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THE ETUDE.

PHILADELPHIA, PA., JULY, 1894.

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Musical Items.

HOME.

B. BOEKELMANN spends his summer vacation in Europe.

CAMILLA URSO has sailed for Australia to give a series of concerts.

MISS EFFIE STEWART has fulfilled a successful engagement in California.

AUS DER OHE is to return to America in the autumn, for a season of recital giving.

WM. H. SHERWOOD has given a series of recitals on the Pacific coast, with great success.

MUSICAL FESTIVALS were successfully held in many cities, during the last few weeks.

"PINAFORE" has been successfully revived in Boston, and is to be given in Philadelphia.

CLEMENTINE DE VERE has arranged to give a series of concerts in Australia the coming season.

MANY Summer Music and Normal Schools, will be held during the months of July and August.

DR. DVORAK is spending his summer vacation at his European home. He is to return in October.

TSCHAIKOWSKI'S last symphony has been secured by Mr. Walter Damrosch, for the New York Symphony orchestra, next season.

MUSIC TEACHERS' STATE ASSOCIATION meetings have been held in New York, Illinois, Indiana and TEXAS, during the last week in June.

MR. WILLIAM TOMLINS has resigned the directorship of the famous Apollo Club, of Chicago, after holding that position for about twenty years.

HENRY MARTEAU is making a summer tour in Sweden, Norway and Denmark. He will return to America for a tour in January through the Southern States.

ANTON SEIDL conducts the orchestra at Brighton Beach this summer. The programmes are of the best, thus making it a favorite resort for lovers of fine music.

THE American Symphony Orchestra, of New York City, will give a series of subscription concerts next season. This is an organization of American born players of orchestral instruments.

FOREIGN.

VERDI is eighty, and Ambroise Thomas is eighty-three.

FALSTAFF, by Verdi, was recently given in London. It was favorably received.

MANUEL GARCIA, the teacher of Jenny Lind, recently celebrated his ninetieth birthday.

AT Delphi it is announced that another ancient Greek hymn has been found by excavators.

G. HENSCHEL has composed a Stabat Mater for soli, chorus and orchestra, for the October Birmingham Festival.

EDWARD GRIEG the famous Scandinavian composer, has been made Doctor of Music, by the Cambridge University, England.

A RUBINSTEIN theatre at Bremen is proposed for the production of this composer's sacred operas, The Tower of Babel, Moses, and Christus.

WAGNER'S OPERAS had the honor of being represented in Paris more than those of any other composer. Out of 208 performances, 60 were of his operas.

FAUST was witnessed upon the stage by Queen Victoria, recently, for the first time. She had not visited a theatre before since the death of Prince Albert, in 1862.

AMBROISE THOMAS has lived to see the thousandth performance of his "Mignon." He has been decorated with the Grand Cross of the Legion of Honor, by the President of France.

Josef Hofmann made an appearance at St. James' Hall, London, with great success. His technic is considered perfect and his interpretations as effective as a performer of his age could be expected to give.

INTELLECTUAL ATTITUDE OF INSTRUMENTAL PRACTICE.

BY ARTHUR A. CLAPP.

PAGANINI, after the date of his emancipation from parental control, ceased to practice in the sense in which that word is generally understood. Even when rehearsing with the orchestra, beyond a few isolated snatches, more often than not played *pizzicato*, he rarely, if ever, played through those compositions which, at his concerts, delighted and astonished his audiences. Phenomenal ability, supplemented by the most rigid course of discipline and study on record, began when quite a child, and continued during a number of years, made him what he became, the most wonderful violinist the world had prodnced. To suppose he discontinued study after having attained a fame, which he did when still quite young, is erroneous. The works he performed were such as to demand constant study; for, be it remembered, he constantly added new compositions to his repertoire, all of which he memorized. Having thoroughly mastered the technique of his instrument, and being able to read music silently, it would seem that he studied it as one would study a poem, committing it to memory line by line, and stanza by stanza. Pursuing such a system would relieve him of constant repetitions with instrument in hand. In fact, he would so impress upon his memory every note of a composition, its dynamic marks, articulation, etc., that when he came to give the work visible expression, it remained only to apply the physical machinery he could so well control, to its demonstration. At the proper moment every note appeared in its place with fitting polish, finish, and expression, although the artist may not previously have traced the intricacy of their combinations upon his instrument.

Such a method of study, not uncommon amongst great performers, presupposes a thorough mastery of instrumental technique and the power to read music in all respects as one would read a book.

The point of the matter is this: the mind must operate before the fingers, if an intelligent performance of even a simple melody be required. The dormant mind and agile fingers one often runs across. They are much too common, in fact, and result from a too prevalent notion that in musical training, so called, facile manipulation is the greatest, if not the only desideratum.

It must be understood there are elements that enter into instrument playing that demand, for their full development, the concentration of all the powers of the mind. There is practice that is worse than useless, because it results in the formation of bad habits; there is again that which is of the greatest utility, and tends toward a high level of attainment. Unintellectual harum scarum rambling up and down the compass of the instrument, with side incursions into the regions of embellishments, that under such circumstances are not adornments, represent the one; while that careful pondering of the value and quality of each note, in its time relation, tone, color, and intonation, exemplifies the other.

The more careful student may seemingly practice less, but he *thinks* more; and when he does practice it is with some well defined object in view. This he achieves because he concentrates all the powers of his mind upon the subject. He has thought out how this note is to be fingered, the best method to employ in a certain difficult passage, the most suitable quality of tone for a certain phrase, how this section is to be articulated, or that rhythm emphasized; in fact, his mind has inquired into and provided for everything.

A very large percentage of the physical exertion, by many considered essential to the attainment of instrumental proficiency, would be unnecessary, if the brains were encouraged to co-operate with the other functions. It will often be found that a few moments' silent study of some complicated passage, involving intricacies of rhythm, or awkward fingering, will obviate the necessity for frequent repetition that the more unintellectual attitude, implied by "keep trying it until you succeed," imposes with its inherent tiresomeness and exhaustion. This process of silent study was no doubt practiced by Paganini, as it has been by hundreds of other instrumentalists to whose name the word "great" is affixed, and if it has proved of benefit to them, it will certainly be so to you. The application of brains to your practice, and the results arising therefrom, has its analogue in moving easily by means of a lever in the hands of a child, a block of stone that hitherto defied the unaided strength of a man.—*Condensed from The Dominant.*

MUSICAL NOTES.

BY E. E. AYRES.

One of the most sensible and useful monographs of recent years is a book published by S. S. Curry, of Harvard College, entitled, "The Province of Expression." This work shall supply us with some thoughts for these paragraphs. While the book is written especially for speakers, nevertheless, it deals with many art principles that relate directly to questions of general art-interpretation and apply quite as forcibly to the art of playing or singing as to that of speaking. Indeed, this is almost the only work on elocution which this writer has thoroughly endorsed from beginning to end. It bases all art on vital principles. Some of these principles will be enunciated in these paragraphs. For example, he quotes from Buffon the fine saying that "Style is the man himself." Too many of our pianists think that style is simply an adjunct, that expression is simply an aggregation of nuances, that it is something added to the man himself, whereas, the true idea of expression is that it is the revelation of one's inner life. The player is simply an interpreter; his relation to music is not that of the composer. The composer is in a sense a creative genius, while the player simply reproduces and reveals. The composer is one who struggles to gain possession of his realm and to convey some idea of that possession, while the player is one who endeavors to enter this domain and to make manifest the new life which comes to himself through his new principle.

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There is a vast difference between study and delivery in the ordinary mind. Some think that while the study of a composition is merely a mental process, the interpretation of it, or the delivery of it is simply physical. Let us meet this error squarely by saying that the "fundamental action in expression is mental." The true orator is not one whose *study* has been confined to his preparation and who is simply engaging in a *physical* exercise while he speaks. The orator is one who, having made careful preparation, nevertheless thinks while he speaks, and it is this thinking process which stirs others to think. And so it is with the artist,—let his preparation be ever so careful and studied, nevertheless, his playing must represent present study, present interest, and also present feeling. One can never excite a thought in another without thinking on his own part. The thinking of yesterday will not do for to-day. The fact that a pianist has spent a thousand hours in the careful study of a Beethoven sonata will be of little value to him if in his playing of that sonata before his audience he does not rethink the great composition. The fact that his emotions have been stirred by this masterpiece a thousand times will be of little service to him if his emotions are not stirred when he plays before his audience.

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There must be an extemporaneous element in all true artistic playing. The ideas of the master must be re-created, and the very processes of this creation must be manifested. The idea that a man in playing is a mere physical machine, is the fundamental cause of much of the bad playing so prevalent at all times. Conditions may be prepared, but feeling itself can only be spontaneous. "There is nothing so ineffective and unnatural," says Curry, "as stale emotion." One of the most fundamental instincts of the human soul requires that emotion shall be extemporaneous and spontaneous. All effective playing is due to the direct possession and realization of ideas and sentiments at the moment they are played. The vivid realization of an ideal alone awakens the same in another.

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When we speak of a bad ear we have no reference to physical defect. An exceedingly intelligent gentleman not long since expressed surprise at the musical ability of a certain friend when he discovered that this friend was somewhat defective in hearing. The good ear is one which is under the control of the mind; the good eye is one which is under the control of the soul. The ear may be trained to attention. Every teacher of experience knows that many a man who seems to have a defective ear may develop great musical talent and a wonderful ear for music, simply because the process of bringing the ear under the domination of the soul may be successful. This is the first struggle of the teacher of music, to teach his pupil how to listen. The attention of the ear to the movements of the soul is what constitutes musical talent.

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Even correct technique depends upon re-seeing. A technique which is based upon mechanical processes alone is incomplete and unsatisfactory. The highest technique is simply that which brings into action the personality. It is the revelation of the vital power of truth in the artist's soul. The performer is not merely endeavoring to express the feeling of the composer, he is expressing himself as influenced by that feeling. The emotion of Beethoven cannot be interpreted in exactly the same way by any two artists. Each man must see advantages which he himself feels, submitting himself unreservedly to the composer's touch. We sometimes hear it said that there are two classes of artists, that one expresses the composer and the other expresses himself. The latter is the true artist, while the former is only an artisan. The latter gives us soul, while the former only conveys sense.

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Polished technique is eminently desirable, but it is not necessarily artistic. Wherever the polish hides the person it ceases to be art. Curry says, "The trouble with bad delivery nine-tenths of the time is a failure to use the faculties of the mind, or a misuse of them during the act of speaking." Education is too much a matter of instruction, of adding to a man, of merely giving facts. All modern reforms have tended to change this and to make education what it really should be, a drawing out of the powers and faculties of the soul. Education in music must accept the same conditions. A man must learn not merely to express what Beethoven said, but to express *himself* as being drawn out by Beethoven.

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We sometimes hear it said of a player that he plays with too much expression. But this is an ignorant criticism. It may be that the musician often indulges in the most ridiculous exaggerations in attempting to give the expression of others, but there is really no such thing as too much expression, for real expression is personality. This exaggeration is simply the exaggeration of one who is not himself, or who is adding something to himself, and his performance is stilted and artificial. This is always repulsive. It is an attempt to accomplish something which cannot be accomplished.

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The printed page is simply embalmed music; it is fossilized poetry. The interpretation must impart the life; the expression cannot possibly be recorded. It is only the fact, it is only the idea that is recorded, and the expression must be found in the kindling of a new soul in dealing with this fact. Fact is mere external body. The presentation of fact alone is dead and lifeless and inartistic, but truth employs soul in its use of fact. The average historian deals merely in facts, but the artist uses a small number of facts while he gives them their interpretation and reveals their inner meaning and presses them home upon the soul. After all, it is the artist that brings us truth and makes it a permanent living thing. The history of England is better written by Shakespeare than by all the historians that ever lived. While he mentions only a small proportion of the facts, nevertheless these facts are burning truths when they come to us through the soul of an artist.

