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PHILADELPHIA, PA., APRIL, 1894.

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THEODORE PRESSER,
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Musical Items.

HOME.

VON Bülow's body was brought from Egypt to Gotha for cremation.

THERE were 65 operas produced at the Royal Opera, at Dresden, in 1893.

NEGOTIATIONS are in progress with a Boston manager to make the Seidl Orchestra a permanent organization.

TAE Lavin, fresh from their Berlin successes, have reached home. They did credit to American art abroad.

DR. ANTONIN DVOŘAK has been re-engaged as director of the National Conservatory of Music at a salary of \$15,000 per year.

MR. WALTER DAMROSCH has received the score of Tschaiakowski's last (6th) Symphony. It will be given by the N. Y. Symphony Orchestra.

MR. FRANZ KORBAY, a well-known New York vocalist and teacher, has been elected to a professorship in the Royal Academy of Music, London.

VERDI's "Falstaff" has recently been produced at St. Petersburg, but, by reason of inadequate vocalists and orchestra, it was not successful.

JOHN HENRY CORNELL, well known as the author and translator of works on musical theory, died at his home in New York, March 1. Music composed by himself was used at his funeral service.

At a recent concert of the Musical Art Society, a new organization of artists, Palestrina's "Stabat Mater," and "Ales dich," Bach's noted "Sing ye unto the Lord," were among the numbers given.

A MUSICAL festival, comprising two evening concerts and one afternoon concert, was held at Savannah, Ga., Feb. 16-21. Chorus comprised 200 voices with orchestra accompaniment. H. B. Palmer was the conductor.

JOSEF HOFFMANN, whose performances as a boy pianist, were stopped six years ago by the Society for the Preven-

tion of Cruelty to Children, makes his reappearance as a full-grown artist in London, in May. He is said to be a remarkable pianist.

MRS. JANET PATEY, an English contralto, while singing in a farewell concert, dropped to the floor, and soon after died. She was a very great contralto, and was about to retire when sudden death claimed her. She has sung in America with great success.

A MS., preserved for over 900 years in the Library of the University of Jena, contains a rich collection of Minnesinger lieder (263 pages), dating from the 14th century.

It is to be photographed for the use of students.

It is rumored that the Thomas Orchestra will disband unless Chicagoans come to the rescue. At the last concert, notices were distributed among the audience asking them to take associate memberships or to subscribe for season tickets for the concerts next fall.

HUTCHINSON, Kansas, is to hold a musical jubilee, May 8-11, at which prizes ranging from \$25 to \$500 will be given. These prizes will be given for choruses, quartets, trios, duets, and solos, both vocal and instrumental. Efforts are being made to make it a great success.

MOON discussion has been aroused in various musical journals concerning the future of the M. T. N. A. It is likely to become a thing of the past unless speedy means are taken to lift it out of its present state. The question now at issue is, whether to make it a delegate body or let it remain as it is.

In regard to American piano students in Paris, M. Philipp, examiner for admission to piano classes of Paris Conservatory, says: "Teachers cannot plan a course of instruction because of their feverish, flighty habits. They hurry from one professor to another, and take each lesson as though it were the last. They cannot endure the 'step by step' plan; they must fly."

AFTER several months' study of the negro voice, Dr. Dvorak says: "I think we have a right to expect excellent results. It requires not only voice and ear to sing well, but a necessary requisite is the sanguine temperament and the vivid, easily affected, and susceptible imagination. I have not noticed these qualities so much in the voices of white pupils as in those of the colored ones. In volume their voices are superior to those of the whites, and in timbre the equal if not the superior. Colored people have every requisite to make good opera singers. Their fondness of show, vanity, love of color, and mimicry make them natural actors."

FOREIGN.

RUBINSTEIN does not like the new Italian school of opera. He calls it "electrical music."

THE house in which Handel was born, and which has been for some time, will be pulled down ere long, no purchaser having appeared.

It is proposed to adopt a standard style for the choral singing in the German army, and a recent rehearsal was had to assist in deciding the question.

RANDGEGGER, the London vocal teacher, is reported as saying that American pupils in music have more "go" than English pupils, and are more enthusiastic. The English are, as a rule, cold and self-conscious.

SIR JOSEPH BARNEY says that in 20 years' experience at Eton, hardly one-fourth of the students had any gift for music, whereas among the poorer classes nearly 70 per cent. of the young men had more or less musical talent.

THE Peters' Library contains 15,000 theoretical and practical works, many being rare works on theory; 500 biographies or monographs of celebrated musicians, 700 piano pieces, 90 scores, complete editions of Bach, Beethoven, Chopin, Clementi, Handel, Haydn, Mendelssohn, Mozart, Palestrina, Schubert, Schuman, Schütz, and 90 works on history of opera.

THE deficit of the Vienna Opera House last season was \$75,000. The salaries paid to the leading artists are very good. Herr Winkelmann, tenor, receives 28,000 florins (\$10,400) for 9 months' work; M. Van Dyke is paid 24,000 florins for 7 months; Materna gets the same sum for a full year; and Frau Schlager, the dramatic soprano, receives 20,000 florins per annum. It will be noticed that the men are paid more than the women.

REPORTS of this year's performances at La Scala are not encouraging. "Die Walküre" was not a success, neither was Catalani's "Loreley." A writer commenting on the cause says: "This work proved once more that Italian singers can comprehend only with difficulty German characters and figures. The performance of 'Loreley' lacked utterly the legendary atmosphere which ought to surround Catalani's work, and the music did not speak to the heart."

PHILADELPHIA SUMMER MUSIC SCHOOL.

ARRANGEMENTS have been about completed for a large summer music school in this city. In accordance with the announcement made in the last issue we give our readers the information as far as developed.

First. We have, from the many encouraging letters received, concluded to commence the school. The time is perhaps not the most propitious to inaugurate so important a movement. It is the intention of the directors and faculty to provide a permanent summer school on an extensive scale from which teachers may receive a certificate upon passing a satisfactory examination. The faculty will always be chosen from among the most eminent in the profession. The opportunities for lectures and concerts will be unsurpassed, the tuition will be moderate, the board as reasonable as anywhere in the country. It is not a commercial undertaking, but an educational enterprise. The managers are experienced in the work and know well what is needed by the profession, and have at their command all needed resources.

The school will be held in the University of Pennsylvania which is located in the coolest part of the city. All the facilities of this large institution are at command.

In the immediate vicinity are accommodations for 1200 students, at very reasonable rates.

The University Extension Summer Meeting will be in session at the same time, where many of the most noted lecturers in the land can be heard. Special rates for registration in that meeting will be given to those who attend the Summer Music School.

The faculty is not yet complete, as much depends on the number of students that will attend. Piano, Voice, and Theory will receive the greater share of attention. The minor branches will be attended to as occasion requires. In a city as large as Philadelphia, there are always available instructors in every branch of music.

The following mentioned have been positively engaged as members of the faculty: Dr. William Mason, W. S. B. Mathews, Dr. H. A. Clarke, John C. Fillmore, Louis C. Elson, Frederick W. Root, Mrs. Mary Gregory Murray, Charles W. Landon, E. M. Bowman, and a large number of lecturers and artists.

Those who wish instruction on the "Virgil Practice Clavier," can have the very best, as Mr. Virgil has promised to be with us two days of each week. The Technician will also be taught by an expert. The chief feature, however, will be "Mason's Touch and Technic." Every student of the full course will receive two lessons a week in classes of four or five. Private lessons may be had if desired.

Circular giving full information, will be ready about April 15th.

TECHNIQUE AND FEELING.

BY W. T. HENDERSON.

I AM convinced that all teachers of piano playing do not preach the art of music with sufficient eloquence. Over and over again in conversation with conservatory pupils I have been impressed with their exaggerated opinion of the value of technique, and their lack of appreciation of the fact that technical dexterity would not make a great pianist. That brilliant falsehood of Liszt's, that three things were necessary to make a great pianist—first, technique; second, technique; and third, technique—has done a good deal of harm. Of course one need not be surprised that the general public fails to perceive the different grades of excellence among pianists of high professional rank, for the average hearer of piano playing is not a student of music and does not know what possibilities exist in the great master works. But there is no excuse for the conservatory pupil, who ought to have a practical acquaintance with such compositions as Beethoven's sonatas or Chopin's valses. Yet these pupils most frequently express their surprise at the rapid tempo or the tremendous tone of a great player, and seem to have no appreciation whatever of his musical reading. I am sure this would not so often be the case if the teachers insisted upon musical insight at every step and did not direct the pupil's entire energy to the mastery of technical feats.

Should we regard the work of a Paderewski or a D'Albert as we would the acting of a Booth or a Salvini, or as we would the performances of Cinqualli or the Shaffers? Whosoever allows himself to be carried along on the surface of great piano-playing, breathless with astonishment at the technical achievements of the player, is doing not only the artist, but also himself, injustice. It is a good thing to bear in mind the simple fact that other pianists perform the same technical feats. When Sarasate astounds the audience with the coruscating pizzicati and staccati in his own "Zapateado," he does not do a single trick that Teresina Tua does not do when she plays the same composition. When D'Albert plays Liszt's E-flat concerto or the "Don Juan Fantasia," he does not accomplish a solitary technical feat that Rosenthal does not accomplish when he plays it. But when Sarasate plays Beethoven's violin concerto he achieves something far beyond the reach of the "violin fairy"; and when D'Albert plays Beethoven's C major piano concerto he rises almost as far above Rosenthal as Beethoven is above Liszt. How is it that in the less difficult compositions these great artists outdid the others?

Simply this: with D'Albert and Sarasate, as with Rubinstein and Paderewski, in the Beethoven music the technical facility was nothing more to them than Salvini's voice, elocution and facial expression are to him—means by which the mighty poetry of a great genius can be conveyed to the souls of the audience. It is because these men have studied Beethoven's thought, not merely his roulades and cadenzas, and have resolutely subordinated their technique to the exposition of the master's ideas, that they are preëminent as artists.

Now may I offer a suggestion or two as to the study of the musical meaning of a composition? In the first place it seems to me that every student of music should be taught form, and instruction, and this should begin as early as possible. I know many pupils who play Bach's fugues, but who cannot tell the meaning of "subject," "answer," "stretto," "coda;" and I know many who play sonatas, but who are quite unaware of the fact that there are two principal subjects enounced in the first part of the first movement, worked out in the free fantasia and recapitulated in the third part. How do teachers expect pupils to play these things intelligently when the symmetrical development of the composer's thought is not perceived, or at the best, seen very dimly? How is the pupil to have that bird's-eye view of a movement which will enable him to place the climax aright, to lead up to it through proper gradations of dynamic force and tempo, unless he has a clear mental grasp of the form?

And I do not think that the instruction should stop with melodic form, though that must come first. The pupil should also be taught harmonic form. He should be able to comprehend the design of the different modulations, the relation of the various keys through which the music passes. Great composers do not make modulations on the impulse of the moment; they are the result of intellectual design, the absence of which removes every element of art from any work, however pretensions. No doubt I shall be told that melodic and harmonic form belong to the science, and not to the art of music. But in music the science and the art are very closely related. Indeed, their very differences show that they are interdependent. As Thomson says in his "Laws of Thought," (Chap. I): "The distinction between science and art is that science is a body of principles and deductions, to explain some object matter; an art is a body of precepts, with practical skill, for the completion of some work. A science teaches us to know, and an art to do; the former declares that something exists, with the laws and causes which belong to its existence; the latter teaches how something must be produced."

Apply these words to the science and the art of music. The science of music concerns itself with the laws of acoustics, of harmony, of melody, and of form. The moment, however, that a man begins to make music, he enters upon the domain of the art. But it is manifestly impossible for him to compose without exercising his knowledge of the science of music. So when the executive musician takes up the composition for study preparatory to performance, he falls short of worthy achievement, if he does not perceive the scientific as well as the artistic relation of the various parts of the composition, for they are, by reason of the nature of music, practically inseparable.

Brains are necessary in every art. In music there is too much talk about temperament and feeling. No young pianist should be allowed to trust to such uncertain guides. They are indispensable, of course. There is no hope for the musician who has not real musical temperament. But it must be guided and controlled. Let the pupil learn to study the construction of every composition placed before him; let him get a firm intellectual hold on the processes of melodic and harmonic development, and if he has a true musical temperament, the operation of intellectual perception with emotion will arouse all the latent activity of his soul at precisely the point where the composer designed to arouse it. And his thorough understanding of every phrase and modulation will enable him to direct his technical powers to the production of the correct effects.

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THE DEVITALIZED WRIST.

BY CARL HOFFMAN.

My attention has been called to an interrogative article in the February *Ernte*, by Mr. Lovejoy, regarding the practice of the two-finger exercise of Dr. Mason, to which is appended a reply by Mr. Mathews, including a note from Dr. Mason himself bearing upon the matter.

This interesting symposium of views upon a perplexing but not infrequent experience suggests to me some considerations concerning the practice of, and the technical problems involved in, the two-finger exercise, which I venture to present.

Inspection shows that previous to 1892, when the revised edition of "Touch and Technique" was issued, Dr. Mason had not given published sanction to the use of the arm in connection with the two-finger exercise; though, according to reliable testimony, he had made use of the same in practice and teaching for many years. It is possible that the *Ernte* correspondent based his departures from rule and his article upon the earlier edition of Mason's work, in which the fixed wrist and arm is prescribed for playing the exercise in question.

It must be confessed that the constant use of immovable arm and wrist, with the vigorous finger play demanded in the stated practice of this exercise, strongly tends to rigidity in these members, notwithstanding the eminent author's earnest warnings against it. Were the habit of relaxation already fully established, such concentration upon the swift inward sweep of the finger would, doubtless, not prejudice the elasticity of the wrist, but with naschooled muscles there is here certainly an ever present danger of stiffened wrist, requiring the most persistent, interested attention on the part of both pupil and teacher to overcome. And, though it may seem like heresy to say it, each of the six ways commended in the later edition of Mason's work for the study of the two-finger exercise with elastic touch seems to me to lie open, more or less, to the same regrettable tendency. Each form terminates with fixed position and muscles of the hand or wrist, and these conditions always demand the closest scrutiny to avoid rigidity; not that this rigidity is a necessary consequence of the practice of any one or all of the forms prescribed, but that the tendency, through fixed positions of the hand or wrist at the point which, of all others, should be characterized by complete muscular repose, is unmistakably toward the rigid condition.

Many years ago Dr. Riemann presented the method of arm action for the attack and release on tones requiring the staccato effect, and pointed out that the slurred two-note motive logically necessitated the elementary motions of the arm in staccato playing, with the arm-weight pressure inserted between the down- and up-movements to secure the legato. This method of play produces the first tone of the motive with a down-arm attack, the wrist passive (but alert), except as vitalized at the moment the finger makes contact with the key, the finger itself simply defining, sustaining, and modifying the attack as needed. Following this, the second tone comes as a result of the sudden uplift of the arm, which is accompanied by complete devitalization of the wrist, so that the hand falls by its own weight backward and off the keyboard, while the finger involved in the stroke receives vitality sufficient to give impulse to the key as this movement of the hand is made, at the end of which movement the hand hangs limp and lifeless from the wrist joint. When the second note of the motive falls upon a metrically strong part, the action of the finger is intensified by a brisk inward contraction, which ceases so soon as its impulse has been communicated to the key. In all these various movements the modifying, qualitative actions of the wrist and fingers are based upon wholly relaxed states of muscles and parts, these actions being easy, simple departures from these relaxed states. Here is a principle most important, and which has a much wider application than is usually thought, namely: *all action is based upon, rises out of, and is succeeded by, a condition of non-action,—complete repose.* It has been found in general

practice that the Riemann manner of executing the two-note exercise has a tendency constantly away from rigid condition, and toward more and more relaxation and freedom of control. The wrist must relax to secure the given movements and the tone effect required.

Collaterally, an advantage to be derived from this form of practice lies in the fact that the movements of "down arm" and "up arm," being characteristic of staccato playing, both of single and double notes, a foundation is laid and constantly built upon for the playing of octaves, and, deductively, for the defining of phrases and motives through the down-arm attack of beginnings and up-arm release of finals, as in the above two-note motive. It will be found, moreover, and this is no small argument in its favor, that our best artists make constant use of this method of play in producing the most delicate as well as the most powerful effects in tone quality and phrasing.

VERY MUCH TO THE POINT.

Musical is generally admitted to be the purest and most refined of the arts because it is the most abstract and least material; it has, therefore, been considered—though not by all—to exercise a refining influence.

Unfortunately association with what is noble does not always cause an elevation of soul, as may be seen in the often quoted case of those who devote themselves to companionship with that noblest of the lower animals, the horse. The most ardent votaries of music, professional singers and players, should all, if there were anything in the "refining influence" theory, be conspicuous for mental and physical refinement; but can anyone assert this to be the case? We will only cast a passing thought on the fact that music has, during the present century, developed an entirely new characteristic—vulgarity, to wit—the demand of the vulgar class of humanity, and that in every civilized country the more vulgar music can become the larger is the number of its admirers.

Further, music is pressed into the service of those who would consider themselves refined, just at times when they are most exposing themselves as shams. For instance, look at the way it is employed as a mere cover for conversation at parties and at theatres! Next—but here we fancy we hear ourselves challenged to define what we mean by vulgarity in music and to explain how it is abstract and refined, and yet so vulgar. Vulgarity in music, then, as in everything else, is not an inherent quality, but a matter of association. Blue or mauve ostrich feathers once adorned the head dresses of the fashionable fair, but they have so long been the special ornament of East end work girls that for a lady to wear one would be to send a shudder through the whole of society. Wax flowers under a glass case, tripe and onions, the scent of patchouli, a rockery in one's front garden—all these are harmless and perhaps estimable things in their way, but by their associations hopelessly vulgar. So in music certain phrases, cadences, and particularly harmonic progressions—the see-sawing of a bass between tonic and dominant, for instance—however charming they may once have been, have sunk through the various stages of commonplaceness, conventionality, and staleness until they are abandoned to that curious class of people who use threadbare material with evident enjoyment of its very triteness.

The composers of Italian opera at the beginning of this century all laid themselves open to the charge of vulgarity in the way they revelled in a few cheap and easy effects, such as the *Andante* of Elia, the *Andante* of the *Pinella* of Donizetti, and the *crescendos* of Rossini. But for the modern composer to use any of their worn-out devices is to proclaim himself a rank vulgarian. And now please to observe how the end of this digression brings us close back to our opening statement. The vastness of music we spoke of—singers, bandmen, and so on—might perhaps find their characters elevated could they but live in an atmosphere of good music, but think of the floods of conventional and vulgar music in which for the most part they welter! Just so might we all be more estimable moral characters could we hear no sermons but good ones on Sundays. We will not say that poor humanity is more easily influenced by what is bad than by what is good, because that is pessimistic; but at least we must acknowledge that since every day adds to the stock of what is worn out and vulgar in music, the "refining influence" has a hard task to make itself felt and an ever-increasing current to battle against.—*Musical Times.*

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A VALUABLE CONTRIBUTION TO MUSICAL CRITICISM.

BY KOLUS ANLEY.

The January *Century* contains a notable essay on Robert Schumann, by Edward Grieg. It should be read and pondered by every earnest student of music. It is of great value to piano students, although a very small portion of the essay is devoted especially to the consideration of Schumann's piano works. We give a brief analysis of some of this great critic's opinions, which seem especially interesting to pianists.

1. GENERAL ESTIMATE OF SCHUMANN.—Mr. Grieg finds that Schumann's art has exercised and is exercising an influence in modern music which cannot be overestimated. "In conjunction with Chopin and Liszt he dominates at this time the whole literature of the piano, while the piano compositions of his contemporary, Mendelssohn, which were once exalted at Schumann's expense, would seem to be vanishing from the concert programme." * * * * "Schumann is the poet, contrasted in this respect with his greatest successor, Brahms, who is primarily the musician, even in his songs. With Schumann the poetic conception plays the leading part to such an extent that musical considerations, technically important, are subordinated, if not entirely neglected. * * * * And just as Schumann was the first interpreter in modern music of the profounder emotions and true intensity of sentiment, who could claim with Beethoven, when the latter had finished his 'Missa Solemnis,' 'From the heart it has come, to the heart it shall go,' so now the spirit of unreason, pettiness, and envy having passed away, all hearts, old and young, respond jubilantly to Schumann's art, and honor him as a man, pioneer, and artist." * * * * "But whatever his imperfections, he is yet one of the princes of art, a real German spirit, to whom Heine's profound words concerning Luther may well apply: 'In him all the virtues and all the faults of the Germans are in the grandest way united, so that one may say that he personally represents the wonderful Germany.'"

