. Writer of Operas, Songs, etc. Nicolo Paganini, d. Nice. Liverpool "Philharmonic Society" founded. Mendelssohn's "Hymn of Praise" produced. Carl Tausig, b. Warsaw. A great Pianist. Antonin Dvorak, b. Bohemia. A splendid modern Composer. Ignaz Brüll, b. Vienna. A talented Pianist and Composer. Victor Nessler, b. Baer. Wrote "The Piper of Hamelin," and other works. Dr. Julius Spitta, b. Weimold. Critic and Author. Bernhard Romberg, d. Hamburg. Sir Arthur Seymour Sullivan, b. London. Renowned Composer of Oratorios, Operas, etc. Pauline Lucca (Mad.) b. Vienna. Celebrated Operatic Vocalist. Edmond Andran, b. Lyons. Celebrated Composer. Janet Patey (Mad.), b. London. Distinguished Contralto Vocalist. Arrigo Bortol, b. Padua. Composer and Poet. Heinrich Hofman, b. Berlin. Talented vocal and instrumental Composer. Walter Bache, b. Birmingham. An excellent Pianist. Jules Massenet, b. France. Composer of "Le Roi de Lahore," and other works. Salvador Chermak, d. Paris. Pierre Bailliot, d. Near Paris. First performance of Wagner's "Rienzi." Spohr's "Fall of Babylon" produced at Norwich Festival. New York "Philharmonic Society" founded. Carl Augustus Nicolaus Ross, b. Hamburg. Eminent Conductor of the "Carl Rosa Opera Company." Adeline Patti (Mad.), b. Madrid. The greatest Operatic Singer of the age.

1843	Edvard Grieg, b. Norway. Talented modern Composer. Giovanni Squambatti, b. Rome. Eminent Pianist and Composer. Hans Richter, b. Hungary. Renowned Conductor. Christina Nilsson (Mad.), b. Sweden. Celebrated Soprano Vocalist. First performance of Wagner's "Flying Dutchman." First performance of Balfe's "Bohemian Girl." "Royal Conservatoire of Music," Leipzig, founded. Edward Dannreuther, b. Strasburg. Eminent Pianist, Conductor, and Critic. Oscar Beninger, b. Baden. Talented Pianist. Pablo Larasaca, b. Pamplona. Great Violinist. First performance of Verdi's "Ernani." "Musical Times" first issued. Joachim's first appearance in London. Auguste Wilhelm, b. Nassau. A great Violinist. Edward Lloyd, b. London. Celebrated Tenor Vocalist. First performance of Wagner's "Tannhäuser." David Popper, b. Prague. Talented Violinellist and Composer. Franz Ries, b. Berlin. Violinist and Composer. Marie Roze (Mad.), b. Paris. Brilliant Operatic Singer. Thomas Wingham, b. London. Talented Composer. Anna Mehlig (Mlle.), Stuttgart. Distinguished Pianiste. Domenico Dragonetti, d. London. Joh. Ch. Kinck, d. Darmstadt. Mendelssohn's "Elijah" produced at Birmingham Festival. First performance of Wallace's "Maritana."
------	--

* b. born.

† d. died.

THIS REMINDS ME.

INTERESTED.—"After an inexperienced man has rowed a boat for about three-quarters of an hour almost any kind of scenery is good enough to stop and admire."

The boy who was set at his piano practice will soon find the designs on the wall paper or the activity of a fly to have a fascinating interest.

TOO UNSETTLED.—"Ma," said a discouraged little nrobin, "I ain't goin' to school no more." "Why, dear?" tenderly inquired his mother. "'Cause 'tain't no use. I can't never learn to spell. The teacher keeps changing words on me all the time."

His sister had a like trouble in trying to learn the notes on the added lines of the staff with their flats and sharps on the keyboard.

GUESS AGAIN.—Mrs. Wickwire—"The idea! Here is a story in the paper of a woman suing for ten thousand dollars for the loss of a thumb in a collision." Mr. Wickwire—"Perhaps it was the thumb with which she kept her husband under."

He was wrong. She taught piano at twenty-five cents a lesson, and jumped at the chance also to try to fleece a railroad company.

GENIAL CONTEMPORANEOUS.—Mr. Upton—"So you haven't been to see Jollity, the comedian? What a funny fellow he is?" Dawson—"Ha, ha, ha! His very face sets me to laughing. What a magnificent bill collector he would make. Everybody he called on would think that he had dropped in to lend them money."

Please send him over to our town. We music teachers would give him fifty per cent. on a lot of bills we hold for teaching.

TWO MANY OF HIM.—New Girl—"What does your papa like for breakfast?" Little Mabel—"He always likes most anything we haven't got."

This man reminds one of the many pupils who always want some other piece than the one given.

SEE TOLD.—"You may speak," said a fond mother, "about people having strength of mind; but when it comes to strength of ductility my son William surpasses any one I ever knew."—Tid-Bits.

And then she blames his music teacher because he does not practice.

WHO CAN EXPLAIN?—It is a strange meteorological fact that the sun never shines so hot on a baseball field as on a harvest field.—Quincy Journal.

And a boy with a finger too sore to practice, can play marbles with that same hand, and cuff and "scrape" with it.

G. SCHIRMER, NEW YORK, RECENT PUBLICATIONS.

WILHELM AUGUST AMBROS, The Boundaries of Music and Poetry. A Study in Musical Aesthetics. Translated from the German by J. H. Cornwell. Cloth, \$2.00, net.

Ambros, probably best known as the author of an erudite and voluminous "History of Music" (from Zarlino, Monteverdi, and Frescobaldi), first attracted general public attention by the publication of the essay whose title bears this notice. It was issued in 1886 as a reply to Hanslick's celebrated pamphlet on "The Beautiful in Music," which was regarded by many as a last word in the controversy. Ambros was regarded by many as a last word in the controversy.

It may be well to state in advance that Ambros echoes all the stylistic observations which are made on air of mystery to many learned treatises on musical aesthetics. His dictum has all the plausibility of depth, but is illumined throughout by light and humorous analogy, sparkling commentary, and the steady glow of an ardent intellect seeking to penetrate through heavy reasonings to living realities. In a word, his book will be delightful reading to those who are willing to bring to its perusal a fair share of musical concentration. He joins issue with Hanslick on the latter's dictum, that the only subject matter of music is "forms set in motion by sound" (*Obstande bewegte Töne*); that the subject matter of a composition is solely the musical theme and its development; that feelings are neither the aim nor the subject matter of music, because music, as such, means whatever of exciting or depressed emotion. He begins by examining the attitude of music to the other arts; then takes up the formal and the ideal side of music, and the joint of contact between music and poetry. In the happy remark: "The frame of mind which the hearer receives from music, he transfers back to it," he strikes the keynote to which that school of musical critics who are so much maintaining on the art as one essentially consisting in "the expression of sensations, affections, and feelings" are prone to cling. He concludes, in ecstatic phrases, wherein the "descriptive" power of music are so monstrously exaggerated. "The dangerous side of such caricatures, of the tendency to compose a program in music, is that it is not pointed out, with fine illustrative touches. Music in its objective attitude is the composer, as limited by words which it is confined to—Program-matic music; such are the further subdivisions before the impartial and vigorous musician. Ambros is always so sympathetic, so close in touch with his subject, that we everywhere feel the spirit, not merely of a studious critic, but also of a skillful composer, and he is a genuine lover of his art. As a corrective to the extreme views of Hanslick, this little book has high and permanent value.

MUSICAL FORM, by Ebenezer Prout, B.A. (Lond.), Prof. of Harmony and Composition at the Royal Academy of Music. Cloth, \$2.00, net.

Mr. Prout's series of text-books on musical theory presents various remarkable features. The rapidity with which it has attained to popularity is rendered almost in view of the swift and successful issue of the several volumes, that now under consideration forming the sixth. Its predecessors, published within the brief space of four years, include (1) Harmony and Progress; (2) Counterpoint and Fugue; (3) Double Counterpoint and Canon; (4) Fugue (synthesis); (5) Fugue (analysis); (6) The Art of Musical Composition by a concluding volume on Applied Form. It will be seen that the student of one of these books has the advantage of being able to refer, at any stage of his studies, to works which he has already read, and covering the entire ground to be gone over in a course of theory applied to practice.

A further advantage resides in the simplicity of plan and clearness of definition, and the resulting lucid presentation of the subject-matter. In his Introduction the author defines the use of the terms of his constituents—Melody, Tonality, Rhythm, Proportion, and (in a lesser degree) Modulation and Development—and defines them in order. Rhythm he calls "the most regular and constant of elements, whence it follows that rhythm in music is entirely a question of the position of the cadence." Whether the author is right or not, in accordance with the views of other authorities or not is quite beside the question, considering the prevalence of uncertainty and the clashing of opinions in matters relating to rhythm. It is a pity that a story so recent and that a writer should be not only clear in details, but thoroughly consistent; and here there are two views are combined in no common degree. Following fundamental definitions of the sentence and members of the Motive being peculiarly apt and original, three chapters are devoted to Modulation, transient modulation and changes of tonality being held apart, the employment of simple modulatory means (the triad) dealt upon at length, and that of dissonant chords ("dissonance") very fully treated; frequent quotations from the works of leading composers form a prominent and instructive feature in these chapters, as elsewhere in the series. The construction of sentences in regular rhythmic form now follows, supplemented in the next chapter by a strikingly novel elucidation of "irregular and complex rhythms." The concluding chapters are devoted to an exposure of the building-up of complete movements by combining sentences in simple binary and simple ternary forms, illustrated by the analysis of the works of classical writers, exhaustively examined and critically annotated. Want of space forbids further commentary on a work which, taken as a whole, is the most thorough and comprehensive English treatise extant on musical form.

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The orchestration is often singularly fascinating. . . . There is an abundant vein of original melody applied with modern harmonies, and often characterized by a delightful rhythmic swing and animation. . . . The composer has a genuine dramatic vein and mission. . . . As a word, the Algerian must be pronounced a genuine success. —N. Y. *Evening Post*.

It is all tuneful, graceful, clearly expressed, sweetly harmonized, and effectively scored. —*Central Advertiser*.

Mr. De Koven has maintained himself on a higher plane than in his last two efforts, and in such numbers as the Tambourine Song he most handsomely strives to get set by no less a personage than the composer. The collaborators have created an opera which is a pleasure to hear. —N. Y. *Tribune*.

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A LADY once asked Turner, the celebrated English painter, what his secret was, and he replied, "I have no secret, madam, but hard work."

It is better for a man to be able to say, "This one thing I do," than, "I have tried to do a great many things," or "I expect to do many things before I die."

MODESTY is a virtue, and a rare one, too. But if you are too modest to let the world know of your true worth, and use you, then your modesty becomes a fault.

As well expect a child to learn grammar from a textbook full of grammatical blunders, as to learn music correctly from an instrument that is out of tune.

NEVER stoop to pander to low tastes, but do not be afraid to bend a little from your overbearing self-importance, and reach down a helping hand to those below you and lift them to a higher plane.

You cannot give your pupil talent or genius, but you can direct and cultivate his taste, instill in him love of the true and the beautiful, and aid him in the formation of such habits as will help him to make the most of life.

No man is stronger than his weakest point. No piece of music is more perfect than its poorest part. A few bad notes spoil an entire composition as much as a few dabs on a painting, or rough places on a piece of statuary.

OTHER things being equal, people get most profit out of that which is pleasurable. The pupil who can be made to enjoy the lesson hour, or the practise hour, will get more out of it than the one to whom that hour is a dreadful drudgery.

The concert or recital program containing numbers which the audience can appreciate and enjoy, will do more good than the program every number of which is a tiresome bore. —*Messenger*.

After *Anfang ist schwer*,—all beginnings are difficult, as the German proverb says; and the more excellent the task the greater the difficulty.

Unfortunately he who, under any circumstances, allows himself to say "I cannot" or even a petulant or impatient word, or do any nugent or discourteous act to any committed to his charge, for he must suffer, not less in his own estimation than in that of others, and lose proportionally in self-respect and usefulness.

People do not dream of the self-sacrifice necessary to preserve the purity of voice the public always expects from me. I hardly dare go out. I have to watch everything I eat and drink, and the fear of a draught constantly haunts me at night. —*Adelina Patti*.

Whenever we see a professional man forever speaking against others of the same profession, we set him down as one who does not stand on firm ground.

The great development of sonority of tone, with the means of obtaining it, which he invests of as become the indispensable condition and very foundation of modern execution. —*Camille Saint-Saens*.

A CURE FOR NERVOUSNESS.—A true artist should be so wrapped up in his playing, so to know whether he is playing to the many or the few. The player, absorbed in the earnest labor of love, alike indifferent to appearance or manner, at once enchains the heart and captivates the willing hearer. The true musician, alike animated by the excitement of his theme and by some sudden stroke of impulse, makes captive his hearers and triumphs over their feelings. This is the power of genius in musical expression. —*Fannie Bloomfield Zietler*.

PIANOFORTE PHENOMENA.—Inscrutable are the phenomena respecting the different characters of the various keys, which lead to preferences and attempts at verbal descriptions being made. Hence to some persons the key of four flats is a favorite one, being softened and soothing; the key of three sharps is bright and cheery. The evidence drawn from a comparison of the works of the great composers for the instrument, although valuable, is far from being conclusive, and of course cannot be explanatory. Beethoven and Chopin both wrote funeral marches in keys having many flats, showing that experiences coincide, and that vague and undefined feeling frequently asserts itself in preferences, in spite of the reasonings based on the mathematical truth, that there is no radical difference between the various keys. Musical artists are fully conscious of other uniform experiences, which, similarly, do not appear capable of being satisfactorily demonstrated to the understanding. —*S. Austen Pearce*.

"The influence of Liszt on the destiny of the piano was immense. I can best compare it with the revolution brought about by Victor Hugo in the mechanism of the French language. This influence was more powerful than that of Paganini in the world of the violin, because Paganini dwelt always in an inaccessible region where he alone could live, while Liszt, starting from the same point, deigned to descend into the practical paths where anyone could follow who would take the trouble to work seriously. To play like him on the piano would be impossible. As Olga Jušina said in her strange book, 'his fingers were not human fingers'; but nothing is easier than to follow the course he marked out, and, in fact, everyone does follow it whether he knows it or not.

Experience without learning is better than learning without experience.

Joseph says: "When a student finds himself stuck on a study he should stick to it until he has mastered it. Play a thousand times if necessary, play it if you can play it. Proficiency in piano playing is only attained by grinding neither time nor trouble nor exertion."

We must not rest until we have succeeded in acquiring fire, without violence; power, without harshness; speediness, without languor. The pianist must endeavor to make his hands so independent of each other that he will be able to play a long passage with one hand while the other plays with the greatest softness and tranquillity. —*Kalkbrenner*.

—Some, yes, many pupils, seem to get up to a certain rate of velocity as to finger movements and there stop, ceasing to gain in facility. Two causes are commonly at fault here; first, stiffness and rigidity of hands and wrists, and a muscular and nerve tension, thus making it impossible to secure dexterity of finger; secondly, be more generally understood that the faster a given passage is to be played the less muscular effort and nerve tension is to be exerted. Fast playing, velocity, is a matter of fast and correct group thinking. Mason's Velocity exercises are available to the pupil in this connection. —*Charles W. Land*.

There are too many pupils who fail to keep a true and even time, and magnifically to give each note its exact time-value. While generally this is carelessness, yet many pupils really do not know note-lengths correctly. This brings up the subject of counting aloud; this, every pupil should do, but there are pupils who have been taking lessons in some school of theory, and who are so fixed in the habit of not counting aloud that as soon as any difficulty appears they really forget to count. Such cases need careful treatment. The teacher should insist on each note having its true length but not upon the special way in which this is done. Some of those poor counter can keep time by pulses, reading exactly what and all that belongs to any beat, yet make a failure of counting aloud. To keep accurate time is of more moment than the way in which time is kept. The Tonic Sol-faists keep time by the pulse rather than by counting, and few advanced players really do much clearly defined counting. The teacher must insist on correct time, yet he can allow much liberty as to how the pupil keeps it. Young pupils and all beginners should be taught to count aloud, and feel the time inwardly, and think it as well as to count aloud.

WHAT CONSTITUTES "A MUSICIAN?"—Do you want to know what constitutes musicianship? The ability to play, if performed, a practical knowledge of theory, musical history, and the location of the instrument, etc. The ability to perform is no proof of musicianship; as well might an individual be given credit for learning, because he can repeat an address, or show agility in making figures at a blackboard. Neither of these efforts is proof of the individual's knowledge of what he is repeating, or the value of the figures—many years of study and practise are necessary to acquaint one with the different phases of theory, musical history both general and as applied to the instrument, musical literature, the technique of the instrument and its history. These efforts should be preceded by a good literary education. Jealousy and ignorance are twin sisters, and where differences arise, of a musical nature, ignorance is the cause. A thoroughly educated musician is devoid of jealousy—its presence is proof positive of intellectual weakness and of a narrow mind. An educated musician is charitable, obliging, kind, willing to aid; and he who is ignorant tries to cover the weakness by backbiting, being uncharitable, unhappy, unwilling to aid. From the ignorant musical pretender, good Lord deliver us! —*W. H. Dana, in The Echo*.

Let us advise all young performers to refrain from all unnecessary motion of the body, and preserve an easy deportment of the arms; not to place themselves in too high a position in respect to the keyboard; let them listen well to their own performance, question themselves, be severe in judging of themselves. In general, they work too much with their fingers and not with sufficient intelligence. —*S. Thalberg*.

THE UNSATISFACTORY PUPIL.

BY F. HERBST.

A PUPIL may be called unsatisfactory if he does not show the legitimate result of good teaching in good playing and fair knowledge of theory.

If this definition be admitted, it behooves us first to ascertain why this is thus. Who is responsible? The pupil, the teacher, or the parent?

The pupil may be unwilling either to take lessons, or to practise, or both; in which case, teaching may be compared to the labors of Sisyphus. It is simply a question of how long the pupil will submit to the ever-repeated legend: "This note is B flat, and here you must put the fourth finger." Besides which, the parents are likely to object.

Or the pupil may be too young, either in years or in intellectual development. In this case no progress is possible until the meaning of common two syllable words is no longer a mystery.

Then there is a class of pupils who have too much talent or rather they think they have. These are far superior to the common run of mankind, and don't have to practise to dash off their lesson in the most self-sufficient way.

Once in a while the teacher is responsible for the lack of results. Too often this is the case through a misunderstanding of the pupil's individuality. This is especially so with foreign teachers in this country. With very few exceptions they do not realize nor care to understand the difference in national character, the difference in ways, means, and results of education, and the difference in their and their pupils' definition of the word "duty."

The parents are often to blame for carelessness and openly expressed lack of confidence. Sometimes also for passivity in the wrong place.

To disarm unwillingness on the pupil's part it is necessary to either arouse his ambition or to impress upon him the desirability of the accomplishment. In the first case the teacher ought to supply finer pieces without notes (see *ETUDE*, February, 1891), besides the practice in reading degrees and finding keys. Keep this up until the easiest exercises can be read off the notes without mistake, and in even count. Also give two such pieces in each lesson, one to play during the lesson, and one to be practised for the next. I never saw the child that was not delighted with these pieces.

Sometimes ambitious parents want to begin the musical education of a child very early. Now, there is nothing more commendable than an early start, if the beginning is made in the right way. A child's vocabulary of purely intellectual terms is necessarily very limited, and the system of teaching such a pupil must consequently be very different indeed from the average work. Teaching by imitation has to be largely resorted to, and the evil effects of this system will show themselves speedily. At least three lessons a week, no longer than thirty minutes each, and a persistent, unwearied supervision of every moment of practice, are requisite to attain good results. Teach the senses and the perceptive faculties first, and then only give names to the things learned.