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It has been said that it is better that men should not have truth conveyed to them, than that it should be conveyed in such a way as to inspire contempt or hatred for it. One may read a Chopin prelude in such a manner as to make it absurd. All unintelligent playing dulls the susceptibilities of those who hear it. All playing that does not interpret is a hindrance to the success of those who hear. Much of the attempted playing of classical music in this country is responsible for the contempt that so many feel regarding this music. It is not interpretation, it is only a bare presentation of musical facts. Schlegel aptly teaches us that man can give nothing to his fellow men but himself.

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How is it possible to remedy the faults of expression and interpretation. It seems unquestionably true that the very first step should be the proper assimilation of the facts of music. The printed page affords us the facts; earnest study, careful application, mental and spiritual, may result in the assimilation of these facts and in the possibility of a correct interpretation of them. Do we not often hear a good player (one who has marvelous polish and skill) and a good composition (by a master of the art divine), and yet feel that the two do not come together, that they are not one? This is a fatal defect. There is no such thing as impersonal art. The time was when men claimed that Beethoven's art was objective, that he simply merged all his personality into the world about him, that he denied all personal expression, that he had no selfish interest in any of his art work. But this theory of art will no longer hold good. Every great composer expresses himself. In his gloomy moods his composition is gloomy, in his weird hours he gives expression to the weird, in the solemn moments of his life he writes solemnly. He gives to the world his experience and nothing more. How much more glorious that experience may be than the experience of common mortals one may judge by entering into these great art works with some degree of appreciation; nevertheless, it must not be supposed for a moment that the life can be separated from the work.

SOME ABUSES OF MUSIC.

BY HERBERT S. KRUM.

While we daily hear and read of the glories of musical triumphs, while we become impressed with the ideality of the artist's life; while we learn more and more of that rare, pure atmosphere by which artists are surrounded and which is the "breath of life" to their nostrils, do we ever stop to consider that, together with the beautiful side of art and musical education, there is another with which all come in contact, and which presents many things which to the genuine art lover must be considered abuses? Anything which will bring her into disrepute will dim the brilliant lustre of the shining wings on which music floats calmly to the Utopian seas of self-contentment. How much we can see of such abuses if we but will. Is there any explanation quite so adequate as this of the feeling, all too prevalent, that "classical" music is dreadful? Can we wonder that people sometimes look, with a feeling akin to pity, on musicians when they are forced to listen to a sonata by Beethoven or Schumann by a performer who is not developed sufficiently to digest a Rondo or Träumerei, and has just about mechanical ability enough to *execute* whatever he undertakes in the higher paths where he cannot belong? Is not the attempt to present music one is not capable of understanding a flagrant abuse of musical virtue?—*Brainard's Musical World.*

—Some persons are cursed with a genius for fault-finding, and they ought to be put out until they have learned the first elements of decency. The one man I can do without for the remainder of my days is the little, self-appointed, bitter-tongued fault-finder.—*Dr. Joseph Parker.*

—So wise and strict is French musical education that it is rarely that we find students making a specialty of more than one instrument at a time. Still more rare is it to find students highly endowed with gifts for following two such difficult instruments as the piano and violin.—*F. E. Thomas*

—You will be kindly remembered for what you have not done if you refrain from publishing your first composition.—*Music Messenger.*

GLEAMS FROM BOHEMIA.

BY E. E. LAYTON.

CLERICAL CRITICS.

WOULD that we had more such delightful lay-enthusiasts as the clericals, Hawels and Ayres. Though perhaps it would be hardly possible for the conscientious artist to subscribe to *all* their "articles of faith," yet their purpose is so honest, cordial, and worthy, that we cannot but clasp their hands in warm, fraternal greeting. Did the ranks of the *clergy* but embrace more such sympathetic, progressive spirits, the march of the musical millennium would draw near with rapid tread, and sure.

UNORTHODOX NEWSPAPER CRITICS.

The newspaper "critic" is very necessary, if you grant the strength of the proposition, that "a man writes best on the things he knows least about." But, seriously, the newspaper critic is "all right" in his way—the more critics the better—but the fate of the Chicago man who was transfixed by the sharp lance chirographic of Clarence Eddy proves quite clearly the necessity and expediency of their cultivating a proper musical orthodoxy.

THE ARTIST LITTERATEUR.

As would naturally be expected of the devotees of a science-art at once logical and æsthetic, there are probably few reputable tone-artists who cannot, upon occasion, write both entertainingly and instructively of their charming art. In New York, where the artists literary are perhaps as thick as "falling leaves in Vallombrosa," and as fragrant, we will mention but a few types: Dr. Mason, the ripe musician-artist, the judicial art-analyst, essayist, and careful reviewer, whose annotated literary notes are as valuable as those of his musical editions; Joseffy, of the lightning finger and acute scholarship and equally facile and incisive pen; Sonnekalb, the artist charming, with pen Parnassian and rhetoric graceful and finished as his latest genre composition "Fantasie Espagnole;" Amy Fay, whose pianistic attainments are only equalled by her splendid and inspiring literary work; Albert Ross-Parsons, of "synthetic method" fame, an artist of non-conventional literary proclivities, logical, with an occasional humoresque movement gracefully inserted in his pen-and-ink sketches. These are but types, for it would be dense presumption to doubt that Dr. Dvorak, Camilla Urso, S. B. Mills, Anton Seidl, F. Van Inten, Dudley Buck, H. R. Shelley, R. Hoffman, E. M Bowman, Walter Damrosch, Dr. H. G. Hanchett, and many others can write most delightfully and gracefully on art topics whenever they choose so to do. Even in Chicago (which to many Eastern people seems on the confines of civilization) you will find a splendid corps of artists-literary. For instance, there is Emil Liebling, of style analytical, incisive, inspiring, and practical, an artist who can write and talk with a clearness and precision only equalled by his splendid pianistic attainment. Sherwood, also, whose literary writings are as exact, thoughtful, and tasteful as his delightful rendition of the "Moonlight" Sonata." We could not forget Fred Archer, the artist-essayist, the diapason of whose rhetorical wrath can almost equal that of the 32d foot stop of his kingly instrument, nor Frederick Grant Gleason, whose fine record as composer, organist, and essayist, is a credit to the city on the river Styx. Another excellent type of the musician-litterateur is the veteran editor of *Music*, Mr. W. S. B. Mathews, whose splendid talents have full scope in his delightful magazine of art. We must not fail to mention one more type of musico-literary character, Mr. J. A. Goodrich, the eminent theorist and author, whose essays on musical subjects are so marked for careful literary style and musical education. Neither can we doubt that Clarence Eddy, Bernard Mollenhauer, Calvin Cady, Louis Falk (one of the busiest and cheeriest men in Chicago), Herr Jacobsohn, Wm Seeboeck, Harrison Wilde, and a number of others of Chicago's genial and eminent tone artists could write charmingly and educationally on their beautiful art, if they were so moved to do. These conclusive types of the artist-litterateur, selected from two cities geographically distant from each other, is abundant proof of the rich trend of this musical age toward achievement of mental symmetry and well-rounded and ideal development.

UNORTHODOX MUSICIANS.

In a recent issue of THE ETUDE the article by the Rev. E. E. Ayres depicts a certain type of musician which is decidedly "unorthodox," and which I am happy to say is almost obsolete. The Rev. Ayres describes this "distinguished organist" as admitting to him confidentially that "the men who enter the ministry represent the very lowest order of thinkers. Of the men who become physicians very few are capable of any thought pure and simple. Some lawyers have moderate ability." Now this kind of a musician is an anomaly "pure and simple." His thought on the ministerial problem, I think, however, could be pretty nearly duplicated by certain ideas of the mission of music and musicians as entertained by a former pastor of mine—a splendid scholar but a glaring refutation that literary acquirements alone can give musical cultivation and understanding. Perhaps our friend, the organist, when he declared that few physicians were "capable of any thought pure and simple," had in mind the startling expert medical testimony in the Cronin case, in which a prominent specialist testified that Dr. Cronin's death might have resulted from an "affection of the kidneys." This is perhaps the most wonderful example of medical erudition on record. Possibly some Egyptologist may unearth some evidence to "break the record," but it is exceedingly doubtful. Not improbably, our organist friend also had in mind the fact that many of our lawyers possess a "merely legal" education. A successful lawyer once remarked to me that a college education was not essential to success in the calling Blackstonian. Statistics would probably show that not more than twenty-five per cent. of our lawyers and physicians are college graduates. The rapid manner in which some medical schools "grind out" the devotees of physic and scalpel is not a very high commentary on the mental acquirement necessary to become a "doctor." It is also a condition of affairs terrifying to the *natural body* of the average layman. I understand one Western "college" grants "diplomas" (unrestricted license to kill) at the end of twelve months. There are also "rapid transit" law schools where miniature Blackstones are turned out in alarmingly quick time. As a rule, however, I infer our highest grade colleges of law and of medicine require a four years' course, I believe that is the minimum for a high-grade theological course—which also, I believe, should require a higher previous literary training than either of the aforementioned professions. A high-grade musical education should embrace from six to eight years of careful, conscientious, and severe study under skilled masters, and it has been truly said that the graduate-ranks of the other professions would be considerably thinned out had their disciples to endure the amount of severe mental application undergone by the thorough student of the difficult art-science of music. And there are so many co-related branches of study that a conscientious artist can hardly fail to be a man of broad and liberal culture. The history of the muse in all ages attracts his attention, and he is led to study the history and character of the various peoples who have fostered the art in its several stages—the political and religious problems which they grappled with, the relation of music to the history of religion, and the power of music in the world to-day from a mental, moral, spiritual, and psychological standpoint. He is led through his communings with the masterpieces of musical science and genius to sympathetically feel the touch of genius in the poetic masterpieces of literature—tracing equally well the same divine spark whether existing in guise of color, word, or tone-form. He realizes and appreciates the inter-dependence of all the arts and professions, and, I repeat, the type of musician depicted by the Rev. E E. Ayres is an anomaly of the first water. The aforesaid anomaly must surely have a "squint in his brain," like one of Dr. Holmes' well-meaning but oddly-constructed characters. Most likely he would defend his narrow position by saying that the men who have moved the world have been men of one idea, and to g[illegible] graceful illustration and within our range chronol[illegible] he would probably quote Asa Gray, the distinguished botanist, who declared he knew little outside of his special field of work. But it is plain that the analogy does not hold good, for the profession of music is many sided, embracing, as I have stated, problems historic, scientific, psychologic, artistic, and literary. Our friend with the "squint in his brain," (you will find an occasional one in every profession, and occasionally he will be "eminent" to a certain extent, but as a rule the more prominent and cultured the professional man the more he appreciates the worth and value of the other professions and their worthy exponents) attempts to gauge with his mental yard-stick the brain-calibre of the representatives of the three professions mentioned, viz., of law, theology, and medicine. This is an undertaking which only the "Great Physician" could accomplish, as it presupposes a man to be the equal in all three professions of the men he is judging. Ruskin says, in effect, that we cannot judge properly of a man's work unless we be his equal or superior (in that work). So what right has a man to presume to discuss the brain-calibre required for the mastery of certain professions when he is not qualified experimentally, so to speak. (I cannot refrain here from noting the astonishing freedom with which laymen "fix" the respective status of musicians, when said laymen are as competent to judge as a full-fledged Stony Creek oyster.) I regret, also, that our friend of the "squinted-brain" could have spoken in such "unorthodox" style of the clerical profession—the noblest profession of all, noblest because of its high calling, and worthy of all respect, also, because of the brainy, cultured men enlisted under the banner of theology. Musicians, of all men, should, in the very nature of things, be in hearty sympathy and accord with all that is high and good. Musicians of all classes have the least excuse for being non-Christians. A musician's character-training should be fully as much spiritual as literary, and where can they learn such great beauty of spirit and tenderness of feeling as at the feet of the Master Artist of Galilee? There they can learn humility—and how essential is humility before success can be achieved, especially in music, where self cannot be exalted if we would achieve great things! Learn of the Master, and repeat often His words—"Seek ye first the kingdom of heaven, and all these (other) things shall be added unto thee."