Therefore Grieg makes Schumann a world-conquering force without an equal in his department.

2. ESTIMATE OF SCHUMANN'S PIANO COMPOSITIONS.—The critic finds the first great creative period of his life chiefly devoted to piano music, a music in which he discovers a "new and original spirit, great wealth, depth, and poetry." "The Fantasia, in C major, with its daring flight and its hidden undertone for him listens secretly, as the motto declares: (Für den der heimlich lachst); his F sharp minor Sonata with its romantic enthusiasm and its burlesque abandon; Kreisleriana, The Carnival, David's Bändelritze, Novelties, only to name a few of his principal works,—what a world of beauty, what intensity of emotional life are hidden in these, and what bewitching harmony out of the very soul of the piano for him who is able to interpret, for him who can and will hear." Of Schumann's famous piano concerto Grieg says: "It is inspired from beginning to end and stands without a parallel in musical literature, and arouses our wonder no less by its originality than by its notable avoidance of a mere objective virtuosic style; it is beloved of all, played by many, well played by a few, and comprehended by still fewer, nay, perhaps by a single one, his wife."

3. HIS PIANO ACCOMPANIMENTS.—An excellent word here about the relation of the piano to Schumann's songs. He claims that Schumann developed what Schubert began. "And woe to the singer who tries to render one of these songs without keeping a close watch of what the piano is doing, even to the minutest shades of sound. I have no faith in a renderer of Schumann's songs who lacks appreciation of the fact that the piano has fully as great a claim upon the interests and study as the voice of the singer; nay, I would even venture to assert that, up to a certain point, he who cannot play Schumann cannot sing him, either. In his treatment of the piano, Schumann was, furthermore, the first who in a modern spirit utilized the relation between song and accompaniment, which Wagner has later developed to a degree which fully proves what importance he attached to it. I refer to the carrying of the melody by the piano

or the orchestra while the voice is engaged in the recitative." * * * * It is, however, true that Schumann only hints at the things out of which Wagner strikes a perfect system, but there is this to be said, that Schumann is here the far-seeing spirit who planted the tree which later in modern musical drama was to bear such glorious fruit.

4. SCHUMANN AS A PIANIST.—This interesting writer also calls attention to the fact that Schumann's compositions evidence the most intimate familiarity with the subtle secrets of the piano; "nor need any one be told that he was a most admirable player." He says that Ferdinand Wenzel, who was a teacher at Leipzig Conservatory, used to recall with sad pleasure the many evenings "in the old time when he would sit at twilight in the corner of the sofa in Schumann's den and listen to his glorious playing."

5. SCHUMANN PLAYERS.—Mr. Grieg also calls attention to a lamentable fact that many excellent performers falsify Schumann almost beyond recognition. They play Liszt well, they play Mendelssohn in an inspiring manner, but Schumann they do not interpret. Every lover of Schumann has been impressed by this fact. A true interpreter of the Schumann music is a rare poetic spirit, such as we do not often discover. "All attempts at artistic treatment, and a well studied execution of details, cannot compensate for the lack of that warm, deep tone which a real interpreter of Schumann will know how to produce. As different as learning Mendelssohn's art of orchestration is from that of Wagner, so different is the coloring of Schumann from that of Liszt; and to give this a vivid expression on the piano imposes so great a task upon the performer that it calls his whole personality into play. He must be able to orchestrate upon the piano. Only then will he become a Schumann player in the sense in which we speak, for instance, of Chopin players, that is to say, performers who to be sure are able to play a good deal besides, but play Chopin to perfection. Wagner somewhere expresses the opinion that a sympathetic nature is required even to comprehend his meaning. This is no less true of Schumann, who, in his demands upon the player's comprehension, ventures to propound this postulate, 'Perhaps only genius can completely understand genius.'"

6. THE FASHIONABLE ESTIMATE OF SCHUMANN.—He has some interesting remarks concerning the derogatory judgment of Schumann which he believes to be fashionable in certain influential cliques. This is one of the fashions that has continued for many years. He calls attention to the fact that it is all the more remarkable because of the many advantages which Schumann enjoyed. "He lived in the very center of the musical world, occupied important positions, being at one time a teacher in the Leipzig Conservatory, and was married to one of the most soulful and famous pianists of his day. With his wife he even made musical tours, from which he brought home with him many evidences of his unpopularity. Thus, in the year 1843, he accompanied his wife to Russia, where in many of the principal cities she was received with great enthusiasm, and where also she endeavored to introduce the works of her husband. Let it not be forgotten that in 1843 Schumann had already written and published much of his most beautiful chamber music and even his symphony of B flat major. Nevertheless, it is said that at a court soiree, where Clara was greatly fêted, one of the most exalted personages addressed him in this wise, 'Well, Mr. Schumann, are you, too, musical?' What artist is there who could not relate similar incidents? The reigning princes and their hangers-on seem to possess a peculiar aptitude for uttering stupidities when they have the misfortune to stray within the pale of art, but what happened to Schumann is a signal instance of what can be achieved in this direction by those who represent the claim 'We alone know.'"

7. SECRET OF SCHUMANN'S UNPOPULARITY.—"The chief impediment to Schumann's popularity was his total lack of that faculty of direct communication, which is absolutely indispensable to the making of a good conductor or a beloved teacher. I fancy, however, that he was himself very little troubled about this; in fact, he was too much of a dreamer. Proof is not wanting

that he actually took pride in his unpopularity. Thus, in a letter to his mother, he writes, 'I should not even wish to be understood by all.' He need give himself no anxiety on that score. He is too profound, too subjective, too introspective to appeal to the multitude. * * * * It is rarely the happiest inspirations of a creative spirit that win the hearts of many. In that respect the musical intelligence of the so-called cultivated society leaves much to be desired. However, the other arts are scarcely more favorably placed. Everywhere it is cheap art which has the monopoly of appeal to the general intelligence."

"GOOD ENOUGH TO PRACTICE ON."

BY ERNEST SMITH.

THERE is perhaps no greater mistake than the above very common statement about an old, or I would prefer the term inferior, pianoforte; for how is it possible for a teacher to entuse her pupils if she is restricted to an instrument of imperfect tone, whose strings vibrate audibly when struck, whose keyboard is out of proportion, and of which every key may or may not stick down when struck.

Such instruments have a depressing, not to say demoralizing, influence upon those who use them, and if a young child is obliged to practice day after day on an instrument of this kind he will have an entirely wrong idea of sound, both in the matter of pitch and volume.

Again, the touch necessary to produce any sound out of the inferior pianoforte must necessarily vary according to the degree of defect. Some notes will sound if only looked at, others require a heavy thump so as to jerk the hammer against the wire, while there will be one or two keys so accommodating as to remain just where they are put until pulled up to their proper place again.

Now, it is not necessary for every person to possess a piano worth a thousand dollars, but I would urge the advisability of purchasing a good old instrument in preference to an inferior new one in a showy case. And these are my reasons: First, a good old piano is almost sure to be in a good case; and secondly, the mechanism of the old instrument is, in nine cases out of ten, reliable. A case to illustrate my argument has just come under my notice. A very showy instrument was purchased a few days ago from a local agent, and when asked to "try it" I gladly went to the house to do so. I was greatly disappointed, however, for I found that the instrument had no quality of tone, there was a peculiar metallic ring about it which was most unpleasant, and what was worse than this, the instrument was completely "run down." All the work was in the case.

This class of pianos finds its way into the homes of those who are unable to judge its value, and is especially unfit for practice. I had a pupil once who had gone some distance in her musical education, but who had labored under the difficulties here mentioned. When she was asked to play a piece of music at the house of a mutual friend she opened the piano (an old one, but in perfect tune) and was so much confused by the difference in the quality of tone that she almost broke down. The fact was she did not recognize the music as she played it and was afraid she was playing incorrectly.

It is necessary that our pupils shall have a correct idea of the volume and pitch of the pieces they practice from the very first. If they do not, as soon as they have a good instrument they have to unlearn what they know and begin again. No instrument is too good to practice on; therefore, get the very best that your means will allow, remembering that a highly polished case does not add anything to the quality of tone.

Musical talent may and may not imply pianistic talent; but taken separately, the former is of a higher order than the latter. A pianist may be a great specialist without being much of a musician, but to be a truly great artist, he should be an accomplished musician also.

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CLASSES IN BIOGRAPHY AND MUSICAL HISTORY.

BY THOMAS TAPPER.

MANY teachers have asked me to suggest some work which may be done with young pupils to the twofold purpose of rendering the piano yet more interesting by combining with piano study some congenial work in Musical History and Biography. I will try to make some suggestions, briefly, to this end.

The available musical literature for children is very little. There are few, if any, books on this extensive subject which may be placed in the hands of young readers to their great gain; yet, that is not to be wondered at. There are, again, comparatively few biographies available for their reading, in fact, I believe there is not one written down to children; there are collections of biography, none of which seems the best that could be produced out of the plentiful material there is at hand. Turning in another direction, there are few books about music which are designed for the young; and, all in all, it seems they are poorly provided for; but every year adds something, and there is hope that more and more will be written for them about the art to which so many of them devote a part of their study time.

Let me suppose the teacher desires her students to know something about Robert Schumann. Starting about it in a logical way she would say to herself this: "My problem is to instruct my children regarding the life and works of Schumann; I must not expect to do very much at once; I must be careful to look over the subject myself; I must provide myself with whatever means I may command which shall assist me; and, lastly, and most important of all, I must please and stimulate my little listeners. I must not weary them in trying to make the subject highly educational." This, then, is her problem, fairly well stated. We will now suppose she has decided to devote an hour or so in the afternoon or evening to her Schumann class.

Being a teacher of piano there is at once available for the class in mind all the pianoforte music of Schumann, in this way: the teacher undoubtedly can select a few works which she can play to her little ones, and from at least two of his works, namely, Op. 15 and Op. 68, there may be selected works for the children to play. Also, it may be that a few of the little songs from Op. 79 may be sung to the children, or perhaps by them. Even though little material be drawn upon, it will be seen already how full of interest is so slight an endeavor. Looking over the literature about Schumann and his works we find several biographies, some critical estimates, volumes of his own writing, and some early letters. At once it is evident that there is nothing here fit for a child's reading, so it becomes our problem to make it fit reading. It will be necessary for our teacher in question to be familiar with the story of Schumann's life; this she can learn by the perusal of a brief biography like that by Von Wasielewski; and for her part, in the beginning, she will tell the children about him, particularly about his youth and about his home life. No nicer test is possible of a teacher than the selection and sequence of what she would tell her children in such a way as this. It is seen, then, that the first item of interest in her "Schumann Talk" is the story of his life, briefly and interestingly told.

There have recently appeared some volumes of "Early Letters," by Schumann, translated into English by May Herbert, from which it is easy to make admirable selection, which shall serve for six or eight minutes' reading. In connection with any study of this kind, even for children, I believe in studying a map. And, further, I believe that every music teacher, whether she has been abroad or not, should own a copy of Karl Baedeker's "Northern and Southern Germany;" indeed, I deem them the more valuable to those who have not been in Europe. All biographical study which is done together with study of the locality in which the activity was lived is doubly interesting and makes a more lasting impression upon the mind.

Let us now see what we have to offer our children in the way of an outline plan.

I. The teacher will read, or better, she will tell the

story of Schumann's life, in simple language, not in too great length and with particular emphasis upon his early years and his home-life in general. She must have a photograph of him, one also of Clara Schumann, a map on which it may be shown where he lived and how far he travelled; also she should have, if possible, a photograph of one of his dwelling places.

II. Some of the children should play selections from Op. 15 and Op. 68, and the teacher should tell them how old Schumann was when he wrote these works, where they were written, and for what purpose.

III. Either the children should sing or they should listen to some one else sing a song or two from Op. 79.

IV. The teacher may play one or two works, say the "G-llen," and the F sharp major Romance, or whatever she may deem best.

V. A very little reading from his "Early Letters" and from his "Rules for Young Musicians" may now follow; and, lastly—

VI. A few other selections from the children who have not already taken part may be heard.

To conclude, the teacher may, if she deems it best, question her class to learn what they have retained from their little lecture recital; but I should say not too closely, for it must be kept constantly in mind that such meetings are primarily to interest the children.

It is possible to form about every one of the composers a definite programme for this purpose, which shall be at once interesting and instructive. The more pains of this kind a teacher takes the more interested will her students become; and the more interested they become the longer she will keep them. And, further, the greater interest the teacher makes for her charges the more they will do for her; and, let it be remembered, the interest must be truly an interest from a child's point of view.

The following list of works on music are adapted to the comprehension of children and contains about all the available musical literature for the young. The prices here given are retail, from which there is a professional discount:—

"Tune Masters" (Barnard)	\$1.50
"Great Composers" (Butterworth)	1 00
"Story of Music and Musicians" (Lillie)	1 00
"Letters from Great Musicians to Young People" (Crawford)	1 25
"Musicians in Rhyme for Childhood's Time" (Crawford)	1 50
"Story of M-jor C. and His Relatives" (Doff)	1 00
"Young People's History of Music" (Macy)	1 00

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"I WANT you to feel," wrote Mr. Rusklin to a young friend, "I want you to feel that long and steady effort, made in a contented way, more than violent effort, made for some strong motive, or under some enthusiastic impulse. . . . I am afraid of this prize-getting temper in you—chiefly, I suppose, because I have suffered much from it myself, vanity of various kinds having caused me the waste of half my life, in making me try to do things better than I could, or to do things that I could not do, or to do them in ways that would bring me credit, instead of merely in the proper way. . . . It is not by any effort of which you can possibly be vain that you will do great things." Golden words these, that in our competitive days might well be written up in every schoolroom! A similar thought was evidently in Dr. Mackenzie's mind when he addressed an enthusiastic Welsh crowd at Pontypriid the other day, and hinted that they were neglecting the substance for the shadow—were in danger, perhaps, of coming to regard art as a means of prize-getting rather than as an end in itself; and the idea was driven home in still simpler fashion by a distinguished Welshman, Sir David Evans, ex Lord Mayor of London, who said, "One thing that is wanting on the part of those who take part in these musical competitions is a better knowledge of music." Of course there has been the usual patriotic outcry, and shallow minds have not omitted to trot out the stock argument made use of in such cases. "We prefer the technical ignorance of the Welsh," says one wisecracker, in a contemporary, "to the less natural (!) jangling of the North of England people, with their superior knowledge of the technique of music." Again: "We would not barter nature's gift to the crowd for all that science can confer on the few."—*London Musical Times*.

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WOMEN'S AMATEUR MUSICAL CLUBS.

BY ERNEST HELD.

Music culture is of comparatively recent date in America. The old cities of New York, Boston, Baltimore, Philadelphia, etc., have enjoyed it for a century or more; but the great mass of the American people had more important tasks to perform, had to conquer the primeval forest, drain swamps, raise crops, build log cabins, hamlets, villages, cities, schools, churches, factories, railroads, canals, before they could think of refining and cultivating their minds and homes by the arts and literature.

The village singing school was the nursery of music; then followed in the forties and fifties the music conventions, led by such men as Lowell Mason and Webb, Johnson, Root, Emerson, and others, who traveled from place to place, drilling the local singers in concert choruses and introducing at the same time their new collections of church and secular music. Upon this soil fell the seeds of higher music, sown lavishly all over the land by traveling orchestras, concert troupes with stars of the first magnitude upon their lists, such as Jenny Lind, Thalberg, Ole Bull, Christine Nilsson, Viennetemps, Rubinstein, Wieniawski, Patti, etc., or chamber music clubs—for instance, the old Mendelssohn Quintette, the Listemann Club, and others.

These missionaries in this musically dark continent met everywhere delighted audiences, brilliant receptions and ovations, but no artistic appreciation by the masses.

During the last two decades, however, critical musical knowledge has spread in wider and deeper waves through the American people, a progress which has been favored by various agencies, namely, better teachers, music teachers' associations, music schools and conservatories, better music publications and periodicals, and last, but not least, the women's amateur music clubs. They have sprung up in many places, even in little inland towns in remote corners of our broad land.

The enthusiasm for and love of the best in music which animated the founder of such a club has leavened the whole, and has borne wholesome fruit in fine programs and fine artistic execution.

With a view of making the progress of such organizations steady and easy, and removing possible stumbling blocks out of their pathway, I venture to give a few hints, as results of my observations:—

1. A club may be composed of ten to fifty active members, according to size of town, who pay about two dollars annually, and as many more patron members, who pay double the amount.

2. In the selection of active members great discrimination should be exercised, and only such ones admitted who can play in a finished style a Haydn or Mozart sonata, or the easier compositions of Mendelssohn, Schubert, Schumann, Grieg, Chopin, Tschaiikowski, Moskowski, Rubinstein, etc. Such candidates should present themselves before a competent committee of examiners, who, if convinced of the candidates' abilities, propose their names to the secret vote of the whole club.

3. Members should aim less at winning the glory of playing difficult compositions, but more at giving an excellent and artistic interpretation, even of simpler works.

4. How often the club should meet—weekly, semi-monthly, or monthly—depends on the leisure and capacity of the members to give to their pieces sufficient and conscientious practice, if possible under the guidance of a professional musician. Large clubs can meet more often than the smaller ones.

5. The length of each session may be from one to two hours. The composer's name, opus number of the piece, and time required for its performance should be early reported to the programme committee, consisting of at least two members, one for the instrumental, the other for the vocal department, who must be well versed in musical literature.

6. Each programme should contain at least two numbers of pure classic music, to assuage the fever produced by the often passionate frenzy of the modern school.

A few remarks on the character of composer and com-

position, not only biographical dates or anecdotes, but critical analysis and comparison, may be profitably read by the performer, who would thus be compelled to study our rich musical literature. Works like the following furnish ample material:—

Recent Music and Musicians	Moschles.
Music and Musicians, 2 vols	Schumann.
Mendelssohn	Ferd. Hiller.
Richard Wagner and his Works, 2 vols	Finck.
Mendelssohn's Letters, 2 vols	Liszt.
Chopin	Liszt.
Robert Franz	Liszt.
Famous Composers	B. E. Woolf.
Great Violinists and Pianists	Geo. T. Ferris.
Italian and French Composers	Geo. T. Ferris.

7. A grand piano is an essential help to a club, as many players depend upon its fine responsive action for artistic effects.

8. Large rooms in a private house, with its home air and artistic accessories, are preferable to a public hall, where invidious imps of stage fright lie lurking under the platform, ready to seize an unwary victim. May kind sympathy and friendly bearing always assure the timid debutante!

9. Distinguished artists should occasionally be invited by a vote of the whole club to give a few numbers before them; or, better still, a concert company of decided merit might give a concert under its auspices. Invited guests might occasionally listen to the regular or extra performances of the club.

It is most gratifying to a musician to perceive what beneficent influence clubs with high aims can exert in a community.

It is already noticeable that the customary conversation, which in social gatherings increases in loudness with the crescendo and forte of a player (singers command frequently better attention), is beginning to subside on such occasions.

MUSICAL TASTE.

It is a question which puzzles all pianoforte teachers, how to properly develop musical taste within the pupil. We all feel how absolutely essential it is that students of music should learn to love the masters who are our ideals; and with what despair do we hear such remarks from our pupils as "Oh, that horrid old Bach," or "Dreadful old Beethoven." Painful as this secular moment's reasoning will show us that such expressions are really heartfelt, and that the heart must be changed before delight can be experienced in the antique forms of composition.