The pupil with a surplus of self-conceit needs very careful handling. If he has a quick ear and nice discrimination it is only necessary to play for him one of his own pieces in a properly finished manner for a contrast. If there be any grace in him, he will repeat and do better. But without this discrimination on the pupil's part it is advisable to put a piece before him, the technical difficulties of which make failure certain. Very often there is mixed with this self-conceit a great amount of carelessness, both as to correct playing and in regard to nice finish. "I don't see what an introduction or a coda is for anyway; it is so much prettier the way I have changed it," are remarks which belong exclusively to this class of pupils. And it does not convince them to say (though it must be said) that if the composer had wanted it played that way he would have written it that way. These pupils lack that reverence for intellectual achievement, which only those have, who know the pains and labor it has cost in attainment. There are two courses open. Either a long lecture on duty, the

disciplinary advantage of exactness, and the crime of mutilating the intellectual creation of anyone. Incidentally, the lack of experience in the critic may be gently touched upon, together with the suggestion that he had better wait awhile before attempting to improve the work of others. The other way is to suggest to the pupil that he try composing a piece. I tell him that only a piece of music paper and a pencil should be used, and I express a hope that at my next return I shall see a specimen that will be above criticism. I never afterward refer to the matter again, and in no case of this kind have I seen a composition as the result, but I have noticed better work and less criticism.

That the teacher should be a model of patience has been said a thousand times, but though we all know it to be true we all offend herein often. Let me suggest that a five minutes' intermission between two consecutive lessons, spent in reading an unmusical book, or a walk around the block, with your thoughts anywhere except on the coming lesson, will give you more patience than any amount of resolution or self-control.

To you, my brothers of foreign birth and education, I would offer this thought: Don't try to teach American children as if they were German, Italian, etc. The main difference between them is that the American child is brought up on the principle of non-interference; or, if you like it better, with an amount of self-reliance that on the other side is utterly impossible and quite undreamed of. Whether this course gives good, bad, or indifferent results is not our province to argue; we have but to do with the fact and its logical consequences. These are principally, that we must substitute interest for duty, respect for reverence, explanation for authority, and personal regard for dignity.

PLAYING IN PUBLIC.

BY B. MANSFELD RAMSEY.

THERE comes a time to nearly every student of the pianoforte whose playing is at all above the average, when he is asked to perform in public.

It may be at a concert on behalf of some charitable institution, or for the benefit of some member of the musical profession; but, whatever the object, let not the earnest student rashly refuse to avail himself of so valuable a means of musical advancement as such an opportunity affords.

Even if the request be for him to act merely as accompanist, the task is well worth performing, and worth performing well. Copies of the songs to be sung should be procured beforehand, and the accompaniments diligently studied.

It may be, however, that the young pianist will be asked to contribute one or two pianoforte solos, and here much discrimination and judgment will be required. The style and culture of the audience must be taken into account rather than the special proclivities of the performer. To play a long sonata or a selection of fugues at a popular entertainment would be to offer a premium to dissatisfaction and failure.

Until a pianist has quite gained the good opinion of the public, it is highly desirable that his pieces should be short and "taking." A very good plan is to play two short pieces of contrasted style at one sitting; say, for example, the following:

Pianoforte solos. (a) Nocturne in F minor, Chopin.

(b) Valse in A flat, Moszkowski.

A slight pause should be made between the two pieces, and if the applause is long continued the performer should rise and bow before proceeding with the second piece. To ignore applause is the surest method of causing its diminution on subsequent occasions, therefore, the player should always acknowledge it with some appearance of gratification. After the performance of the second piece the pianist should at once gracefully retire, returning to bow if the applause is considerable. Should an encore be inevitable it is a good plan to select something still shorter and brighter than the piece previously played. This will be sure to please the audience, and such a plan may be of material use in building up the reputation of the performer.

The debutant must not be disconcerted should some of his audience commence to talk while he is playing. Neither must he fall into the mistake of attempting to drown the conversation by loud playing. Such an endeavor to assert one's self is worse than useless, for the louder the playing the louder will be the talking. As a rule the very opposite method will be found to prove more effectual in securing silence. Nearly every performer has at times to go through the very painful ordeal of affixing a mere accompaniment to conversation. It may be of some comfort to the novice to remember that not even a Beethoven or a Mendelssohn was exempt from the trial.

The performer may do much, however, to secure a silent hearing by patiently waiting to commence until the attention of all present has been gained. He should also politely, but absolutely decline to carry on a conversation when any one else is playing. A little hurried nod and a quick turn of the head in the direction of the performer will usually be effective in subduing the most talkative of companions, and if musicians themselves would only cultivate the art of silence the habit of listening with attention would soon become more general.

The performer having once commenced must not allow himself to be distracted by anything that may occur: doing his best under the most unfavorable circumstances, he will be certain of winning the approbation of some.

As the pianist begins to make a reputation he will probably be besieged with applications to assist at this concert and the other. He will speedily discover that many people, even of good social standing, have the knack of acquiring a character for benevolence by getting up concerts and entertainments in aid of some "object" at the expense of those who have to make music their means of livelihood. The professional student will therefore find it necessary when these people to insist on a small fee sufficient to cover expenses. Of course there are some charities which a musician will think it an honor and a duty to assist without payment, but in the majority of cases, the pianist may fairly claim a modest fee. No scale of fees can be laid down for the young aspirant to fame. His first object is to get a hearing, then as soon as his position is somewhat assured he should make a charge according to circumstances.

In the case of a desirable engagement, it would be suicidal to ask a fee which would be prohibitive.

TEMPOS.


BY ERNST HELD.

THE closing paragraph of an interesting letter about Glimant, written by Francis Edgar Thomas, which appeared in a *New York Musical Journal*, reads thus: "Last night he (Glimant) played Mendelssohn's Wedding March with tempo twice as fast as I ever heard it."

It brings up an interesting subject for discussion to pianists as well as organists. Although Mendelssohn marked the Wedding March *Allegro vivace*, no organist whom I ever heard play it at a church wedding, took the tempo faster than 66—*L.M.M.* But this tempo is for the sake of having the bridal procession move with solemn step to or from the altar. Such a slow tempo robs the music of its characteristic joyfulness and makes it dragging and lugubrious.

If I remember rightly, Mendelssohn has placed the wedding march in the first scene of the fourth act, in Shakespeare's *Midsummer Night's Dream*, after Theseus and Hippolyta, Demetrius and Helen, Lysander and Hermia have left the stage, to go to the temple at Athens, according to Theseus' command:

"Away with us, to Athens: three and three,
We'll hold a feast in great solemnity—
Come Hippolyta."

I think the tempo, intended by Mendelssohn, should be about 84 to 88—*L.M.M.* The character of the music seems also to demand a counting a la Breve , excepting the two Trios in G and F.

Surely, this tempo would not be fitting for a church or house wedding, but would be quite appropriate for a bridal procession through a street.

Placed in a dilemma at a house wedding, I requested the bridal party to take one step for each measure, at the rate of 116 to 120—*L.M.M.*, which tempo is assuredly faster than intended by Mendelssohn, but it brought the procession in the right swing.

Some other celebrated marches adapt themselves more easily to such an occasion, than do the Mendelssohn March; for example, the Tannhauser March, with 66—*L.*, or the Lohengrin March, with 60—*L.*

This teacher who surrenders himself, with entire love and self-sacrifice to his scholars, is the true artist. The scholar, whether as a practical musician or as an ardent dilettante, may thank him not only for a correct mechanical technique, but also for a right direction in the way of intellectual culture.—*Plaidy.*

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NOTES TO PUPILS.

BY G. W. LOVEJOY.

Do you ever think what a responsibility rests with you in the use of your musical talent? It is a gift for which you should be devoutly thankful. Be willing to make sacrifices for it. It will some time be a comfort and solace to you when nothing else can satisfy you.

Yes, to possess talent for music, and enjoy the privilege of using it, is a blessing that follows you every day of your life.

In musical art life you will find solid and enduring pleasure and satisfaction. I beseech you, therefore, if you have pronounced talent for music, to cultivate it and pursue your studies with relentless industry.

Can you realize what a great amount of good advice and friendly counsel you are receiving through *The Etude*? The greater part of it is a labor of love with the writers, who are always on the alert to note anything that will be helpful to you. They are giving their best thoughts freely and gladly, that the doors of art may be open to you, and your musical life be made more perfect.

After you have mastered the technical or mechanical principles of legato you have only the foundation. This word "legato" means much more than the mechanical rising and falling of the fingers. Master the legato touch, then strive for the musical and artistic effects. If your nature is thoroughly musical, if the feeling for song is in your heart, if you will constantly listen to make sure that the piano gives out the effects which your ear demands, to satisfy your feeling for song-like melody, this great principle called "legato" will open to you a world of art. If your teacher is an artist, your study of musical and artistic legato will be a revelation to you.

If you will read the biography or biographical sketches of the composers you play, it will be like an introduction to them personally. You can converse with a person with whom you feel well acquainted, with far more clearness of understanding than you can with a stranger. Their society is more congenial to you, their lines of thought are familiar to you; every inflection of the voice and all the arts of expression which they use in speaking, convey all the finer shades of their meaning. In like manner if you are acquainted with your composers and know their characteristic qualities and something of their inner life, your interpretation of their musical thoughts must be correct and intelligent, and their meaning more clear.

Always remember that close attention to details is the imperative law of musical practice. The beauty of a statue is the result of thousands of chisel strokes, each one given with the greatest care; and the grace and symmetry of its form depends on the cutting of every line and curve, with the mind of the sculptor intently fixed on his model or ideal. The beauty of architecture and painting depends on details of outline, proportion of parts, and harmony and contrast of color. Apply these illustrations to your piano practice.

Notice some of the advantages of studying with a first-class teacher: he has the tact and magnetic power to attract and awaken your musical faculties; and to scatter low ideals and incorrect impressions; he teaches you the principles of interpretation and expression. He seeks in every way to educate and build you up according to the highest standards of musicianship. He knows how to select music that is not shallow nor frivolous, but full of meaning, and well adapted to reach and touch your sympathies and cultivate true and pure artistic feeling. He teaches you how to seek out and find the principal and secondary themes, points out the comparative importance of the different subjects and

ideas, and the most effective treatment of motives and phrases that occur in your pieces.

After a painting is completed the outline drawing is of no further use. After the cathedral is built the staging that was used by the workmen is no longer needed. After you are sufficiently advanced to comprehend rhythmic and expressive accents, and can deliver entire phrases and periods in a well rounded manner as units, the metrical (measure) accents are unimportant. As in speaking we use the voice to meet the requirements of our topic, so the expression of musical ideas demands special accent and emphasis according to what we wish to express. To deliver the measure accents prominently, regardless of the motive phrase or period, causes the playing to sound angular, when it should flow freely in the style of easy elocution.

Do you have small advantages in music? Are your means too limited to afford an expensive teacher? Are the cares and duties of your life too overpowering to allow your talent and love for music to live? Do opposing influences combine to crush the life out of your longing for art? Some of our best musicians have been in the same situation and fought their way to success.

The writer has a pupil whose daily life is a struggle between discouraging influence and an ambition and love for music that *cannot be extinguished*. The sacrifices he makes for his music, his faithful devotion to it, and persistent endeavor in the face of almost overwhelming discouragements are noble and inspiring. This is the spirit that will bring you out victorious. In this spirit sacrifices are a pleasure and delight. The benefit of such a journal as *THE ETUDE* is priceless to you. The educational value of concerts and recitals by artists is priceless; they cost but a trifle and are a school of art in themselves. Our city churches furnish a great school for you through the choir and organ. Use these advantages; observe; do not be discouraged; keep at it early and late, and work right on unmindful of your difficulties.

PLAYING by memory is considered by many only a modern fashionable feat, but I consider it almost the essential quality which will make of the pianist an artist.

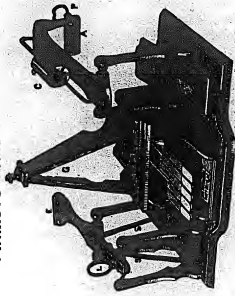
What is the use of gathering treasures if we cannot store them? Happily, of all mental faculties this is the one which is most certainly improved by exercise. In fact, I have made grown-up people play without their mind, although they protested that they never could do so, as they had not played a bar before without the notes in front of them. In this domain, I believe nothing is denied to a dogged pertinacity. Our faculties, like a slow beast, require flogging occasionally, or they make no way.

Let this habit of learning everything by heart from the simplest exercise be an early one. In this way we shall be able to avoid later on that slavery of the paper which, as Plato foresees, makes so many cultivated men in these days less natural in their speech and less eloquent than the most untutored savages. The effort of trying to learn by memory will make the playing more careful, as every note must be, so to say, photographed in one's brain. By the mere fact of repeating over and over again the same thing, the true reading of it will be unfolded, which otherwise might have passed unnoticed.

The true art of memory is really the art of attention. For the rest, I never can imagine an artist playing with the music in front of him. How can he enter into the spirit of what he is playing if he is occupied in reading the notes? And, if they are not entirely in his mind and soul, how can he give a complete rendering of the composer's thought? He must make the music he plays his own if he wishes to render it well. To me playing with the music is like reading the book of the play when acting. Think how ludicrous it would be to see actors reading their rôle and trying to act at the same time! It can be argued that piano playing does not include gesticulation, but when I say acting I do not think at all of movements of the body, but only of the pure delivery of the poem itself with its inner feelings and subtle intonations.

Good memory in piano playing is also a source of infinite delight; it is like being able to take down a book from the shelf at any moment, summing back the images of other hours. The power of art and memory is a gift as great as any can be possessed by a human being. It is a kind of necromancy, embracing present and past as well, enabling us to enter the infinite regions of sweet sound.

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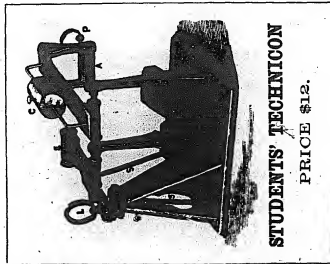
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A LETTER TO TEACHERS.

BY THOMAS TAPPER.

AFTER much observation, one must conclude that music teaching is the disorganized, illogical process which it is because so many of us have not learned the habit which gives the scientist his firmer-ground. That habit is thought *directed in a straight line*. I refer wholly, in what I am now writing, to those who have to do with music educationally.

If it were possible, I should like to see a generation of music teachers who had to submit to the following training. To begin with, every one who received this treatment should have given promise of much ability. Each one should be required to study mathematics until he could, without very much hesitation, take the shortest distance between two points. I should regard several years of the study of mathematics as time well spent if, in the end, it taught that single habit of thought. I should also require the study of analytical chemistry and botany. The object here would be this: A student might, in time, learn that a correct result in science is possible only when every step has been rightly taken. It is true in all things, but science teaches it, enforces it immediately. Consequently, this would teach that proper results are possible only from straightforward thinking and doing. Now I feel quite safe in saying that a teacher who can think in a straight line and act along a straight line is fairly well equipped for specialization of thought.

Together with this work, they should devote time to music, psychology, and pedagogy. I would have them learn that the thinking being does its best intellectually only when it is appealed to in the most direct manner. This would also impress the truth that it is a wrong for any one to feed the mind of another with uncertainties. The promiscuous telling of things which we are not sure of can do no one good.

Now, at the end of the required time for the study what would be the result? I should perhaps have a teacher—

- (1) Who had been trained to use every faculty of observation.
- (2) Who had been taught to do things; to manipulate apparatus; to make fine measurements; to prepare and carry out experiments; to observe closely and make correct deductions.
- (3) Who, consequently, had learned to trust observation and thought, and not to guess at things before other people.
- (4) Who had studied music teaching with the accuracy of a scientist.
- (5) Who had learned something about the human mind and its limitations.
- (6) Who was watchful, patient, and encouraging.

I feel certain that such care in the education of our music teachers would soon give a different aspect to the profession. A great deal of singing and playing is being made passably bearable, but not many of us are alive to the divine in the personality of each of those whom we teach.

In school education there is evidence of great advancement toward the production of logical thought. When a scholar, young or old, has learned that lesson he has a greater power for success in his intellect than money would be in his pocket. It is a faculty, and from it we know, at least now and then, why we do things.

Taken all the world over, there is nothing so thoroughly appreciated, so delightfully received, as common sense. It fascinates; it glows and sparkles; it enchants and attracts. We respond to it and feel its correctness at once. Now, common sense will be found to be logical thought expressing itself clearly in action. This is just the one thing we need in art-education. I know just how difficult it is for the teacher in a country town, remote from an educational centre, to receive all I have written as that which she must make the thread of her thought fabric. But, nevertheless, she must make it just that. She, like the greatest of her profession in the fine-art centres of the world, is teaching the human mind to express itself in action; and that is a sacred duty, no matter who undertakes it. Hence all is not only practical, but necessary to the most humble mem-

ber of the profession of music teaching. We all must tell what we know in the best way; learned by the exercise of the best of our thought.

One frequently hears it asked if to write thus ever really does any good. It is a question worth paying heed to, for there is a good thought to be had from it. If by writing anything that is true an author can give a helpful thought to a single reader out of thousands, he has rendered a service worth infinite labor. And, further, any teacher who can apply a thought, learned no matter how, and apply it so that some one benefits by it, has also done a service worth any labor it may cost. It is the true essence of life to give that good.

RESOLVE TO—

- Avoid using the pedal too much.
- Avoid beginning your practice with pieces instead of techniques.
- Avoid having your piano stool too high.
- Avoid beating time with the foot.
- Avoid bowing at mistakes.
- Avoid playing over the parts of the piece not given; let them alone, and so have new music for the next lesson.
- Avoid striking wrong low bass notes.
- Avoid making a dotted note too short, and the short note following it too long.
- Avoid bringing excuses, instead of a well-learned lesson, to your recitation.
- Avoid playing loud between accents.
- Avoid stopping on the end of a group of quick notes instead of closely connecting it with the following long note.
- Avoid a sideways twisting of the hand in scale playing.
- Avoid the easy parts of your pieces, but concentrate your work on their hard parts.
- Avoid hesitating in your playing of pieces that are even fairly well-learned.
- Avoid trashy music.
- Avoid a hastening of time on easy places, and a slowing up on hard places.
- Avoid all half-way work and poor playing.
- Avoid inattention when taking your lessons.
- Avoid missing your lessons.
- Avoid wasting time in playing anything outside of your lessons during your practice periods.

* * *

- ALWAYS count aloud on a new piece, and on the hard places, until they are well-learned.
- ALWAYS play your lesson over as soon as possible, after leaving your teacher, calling to mind all of his suggestions and directions.
- ALWAYS do your practice first, and the common things that you would like to do, afterward.
- ALWAYS feel the rhythm, as well as count aloud.
- ALWAYS find the phrase endings, and play connectedly within the phrase.
- ALWAYS crescendo as you play toward the climax of a phrase.
- ALWAYS make evident the climax of a phrase, by a sufficient accent.
- ALWAYS make the rhythm apparent by good accenting.
- ALWAYS find out and make manifest the contents of every passage.
- ALWAYS practice at regular hours, and allow nothing to prevent you, but sickness and absence.
- ALWAYS insist upon having your piano kept in good tune and order.
- ALWAYS have your music-room sufficiently warm.
- ALWAYS have your lessons well-learned, and you will like to meet your teacher at the lesson hour.
- ALWAYS speak well of your teacher.
- ALWAYS play when asked, and do it without urging.
- ALWAYS have some of your best pieces well in hand, so you can do yourself and teacher full justice when asked to play.
- ALWAYS have a good light on your music page when reading music.
- ALWAYS feel the content of your études and pieces somewhat in advance of your playing.
- ALWAYS play into, rather than over, your music.
- ALWAYS play accurately, and your advancement will be rapid and correct.
- ALWAYS remember that poor practice cheats yourself, and not your teacher.
- ALWAYS conquer some difficult passage at each practice period.
- ALWAYS work up to, and not away from, an ideal model.