—THE average young lady amateur, after leaving school and bidding adieu to her music teacher, as a rule, never recruits her stock of music by purchasing, *and teaching herself*, pieces of greater, or even of equal, difficulty with those which she brought home with her after "finishing" her education. She will buy all the fashionable dance music, and, possibly, occasionally a new and popular drawing room piece; but, if she ever (by accident) purchases a piece of the same standard, in point of execution, as her "show pieces," it is never thoroughly and conscientiously learned, because "it is too difficult for her." Why is it too difficult for her? Because she has not been taught the greatest of all lessons—in musicas in every other study,—*that of learning how to teach herself.* I once heard a young lady say, when asked to play a certain piece of music lying on the piano, "Oh, don't ask me to play that; I have only had two lessons on it, and Mr. —— (her master) has not given me the expression yet!" The inference on the hearer's mind was, that if Mr. —— had done his duty by his pupil, he would first have taken care that she had the necessary amount of mechanical execution to produce the required expression, next have satisfied himself that she thoroughly understood the composer's expression marks, and then have referred her to the composer himself for the expression, instead of looking to her teacher for it.—E. E. PATTON.

—Every one who has ever sung a song or played a piece before friends, knows the agony of mind engendered over what ought to be the simple operation of "turning over"—the "doubt, hesitation and pain" (to press Browning into service), which too commonly accompany this proceeding on the part alike of the player and of the unfortunate individual (hardly less to be pitied), who has kindly volunteered to oblige at the appointed moments. What social tragedies are still to be written on this topic!—what stories of pages turned over many bars before the bottom of the page, of pages not turned over till long after the bottom of the page has been reached, of half a dozen pages turned over in place of one, of the entire music being turned over bodily into the performer's lap—all of these things and more one has seen.

STRAY THOUGHTS.

BY E. A. SMITH.

To be taught the grand purpose and mission of music is a part of a musical education.

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I PRAY thee, tell me how one who has not a high regard for his art can imbue others with a high regard for it?

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TINKLING sounds have had their day, and the expression of musical ideas is now regarded as a basis of true music study.

Musical intelligence and intelligent interpretation are more and more demanded of the musician, and without the aroma of these to infuse into his work, only mediocrity can result.

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TEACHERS in common and music teachers in particular are only human, at the best. Being a sort of public property, inasmuch as they receive a compensation earned from out the public crib, they are therefore assigned a place in the social hopper, that grinds out all sorts of grists in a manner that is quite convenient and becoming to this last afternoon of our advanced and boasted civilization (?). The position assigned is not always based upon one's merit or real qualifications, but often savors of personalism and creates a prejudice that is sure to work injury. This is neither right nor just, but who will suggest the remedy? where shall the reformation begin? It must begin with the individual; and the primary time is—now.

To the majority of students the study of music is secondary,—a thing to be donned and doffed at pleasure; a mere matter of convenience; a pastime of greater or less value. To change the current of popular opinion takes time and energy. The beginning of great things is difficult, but already music is being regarded by the more thoughtful,—by those who are in earnest,—as something more than a pastime or mere accomplishment, and the opinion will continue to grow, for it is built upon the substantial, and the art is abundantly able to support the claims here made for it. The teachers must arouse an interest; they are the ones to do it, for they are more directly concerned in it than any one else. With a more general interest in the subject, music will soon find its rightful place among the higher educational forces now at work. Personally, what are you doing to bring this about?

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IN "Marble Faun" you will recall the incident where Miriam and Donatello were upon the cliff, and the man who, for so many years, had shadowed and embittered her life, was not only within reach of Donatello, but in his power. And when, in the struggle that followed, Donatello looked to Miriam for some signal, some sign whereby he might know her wishes regarding the disposition he was to make of his victim, how she gave no sign, but did more,—she gave Donatello such a look of intensity and meaning that he read her thoughts in the flash of her eye, and, with a sudden impulse, hurled the man far over the cliff to his fate upon the rocks below. That look was hypnotic. It produced upon Donatello a temporary insanity. There are actual occurrences, no less remarkable than this, where effects have been produced upon people by music alone, causing a temporary insanity. What is the explanation of such subtleness in the emotional world? At the same time, music has been used for the cure of insanity with the most beneficial results. These are extreme cases, but they serve the better to show the range and power of music upon human life and the emotions; it shows that, if rightly employed, music may be used as a curative agent for mental diseases. The seriousness of this discussion may, perhaps, be better determined when it is understood that hospitals have been erected in Paris and London in which music is the principal factor for the cure of nervous diseases. The outcome of these experiments will be watched with much interest by the musical and medical world.

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I HAVE just been reading an article upon "Tennis," by an ex Harvard captain, and it runs in this wise: "Perhaps the most important point in the whole game is holding the racket. It is pretty safe to say there is no right and no wrong method of holding it. Some people hold it one way, some people another. What is necessary, however, is to find out the way that *suits you best*, and then do not change the hold until absolutely necessary." Now for the practical application. Here we poor musicians are going from teacher to teacher, conservatory to conservatory, trying to learn the "best methods," and each usually brings a considerable change and corresponding loss of valuable time. Nature has given each person a different physique, and has an individual way of his own in dealing with it. Yet we go to work, and warp and twist our muscles, and cramp our hands and fingers into the most unnatural shapes trying to get what is called "a good position." We forget that the manner should always be secondary, the result primary. It is the idea and the best interpretation of it for which men of genius strive. Granted, that a certain facility of technique is necessary, but microscopic exactitude is not demanded so far as the individual manner and method goes in acquiring that technique. One has only to listen and watch the great artists in order to test and prove the validity of this doctrine. So from the game of tennis one may learn a lesson of practical value and application if they but choose to apply it.

* * * * *

WHAT part does the mind play in musical interpretation? How much are we indebted to the mental forces for all musical expression? What is the basis of musical effect and the medium for producing this effect? What the basis of muscular control? These and manifold questions rush in upon us so overwhelmingly whenever we stop to consider them. From whatever direction the question, the answer always proceeds in the one unerring path, toward which and from which all human thought emerges—the mind. What a wonderful thing the mind is, defying, as it does, all efforts to analyze, coloring emotionally the landscape of our lives, the great sea of our emotions and the vast ocean of all thought. Yet, like an Æolian harp, it is so subtle and so delicate that the strings of sympathy vibrate and find avenues of expression in the sweet, responsive voice of music.

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SOME pupils are forever striving to catch the clouds in a net, as it were; they attempt the impossible. They "take a few lessons to get ideas," and then inflate these few ideas into balloon proportions, and at once launch forth upon the voyage of one of Beethoven's sonatas, or a Liszt rhapsody. The voyage is not a success, according to the critics, and the aeronaut wonders why, and finally concludes the people are not educated up to the point of appreciating such classical music. What a collapsed bubble human vanity is, after all. Well, it is good to be ambitious, but it is bad to attempt the playing of compositions that are far in advance of one's ability to execute, comprehend, or interpret. Don't attempt to fly without wings, and don't fly high until the wings have had sufficient use to make them strong enough to carry you over the mountain-top of difficulties. Better learn to walk well first. In other words, however little you sing or play, do that little well. Let your progress have in it the elements of artistic thoroughness, and you will be able to take the next higher step, which leads toward Parnassus.

BETTER THAN IT SEEMS.—"What makes you think that you have discovered a valuable medicinal spring on your land?" "Why, now, would you believe it, it tastes so bad that we can't drink it."

MRS. Newfad's husband says a similar thing of the Wagner operas that his wife brings him out to hear, because it's the style.

CONCERT PROGRAMS.

Recital by Pupils of Mrs. A. W. Jewell, Highlands, Colo.

Trio, Overture, Der Freischeuz, Weber-Czerney; Scherzo, Lichner; Sonatina in G, Beethoven; Wanda Mazurka, Spindler; Avalance, Heller; Galop, Lichner; Curious Story, Heller; Spinning Song, Ellmenreich; Duett, Mazurka, Weber; Glueckwuermchen, Oesten; Pomponnetto, Durand; Minuetto, Op. 78, Schubert; Melody in F, Rubinstein; Gavotte, Bach; Feu Follett, De Grau; Valse, Op. 42, Chopin; Duett, Bolero, Moszkowski.

Recital by Pupils of Fr. A. Mollenhauer, Jersey City, N. J.

Scena Nuptiale, Intermezzo for 8 violins and piano, Papini; Overture, Rienzi, 2 pianos, 8 hds., Wagner; Rondo Capriccioso, Mendelssohn; Gavotte, Danse Rustique, 2 pianos, 8 hds., Gurlitt; Concordantia, Andante et Allegro Marziale, 2 pianos, 8 hds., Ascher; Wedding March, 2 pianos, 8 hds., and violins, Mendelssohn; Chacone, Durand; Scene de Ballet, Massenet; Marche Hongroise, 2 pianos, 8 hds., Wollenhaupt.

Pupils of Miss Maud Harrington, Rochester, New York.

Duo for Pianos, Marche Triomphale, Goria; Hunting Song, Op. 68, No. 7, Schumann; Grandmother's Songs, No. 4, Volkmann; Humming Bird Wings, Hamma; Romance, Rummel; Piano Duett, Danse Rustique, Dourville; Kinder-Sinfonie, Haydn.

Recital by Pupils of Mrs. Florence T. Pelton, Brooklyn, N. Y.

Marche Militaire, Seymour Smith; Hinaus In's Freie, Lichner; Marlow Woods, Seymour Smith; Trio, Air de Chasse, Gurlitt; Gavotte, Biedermann; Tarantelle, Giese; Trio, Faust de Gounod, arr. Alberti; Papillons Roses, Thomé; Narcissus, Nevin; Duett, Oberon, art. Leybach; Wayside Inn, Schumann; Les Bergerswaiteau, Gregh; Duett, 22d Symphonie, Haydn; Menuet à l'Antique, Paderewski; Titania; Lefebre Wely; Trio, Semiramide, arr. Beyer.

Fairfield Seminary Graduating Recital, N. Y.

Overture (4 hands), Crown Diamonds, Auber; Valse Caprice, E flat, Rubinstein; 2me Scherzo, Op 328, De Kontski; Sonata, Op. 14, No. 2, Beethoven; Rhapsodie Hongrois, No. 6, Liszt.

Recital by Pupils of Adela Van Gumster, Utica, N. Y.

Trio, Turkish March, Beethoven; Fantasia, Op. 16, No. 1, Mendelssohn; Sonatine, Op. 20, No 1, Dussek; Gavotte in B flat, Handel; Spinnliedchen, Ellmenreich; Impromptu, Schubert; Tanz Vergnügen, Scharwenka; Mazurka in B minor, Meyer Helmund; Melodie, Soldatenmarsch, Schumann; Valse in G, Schubert; Für Elise, Beethoven; Aragonaise, Massenet; La Gracieuse, Böhm; Sonata in C, Handel; Minuetto, Scharwenka; Rustic Dance, Von Wilm; Menuet à l'Antique, Paderewski; Grand Polonaise in E flat, Weber; Figaro, Mozart.