The proper course to pursue is to study the history of the past backward, after attaining familiarity with the events of the present. This rule works admirably in the study of any history, and especially in musical history. A certain writer has said, "No amount of Mark Twain will educate the taste up to Wordsworth and Browning." Be this as it may, it would be a stupid, dull task to put all our children to reading Shakespeare at the outset, in order to develop classical literary tastes. In musical study, every child will cry for a Waltz, that is the first musical form he pines for. He has had already the experience of listening to this form, has learned to love it, and now desires to possess it. Let him have it. Keep the past yet in the background; he must experience first the present. After the first waltz is assimilated, does he want another? perhaps so, and he will soon culminate in nausea. I have taken the "Waltz" period as the first. It usually is, though in some pupils whose surroundings have been very common, the "Jig" period will precede the "Waltz," and after the Jig nausea will float in as a heavenly messenger, and the tyro will think he has reached the climax of musical grandeur. Of course, a love for waltzes will include that for all modern dance forms, one of each of which, if mastered, will probably have satisfied the pupil, and the teacher should go a step backward and bring out the Minuetto, the Rondo, etc., sprightly, pleasing forms, that, if rightly selected, will do much toward cultivating correct taste. Now a nocturne will be appreciated, and by this time a plain Waltz sounds common. Choose now a few brilliant things from Spindler, from Lichner, and Bohn, interspersing them with the tuneful melodies of Jongsman, Easten, etc., and afterwards you may take up sonatas with a relish. Begin with Kuhlau; take Mendelssohn, Schumann, Weber, Mozart, Beethoven, Haydn, in order; and by the necessity of Bach will appear, and then the work of imparting classical taste may be said to be finished.

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The names of the competing editions of Chopin's works is legion. Many of these editions are incomplete in one way or another; few can claim the proud distinction of being (even as far as they go) truly faithful transcripts of the great musician's own conceptions and intentions. Traditional tenets concerning details of interpretation are apt, especially after the lapse of nearly half a century, to become not only vague, but tinged to a greater or lesser degree by individual temperament and bias. Further information gathered at second hand can never bear the same convincing weight as testimony from the master's own words and writings. Even Kindworth, whose Chopin edition is so justly praised, never heard Chopin play at all; he could not drink at the fountain head, and had recourse to make up for this great lack by an assiduous collation of printed and manuscript sources and hearsay evidence, aided, it must be admitted, by his thorough musical and special pianistic training, and by indispensible natural gifts.

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PUBLIC v. PRIVATE PUPILS' RECITALS.

BY T. L. RICKARD.

ALL good teachers—progressive musicians—give pupils' recitals. I never met the teacher who could deny that great benefit accrued from them. They, more than any other single agency, will build up a connection, and develop and elevate the musical taste of a community, and make a demand for better things. They generate enthusiasm and more energetic work; for if pupils know that they have to play they will certainly put forth extra efforts to excel. Then they advertise the teacher as nothing else will, and he gains in popularity thereby. In fact, I have come to look upon the pupils' recitals as a *sine qua non* of successful piano teaching, and there is only one subject that I have more at heart. (I hope to air that one subject later.)

I notice, however, that some teachers give private musicales and others give them in public. I have tried both, and now want to give the fruit of my experience for any one who may care to consider the matter. I commend those teachers who have got so far as the private recital. They are away in advance of those who give none. But the private musicale (by this I mean that given at the residence of the pupil) cannot be compared with that given publicly at the music rooms or hall.

In the first place, the rooms in the majority of houses in our country towns are not large, and offer little seating accommodations, and this at the cost of much trouble on the part of the householders. Second, part of the audience will be in one room and part in another. Third (an important consideration), the piano will be entirely different from what the players are accustomed to. We all know what this means. Fourth, special invitations, as a rule, are given, and ill-will is likely to follow from the fact that somebody is bound to get "left," for it would be needless inviting one hundred people into a room not big enough for fifty. But the greatest hardship is that the teacher cannot make the invitations, and hence the people he wants most are not there. Fifth, the musical atmosphere will be wanting. Sixth, the teacher gains nothing in the way of advertising. Suppose the musicale is at the home of Father A.—Well, Banker A.—'s piano is mentioned, and Banker A.—'s "palatial residence" is mentioned. Banker A.—'s accomplished daughter is mentioned; but the teacher, "Oh! where is he?"

There is another side to this. Miss B.—is your best player. She is poor in this world's goods, and it is only by dint of economy and sacrifice on the part of her parents that she can study at all. If a musicale is given at her home she cannot play for the conviction that will force itself upon her that Banker A.—'s house was so different to hers, and that everybody else is thinking so too. Seventh, there is in any case extra work entailed on servants, housekeepers, and mothers, who may already be overworked.

There are no such disadvantages attending the public recital. General invitations may be given and a large crowd brought and seated without special trouble to anybody; and further, the audience need not be acquainted with each other to enjoy themselves. Pupils have recited their lessons on the piano and are to a certain extent accustomed to it and feel more secure; and in case the recital is in the studio, there is the musical atmosphere that means so much. There is no rivalry except a musical one, and each pupil plays under more advantageous circumstances than are possible anywhere else. The chief benefit, however, is reaped by the teacher. He is freely advertised, and his recitals are talked of, looked forward to, and enjoyed (for, of course, they will be all free). I do not believe that the private recital has a single feature to recommend it except as a social matter, and it is not a success at that.

Have public recitals by all means.

REVIEW.

"Musical Education and Musical Art," by Edith V. Eastman, Damrell and Upham, Boston, publishers. This new work will be especially valuable for parents of musical children. But any lover of the art will enjoy

the reading of this book, and be benefited thereby. The author quotes from some score or more standard writers upon musical art. But her own observations are replete with fruitful suggestion. The book is a good one for the library of musical clubs. And it is one that should find a place in all public libraries. It will lead the reader to a better appreciation of the utility and dignity of music, and of its mission in the daily life of the people.

C. W. L.

THE REASON WHY.

BY CHARLES W. LANDON.

"THERE has been a great advancement in the teaching art, especially in the ways of teaching piano, within the last few years, and I have made up my mind to attend a Summer Music School, because the recent graduates of the best conservatories will, soon outrun me on my old and well-occupied field, if I do not fit myself to still be a leader in my profession."

One pupil out of scores would play with a musical and discriminating touch, one out of a hundred with an effective expression, one out of dozens would use the pedal with intelligence, few had much if any natural or acquired taste, but by the methods of "The New Teaching," these invaluable essentials are as teachable as is time or note reading. Not all pupils will be artists, but where one out of great numbers need to become a fine performer, the great majority now become so under the potent influence of the improved methods.

Phrasing has become almost a "fixed science," and is easily taught. Touch in all its beautiful variety of tonal effects is in the power of any well or ordinarily formed hand when coupled with mental command ability. Expressional effects are classified and taught easily and successfully. Pupils by the methods of the new teaching, play with brains as well as fingers. Taste is now developed on lines plainly laid down. Technique is come at by pleasant and short roads, as compared to those of the past decade. Our best teachers have taught their pupils to sing with the fingers, rather than to play notes. Emotional and musical feelings are refined and taught how to find an easy and eloquent expression through the hand. Pupils are now formed into musicians as well as players. There is now a generation of young people coming to the front who do not drop their music as soon as they come into active life, but are the leaders of musical societies, they are the life of their local musical circles and communities.

It is for the purpose of learning how to teach in the New Education that THE ETUDE office has perfected arrangements for a Summer School of Music, conducted by the best teachers of our times. On the four weeks devoted to this work, the student can gather a fund of new ideas and ways of working, and get an inspiration that will be invaluable. To the teacher who is in earnest, four weeks of such instruction and contact with musicians will give material for years of self-improvement, and will transform the old and worn-out ways of teaching into the newer forms of giving instruction, hinted at above.

THE ORIGIN (?) OF CERTAIN COMPOSITIONS.

FULLMER was once met in a heavy shower by a friend who was unprovided for the elements. "Lead me your umbrella," said the latter, whereupon Fullmer at once composed the song, "Wait Till the Clouds Roll By."

A COMPOSER of eminence being told that some of his music was trashy and that he had better "turn over a new leaf," at once wrote, "When the Leaves Begin to Turn."

FRANK ART once travelled on a railway where he was allowed "five minutes for refreshments," in which to eat his dinner. Observing the furious gulps made by his fellow-travellers to get their money's worth in a limited time he composed, "When the Swallows Home-ward Fly."

CHARLIEBET wrote "Take Back the Heart," to a partner at whist who revoked when diamonds led.

SIR A. SULLIVAN, upon arising one morning, and going out in the back yard for an armful of wood, and finding it had been stolen during the night, sat down in a furious passion and wrote, "The Lost Chord."

SOME SECRETS OF PRACTICE

DESIGNED TO ENCOURAGE THE AMBITIOUS BUT DISCOURAGED STUDENT.

BY MADAME A. PUPIN.

THERE was once a lady who had had every advantage of education that a wealthy father could give. Having a fine taste for music, she had taken piano lessons of all the distinguished teachers of her day. Mr. A., Prof. B., Monsieur C., Herr D., and Sig. Z., were all fine performers themselves, but not one of them had made this girl able to play a single piece in artistic style, or as they played it. When this lady had arrived at the age of thirty-six she was a widow with one child, a son about fifteen years of age. She had given him lessons on the piano herself for a few years, but wishing him to have the advantages of modern methods, she engaged a teacher for him, a young woman who played with unusual accuracy and most exquisite taste. After carefully observing the method of instruction for a few weeks, the lady decided to take lessons herself. After a few lessons she exclaimed, "Now I first learn how to play! Miss G., you inspire me; first you make me think I can learn to play this piece at some future time, even as well as you play it yourself; and, again, you show me how to go to work to do it. All the other teachers I have ever had have given me the impression that I could never do what they did. If they had said in words, 'I am a great artist and you are only an ignorant girl, who can never hope to reach my altitude, but I give you lessons because that is the way I make money,' they could not have spoken more plainly than they did by their manner. I now see how superficial my instruction was. I played scales—my own way—at every lesson and I stumbled through some pieces, and I do not remember that my teachers ever corrected anything but my fingering, and when the lesson was over, all they said was, 'Be sure and practice three hours every day; or, I hope you will play that bet or next time,' and not a hint as to *how* I was to do it, even if I did practice so many hours. I really think I was overawed by the immense superiority of my teacher. How many times I've listened to a rippling chromatic that died away in a whisper, and wondered if I could ever do it like that; but the gleam of the teacher's eye said, 'Do not think it for a moment, this is a mere nothing for me, but for you it is the unattainable'; and so it has been till now, when you inspire me with such hope. You do not think I'm too old to learn, do you?"—to which Miss G. replied that it was never too late to learn, that she believed Baron von Humboldt learned a new language when he was seventy.

There often seems an immeasurable distance between the teacher and the pupil, between the attainments of the teacher and the efforts of the pupil, and consequently the latter studies without hope. Practice is discouraging; hours of fatiguing practice and endless repetition seem to bring us no nearer to perfection; one appears sometimes almost to be practicing away from the goal, instead of toward it. This idea ought to be instilled into the minds of pupils,—it is not the time we practice, but *how* we practice that brings the desired result. Some persons seem to imagine that imperfect practice with the mistakes slurred over, if persisted in for any length of time, will bring perfection. Such persons remind one of the lady who said her little boy had a habit of telling lies, but she did not correct him, for she thought he would outgrow it.

Only listen to this group of students who have just come from a piano recital. "D-d you *ceer* hear such rippling, pearly scales? Now my scales sound like a cart going over cobblestones." "How can any one play so fast and have every note perfect?" "Did you notice that in the fortissimos there was not the slightest approach to pounding; only the greatest fullness of tone, almost like an organ; do you suppose we could ever do that?" "Now will you tell me how they make those dreadful skips and always come down on the right key?" "Well, the thing I don't understand is how they make it seem so easy when we'll know how immensely difficult it is; why that man didn't make any more of that run in double thirds, than I would of a scale of five notes." "Don't you suppose these great artists have some way

of going at the difficulties that we don't know anything about, some way that makes them succeed where we fail?" Yes, Sophronia, they have, and you could do the same, too, if you knew how.

To an artist there are no difficulties that are insurmountable, as he has one strategy or another, that is sure to conquer them sooner or later. The weapons of his warfare are known to him, though perhaps not always consciously. Some artist teachers are like the great Liszt; they can do it for you and they can tell you to do it, but cannot tell you *how* to do it, as they do not themselves analyze their method of doing it. Some teachers who do not play never learn these secrets, for they are learned by experience. Some teachers know them, but do not tell; for they say, Why should I give away my secrets, so that others know as much as myself! But the artist teacher who analyzes his methods of study, who remembers the time when he did not know how to do it, and how he learned to do it, will be able to tell.

The great trouble with those amateurs who try to imitate an artist is that they begin where he left off. They buy the piece they heard him play and practice it diligently, trying to reproduce the same ease, grace, delicacy, expression, and finish, but they begin at the wrong end and the result is failure. All practice has three stages, as will be more fully explained later. In the first stage we put all the attributes we wish discernible in our finished piece; put them there consciously and by force of will. In the second, we hold them there, partly by habit gained in the preceding practice and partly by will; but the third stage is the finished piece, which plays itself, that is, the fingers do the work unconsciously, leaving the mind free to express the fancy of the performer. To think that any one unfamiliar with the requirements of the early stages of practice can take up a piece and learn to render it, by any amount of practice, as the artist renders it, is absurd.

Another trouble with many who play brilliantly is that their foundation work is defective, though they may not be aware of it. They may play the Rhapsodies of Liszt, the Nocturnes and Scherzos of Chopin, and difficult pieces by Rubinstein, in a most brilliant manner, yet if you take out one passage and ask them to play it in a different way, or even in a slower tempo, they are unable to do it in any but the headlong pace in which they are accustomed to play it; and that great revealer of secrets—the Virgil Practice Clavier, with its tell-tale clicks—would show them glaring faults where they imagined themselves perfect.

But do not be discouraged, Sophronia, all your aspirations may be realized, all that you have admired in that artist's playing may be yours. Would you play with absolute precision? The road to it is clear and straight. Would you attain velocity? It is yours to get. Would you have your playing characterized by brilliancy? You may. And by delicacy? This is more difficult, but it is also attainable. Would you lose your miserable habit of hurrying? Would you acquire the ease that can toss off a difficult cadenza as though it were but a scale of eight notes? Would you learn to memorize your music, so that you can play it at all times and under all circumstances? All this you can do—when you know how, and the rules are as definite and reliable as any exact science.

Some finished performers may have practiced no more than some unfinished players, but it is their method of practice that has made them what they are. They went to work in a rational, scientific manner. Their secrets are about to be revealed, and when you know them the knowledge will be to you like the axe in the hand of the woodman, when he hacks at the base of the tree: if he hacks long enough the tree is bound to fall. But some trees are thicker than others; however, with his axe in hand he is certain of the result, *sooner or later*.

The rules of practice for some players might well be a series of "Don'ts"; their commandments might all begin "Thou shalt not," as many confirm and emphasize faults, which it is the supposed object of practice to get rid of.

What you want to know, Sophronia, is, whether there is any method of practice by which you may be certain you can learn a piece if you begin to study it, and play it with the finish it requires and with the ease that conceals effort, and accomplish this in a minimum amount of

time. Yes, Sophronia, it may be done, and I am going to write you a letter and tell you all about it, for I have had the privilege of seeing some distinguished virtuosos at their practice, and I was surprised at some of their little secrets, and will reveal them to you.

ENCOURAGING YOUNG MUSICIANS.

HUMAN nature is weak the wide world over, especially when it comes to consider the traits, characteristics, talents, and propensities of children. We of older growth are susceptible to flattery and crave encouragement, and yet we wonder why our children wish the same things. If our girls or boys show a remarkable taste for any of the arts, we at once say that she or he inherited the "talent" from his parents; if she or he gives evidence of stupidity, it is a "propensity" which came from an uncle or an aunt. But if the child is irretrievably wicked or vicious, then she or he came by this most undesirable "trait" or "characteristic" from associating with people similarly inclined, or inherited it from the great grandfather.

The aunts and uncles and great-grandfathers, it will be seen, are held responsible for the obnoxious tendencies of the children, while the parents take unto themselves the glorious achievements of their offspring.

We do not propose to go into a metaphysical analysis of the subject, but will simply say that heredity has nothing whatever to do with your child. You yourself might be able to perform on the piano with the dexterity of Paderewski or Joplin, but that is no reason why your son should take to music as a profession. Whether he has or has not a talent in that direction, it has nothing whatever to do with you. Or you may labor under the delusion that, because you cannot distinguish one tune from another, your son is therefore so blessed with a taste for harmony. Banish this thought at once. Don't force your son to follow out certain lines to gratify your own whims. Perhaps you are following in the footsteps of your father and are doing a profitable business at the old stand. That is no reason why your boy should take up the same calling. If he chooses to do so, that is another thing. Whatever you do, let there be perfect freedom.

Young people should meet with encouragement from parents in any walk of life they may select, especially in music. Your boy may express the desire to be a musician and join the band. Don't say to him that it is a waste of time and money. Many a young man has been kept from temptation by joining a musical organization of some kind. If you love your boy, it is your duty to help him in every possible way in studying music, for it is one of the refining influences. There are many parents who carry their rulings beyond all bounds of reason. They are so anxious that their children should become something above the ordinary in musical culture that they force them to cram and study till the subject becomes positively nauseating. This is the wrong method. Kind encouragement is better. There should be a system of rewards, and all penalties and punishments abandoned entirely. A child who is forced to practice against his will, at best, amounts to but little. Let him grow from within; that is the natural, healthy way.

Force begets obstinacy, and the pupil is never at his best under such government. Better a thousand times that he follow some trade than become a half-rate professional musician.

There are more second and third-class singers and instrumentalists in the United States than in any other country on the globe, and all because in their youth they did not receive the proper encouragement, or were forced to follow a calling which wasirksome and monotonous from the beginning.

But those who ought to have seen the error before will become enlightened, and the time will soon come when we can proudly compare our bands, orchestras, and singers with those sent by the other nations of the earth.—W. H. A., in *Metronome*.

Twenty years ago the young lady of society who did not claim to play the piano was a rarity. Sensible people began to ask themselves if they were wise to make their girls—irrespective of taste—spend hours and years in piano study. Conventionally wrong to the other extreme. To-day the young lady who can play a simple hymn is in the great minority. Hundreds of our college graduates seem rather proud of the fact that they do not know one note from another. This error is as great as the other. While it is folly to try to make a finished performer of a girl with no natural bent toward music, it is perhaps a sin to allow her to grow up without some technical knowledge of what will refine her taste, enlarge her sympathies and afford her lasting entertainment for weary and solitary hours. Many of us who never advanced much beyond five-finger exercises, realize the vast little familiarity with the piano and musical signs is priceless.

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The development of music among the people is seriously hindered by the lack of a clear understanding as to what constitutes musical intelligence. This lack is by no means limited to the people themselves; they cannot be expected to have clear views on that point. The evil arises from a want of discrimination among teachers on this important subject. Having always been accustomed to associate the realities, or facts—the things of music—with a certain class of symbols, they are apt to make a standard of the signs rather than of the facts signified by them.

The point may be illustrated in this way: Let us suppose a person with great natural talent, but no means of cultivating it and no instruction whatever in the technicalities of the art. He lives in a city and thus has many opportunities of hearing music by military bands, by itinerant musicians, and in churches and cathedrals. Owing to his keen musical sense he unconsciously trains himself to a perfect recognition of everything he hears. He creates a system of his own by which he is able to analyze in a certain fashion all that comes to his ear. He can name in his own way each tone of a melody, and can distinguish the various chords. He may have no name for a chord of the seventh or diminished seventh, or a suspension, but he can distinguish them when he hears them, and is keenly sensitive to the impression they produce.

Just such a case has actually occurred in history. François Delsarte, "the founder of the science of dramatic art," was reared in the most abject poverty. When ten years of age he was seized with absolute starvation music, with a rag picker in Paris, who found him in the street nearly dead with cold and hunger, and took him to his home, such as it was. He remained with his benefactor and helped him in his avocation. F. A. Duvernoy, in an article in the *Atlantic Monthly*, 1871, gives the following account:

"While wandering about the great city in the interest of his employer, little François found his only solace in listening to the songs of itinerant vocalists and the occasional music of a military band. Music became his passion. From some of the *gamins* he learned the seven notes of the scale, and to preserve the melodies that delighted him he invented a system of musical notation. On a certain holiday when he was twelve years old, while listening to the delightful music in the Garden of the Tuilleries, the little rag-picker banded himself with drawings in the dust in the old man of accented notes, perceiving, noticing his earnest diligence, accented him. 'What are you doing there, boy?' he asked. Terrified at first, but reassured by the kind manner of the stranger, Delsarte replied, 'Writing down the music, sir.' 'Do you mean to say those marks have any significance?' 'Certainly, sir.' 'Let me hear you.' Encouraged by the interest manifested in him, the lad sang in a sweet and pure but sad voice the strains just played by the band. The old man was amazed. 'Who taught you this process?' 'Nobody, sir. I found it out myself.' The stranger proved to be a prominent musician of the city, and immediately took the little rag-picker into his care."