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SONGS.

Faces of the Dear Ones. (Eng. and Ger.)	Streletski
I Told the Rose Thy Name. (8 keys)	Kornbl
Love's Happiness. (Eng. and Ger.)	Kornbl
The First Little Star is Awake in the Sky. Lullaby.	Kent
Love's Confession. Waltz Ballad. (Eng. and Ger.)	Streletski
I Wonder.	Streletski
Good Night, Sweet Dreams. (3 keys, Eng. and Ger.)	Blochhoff
Thou Art Like Unto a Flower.	Beitinger
Lullaby.	Beitinger
O Lily: Fair and Fragrant. (Eng. and Ger.)	Streletski
Let Me to Thy Bosom Fly. (Sacred).	Alt
He Told Me So. (2 keys)	Powell
Tell Me, O Starling!	Hayes
Send the Lot of Loving Heart. Waltz Song.	Hayes
Rememberance.	Hayes
Because I Love You. (2 keys)	Hamlet
The Reprimand.	Streletski
Remembered Music.	Smith
O Stars so Pure! Romanza for Mes. Sop.	Blochhoff
Within My Heart's Still Beating. (Eng. and Fr.)	Streletski
O Thou, the True and Only Light! (Eng. and Ger.)	Steinmüller
Twilight. Tyrolean Serenade.	Reddington
Love and be Happy Again. (Eng. and Ger.)	Streletski
The Sparrow's Song. (3 keys)	Streletski
Tell Me, Love.	Streletski
Marjory. An Echo Song.	Blochhoff
Altogether. Waltz Song. (2 keys)	Reddington
Thou'rt All but a Dream.	Smith
In My Soul Sweet Peace Abideth. (Eng. and Ger.)	Steinmüller
In My Soul Land. Lullaby. (8 keys)	Hamlet
For O My Love, I Love but Thee. (8 keys)	Alt
Good Night. With Violin Obligato. (Eng. and Ger.)	Steinmüller
Love's Dream. (2 keys)	Streletski
My Heart Fluth in Love. (3 keys)	Morrell
To a Rose (Tell Me, Sweet Rose). (Eng. and Ger.)	Streletski
And the Sassy Ships Go On.	Streletski
Sweetheart. (5 keys)	Powell
If You Love Me, I Love You. (2 keys)	Powell
I Know a Fair and Pretty Maiden. (2 keys. Companion song to the above).	Smith

INSTRUMENTAL.

Pure as a Lily. Gavotte.	Holt
By the Light of a Star.	Streletski
Gladiome Love. Yorks.	Meigs
The Templer Quick March.	Webb
Revellie. Nocturne.	Streletski
By the Brook. Reverie.	Magnet
Pie Me Waltz.	Streletski
Hunting the Lion. Grand Galop de Concert.	Holt
Sempre per Te (Forever Thine). Gavotte de Concert.	Zimmermann
Evening Shadows. Noct. Evarie.	Brown
Laurette. Troléme Tarentelle.	Streletski
Dreaming and a Waltz. Tante's Brilant.	Streletski
Queen of the Meadow. Polka Ronco.	Brown
In My Soul Land (Hamlet) Transcription.	Theophil
Fantasia. Sérénade Fête.	Streletski
La Debutante Waltz.	Brown
The Butterfly. Caprice.	Streletski
Pour l'Amour de Moi (For My Sake). Polka.	Zimmermann
La Gaiterie. A Spanish Romance.	Blochhoff
Williamus. Deutisme Minuet & Andante.	Streletski
Dove's Cooing. Idyl.	Holt
Sighing Whist.	Streletski
Moonlight in the Breckon. Presto.	Reddington
Romance and Impromptu.	Barnes
The American Eagle. Galop di Bravura.	Maurice
Echoes of the Nightingales.	Holt
The Quiet Moonlight. Romanza.	Arthur
Twilight Woeing. Riverie.	Reddington
Rushing Torrent. March Galopade.	Oldberg
Midsummer Show. Polka Caprice.	Streletski
Secret Waltz. Gavotte.	Gabel
Cathedral Bell.	Magnet
Falling Leaves. Gavotte.	Arthur
Dance of the Imps. Caprice.	Reddington
Skirt Dance.	Streletski
Sadness of Silence.	Holt
Azurus. Vieille Chanson.	Streletski
La Tante. Spanish Dance.	Holt
Bernadette. Première Gavotte & Antienne.	Streletski

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WHY TAKE THE ETUDE?

BY E. B. STORY.

BECAUSE it is one of the most helpful of periodicals for pianoforte students and teachers, and therefore one of the best and most necessary.

How most helpful? In various ways. Its ideals are high and have been, continuously, during ten or more years of the present writer's acquaintance with it. Endeavoring to serve all classes, it has called to its aid a large and varied list of writers, including many of the prominent teachers, writers and players of these years, who out of extensive experience, have brought forth treasures of wisdom for the edification of students and inexperienced teachers. Many a teacher, bewailing his inability to decide the various perplexing questions arising in daily work has found enlightenment and encouragement in turning the pages of the Etude; many a pupil desirous of knowing what other teachers think concerning mooted questions has had the opportunity to gain the requisite knowledge.

If "in the multitude of counselors there is safety," the needs of our paper have been signally blessed during the past year: for a hasty glance through the tables of contents in the issues of 1893, discovers a grand total of more than a hundred and fifteen writers, either specially contributing or quoted from. In the department of "Questions and Answers," which has had the aid of leading educators, east and west, there have been asked and answered at least two hundred and seventy different questions on as many different topics. Experienced teachers might not agree wholly with all the answers given, but the inexperienced or the pupil could safely trust the statements made, and the information secured, if given at ordinary lesson rates, would have cost much more than the year's subscription.

Besides the information given, there is the equally important fact that such information being printed, is permanent and available for reference at any time of renewed perplexity when the memory may have temporarily lost the items desired. It cannot be too often urged that the pupil should constantly consult works of reference, for even the best of memories need occasionally to seek verification of facts (how few of us have the best of memories!) and everybody knows that a thorough understanding of the matter in hand leads to a quicker and more perfect performance.

Inasmuch as the average patron likes to "get his money's worth," it may be interesting to note that during the year 1893, the subscribers have received in addition to the varied and valuable information mentioned above, one hundred and ninety-two pages of music in fifty-seven different pieces, that at retail would have cost over nineteen dollars. This music ranged from lowest to a high grade of difficulty and the average subscriber could have found something adapted to his own needs or taste among so many numbers. Teachers can doubtless profitably make use of much that will be printed in 1894, and their patrons will not object to subscriptions to a paper that furnishes so much for so little money.

Again, even the advertisements have a real value to the ambitious and thoughtful teacher or pupil, for ideas may be gained therefrom, concerning novelties in instruments and appliances, in music and helpful books, in schools and situations. The advertising of such novelties is almost sure to precede any public discussion of them and the shrewd reader and investigator may increase his reputation as a progressive and well posted teacher instead of being relegated to the rear as "an old fogy."

THE FIFTH SYMPHONY.

(For the sake of the increasingly large number of pianoforte students, who delight in the piano score of Beethoven's symphonies, the following analysis is given):

This and the ninth all agree to rank highest, not only among Beethoven's works, but among all purely instrumental compositions. Even Wagner, the fearless iconoclast, declares that the world can never go beyond Beethoven in the symphony. Speaking of the fifth symphony, he says: "The minor symphony engages our attention as one of the rarer conceptions of the master,

in which, from a ground of painful agitation, passion soars upwards on a scale of consolation and exultation to a final outburst of consciously triumphant joy. Here the lyric pathos touches an ideal dramatic sphere."

1. Alexander Teetgen declares the first movement of this symphony to be "the most dramatic work not only in music, but human performance [no painting can so evoke all the feeling of the cross]. Fate, in the thunder-pregnant darkness, over all the cypresses bowers and cedar glooms; commends the fearful chalice to the lips. But Fate may do her worst; temptation is trampled under foot, and so Fate is conquered." Beethoven himself, in speaking of the mysterious first four notes of the opening movement, exclaimed, "Thus Fate knocks at the door."

2. The second movement—the indescribable Andante—has always been a popular favorite. Teetgen says of this: "It is impossible to express, only possible in some measure to feel, the unfathomable peace shadowed forth in this music. Here is a reverie by one of the highest, dearest of men, from the summit where he first sees his shadow slope toward the grave, looking back into the holy dreamland of childhood."

3. The Scherzo is full of mysterious suggestions—ominous, shadowy, ghastly at times. It was this movement that produced such a mysterious misgiving in the heart of the little child who, after breathlessly listening for a time, drew up to Schumann's side, saying, "I am afraid." Schumann himself says: "When the basses rest on that deepest tone, not a breath is heard; a thousand hearts are silently expended over that fathomless deep." The impression made by this marvelous movement must always be profound. When we are listening to the pianissimo passage in the third part, beginning with the clarinet and changing from instrument to instrument, for so long a time uncertain and in suspense, we can understand Schumann's consuming regret that he never actually saw Beethoven.

4. Finally, we dash into the concluding march of triumph. Wagner calls it "the jubilant final movement in which, having held us in suspense like clouds, moved now by storms, now by delicate breezes, the sun at length has burst forth in full splendor." In the words of Marx, "It is the most sublime chant of triumph ever pealed forth by an orchestra."

Nohl says: "Beethoven's fifth symphony is the musical Faust of the moral will and its conflicts; a work whose progress shows that there is something greater than Fate, namely, Man, who descending into the abysses of his own self, fetches counsel and power wherewith to battle with life, and then reinforced through his conviction of indelible oneness with the godlike, celebrates with diaphanous victory the triumph of the Eternal Good, and of his own inner Freedom."

DESCRIPTION OF AN AMATEUR BAND.

Not many years ago, in a little town not far from New York, a few young men were contemplating the organization of an orchestra. The instruments to be used were a piano, two violins, a flute and a cornet. The pianist and second violinist could not read a note of music and were compelled to play "by ear," of course, while the flutist had just enough knowledge of reading at sight to make his performance execrable. The first violinist and cornetist could read music fairly well, but they were so hampered by the other three performers that their music was not of the most edifying.

"How do you manage to keep in time and key?" was asked of the pianist.

"Oh, I know the tune pretty well, you see," he explained. "I keep my right ear on the cornet and my left on the first violin and I sort of make up my accompaniment as I go along."

"But how about the flutist and the second violinist?"

"If they play out of tune," said the pianist, "I just put my foot on the loud pedal, thump a little harder, and drown 'em out, and the people can't tell the difference; they imagine it is a part of the music."

The second violinist was then asked how he managed to do his part.

"I am awfully surprised," he answered, "that you see I'm not bothered with notes. I just follow the first violinist and make-up, also as I go along; sometimes I change it into tenor. I used to sing in the church choir, you know, so this part comes all right."

"Do your audiences enjoy it?"

"I don't know. It don't make much difference what you give so long as it is something fast and jolly."

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. Address: THE ETUDE, 115 Broadway, New York. Address where as given, or the questions will receive no attention. In no case will the writer's name be printed on the questions in *THIS ETUDE*. Questions that have no general interest will not receive attention.)

MRS. E. A. G.—"Classical" music means any music of the very highest rank as regards both nobility of content and perfection of form. The term "classical" is contrasted with the term "romantic." The "romantic" music lays prime stress upon content, i. e., the feeling to be expressed; while the followers of the "classical" school attach supreme importance to form, i. e., the manner of the expression. You will find this subject discussed more fully in Fillmore's "History of Piano-Forte Music," published by Theo. Preiser, Bach, Haydn, Mozart, and Beethoven are regarded as classical composers, while Schumann, Chopin, Weber, Liszt, and Wagner are romanticists. Mendelssohn partook of the qualities of both. But the great romanticists fair far to become classed as classicalists in the first sense of the term.

M. F. R.—I do not know what is meant by the saying, "The best readers read horizontally." I should fear that whoever said that was in a condition to lie horizontally very soon. 2. The instrumental piece played in church during the collection is called an *Offertory*. The twelve little preludes of Bach might conceivably be put to such use. 3. Harmony is the science of chords and of the connection and relation of chords. Theory includes harmony and all other branches of the science (as distinguished from the art) of music—form, composition, cantabile, etc. Melody is a succession of tones rhythmically ordered. It is contrasted with harmony, the science of chords, the latter being combinations of tones, which are or may be heard simultaneously. J. C. F.

In Charles Ancherster the following persons' characters are supposed to be mirrored in the romantic characters of this celebrated novel. Our opinion is that one or perhaps two incidents of the lives of the real characters are woven into the romantic characters of Miss Shepherd's. But very little resemblance can be traced between them when taken as types of character. We give, however, an answer to your question, the "key." Aronach, as Solier (Mendelssohn's character), Charles Ancherster as Jocelyn, Julia Bennett as Jenny Lind, Starwood Burney as Stendale Bennett, and finally, Seraphai as Mendelssohn.

C. B. Y.—Why does Mr. Mason use a scale of one note over the octave, a scale of one and a half, and the first scale of his *Volume on Scales*. Musicians are still discovering new powers in rhythm, and that is it is living and a powerful factor in many ways for the development of technique. It is naturally difficult for the beginner to play with an even beat and meantime play one, two, four or eight notes to the beat; he naturally plays in a dashed, uncertain, haphazard, half-right way; but let him play a few measures with a deeply felt beat, one that comes really out of his own inner musical and rhythmic depths, and he can then rest or float on the swinging beat, and when it comes out of the end of the motive, where he must reverse the motive, his ear gets that tone into his musical consciousness, and even the recurrence of it enables him to play with accuracy one, two, four, or eight notes to the beat. The above-mentioned scale of nine notes, when played with accents, is a mighty power in the hands of an appreciative teacher, and it is one of the most ingenious and brightest things in the Mason system of technique. —C. W. L.

G. R. W.—I have difficulty in getting some pupils to play in even time. There is a variety in the number of notes to a count. Of course you know that some pieces have anywhere from four or more counts to a note, four or more notes to a count. How can I help these pupils? In Mason's volume, new edition, of *Scales*, you will find a scale of nine notes written from one to eight tones to a count, quarter notes to thirty-second. With a pupil who lacks a native feeling for evenness in rhythm, count about two or four measures with him making him count about full and strong and with a certain earnestness of feeling, as if the counts came from the core of his heart, and that he was intensely in earnest about them too; without breaking begin the scale of nine notes, one note to a count, then with two, then with four, then with eight, as found in the text, always accenting clearly, but, with this same earnestness of counting have him count the notes end or turning-point tones exactly at each count, and let him rest his eye in advance upon the counts, and expect his fingers to arrive there, no matter how, at present. In fact, before playing the scale, let him count with you as at first described, and then strike only the end tones in true time, exactly on the beat, this being the accidental repeat of the last section of the scale, then you play it as above, after which let him do so. After he becomes convinced that he can play any number of tones to a count, and still further, after he begins to realize the deep and inner feeling of rhythm, that rhythm is the breath, heart-beat, inner soul and spirit of music, and feels its carrying power, which is as irresistible as that of a steady river, then he is on the right road to playing in good time and correct rhythm. —C. W. L.

G. G.—An accidental affects any note before which it is placed. If the note again occurs in the measure it is still affected by the previous accidental unless otherwise marked. Some theorists maintain that an accidental affects all notes of the same name throughout the measure in which it occurs; while others hold that it influences only those that are on the same line, or space, as the note before which it is placed. It is said to be the accidental repeat of the last section of the above or below. It will be seen that the keynote can be influenced as well as any other. The introduction of an accidental may cause a change of key—say from C to G—but does not necessarily do so.

C. E. T.—With pupils who have the habit of playing one hand after another, have them count the time aloud and practice the passage with each hand separately; pay marked attention to the hand that is a little late in striking. Afterward play with both hands, slowly and decidedly, always counting aloud. Persist in this until the pernicious habit is broken.

L. S.—Edward Greig is a Norwegian composer, born at Bergen, June 15, 1843. He is one of the most gifted of Norwegian, and, in fact, of composers of any nationality. He studied with Richter, Reinecke and Gade. His works consist of piano-forte concertos, string quartets, sonatas for piano and violin, and "cello, piano-forte music and songs. They are original and strong.—A. L. M.

B. D. P.—The proper use of the pedal should be taught as soon as the pupil is advanced far enough to play music in which the pedal helps to do the effect. It should not be used, however, in the playing of purely mechanical studies where its use will cover deficiencies in touch or technique. When there are but two pedals the left is the "soft pedal," that is, in an upright piano it throws the action nearer the strings and thus softens the tone. In a grand piano it moves, down to the tone side so that only two of the three strings are struck by the hammer. In the old square it interposes a piece of felt. An excellent work on the pedal is that by Hans Schmidt, published by publisher of *ETUDE*. The sign ped indicates a slightly detached playing of the notes under or over it or what used to be called the portamento.—A. L. M.

L. C.—The pressure under the bridge of a violin, and the tension upon the string, vary with the size of the string. The following figures give the results with a medium size string: 1st string, downward pressure, 9 lbs 12 oz; tension in B, 23. 2d string, pressure, 4 lbs 12 oz; tension, 12½. 3d string, pressure, 3 lbs 12 oz; tension, 12½. 4th string, pressure, 4 lbs 10½ oz; tension, 10½. All the pressure of the 1st string is upon the treble foot of the bridge; of second string, ½ upon treble, ½ upon bass foot; 3d string, ½ on treble, ½ on bass; 4th string all is upon bass foot. There are several good schools for violin. The best, however, in my judgment is Spycher's. It can be bought in Lutz edition. There is not any journal devoted entirely to read organ music.—A. L. M.

E. C. H.—Should a pupil be kept on a piece or study till it is perfectly learned? First of all the pupil must be kept interested. If he is slow in learning a piece or study, say nothing but change him to a new piece, and after a few lessons take the old one in careful review. But in a review point out some definite place and ways for improvement; set your pupil on a higher plane, and give him a more perfect idea of how and what to do.—C. W. L.

C. F. W.—Why does Mr. Mason use the Diminished Seventh arpeggio in the common arpeggio test? This arpeggio gives practice to all of the fingers. It is easily changed into the fifth changes of a half step each, and as easily understood with the whole step changes. These changes give the pupil valuable, and the so much needed practice in mind, control of the fingers: they teach him how to think and play at the same time. By the many changes between the motion of the fingers and the hand is opened up the knuckle joints, so that small hands rapidly gain in expanse and ability to play octaves. This arpeggio also gives great opportunities for a variety of accents and other changes of practical worth.—C. W. L.

E. M. K.—Your pupil who judges a piece by its difficulty, and is not satisfied with a piece unless it is very hard, in fact, away beyond his powers of playing, is a common specimen. Teachers too often err in this direction, giving pupils music that is too difficult for the pupils' musical and technical powers. If the pupil is stubborn about the matter, give him a piece that is so hard as to utterly baffle him, and at the same lesson give him some delightful gem that is easily within his powers, doing this with the express understanding between you, that you please him with a difficult piece, and he pleases you by faithfully learning the easy piece. In giving the easy piece, direct his attention to phrasing, climaxing, touch, contrast, motive, and the finer points of expression, and if possible, have some good explanation of the piece, or story regarding it. Get him interested in it to start with.

S. A. H.—As a pupil, I would like to know if musicians think that a teacher can do good teaching who does not play well? Great players are seldom even fairly good teachers, while some of the greatest teachers are indifferent players. If the teachers had had good musical education, and because of full classes, and hence the lack of time and strength to practice, or, if the teacher has been injured in some way since completing his musical studies, and therefore does not play, it is not against his ability to do superior work. Doubtless your teacher can show you how any given passage is to be played, and by his intelligent criticisms and explanations can bring you to a good art ideal.—C. W. L.