Pennsylvania Conservatory of Music, Philadelphia, Vivian Ingle, Director.

Piano Duo, Hommage A Haendal, Op 92, Moscheles; Piano Solo, Capriccio, Op. 22, Mendelssohn; Piano Solo, Scherzo, Op. 31, Chopin; Piano Solo, The Nightingale, Lizst; Piano solos, Etude No. 2, Etude No. 9, Op. 25, Chopin; Piano Solo, Concerto, Op. 25, Mendelssohn.

Recital by Pupils of Miss Octa E. Wise, Adrian, Mich.

Gigue, from French Suite, No. 5, Bach; Intermezzo Pollaco, Op. 14, No. 2, Paderewski; Grand Polonaise in E flat, Chopin; Romance in F Sharp, Schumann; Kuyawiak, Wieniawski; Autumn, Concert Study, Chaminade; Pierrette, Air de Ballet, Chaminade; Etude de Concert, Op. 36, MacDowell; Egmont Overture (two pianos), Beethoven; Erzahlung, MacDowell; Gavotte in B Minor, Bach; Valse in A Flat, Rubinstein; Sonate, Op. 10, No. 1, Beethoven; Bohemienne (Scenes de Ballet), (two pianos), E. Del Valle de Paz; Andante and Variations (two pianos), Schumann; Invitation to the Dance (two pianos), Weber; Die Lorelei, Piano Solo, Nesvadba.

Recital Music Class of Luella C. Emery, Le Mars, Iowa.

March in C dur (two pianos), H. Mohr; Duett, Under the American Flag, Holst; At Full Speed (two pianos), Kowalski; Duet, Martha, Flowtow-Alberti; Duet, Boute-en Train (two pianos), Ketterer-Berg; Vocal, In Sunny Spain, Schleifarth; The Awakening of the Lion, (two pianos), De Kontski; Turkischer Marsch, Beethoven; Duet, Hungarian Dance, No. 8 (two pianos), Johs. Brahms; Duet, Rhapsodie, No. 2 (two pianos), Lizst; Jubel Ouverture (two pianos), C. M. von Weber.

HINTS AND HELPS.

—Music has something holy; unlike the other arts, it cannot paint anything but what is good.—*Richter.*

—Until we reach a higher plane than our present one, let us not disdain the stepping stones.—*E. V. Eastman.*

—Think how faithfully the master took the outer world into his bosom and mirrored it back again.—*Schumann.*

—Music for me, you must know, is a very solemn matter; so solemn that I do not feel myself justified in trying to adapt it to any subject that does not touch me, heart and soul.—*Mendelssohn.*

—The first step to self knowledge is self-distrust. Nor can we attain to any kind of knowledge except by a like process. We must fall on our knees at the threshold, or we shall not gain entrance into the tent.

—"All artistic labor should be accompanied by natural gifts and facility. The most enthusiastic and persistent labor without facility and gift amounts to pedagogy. Gift and facility without labor amount to artistic inefficiency."—TOMBELLE.

—There is something very wonderful in music. Words are wonderful; but music is even more wonderful. It speaks not to our thoughts as words do;—it speaks straight to our hearts and spirits, to the very core and root of our souls.—*Rev. Chas. Kingsley.*

—A "Copyist" is very lightly esteemed in all other arts. Why is he honored in music? There is a wonderful charm in individuality, and while we adhere to the letter of the composition the more of our own spirit we put into it the better.—*E. V. Eastman.*

—Observation and personal experience with pupils from would-be artists, pianists who have failed to secure a popular hearing, has only confirmed me in the opinion, that the profession of the executive artist, and that of the real teacher, are two very distinct and separate avocations.—*E. E. Hennings.*

—No art is exercising such a strong influence over the human race at the present time as the art of music. It has become so thoroughly a part of our existence, that we rarely pause to consider to what an extent we are, as it were, enveloped in its sweet sounds, or how irremediable its loss would be to us.—*John Strainer.*

—M. Paderewski in a recent conversation, remarked: "At the early age of three I used to creep to the piano and listen to the sound of the notes. When I was six, I took my first piano lessons from a bad violin-player. I think that, after all, Nature was my first teacher," he continued meditatively, "for she taught me to revere her sounds of forest, field, and brook, her stir of living growth, her smiles and tears. To this first music lesson my imagination owes much of its objective material."

—There is nothing like thoroughness, and the compiler of the Boston Symphony Concert programme evidently agrees with the axiom, as the following account of the way in which "Dvorák" is to be pronounced shows:—The right pronunciation of his name is not easy to indicate. The syllables are divided as follows: *Dvo-rak.* The *Dv* is pronounced like *Dvu;* the vowel sound of the first syllable is that of the *aw* in law; the Czech *r* is pronounced exactly like the *s* in pleasure, there being no sound of either the English or the Continental *r* in the word; the vowel sound of the second syllable is that of *a* in father, but shorter; the accent is strongly on the second syllable. The name might be phonetically spelled in English *Dvvorzhack*, the *r* being silent.

—The people are becoming educated rapidly. The standard of our home music is rising every year. This makes a corresponding demand upon the executive powers of those who take part in musical performances. Hundreds are every year studying under famous masters. Would you wish to stand back in embarrassment when brought into the society of those who have acquired a finely developed technic and broad musical knowledge? I dare say, if at the present moment you were called upon suddenly to play at sight, prima vista, you would find yourself somewhat embarrassed, especially if you were to play with other musicians in a concerted piece. Now, all of this an accomplished amateur is expected to do, if any pretensions whatever are made to musicianship. Besides this, without a good development of technic, reading, and expressive powers, you would in a few years drop out of music entirely.—*Hennings.*

"WHERE ARE WE AT?"—MECHANICAL AIDS TO PIANO PRACTICE.

BY W. S. B. MATHEWS.

By mechanical aids to piano practice I mean all sorts of apparatuses designed to take the place of actual key-board practice, or, more properly, actual piano practice. These adventitious assistants are of all sorts, from a simple bit of gymnasium for the hand, such as quite a number of inventive players have designed for themselves, up to the most perfect of all instruments of this class, the Brotherhood Technicon, which is a complete gymnasium for the hand. Then there are the various kinds of hand guide, calculated to promote quiet position of the hands. Of these there are two main candidates—Sichner's and Bohrer's. I do not know which is best, or whether either of them is advantageous. The farthest point reached in this direction is that by the Virgil Practice Clavier, which is a complete keyboard, with adjustable pressure for the touch, ranging between about half an ounce to eighteen ounces; a set of clicks when the keys are let up promptly, and another when the keys are put down promptly. These can be shut off at will. The theory of legato on this instrument is that when the two fingers pass each other precisely on the way up and down respectively, in performing two successive tones legato, the up click of one key will merge with the down click of the other, and only one sound will be heard. This instrument represents a great deal of study, and it has reached its present form only after about ten years' constant experiment on the part of its inventor, Mr. A. K. Virgil. I shall have more to say of it later.

The question is as to the applicability of any of these instruments to take the place of a part of the time now spent upon the keyboard. That is, whether such a division can be made to the advantage of the pupil, either in the outlay of nerve force for a given quality of attainment, or for securing a better result in the way of evenly developed fingers, or for the sake of actually promoting the musical quality of the playing finally attained. This is a great question which must now be faced, and which, in fact, is engaging more attention from the better class of teachers than perhaps any other connected with piano teaching.

Among the exponents of the different instruments I may mention the eminent pianist Sherwood, who makes great use of the Technicon, requiring many of his pupils to go through an elaborate training for what he calls "building up" the weak side of the hand, and making it equal to the strong side. Also for bringing out the strength of the fourth finger, and its individuality of action, against the hampering influences of the apparently useless small muscles and tendons which restrict its action. In this direction I ought perhaps to refer to the operation for cutting the hampering tendon which connects the fourth finger with the third. This has been done many times, and I am told with good results.

At the opposite extreme of all this mechanical view of the art of piano teaching is that held by many teachers, upon entirely different grounds, among themselves. For instance, my own general impression has been that inasmuch as the great object of taking lessons upon the piano is in order to be able to play it, and to play good music upon it, I have felt obliged to direct my attention to two main points,—keyboard mastery, and the development of taste. That is to say, to do the thing well, and to select the best things to do, because these are best worth doing.

Another friend of mine, Mr. Emil Liebling, who is one of the most gifted minds engaged in music in this country, takes a different view. He remarks that as a rule he has observed that expert swimmers acquire the art in the water, expert wheelmen upon the wheel, and expert tight-rope walkers upon the rope. So, he says, if one wants to learn to play upon the piano, he believes the best way to go about it is to attack the piano itself.

Mr. C. B. Cady, who stands for the most spiritual views of art, and particularly of musical art, holds that the tone is in the idea, and that the obedience of muscle is also in the idea; wherefore, if you get the idea right, you have the whole business, for the fingers will play whatever the idea plainly and clearly controls. Mr. Julius Klauser, who stands for purely musical methods of training, thinks that idea is the main thing, and most of his teaching is devoted to developing the musical idea.

One of the lesser sensations a year or two ago was Mr. Virgil's demonstration before audiences, in which a pupil first played a sonata upon the clavier and then upon the piano, upon which she had not until that moment played the piece one single time. Setting aside the obvious improvement of this method in many ways over that followed by Paderewski in bringing his conceptions of a master-work to complete expression (he practices upon the least points night and day for months, until it answers to his idea—the whole work being for extremely minute shades of expression), setting this aside, I remark that the universal verdict was that the piano interpretation was very creditable to Mr. Virgil's pupil.

There is no question at all that the Virgil practice, applied with discretion and moderation, promotes equality of finger power. It is also quite certain that tone-vitality and tone-shading are entirely ignored, and necessarily so.

Nevertheless, it is also to be conceded that the Virgil system of studying musical works and memorizing them entirely, upon the clavier necessitates an amount of mental representation and tone-conceiving beyond the practice of the great majority of students.—*The Musical Record.*

CONSERVATORY GRADUATES.

BY CHARLES W. LANDON.

They are a growing company, and an ever improving one. Standards are advancing to higher achievement. The public now demands more of them than was true five years ago. Many of them will teach music, and because of their better advantages they will make better teachers. Good conservatories furnish much that is necessary for an all around musical training that is out of the possibilities of the common private teacher; therefore, the conservatory graduate goes to his work better equipped for good teaching than are most all of the young teachers of private masters, be these masters even especially good and thorough in their work.

Conservatory graduates are fitted for carrying on class work in subjects that come outside of private lesson giving. They can conduct classes in Theory, Harmony, Audition, Analysis, Phrasing and Expression, Musical History and Biography, and in Musical Æsthetics. They are in a position to give pupils a deeper insight, and to interest them more than can the young teachers who have not enjoyed such advantages. Their conservatory training has made them acquainted with quantities of the best music, by attendance at recitals and concerts, to a greater extent than is possible to almost any pupil of a private teacher. Their daily practice has been in hearing of teachers and students, and they have heard that of other students, this doing much to make the pupil set a higher mark of attainment, as well as do a better quality of work.

But not all graduates devote themselves to music teaching. What can this class of amateurs do? They, knowing so well what great worth there is in higher-class music, can be active in organizing musical clubs and societies for self-improvement. They can be active in promoting recitals, and concerts by the best artists. They can make themselves "the leaven that shall leaven the whole lump." They can recognize the best musical worth among the teachers of their communities and give them an active support by using influence in their behalf, thus raising the standard of music about them. Not the least good done by this influence, will be the fact that young musical natures will be saved from the lasting deformity sure to result from coming under the baneful influence of incompetent teachers.