This discernment of the child was musical intelligence of a high order, yet according to the standard of many musicians it would not be so regarded.

THE BEETHOVEN SONATAS.

BY EMIL LIEBLING.

In studying the Sonatas it is important to distinguish the various periods of the great master, for in each different work he exhibits a truly protean variety of traits and qualities, musical moods and excellencies, each requiring careful analysis, a keen sense of fitness and constantly differing interpretative ability.

The composer of the three Sonatas, Op. 2, bears very little relation to the creator of the "Moonlight Sonata," Op. 27, No. 2, and this work is but a forerunner of the mighty Op. 57; it seems, therefore, that to interpret works of different periods properly a great many things will have to be taken in account by the artist.

The fact of specialities has been carried too far of late years; in fact, I sometimes wonder if Chopin himself was a good Chopin player. The reports of some of his contemporaries almost point to the contrary. A good pianist should, like a good Kentucky horse, be able to go all the gates, and not be obliged to run one tiresome gallop all day.

Everyone who has mastered the technique of Clementi's "Gradus ad Parnassum" and Bach's Well-Tempered Clavier can play any and all of Beethoven's Sonatas; of course, where they are used only as a pretext or a peg to hang virtuosity on, deplorable and unmusical results follow; thus the last movement of the Appassionata, Op. 57, degenerates of an into a mere finger exercise; it is with some virtuosi, as with spendthrifts, they waste their substance; and yet the sins of commission are preferable to those of omission, and an

excess of technical ability is better than its want. People who suffer from the latter take their revenge on the Sonatas by mounting the modern tripod (piano stool), and, like the seers of old, they utter weird and fantastic interpretations of matters which are plain as daylight to everyone else. It is incredible to what extent the rhapsodical utterances of diseased imaginations have been disseminated among and tolerated by musical people. The amount of satisfaction which we are apt to realize from a performance is in the exact ratio to the appreciative faculty with which we meet it; hence the same performance will to some give an emotional, to others an intellectual pleasure; to many, again, nothing but an indefinite feeling of musical happiness; to each according to his or her deserts.

A moderate technique only being required, it often happens that players of limited pianistic ability give an excellent performance of a Sonata in which a virtuoso has failed; the latter shows a whirlwind from which the listener reaps the tempest.

Occasionally we get a glimpse into the master's workshop, as in the Sonata "Pathétique," "Les Adieux," etc., but usually they represent the deliberate working out of gradually matured ideas, which it sometimes took years to mould into final shape, and not at all the spontaneous inspirations of a Schubert or Mozart.

The Sonatas of the last period may safely be left to a man of Bilow's eminence; they are far above the ability of most artists, and certainly beyond the perceptive faculties of concert-goers, and I am skeptical concerning the educational value of anything that bores people.

In order to play Beethoven properly do not add notes, nor take them off; it will not do to jiggle cleverly with the text; play the music as it is written, bring good common sense to bear upon your work, avoid both the Scylla of false sentimentality and the Charybdis of exaggerated sentiment; shun violent contrasts, which only serve to awaken those who happen to be asleep, and nlessly act on the listener like a cold douche in a hot bath. I suppose it is rank heresy to say so, but still it is an undeniable fact that a number of the Sonatas are already relegated to the position of pedagogical hack-horses and, in my opinion, more will follow.

The greater number of the Sonatas have no cohesive-ness or connection between the single movements, and the different parts might often be transposed into other Sonatas without damage. The design of the one might often as well be in another; hence I consider it perfectly advisable to use single movements for teaching purposes, particularly where, as in the Sonata in C minor, Op. 10, No. 1, the difficulty of one part is out of all proportion to the rest. Many pupils who can master the first Allegro of this work will find the Adagio utterly beyond them.

There are two collections of piano works which furnish to the student an inexhaustible fund of the most valuable material for study: Bach's Well-Tempered Clavier and the Beethoven Sonatas. The former will, if properly mastered, facilitate the study of the latter. Neither composer writes difficulties for mere exhibition purposes; nor do they hesitate to present them where necessary for the desired musical effect. Considerable pianistic development will therefore be required before any of the Sonatas can be successfully played.

The best preparation will also be found in the Clementi and Cramer Endes, which contain the leading technical problems in which the Sonatas abound, viz.: Scales and Arpeggios. I append an attempt at a graded list of these Sonatas and movements which are most practical for teaching purposes:—

- 1.-Op. 49, No. 2, in G Major.
2. " 49, " 1, " G Major.
3. " 14, " 2, " G Major (2d movement).
4. " 14, " 1, " B Major (2d movement).
5. " 2, " 1, " F Major (1st movement).
6. " 10, " 1, " C Minor (1st movement).
7. " 10, " 2, " F Major (entire).
8. " 10, " 3, " D Major (2d and 3d movements).
9. " 18, in C Minor.
10. " 22, " B flat Major.
11. " 28, " D Major.
12. " 2, No. 2, in A Major.
13. " 2, " 3, " G Major.
14. " 26, in A flat Major.
15. " 27, No. 1, in B flat Major.
16. " 31, " 1, " G Major.
17. " 31, " 3, " E flat Major.
18. " 27, " 2, " C sharp Minor.
19. " 31, " 2, " D Minor.
20. " 90, in E Minor.
21. " 81, " E flat Major.
22. " 58, " C Major.
23. " 57, " F Minor.

This list is only approximate in its present form and omits a number of equally desirable works. The following will also be found to contain musical and teaching material of the highest value: Variations and Fugue, Op. 35; Variations in F, Op. 34; thirty-two Variations in C minor; seven Bagatelles, Op. 33; two Rondos, Op. 51; Andante Favori in F, and Rondo a Capriccio, Op. 129.—*Brainard's Musical World*.

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Oh! Sing Again	40
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Just the Way	40
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WANTED, IN THE MUSICAL PROFESSION,
MORE BRAINS AND BETTER MORALS.

BY HENRY B. ROSEY.

The burden of nearly all articles upon musical subjects by contemporary writers in technical statement, and in lyrical dissertations, biography, reminiscences, etc. Well and good; musical progress demands all this, and more, from the many pungent and didactic contributors to the musical press. But an important subject seems to be overlooked. Not referring to the prominent lights of the profession, there are thousands of music teachers in America, to-day, who are ignoramuses in everything except music. So extensively does this deficiency in education prevail, that in some localities the term "musician" or "music teacher," is used as one of opprobrium and contempt, at least among certain classes. The professional musician is looked upon as a crank, or some kind of a freak of nature, rated with the average dancing master, and desired solely for his technical knowledge as an instructor, or ability to entertain with fingers or voice. Like a squeezed lemon, he is valueless after being used. He has abnormally developed his musical side, to the exclusion of everything else that goes to make a rounded and symmetrical character. He is insane upon every subject outside of music, except in his jealous belittling of his professional compeers, which is too conducive to be interesting.

Nor is the deficiency alone in breadth of views and general intelligence. The moral sense is too often blunted, as is the intellectual dwarfed. With the majority, either does the scent of some unavowed scandal cling to their skirts, or the reputation of salacious socialists, fast companions, and general irresponsibility, dead beatism, place them at their proper level in society. Thereby does the whole profession suffer, and the cultured, intelligent and high-toned men of character, who grace the vocation of teaching the divine art, are unjustly included among my judgment.

In no profession are there required for its mastery and a high position the qualities of natural talent, patience, poetical temperament, intellectual grasp of mind, analytical powers, and dogged, even inspired perseverance through difficulties, to a greater degree, than in the study of music, especially, perhaps vocalists will permit me to say, the mastery of the pianoforte and great organ. I venture the assertion that these requirements, if presented to the painter, the lawyer, the physician, the college professor, or scientist, in the same degree, would discourage the majority of those who have achieved eminence, long before their names were known outside their native towns. Why, then, is not the musical profession entitled to greater respect and social and intellectual recognition from the highest grades of society, the same as the other professions mentioned? Simply because so large a proportion of its members—ought to establish a general reputation for all—are intellectual and social nonentities, and apologists for immorality, if not moral lepers themselves.

Thank the Lord, however, a brighter era, in these respects, is dawning. The strong, incisive thinkers, finished essayists, and brains accomplished writers, whose thoughts shine through the musical press of to-day, and especially in your readable columns, valued ETUDE, proclaim the rising of a distinctive American musical literature, that will hold its own against time, and with the historians and essayists of any country, and is making its influence for broader, intellectual attainment felt among the reading members of the profession; while the Music Teachers' National Association, that grand organization, of which you have the proud honor of being the founder, dear Freaser, is accomplishing not a little in raising the standard of personal dignity and intellectual and social position, as well as technical attainment, among instructors in music.

As a class, we are growing faster toward virtuosity and strictly musical advancement than intellectual and social culture. One helps the other, and both should be regarded, to the exclusion of one-sided growth. What the musical profession of America most needs is men of brains and moral character, who can talk intelligently about something besides music; men of strong personality and purity of life, under whose influence it may be safe to imply trust in a susceptible young girl; men of intellect, dress, and address, who can ornament either their profession or society, and relegate slouchy, boorish musicians to the congenial shades of the saloon and beer garden; men of stamina and business responsibility, who apply business principles to their profession; men who know a promissory note from a parsonage; and Xenophon from Xantippe; and men who can hear their competitors praised without a pang of jealousy, and who are content to stand or fall upon their own merits, instead of seeking to elevate themselves by pulling a rival down. Then, indeed, will the musical millennium have come.

No one can rank so high in the scale of mental excellence, that it will be a letting down of his dignity to guide and inform any of his fellow-creatures.

HINTS AND HELPS.

Don't worry.
Don't hurry. "Too swift arrives as tardy as too slow."

"Simplify! simplify! simplify!"

Don't overeat. Don't starve. "Let your moderation be known to all men."

Court the fresh air day and night. "Oh! if you knew what was in the air!"

Sleep and rest abundantly. Sleep is Nature's benediction.

Spend less nervous energy each day than you make.

Be cheerful. "A light heart lives long."

Think only healthful thoughts. "As a man thinketh in his heart, so is he."

"Seek peace and pursue it."

"Work like a man! but don't be worked to death."

Avoid passion and excitement. A moment's anger may be fatal.

Associate with healthy people. Health is contagious as well as disease.

Don't carry the whole world upon your shoulders, far less the universe. Trust the Eternal.

Never despair. "Lost hope is a fatal disease."

"If ye know these things, happy are ye if ye do them."

"Where sympathy is lacking, correct judgment is also lacking."—MENDELSSOHN.

"The most difficult thing in the world to endure is the applause of fools."—SCHUMANN.

"The talent of judgment may exist separately from the power of execution."—D'ISRAELI.

"Blame is much more useful to the artist than praise; the musician who goes to destruction because he is faulted deserves destruction."—WAGNER.

When a child can play three pieces well, and with a thorough understanding of them, it has learned more than if it could play a number of pretty pieces without understanding a single one of them, and without playing any one of them correctly or tastefully.—KASSER.

Let us beware of losing our enthusiasms. Let us ever glory in something, and strive to retain our admiration for all that would ennoble and our interest in all that would enrich and beautify our life.—PHILLIPS BACOCKS.

People are always talking about originality; but what do they mean? Is so-called originality born the world begins to work upon us, and this goes on to the end. And after all, what can we call our own, except energy, strength, and will? If I could give an account of all that I owe to great predecessors and contemporaries, there would be but a small balance in my favor.—GOETHE.

IN JEST.

A DROLL incident, showing the spontaneity of Lab-lache's humor, occurred on the occasion of his having been sent for by the King of Naples. Awaiting in the ante-room his turn to be admitted into the Royal presence, he perceived a laugh in the room, and, fearing the consequences, he begged to be allowed to remain covered. A moment or two after he was beckoned by the usher, and forgetting that he wore his hat, took up one he found near him, and with one hat on his head and another in his hand, entered the room in which was his Majesty. The King at once perceived his mistake and was so highly amused at it that he received the great basso with a hearty laugh, which so startled the object of it that he soon discovered what had happened, and with his prompt wit exclaimed: "Sir, your Majesty is quite right, one hat would be already too much for a fellow who has no head."

An amusing anecdote is told of Malibran, which, simple as it may seem beside the grandeur of her professional character, serves to show what a thorough musician she was. She had been asked at a private party to bestow a contribution on the company, and seating herself at the piano played with solemn force and effect a magnificent march. All were impressed and delighted; then, reserving the same melody, she simply changed the time, and the key, and the air, and an entirely different aspect proceeding on this principle, gradually it became a jig, and ultimately turned out to be neither more nor less than "Polly, Put the Kettle On," as she ended by adding the words to the music.

Snowflake Mazurka.

Nicolai von Wilm combines in his compositions russian temperament and german thoroughness.

His choral works, chamber music and piano pieces all show masterly workmanship and even his lightest "salon pieces" never descend to the level of the commonplace.

This graceful mazurka requires careful study to fully bring out its meaning. The first part *a* is played *piano* throughout, accenting first of each measure and strongly marking the dance rhythm.

The second theme *b* is more dramatic and sweeps along in *forte* style.

At *c* the principal theme is repeated softly. The *TRIO* commences *pianissimo*, increases at *e* and diminishes again at *f*.

Edited by T. von Westernhagen.

Tempo di mazurka.

N. von Wilm (1834) Op. 8. No. 2.

2

The musical score consists of six systems of piano and triple piano parts. The first system includes fingerings (5 3 4 1 5 3 4 2 3 1) and dynamics like *ten.* and *ten.*. The second system continues the piano part with similar fingerings. The third system introduces a *cresc.* marking and a *riten.* section, followed by *a tempo.* and *ten.*. The fourth system features a *cresc.* marking, *f* dynamics, and a *molto rit.* section with *p* and *pp* dynamics. The fifth system is labeled **TRIO.** and includes a *a tempo* marking. The sixth system includes a *sempre* marking and *ff* dynamics. The score is written in a key with two flats and a 3/4 time signature.

This page contains six systems of musical notation for a piece titled "Snowflake Maz. 3". Each system consists of a piano (left hand) and a right-hand part. The notation includes various musical symbols such as notes, rests, and dynamic markings.

The first system shows a piano introduction with a right-hand melody. The second system includes a piano (p) marking and a piano-piano (pp) marking. The third system features a piano (p) marking and a piano-piano (pp) marking. The fourth system includes a piano (p) marking and a piano-piano (pp) marking. The fifth system includes a piano (p) marking and a piano-piano (pp) marking. The sixth system includes a piano (p) marking and a piano-piano (pp) marking.

The piece concludes with a "molto rit." (molto ritardando) marking and a final piano (p) marking.

CURIOUS STORY.

Kuriose Geschichte.

Stephen Heller Op.138. No.9.

Molto vivace. ($\text{♩} = 184$)

Molto vivace. (No. 184)

The musical score is for a piece titled "Molto vivace. (No. 184)" by Franz Liszt, Op. 10, No. 184. It is in 2/4 time and consists of four systems of music, each featuring a piano and a violin part. The piano part includes dynamic markings such as *mf*, *p*, *f*, and *dim.* The violin part includes dynamic markings such as *p*, *mf*, and *f*. The score is divided into four systems, each with a piano and a violin staff. The first system shows the piano part with a *mf* dynamic and the violin part with a *p* dynamic. The second system shows the piano part with a *f* dynamic and the violin part with a *mf* dynamic. The third system shows the piano part with a *dim.* dynamic and the violin part with a *f* dynamic. The fourth system shows the piano part with a *cresc.* dynamic and the violin part with a *p* dynamic.



MARCHE FUNÈBRE.

Andante maestoso.

R. H. PETERS.



Doloroso.



1st time

mp dim. dim. p

sf ff dim. p pp sf dim. p pp

accelerando e crescendo

sf f

sf dim.

1st tempo

rall. p pp dim. ppp dim. ppp

1 2

cresc.
ppp
dim.
cresc.
f
mf
piu mosso.
cresc.
f
accelerando
cresc.
cresc.
8
rall.
fff
agitato.
loco.
f - molto
cresc.
ff
fff
precipitato

accel.

cresc.

ff *rall.* *Tempo Imo* *mp*

dim.

rall. *mp*

a tempo *ppp* *poco a poco rall.*

en *lan* *do* *una corda* *ppp* *ppp* *D.S.* *2nd time* *pp* *pp* *rall.*

The musical score is written for piano in a minor key, featuring a series of chords and melodic lines. The notation includes various dynamic markings such as *ff* (fortissimo), *mp* (mezzo-piano), *ppp* (pianissimo), and *pp* (piano). It also includes tempo and performance instructions like *accel.* (accelerando), *cresc.* (crescendo), *rall.* (ritardando), *Tempo Imo* (Very Slow), *a tempo*, *poco a poco rall.* (gradually slowing down), *una corda* (soft pedal), *D.S.* (Da Segno), and *2nd time*. The score is divided into systems, with some measures marked with a double bar line and a repeat sign. The final section is marked *2nd time* and includes a *rall.* instruction.

Galop Burlesque.

Allegro molto.

Cornélius Gurlitt Op. 12. No. 6

The musical score is written for piano and bass. It consists of five systems of two staves each. The first system begins with a piano (p) dynamic and includes fingerings (1-5) and accents. The second system features a fortissimo (ff) dynamic and a key signature change to two flats. The third system includes a mezzo-forte (mf) dynamic and continues with fingerings and accents. The fourth system returns to fortissimo (ff) and includes a key signature change back to one flat. The fifth system concludes the piece with fortissimo (ff) dynamics and final fingerings. The score is marked with various musical symbols such as slurs, ties, and repeat signs.

Musical score for "Galop Burlesque. 2". The score is written for piano and features five systems of music. The first system begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It includes dynamic markings of *ff* and *mf*. The second system continues the piece with a *Presto.* tempo marking. The third system includes the tempo marking *a tempo.* and the lyrics "poco ri - te - nu -". The fourth system includes the lyrics "to ri - te - nu - to" and ends with a *ff* dynamic marking. The score is characterized by rapid sixteenth-note passages, triplets, and various fingerings indicated by numbers 1-5.

The Castle by the Sea.

*Hast thou seen that lordly castle,
The castle by the sea?
Golden and red above it
The clouds floats gorgeously.*

Edited by A.W. Borst.

Long fellow.

The principal motive, of ordinary two measure rhythm, evidently suggested by the "lordly castle" requires a firm touch in the right hand. The accompaniment will be easily effected by a graceful inward movement of the left wrist. The *m.f.* marked for the second division is applicable for the melody only: the arpeggio passages are to be quite subordinate. The same applies to the *Trio* in G major. In the *Coda* last six measures on the contrary, the triplets are to be played with much decision.

Alla marcia maestoso.

L. GAUTIER.

The musical score is written for piano in G major and 2/4 time. It consists of four systems of music. The first system begins with a mezzo-forte (*mf*) dynamic and includes fingerings (1-5) and pedaling marks. The second system features a crescendo (*cresc.*) and includes fingering and pedaling instructions. The third system starts with a forte (*f*) dynamic and includes fingering and pedaling marks. The fourth system includes a crescendo (*cresc.*) and ends with a fortissimo (*ff*) dynamic and fingering. The score is marked with "Ped." and "*" throughout, indicating pedaling and repeat signs.

Musical score for "The Castle by the Sea." The score is written for piano and features five systems of music. The first system begins with a *mf* (mezzo-forte) dynamic. The second system includes a *cresc.* (crescendo) marking. The third system features a *f grandioso.* (forte grandioso) marking. The fourth system includes a *dim.* (diminuendo) marking. The score is characterized by intricate piano textures, including triplets, sixteenth-note runs, and dense chordal passages. The right hand often plays flowing, melodic lines with grace notes and slurs. The left hand provides a rhythmic and harmonic foundation with chords and moving lines. The piece concludes with a final flourish in the right hand.

This musical score is for a piano piece titled "The Castle by the Sea." It consists of five systems of music, each with a treble and bass staff. The key signature has one sharp (F#), and the time signature is 3/4. The piece begins with a *mf* (mezzo-forte) dynamic. The first system includes fingering numbers (5, 4, 2, 1) and a *rit.* (ritardando) marking. The second system features a *cresc.* (crescendo) marking. The third system includes a *f* (forte) dynamic. The fourth system continues the musical development. The fifth system concludes with a *ff* (fortissimo) dynamic. The score is marked with various musical notations, including slurs, ties, and asterisks.

cantabile.