C. R.—The best answer to what is meant by "trilling the pedals" will be found in the following extract from Hans Schmidt's "Pedals of the Piano-forte," p. 65. "The pedal can only be used with the chromatic scale in short passages, or, if it is desired, use it with a long chromatic scale or in passages composed of progressions with varying harmony. The foot must be raised and lowered frequently in a trilling manner in order to avoid a too great confusion. This use of the pedal may also be used, but, as a case in point, the chromatic scale in the finale of Chopin's Scherzo in B minor can be taken. Artists always play this passage with the pedal, and rightly so, since only through its use can the despairing passion of the composition be adequately depicted."

H. G. LEFFINGWELL, SEVERY, KANS.-I. The signs ped [N] refer to the use of the pedal, which can thus be indicated with much greater exactness than by the notation of *Ped.* and N . The vertical line to the left is placed directly under the place where the pedal is placed; it is retained as long as the middle line is con-

tinued and released when the second vertical line is reached. 2. See answer to C. B. 3. The accompanying extract is ambiguous and hardly of sufficient length to determine how it should be played. As it stands, I should judge it is written for the piano at all, but for orchestral instruments. 4. D. C. X. A Dal Segno X. I should say that it meant to begin the repeat with the single sign X stands, concluding with the double sign X X. F. S. Law.

PROFITABLE PRACTICE.

BY EDWIN MOORE.

THREE requisites are necessary for profitable piano practice, viz: intelligence, application, and enthusiasm. Either one of these three essentials will do much for the student, but it is only when the three are combined that one is able to overcome all obstacles and secure satisfactory results. So far as pupils of immature age are concerned it must be acknowledged that nearly all practice is perfunctory. To most children, piano study is irksome, and being unable to comprehend the necessity for intelligent application, the advantage gained is usually more muscular than musical. But even this is beneficial to a certain extent; since by use the fingers are strengthened and the hands developed in flexibility and in their key-assigning abilities. Progress may be retarded by faulty, incorrect and misdirected practice,—practice that is wrong in principle and deplorable in results. Too often the practice hour is wasted by a careless, haphazard review of the lesson, running through the études and pieces hurriedly without regard to correct reading or fingering, while touch, phrasing, and expression are ignored as though unworthy of the least consideration. Wasted practice hours are the "thorn in the side" of many an earnest teacher. It is just here that the parent may be of service by exercising a supervision of the child during practice hours. But in the case of pupils of more advanced years there should be no need of supervision, no wasted hours, no lack of enthusiasm.

Musical, to be profitably studied, must be regarded as an art, that appeals to the intellect, as well as to the emotions.

A musical composition is supposed to contain a germ or idea elaborated and embellished. It is, therefore, necessary that the performer should not only understand the concept of the piece, but be able to render it in an intelligible manner. Nothing short of careful, painstaking, thought-filled practice, will enable one to accomplish this. The mind must be concentrated upon the details of the work in hand. Once allowed the thoughts to wander and errors will creep in. Accents will be disregarded, or so misplaced as to change the phrasing and destroy the symmetry of the composition.

HOME INFLUENCE UPON THE PUPIL'S PROGRESS.

A PUPIL who is struggling by himself, without a word of cheer in his own home circle, has a hard fight of it. For that reason it is very necessary that pupils whose desires are similar, and whose aims are toward the highest, should be gathered together. They help by their words, and often by their looks, the anxious student.

In this connection a word to the members of the family of the student. A mother, who steps into the practice-room occasionally when she hears good performing, and says, "That was good; I see you are improving," aside the student as much as a half dozen lessons will aid. A brother who banisters his sister about her music when he really enjoys it, knows not, oftentimes, that his banter hurts and harms. To be sure, the partiality of the home circle may foster false hopes, but since nearly everyone can learn to sing, or play well, if really trained, that will do less harm than cold indifference and cruel banter.—Voice Quarterly.

Many times it will do pupils good to undertake to learn a piece beyond their acquired ability. They always come out the stronger for it, even if they do not master it. Then it gives them a clearer idea of their own attainments. To illustrate: An Englishman, who was a sportsman, owned a bear and a young bull-dog. One day the servant came running to his master's room crying, "The bear and the dog are fighting, and the dog is getting most killed. What shall I do?" "Let 'em fight," said the master, "it will be the making of the dog." It will often be the making of the pupil to let him tussle with a difficult piece.

III. NOTES OF INTEREST.

BY E. E. AYRES.

A FRIEND desires some suggestions relative to the study of Haydn's Sonatas. She writes: "Please mention some book in which Haydn's Sonatas are analyzed." There is nothing even in the way of a biography of Haydn in English that is any better than the article in Grove's "Dictionary." Most English writers fall into grievous error regarding Haydn. They have been misled by Henry Baily, a Frenchman, who pretends to have been an intimate companion of Haydn, and who proves to have been altogether too young, even at the time of Haydn's death, to have known anything of the master. His account of Haydn is, therefore, fictitious, full of anecdotes of a romantic character. The article in Grove's "Dictionary," however, is drawn from German sources of information, and is, therefore, the supreme English biographical sketch of Haydn. This article is published separately in book form in the "Great Musical Series." Price, \$1.00 each.

But this is evading the question. Even this sketch does not pretend to analyze Haydn's works. There is nothing better for this purpose than "The Musician," by Ridley Prentice, published by Theodore Presser. The third volume of this series contains analyses of several of Haydn's Sonatas. A wise teacher will not overlook these six volumes of Ridley Prentice. They give him many suggestions that are calculated to make his teachings more intelligent.

It is an important matter for a teacher to learn how to bring theoretical intelligence into vital connection with daily practice. Thus the study of music becomes less a burdensome drudgery, while the intelligence is constantly stimulated and the interest of the learner kept alive. Pupils should be taught how music is built up. It is no small thing in the life of a musician when he learns that a classical composition is a formal structure and not a haphazard succession of melodies and chords; when he learns to study a composition with a view to the relation of its various themes, with a critical ear toward the various modulations and directions of the harmonies.

The teacher whose time is expended in merely hearing the performance of pieces, who looks simply to accuracy in the management of the fingers or to expressiveness, without bringing the pupil to understand the structural character of the composition that he studies, is hardly worth his one dollar an hour. And there are men who, because of their deep insight and profound knowledge and genius for imparting any truth; who, because they see the structure of the composition from the beginning to the end, and understand the interpretation of it in its relation to that structure, are more than worth their five dollars an hour, which many of them receive. Any one can hear a pupil play. Only the master can lead him into the temple of the art.

It has never been proven that Handel and Beethoven were absolutely without the divine spark. It would seem odd if any great musician had been without his love affair. Doubtless there were precious moments in the experience of even old Handel into which the world has not been permitted to enter. The world is thankful that Robert Schumann was not disposed to hide the sweetest sentiment of his nature "under a bushel." In a letter written to Clara Wieck, July 18, 1838, he says: "As there is no electric current between us to remind us of one another I have had a sympathetic idea, namely, that to-morrow at exactly eleven o'clock I shall play the Adagio of Chopin, and shall think intensely and exclusively of you. Now, my petition is that you will do the same, so that we may meet and communicate in spirit. The trying place of our respective spirits will probably be over Thomasfarten. If there were a full moon to-night it would have been a mirror, reflecting our letters. If you do not do as I ask you, and a string should break to-morrow at twelve o'clock, be sure that it is my ghost."

Let some of our sentimental musicians try Schumann's experiment, but instead of playing a Chopin Adagio let

them play one of Schumann's Nocturnettes. It is a very sweet and innocent method of communing in spiritual things.

Several years ago the writer of these paragraphs delivered a lecture at Chautauqua before eminent educators, including many professors of colleges. In that lecture he took the ground that the musician, as well as any other man, should have a broad and liberal culture. And among other statements he made was this: "Science and philosophy are quite as necessary to the highest success of the musician as to the success of any other professional man." The sentiment was evidently endorsed, and the statement was applauded. He ventured to make the same statement in THE ETUDE, whereupon another journal of music ridiculed him and pronounced his paragraph upon that subject as "a bushel of chaff." He was very young in literary experience, and the severe criticism was somewhat trying to him; but he has made it a matter of meditation, and his experience is now somewhat enlarged, and his observation has taught him that he was not mistaken.

One of the most charming pianists in America is able to delight the most literary audiences with his remarks on musical and art subjects, and this he often does in connection with his recitals. Would that we had a larger number of gifted pianists who were equal to this great blind pianist of Boston. He sometimes writes for THE ETUDE, and it is safe to say that the most intelligent readers of this journal eagerly read all he has to say, and they profit by it. His wide culture makes him not only a philosopher, but a poet, and, while we have not seen any verses from his hand, we have often pronounced him in the silent sessions of our own thought "a supremely gifted prose poet." Let us repeat the statement that any study which makes one a larger and wiser man is worth a place in the curriculum of a musical student.

Every great teacher is in some measure a seer. He indulges in visions, in comparisons. A quickened imagination readily finds similitude. Carlisle says: "See deeply and you see musically." He means by that "you comprehend the harmony underlying the truth." Deep principles that seem to be widely separated, when carried to their ultimate reach, are found to blend. Thus one finds "books in running streams, sermons in stones, and good in everything." Let one clearly comprehend the subject he means to teach and he discovers that it is only a part of nature that he is unfolding, and, when by any single door one enters into nature, then comparisons become easier. Other features of nature offer themselves as illustrations, and inasmuch as some things in nature are much more familiar than others the wise teacher readily seizes upon familiar objects in order to explain the unfamiliar. Thus to the genius, nature and spirit are very intimate in relationship. Nature is open to him, and the mind is open to him; the mind yielding up its mysteries; the heart whispering its secrets, and nature reflecting all. Visions of loveliness take shape in the mind of the creative genius, and thus the great work of art is produced. These subjects grow luminous under the touch of a great interpreter, and thus the student may be led by the light of the teacher's genius into the temple of art.

There should be a great variety of illustrations. That which seems to be familiar to a certain class of students will be unfamiliar to others. Therefore, a great diversity of pictures will cross the mind of the successful teacher. Some such as would appear to the physician, and others to the legal mind; others adapted to the husbandman, or to the merchant, or to the lover of books, or to the lover of nature. It would be absurd to say that Beethoven's Sonata appassionata is to be interpreted by a single story. A tragic story of country life may make it intelligent to some students. It may be a love story to others; it may interpret a play of Shakespeare for a literary mind; it may find its counterpart in some picture by an old Dutch master for another. And even minds of any special class may so develop in other peculiarities, that while one will find in this Sonata an interpretation of a masterpiece of Holbein,

another would point to the most meritorious work of Michael Angelo, and yet another might even suggest some touching scene of Turner's. But how is it possible, you claim, for one teacher to imagine so many interpretations of a single masterpiece? It is only possible to the master teacher who can see as others see, and whose perception is not confined to a single direction of vision. It is your broad-minded man who is capable of seeing the glory in the storm on mountain or on sea, on the prairie or in the forest, and who is able to discover some of the same grand principles that underlie all art in any scene.

It is your man of broad sympathy who can enter into the sentiment of the "Farmer Poet" and delight in Burns, or climb the metaphysical heights of Emerson or Goethe, and again descend to the plains of Longfellow or William Cullen Bryant. Thus the teacher must not only cultivate his sympathy for a great diversity of musical compositions, but he must also be able to give diverse interpretations of a single composition. Indeed, it may be suspected that a man has little love for music who always imagines the same story in the same composition. If Beethoven's "Moonlight" Sonata should invariably tell us of moonlight and its accessories it would not be the great sonata that it is. But for the musician of depth and sentiment it has many a new story to tell as the years go on and as experience deepens, and life grows more mellow. Sometimes it touches all the springs of passion. It is a love story, dear, precious, unpeakable. Sometime it lifts one into aspiration and drives him into a heroic mood, and he dreams of knights and ladies, and the armor of olden times, and scenes that are historic, and lessons that never shall be learned again. Sometimes it is a plunge into metaphysics, where deep problems are attempted, and where the soul soars in divine proposition, perhaps, never to reach the ultimate truth, but ever ambitious and undaunted. You may say this is not consistent. It may sound like a denial of the truthfulness of music as the language of emotion. But is there any heart that has one hard and one fast interpretation? It is the beauty of music that is more subtle than any other art; that where paintings must be held in its broad outlines to certain definite figures (albeit those figures and their accessories are capable of various interpretations) music is absolutely free. It is the freest of all the arts. Only poetry approaches music in this freedom, and only modern poetry has dared to indulge in the negation of definite imagery. Tennyson has much that was learned from music in the mere suggestiveness of his lines without definiteness of imagery; where the soul is sent tingling after its own images; where the emotions are played upon as if they were a musical instrument; and yet no positive thought is expressed, and no clearly defined image is produced. Poetry may in the future advance beyond its present attainments in this direction. Therefore, the only advantage of programme music is a pedagogical advantage; but who that has wings will stay on the earth at the bidding of Liszt and Berlioz?

KEEPING THE PIANO IN GOOD CONDITION.

BY FRED A. WILLIAMS.

At the present day, there is a piano in nearly every home, but probably not one-third of these instruments are kept in tune. Even people who have good instruments often neglect that most important part, the keeping of them in playing condition. Children are often expected to practice upon an instrument, which would drive a person with a musical ear to madness, if obliged to listen to it every day. And yet some parents say—"We thought this instrument would do to begin with." What a beginning. Can a carpenter do good work with poor tools? Suppose, in laying the foundation of a building, the mason should say, "Any kind of material will do to begin with." What sort of a building would you expect him to build. Not a very substantial one surely. Parents, if you want your children to become really musical children, give them a good instrument that is in good tune and order to begin with, and then keep it so.

IDILIO.

Edited by C.W.London.

Theodore Lack Op.134.

Allegretto grazioso M.M. ♩ = 92 to 100

a) The third count in the bass of each measure should be somewhat accented, as indicated thus - by the half accent mark. This is essential in those measures where the melody is syncopated, for the purpose of making evident the rhythm. For the same reason the first of each measure demands accenting, especially in the right hand part, but the accents are not to be too prominent. The first tone of the slurs must of course be accented, and perfectly connected with the softer and staccato second tone. In nearly every passage a bright and crisp touch is best for the effect demanded by this piece. The phrasing is indicated by the \vee mark.

b) Where the first tone of the measure is staccato the accent can be made by snapping the finger vigorously inwards toward the palm of the hand.

c) Use the pedal sparingly. The character of the piece does not allow its over use.

d) When learning a passage of difficult or obscure, accent strongly, but when it plays easily modify the accents in accordance with the dictates of refined taste.

- e) Runs must be accented enough to indicate their rhythm.
f) Play the next phrase very delicately, yet let the accents be felt, if not distinctly heard. The rhythm of a passage must always be evident, or it ceases to be expressive music.

5

pp

poco

a poco cre - scen - do

f

rall.

p a tempo

g mf

p

f

p

rit.

pp delicatamente

m.d.

m.g.

m.g.

m.g.

pp

rall.

m.g.

g Make the contrasts of power somewhat stronger.

lullio. 3.

EINTAGSFLIEGEN.

(FLEETING.)

F. J. ZEISBERG.

Scherzo

The musical score is for a Scherzo in E major, 3/4 time, by F. J. Zeisberg. It consists of five systems of piano and bass staves. The piano part features various melodic lines with fingerings and ornaments. The bass part provides harmonic support with chords and single notes. Dynamics include *p*, *mf*, and *f*. The piece ends with a double bar line and repeat signs.

This page contains five systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The key signature is one sharp (F#). The notation includes various musical elements such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5. The systems are as follows:

- System 1:** Treble staff has a melodic line with slurs and fingerings. Bass staff has a rhythmic accompaniment with slurs and fingerings. Dynamic marking *f* is present.
- System 2:** Treble staff continues the melodic line. Bass staff has a more active accompaniment. Dynamic marking *mf* is present.
- System 3:** Treble staff has a melodic line. Bass staff has a rhythmic accompaniment. Dynamic marking *p* is present. A section marked *f pesante* begins.
- System 4:** Treble staff has a melodic line. Bass staff has a rhythmic accompaniment.
- System 5:** Treble staff has a melodic line. Bass staff has a rhythmic accompaniment.

Drawing Room Study.

FOR THE LEFT HAND.

The point of chief difficulty in the following study is to secure from the left hand alone the same melodic quality as the right hand would get. Hence tone-quality is the main object of the practice, and a qualitative distinction between the melody and its accompaniment, both which have to be played by the left hand alone. In order to educate the ear, the student will find it good practice to play the period with both hands, the right taking the melody alone and the left all the accompaniment notes. In this case the melody will be very distinct from the accompaniment. When now the left hand attempts to play the whole, the melody will be less decided in cha-

acter than when it was played by the right hand, and the difference between the melody and accompaniment will be much less. The object of the practice, then, is to secure an equally good effect from the left hand alone. The long runs at should be prepared by means of the velocity practice of scales. The long notes should be played more forcibly than the short ones, in order that the long tone may quite fill its place in the measure. The study will be better if continued through several weeks, a little every day, until something like actual perfection is secured.

C.W.GREULICH.

Grazioso ed assai moderato, $\text{♩} = 54$

The musical score is written for the left hand in G major (one sharp) and 4/4 time. It consists of four systems of music. The first system is marked 'INTRO. f' and 'veloce', featuring a rapid ascending scale in the left hand. The second system continues the 'veloce' section. The third system is marked 'canto' and 'dolcissimo', featuring a slower, more melodic line. The fourth system continues the 'dolcissimo' section. The score includes various musical notations such as notes, rests, and dynamic markings.

Handwritten musical score for "Drawing Room Study 2". The score is written for piano and bass, featuring various musical notations and dynamics.

System 1: Treble clef, key signature of two sharps (D major). Bass clef, key signature of two sharps. Dynamics: *smorzando* (piano), *mf* (mezzo-forte). Includes a repeat sign with a first ending bracket.

System 2: Treble clef, key signature of two sharps. Bass clef, key signature of two sharps. Dynamics: *mf* (mezzo-forte), *cresc.* (crescendo). Includes fingerings (1, 2, 3, 4) and slurs.

System 3: Treble clef, key signature of two sharps. Bass clef, key signature of two sharps. Dynamics: *espressivo* (espressivo). Includes fingerings (1, 2, 3, 4) and slurs.

System 4: Treble clef, key signature of two sharps. Bass clef, key signature of two sharps. Includes fingerings (1, 2, 3, 4) and slurs.

System 5: Treble clef, key signature of two sharps. Bass clef, key signature of two sharps. Dynamics: *pp* (pianissimo). Includes fingerings (1, 2, 3, 4) and slurs.

System 6: Treble clef, key signature of two sharps. Bass clef, key signature of two sharps. Dynamics: *ff* (fortissimo). Includes fingerings (1, 2, 3, 4) and slurs.

Drawing Room Study.

FOR THE LEFT HAND.

The point of chief difficulty in the following study is to secure from the left hand alone the same melodic quality as the right hand would get. Hence tone-quality is the main object of the practice, and a qualitative distinction between the melody and its accompaniment, both which have to be played by the left hand alone. In order to educate the ear, the student will find it good practice to play the period with both hands, the right taking the melody alone and the left all the accompaniment notes. In this case the melody will be very distinct from the accompaniment. When now the left hand attempts to play the whole, the melody will be less decided in cha-

racter than when it was played by the right hand, and the difference between the melody and accompaniment will be much less. The object of the practice, then, is to secure an equally good effect from the left hand alone. The long runs at should be prepared by means of the velocity practice of scales. The long notes should be played more forcibly than the short ones, in order that the long tone may quite fill its place in the measure. The study will be better if continued through several weeks, a little every day, until something like actual perfection is secured.