There is one point in favor of the graduate that is worth considering. A good conservatory makes musicians as well as performers of its graduates; they are in a position when going out into the musical world to still advance. They have the power of indefinite self-improvement, for they have a sound theoretical knowledge of the art. They know music, rather than only how to perform a few pieces. The directors of music schools, and also the best teachers of our cities, know to what a great extent pupils come to them who play without any real knowledge of music. They are like a child that has been taught to recite a poem, instead of being taught reading, spelling, grammar, rhetoric and literature. But the private teacher of progressive tendencies is giving more and more attention to weekly class work, that he also may build up true musicians, instead of performers only.

—In teaching scales to young pupils, always suggest to their minds the sound of a peal of bells being carried on the wind—now distant—now nearer—as the idea never fails of being a valuable auxiliary in cultivating the *crescendo* of the ascending and the *diminuendo* of the descending scale.—*E. S. Patton.*

—Better play a light, pretty piece well than run any risks of more difficult selections. A good rule is never to play a piece in public before you can play it almost "by heart," or to perform what seems in the practice-room one half easier than the music you use for study and drill.—*The Dominant.*

LIFE OF RICHARD WAGNER.

III.

WRITTEN BY HIMSELF.

Thus I entered upon the summer of 1840 entirely without any prospects for the immediate future. My acquaintance with Habeneck, Halévy, Berlioz, and others certainly led to no particular approach to any; no artist has leisure in Paris to make friends with another; each is in a rush and hurry on his own account. Halévy, like all Parisian composers nowadays, was only burning with enthusiasm for his art as long as it was necessary to win a great success; as soon as this was attained, and he had entered the list of privileged lions among composers, he thought of nothing further but to make operas and get money for them. Celebrity is everything in Paris; at once the good fortune and the ruin of the artist.

Berlioz, in spite of his repellent nature, attracted me far more: he is separated by the whole breadth of the heavens from his Parisian colleagues, for he does not make his music for money. But he cannot write for pure art, either; the whole sense of beauty escapes him. He stands, in his peculiar line, in an entirely isolated position; on his side he has only a troop of idolaters, who, themselves mediocre and without the slightest judgment, welcome in him the creator of a brand-new musical system, and entirely turn his head;—and all others avoid him as a madman.

The Italians gave the last blow to my earlier trivial views regarding the material for music. These most-lauded heroes of song, Rubini at their head, thoroughly disgusted me with their performance. The public before which they sang did its part in producing this effect upon me. The Grand Opera of Paris left me utterly unsatisfied by the want of all genius in what it accomplished. I found it all only ordinary and mediocre. The *mise en scène* and the decorations are, to speak frankly, what pleases me most in the whole *Academie Royale de Musique*. The *Opera Comique* might have come much nearer to satisfying me; it has the best talent, and its performances have a completeness, a character of their own, that we do not know in Germany. What is written for this theatre, however, belongs to the worst matter ever produced in a time of the decadence of art; whither has the grace of Mehül, Isouard, and the younger Auber fled before the unworthy quadrille rhythms that alone nowadays clatter through the theatre?

The only things that Paris contains that are worth the consideration of a musician are the orchestral concerts in the salon of the Conservatoire. The performance of German instrumental compositions at these concerts made a deep impression on me, and initiated me afew into the wondrous secrets of true art. Whoever desires to know the Ninth Symphony of Beethoven in its perfection, must hear it performed by the orchestra of the Conservatoire in Paris. These concerts, however, stand absolutely alone; nothing else is to be joined with them.

I hardly associated at all with musicians; savants, painters, etc., made up my circle. I had many pleasant experiences of friendship in Paris.

As I was so utterly without prospects for the immediate future as Paris, I again took up the composition of my "Rienzi." I designed it now for Dresden, first, because I knew that there was the best material at that theatre—Devrient, Tichatscheck, and others; secondly, because I could hope, at my first introduction there, to depend upon the acquaintances of my early days. I now almost entirely gave up my "Liebesverbot." I felt that as a composer I could no longer feel proud of it. I followed all the more independently my true artistic faith in continuing the composition of my "Rienzi."

Manifold difficulties and very bitter want encompassed my life at this period. Meyerbeer came suddenly to Paris for a short time; he inquired with the most friendly sympathy about the position of my affairs, and wished to help me. He also put me into communication with Léon Pillet, the director of the Grand Opera. There was some idea of a two or three act opera, the composition of which should be entrusted to me, for this theatre.

I had already provided myself for the occasion with the scheme for a libretto. "The Flying Dutchman," whose intimate acquaintance I had made at sea, continually enchained my fancy. I had become acquainted, too, with Heinrich Heine's peculiar treatment of the legend in one portion of his "Salon." Especially the treatment of the delivery of this Ahasuerus of the ocean (taken by Heine from a Dutch drama of the same title) gave me everything ready to use the legend as the libretto of an opera. I came to an understanding about it with Heine himself, drew up the scheme, and gave it to M. Léon Pillet, with the proposition that he should have a French libretto made from it for me.

Everything was brought thus far when Meyerbeer again left Paris, and I had to leave the fulfilment of my wishes to fate. Soon after I was astounded at being informed by Pillet that the scheme I had handed in pleased him so much that he would be glad to have me part with it altogether to him. He was, it appeared, under the necessity, in fulfilment of an earlier promise of at once giving another composer a libretto; the scheme I had prepared was precisely fitted for the purpose, and I should probably have had little hesitation in consenting to the proposed surrender of it, when I recollected that I could not possibly have any hope of securing an immediate personal engagement to compose an opera within the next four years, inasmuch as he must first fulfil his agreements with several candidates for the Grand Opera. Of course, it would be too long for me to carry the scheme of this opera about with me all that while; I should certainly find some new one, and should soon console myself for the sacrifice! I obstinately opposed this presumption, but without being able to arrange anything more than a postponement of the whole question for the time being. I counted on the speedy return of Meyerbeer, and so kept silence.

During this time, I was commissioned by Schlesinger to write for his *Gazette Musicale*. I contributed several articles of considerable length on German music, etc. A little sketch called "A Pilgrimage to Beethoven" was especially praised. These performances were of not a little help to me in making myself known and esteemed in Paris. In November of this year I entirely completed the score of my "Rienzi," and sent it without delay to Dresden. This period was the culminating point of my want and misery; it was then that I wrote for the *Gazette Musicale* my little story, "*Das ende eines deutschen Musikers in Paris*," in which I made the unhappy hero die with this creed upon his lips: "I believe in God, Mozart, and Beethoven." It was a good thing for me that my opera was finished, for I found myself compelled for a long time after this to abandon every attempt at true artistic work. I had to set myself to making for Schlesinger instrumental arrangements of every imaginable kind down to those for the *cornet à piston*—the only means by which I could better my situation. I spent the winter of 1840–41 in the dreariest fashion, and in the spring I went into the country at Meudon.

As the summer came I longed for intellectual work again, and the opportunity for it came sooner than I thought. I learned that my scheme of a libretto for the "Flying Dutchman" had already been put into the hands of a writer (Paul Foucher), and I saw that unless I finally consented to part with it, I should be cheated out of it altogether under one pretext or another. So I at last agreed, for a specified sum, to give up my scheme altogether.

This left me with nothing more pressing to do than to put my subject into German verse myself. But to compose it I needed a piano—for, after a nine months' interruption of any kind of musical production, I had to work myself back into the musical atmosphere. I hired a piano, but when it had come I walked about it in an agony of anxiety; I feared to find that I was no longer a musician.

I began with the sailors' chorus and the spinning song; everything went easily, fluently, and I fairly shouted for joy as I felt through my whole being that I was still an artist. In seven weeks the opera was finished.

But at the end of this time petty wants and necessities again began to oppress me, and it was two full months before I could write the overture to the completed opera, though I carried it in my mind in an almost finished state. Of course, I had no wish so strong as to secure the speedy performance of the opera in Germany; but I received unfavorable answers both from Munich and Leipzig: the opera, it was said, was not exactly fitted for Germany. I—fool that I was—had thought it fitted *only* for Germany, for it touched chords that can only vibrate in a German.

Finally I sent my work to Meyerbeer, at Berlin, with the request that he would procure its acceptance at the Royal Theatre there, and this was before long effected.

As my "Rienzi" had already been accepted at Dresden, I could now look forward to the production of two of my works at the first of the German theatres. Involuntarily I had the conviction forced upon me that Paris, oddly enough, had been of the greatest service to me as far as Germany was concerned; but in Paris itself I had no prospect of success, and I left it in the spring of 1842.

For the first time I saw the Rhine; and with bright tears standing in my eyes, I—poor artist as I was—swore lasting fealty to my German fatherland.

—"I carry my ideas with me for a long time," said he, "frequently a very long time, before I write them down. My memory is so reliable that I am certain, even after years, never to forget a subject which I have once created. I alter a little, reject a little, and try again, until I feel I am satisfied and have found the right. Then begins, in my head, the process of working it out; and as I am fully conscious of what I want, the original idea never leaves me, but it rises, it grows; I see it in my mind until it is a complete picture. The committing it to paper I do fast enough, and though I have sometimes several different works in hand, I never confuse one with another. Where I take my ideas from I can hardly say; they come by themselves, directly or indirectly, from nature—in the woods—walking in the silence of the night—at sunrise; they are induced by certain moods, expressed by the poet in words, by me in music. As they roar and storm and sound I could almost grasp them with my hands, until at last I see them before me in notes."—*Beethoven.*

MODERN MUSICAL PROGRESS.

BY FANNIE EDGAR THOMAS.

At once the most subtle and the most human of the arts of expression, Music has made the greatest progress of all the arts. The others have rolled around and around; Music has rolled around and on and up!

All the great works in sculpture, painting, etc., are in the far past. We search in vain for a duplicate Vandyke, Rubens, Raphael. Such composition as the Wagner drama of our day has never been given to the world. The ancients had great musical souls. Purity, power, and passion in sentiment have ebbed and flowed with the changing features of civilization, but the means of expression were not at hand. Never in the history of music has there been such limitless riches of means of expression as to-day.

Listen one moment to any of the great orchestras of Europe or America. Does it not seem as if the very "Music of the Spheres" was at work? What color, what flavor, what infinite diversity, what unity, what power! Listen to an unaccompanied four-part song of Vittoria or Palestrina and then to an orchestration of Saint-Saëns, Goldmark or Wagner!

Music has not alone moved on as an art, but has kept abreast of civilization itself. Other arts depend on age for their flavor. Modern music is best of all. Other arts are found in certain places, under certain conditions; music environs human living as do its necessities. With the adaptability of the air that people breathe and the sunlight that is to them health music permeates all corners of existence and mingles with all classes of thought and feeling.

Music is a necessity in schools, in prisons, in kindergartens, in churches, in the salon and the saloon, on the sea, on the ranch, at the dance, at the wake, in insane asylum, hospital, camp, club, in quarantine ship, at the wedding, baptism, and at the grave.

Workman, lover, merchant, professor, rector, belle, farmer, miner, soldier, sailor, teacher, baby, dotard, millionaire, broomseller, and pugilist, all depend more or less upon the influence of music. The sad heart and the happy one alike appeal to it for sympathy, and there is no emotion that has not its song.

Music is the bait by which the worldling is caught in the churchly net of to-day. Music in the park is the poor man's holiday. Theatre, opera and café are alike filled by it. Music must be on the race course and ball ground, fair ground, beach, mountain side, street, alley and boulevard.

Rites, savage and Christian, are accompanied by it. The campaign song, bugle call, and battle march are the inspiration of their respective scenes. Concert and opera feed amusement to thousands of people night after night, year after year, with ever increasing power of attraction.