This musical score is for a piece titled "Castle by the Sea, 5". It is written for piano and features a melody in the right hand and a harmonic accompaniment in the left hand. The key signature has one sharp (F#), and the time signature is 4/4. The tempo/mood is marked *cantabile.*

The score consists of five systems of music. The first system begins with a piano (*p*) dynamic marking. The melody is characterized by flowing eighth and sixteenth notes, often grouped in pairs or small runs. The left hand provides a steady accompaniment of chords, some of which are marked with an asterisk (*).

The second system continues the melodic development with various fingering numbers (1, 2, 3, 4, 5) indicated above the notes. The accompaniment remains consistent with the first system.

The third system introduces a *dim.* (diminuendo) marking over the right-hand melody. The melodic line continues with grace notes and slurs.

The fourth system features a *cresc.* (crescendo) marking at the end of the system. The melody includes an eighth-note triplet and an eighth-note group marked with an 8-measure rest.

The fifth system concludes the piece with another *dim.* marking. The final measures show the melody resolving and the accompaniment fading.

8 5 4 3 2 1 2 5 4 3 2 1 2

mf *dim.* *p* *rit.* *e* *dim.*

cresc. *cresc. e rall.*

ff

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"Good morning, —. How do you do to-day? How have you been getting along with music this week? 'Hard,' was it? Well, let's see about it. You may try the five finger exercises. What! 'didn't practice them?'"

"No; they are mean, homely things, and I can't get them."

"I'm sorry; well, let's see where the trouble is." (Tries them; each hand at a time.)

"Look out for the fingering now. Slowly; that's good. Try the next fingering—too fast—slowly—good. Try the left hand now—try both. Not so bad after all, are they? You will try and get them next time, won't you?" (Promises) "Now for the scales. Try the one in E♭." (Don't know that key.) "But I have often told you, and only a short time ago you knew them from memory."

"I knew it, but I have forgotten them again."

"Well! well! this will never do. These scales are more important than your piece, and they must be learned."

"We will commence with the first one and try them all over." (Commences with the book.) "Wrong, Alice, wrong! Again, each hand alone—slowly. Oh, Alice! what is the matter? I don't care how slow you play them, but they must go right—again." (Tries it.)

"Better, pretty good; try it again, so you won't forget it. Wrong—now see here," (teacher getting a little impatient); "there are no two ways of playing that scale, there is only one, and that is the right way. Can't you see that figure over the note, and can't you remember for five minutes where your fourth finger comes, and that it is only on one note? Tell me where that finger comes, and then try it again." (Tells me, and then plays it.)

"That is good; I knew you could get it. Try the next one. Now you understand them, don't you?"

"Yes." "Well, try one more, and then we will leave them. Careful—wrong—try again." (Tries it.)

"Oh, Alice! can't you remember that F is sharp in that key?" "Yes." "Well, try again. Slowly—wrong! Now, see here. We will learn these scales if it takes all the A. M." (Tears. Then the teacher gives reasons, explanation further, gets attention from subject, returns adroitly to the point just where it was left.)

"Let's try once more, and I guess it will go all right." (Tries it.)

"That's good! the next one—only one mistake—again. All right! See if you can't play the rest the first time." (Tries, and does pretty well.)

"That's the way I like to see them go, Alice. I think about your work, put your mind on it just as if you were learning a lesson at school, and you will get it all right. Good by." (Pupil departs.)

Meditation of teacher: "My God! was it for this I was born; am I too more than a hired slave? Is this worth doing, is this—"

"Good morning! glad to see you." In comes pupil No. Two. Red hair, intelligent face, about fourteen years. Plainly, but nicely dressed; red sack, brown ribbon on hair, slight gold clasp at throat; clean, all interest; remembers what she is told to do the first time; goes home and does it; plays the scales without a mistake; studies with scarce a correction; gives her teacher an idea or two; asks questions; goes home with a compliment from her teacher, and a No. 10 marked for her lesson.

Meditation: "Oh, that girl is a jewel! She is even a diamond; she brings pleasure in the midst of work. I could teach such pupils my life long and be young at its close."

"I— interruption. Pupil No. Three raps. Lady about thirty-five years. "Good morning, Mrs. —."

"How have you been getting along?" "Not very well. My husband thinks I don't have pieces enough, and here is one I have brought you." (Produces a difficult piece, grade four, while she is only in grade two.)

"I am afraid it is too hard; besides, it is not what would now be best for you to take up." (Explains why, etc., etc. Lesson begins.)

"Let me see; how much do you count?" "Four." "No. How can you always tell?" (No answer.)

"Those figures mean what; the first three-quarters?" (No answer.) "I believe I spoke of them some time since?" (No answer.)

"Well, the upper always means 'explains'." "And the lower always means 'explains'." "Now, what is it they mean?" (Repeats.) "Now, how many do you count?"

"Three." "Why —! Can you tell me how many half notes are equal to a whole?" "Two." "How many eighths to a half?" (Long pause.) "Six."

"No." "Four." "Yes. How many sixteenths to a whole?" (Pause.) "Eight." "No." "Sixteen."

"Yes. How many sixteenths to a quarter note?" (Pause.) "Six?" "No." "Eight?" "No; guess again." (Can't get it. Arithmetic is too much for this loving disciple, and so we commence way back to first principles.)

"Now we will go on with the scales. Careful! fingers are in bad position. Slowly—fingers. Ah! hold down that note—not that one. Time wrong; that's better. All right! Do you understand it?" (Says yes, when she doesn't understand it.)

It is nearly noon by this time; tired; nervous; lie down for a few moments' rest; next lesson off one-half

mile, and dinner to get before 1 P. M.; hurry away. My P. M. work is just as varied. You would weary of it more than I, and you have only to read it, while I have to bear it, and yet 'tis not all thumbs—this improvement from weak to weak; this gaining the confidence of pupils, and training their mind as well as fingers is not without its reward. But how should you like to be a music teacher?

"LET ALL BE WORTHY AND WELL TRIED."

BY THOS. M'GUINNESS.

I wish to call the attention of teachers of music, and all interested in the teaching of music (and this includes a large number of people who desire their children to have the best instruction in this branch), to a fact well known among musical people in particular and fairly guessed at by the public at large.

The fact is simply this: There is a band—and a large band, too—of pseudo professors of music at large, who will take your money and give you what they know in return. As they know nothing of the art they presume to teach, you can reckon in a second how much you receive. The fact is old and well known, but how to remedy the evil is a question that has not yet been solved. People desire to engage a teacher, and, of course, they desire a good one. But how are they to know how good Mr. — or Miss — are? The parents are not musical—more is the pity—and they must trust to the advice of some friend (of the teacher generally), or to the fact that Mr. So-and-so spent so many years at a conservatory, under some professor with a foreign and unpronounceable name.

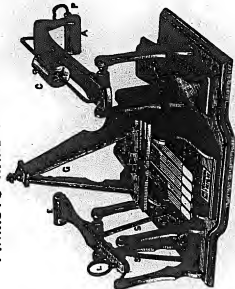
Some parents are governed solely by the price per quarter; and, in many instances, the lower the price the better. This being the state of things, it is evident that the parents will only help the evil along, pay out their hard-earned money—for the poor are the ones who suffer here—and get in return worse than nothing. Among the poorer classes of pupils I find that this system of robbery exists to an alarming extent. I have taken pupils who, according to their own and their parents' ideas, needed "only a quarter or so to finish them," and who had been taking lessons from Professors Tom, Dick, and Harry for over five years. When asked to play, they thumped and banged the poor piano as if it were a sand bag. When questioned as to the meaning of a *crescendo* sign, they were dumb; when asked how many sharps in the scale of A, they looked proud and answered, "Three!" When I asked "Why?" they looked at me in the blankest astonishment, and one told me, "Because the book said so"—and it had taken five years to learn all this!

Every music teacher has had the same experience, and I need not say which end of the book to recommend to the scholar. I have thought of this matter so much that it almost makes me dread to meet a new pupil who has taken lessons for any time, for it is hard on both teacher and pupil to go over ground that has been gone over before in the wrong way.

Music is the only profession in which such a thing can exist. A doctor or lawyer cannot hang out his sign, nor practice at all, until he has satisfied the State that he has knowledge enough to warrant his appointment. Why not the music teacher? At a time like this, when our people desire their children to have a musical training as much as any other educational branch, would it be too much to ask the State to appoint a board of examiners, who could grant diplomas to those worthy to teach, and prohibit all others from practicing their art on the unsuspecting public? The teacher of A B C and 1-2-3 must do so—why not the teacher of do, re, mi? This would not rid the land of quick teachers who poison the young mind musically, but it would give the people a chance of good teachers, and be a step in the proper direction. I repeat my motto—"Let all be worthy and well tried."

"A taste or judgment does not come ready formed with us into this world. Whatever principles or materials of this kind we may possibly bring with us, a legitimate and good taste cannot be begotten, made, copied, nor produced without the antecedent labor and pains of criticism."—SHATTESBURY.

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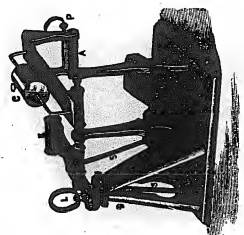
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A NECESSARY REFORM IN CHARGING TUITION.

BY C. W. GRIMM.

No person receives more notices of "regrets" than the music teacher, regrets containing the edifying news that for some or no reason an appointed lesson cannot be taken. If only the pupil were the unfortunate loser of the lesson, it might not occur so often, and would not affect the teacher as it does at present, who by so many flimsy excuses is unable to earn the money that was promised him when engaged. For, when the pupils sends word in advance, the teacher should not, cannot, and dare not charge the omitted lesson. Knowing this "business rule," many pupils are ever quick to send excuses for nothing. Yes, I know and heard of cases where some defer lessons for weeks just to prevent the term of lessons becoming complete, so that the payment of the bill can be put off. It is seemingly very commendable and reads very nice to take pupils and parents by their moral side, pointing out to them the disastrous effects educationally, and telling them that they are doing wrong, etc., by omitting lessons at random, but all of these exhortations will not change matters.

To shorten at once all preparatory talk, I venture to say that the music teachers themselves have brought about this abominable state of affairs by their mode of charging tuition by the single lessons. You charge people by the half, three quarters, or whole of an hour of time you devote to them; you measure your time as if you were selling calico by the yard, so that people finally consider you only another sort of a dry goods dealer and therefore are not willing to pay for what they did not get or do not want "just at present." You do not even impress people with the importance of your visits, like doctors, but only with your "minuties."

For many years I followed the customary way of charging pupils a certain sum for every lesson taken. Now I pursue a different course, and through it have more regularly taken pupils than ever before. I have the satisfaction of seeing some adopt the plan, who are older teachers than myself.

Generally, pupils begin music lessons in September, after they have had their summer trips and vacation. Receive them with the understanding that you should direct their music studies for the ensuing school year. Then comes the point how much you are to get for your pains and knowledge of conducting this portion of their education. A certain sum for the year would drive out effectually the idea of paying for parcels of time, the so called "lesson hours," but there are a number of objections to adhering to a fixed yearly payment. It seems to me that the best way between the extremes of year and minute is to charge tuition by the month. Suppose you give two lessons a week, as it always ought to be, then some months will produce nine, others eight lessons—it depends upon what days of the week the lessons are given. The price for each month remains the same. Pupils never think of complaining if, unfortunately, they really have to lose a lesson, for the new plan does not let the idea grow in the pupil's mind that he is paying a fixed sum for every lesson taken; consequently it will not occur to him to miss a lesson unless unavoidable. Only prolonged sickness or absence from town will be a reasonable excuse from taking lessons, and can ask for a deduction. Singly omitted lessons are never deducted. The months should invariably start with the first day of the month. Whenever an alteration is necessary, for example, a pupil starts within a month, or when sickness interfered, then charge that portion of a month pro rata. How well for the teacher to know that he can look forward to his money after the first of each month, and that pupils cannot evade the coming of the bill. Besides it is a good thing to know how prompt your payers are. Even in monthly payments the one or the other will come straggling behind, but the word is always that they want to pay before the new bill comes in. How nice for the music teacher to know when to look for his money, in order to meet his own obligations! For this same reason send in the bills every month to all pupils, even

to those who take only one lesson a week. The smaller the amount of a bill the more readily will it be paid.

The above suggestions were made in the hope of pointing out a way to make more certain and regular the income of a music teacher.

If some think I am wrong I wish they would express themselves in what, and if some think I am right, I would be pleased to read in THE ETUDE of their adopting the plan, and of their experiences with it. The columns of THE ETUDE are always open to discussions upon subjects in which every music teacher takes a lively interest.

EXTRACTS FROM HANDY MUSIC-LEXICON.*

Andante.—A musical term supposed to be derived from the paternal aunt of the famous poet Dante Alighieri. She was of very staid and serious nature, like her nephew's poem, and was sometimes called slow; hence the term was gradually fixed upon certain solemn movements in music.

Bass.—The name of a fish; also the name of a favorite ale at the bar (see "Bar"). In music, is the base of all singing; the *basso profundo* usually sings sea songs, and roars like a bull of Bashan.

Cadenza.—The cadenza is a spontaneous burst of inspiration on the part of a performer, who, while the orchestra are resting, shows the audience how much better he or she can "make music" on the spur of the moment than the original composer. Cadenzas are generally carefully prepared beforehand, and in this respect are like after-dinner speeches, where the speaker first expresses his surprise at being called upon, and then pulls his speech out of his coat-pocket.

Conservatory.—A school for music where four or more students are taught all manner of instruments at the same time. At some conservatories holes are bored in the doors, so that, if the trustees come along during lesson hours, they may see that the students are embracing their opportunities, and not their professors. Some of them have as many as a thousand pupils, and serve a useful purpose by spreading musical contagion throughout the whole land.

Czerney (Carl, 1791-1857).—"A man of cruel nature, who could not endure small children, and therefore kept writing Baudes. Ever since his death in 1857 a commission has been engaged in counting these B. ades, but no end of them has as yet been found. The fabulous fructivity is only to be explained by his incredible virtuosity in finger exercises."

D. C.—A musical term signifying Da Capo, but oftentimes in America confused with the initials of the District of Columbia. Teachers should be earnestly urged to disentangle this natural confusion from the minds of their young pupils.

Paderevski (I. I. or J. J.).—It is believed that Paderevski was not born, but that he descended from Mars. This is astrologically correct. Like Samson, he conquered by his hair, which made a golden halo round his face. His skill on the piano was only exceeded by his ability with billiards. The interest in him began by a discussion as to the pronunciation of his name, which is Polish, and not Irish. No pianist ever had such vogue; an audience over which his glamour had been cast as so completely paderevskized that it forgot to be critical until a rival pianist appeared.

Pianoforte (German-Italian, Fortepiano).—Pianos are of different shapes and "makes." Some makers, though not themselves upright, produce upright pianos. Other makers, though not themselves square, produce square pianos. There is a grand piano and a baby grand. The square piano is usually a quadruped. The grand stands on three legs or limbs. Some people are so modest that they put panellets on the legs of their pianos. Pianists may "paw the ivories," but not all pianists are Faners. There are more than a hundred piano makers, and each firm always advertises itself as having received the highest prizes at Industrial Expositions. This is confusing.

Rubinstein (Anton Gregorevitch, 1828-).—A pianist of such consummate power and ability that he has been known to break piano strings with one stroke of his little finger. It is a well-ascertained fact that, on special occasions, as many as two or even three pianos are required for his use, so hard is he upon that delicate instrument. When he was in America, women were seen to leap upon the stage after he had played, and kiss the keys which his fingers had touched. There is no form of musical composition which he has not essayed, but his "Ocean" Symphony is the longest. "Originally containing only ten or twelve movements, it has kept growing in volume until at last it promises to attain such proportions that its performance will require a whole winter."

* A little work of considerable merit, originally published by Dole & Franch, Boston. Price 50 cents.

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GENIUS AND POVERTY.

The death of Gounod, the great French composer, calls to mind the difference between the surroundings and the circumstances of the composer of former days and the musical genius of our own times.

Gounod was born in 1818, when 20 years of age (1838), carried off the Conservatoire prize which gave him some time in Italy for music study. On return to France his works did not achieve immediate popularity, and even his immortal opera "Faust" was sneered at. But becoming better understood and appreciated, he poured forth work after work which were eagerly seized by the musical public. His oratorios, "The Redemption," and "Mors et Vita" (the former eleven and the latter now eight years old) are among the best specimens of modern composition in this extended form.

Applauded, flattered, appreciated, and lacking nothing in a financial way, Gounod's latter years may be compared in some degree with those of Wagner, the latter part of whose career (he died in February, 1883) was passed in lavish and princely style, and of Liszt (dying in 1886), who had the whole musical world at his feet.

This is as it should be. The world has come to appreciate the master of mind as much or more than it does the master of money. But this has been true, as far as the great composers are concerned, only in the present century. A glance at the master musicians of former centuries will prove our statement.

Bach, the great disciple of counterpoint, died in Leipzig in 1750. He had been the recipient of a small salary as church music director. During his lifetime, appreciation for his works was confined almost to his own city and there it was only moderate in degree. When his widow died, ten years later, she was given a pauper's burial, yet Bach was the fountain head of all our modern music.

Händel, born in the same year as Bach (1685), outlived him nine years. The most of his life was spent in England where he was, during the latter portion, the principal musical figure. Though his later opera were financial failures, his oratorios, beginning with the "Messiah" (1742), brought him renewed popularity, position, and income. His lot was far more easy than that of contemporary Bach, though his disposition was not nearly so exemplary.

Haydn was, in common with many other musicians of his day, a sort of upper servant. His family relations were highly unpleasant, and his position was dependent on the whim of his patron, Prince Esterházy. His position and servile nature, the latter being due largely perhaps to the custom of the times, which gave a musician, however great he might be, but little more respect than a valet or head cook. He died in 1809 with the applause caused by his oratorio the "Creation" still in his ears. His income would to-day be deemed small by a player in a theatre orchestra, and his estate was almost a minus quantity.

Mozart, that gifted prodigy, that jovial good fellow, that hard working composer, was worn out by his work and his privations when but thirty-five years old. He died in 1791. Though the greatest composer of his time, he suffered for proper financial support and at times for sufficient nourishment. He was the victim of many conspiracies on the part of less talented musicians. He wrote immortal operas; others profited by them. He worked; they laughed. His life was a labor to keep soul and body together, and at his death he left his family without inheritance. Though given a great funeral, it is not now known where his body lies.

Beethoven, that rugged and self-contained spirit, died in 1827. He was a deafard and was blind in his later years he never knew the joys of home life. He lived by himself and put forth the mighty children of his brain in solitude. His financial circumstances were moderate, and he considered himself a poor man, though he was better situated than Mozart or Schubert in that respect.

Schubert, one of the most musical geniuses that ever lived, died in 1828, at the age of thirty-one. He was a school teacher, with hardly enough income to keep soul and body together. He was so poor that he sold the manuscripts of his songs for twenty cents apiece, and so unknown that he saw comparatively few of his great compositions published. Dying almost alone, in great poverty, yet before his death, sitting up and composing merry strains to bring in a mere pittance,—his life and its end were particularly pathetic.

Schumann's disposition was of that intense nature that borders on insanity, and insanity was the end of his busy life. He died in 1856, honored and beloved. His wife still lives—a connecting link to the times of Beethoven, Schubert, and Mendelssohn.

Chopin died in 1849, after an illness of almost ten years. He was highly honored and greatly beloved for his sweet nature. He was of a retiring disposition and seldom appeared in public. Yet the public appreciated his work even during his lifetime.

Mendelssohn had an ideal career. Surrounded by wealth, position, education, his circumstances were all that could be asked. Honored by musicians and loved by the people, his life is the greatest possible contrast to that of Schubert or Mozart. He died in 1847, aged thirty-nine.

Meyerbeer also was a child of favorable circumstances. Though of less musical worth than that of Mendelssohn, his music obtained much popular applause, and at his death, in 1864, his funeral was as that of a monarch.

Of Wagner I have spoken above. None have obtained greater honors than he, and none in the musical world deserved them more.

I might go on and mention the names of lesser lights. The circumstances of some of them would tend to show that even this century does not always repay genius with honor or riches. Still, the contrast between the last half century and the time that preceded it is certainly in our favor. Perhaps the twentieth century will repay all its debts to genius—W. F. GATES.