C. W. GREULICH.

Grazioso ed assai moderato, $\text{♩} = 54$

The musical score is written for the left hand and consists of four systems. The first system is marked 'INTRO. f' and 'veloce', featuring a rapid ascending scale in the right hand and a slower melody in the left hand. The second system continues the 'veloce' section. The third system is marked 'dolcissimo' and features a slower, more melodic line in the right hand with a steady accompaniment in the left hand. The fourth system continues this 'dolcissimo' section. The score includes various musical notations such as slurs, ties, and dynamic markings.

Handwritten musical score for "Drawing Room Study 2". The score is written for piano and bass, featuring six systems of staves. The key signature is E major (three sharps) and the time signature is 2/4. The piece includes various musical notations such as slurs, ties, and dynamic markings: *smorzando*, *mf*, *cresc.*, *espressivo*, *pp*, and *ff*. Fingerings and articulation marks are also present throughout the piece.

Hungarian Gipsy.

TZIGANE.

CAPRICE HONGROIS.

Fingered by Nathan Sacks.

Francis Samary.

Allegretto con moto.

The musical score is written for piano in 2/4 time, key of B-flat major. It consists of four systems of music. The first system begins with a forte (*fz*) dynamic and the instruction *marcato e deciso*. The second system includes a *p giocoso* marking. The score is marked with *Ad.* and asterisks at the end of each system. The notation includes various fingerings, slurs, and accents throughout the piece.

allargando un poco

a tempo
mf con eleganza

crescendo
f

crescendo
ff con brio

a tempo

p *giocoso*

allargando un poco

Piu tranquillo 88-96
p *dolce grazioso*

crescendo

mf

a tempo

riten. un poco

p

cre

scen do

f

crescendo sempre di più

Tempo Imo
Risoluto.

First system of musical notation. Treble and bass staves. Treble staff begins with a *ff* dynamic and a *marcato* marking. Fingering numbers (3, 4, 2, 3, 1, 1/2, 1, 1/2) are present. Bass staff has a *ff* dynamic. The system concludes with a *ff* dynamic and a *marcato* marking.

Second system of musical notation. Treble staff begins with a *riten. un poco* marking, followed by *a tempo*. Bass staff begins with a *p* dynamic and a *giocoso* marking. The system concludes with a *ff* dynamic.

Third system of musical notation. Treble staff begins with a *crescendo* marking. Bass staff begins with a *crescendo* marking. The system concludes with a *ff* dynamic.

Fourth system of musical notation. Treble staff begins with a *mf* dynamic. Bass staff begins with a *mf* dynamic. The system concludes with a *ff* dynamic.

Fifth system of musical notation. Treble staff begins with a *do* marking. Bass staff begins with a *cresc. sempre* marking. The system concludes with a *di più.* marking.

ritenuto *a tempo piu vivo* *crescendo e stringendo*

Presto. *rapido* *strepitoso*

ff *ff* *ff* *ff* *ff*

To Miss Helen Godfrey, Wanawata Wis.

The Old Church Bell.

FRANK H. COLBY.

Andante, ma nontropo.

dolce

piu rit.

piu accel

etc.

as noted below

rall

* The bell like effect of the strongly accented notes should be brought out by alternate slight retards and accelerandos on the last half of the measures.

Copyright 1894 by Theo Presser.

* Small notes may be omitted or played with the left hand

piu rit. *piu accel.* *etc. as noted*

rall. *f*

rall. *f*

A musical score for the song 'The Rose Tree'. It features a treble and bass staff in G major (one sharp). The melody is in the treble staff, and the bass line is in the bass staff. The score includes various musical notations such as notes, rests, and fingerings. The lyrics are written below the bass staff.

Handwritten musical score for 'L'Espresso' by Debussy, measures 1-4. The score is in 2/4 time, key of D major. The right hand features a complex melodic line with triplets and a 'rall.' marking. The left hand provides a harmonic accompaniment with a 'dolce. p' marking.

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, Treble and Bass, in G major (one sharp) and 2/4 time. The melody is in the Treble staff, and the bass line is in the Bass staff. The music is written in ink on aged paper. The Treble staff has a key signature of one sharp (F#) and a time signature of 2/4. The Bass staff also has a key signature of one sharp (F#). The melody consists of several measures, some with triplets and some with eighth notes. The bass line provides a simple accompaniment with eighth and sixteenth notes. The score is titled "The Rose Tree" in a decorative, cursive font at the top left. There are some handwritten annotations and corrections throughout the score, including a "3 4" above a triplet in the second measure and a "2 4" above a pair of notes in the fourth measure. The paper shows signs of age, with some staining and wear.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in G major (one sharp) and 2/4 time. The melody is simple and catchy, with a key signature of one sharp (F#) and a time signature of 2/4. The piano part consists of a single melodic line. The vocal part is written in a single staff, with the lyrics "The Rose Tree" written below the notes. The score is divided into two systems. The first system contains the first two measures of the piano part and the first line of the vocal part. The second system contains the next two measures of the piano part and the second line of the vocal part. The piano part ends with a double bar line. The vocal part ends with a double bar line. The score is written in a simple, clear style, suitable for a children's songbook.

Ossée

rall.

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THE CLINGING TOUCH.

In "Letters to Teachers," in the October ETUDE, Mr. Mathews hints at the danger of acquiring a stiff wrist by the thoughtless or unintelligent practice of the Mason two-finger exercise with the clinging touch. He also mentions a preventive exercise to counteract the tendency to the above evil.

For the benefit of any who may have trouble in this line I modestly submit a little experience.

"Once upon a time" I set about the faithful study of the exercises as given in Mason's "Technics." In complying with the directions repeated emphatically in the book, to apply heavy pressure on the keys, I unconsciously developed a stiff wrist and heavy hand by allowing the arm, with stiffened wrist, to assist the fingers in the pressure. I have many times since noticed how difficult it was for the average pupil to locate the *sense* of touch at the ends of the fingers, and to avoid bearing down with the arms when left alone at the practice of the heavy clinging pressure touch.

I know not whether Mr. Mason or Mr. Mathews would approve the means I have used as a remedy for this evil; but here it is, and very like the one suggested by Mr. Mathews. It is an adaptation of a principle set forth in THE ETUDE nearly ten years ago by W. H. Sherwood, and is also borrowed in part from Kullak's "Octave School."

Require the pupil to feel the contact with the key with the tips of the finger by pulling with the flexor muscles through a passive forearm and flexible wrist, making sure of a conscious feeling of lightness and freedom in every part and joint.

At the instant of contact with the key, and during what time the clinging, as above described, is continued, the wrist joint is to be loose and subject to three different movements alternately. First, elevate and depress with quite high and low movements. Second, with wrist level, move it from right to left and left to right as far as possible without the least stiffness. Third, roll the forearm from right to left and left to right. (Very difficult.)

The sensation of pressing and clinging with the finger tips and pulling with the flexor muscles must be impressed on the mind. The wrist movements are intended expressly to relax that joint, and, if properly done, stiffness is quite impossible.

This special treatment of the Mason two-finger exercise for clinging touch, if properly done and persisted in, will develop a delightful feeling of freedom and a command of touch from the lightest to the most powerful.

If each tone of the exercise is pulled out with great power and strength (but without forcing), the exercise will give a masterly touch that accommodates itself as easily to a full organ as to a light piano action.

G. W. LOVEJOY.

There is no objection to the exercises proposed above by Mr. Lovejoy. If the pupil practises the arm touches according to the directions, the looseness of wrist will be gained, or rather the control of wrist tension will be gained, which is the object, rather than any distinct modification of muscular stiffness or looseness as such. The use of the term "loose" in this connection is misleading. There is no such thing as a loose wrist coupled with a heavy pressure upon the keys. Many years ago I had the curiosity to make some experiments with the hands of Dr. Mason himself, in order to satisfy myself how far mere muscular force had to do with the tone produced. At that time he was in the habit of playing the heavy two-finger exercise in slow time (elastic touch upon the second tone), with an attack amounting to twelve pounds or more, and maintaining the clinging pressure at from eight to ten pounds, *avoids*. A pressure of this sort necessarily comes from the arm, and so, I believe, does clinging touch for melody purposes. Indeed, I am of opinion that *melodic quality*, as such, comes always from the arm, and in this differs from finger-passage touches, which come from the fingers without additional support from the arm. Hence what is sought in the line of so-called "looseness" of wrist is really "flexibility." There must never be a

rigid bearing down, but a firm yet elastic pull or pressure, having the arm behind it for all force needed, but with a wrist always elastic. So much for condition of wrist. Now for the means of attaining it.

If a pupil will do the arm elastic touches properly, and the fast forms with devalitized wrist, there ought not to be any trouble with stiff wrist in the clinging touch, particularly if the wrist be carried low—a trifle lower than the knuckle-joints of the hand.

Dr. Mason, to whom this was referred, says:—

"About the communication which I sent you to answer for Mr. Presser, I will say that, perhaps, you will not find the directions in 'Touch and Technic' precisely and word for word as they stand in that paper, but the whole matter of devalitization and elasticity is so thoroughly treated throughout the work that one who reads intelligently should hardly go astray. For specific directions, see exercises for 'Rotation, Expansion, and Contraction,' etc., etc., with cuts on pages 13 and 14, Vol. IV, Octave School. As I understand it, this is what the correspondent refers to, and many of these exercises I got the germ of from Dreysechok over forty years ago, and have since constantly used in my teaching. (Signed) 'WILLIAM MASON.'"

In a nutshell, what the teacher has to work towards, is a capacity for a full, round, musical, and sonorous tone at one extreme of the power, and a fairy-like, ethereal lightness at the other, to the end that all nuances may be properly rendered. This will never be attained unless the art is acquired of exerting the whole force of the playing apparatus at will without opposition or contradiction among the opposing muscles of the apparatus. And for this great intelligence and care is needed in the teacher. Judicious practice for the pupil, and the art of devalitization, which must be fully mastered, so that the lightest of lightness is at control. Devalitization is at the very foundation, and, so far as I know, it is not mentioned in any pianoforte instruction book before "Touch and Technic."

Nearly all the amendments proposed by correspondents I find to have already been anticipated in the book itself.

Indeed, so much is this the case, that when the letter above was shown to Miss Walker, Dr. Mason's able assistant, she immediately answered, "Why, Dr. Mason, those directions are already in 'Touch and Technic,' and must have been overlooked by the writer."

W. S. B. MATHEWS.

RUBINSTEIN'S JOKE.

Those whose mission in life it is to entertain the public are always pestered by friends and acquaintances for free seats at their entertainments. There probably never was a singer or an actor or a pianist, says *Harper's Young People*, who was not bored nearly to death by these people, many of whom had not the slightest claim to ask the courtesy they demanded.

A pianist who was pre-eminently successful in his day, and that day was not so far back, either, was Rubin, who travelled nearly the whole world over delighting people with his genius. He, like all others, was very much annoyed by requests for complimentary tickets, but most of the time he maintained his composure even though justly irritated. It is told of him that just before one of his recitals in London he was accosted by an old lady in the entrance hall, and thus addressed:—

"Oh, Mr. Rubinstein, I am so glad to see you! I have tried in vain to purchase a ticket. Have you a seat you could let me have?"

"Madam," said the great pianist, "there is but one seat at my disposal, and that you are welcome to, if you see fit to take it."

"Oh, yes; and a thousand thanks! Where is it?" was the excited reply.

"At the piano," smilingly replied Rubinstein.

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THE POWER OF ATTENTION.

THE ability of a teacher is determined by his power to attract and draw the pupil toward him. Without this magnetism a teacher is merely plowing the air with his instruction. He may play in the most masterly manner, his name may be a household word among musicians, but if he lacks the gift of winning the attention of his pupils, his power as a teacher can avail but little. Many men of extraordinary ability and scholarship have a withering influence on the pupils who flock to them on account of their great name, and very often the mountebank has an irresistible charm about him, which is worthy of study. For a teacher, this gift is stock in trade, and where it is not natural it must be cultivated. The attention of the pupil must be enlisted before anything else can be done.

How can this be done? By making an effort in the right direction. To sit down and play for the pupil is only one out of the many means to secure this end. Study the secret springs of interest, know that the mind of the pupil is given up to many distracting thoughts which the teacher must dispel by bringing to bear on the pupil's mind greater attractions. A teacher must, for the time being, forget himself and transfer his attention from himself to the pupil. He must fire his pupil with an earnest zeal for the work to be accomplished, and by his enthusiasm rivet the attention.

Dickens says "the only serviceable, safe, certain, remunerative, attainable quality in every study is the power of attention of the mind on the subject." Many pupils are denounced by the teacher as being talentless, stupid, and obstinate, when the only thing is needed is the attention to be aroused. Since the winning of the attention is the key to success in teaching it is our duty to sedulously cultivate it in our daily rounds of teaching.

We will attempt to classify the means of securing the attention as far as it is possible.

Attention is not secured by demanding it, nor by lauding its importance, nor by threats, nor bribes, nor by false enthusiasm, nor above all, by any silly amusement that has no bearing whatever on the subject at hand. All such attempts only end in forfeiture of the respect a pupil naturally has for the teacher. The art of securing attention calls for positive acts on the part of the teacher, such as follows:-

1st. *Win attention by making your instruction interesting.* "Command the attention of young pupils by an animated manner, and by addressing curiosity and expectation, of older pupils by brevity and clearness of language, and by logical connection of matter." In other words, adaptation of your language, your manner, your illustrations to the individual pupil is all important in securing the attention.

2d. A judicious selection of music is necessary to secure the attention of the mind.

3d. Stimulate attention by the variety and freshness of your utterance. Vivify everything. By endless originality the attention is won and retained. To give a pupil Czerny's set of one hundred exercises just before finishing the one of fifty of the same style is deadening to the interest of the most earnest pupil.

4th. Tact is something that pervades all teaching, but in securing attention it is as the lamp to our feet to light up the way. There is no certainty that any measure will succeed without the guidance of tact.

5th. Sacrifice all system, rules, personal convenience, everything but truth and self-respect, to gain attention. Clement's Sonatas must not be thrust before every pupil in his turn, regardless of everything. Try composing an étude or little piece expressly for the inattentive pupil, and see how soon the soul is reached and glad efforts secured.

6th. Encourage attention by working up the little attention that exists, just as the faint spark is fanned into glowing fire. From a simple question the curiosity can be touched, from that the energy is aroused, from energy the imagination is awakened.

7. Cultivate attention by exercising what little knowledge is possessed. The mind is easily clogged by a mass of unknown things, just as much as it is delighted to do that which it can do well. The pupil's interest and attention will eventually die out if the pieces learned are allowed to be forgotten.

8th. Attract attention by pointing out the mistakes. A conscientious teacher will never allow a mistake of note, of duration of note, finger mark, etc., to pass without calling attention to it. Corrections if rightly and timely made excite the attention and invigorate the mind.

9th. Command attention by good tone of voice. The attention will never be aroused by droning, monotonous, lifeless utterances. Pleasing addresses will captivate the attention.

10th. The attention will always respond where a kind, loving interest is manifested. Words of sympathy will soon arrest the vagrant thoughts and bring about concentration. A love for teaching, a heart that can sympathize, is the secret of all successful instruction.

HARD WORK.-Music study demands an abundance of hard work. Pupils who do not work are left on the road like the team, and this highly endowed mind must attribute all their achievements to hard work how can the average mind expect results without it? To habits of industry, love of toil, and patient drudgery, we must look to our ultimate success, not only in music but in every department of life. With the indefatigable in-

dustry of great musicians we are all quite familiar; we find great literary men likewise attribute everything to hard work. Here is the verdict of some of the most noted ones:

"What is your secret of success?" asked a lady of Turner, the distinguished painter. He replied, "I have no secret, madam, but hard work."

Says Dr. Arnold, "The difference between one boy and another is not so much in talent as in energy."

"Nothing," says Reynolds, "is denied well-directed labor, and nothing is to be attained without it."

"Excellence in any department," says Johnson, "can now be attained only by a lifetime; it is not to be purchased at a lesser price."

"There is but one method," said Sydney Smith, "and that is hard labor; and the man who will not ray that price for distinction, had better dedicate himself to the pursuit of the fox."

"Step by step," reads the French proverb, "one goes very far."

"Nothing," says Mirabeau, "is impossible to the man who can will. Is that necessary? That shall be!" This is the only law of success.

If the teachers who are constantly struggling to keep soul and body together would only gather the few pupils they have and organize a weekly class, at which pupils and teachers would take part, the whole world would be improved. Then there are recitals, classes, pupils, concerts, lectures, recitals which, if the teacher would only undertake and confine to his own pupils, he would soon have plenty to do and be happier and a more useful man to society.

A CONSCIENTIOUS RESOLUTION.

(AN OLD STORY IN A NEW FORM.)

DURING the time that John Sebastian Bach occupied the position of organist to the dead court at Weimar, he played one evening at a special concert for a select audience, and so completely entranced his hearers with his noble improvisations on the piano that the banquet was for a time forgotten. "The stomach was silent while the ear feasted." The court steward, however, could not delay, and served the feast at the time appointed, and was obliged to come shy into the concert hall and give the Duke notice privately that the table waited. Before giving notice to the company, the Duke stepped over to Bach and slapping him familiarly on the shoulder said, "Master, I am exceedingly sorry to interrupt your performance, but the table is served and waiting, and you know that the fish and roast must be eaten while warm." The company retired to the banquet hall and took their seats at the table. Bach observed that the roast joints had not yet been carved and knew that some little time must elapse before the guests could be served, he then rose from his seat and crept softly back to the music hall. The Duke had seen Bach's movement and quietly followed him. Bach went to the piano and struck the chord of C major with full vigor, and then was about to turn to his place at the table, but was stopped by the Duke who inquired the cause of such an extraordinary proceeding. To which Bach answered, "I have made peace with my musical conscience before it was possible for me to enjoy the good things on the table. Your highness interrupted me when I was playing a chord of the seventh with arpeggios on the dominat. This chord G, B, D, F had imperatively demanded an immediate resolution; the sensitive B, had an intense impulse toward C, and it would have quite spoiled my appetite to have left it unfinished; with the chord of C, I have resolved the harmony and can now, with my mind calmed, proceed to appease the cravings of the stomach."-From the German.

NARROW STUDY.

To give one's attention exclusively to a single branch of study will narrow any mind. The musician is not alone in danger of this narrowness. It is also the lot of the scientist. Mr. Darwin, in his autobiography, confesses that his constant attention to material facts has long since rendered it impossible for him to find any delight in other pleasures. There is nothing beautiful in poetry, art, or music for a man who has devoted himself exclusively to the study of ing or bacteria. If such study will narrow the scientist, the exclusive study of spiritual things will also narrow the mind of the musician or poet. The scientist should study music, and the musician should study science. Thus we may be preserved from abject narrowness.

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THREE TALKS.

BY T. L. RICKART.

To Pupils:—

Many pupils imagine that when they pay their tuition fees their obligation ceases. However, you still owe your teacher. First of all, you owe him gratitude for the pains he takes to make you acquainted with the greatest and best things of the most beautiful art in the world. You owe him a word of commendation whenever and wherever you can give it. If he is worth patronizing and paying, then he is worth being recommended as a good and desirable teacher among your musical friends, and no one is in a better position to know his worth than is the pupil.

You owe it to him that you practise and study faithfully the lessons he gives, and that you remember his directions, for his reputation will be hurt by pupils who are careless in their practice. Listeners to poor playing and faulty execution simply take it for granted that the teacher is to blame. This being the case, therefore see that you pay this debt and be a credit to your teacher, and not the opposite.