Do eating and sleeping form a greater part in human living than does music?

It is not for us to say why music has had such an impetus in the last fifty years, what part it is to play in spirit evolution, or how much is based upon it now that we know not of. Enough that there is not another art that so ministers to the demands of all classes and conditions of people and that has made such enormous and universal progress.

It is not only composition and instruments that have advanced, but audiences. Trained by hearing good music, hearing and intelligence are improved. The ear is keen, taste is turned toward correctness, and thought is engaged. People have become discriminating, they know when they are hearing what is good and true; they demand more than a tickling of the ear drum. The advanced mind wants to think its pleasure, not only to feel it. Audiences are active artists, not passive listeners.

Music has moved on and up as well as round. The new school is a union of the old, and of Truth with Modern Idea for priest. Past taste is to the present as the taste for the yellow novel to that for Hugo romance. There are people who read the yellow library yet, but theirs is not the representative mentality of the century.

For this progress, thanks first of all in our country to the few staunch-souled orchestral leaders who in the face of loss have stood by right, fought prejudice, and with tact and foresight, by including little by little the new and the classic in their programs, have educated taste unconsciously. People do not realize how much they owe to men like this, especially the first pioneers.

Also great praise is due our organists for having so tactfully employed their resources of organ, church and congregational sympathy in the training of popular taste. They had the public ear through religious observance, and they made the most of it. All praise to them! Our choirmasters likewise with persistent fidelity have successfully steered a large percentage of our boys toward musical lore and good taste, while training their vocal organs for church service. We are indebted, too, to the remarkable organ inventions which have made that instrument all but alive, giving to musicians resource and possibility, and stirring hearers to interest and ambition.

Teachers are becoming wise and thoughtful, teaching harmony to children, making them artist students, not parrots. Music in our public schools, though far from what it might be, has kept on doing a little, and much will yet result from it. Thanks to St. Cecile that it is allowed in the public schools as a study.

We are indebted more than we know, for our excellent musical condition, to the influx of Germans among us. Their music lore, traditions, ideas and blood, mingling with ours, have done much toward making us respect music.

In England the choral societies and cathedral choirs have been great promotors of musical progress.

A powerful agent in the creation of good taste has been the reduction in price of music publications, placing the best writings, ancient and modern, in the hands of the poorest students. This applies to instruments as well, and is a result perhaps, not a cause of musical demand.

Musicians and musical instrument makers have learned that this age of pressure is too charged with novelty and selfishness to permit merit to penetrate of itself. Life is too short for patience and modesty. The success of the unmeritorious through announcement was a hint to the meritorious how to be happy before death instead of after. First-class musicians, teachers and makers are no longer ashamed to advertise. They advertise judiciously, constantly, extensively. Results follow, as day to night, and progress goes rolling forward.

Vocal as well as instrumental art is far ahead of where it ever has been. True, there is not a Jennie Lind in the field, nor a Patti successor in view; but there are one hundred good, almost faultless singers to one in the days of those prima donnas. People are well taught. Genius is genius—rare now as then, but all training helps toward genius and the better—the better.

The peculiarity of the musical condition to-day is its monotony of excellence.

There are whole planes of merits which would have been geniuses in earlier days. Think what the mountains that rise from them must be! It is a student era. Talent is crouching for a spring. Research is rife, and Truth is the leader. The tranquillity is not lassitude. Art is alert and experimenting. The air is charged with spiritual influence, and wonderful children are being born. The march of Progress is sure and steady and rapid as never before.

"Arise, let us go hence, for the end is not yet!"

* * * *

What America needs at this crisis are:

1. A national conservatory, founded by the Government, not in the interest of commerce, but of art.

2. Some method for the winnowing of chaff from the wheat of music teachers. All who want to make money should not be allowed to experiment with talent.

3. That people should pay respectful attention and *listen* to music whenever and wherever played, and teach children to do the same. If people want a background to conversation, have a mandolin and a schoolgirl make it. The music of to-day is too difficult of attainment and too well written to be used as a "background."

4. That the people who report musical performances for the papers should be thorough and conscientious musicians.—*The Musical Courier.*

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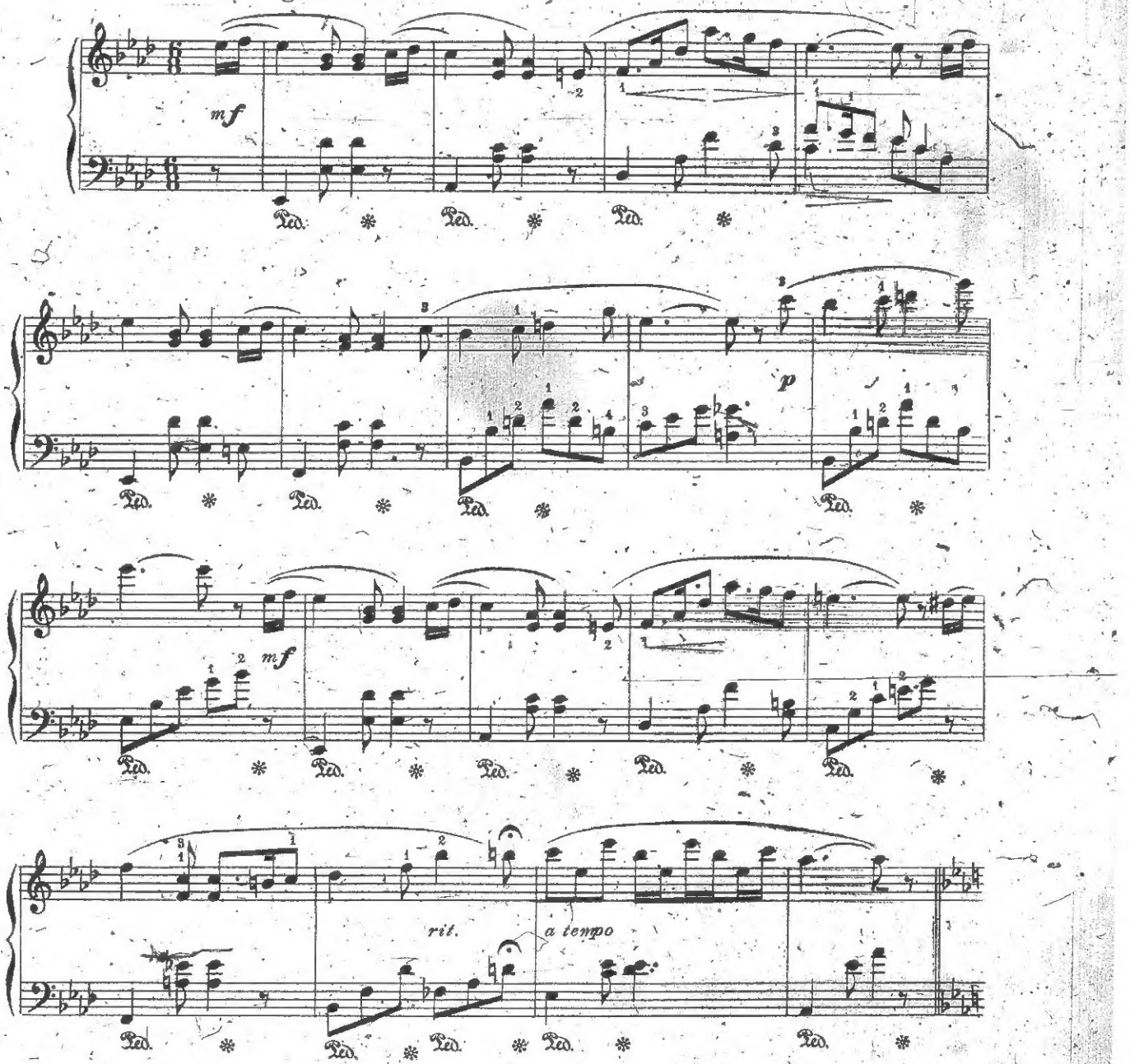
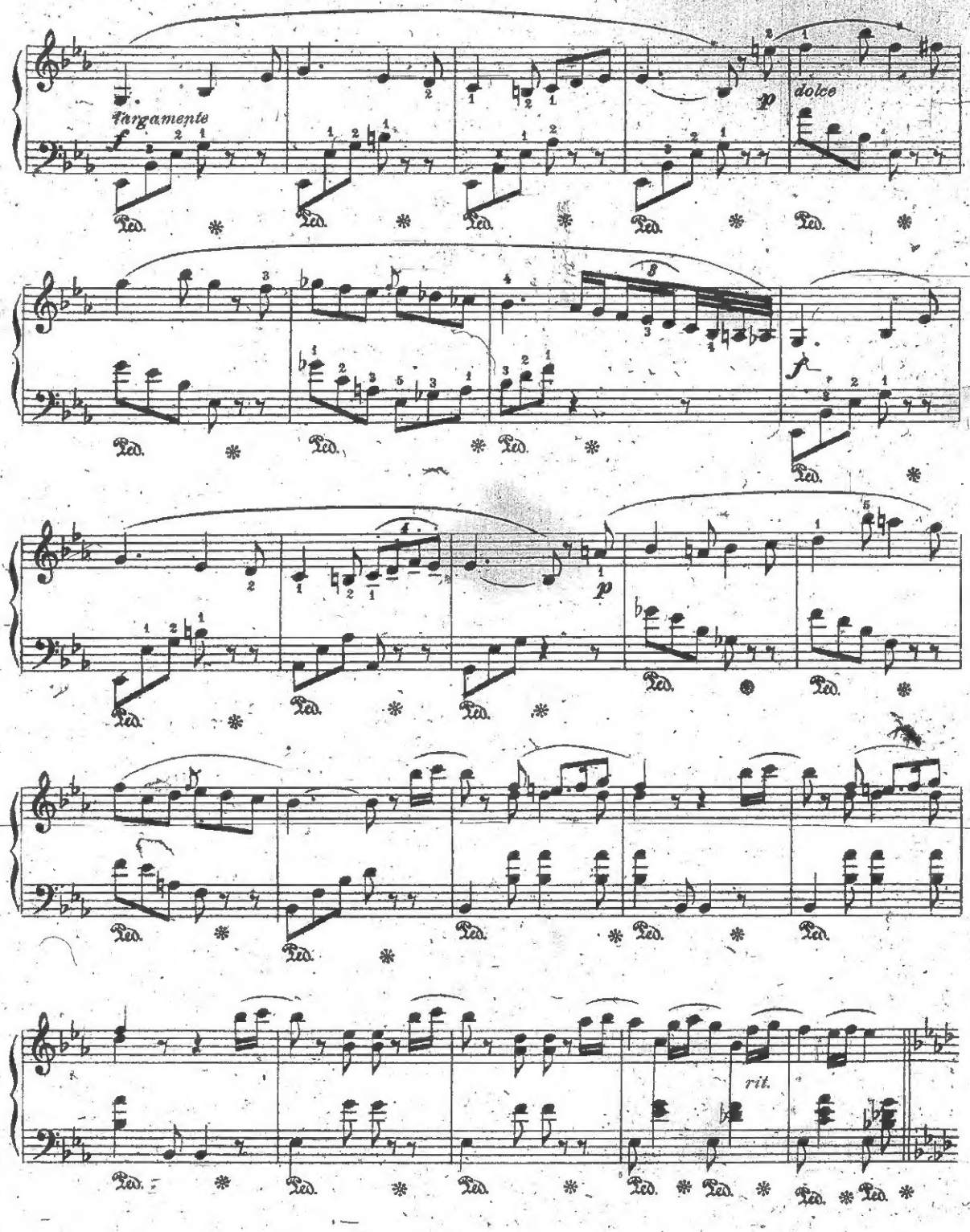
№ 1687

IN THE CANOE.