ABOUT ENCORES.

BY MADAME A. PUPIN.

THERE ought to be a law about encores: the first invariable and inflexible one should be, that the encore piece should not be as long as the first piece and certainly not longer.

The soloist has just given—we will say—a violin solo in a dainty, captivating, *scherzoso* style; the audience is delighted and applauds, when out comes Herr Geiger again with a melancholy dirge-like composition that seems to have no end; the good effect made by the first piece is lost and the audience whispers to its neighbor, "I'm sorry I clapped."

An encore should be one of two things: either it should be the same piece, or part of the same piece, repeated, or it should be a short, lively piece, not more than one-third or one-quarter the length of the preceding piece, and which stops just when the audience would like a little more. In the first case, it is only when a very fine performer gives an unusually finished rendition of a piece, that this should be repeated, and the desire of the audience is unmistakably expressed by the applause. As all who sing or play in public have had teachers at some time, it is plainly the duty of teachers to inculcate, if not the law, at least the rule of good taste regarding encores, preceding it by this advice: Do not give an encore till you have been called out the third time.

UNITS.

BY ELEANOR LOUISE FLEISHNER.
Age 11 years.

A PIANO felt quite flattered on hearing itself called a unit. The whole note was very much amused at seeing the ignorance of the piano, "for," said he, "there are a great many units in this room." "Indeed," said the half note, "I am a unit, too, and so are the quarter and eighth notes." "That is not the case," said the whole note, "you are half a unit and the others are but a quarter and an eighth of a unit respectively." The metronome said, "I know more about units than anyone else, for I keep account of every unit sound played on the piano; besides, he ought to have a pretty good idea of whose life's work it is to count them."

"You put your noisy tongue into everything and are forever scolding," interrupted the piano, "even into the loveliest pieces played on me." At this the metronome broke into a hearty laugh.

"What are you laughing at?" asked the whole note. "Nothing of importance," answered the metronome, "only I am wound up to talk and scold; it seems so funny when I think of it."

HAVE the courage to acknowledge your ignorance rather than seek credit for knowledge under false pretence.

FAVOR and feeling go naturally together, and, indeed, ought to be united; but such union is rare, and is one of the surest signs of true genius.—PAUL.

WHAT a mistake it is to suppose music one of the easiest acquired of all arts! The true musician must work all his days, and even then may not have mastered all details of his intricate science.

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Our subscribers are invited to send in questions for this department. Please write them on one side of the paper only, and not with other things on the same sheet. In EVERY CASE TWO WRITERS WILL ANSWER QUESTIONS, or the questions will receive no attention. In no case will the writer's name be printed to the questions in THE ETUDE. Questions that have no general interest will not receive attention.

K. S. S.—Why cannot B and E be raised nor C and F lowered more than a semitone, when used enharmonically? Think a moment, and try to raise one pair or lower the other, and find its enharmonic equivalent, and you will probably answer your own question. B sharp is the enharmonic equivalent of C; but would you ever think of writing B double sharp in place of C sharp? Would it not be absurd to study harmony as well as music? C double flat will bring you to a key having thirteen flats; G double flat, which is the same as a key of F, one flat.

N. O.—I F double sharp, and not G natural, is the leading tone of the scale of G sharp minor. We represent the seven tones of the scale by seven successive letters of the alphabet, do we not? F, not G, is the seventh letter from G. G is an octave, i.e., an eighth, above G sharp—a diminished octave, it is true, but still an octave. Therefore, to write G for the seventh of the scale is to commit an error in orthography. "E" is the French word for "study." Sonata is a technical name for a composition in three or four movements, one of which usually has a particular form, called the "sonata-form." You will find this fully described in the chapter on Monophonic Music in Fillmore's "History of Pianoforte Music." 3d. The phrase "à la mesure" is French, and means "in the measure." You should be able to find phrase in any good musical dictionary, such as not only every musician, but every amateur, ought to possess.

A. M.—I am at a loss to know how to tell you "how to play accompaniments for instrumental soloist on piano and violin." I do not think I understand your difficulty. Do you mean that you want to know how to improvise accompaniments? Nobody can tell you that; you must go to study harmony and learn a thorough musical theory. If you mean what are the rules for playing a particular accompaniment, the main point is to subordinate the accompaniment to the solo, and yet give it sufficient support. 2. "Don Giovanni" is pronounced Don Dje-van-ee; it means Mr. John; but the usual form in which it is known as the title of Mozart's opera and Byron's poem is "Don Juan," the title being Spanish. The form you give is Italian.

A. F. N.—I. Bizzaria is an Italian word, which means oddity, or affectation. Technique (or better, perhaps, technic) is a word which applies to all the methods by which artistic effects are produced. The technique of the piano is the mechanical manipulation of it so as to produce musical results; the technique of composition is the mastery of all the resources of musical expression, such as the rudiments of music, harmony, counterpoint, form, instrumentation, etc. 2. The snapping or cracking of joints is usually a symptom of deficient motion in the spinal column, which is the lining and lubricating membrane of all joint structures. While it may occur from some temporary condition and have no significance, if persistent and noticeable it usually indicates a tendency toward more serious joint disease. Such diseases are associated with an excess of uric acid or of lime in the system, and this excess, again, is a common result of worry or long-lasting grief. It is especially likely that a mental impression of this sort is having an unfavorable physical effect if the cracking joints are the smaller ones, as wrist and fingers. The best plan of treating the difficulty, away from the observation of the physician, would be by the long warm bath. Place the affected joints and the adjacent members under quite hot water, and keep them submerged for fully fifteen minutes at a time, twice a day for two or three weeks, if necessary, and in addition rub the parts well with camphorated oil, and a cure may be hoped for unless a more serious difficulty exists than this symptom alone would seem to indicate. H. G. H., M.D.

E. E. G.—1. A place is in what Hauptmann and some others call "pure" minor when the major dominant chord is entirely omitted and the cadence is made with the subdominant chord just before the tonic. Fractionally, the "pure" minor is not in new music. The terms "harmony" and "melody" are used for the minor scale, not for the minor key. Passages of both kinds may be found in the same piece.

2. Some small hands cannot reach an octave with the thumb joint so as to bring the thumb parallel with the key. If the hand is held easily and naturally, you need not worry about it. 3. The Technicon is a useful gymnastic apparatus for developing the muscles of the hand and fingers. Perhaps some of our subscribers may have one for sale at a reduced price; if so, they may communicate with the publishers of THE ETUDE. J. C. F.

Miss B. M. H.—1. The touch you describe is a pure pressure touch, made by a *pull* instead of a *blow*. It is one of the most valuable of touches and is essentially the same kind of touch as that used in the fast form of the Mason two-finger exercise. All sorts of music are required by the modern pianist. For beginners I have found it useful to employ the "up-arm" touch before saying anything at all about finger-acting, especially in the case of young children. 2. Triplet sharps and flats are not used in harmony and there is no special sign for them. J. C. F.

M. A.—The Five Musical Giants is the title of a lecture by Mr. John Towers, a celebrated musician now living in New York City. Music is not a science, and it is not the first greatest human science. Individual taste, the bent of one's education and acquaintance or its lack with the works of the masters would make such an agreement impossible.

C. F. G.—As to small hands and octave playing. When the pupil has his growth, the process of widening the hand is a slow one. But a frequent practice during the day of a few minutes each of the common arpeggios in broken form, holding down each key until the finger is tired of striking the next key, is a good exercise for giving the hand an expanding power through the palm. The Mason treatment of the diminished seventh arpeggio is one of the best means known for widening the expansion of the hand. If the pupil is young and growing, wait patiently, meantime using the arpeggios as above suggested.

N. K. P.—The correct name for chords that have the perpendicular wave mark or line before them is "arpeggiated" chords. They are sometimes called harp-chords, wavy-chords, spreading-chords, extended chords, and rolled chords. By the way, when playing these chords with the right hand turn the body toward the left as you pass over the desired keys. This movement brings out a delightful tone, because of the abandon and freedom of wrist and hand, because the turning of the arm makes the wrist loose.

T. U. Y.—It is a bad mistake to let your pupils go from étude to étude in the Standard Series by Mr. Mathews, giving a new one at each lesson. Each study should be used to bring out certain touch and expressional effects, and this is only possible when the piece is not technically difficult to the pupil. Remember that there is much work and hard work before the study is mastered. It is placed before the artist for him to liberate the angel from the stone.

K. C. A.—Playing church music on the piano calls for a rearrangement of the bass and harmonies. The right hand playing full chords and the left hand the written bass with its lower notes, and also many times skipping to tenors, etc. This is fully illustrated in the second volume of Reed Organ Studies soon to be issued from this office, where several pages to this subject are given for the benefit of pianists. C. W. L.

M. C.—In reckoning intervals you must always bear in mind that each letter stands for a separate degree of the scale and of the staff. Two different tones (in pitch) will be called primes if they are represented by the same staff-degree or by the same letter; while they are called seconds if they are called seconds if they are called by two letters or staff-degrees. Thus the interval from C to C¹ is called an augmented prime; while the interval from C to D¹ is called a minor second; although C¹ and D¹ have the same pitch in our tempered system. From A¹ to B¹ is a major second; from A¹ to C¹ is a diminished third, because the former interval requires only two letters (or staff-degrees) for its representation, while the latter requires three.

2. No one can determine absolutely whether a piece is in a major or a minor key without some knowledge of harmony. The "leading-note" rule is not infallible because the leading-note may appear as a mere by-tone. It is the chords and their relations (expressed or implied) which determines tonality. J. C. F.

C. M. R.—A D¹ in the case you mention does not necessarily imply a change to the key of E; it is quite as likely to be a mere by-tone, and a third tone. Chord-tones are instrumental in determining about changes of key. The harmony alone would determine the key in such cases as you refer to.

2. When a triplet of eighth-notes is played against a dotted eighth and a sixteenth, the strict requirement of the notation is that the sixteenth should take the last three-fourths of the time of the third note of the triplet. But I think composers often intend that the two notes should be played together. They frequently write carelessly. Such a passage is strictly equivalent to four-sixteenths against three eighths; a somewhat difficult rhythm to play. Play four triplets in a measure, counting one for each triplet; then, keeping precisely the same tempo, play four notes to each count with the other hand; then put the two together. J. C. F.

M. A. O. A.—Scalés, both in single notes and in double thirds and sixths are valuable technical practices for all pianists, even the most advanced. I doubt whether there is any concert pianist of rank who does not make daily use of them. J. C. F.

A. F. N.—Godard is pronounced Gô-dâr; Moszkowski, Môsh-kô'sky; Wienlawsky, Vee-noe-wê'sky; Tsang, Tow-igh (the like note and the 'y' with the German guttural, which has no equivalent in English).

2. I know of no biography of Moszkowski; except the short notices in different musical dictionaries; there is also one in Fillmore's "History of Pianoforte Music."

3. The greatest amount of information available concerning American composers is to be found in a book called "A Hundred Years of Music in America," which the publisher of THE ETUDE can procure for you. J. C. F.

E. B.—Four notes against three notes can be played by practicing each separately, listening to the musical effect of each until it is felt deeply within the musical consciousness; then play both together. See THE ETUDE on page 108, May, 1895, and October, 1892, page 192, for how to play three against two, and help for your question. Also, see Landau's Pupil's Writing Book for a full set of exercises on this subject, pages 81 to 84.

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M. G.—The Mason Two-Finger Exercises are to be practiced for the deactivating of the hand, for the elastic touch, and especially for taking stiffness out of the wrist. In all respects the same as if practiced upon the piano, even to accents. But do much of the

EDVARD GRIEG.

BY WM. MARON.

EDVARD HAGEPUST GRIEG—he omits the middle name in his published compositions, and in his private correspondence—was born at Bergen, Norway, June 16, 1843. His grandfather, a Scotsman, sailed to America, was Consul Hagerup of Bergen. His first musical training was from his mother, a woman of great accomplishments, and a fine musician and pianist. He began his musical studies at the age of six, and composed his first piece when nine years old. It is related that he carried this for examination to the teacher who at that time had charge of his studies. This man must have been of a non-progressive and pedantic disposition, for he had nothing but fault to find with the boy's work, and emphatically advised him not to waste his time on "such trash." By the time Ole Bull, Grieg's teacher, came in 1858 to the Leipzig Conservatory, where he received instruction in composition, orchestration, and pianoforte playing from Moscheles, Hauptmann, Richter, Reinecke, and Wenzel. Moscheles, at that time somewhat advanced in years, was very conservative, and held tenaciously to old ideas. He was one of the most celebrated pianists of his day, and was especially admirable in his Bach playing, although he held exclusively to the old up and down, hammer-like finger-stroke, and stiff, rigid wrist style of playing. He was distrustful of modern harmonies and innovations, and especially did he look with disfavor on the compositions of Chopin, which he regarded as bizarre, affected, and anomalous, and his advice to his pupils was to let such music severely alone, lest they might be led away from the path of musical rectitude. He would not permit the playing of Chopin's music by members of his family; but after a while one of his daughters married and removed to London, where she could play the works of her favorite author to her heart's content. In this she was perhaps unwittingly following the example which her father had given her some years before, when he had been about fourteen, studying in Prague under the direction of Dionys Weber, the well-known theoretician, composer, and music-teacher. This was about the year 1810, at which time Beethoven was actively engaged in composing, and new and fresh works of his were being published from time to time. Dionys Weber seems to have resembled Moscheles in his tendency to consider novel and fresh notions as unwarrantable innovations, inasmuch as, regarding Beethoven's compositions as wholly unorthodox, he forbade his pupils, Moscheles among the number, to play his music. Moscheles—who, by the way, was the origin of the story—avowed in a spirited way that his fondness for Beethoven's music was so great that whenever he could get a chance, he played nothing else.

It is easy to conceive that Grieg did not sympathize with the unprogressive views of his piano teacher, and, doubtless he, too, devoted a large part of his time to the music of Schumann and Chopin. The antiquated and old foggy atmosphere of Leipzig was distasteful to him, and he became depressed and discouraged. He was graduated from the conservatory in 1862, and the following year he went to Copenhagen and began his studies under Gade, who was more congenial to him, and who was not without influence in his further development. While in Copenhagen, however, he became acquainted with Rikard Nordraak, a young, enthusiastic, and genial Norwegian composer, and this event exercised the strongest influence in bringing out his personality and revealing to him his true nature. The two young men met, talked of patriotism, of folklore, and swore an oath of fealty to Norwegian art. Grieg says: "It was as though scales fell from my eyes; for the first time I learned through his example to follow my own nature, to understand my own nature. We abjured the Gade-Mendelschohn insipid and diluted Skandinavism, and bound ourselves with enthusiasm to the new path which the northern school is now following." In this way Grieg became the exponent of the musical side of Norwegian art.

While original and spontaneous, his music is imbued with the old Norse melodies and folk-songs, which are distinguished from those of other Scandinavian nations by a certain robustness, ruggedness, and abruptness in harmonic changes, and by a more pronounced use of the minor key, and abound in peculiar rhythms so irregular as to be almost without periodicity, or, in other words, almost without rhythm. Some of the older melodies are crude, harsh, and barbarous. Many of them present such a succession of rough and abrupt rhythms, without appreciable melody, almost to prevent false and accurate notation. Grieg is always true to the Norwegian coloring, and the freedom of gesture and motion characteristic of peasant life is in his music. The strong contrast produced by marked emphasis and rhythm combined with symmetrical and unbalanced effects of light and shade through proper attention to dynamics are very marked. He is, however, always within the bounds of good taste, and is never excessive or extravagant.

Grieg has been likened to Chopin—indeed, he has been called the "Chopin of the North," but if his designation is intended to suggest the idea that he is to

any sense an imitator, the comparison is unjust. Both composers belong in general to the same type and genius, and both have written exclusively in the smaller forms; but the individuality and personality of each is as distinct as his nationality. As writers for the pianoforte pure and simple, who thoroughly understand the nature and the possibilities of the instrument, and invariably conform to its requirements, they both, with Schumann, stand at the head; but Grieg, like Schumann, is more than a pianist-composer, and is far ahead of Chopin in the matter of instrumentation for the orchestra. He understands the art of musical polyphony, and thus his treatment of the orchestra is euphonic and harmonious, as well as in accompaniments for pianoforte pieces as in compositions exclusively for the orchestra. In this respect the work of most pianist-composers is unsatisfactory and disappointing—so much so that it is the opinion of many musicians that the concertos of Chopin and Liszt, and even those of Schumann, are unsatisfying with a second piano accompaniment than with that of an orchestra. For this reason, doubtless, as well as for the purpose of shortening the long and tiresome orchestral *follies*, Tausig was influenced to reinstrument the accompaniments of Chopin's 3 minor Concertos. Arthur Schnitzler has just completed a similar service for the Henselt Concerto in F minor.

Neither Chopin nor Grieg has written any large grand dramatic work in symphonic form. The nearest approach to this in Grieg's case is perhaps the Peer Gynt Suite, and the Piano Concerto in A minor, Op. 16, in which the composer shows an originality which is especially attractive because it is unconscious, natural, and spontaneous. This composition is justly entitled to a place among the seven or eight representative and most celebrated concertos written by pianist-composers, as, for instance, the Concertos of Chopin, Liszt, Rubinstein, Henselt-Saint-Saëns, and latterly Paderewski. The concertos of Beethoven are not here included because they are more in the nature of symphonies in conception, design, and treatment than in the nature of pianoforte solos with accompaniment. The reason for the neglect of the pianoforte as an instrument which lacks the power of tone-prolongation, and so constructed a series of charming sequences, arabesques, and dainty musical embroideries on a basis of scales and arpeggios, the effects of which are charming and delightful in the extreme. Grieg, on the other hand, was contented equally to the nature of the instrument, is fond of polyphony and part-writing, and so gets his effects in a different, but just as legitimate, way.

It used to be said of Chopin that he always seemed to be listening to the wind blowing over the strings of an Arabian harp, and that he constantly endeavored to produce similar effects in his music by means of the prolonged and, indeed, almost never-ending dominant, or minor seventh chord, characteristic of that instrument. There is some color of reason in this assertion, as will be seen clearly in the 2nd Concerto, Op. 57, and the Nocturne, Op. 62, No. 1, near the close of both compositions, the passages in each case being in the nature of an organ point.*

Both Chopin and Grieg have written cradle songs, each characteristic of his individual style, and a comparison of the two is interesting. Chopin's *Berceuse*, Op. 57, suggests a blue-blooded baby of aristocratic heredity and tendency, exceedingly well-bred and proper in behavior, who passes through her existence in a passive, lady-like way, without encountering any obstacle to her desires. She is an untroubled, quiet, peaceable, sweet-dispositioned baby, without a touch of restlessness. Her cradle is rocked in a conventional way throughout, and with an unvarying uniformity of rhythm. Grieg's baby, —*Berceuse*, Op. 38, No. 1,—a robust little fellow, with a touch of temper, and a pair of healthy lungs which he does not hesitate to use upon occasion, is evidently a home-bred in the cottage of a peasant. He may or may not have a more lovely and unselfish spirit than the other baby, but is of rougher externals, and somewhat more subject to the vicissitudes of life. In the beginning his slumber is quiet enough, but presently there are signs of approaching disturbance, which gradually increase until they finally culminate in a nightmare, as evidenced by a shriek of pain from the baby, who, however, recovers himself in a very short time, ceases his misbehavior, and falls again into quiet and peaceful slumber. The cradle is rocked here in a different manner. Binary and ternary rhythms combined, and a strong melodic and harmonic contrasts of sudden occurrence, bear the impress of Grieg's personality.

Grieg's revolt against German classicism was the healthy instinct of a man who has a message to deliver, and seeks for it the most natural means of expression.

*The following incident related in Ferdinand Hiller's "Mendelschohn" illustrates the force of the unresolved seventh: "A large number of friends had been invited to hear Mendelschohn, Clara Schumann, and F. Hiller, at the house of the composer's sister, Sonstka ('Appassionata'); at the end of the *Andante* he let the final chord of the diminished 7th ring on for a long time as if he wanted to impress it very forcibly on all present; then he quietly got up, and turning to Madame Schumann, said: 'You must play the final chord, the *Andante* must be gradually increased, and must issue with the utmost tension, the chord of the diminished seventh hovering over our heads all the time like the sword of Damocles. I must not have any uncomfortable feeling of this kind, but I must have resolved discord which at last moved Madame Schumann to yield to Mendelschohn's entreaties and give me the finale.' —Editor.