To Parents:—

"You press the button, we do the rest." This famous sentence may be paraphrased and applied to parents—"We pay the money, you do the rest." The words may never occur to them, but they act as though they were actuated by them. The mother "has no time;" the father has "no music in him;" and between the two, who should be the most interested, the child's scales and arpeggios are left to practically take care of themselves, for often the teacher sees the pupil but once a week, or, at most, but twice. Now, I would like to ask any parent to give me one other instance where they would pay out as many dollars without a thought of what it was for and the return they might expect? Often not a thought is given to the person who gets the money. This is not business, to say the least. For twenty dollars given to the right person, you would get a splendid return, but, given to a poor teacher, it would only bring bitter disappointment. Do you not think this is worth looking after? Now, how shall you do it? By simply giving a little attention each week to the music lessons. Question the pupil as to his progress. Any child can demonstrate whether he has learned anything the past lesson or not. Any father or mother can tell whether there is increased facility in playing the exercises and studies.

Along with all instrumental lessons should be given systematic instruction in theory and musical history. Any parent can find out whether that is being done or not if they want to know it. If these subjects are not taught, you are not getting your money's worth. Giving a piano lesson used to be called music teaching, and, with a few, still passes for it. But it is not so now. Music teaching means much more, and you ought to see that you get it.

Nothing will interest a parent more or quicker than attending recitals by pupils or teachers, especially if they are not too formal and if the effect of the playing be heightened by explanatory talks—not too technical, too formal, nor too long. Therefore, parents should make a point to attend them. If the teacher you have does not give them, then make a move to get one who will.

In conclusion, I would suggest that parents of quite young children should occasionally bribe them to learn. Higher motives may be for older people, but who can say that we are not bribed to increased effort by being taught that work brings success and wealth? The little one needs a bribe occasionally, and I would not withhold it. If the prospect of a big doll will get a month's good practice from the child, promise the doll and get it. And then promise something else later. Soon practice will become a habit and a pleasure, and the bribing will no longer be necessary. Above all things, show the children that you are noting their progress and that you are interested in having them learn. "Home, Sweet Home," may be worn threadbare to many, but if

you can get a little one to play it "to please papa," you have done a good work and helped the pupil to greater things.

To Teachers:—

I wish to say at the outset that the few following remarks are directed mainly to country teachers—to the musical "pioneers" who are laboring remote from large cities or musical centres.

As a rule, these teachers do not do enough "music-teaching." They may give numerous piano, organ, or violin lessons, but that is not necessarily music teaching. The piano lesson is given to the individual; the music teaching must affect the community. Now, how is it to be done? In the first place, by the pupils' recitals. It is surprising what a number of teachers work year after year without ever holding one recital—or, at the most, but just one. If any teacher who reads this has not yet instituted these recitals, let him make up his mind to hold one next month. If he has been teaching for any length of time, he will surely have material for one. Even if not of the highest excellence musically, prepare a programme and give it. Your music teaching will then have really begun.

A teacher should make it a point to see that both parents of the players promise to come. If he has prospective patrons, get them to come also. Sometime during the evening the teacher ought to say a few words about the uses and benefits of the recitals, of the advantages to be gained by playing duets and trios; and, where it is possible, some explanatory remarks on the music played and biographical sketches of the composers would be in order.

The more informal the recital is, the more interesting it will be to all. Before the audience disperses mention the fact that you will give another in a month. Invite them all to come to it, and impress upon them the necessity of speaking of it to their friends and have them attend. You will become advertised in that way better than in any other, and the recitals will be looked forward to by both pupils and patrons and the musical people of your community generally. They must be made interesting, of course, by diversifying the programme with vocal music or a recitation, or a violin solo if obtainable. Further, they must be free. If any expense is incurred, a specially good programme could be prepared and a charge made once or so, but free entertainments always bring out the people, and that is your object.

Another aid to music teaching is the local press. I know of very, very few teachers who utilize their home papers at all, and I never knew an editor who would refuse to print a musical article. These articles reach many people who would not go on to a recital. The recitals and the papers give a teacher two very effective strings to his bow; but this does not seem to be realized.

Many teachers try to teach theory incidentally during the lesson hour. If you give much theory, the lesson suffers, and if a reasonable length of time is given to the piano lesson, the theory will be a very reduced quantity. It is very much better to form a Saturday theory class and teach theory, musical history, and musical biography. It will very soon be a popular thing with the pupils, and, though involving some extra work, will yet bring most satisfactory results.

Any teacher who has a number of pupils, who gives monthly pupils' recitals, who writes an article on some musical subject every month for the home papers, and who never loses an opportunity to speak of or for his art, may, with justice, lay claim to the profession of music teacher. There are yet some minor points, but they are practically embodied in the foregoing, hence it is not necessary to enumerate further.

Without inspiration music is stale and insipid.

Where love is lacking, expect neither music nor love.

Artistic success can no more be measured by days than can the ocean, be measured by one river falling into it. Success in art represents years of study, application and toil. Without which no measure of success can be lasting.—THOMAS BLAKE.

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ONE of the faults of piano pupils in primary grades is too rapid playing. Once acquired, great difficulties will follow. This is the fault of the teacher. Much has been said upon this subject, yet it is surprising how few teachers fully appreciate the necessity of slower practice or playing. The foundation of runs and passages of velocity is slow practicing, and the beauty can be obtained in no other way. "Play slowly if you ever hope to play fast." It is an easy task for a teacher to start out with beginners on the slow movement but decidedly difficult to make fast players over into slow players. Pupils find it irksome to play every note slowly and surely, after having played them as fast as the fingers could work. It is not safe to allow a pupil to play other than slow during the first three grades, except a few pieces that are especially well-learned, and after this only by degrees.

Scales and exercises are the most important for beginners and they should be taught without notes, to allow the pupil to watch the position of the hand and movements of fingers. If any finger is found weak, it must do twice the work of the stronger ones, so as to acquire an even touch. In four months a pupil of ordinary ability should play and understand fully all the major, and, perhaps also, the minor scales, and yet not one out of ten accomplishes this much. Whose fault is it? The teacher's without doubt.

To know how to teach scales, and to exercise the greatest strictness, are two excellent rules. "As the twig is bent the tree's inclined." The delicate fingers of the young are so easily bent, but if bent and allowed to grow in the wrong direction, how hard to turn back.

One word in regard to teaching.—A thorough knowledge of the teaching art is requisite, and certain fundamental rules must be upheld. No person is any more fitted to teach music on the foundation of having learned the notes and "a few pieces," than one having mastered A B C and read a few books is fitted to teach school. With few exceptions all pupils commence their lessons with local amateur teachers with whom they study until a "final finish" is necessary, then going to a high school or conservatory of music, are greatly surprised to find they must begin at the foundation again in order to be "finished off."

However, it is to be hoped, that the large number of yearly graduates from schools of music, will tend to lessen this evil. It is true that only one of many graduates will ever make a fit teacher, for all are not born to teach, and one must have that gift inborn of imparting to others what one feels and knows one's self; but that one can do noble work if right material falls into his hands.

Almost every teacher has a method, but the truest teacher follows that grand method of common sense. A harvest of beautiful and useful thoughts, and a wide world-harvest of gleanings from the best writers and thinkers, forms a broad method in music teaching. It would be ridiculous to follow one certain narrow method from beginning to finish when the field is so overgrown.

The times are changing in music as well as in all other arts. New accomplishments may be added but the good old rules must remain as a firm basis. The customs of the people are constantly changing, but Mother Earth remains a fixture upon which to work. New words may be added to the languages, but the A B C's will remain, by which to tell the story.

Gather a wide knowledge of music; solve for yourself every difficulty; do not approve of all that others may say or write, but call upon your common sense to aid you. Be sure you are right and then go ahead. The world stands before you with open doors.

OFTEN, when listening to good music, my heart becomes sad, for I see my short-comings, and then there is heard a voice within, saying, "Rise and become better;" and in a like manner, when I hear good music, I say, "Oh! that it may make my pupils better men and women!" In view of what has been said of art, in view of its capabilities and its sanctity, I repeat what I have said before, that I am most happy in my field of labor, that I am glad to fill the highest office on earth. I would still say, "Let me be what I am, a teacher of music."—KARL HENZ.

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AMERICAN COMPOSITIONS

EMIL LIEBLING

"So far as the public is concerned it does not care in what country a composer is born so long as his work pleases. If a Chinaman should write an overture which has the brilliancy of the 'William Tell' overture, I think Mr. Thomas would begin playing it at once and keep on playing it—not because it was written by a Chinaman, but because it was good music. And the American public will go and hear music because they like it, no matter who may have written it. As far as I have seen, the only prejudice against the American composer emanates from the other American composer, who is simply interested in his own work. The composers ought to be helpful to each other, and as a practical idea I suggest that every American composer should pledge himself to purchase a certain number of copies of the compositions of each of the other American composers, and see to it that they are properly disposed of. Then you will see how many people will be glad to pay for American compositions and use them."

COUNTERPARTS AMONG POETS AND COMPOSERS.

BY EDWARD BAXTER PERRY.

My Dear Mr. Presser:—

I continue to have frequent requests for an enumeration of the poets and composers, whom I group together as counterparts of the respective arts, with inquiries as to the resemblance which forms the basis of similarity in each case. Although I have used the idea for so many years that it seems to me almost hackneyed, I shall be glad if you will print in *THE ETUDE* the subjoined list of musicians and poets for any of your readers whom it may interest, with a few brief remarks about the mutual characteristics of each pair, which cause and constitute their artistic affinity.

I have always grouped together in my mind, Bach and Milton, Beethoven and Shakespeare, Mozart and Spenser, Schubert and Moore, Schumann and Shelley, Mendelssohn and Longfellow, Chopin and Tennyson, Liszt and Byron, Wagner and Victor Hugo.

Bach and Milton seem to me to occupy corresponding niches in the temples of music and of verse, because of the strong religious element in the personality of both, of their severe, involved, lengthy, sonorous, and dignified style of utterance; their mutual disdain of mere sentiment and the softer graces, and their fondness for works of large dimensions and serious import. Furthermore, because of the proneness of both to religious and churchly subjects, and the corresponding position which they occupy as veteran classics in their respective arts.

The analogy between Beethoven and Shakespeare is almost too obvious for remark. They are the twin giants of music and literature in their colossal and comprehensive powers, in the breadth and universality of their genius, and in the verdict of absolute superiority unanimously accorded them by all nations, all schools, and all factions, both in the profession and by the public. They are like the pyramids of Egypt, they overtop all altitudes, cover more area, and present a more enduring front to the "corroding effects of time" than aught else the world has known.

Mozart and Spenser resemble each other in their quaint and classic, yet native and smug style, their abundance, almost excess of fancy, and their fondness for supernatural, though for the most part non-religious and non-mythological scenes, incidents and characters. Also in their habit of treating startling situations and nominally grievous catastrophes, without exciting any very profound subjective emotions in their readers and hearers. Not that they are flippant or superficial in character, far from it; but with their art was somewhat removed from humanity. With Spenser literature was not life, and with Mozart music was not emotion. We smile and are glad at heart because of them, but we are not thrilled; we are pensive or reflective, but we rarely weep and are never plunged into despair. There is a moral lesson, it is true, in the feats of the knights and ladies in the "Faery Queen," as also in the vicissitudes of that rather admirable scoundrel, Don Juan, but it is not burned into us, as by a keener and crueler hand. Those who enjoy poetry and music, rather than feel it, love it, or learn from it, are always partial to Spenser and Mozart.

No artistic affinity is more marked than that of Schubert and Moore. They were both preeminently song-writers. Both had a gift of spontaneous, happy, graceful development of a single thought in small compass. Both are melodious beyond compare, and both wrote with an ease, rapidity, and versatility rarely matched in the annals of their arts. Moore is the most musical of poets, and Schubert, perhaps, the most poetic of musicians. One of Moore's life purposes was the collection of stray waifs of national air and furnishing them with appropriate words. Likewise, one of Schubert's main services to art was the collection of brief lyric poems and setting them to suitable melodies. Each reached over into the sister art a friendly hand, and each, unawares, won his chief fame thereby. Moreover, though clinging by instinct and preference to the smaller, simpler, more unpretentious

forms, each wrote one or two lengthy and well-developed works, such as the "Lalla Rookh," with Moore, and the "Wanderer Fantasia," with Schubert, which gloriously bear comparison with the masterpieces of their type from the pens of the ablest writers in the larger forms.

Shelley has been called the poet's poet, and Schumann might as aptly be termed the musician's composer; because the subtle, fanciful, subjective character and the metaphysical tendency of the works of both, require the keen insight and the fertile imagination of the artistic temperament, to follow them in all their flights and catch the full significance of their suggestions. With both, the instinct for form is weak, and the constructive faculty almost wanting. Ideas and figures are fine, profound, and astute, but there is lack of lucidity, brevity, and force, as well as of logical development, in their expression. A few bits of melody by Schumann, such as the "Triumerei," and an occasional brief lyric by Shelley, like "The Skylark," have become well-known and popular; but their works in the main, are likely to be the last ever written to catch the public ear. They appeal the more strongly to the inner circle of initiates who are familiar spirits in the mystical realm, whose language they speak. Where Shelley is the favorite poet, and Schumann the favorite composer, as an unusually active fancy and subtle intellect are sure to be found.

Mendelssohn and Longfellow are alike in almost every feature. Both are in temperament, objective and optimistic. Both are graceful, fluent, melodious, tender, and thoughtful, without being ever strongly impassioned or really dramatic. Both display superior and well disciplined powers, nobility of sentiment, and ease and grace of manner. Perfect gentlemen and polished scholars, both avoid all radical and reformatory tendencies to such an extent as to lend a shade of conventionality to their artistic personality, as compared with the extreme romanticists of their day. Both have reached the public ear and heart as no other talent of equal magnitude has ever done. Many of the ballads, narrative poems, and shorter pieces by Longfellow, and the "Songs Without Words," by Mendelssohn, have become so familiar as to be almost hackneyed, even with the non-poetic and non-musical populace.

Chopin is beyond dispute the Tennyson of the piano-forte. The same depth, warmth and delicacy of feeling vivifying every line, the same polish, fineness of detail and symmetry of form, the same exquisitely refined, yet by no means effeminate, temperament are seen in both. Each shows us fervent passion, beyond the ken of common men, without a touch of brutality; intense and vehement emotion, with never a hint of violence in its betrayal, expressed in dainty rhythmic numbers as polished and symmetrical as if that symmetry and polish were their only *raison d'être*. This similar trait leads often to a similar mistake in regard to both. Superficial observers, fixing their attention on the preëminent delicacy, tenderness, elegance and grace of their manner and matter, regard them as exponents of these qualities merely, and deny them broader, stronger, sterner characteristics. Never was a grosser wrong done true artists. No poet and no composer is more profound, passionate and intense than Tennyson and Chopin, and none so rarely pens a line that is devoid of genuine feeling as its legitimate origin. But the artist in each, stood with quiet finger on the riotous pulses of emotion, and forbade all intemperance that was crude, chaotic or unsmooth. Both had the heart of fire and tongue of gold. Tennyson wrote the model lyrics of his language and Chopin the model lyrics of his instrument, for all posterity. Edgar Poe said of Tennyson,

"I call him and think him the noblest of poets, because the excitement which he induces is at all times the most ethereal, the most elevating and the most pure. No poet is so little of the earth, earthy." The same words might well be spoken of Chopin. Liszt and Byron were kindred spirits, both as men and artists. Among the sterner stars and planets that move majestically in harmony with heaven's first law, to the music of the spheres, they were like meteors or comets appearing above the horizon with dazzling brilliance, and darting to the zenith, through an erratic career, reaching a summit of fame and popularity, attained during his lifetime by no other poet or musician, and setting at defiance all laws

of art, of society, and of morals. Brilliance of style and character, haughty independence, impetuous passion, a matchless splendor of genius, a supreme contempt for the weaknesses of lesser mortals, combined with the warmest admiration for their peers, are the distinguishing attributes of both. Byron's devoted friendship for Moore and Shelley corresponds exactly to Liszt's feeling for Chopin and Wagner. Liszt himself recognized this affinity between himself and Byron. The English poet was for many years his model and favorite author; many of his scenes and poems he translated into tones, and his influence is marked in most of his earlier compositions. The works of both are remarkable for a fire and fury almost demonic, alternating with a light and flippant grace, almost impish. Both understood a climax as few others have done and both had the dramatic element strongly developed. Both were lawless and disolute, according to the world's verdict, yet scrupulous and refined to an extreme in certain respects. Each scandalized the world, repaid its censure with scorn, and saw it at his feet, and each left, like a meteor, a track of fire behind him, which still burns with a red and vivid, if not the purest luster.

Wagner and Victor Hugo are the two Titans of our own century, having created more stir and ferment in the world of art and letters than any other writers, contemporary or previous. Each is the leading genius of his nation. They resemble each other in the pronounced originality of their genius, their virile energy and productivity, and their colossal force. Of both, the rare and singular fact is true, that their productions all attain about the same level of merit. Most authors and most composers are known by one or a few sublime creations. I know of no others who have written an equal number of great works and none that are mediocre or feeble. They are also alike in the circumstance that while each has done fine work in a number of other departments, it is the dramatic element which forms the strongest feature of their artistic personality. Few French novels can compare with those of Victor Hugo, but it is the powers of the dramatist displayed in the plot, striking situations and characters, which constitute their chief merit; and in his writings for the stage he has far surpassed all that he has done as novelist. Likewise, while Wagner's orchestral works for the concert room would alone have made him a reputation, it is by his operas that he has made the world ring with his fame. Each had a sense of the dramatic and a mastery of its effects not even approached by any other artist. They bear, furthermore, a strong resemblance in their revolutionary character and tendencies. Both were born pioneers, innovators, reformers. Both headed a revolt against the reigning sovereigns and the established government of their respective arts and after a desperate struggle came out victorious. Both have been followed by a host of disciples, belligerent and radical beyond all that the annals of music and literature can show. They were like two powerful battering-rams, attacking the bulwarks of classic prejudice and conventionality. The revolution which Wagner brought about in opera was exactly matched by Hugo with the drama. His "Hernani," was as great a shock to the established precedents of the stage as was Wagner's "Nibelungen." Lastly, both display the unusual phenomenon of retaining their creative power into extreme old age, and both died when life and art and fame were fully ripe, with the eyes of the world upon them and their names on every tongue.

The *Nachtstucke* is a genuine love poem. It is a "night piece;" indeed, a dream of love. The chords throughout should be played evenly, and not in the wretched arpeggio style. Let the left hand and right hand strike precisely together, when so indicated, otherwise the effect in playing is that of trifling. How many would-be artists make their playing a wretched pretense of musicianship by this sentimental trifling with chords. Full chords in Schumann and Beethoven, or any other master, should be played at once, all the voices sounding together unless the arpeggio is indicated. This perpetual "apread" is very trying to any one's sensibility.

PUBLISHER'S NOTES.

We have received from teachers circulars in which they give their terms of tuition, accounts of their work, methods, etc., and also make special mention of the practical value of THE ETUDE to pupils, showing how it increases the pupils' interest in work, and helps to give them the broadness of outlook that signifies the musician.

"LONDON'S PIANOFORTE METHOD" is now issued in Brilli point type for the blind by the Perkins Institute for the Blind, Boston. This is a well-merited distinction for a valuable work. Its eminently practical and musical qualities, with its full annotations for the guidance of pupils and teachers, with its plain and easily understood directions, and its presentation of the best recent ideas in music teaching, are placing the book in many of our best American musical institutions and into the daily use of many eminent teachers and musicians.

THE thousands of music teachers who are remote from musical centres, and from the direct influence of the leading musicians, are using our editions with a marked help to the quality of their teaching. These editions of the best modern and classic pieces are edited with every possible help to their best expressive rendition, and with full and suggestive annotations, thus placing the best known music in a form by which teachers and pupils can get the same results as if under the instruction of leading musicians, because these editions are edited by the best teachers, musicians who have given every possible suggestion to the best playing of these pieces, both from their technical and artistic sides.