GEORGE W. HUNT, Op.5, No.1

Allegretto.

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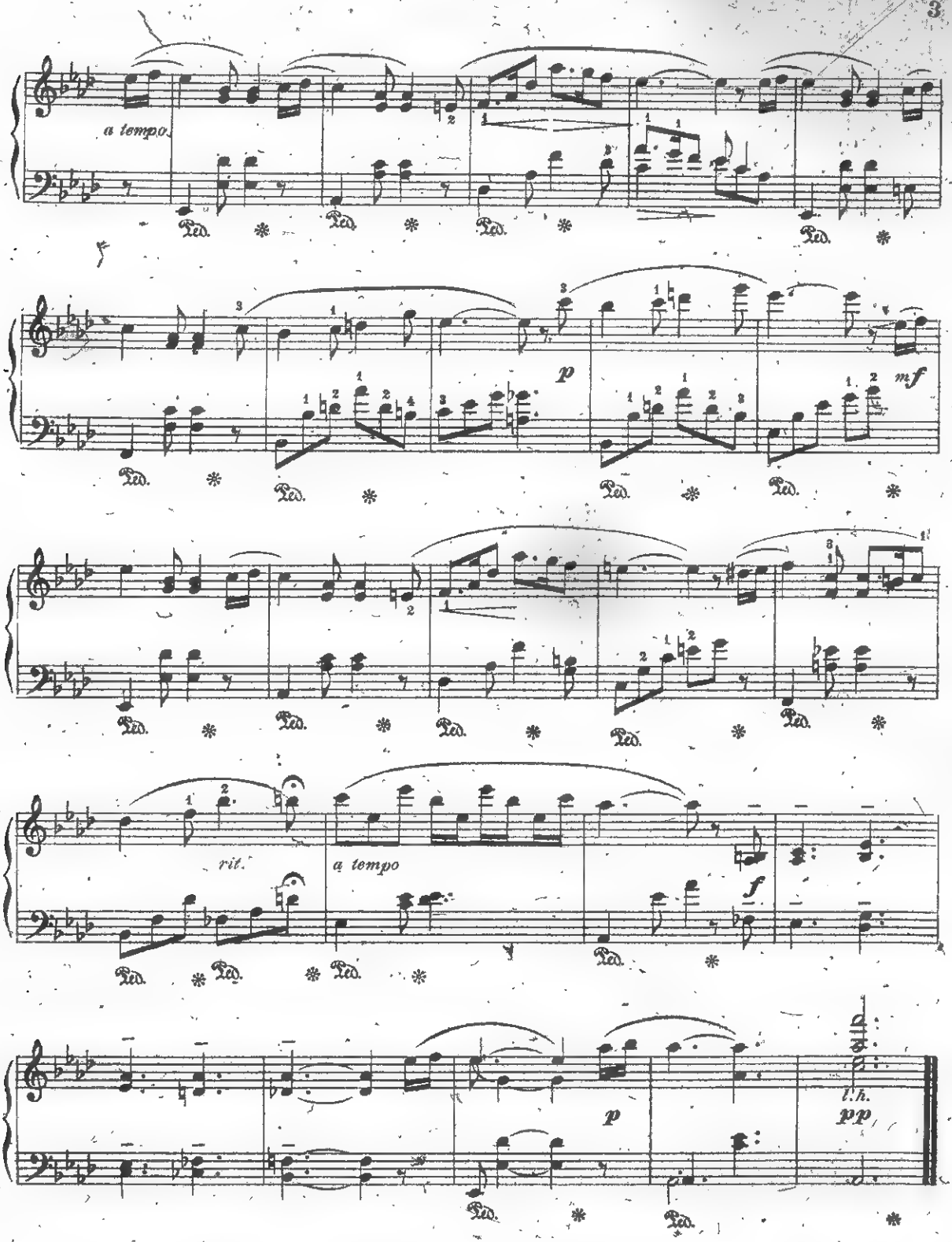
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№ 1669

To Frank:

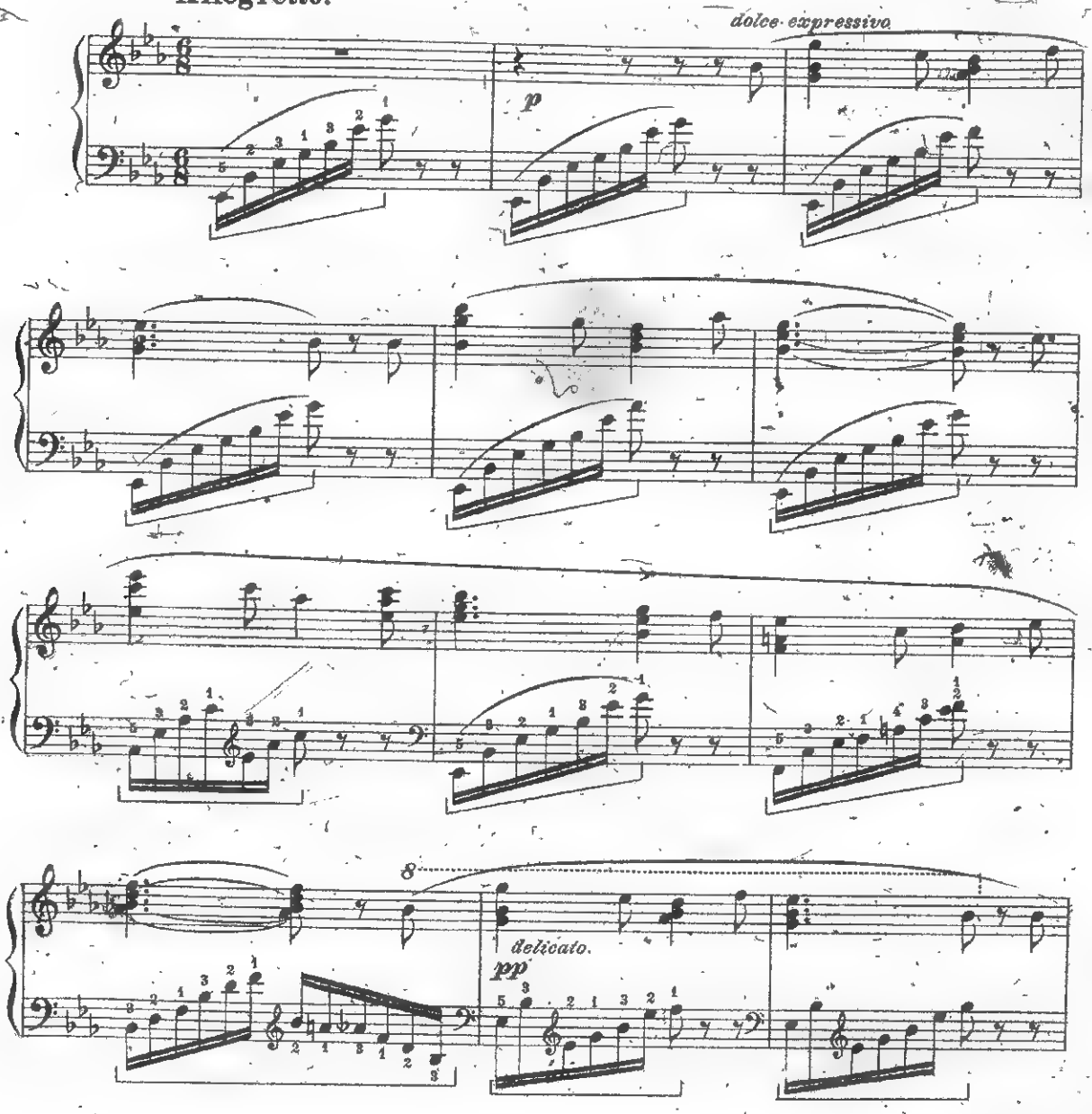
"The Murmuring River."

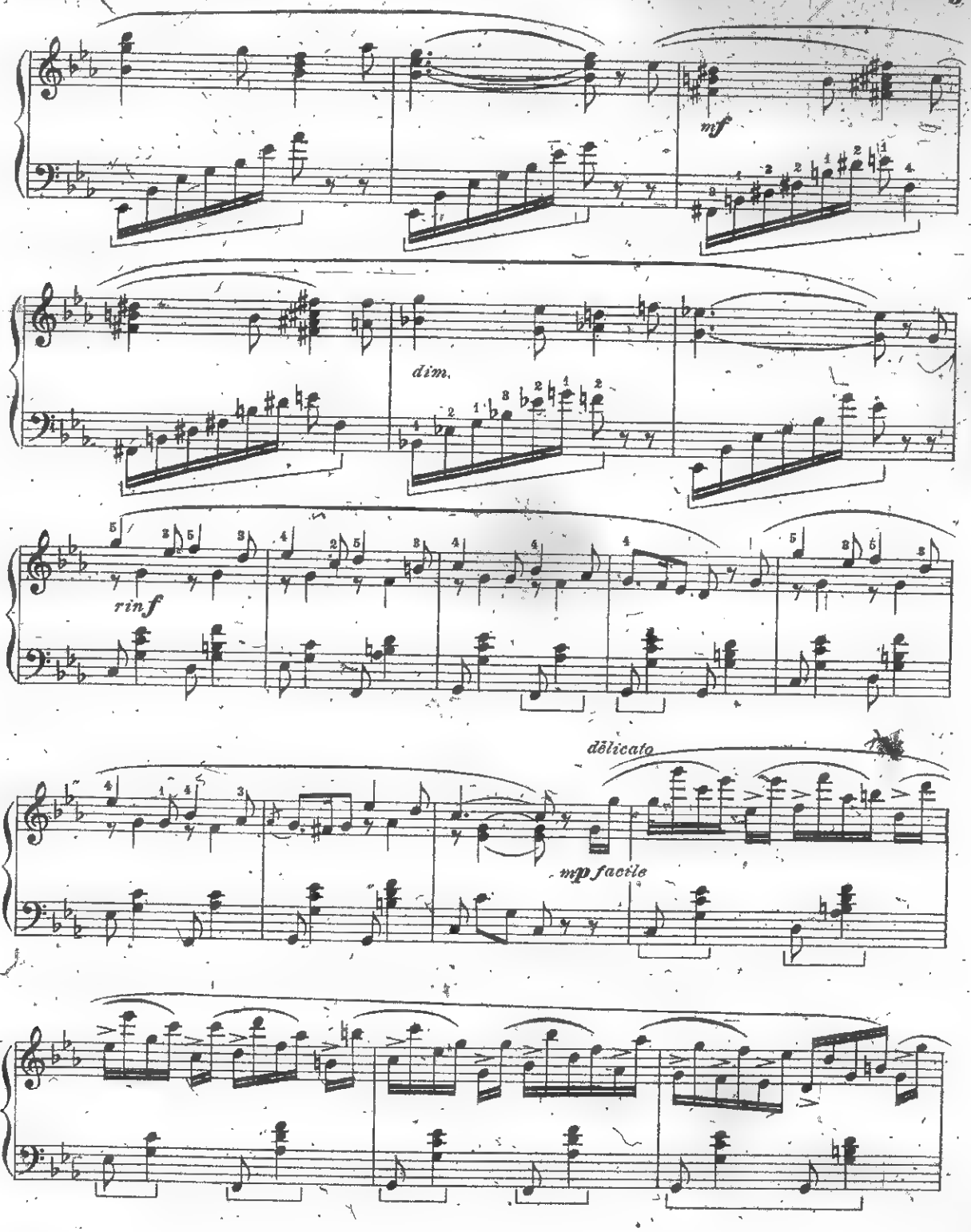
A SUMMER FANCY.