His esteem for the highest and best in German music was the less, and he would not have hesitated to state the first to acknowledge how much he has profited by its influence; but his imagination and feeling were imbued with the legends, the traditions, the folk-songs, and poetry of the peasant, and the scenery of Norway. He has expressed and translated these into music, and thus has directed the attention of the outside world to the great things that Scandinavian folk-songs. This is his special mission, and well has he accomplished it, or rather is in the process of accomplishing it, for he is yet in the prime of life, and, being still engaged in composing, there is reasonable expectation that the world may continue to be enriched by the productions of his genius.

On the afternoon of July 1, 1890, having received an invitation from Grieg, I made him a short visit at Villa Troldhaugen, his summer home, situated on the borders of the Nordfjord, a drive of about an hour and a half from Bergen. His house is of half-wood throughout, very substantial, and at the same time cozy and comfortable. The front door opens from the sitting- or music-room directly upon the lawn without any intermediate hallway. The grounds are beautiful, and in many places are thick with forest trees and shrubs, while here and there a clearing brings to view the waters of the fjord. The wild flowers, with their bright, rich colors, were especially attractive. Mrs. Grieg, a very charming woman of bright and cheerful disposition, entertains in a genial way. She is an excellent musician and singer, and has accompanied her husband on most of his concert tours. Her earnest and heartfelt singing, enhanced and supplemented by her husband's exquisite accompaniments on the pianoforte, has an effect of spontaneity as though improvised, and the result is in every way a genuine and delightful. Grieg himself is genial, cultured, and unaffected. He is a most intelligent and cheerful disposition, which he retains notwithstanding the necessity of constant care of his health occasioned by a serious pulmonary affection contracted while studying at Leipzig. He is short in stature, and has a large amount of hair. His expression is serious, earnest, and artless, and he is by nature repugnant to anything like posing. He leads a very retired life, rarely going out, and then only on extraordinary occasions. He is patriotic and public-spirited, takes a constant interest in whatever affects the welfare of his country, and he has been much concerned in the changes now being going on in Norway. His intense nationality, as well as his marked individuality, find constant expression in his music, the originality and style of which are unmistakable.—Century.

GOOD LISTENERS.

This is pre-eminently the age of Societies.

Not many years ago the writer was asked by a noble earl to assist at a reception organized to celebrate the incorporation of a certain town. The scene was a very brilliant one, and the earl, in a gorgeous military costume, delivered a speech from a balcony. He told the guests that he had secured the assistance of some musicians, because he wanted all present to be friendly and sociable, and he had always found that music promoted conversation.

It is not every one who is so candid and outspoken as his lordship, but it cannot be denied that his speech was a very general idea as to the functions of music, now an idea most derogatory to the art, and offensive to all possessed of true musical taste and culture.

They manage things better in Switzerland, where it would be considered a breach of good manners to talk during the performance of music, because the Swiss are so much more reserved in other parts of the Continent the biographies of the great musicians forbid us to believe.

The story is well known how Beethoven, when playing at the house of a nobleman, was so much annoyed by the conversation that he brought the performance to an abrupt termination with the remark, "I play no longer to such dogs." Even the more polished Mendelschohn could be terribly severe under similar circumstances. On one occasion he was performing before a distinguished audience, and as a certain royal personage commenced to talk Mendelschohn suddenly ceased to play. On being requested to proceed, he said, "When your majesty deigns to speak every one else must of necessity be silent."

Mr. Corney Grain, in one of his delightful hits at prevalent customs, said, in answer to the remark that he played little things at parties, "I play no longer to such dogs." I plead guilty to playing little things at parties, but I regret that I do not always succeed in stopping the conversation.—Kyboord.

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A CONCISE CHRONOLOGICAL HISTORY OF
THE CHIEF MUSICIANS AND MUSICAL
EVENTS FROM A. D. 1863-1893.

BY C. E. LOWE

DATE.	
1863	A. F. Hesse, d. Breslau.
1864	Eugene D'Albert, b. England? Talented young Pianist and Composer.
	Giacomo Meyerbeer, d. Paris.
	Anton Schindler, d. Bockenheim.
	"College of Organists" instituted.
	Costa's "Naaman" produced at the Birmingham Festival
	Christine Nilsson's first appearance.
1865	Vincent Wallace, d. South of France.
	Giuditta Pasta, d. Como.
	Heinrich Wilhelm Ernst, d. Nice.
	First performance of Wagner's "Tristan and Isolde."
	"Saturday Popular Concerts" (London) instituted
1866	J. W. Kalliwoda, d. Carlsruhe.
	Dr. Adolph Max, d. Berlin.
	Ambrose Thomas' "Mignon" produced.
1867	G. Pacini, b. Persia.
	Bennett's "Woman of Samaria," produced at Birmingham Festival.
1868	Giachiamo Rossini, d. Paris.
	Sir George Smart, d. London.
	Moritz Hauptmann, d. Leipzig.
	Alexander Dreychock, d. Venice.
	First performance of Wagner's "Meistersinger."
	Ambrose Thomas' "Hamlet" produced.
	Sullivan's "Prodigal Son" produced at Worcester Festival.
1869	Hector Berlioz, d. Paris.
	Lefebvre Wry, d. Paris.
	Louis Moritz Gottschalk, d. Rio de Janeiro.
	Bernhard Molique, d. Stuttgart.
	Joseph Ascher, d. London.
	Ginlia Gries, d. Berlin.
	First performance of Wagner's "Rheingold."
1870	Charles de Beriot, d. Brussels.
	Michael William Balfe, d. Hertfordshire.
	Saverio Mercadante, d. Naples.
	Ignaz Moscheles, d. Leipzig.
	First performance of Wagner's "Walküre."
	Benedict's "St. Peter" produced at Birmingham Festival.
1871	Wagner's "Flying Dutchman" given in England.
	Carl Tausig, d. Leipzig.
	"Royal Albert Hall" (London) opened.
	Cipriani Potter, d. London.
	Sigismund Thalberg, d. Naples.
1872	Daniel François Esprit Anber, d. Paris.
	François Joseph Fétis, d. Brussels.
	"Trinity College" (London) instituted.
	Friedrich Wieck, d. Dresden.
1873	Ferdinand David, d. near Leipzig.
	First Bristol Triennial Festival.
1874	First performance of Balfe's "Il Talismano."
	Grand New Wagner Opera House opened at Bayreuth.
	First performance of Bizet's "Carmen."
	Last Concert at the Hanover Square Rooms.
1875	Sir Wm. Sterndale Bennett, d. London.
	George Bizet, d. Paris.
	J. P. Pixis, d. Baden Baden.
	New Opera House opened at Paris.
	Wagner's "Lohengrin" given in England.
	Rubinstein's Opera, "The Demon," first produced.
	Rubinstein's Opera, "The Maccabees," first produced.
1876	Samuel Sebastian Wesley, d. Gloucester.
	A. E. Baisette, d. Paris.
	Felicien David, d. Ayr.
	Henri Bertini, d. Milan.
	Ed. Rimbaut, d. London.
	August Wilhelm Ambros, d. Prague.
	Hermann Goetz, d. Zurich.
	First performance at Bayreuth of Wagner's Great Trilogy, "Der Ring des Nibelungen."
	"National Training School of Music (London) opened.
1877	Wagner's "Tannhäuser" given in England.
	Theresa Tieckhoff, d. London.
	Wagner Festival at the Royal Albert Hall.
	Macfarren's "Joseph" produced at Leeds Festival.
	Joachim made a "Doctor of Music" at Cambridge.
1879	Ernst Friedrich Richter, d. Leipzig.
	Henry Smart, d. London.
	Wilhelm Tanbert, d. Germany. (?)
	Adolph Jensen, d. Baden Baden.
	Wagner's "Elenzi" given in London.
1880	Sir John Goss, d. London.
	Ole Bull, d. Norway.
	Jacques Offenbach, d. Paris.
	Henri Wieniawski, d. Moscow.
	Rev John Curwen, d. Manchester.

DATE.

1880	Sir John Goss, d. Brixton.
	"Guildhall School of Music" instituted.
1881	Henri Viennetemps, d. Algeria.
	Rubinstein's "The Demon" given in London.
1882	Theodor Kullak, d. Berlin.
	Alfred Jaell, d. Paris.
	Friedrich Wilhelm Kücken, d. Schwerin.
	Joachim Raff, d. Frankfurt.
	Wagner's "Nibelungen" given in London.
	Fiftieth Jubilee of the "Sacred Harmonic Society."
	Wagner's "Tristan and Isolde," and "Meistersinger," given in London.
	Gounod's "Redemption" produced at the Birmingham Festival.
	First performance of Wagner's "Parsifal."
1883	Friedrich von Flotow, d. Wiesbaden.
	Albert Franz Dopple, d. Vienna.
	Richard Wagner, d. Venice.
	Robert Volkmann, d. Buda-Pesth
	"Royal College of Music" (London) instituted.
	First performance of Mackenzie's "Colomba."
	First performance of Goring Thomas' "Esmeralda."
1884	Giuseppe Mario, d. Rome.
	Sir Michael Costa, d. Brighton.
	John Pyke Hullah, d. London.
	Felix Maria Victor Massé, b. Paris.
	Mackenzie's "Colomba" given in Germany.
	First performance of Rubinstein's "Nero."
	Production at Hamburg of Stanford's "Savonarola."
	First performance of Mackenzie's "Rose of Sharon."
1885	Charlotte Sainton Dolby (Madame), d. London.
	Ferdinand Hiller, d. Cologne.
	Franz Abt, d. Wiesbaden.
	Brinley Richards, d. London.
	Dr. Leopold Damrosch, d. New York.
	Sir Julius Benedict, d. London.
	Gustav Meikel, d. Dresden.
	Händel and Bach Bi Centenary Festivals.
	Gounod's "Mors et Vita" produced at Birmingham Festival.
1886	Franz Lutz, d. Weimer.
1887	Jenny Lind Goldschmidt, d. Wynd's Point, Malvern.
	G. A. MacFarren, d. London.
	Wilhelm Valentin Volckmar, d. Hamburg.
1888	Stephen Heller, d. Paris.
	Henri Herz, d. Paris.
	Diephuis Alard, d. Paris.
1889	Gustav Schumann, d. Berlin.
	Adolphe Henselt, d. Warmbrunn.
1890	Sir Freder. Gore Ouseley, d. Hereford.
	Neils Gade, d. Copenhagen.
	Franz Lachner, d. Munich.
	Giovanni Bottesini, d. Parma.
1891	Herm. Litolff, d. Paris.
	Delibes, d. Paris.
	Charles G. W. Sanbert, d. Berlin.
	Freder. Louis Ritter, d. Antwerp.
	Guilio Alary, d. Paris.
1892	Robert Franz, d. Halle.
	Heinrich Dorn, d. Berlin.
	Francesco Lamperti, d. Milan.
1893	Charles François Gounod, d. Paris.
	Peter Tchaikowski, d. St. Petersburg.

* b. born.

† d. died.

COURTESY TO PUPILS.

If courtesy to parents is a duty, it is not less a duty to pupils. Everybody knows how Luther's school master, the famous Trebonius, used to take off his hat when he entered his schoolroom. "I uncover my head," he would say, "to honor the consuls, chancellors, doctors, masters, who shall proceed from this school." Dr. Arnold won his way to the hearts of Rugby boys by the simple respect he showed in accepting their word as true.

A master's success has sometimes been imperiled by so slight a matter as the mistake of not returning a boy's salute on the street. For courtesy begets courtesy; it is a passport to popularity. The way in which things are done is often more important than the things themselves. One special point of personal courtesy you will let me mention; it is punctuality. To keep a class waiting is to be rude, and to seem to be unjust. For a sense of speculation arises when a master is apt to be late; if he is generally four minutes late, the boys will count the chance of his being one minute later, and the result will be disappointment, disaster, and then dislike.—Contemporary Review.

PUBLISHER'S NOTES.

This special offer which was printed on the front cover of March *ETUDE* is continued with a slight change; we substitute "Grade X of Standard Graded Course of the Piano," by Mathews, for "Romantic Studies" by Wilson G. Smith. This latter work is now on the market and therefore withdrawn from special offer. Grade IX and X of Mathews' Course will be completed at about the same time. Send one dollar and receive the four new works when issued. They are "Embellishments of Music," by Louis A. Russell, "Selected Studies from Concione," by Calvin B. Cady, and "Grades IX and X of Standard Graded Course," by Mathews. The advertisement will be found in another part of the journal.

* * * *

THE Summer Music School which was announced in last month's issue, promises to be a grand affair. It will be well enough for all interested to send to this office for a complete circular which will be ready about the middle of this month.

* * * *

The Music Satchel which we have been advertising in the *ETUDE* seems to meet with much favor. It is astonishing with what patience we submit to inconvenience. We have gone through some sad experiences with music folios, all of which were wholly, or in part, objectionable. The Box Folio, a long, stiff tube, which came in two pieces, was a stupid affair. The design must have been taken from a minstrel plaster box. The Spring Back Folio, which would never remain open, nor stand on the piano, became popular, but was found sadly wanting. The Music Roll came next and has its disadvantages, among them is that the music is injured by being rolled. It does not answer for carrying volumes of the cheap classical editions. The plain folio, which ties with strings, is good for colleges where pupis have not to go into the street. Nothing can be better for college use than these plain folios, which sell for \$9.00 a dozen.

Our new satchel, which allows only one fold to the music, has handles, and can be had in all styles; but it is not a perfect affair. It has one shortcoming, *i. e.*, it will not carry stiff-bound volumes. We have had manufactured for us a few satchels like those we have been advertising, only larger, so as to admit music without any fold. It has handles, and is flexible, solid leather, and will carry a large bound volume, sheet music size. They will cost the profession \$2.25 each.

* * * *

THE series of reed organ sheet music that is now being issued by our press will show music teachers and musical amateurs why they have not especially enjoyed the reed organ, and, better still, teach them how to play on this instrument so as to make delightful music. The reed organ, like the violin—is capable of "fearfully horrid sounds" under the hands of an unskilled player. The reed organ, like the piano, has a distinctive touch of its own, and as touch is the one factor that makes piano music delightful, when connected with intelligent and expressive phrasing, so, likewise, in playing the reed organ, it is by touch and right methods of handling the instrument that the pleasure of playing is increased many fold. The annotations to these pieces cover the ground of artistic reed organ playing, and the selections are choice gems, carefully and skillfully arranged for the reed organ, as a reed organ, and that in such a way that the latent beauties and artistic possibilities of this instrument are available to any player of ordinary technical skill.

* * * *

Organ pupils need special practice for flexibility and celerity of touch, and for giving spirit and piquancy to their playing. The "Melodious studies for the Reed Organ," by Charles W. Landon, are compiled with this special lack in organ students in view, and also to teach the much-neglected subject Phrasing and the characteristic Reed Organ Touch. The whole field of musical studies has been culled from in the compilation of this

fine set of studies. They are musical and especially rich in technical work. Pupils enjoy practicing them as much as working pieces, for they are as melodious and give the pupil a complete command of the instrument.

* * * *

ANOTHER remarkable contribution to the best current piano literature, are Mr. Wilson G. Smith's Romantic Studies, Op. 57:

1. Hommage à Schumann.
2. Gavotte Pastorale.
3. Murmuring Zephyrs.
4. Hommage à Chopin.
5. Tarantelle.

In No. 1 Mr. Smith successfully voices the dithyrambic mood, humor, and pathos of Schumann, while conforming to his forms and characteristic harmonic progressions. In No. 4 Mr. Smith expresses Chopin's dreamy and soulful tenderness, in melodies exquisite and euphonious. He conforms, too, to Chopin's forms and characteristic harmonic progressions. Evidently Schumann and Chopin have not lived in vain, as far as Mr. Smith is concerned, and these two compositions are a loving token and grateful tribute to the memory of these great romanticists. May these wreaths of melodious immortalities enkindle new interest in these great masters.

The Murmuring Zephyrs (No. 3) are to my ears, at times, a tornado, a mountain torrent, and but for the euphonious harmonic progressions I should compare them to a roaring cataract. They contain sparkling passage work. The Gavotte Pastorale breathes the air of green fields and flowery meadows. The plaintive musette with its quaint harmonies, calls to mind a flock of sheep upon the heath, the shepherd leaning upon his crook and playing his fife.

JOHANNES WOLFRAM, PHIL. D.

* * * *

Hundreds of our readers could send us short paragraphs for publication, descriptive of some of their ways of working, studio experiences, or ideas that they work upon. Many times a short paragraph gives expression to a thought that has more practical value than the average long article. Send us your thoughts as they occur to you when teaching.

TESTIMONIALS.

Allow me to thank you for your prompt attention to my orders and their satisfactory appearance when received. I shall take pleasure in recommending your house to my friends who are music teachers.

MISS N. S. NARR.

We are very much pleased with the *ETUDE* and "Mathews' Graded Course;" we use it exclusively in our schools and academy.

SISTERS OF CHARITY.

I feel that I could not teach successfully without the aid of your most valuable music journal. It is a true friend to teachers in "time of need."

N. DOANE.

THE *ETUDE* is so instructive to me that I could not progress as well without it. The sheet music contained in its pages is all very useful when properly studied. At least my experience with it has given me evidence of the usefulness of the selections.

L. WOODBURY.

I want to express my appreciation of the Heller op. 125 edited by Mr. Cady. I find it charming to the pupils, while the explanatory notes and fingering make it equally attractive to the teacher.

MRS. W. O. BELL.

I received Book 8 of "Mathews' Graded Course of Studies," and I find them to be as useful to pupil and teacher as any of the preceding numbers. Mr. Mathews has certainly done a good work by compiling such excellent material for the earnest student of music.

WM. K. GRAHAM.

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.

FOR SALE—TEACHER'S TECHNIQUE, IN perfect order. Price \$12.00. Frank Foster, 30 Ashland Place, Brooklyn.

A PIANIST AND COMPOSER OF NATIONAL reputation desires a position in an Eastern conservatory or college. Has taught piano, singing, theory, and composition for past twelve years with eminent success. Has credentials from eminent European masters. Correspondence solicited. Address "Prometheus," care *ETUDE*.

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LESSONS BY CORRESPONDENCE.—Students desiring to work with Mr. Tapper by correspondence may address as follows: The following subjects may be considered: Harmony, Counterpoint, Musical Theory in general, Outline Work in Musical History, and Musical Literature for teachers and students. THOMAS TAPPER, 156 Tremont Street, Boston, Massachusetts.

SUMMER TEACHING.—During the summer of 1894, Mr. Tapper will receive students who desire to improve their system of study and of teaching. Teachers will be provided with outlines of work for the coming year, particularly as applying to work with their students. Outlines for private study will also be made. Students will be received in Musical History, Literature, and Musical Theory, and for the Analysis of Studies and of Classical Works for all grades of teaching. A circular of information may be had by addressing THOMAS TAPPER, 156 Tremont Street, Boston, Massachusetts.

WANTED—BY AN EXPERIENCED TEACHER, a graduate of De Konink, a position to teach piano. Can teach voice and harmony. Good references. Address A. B., care *ETUDE*.

WANTED—A FIRST-CLASS PROFESSOR OF music, foreign trained. Presbyterian preferred. Not over 45 years of age. Address National and Foreign Teachers' Agency, Lock Drawer G, Abingdon, Va.

DR. ROBERT GOLDBECK, OF BERLIN, Germany, is now holding his Spring Course at Goldbeck College of Music. In July he will return to Germany, accompanied by a number of students. This an excellent opportunity is offered those who wish either to study abroad or with this renowned teacher who is in America. For further information, address Mrs. A. L. Palmer, Directress of Goldbeck College of Music, 3033 Pine Street, St. Louis, Mo.

NORMAL DEPARTMENT AT GOLDBECK COLLEGE of Music, 3033 Pine Street, St. Louis, Mo. The Normal Classes are conducted by Mrs. A. L. Palmer, and offer unusual advantages to teachers and to those desiring to prepare for teaching. Every point, both Technical and Artistic, is thoroughly explained, and special attention is given to Phrasing, Interpretation, and the development of muscles, mind, and memory, besides an insight into a scholar's habits, character, and disposition. The teacher has, furthermore, the advantage of discovering her own faults and the best means of correcting them. In these lessons a good general idea of Modern Playing and Modern Teaching is given, and many entirely new ideas in teaching disclosed. For the accommodation of those who cannot remain longer, a short course of two weeks will be given each month.