THE modern piano has created the modern technic; in fact, each has acted and reacted upon the other. During the formative process, which has been going on for the last twenty-five years, and during the stereotyped period following Czerny up to that of Heller, there has been untold hundreds, yes, thousands, of books of études published for the acquirement and perfection of technic, and a few, comparatively, for the improvement of taste. The great bulk of these études are now worthless. However, now and then in them are found veritable gems, single pieces containing fine material of technical and musical value applicable to present uses, as the piano is taught by the front rank of teachers. To weed out and select from this stupendous mass of études those best suited for present and future needs has been the work assigned to W. S. B. Mathews, and the result is shown in his "Standard Studies," issued in ten grades. Mr. Mathews brings a life of singularly successful teaching experience to this great task, and the quality of his work has never been shown to better advantage than in these studies. They are musical as well as technical, and are fully annotated and most carefully edited with every possible help.

Parents enjoy having a record of the work and attainment of their children's musical studies sent them. Pupils take pride in making this record creditable. Teachers can classify the pupil's work, and show the pupil where he should still better by the use of the "Practice and Record Cards" that we publish. These cards are of a convenient size to handle, printed on good board of a quality that can be written on with ink. Each division and subject of the lesson can have its separate record, and an average of each given week, or at the middle end of the term. Price, 25 cts. for a package of twenty-five.

Landon's Writing Book for Music Pupils is meeting with a rapid sale. It is comprehensive and is especially valuable in giving pupils a thorough drill on points that are too often weak, if not altogether neglected in their musical education. It particularly makes a pupil certain in time values and in the certain reading of notes on the remote added lines, and of chromatic cords. Price 50 cts.

THE Eighth Grade of the "Graded Course of Piano Studies," by W. S. B. Mathews, is almost ready at this writing. Four additional pages have been added, which has caused the delay. The work complete, will contain the following:—Two studies from Clementi's, "Gradus," "If I were a Bird," by Henest; A Left-hand Salon Etude; "Harmonious Blacksmith," Handel; "On the Steppes," Schytte; "Dream Visions," Schumann; and a fugue, by Bach. No better selection could possibly be made for Etudes containing musical worth, and at the same time, having technical merit. We will keep the offer open this month for those wishing to subscribe in advance by sending 25 cents for the whole volume.

We will issue this month a charming set of Romantic Studies, by Wilson G. Smith. This set is in the direct line of our work of making the study of music a pleasure, and reducing the drudgery to a minimum. Mr. Smith has done his best work in these study-pieces. They are about Grade VI, but some are easier, others will fit in Grade VII. Among them will mention "Babbling Brook," "Homage to Schumann," (a chord study), "Murmuring Zephyrs," Alla gavotte; "Homage to Chopin," a brilliant Tarantelle. There is a place for these studies in the educational methods of the day. We predict for them a lasting reputation. We have been at work on them for some months, but did not wish to make the announcement until the work was nearly ready. We will positively issue it this month, and will, therefore, only give our friends this one opportunity of procuring it at special prices. Send only 20 cents, and a copy will be sent when issued, free of postage. The work will be in sheet form, and retail at \$1.25 or \$1.50. Don't neglect this one chance.

We have perfected arrangements with Mr. C. B. Cady and John S. Van Cleave to publish a selection of Coppee's Piano Studies. They are somewhat easier than Heller's, but on the same order. The volume will contain the best. We will place this on special offer until the work is out. The price to those who subscribe in advance will be 25 cents.

THIS is the best time of the year for securing subscribers to THE ETUDE; we receive more returns during the months of January and February than any other of the months. With a little effort it is possible for you to secure a number from among your friends and acquaintances, or perhaps there are musicians in your city who are not subscribers; it will pay you well if you wish to take advantage of the cash deductions, or still better, our list of musical premiums is large and varied, and you may be able to obtain some article or book, without cost to you, which otherwise would not be possible.

A very popular premium is the renewal of your subscription, which we give for four names. If you are interested, send for our complete premium list.

TESTIMONIALS.

Mr. Geo. Howard's "Course in Harmony," is a work that has long been needed in advanced methods of teaching. It is comprehensive, and along practical lines. I consider it the best system before the public. I use it entirely with my pupils, and highly recommend it. MRS. F. M. DAVIS.

Mr. Presser, as I have used a great many of your publications, I can say I have always been well pleased. A number I have purchased without examination, and I have found them fully equal to the recommendations. W. E. ANGLE.

Please send me another copy of Landon's "Writing Book," and quote me price on 1 doz. I have always been in the habit of writing out exercises for my pupils, and find this saves so much time and labor that I consider it invaluable.—MRS. O. S. HOLDEN.

I find Mathews' "Graded Studies" most satisfactory, and have used 6 of No. I, also several of each of the other grades and consider them most excellent. EDLA E. GREGG.

Please send me, as soon as possible, two copies of the "Piano Method." I think it the very best thing I have ever had for young scholars. The pianists in my class, and they enter into the little songs and pieces with the greatest interest. FRANCES H. FLINN.

Please send one Landon's "Piano Method." I have been using it for some months, and I like it better than any I have ever had. BERTHA L. AMER.

I am very much pleased with "The Pedals of the Pianoforte," by Hans Schmitt. It is just what I have been wanting. I like it because its treatise on the use of the Pedals is so plain that when one cannot have the assistance of a teacher, one can by studying this work, make great self-improvement. RUTH A. FOLGASON.

I find Mathews' "Graded Course of Piano Studies" of the greatest assistance to me in my teaching, and I almost wonder now how I ever got along without it.

I have often refused Reed Organ pupils, feeling that I did not know enough of the instrument to warrant taking them, but I shall never hesitate now that I can have "Landon's Method."

I commenced with one about two months ago, using "Landon's Method," and she is making more progress than her parents or I ever expected.

MRS. ALICE E. KOEHLER.

"Landon's Piano Method" is indeed unexcelled, and I am glad to have become familiar with your publications.

I have carefully examined the book, "The Pedals of the Pianoforte," and am very much pleased with it. No teacher should be without it. FLORA L. HOFFMAN.

I find Hans Schmitt's work on "The Pedals" very interesting, and wish that it might be widely read as an aid to the intelligent use of those much abused appliances. EILEEN K. STEVENS.

I have taken THE ETUDE for several years and I find it a very great help to me in teaching. I would not, willingly do without it, and I recommend it to my scholars. JANE E. WHITTEGORE.

I consider Mathews' "Graded Course of Study," the best and finest that has yet appeared. These, together with Mr. Mason's "Touch and Technique" form the best course of training for pianoforte pupils that can be had at the present time. I use these works altogether in my teaching. FRANK A. SCHROEDER.

I am delighted with THE ETUDE. The articles are so very instructive. I begin to realize what a splendid publication it is, and value it more and more with every issue. HARRY M. JONES.

Miss Nellie Brown, teacher of pianoforte at Sheldon, Ill., says in reference to the "Middle Grade Technical Exercises" by Carl Hoffman: "I have always found them adapted to the needs of each pupil, and, when intelligently used, fill a want ever felt in piano teaching and practice. They are most excellent for acquiring control of movement and attaining strength and flexibility. I commend them to all teachers of the piano."

THE ETUDE is simply invaluable to me, so, also, are Mason's "Touch and Technic," and Mathews' "Standard Grades." I am adopting them in my work as rapidly as possible, and wherever I have used them, I am greatly pleased with the results, and my pupils are delighted with them. M. H. DONOHUE.

I am using Mason's "Technic," and Mathews' "Graded Studies," with my class this year, and like them better than anything I have ever used—they invariably interest and advance pupils—even the smallest pupils "love them" (as they express it), and do not shrink from the work of learning them correctly. M. CLATTON.

The signs of the times point to an era of broader and more thorough cultivation of polyphonic playing, an art just now sadly neglected. Bach's "inventions" are a sound preparation for his "Welltempered Clavier," but there is as yet no satisfactory "stepping stone" to lead to his "inventions." Mr. Wilson G. Smith, the eminent composer, is no doubt fully aware of this—and his "Exercises in Scale Playing" are the most successful solution of the problem extant. These exercises in scale-playing are perfectly new, and are written in every degree of difficulty, and are of such a nature and of such a character as to be of great benefit to the student. Aside from this, these exercises are calculated to strengthen the 3d, 4th, and 5th fingers and to produce "fluent" scale-playing. T. WOLFRAM.

I am so much pleased with THE ETUDE, I never lose an opportunity of proclaiming its praises to every young music teacher and pupil I come in contact with. I heartily wish you every success. SAR. MARY DE SALES.

Of the many books that come to our table, not one can surpass in interest and value "Music and Culture," by the late Karl Merz, Mus. Doc. The work is edited by Dr. Charles H. Merz, son of the author, and in arranging it he has followed closely the writer's sentiment. It is the product of an unspoiled mind and a ripe career. It impresses the reader that it was written by an able and honest musician—one in love with his art and profession—and that it was written solely for the good of the profession. No teacher—no pupil, no professional man, can afford to be without a copy of it. It is full of practical hints for the beginner as well as the advanced student.

We would advise all our students to procure a copy, knowing that the possession of it cannot help but bring happiness and comfort.—American Musical Times.

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THE ENTIRE SERIES OF Touch and Technic

comprise an original system for the development of a complete technic, from the beginner to the finished artist. Its distinguishing characteristics are: An active use of the pupil's mind in technical work, with the resultant rapid and thorough development; the application of accents, thus developing a true rhythm; a discriminating touch that leads to every variety of tone color and dynamic quantity, and an effective system of velocity practice that secures the necessary facility and speed of execution. All of which is applied to the artistic and expressive rendition of musical compositions. They are printed in separate volumes, in order to enable teachers who are still dependent upon some other system of technics to add to their present stock the particular part of Mason's System which they happen to need. Experience has shown that teachers differ greatly in their estimation of the relative value of the four elements in Mason's System, and the publication in separate volumes is intended to enable every one to select the particular part he desires.

The value of the Principle of Accentuation applied to Exercises is now so generally recognized by all teachers and virtuosos that every book of technics now contains more or less of it. Nevertheless, as Dr. Mason was the original discoverer of the principle, no application of it has been so ingenious and thorough as his.

This work is a wholly new exposition of the subject, representing the ripened musical experience of the distinguished author, who is a teacher and a virtuoso by the Grace of God.

We have never offered teachers more valuable works than these.

A FEW REMARKS.

BY O. R. SKINNER.

MANY articles have been written in which the teacher's trials and the pupil's faults have received attention. Students and instructors have been classified as good, indifferent, and bad. All have read with intermittent frequency from "our youth up" that the honest and conscientious teacher who leads the embryo Paderewski or Mlle. Spielski to the summit of Parnassus must possess refinement, a high moral character, inexhaustible patience, and a thorough knowledge of "means and method." Although the teacher has much to contend with, the majority of failures are due to neglect on the part of the teacher to thoroughly prepare himself for his work, and to the poor quality of the material need in imparting the knowledge he has himself acquired. All conscientious and earnest teachers have a high ideal and strive to attain it, and but few outside of the profession realize what discouragements the teacher must endure with a smiling countenance and encouraging mien if his work is to be effective. It is very easy to blame the pupil for what we should blame ourselves.

If one's head is not too thick, experience is an excellent teacher, but the trouble with the majority of us is that in this age of electricity we hunt for truth with a tallow candle, and are content to take a stage coach in preference to a Pullman car.

Notwithstanding Landon's "Reed-Organ Instructor" and Mason's "Technic," there will probably be musical pedagogues after the writer has ceased to write who will prefer Clarke's "Method" and Plaidy's "Technic" to modern and improved systems. My quarrel is not with them.

Leeches and bleeding are not the methods employed by modern medical science to relieve a patient, but there would probably be any number of "practitioners" who would employ quack remedies and old grandmother methods if they could find patients. In most things this is an age of common sense. Pupils who have not yet developed their musical common sense allow themselves to be unknowingly imposed on, and find it out often, after it is too late.

A fundamental principle in teaching should be: There is no student who cannot master the art in a satisfactory degree if the right means are employed in the right way. Adopting this as a principle, one need never know failure. The isolated cases to be met with where the pupil cannot be forced or coaxed to learn anything will be exceptions which prove the rule.

The well-informed teacher of the present has so much material to select from that he need never be at a loss to choose the right means to be employed at the right time. Many teachers are criticized for experimenting; avoid the teacher who does not. There are constant inventions in teaching material, as well as in the mechanical world, and it is the business of the teacher, as well as of the mechanic, to "keep posted." What mechanic hesitates to adopt improvements?

Many who desire to be known as conscientious workers in the musical field fall into the habit of using the same material with all pupils even when they have brought to them, through the columns of the *Etude* or other leading journals, the best material for teaching in all its departments. Not long ago I explained to a conscientious teacher the principles of Mason's system of technic. I proved to her satisfaction that by it the playing muscles could be more rapidly developed and brought under control, and a musical touch more quickly and surely acquired than by any other method. Still, she would not try it in her own teaching, "because there is no royal road to learning, and what I have used has always been satisfactory." A pupil of this teacher came to me for lessons. She was discouraged and had decided to give up piano-playing if I could not help her. Two months' work gave her a musical touch and a degree of lightness and fluency which has made her an enthusiastic convert to Mason's system. When, after six months' work she played Liszt's "Tarentelle" for her old teacher, I could but feel that there was a "royal road."

It can hardly be claimed that Mason gives all. He gives more than any other system; is emphatically musical and rhythmical; gives a certain foundation in a shorter time than any other method; and from a few fundamental principles develops the highest technical qualities in a simple and natural manner.

Mason's system's highest commendation is that it makes it easy and natural to play easily and well. It gives lightness, velocity, and fluency, besides power and conscious self-control in all that pertains to refined playing, to the beginner as well as to the advanced player. A recent article in the *Etude* mentioned Beethoven's "Moonlight Sonata," Liszt's "Rigoletto," and other standard teaching pieces in a light vein, stating that it was time that teachers should get out of the old rut and adopt something else for stock pieces, or words to that effect. While the spirit which prompted the article is a right one, I could not but think that pupils who have given many hours to the conscientious study of the compositions mentioned in the article referred to would perhaps feel somewhat discouraged. For certain purposes there are no better teaching pieces than those mentioned. Their complete mastery requires ability, and advances the student beyond mediocrity.

Another point, perhaps as obvious as a reference to "stock pieces," is that year in and year out a great many—the majority—of teachers continue to use the same études in the same routine fashion as the teachers of a half century ago. Like technic, études are only a means to an end, but, unlike technic, the étude should be more interesting, rhythmically, musically, or theoretically, than exercises which are to be practised for finger training alone.

Modern thinkers, like Mathews, Knehnner, and others, have arranged the best études of the best writers in grades. The selection has been carefully made by experienced teachers, and we profit by their experience who use these collections.

A judicious selection of one hundred études is all that the pupil will need for the first four years of his study. If these first four years are well spent, he will not need more than fifty more during the balance of his life.

Pieces containing the difficulties in which the pupil needs a thorough schooling may be used nine times out of ten in place of the étude. No matter what studies are taken up, they should seldom or never be given in successive order. The needs of the pupil should dictate the selection.

THE USE OF THE PEDAL.

An important point is the knowledge of the pedals, which seldom forms part of the initial training of pianists. The results are that irreconcilable chords become promiscuously jumbled together by the indiscreet holding down of the long pedal, unnumbered discord ensuing from this practice. The sustaining power of the long pedal is unknown or uncalculated, and is often roughly used by many who know the use of it. The study of the pedals ought to begin as early as the age of the pupil will allow. It must become as a *third hand*, to be carefully practised together with the other two. I consider that the pedal ought not to be used only when the piece is learned. It is an essential part of it and must grow with it. It is an art which becomes habit, and which must be felt and divined more than taught, after the general rule is known of holding the pedal down as long as notes belonging to the same chord are struck.

Chopin has been the greatest of all in the use of the pedals; he knew with the utmost perfection all the resources of them. The manner he has marked them in his works shows how much he wanted to impress us with the necessity of a constant practice of them, changing the pedal almost at every note.

In the best editions of Schumann's works the pedal is left out almost entirely; that is because one ought to know how to use it, being more a matter of feeling than of technical knowledge.

The soft pedal may be used occasionally, and with great discrimination, otherwise the effect becomes vulgar and pretentious as an artificial lightness of touch. Bad taste in this case may go very far. The fingers must be educated to the utmost delicacy of touch, so as to make use of the second pedal *only* in order to obtain some peculiar effects of tone on a background of semi-darkness. In fact, the chimney banding of this pedal makes such an alteration in the quality of sound, that only a finished artist knows its real value and may venture to employ it at all.—M. L. GRIMALDI.

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XAVER SCHARWENKA.
Director Scharwenka Conservatory of Music, N. Y.

From WM. HASON, the well-known Teacher and Authority on Technique.

New York, April 16th,
I have examined Mr. Wilson G. Smith's "Special Scale Exercises," with interest, and can commend them as being especially adapted to give independence to the hands, and to aid in quickly securing the scale habit of fingering. They are out of the old and ordinary forms, being much more interesting, and therefore have a tendency to lessen the monotony of the usual and necessary scale practice."
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From WM. H. SHERWOOD, the Eminent Pianist and Teacher.

Mr. Smith's recent piano compositions are exceedingly attractive. His exercises in scale playing are also interesting and valuable."
WM. H. SHERWOOD.

From J. H. HAHN, Director Detroit Conservatory of Music.

The exercises in scale playing by Wilson G. Smith have been practically tested in the piano classes at the Conservatory. It is the general opinion that they are of unusual merit and value. In several instances the expressions of approval go to the extent of classing the studies as not only useful but indispensable in certain cases and grades. I beg to say from personal knowledge and with no disposition toward extravagant commendation that the studies fill a space peculiarly their own, and in my judgment it is only a question of time when they will come to be generally regarded as valuable "little classics."
J. H. HAHN.

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Smith's "Special Scale Exercises" have interested me very much; they will materially assist in developing a correct rendition of the scales. The novelty of the exercises will invest an otherwise much dreaded study with new interest."
EMIL LIEBLING.

From JAMES H. ROGERS, Pianist and Composer.

The new scale exercises of Mr. Wilson G. Smith are without question a most valuable addition to the piano studies. They are cleverly and ingeniously constructed, and are certain to stimulate pupils to renewed interest in technical work, especially, of course, with reference to a smooth, even, and fluent scale."
JAMES H. ROGERS.

CLEVELAND, August 21, 1898.

From ARTHUR FOOTE, Composer and Pianist.

Many thanks for the "Scale Studies." I shall use them in my teaching, for they are really of great help to me. In fact, they are just what I intended them. They are ingenious and thoughtfully worked out, and I congratulate you upon accomplishing really difficult things."
ARTHUR FOOTE.

BOSTON, August 20, 1898.

WHAT IS POPULAR MUSIC?

So much has been said within recent weeks of popular music that it has become a catch phrase used as a shuttlecock between contending factions, says a writer in the *Chicago Herald*. The parist, or, more properly, the parishes who go about clothed in conscious superiority with ready falsehood upon their lips for those who dare to differ from them, persist in the transparent absurdity that the term popular music is but a synonym for trivial and worthless music. They pretend to believe that critics who object to severely classical programs on all occasions are commonplace, vulgar, and destitute of all knowledge and refined appreciation. They insist that those who demanded popular music of the late exposition orchestra were advocates of "Comrades" and "After the Ball" and could by no possibility understand anything more classic or refined than "The Maiden's Prayer" or "The Carnival of Venice." This silly brood of falsehoods has been reinforced in England by the monumental absurdity that the late director was hounded away from the Fair for the reason that he refused to devote his programs to the roof garden and variety hall music that was desired by the critics. All of this demonstrates the fact that when ignorance and mendacity are allied in any cause the truth is liable to suffer a total eclipse for the time being. But we have it on so good an authority as William Gullen Bryant that "truth crushed to earth will rise again," and all history confirms his poetic inspiration in this particular.