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The University Extension Summer Meeting, which will be held at the same time, forms an additional attraction. Students of the Music School will be admitted to this course by paying \$5.00 extra. For circulars and information regarding the University Extension Courses, write to DR. EDWARD T. DEVINE, 15th and Chestnut Sts.

Full information regarding Board, Rooms, Piano Rent, etc., in next issue.

Circulars will be ready April 15th, when full faculty will be announced.

++ ADDRESS ++

THEO. PRESSER, 1708 CHESTNUT STREET, PHILADELPHIA.

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GRADE I-X.

IX.

ORDER BY NUMBER ONLY	PRICE
1857. Volkmann, Op. 27, No. 5. Folk Song. Grade II.....	15
This is a selection from MacDougall's studies in melody playing. Vol. II. It demands a slow delivery and a very sustained, firm tone. Impassioned deliberation is characteristic.	
1858. Tschalkowsky, Op. 39, No. 17. German Song. Grade II.....	15
A very graceful piece in 3/4 time. It should not be played too fast, like a waltz. A good exercise in light wrist playing.	
1859. Guriltz, 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. 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. O. Christmas Pastorale. Grade II.....	20
Both hands have to play 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 Wilh. N. Op. 81, No. 13. Cradle Song. Grade II.....	15
This is a melody and accompaniment for the same hand. The bass has an effective figure. The phrasing is indicated. It is a good study in melody playing.	
1863. Kavanagh, I. Andante. Grade II.....	15
This piece approaches Grade III in difficulty, and is worthy of hearty commendation. Melody and accompaniment are both on one hand while the interest of the other (the left) is fully equal. Thirds and chords increase the difficulty of the piece.	
1864. Bummel, J. Romance. Grade II.....	20
A good study in cantabile playing. A broad singing tone is required, and figures of sixteenth notes require fluency. Working trying.	
1865. Kullak, 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 3-dot 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 last part of the piece.	
1866. Tschalkowsky, Op. 39, No. 18. Italian Song. Grade II.....	15
A bit of musical fun at the expense of an early Italian style. Of Italian style, a young student to be able to play this, with the numbers from 1870, was revised and fingered by Mr. Richard Zuckewer, a fact which enhances the value of the piece. They comprise a set of teaching pieces prepared for the press by an eminent musical author and teacher, and commend themselves to all teachers.	
1867. Wilh. N. v. Op. 81, No. 2. Hilarity. Grade II.....	15
Valuable for staccato practice. Figures in both hands respond to each other in a happy, lively style, suited with pedagogic value, it will be a favorite.	
1868. Lichner, 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 on, pass 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
Father more difficult than some of the foregoing. It is a beautiful melody and accompaniment, giving an excellent chance for tasteful and expressive playing. Its notes increase its difficulty.	
1870. Schytte, L. 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 piece from No. 1860 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 (Ces. Espagnol). Grade IV.....	60
A characteristic piece of Spanish type. The rhythm of the dance is in it, and it is valuable for acquiring a light arm touch. The melody is interesting as well.	
1872. Vilbac, Renaud de. Valse des Merveilles. Grade V.....	75
This piece requires musical intelligence for its proper rendering. It is a higher order of composition, and will not give out its value unless it is studied. It serves an excellent purpose, both technically and musically. It is a piece which affords full opportunity for the teaching of modern French technique of touch.	
1873. Ten Brink, Jules. Op. 12. In the Forest. Grade IV.....	60
The melody is carried by the left hand to an accompaniment of broken chords in the right. Near the close the same theme is derived by the thumb of both hands, while the remaining fingers are busy by the accompaniment. It is a good teaching piece, but will require work of an intelligent sort.	
1874. Chaminade, C. Op. 24. The Dragon Files. Grade V.....	60
Arm, hand, and finger control are necessary here, studied in full measure. Charming effects can be made in this piece. The left hand plays as an accompaniment of a melody itself in the right. The melody is characterized by a figure of sixteenth notes, through which there winds a repetition of the same note below the melody staff. The teacher will be delighted with this number.	

ORDER BY NUMBER ONLY	PRICE
1875. Delahaye, L. L. Op. 18. Valse. Grade V.....	80
This waltz is not hackneyed either in melody or style. There is originality about it and fine work for intermediate students. Like all this set, it requires taste and intelligence for its proper understanding.	
1876. Colomer, B. M. Serenade Galante. Grade V.....	40
Another interesting piece 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 fine 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, 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, L. L. Op. 16. La Ronde du Serail. Grade III.....	40
The melody is particularly in thirds (semi-staccato), with occasional sixths, and the accompaniment is full of chords. The left hand has an effective accompaniment, the occasional iteration of 8-dot, 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.....	80
A rather odd theme in minor, with occasional lapses into the major. A good exercise in rapid arpeggio and in two-finger work. A useful teaching piece.	
1881. Chaminade, C. Op. 35. Filleuse (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 fun and capable of a musical rendering. This, with the numbers from 1870, was revised and fingered by Mr. Richard Zuckewer, a fact which enhances the value of the piece. They comprise a set of teaching pieces prepared for the press by an eminent musical author 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 in the melody, simple, but effective. A contrast is afforded by the short middle part in six sharps, the original key being A major.	
1883. Reed, Chas. H. Gavotte a la Fantasia. 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.....	50
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
Attractive and useful. Of good form and melody, and introduces life of variety into the work for both hands.	
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 both pleasing and useful. It does not sink to the level of trash.	
1888. Presser, Theo. Octave Studies.....	75
Octave studies which are neither too hard nor too mechanical are in demand, and this is a set of such studies as will meet the requirements of the case. They are decidedly interesting, and are carefully graded. Each study is repeated a number of times, and which will prepare the hand for the work to follow. A list of pieces and studies, also so 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. II.	
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A characteristic piece by a popular writer. The horns first call the hunters together, while the chorus begins. A good study in staccato chords.	
1897. Leiberle, O. Op. 83. Fiedels. 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 rhythm of eighth and sixteenth notes is good practice.	
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An excellent, easy piece, bright and telling. The bass carries an accompaniment of broken fifths and octaves, while the right hand plays the melody, which, later, is transferred to the left hand.	
1899. Cheeswright, F. Song—One of Us Two.....	80
A single melody with a rather quiet 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 its way in Grade III. Syncope, triplets, and arpeggios form the features of the piece. It is melodious.	
1901. Godard, Benj. Op. 66, No. 6. Marcel (Le Huguenot). Grade V.....	10
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.....	60
This piece will present no special difficulty to a student well on in Grade III, and will be found to be very interesting. The melody is good, and the entire piece is well worked out. The crossing of hands is effective, and the piece is musically.	
1903. Presser, Theo. School of Four-hand Playing. Grade III.....	1 00
The volume of the "School of Four-hand Playing" includes duets by Reinecke, Loeschhorn, Baumbfelder, Schubert, Felsen, and Chopin. Each number is valuable, and as four-hand playing is a feature of piano study, their usefulness to teachers can hardly be overestimated. This is a series of four-hand pieces, graded, carefully edited, and finely printed, and it should be in the hands of every teacher of piano.	
1904. Loeschhorn, A. Op. 88, No. 3. Dance Hongroise. Four Hands. Grade III.....	85
A melodious piece for two young players, giving good practice in staccato-playing. Instructive, but not difficult.	
1905. Baumbfelder, F. Op. 161, No. 5. Minstrels' Song. Four hands. Grade III.....	85
Another piece for four hands. The primo has a taking melody, which may be phrased effectively, while the secundo has passages of thirds which will require a high grade of technique.	
1906. Schubert, F. Op. 27, No. 1. Marche Heroique. Four Hands. Grade III.....	20
A short march which will impress itself upon the young players. Simple, but strong in its character.	
1907. Schubert, F. Op. 78. Minuet Four hands. Grade III.....	85
The Minuet for four hands. It lends itself to the arrangement well, and brings this piece within the reach of young players. The trio is exceptionally beautiful.	

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GRADE I-X.

X.

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1408 Lachner, Fr. Op. 113. <i>Marche Celebre</i> . Four hands. Grade III. This march will be used admirably. There are ex- cellent points, both of teaching and salon character. It will commend itself to all who use it.	35	1426. Goerdeler, Rich. <i>Sunset on the Alps</i> . Grade III..... Another of Goerdeler's taking pieces. Melodious, fluent, and easy are its commendable features.	50	1445. Hewitt, H. D. <i>Melody in A flat.</i> Grade IV..... The melody is taken in octaves, while the same hand plays an accompaniment of double notes, which makes a rather difficult piece of work. It is also valuable for its practice in synopical rhythm.	85
1409. Chopin, F. Op. 35. <i>Funeral March</i> . Four hands. Grade III..... 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 cleverest players are from Grade III. School of Four-hand Playing, and can thus be obtained easily.	35	1427. Goerdeler, Rich. <i>Columbian Galop</i> . Grade III..... A contribution to the reigning subject of patriotism at this time. It will take.	50	1446. Hewitt, H. D. <i>The Miller's Song</i> . Grade IV..... A good mill-wheel piece. Besides playing valuable from a teaching point of view, it is melodious and interesting.	60
1410. Braungardt, Fr. Op. 7. <i>In Light Mood</i> . Grade IV..... A good teaching piece; the figure played in the right requires evenly-developed and flexible fingers. It will also demand a light, well-controlled arm.	35	1428. Rathbun, F. G. <i>Romance</i> . Grade II..... A tender piece, a rather tender character. An extended accompaniment in the left hand will need practice, and there are opportunities for phrasing and study of expression.	25	1447. Goddard, Benj. Op. 56. <i>2d Valse</i> . Grade IV..... A good valse for concert use. It is by a good author and contains many good points for the student. Will require some technique for a smooth performance. It is revised and fingered by Dr. Wm. Mason.	50
1411. Mihaly, L. Op. 4. <i>A Storm on Lake Platten</i> . Grade V..... Work in two-finger exercise, light wrist, tremolo, heavy chords, and rapid arpeggio playing. The tri- plets, long continued, of full chords at the close, will test the player's endurance.	50	1429. Smith, W. G. Op. 48, No. 3. <i>2d Valse Caprice</i> . Grade III..... A good study in light arm-and-wrist touches. Of a good swinging rhythm. Interesting and easy.	50	1448. Waddington, Edmund. Op. 20, No. 3. <i>Gypsy Dance</i> . Grade IV..... A good study in time, touch, and group reading. Besides being of good technical value, it is pleasing in harmony and melody. Will be popular with pupils.	50
1412. McDonough, F. J. <i>In Dreamland</i> . Grade IV..... 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.	50	1430. Grossheim, Jul. Op. 23, No. 9. <i>Morning Prayer</i> . Grade II..... A delightful little melody with a bit of chord play- ing introduced as the second theme. Needs a light accompaniment in left hand.	25	1449. Necke, Hermann. Op. 236, No. 4. <i>Sing, Birdie, Sing</i> . Grade IV..... Beautiful in content, and a superior study in hand and finger dexterity, and for legato in runs of short range. Pieces of this class exercise the imagination, and this one is charming.	80
1413. Goerdeler, Richard. <i>Summer Morn- ing</i> . Grade III..... A bright piece of music, tuneful and graceful. It will interest and very useful in teaching both melody and accompaniment playing. The second theme with its embellishment adds variety to an interesting teaching or salon piece.	50	1431. Schausell, W. Op. 9, No. 2. <i>Cradle Song</i> . Grade II..... Another excellent piece from the same set.	15	1450. Johnson, G. S. <i>The Merry Maiden</i> . Folk. Grade V..... Bright and brilliant, with a good Abounds in runs, broken chords, octaves, and chords. The use of the pedal is carefully marked.	60
1414. Webb, F. R. Op. 65. <i>Venona</i> (Gavotte). Grade IV..... One of the best of this writer's pieces. A fine study in arm and wrist motion. It is musically, and the chromatic passages of chords add a touch of piquancy to the effect. The teacher will be pleased with it.	60	1432. Spindler, F. Op. 308, No. 33. <i>In Venice</i> . Grade II..... Thinks to be played by the right hand while the left plays a smooth accompaniment. Useful and pretty.	15	1451. Kavanagh, Ignatius. Op. 12, No. 2. <i>Minuetto</i> . Grade IV..... A thoroughly good divine air of genius. It is decidedly pleasing in content. "Chosen notes" make it equally available for small hands. This piece will be standard with all teachers once using it.	80
1415. Smith, Wilson G. Op. 54, No. 1. <i>Spinning Wheel</i> . Grade V..... A waltz that may be used for concert purposes. It will require considerable technique for its proper per- formance, a 4 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.	60	1433. Krug, D. Op. 343, No. 5. <i>The Merry Wanderer</i> . Grade II..... 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.	30	1452. Nurnberg, H. Op. 419, No. 3. <i>Little Character Sketch</i> . Grade I. Beautiful, and very especially valuable as a genuinely good addition to the repertoire of the desirable pieces found in the first grade. Every be- ginner should learn this uniquely charming piece.	20
1416. Ernst, Theo. C. <i>Emilienne Valse</i> <i>Caprice</i> . Grade V..... This is another waltz worthy of concert use. It is very different from the preceding, though in the same key (B flat). The harmonic change to five sharps adds in an interesting theme in which a crisp staccato touch is brought into play. The piece should be on every teacher's list.	75	1434. Smith, W. G. Op. 56. <i>Vesper Chimes</i> . Grade III..... This piece is a good study in the use of the damp- er 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.	75	1453. Goerdeler, Richard. <i>Champion March</i> . Grade IV..... Has the "stop and go" character of a march, and always the case in pieces by this composer, it is popular and decidedly pleasing. Makes a good study in octave playing in some of its passages. Six-eight time, brilliant and charming.	85
1417. Spindler, F. Op. 249, No. 20. <i>Trumpeter's Serenade</i> . Grade II..... A good two-page piece for younger pupils. Bright, pretty, and instructive may be mentioned as its characteristics.	20	1435. Smith, Wilson G. Op. 55, B. 2. <i>Special Exercises in Scale Play- ing</i> . Grade II..... We received the first book of these studies some time since. This is the concluding volume. Particular stress is laid upon the development of the third, fourth, and fifth fingers, and the various exercises are so conceived as to bear directly upon the work in hand. They are by an eminent teacher, and cannot fail to be of great value.	1.00	1454. Geibel, Adam. <i>Mignon Minuet</i> . Grade IV..... Abounds in harmonic contrasts. Pleasing melo- dy. A good study in the hand touch. This com- poser always has something to say, and knows how to say it. The pupils will be advanced by the study of this characteristic piece, and will enjoy its study.	85
1418. Swalm, L. A. Op. 3, No. 1. <i>Playful Zephyr</i> . Grade III..... Combines finger, hand, and arm touches and will be of service both for teaching and salon use. The themes are bright and the piece is of good length, neither too long nor too short.	30	1436. Goerdeler, R. <i>Alpha Omega</i> <i>Waltzes</i> . Grade III..... An easy set of waltzes which will catch the popular taste. They are smooth, swingy, and tuneful.	65	1455. Goerdeler, Richard. <i>Etude Waltz</i> . Grade V..... A delightful dance waltz by this popular writer. Will be a great favorite with pupils and teachers. Clear-cut phrases, and full of pleasing contrast.	60
1419. Wilm, N. Von. Op. 12, No. 3. <i>Vil- lage Musicians</i> . Grade II..... To be village musicians in rather better music than do some others we have heard of. This is a useful and pretty teaching piece for young pupils.	20	1437. Goerdeler, R. <i>Fairy Queen Polka</i> . Grade III..... Another piece by the same writer. It will also take.	40	1456. Streabog, L. <i>Paul and Virginia</i> . <i>Waltz</i> . Grade I..... A very simple waltz adapted for piano and organ. The piece has been revised and edited by Chas. W. London. It is an excellent composition as a very first piece for beginners.	20
1420. Nurnberg, H. Op. 419, No. 2. <i>Santa Claus March</i> . Grade II..... 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.	20	1438. Goerdeler, R. <i>Columbian Galop</i> (Four Hands). Grade III..... An arrangement of the Columbian galop for two players. It will fill its mission as a popular piece.	75	1457. Handel, C. F. <i>Sarabande</i> . Grade III. One of Handel's most beautiful pieces; the harmonies are quite simple. The execution possesses no diffi- culty whatever. This piece will answer for a pre- sent introduction for more difficult contrapuntal study.	20
1421. Heins, Carl. <i>Doll's Cradle Song</i> . Grade II..... A very pretty cradle song. The melody is bright and given alternately to right and left hands. A good piece to use in the early stages of teaching discrimina- tive touch.	20	1439. Rathbun, F. G. <i>Evening Song</i> (Re- verie). Grade IV..... A piece destined to be popular because of its melody and general style, while it contains no catches to trouble the amateur player. At the same time it can be used by the teacher with profit.	65	1458. Goerdeler, Richard. <i>Enterprise</i> <i>Polka</i> . Grade III..... This piece is a bright and attractive parlor com- position. It has been dedicated, by way of thanks, to Mr. Jos. Pulitzer, publisher of the <i>New York World</i> .	85
1422. Nurnberg, H. Op. 419, No. 1. <i>Merry Children's Dance</i> . Grade II..... A sprightly waltz, within the technique of young pupils, which when played up to tempo will make the eyes sparkle.	20	1440. Landon, Chas. W. <i>Melodious Easy</i> <i>Studies for Piano or Reed Organ</i> . Grade II..... These studies begin at the beginning and increase gradually in difficulty. They are by a well-known musician and teacher of long experience. This coupled to the fact that there is a lack of properly graded and selected music for the reed organ, should create a demand for which this can be relied upon as first class. They are taken from the best sources and will advance the pupil gradually, but surely and completely.	1.00	1459. Josie Macdonell, <i>June Polka</i> . Grade III..... An excellent dance composition, affording at the same time a little practice in scale and arpeggio play- ing. The rhythm is very clear and the composition is easy to comprehend by the average player.	80
1423. Heins, Carl. <i>Dance of the Bears</i> . Grade II..... A jolly dance in two-four time in G minor. A good study, and musical as well.	20	1441. Wilm, N. Von. Op. 81, No. 4. <i>Chil- dren's Festival</i> . Grade II..... It is no easy matter to write music for children, and many great musicians have failed in such at- tempts. Here, however, is an interesting child's piece, which is neither too good nor too insipid. Such pieces should be treasured up.	20	1460. Low, Jos. <i>Slumber Song</i> . Grade II. This is an admirable teaching composition, finely edited by Hamilton C. Macdonough, and is really a gem of its kind.	20
1424. Heins, Carl. <i>Merriment</i> . Grade II..... A well-named piece, as its character is jolly merriment. This set of pieces, edited by H. C. Macdonough, are annotated, and can be commended for their value in the easy grade, to which they are assigned.	20	1442. White, Otis, R. <i>The Conqueror's</i> <i>Return</i> . Grade III..... A taking march movement, animated and yet not difficult.	60	1461. Patrick, H. W. <i>Sequoia Gavotte</i> . Grade III..... This composition was selected to represent the Fair in Chicago the musical talent of California. The composition, while it is not difficult, possesses great originality, for which the composer is justly honored.	20
1425. Northrup, Theo. H. <i>Glue Roman- tic</i> . Grade III..... Rather difficult in some of its skips. It is odd in rhythm and a good study in controlling the arm.	20	1443. White, Otis R. <i>Petite Barcarolle</i> . Grade II..... A really good barcarolle movement, well worthy of use.	25	1462. Goerdeler, Rich. <i>My Alpine Love</i> . Grade II..... A waltz song, on the theme of a young man's melody—ending with the hold—similar to that heard in the Swiss mountains. For a soprano voice	40

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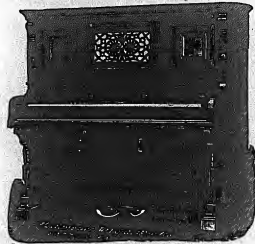
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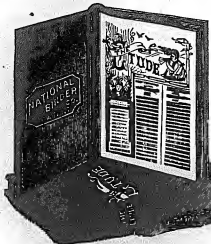
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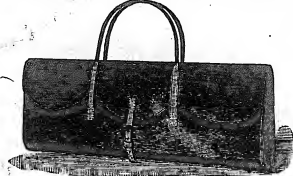
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