In the general terms popular music for any occasion is the music appropriate for that occasion. The dead march in "Sam" although classic in style, could not be a popular ball-room selection, for the reason that it would not be appropriate for such use, and by the same token the greatest ballet music ever written would find no favor at a funeral. For educational concerts, attracting only students or professors of music, and intended for their edification and instruction, the most abstruse symphonic forms could scarcely fail of popularity; whereas, for such a joyous outing of all nations as we have observed with wonder and delight at Jackson Park, the sterner classics in musical composition can have no place. Like gentle Rosalind in the forest of Arden, all the people are in holiday humor, and the popular music for such a sweet vacation time is not the venerated but dreary sonata or nocturne of musical saints, nor the impoverished melodies of the musical sinners, but those brilliant harmonies and delectable melodies, brave inspirations in all that is gay and debonair, or tender and true which the great composers of all times have contributed to the musical literature of the world. It was from this vast storehouse of imperishable beauty and inspiration that the late director was urged to make larger drafts, but he would not. This is the "popular music" that was demanded by the people, the old and ordinary, and equal in magnificence to any that has ever been written. Let the parishes acknowledge the truth and give over lying.

NEW PUBLICATION.

Among the latest publications issued by the house of Novello, Ewer & Co., which will be of interest to our readers, and especially to those who are directing choirs or singing societies, are a number of fine anthems for mixed voices. From a large number sent us we would call attention to the following as being especially valuable—

"A Nunc Dimittis and Magnificat in Chant Form," by Joseph Barnby; "Watch Ye and Pray," by G. Rayleigh Vicars; "In a Dear Nighted December," by G. A. MacFarren; "Hark! What News the Angels Bring," by Oliver John; "The First Christmas," by J. Barnby; "Before the Heavens were Spread A Broad," by H. W. Parker. Of a secular character, "Yon Swear to be Good and True," by Alfred Cellier; and "The Lamps of Ferrie Land," by Thos. Hutchinson are excellent. For male voices, try me, O God," by Arnold Bax; "The Rose Tree," by Arnold Bax; "The Rose Tree," by Arnold Bax. Both will be worth singing. In addition to many good two part songs for female voices they have issued some very fine unison songs for school children. We would recommend these as especially valuable. They are of a high musical order, well within the reach of child voices, strong, interesting harmonies and thoroughly to be commended in every respect.

Another addition to the Novello Chimes is "Musical Gestures," by Dr. Bridge. The object of the work is to teach the simpler rudiments of music, viz: shapes and positions of notes, rests, etc., by means of a series of manual exercises. Each item of rudimentary musical knowledge is represented by some movement calculated to fasten it upon the child mind.

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.

LECTURE on "Modern Church Music," by A. W. Borst, with illustrations by Quartet Choir. For terms address 8800 Hamilton Street, Philadelphia, Pa.

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GOLDBECK COLLEGE OF MUSIC.—At the earnest solicitation of the Directors of the Goldbeck College, Dr. Goldbeck remains in St. Louis until July 1st, when he returns to Berlin, accompanied by a number of American pupils. To the present departments of piano, voice, and theory the directors have added a department of class-instruction; and special rates have been made in this department, so as to put within the reach of all the best obtainable musical instruction. By this means many will be enabled to profit by instructions from Dr. Goldbeck, an artist, teacher, and composer, whose pupils in New York, Chicago, St. Louis, London, England; Berlin and Königsberg, Germany, are actually counted by the thousand. There is probably no teacher living who has educated and brought to such a high degree of perfection as many pupils as Dr. Goldbeck. He has, moreover, written a large number of beautiful works, that are published in all parts of the world and performed by the best artists and societies. We might give an endless list of his best known pupils and the performances of his compositions did space permit. In the sphere of musical education Dr. Goldbeck's three graduating courses of the piano, voice, and theory will remain a solid corner-stone for ages to come. These compositions comprise, from the initial step up to the independent artistic knowledge and power, all the useful exercises and studies of technique and style which are necessary to lead the diligent student to complete success. Nor is it a difficult course if at each step perseverance and careful attention are preserved.

The Art of Preluding.—Dr. Goldbeck will give lessons in the art of preluding, i. e., playing or improvising a suitable introduction to every piece.

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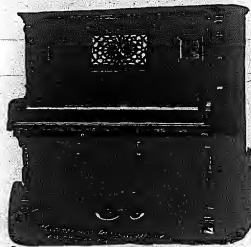
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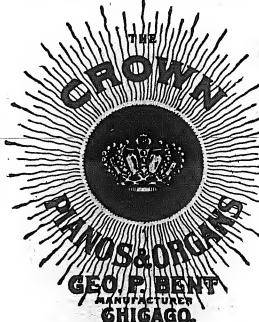
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This is a selection from MacDougall's "Studies in Melody Playing," Vol. II. It demands a slow delivery and a very sustained tone. Impassioned declaration is its characteristic.		
1858. Tschakowsky, Op. 39, No. 17. German Song. Grade II.....	15	
A very graceful piece, 32 times. It should be played too fast, like a waltz. A good exercise in light wrist playing.		
1859. Gurrite, C. Op. 140, No. 7. Festive Dance. Grade II.....	15	
A spirited waltz, giving opportunity for phrasing, expression, and light left-hand playing.		
1860. Schytte, L. C. Op. 69, No. 12. Good Night. Grade II.....	15	
A very effective short piece. The work for both hands is good, and the whole is interesting and attractive.		
1861. MacDougall, H. C. Christmas Pastoral. Grade II.....	20	
Both hands have important work in this piece. It is well calculated to develop young students in taste and intelligence. It must be studied to be properly rendered.		
1862. Von Wilm, N. Op. 81, No. 13. Grade Song. Grade II.....	15	
This is a melody and accompaniment for the same hand. The bass has also an effective figure. The phrasing is indicated. It is a good study in melody playing.		
1863. Kavanagh, I. Andante. Grade II.....	15	
This piece appears in Grade II in its entirety, and is worthy of hearty commendation. Melody and accompaniment are both in one hand, while the interest of the other (the left) is fully equal. Thirds and chords increase the difficulty of the piece.		
1864. Rummel, J. Romance. Grade II.....	20	
A good study in cantabile playing. A broad singing tone is required, and figures of sixteenth notes require finger. Worth trying.		
1865. Kulak, T. Op. 62, No. 12. Evening Bell. Grade II.....	20	
This also approaches Grade III in some respects. The bell effect is made by a reiterated B-flat in the treble. The melody begins in the left hand and is responded to by the right. A crossing of the hands takes place in the latter part of the piece.		
1866. Tschakowsky, Op. 39, No. 18. Italian Song. Grade II.....	15	
A bit of musical fun at the expense of an early Italian style. Of interest to a young student.		
1867. Wilm, N. V. Op. 81, No. 2. Hilarity. Grade II.....	15	
Valuable for staccato practice. Figures in both hands respond to each other. Bright and lively in style, united with pedagogic value, it will be a favorite.		
1868. Liehner, H. Op. 24. Scherzo. Grade II.....	20	
A good piece by a popular writer. Scale passages and staccato chords alternate with each other. The scale passages, later, are passed from hand to hand. An accompaniment of eighth notes in the left hand affords excellent finger practice.		
1869. Bohm, C. Op. 169. Little Love Song. Grade II.....	20	
Rather more difficult than some of the foregoing. It is a beautiful melody and accompaniment, giving an excellent chance for tasteful and expressive playing. Its octave increases its difficulty.		
1870. Schytte, L. C. Op. 69, No. 11. Fairy Tale. Grade II.....	20	
Somewhat on the tarantella style, giving practice in broken chords and in the light arm movement. The pieces from No. 1858 to 1870 are from H. C. MacDougall's "Studies in Melody Playing," Vol. II. The fingering, phrasing, and pedaling are carefully and critically marked. They are chosen for their educational value and form a valuable addition to the list of interesting teaching pieces in Grade II. The convenience of securing them in single form will be appreciated.		
1871. Lamothe, Georges, Op. 262. Estudiantina (Cap. Espagnol). Grade IV.....	60	
A characteristic Spanish type. The rhythm of the dance is in 6, and it is valuable for acquiring a light arm touch. It is interesting as well.		
1872. Vilbac, Renaud de. Valse des Merveilles. Grade V.....	75	
This piece requires musical intelligence. It belongs to a higher order of composition, and not give out its tale unless there is study. It serves an excellent purpose, both technically and musically.		
It is a piece which affords full opportunity for the teaching of modern techniques of touch.		
1873. Ten Brink, Jules, Op. 12. In the Forest. Grade IV.....	60	
The melody is carried by the right hand, and the accompaniment of broken chords in the right. Near the close the same theme is delivered by the right hand, while the remaining fingers are busied by the accompaniment. It is also a good teaching piece, and will require an intelligent reference to the development of the weak fingers of the hand.		
1874. Chaminade, C. Op. 24. The Dragon Flies. Grade V.....	60	
Arm, hand and finger control are necessary here in full measure. Changing chords can be more rapid development of the weak fingers of the hand. They are based upon the experience of the author, a teacher of wide and varied reputation, and it may be relied upon that they fulfill their mission. They will repay use.		

IX

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1875. Delahaye, I. L. Op. 18. Valse. Grade V.....	80	
This waltz is not hackneyed either in melody or style. There is originally about it and fine work for intermediate study. Like all this set, it requires taste and intelligence for its proper understanding.		
1876. Colomer, B. M. Serenade Galante. Grade V.....	40	
A mother lullaby, for both teacher and pupil. The style is elevated, and the effects good throughout. There is a touch of mixed rhythm, and the left-hand work is valuable, because of the exercise it gives in wide accompaniment playing. It cannot be commended too highly.		
1877. Vilbac, Renaud de. Pompadour (Gavotte). Grade III.....	40	
A quaint gavotte, furnishing a first-class study in staccato work. To phrase it properly and render it with a crisp staccato touch and light arm careful practice will be necessary.		
1878. Thome, Francis. Minuet. Grade III.....	40	
It is a pleasure to commend such pieces as this. It is when properly taught, will do much to awaken musical taste, and a higher understanding of musical form. The content is excellent, and will be of decided interest to teacher and pupil.		
1879. Delahaye, I. L. Op. 16. La Ronde du Serrail. Grade III.....	40	
The melody is principally in thirds (semitones) with occasional chords, while the climax is given in full chords. The left hand has an effective accompaniment, the occasional iteration of E flat, first line of treble, giving a good effect, which is heightened later on by bringing this iteration into more prominence. Useful and pleasing.		
1880. Godard, Benjamin, Op. 14. Les Hirondelles. Grade IV.....	30	
A rather odd theme in minor, with occasional lapses into the major. A good exercise in rapid arpeggios and in two-finger work. A useful teaching piece.		
1881. Chaminade, C. Op. 35. Fillesse (Etude de Concert, No. 3.) Grade VI.....	90	
A good concert study, requiring well-controlled arm and wrist and flexible fingers. Both hands are given opportunities for work. While a good technical study, it is also useful and capable of a musical rendering. This is the number 370 of the revised, and fingered by Mr. Richard Zuckewer, a fact which enhances their value. They comprise a set of teaching pieces prepared for the press by an eminent musical authority and teacher, and commend themselves to all teachers.		
1882. Fillmore, T. H. Barcarolle. Grade IV.....	40	
A thoroughly good piece. The running accompaniment of the left hand is good; the melody simple, but effective. The contrast afforded by the short middle part in six sharps, the original key being A major.		
1883. Reed, Chas. H. Gavotte a la Fantaisie. Grade IV.....	50	
A good study in wrist and arm playing. It contains a short but interesting trio.		
1884. Rathbun, F. G. Elfin Dance. Grade III.....	60	
A very delightful and interesting piece. Popular, but not trasy. It contains excellent practice in touch and phrasing, and can be given a distinctly educational value.		
1885. Moter, Carl, Op. 1, No. 1. Menuetto. Grade III.....	85	
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1886. Moter, Carl, Op. 1, No. 2. Capriccio. Grade III.....	40	
A good study in scale playing. The piece of imitation with which the piece begins is interesting, and throughout the entire piece excellent opportunities are given for improving practice.		
1887. May, Walter H. Entre Nous. Grade III.....	60	
A bright, effective polka caprice. It will be found useful and pleasing, while it does not sink to the level of trash.		
1888. Presser, Theo. Octave Studies.....	75	
Octave studies which are seldom to be met in other mechanical forms, and this is a set of such exercises as will meet the requirements of the case. They are decidedly interesting, and are carefully graded. Each study is prefaced by a preparatory exercise, to be repeated several times, and which will prepare the hand for the work to follow. A list of pieces and studies, also graded, is given which contains works of this class. These octave studies can be used as a complement to Mason's Touch and Technique, Vol. IV.		
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This can be used early in Grade II, and will serve an excellent purpose in acquiring a light arm and wrist.		
1893. Geibel, Adam. Eventide Reverie. Grade II.....	85	
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The theme is good and quite well developed. The bass affords good practice in playing and broken chord work. It can be recommended as good piece of teaching music.		
1896. Bohm, Carl, Op. 309. The Hunter's Call. Grade IV.....	50	
A characteristic piece by a popular writer. The horns first call the hunters together, when the chorus begins. A good study in staccato chords.		
1897. Lieberre, O. Op. 33. Fidella. Grade IV.....	40	
A dance of Spanish character, graceful and airy in style, but with a very decided rhythm and sharply marked accents. The bass with its rhythmic eighth and sixteenth notes is good practice.		
1898. Elleneurelch, A. Spinning Song. Grade II.....	20	
An excellent, easy piece, bright and taking. The bass carries an effective accompaniment of eighth notes, while the right plays the melody, which, later, is transferred to the left hand.		
1899. Cheswright, F. Song—One of Us Two.....	80	
A singable melody with a rather quaint accompaniment. It is not hard, and being of moderate compass, it will suit a middle voice.		
1900. Goerdeler, R. I Think of Thee. Grade III.....	80	
A popular piece, well on—in parts—in Grade III. Simplicity, flexibility, and arpeggio form the features of the piece. It is melodious.		
1901. Godard, Benj. Op. 66, No. 6. Marcel (The Huguenot). Grade V.....	50	
Introduced into this composition is Luther's chorale, "Ein Feste Burg." The piece abounds in octave and chord work and affords a good study in full-arm touch.		
1902. Carpenter, T. Leslie. A Twilight Meditation. Grade III.....	50	
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GRADE I-X.

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This march will find many admirers. There are excellent points both in the changing and salon character. It will command itself to all who use it.	
1409. Chopin, F. Op. 35. <i>Funeral March. Four hands. Grade III.</i>	35
The famous Chopin "Funeral March" is here brought within the reach of young pianists in a way to make it effective.	
The solemn opening theme and exquisite melody which forms the trio will delight all who study them.	
The above six numbers are from Grade III, School of Four-hand Playing, and can thus be obtained singly.	
1410. Braungardt, Fr. Op. 7. <i>In Light Mood. Grade IV.</i>	35
A good teaching piece; the figure played by the right requires evenly-developed and flexible fingers. It will also demand a light, well-controlled finger.	
1411. Mihaly, I. Op. 4. <i>A Storm on Lake Plattent. Grade V.</i>	50
Work in two-finger exercise, light wrist, tremolo, heavy chords, and rapid arpeggio playing. The triplets, long continued, of full chords at the close, will test the player's endurance.	
1412. McDonough, F. J. <i>In Dreamland. Grade IV.</i>	50
This piece is to be heartily recommended. It will develop a light, delicate touch, and can be used to teach phrasing.	
It will also please, because of its tunefulness and graceful rhythm.	
1413. Goerdeler, Richard. <i>Summer Morn- ing. Grade II.</i>	50
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1414. Webb, F. R. Op. 65. <i>Venona (Gavotte). Grade IV.</i>	50
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1415. Smith, Wilson G. Op. 54. <i>No. 1. Spinning Wheel. Grade V.</i>	60
A waltz that may be used for concert purposes. It will require considerable technique for its proper performance, and will show to advantage the work put upon it. At the same time it is musically interesting to the pupil. The left hand has an opportunity to acquire equality and smoothness.	
1416. Ernst, Theo. O. Emilynne. <i>Valse Caprice. Grade V.</i>	75
This is another waltz worthy of concert use. It is very different from the preceding, although in the same key (E flat). An enharmonic change to five sharp makes it an interesting theme in which a crisp staccato touch is brought into play. The piece should be on every teacher's list.	
1417. Spindler, F. Op. 249, No. 20. <i>Trumpeter's Serenade. Grade II.</i>	20
A good two-piece piece for younger pupils. Bright, pretty, and instructive may be mentioned as its characteristics.	
1418. Swaim, L. A. Op. 3, No. 1. <i>Playful Zephyr. Grade III.</i>	30
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1419. Wilm, N. Von. Op. 12, No. 3. <i>Vil- lage Musicians. Grade II.</i>	20
These village musicians indulge in rather better music than do some others we have heard of. This is a useful and pretty teaching piece for young pupils.	
1420. Nurnberg, H. Op. 419, No. 2. <i>Santa Claus March. Grade II.</i>	20
A good march; will help to cultivate musical taste in young pupils. It is rather advanced for Grade II in certain respects, requiring considerable training in third and sixth playing.	
1421. Heins, Carl. Doll's Cradle Song. Grade II.	20
A very pretty cradle song. The melody is bright and given alternately in right and left hands. A good piece to use in the early stages of teaching discrimina- tive touch.	
1422. Nurnberg, H. Op. 419, No. 1. <i>Merry Children's Dance. Grade II.</i>	20
A sprightly waltz, within the technic of young pupils, which when played up to tempo will make the eyes sparkle.	
1423. Heins, Carl. <i>Dance of the Bears. Grade II.</i>	20
A jolly dance in two-four time in G minor. A good study, and musical as well.	
1424. Heins, Carl. <i>Merriment. Grade II.</i>	20
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1425. Northrup, Theo. H. <i>Gigue Roman- co. Grade III.</i>	20
Rather difficult, because of its shies. It is a odd in rhythm and a good study in controlling the arm.	

X.

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Contribution to the reigning subject of patriotism at this time. It will take.	
1428. Rathbun, F. G. <i>Romance. Grade II.</i>	25
A tuneful piece of a rather tender character. An extended accompaniment in the left hand will need practice, and there are opportunities for phrasing and study of expression.	
1429. Smith, W. G. Op. 48, No. 3. <i>2d Valse Caprice. Grade III.</i>	50
A good study in light arm-and-wrist touches. Of a good swinging rhythm. Interesting and easy.	
1430. Grossheim, Jul. Op. 23, No. 9. <i>Morn- ing Prayer. Grade II.</i>	25
A delightful little melody with a bit of chord play- ing introduced as the second theme. Needs a light accompaniment in left hand.	
1431. Schausell, W. Op. 9, No. 2. <i>Cradle Song. Grade II.</i>	15
Another excellent piece from the same set.	
1432. Spindler, F. Op. 308, No. 33. <i>In Venice. Grade II.</i>	15
Thrills to be played by the right hand while the left plays a smooth accompaniment. Useful and pretty.	
1433. Krug, D. Op. 343, No. 5. <i>The Merry Wanderer. Grade II.</i>	30
A somewhat longer piece in the same set. Gives practice in melody playing, scales, thirds, and sixths, so that it may be called quite universal in its nature. It is calculated to be of interest to the pupil as well as instructive.	
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This piece is a good study in the use of the damper pedal. The theme is given out in chords which are sustained while the same hand plays an embellish- ment of broken octaves, and throughout there are excellent opportunities to become practiced in its proper use. The piece is one which will become popular among piano pupils.	
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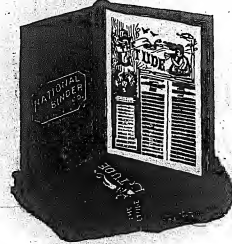
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