"I murmur under moon and stars
In brambly wildernesses
I linger by my shingly bars
I loiter round my cresses."

F. R. WEBB Op. 71. No. 3.

Allegretto.

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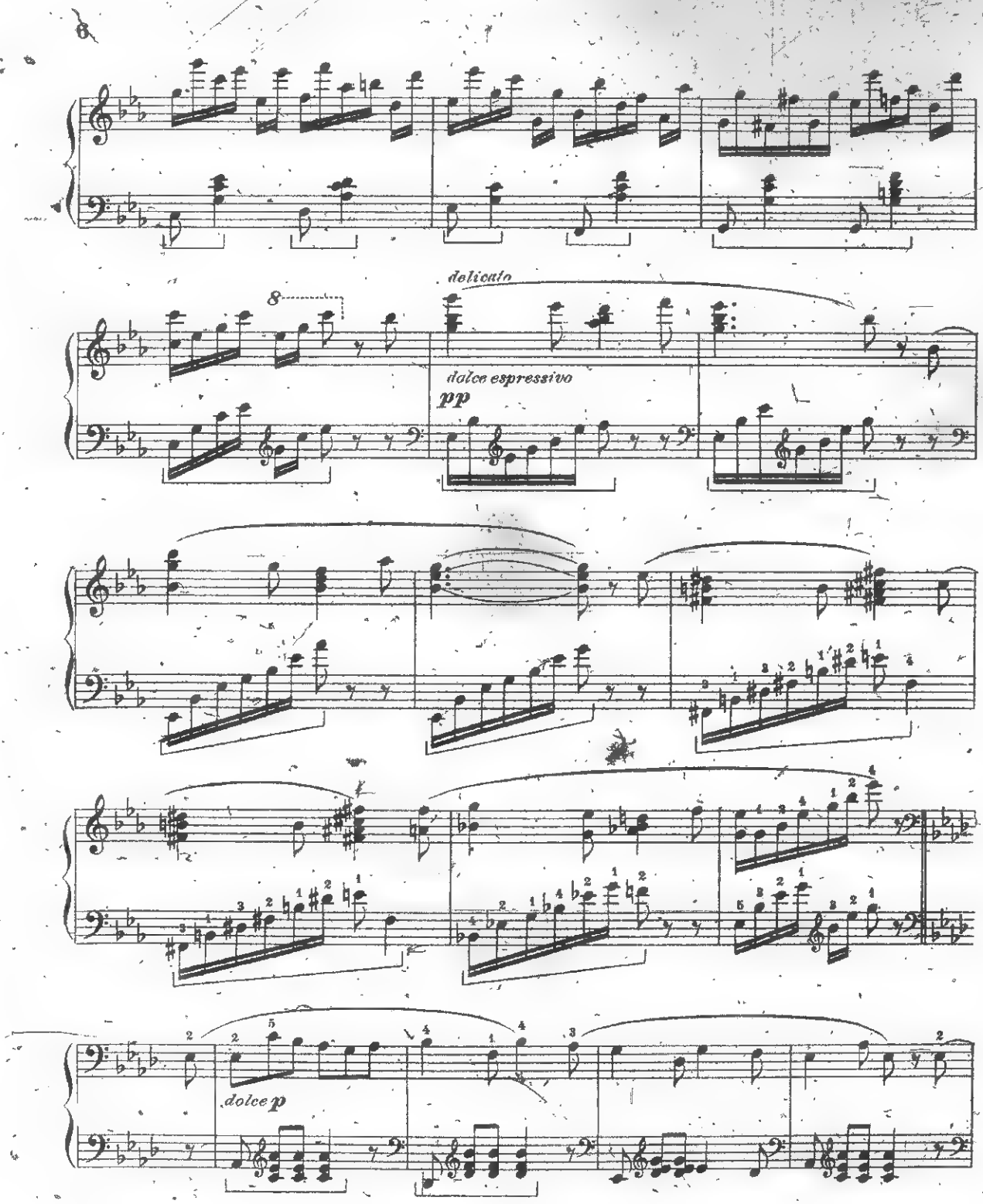
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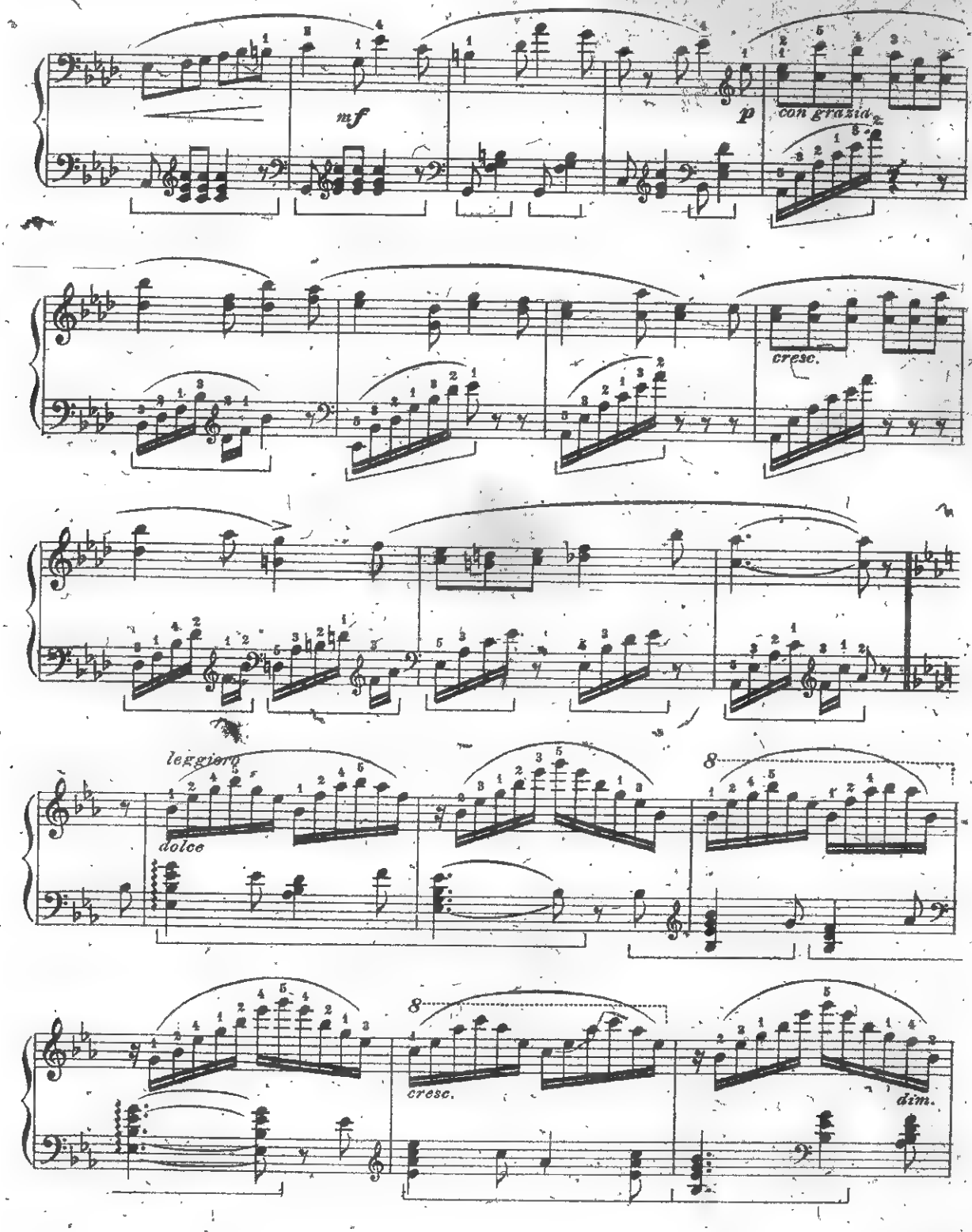
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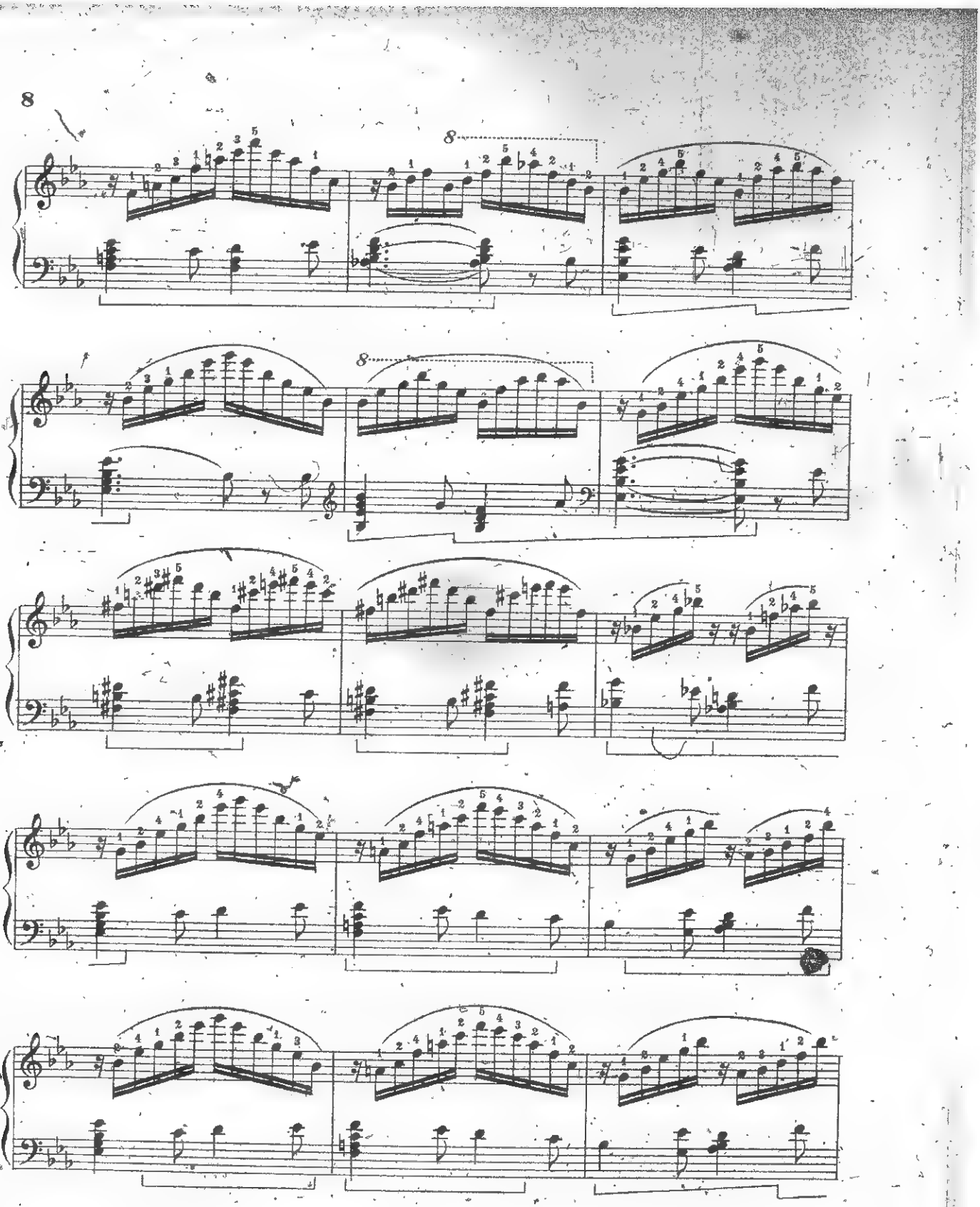
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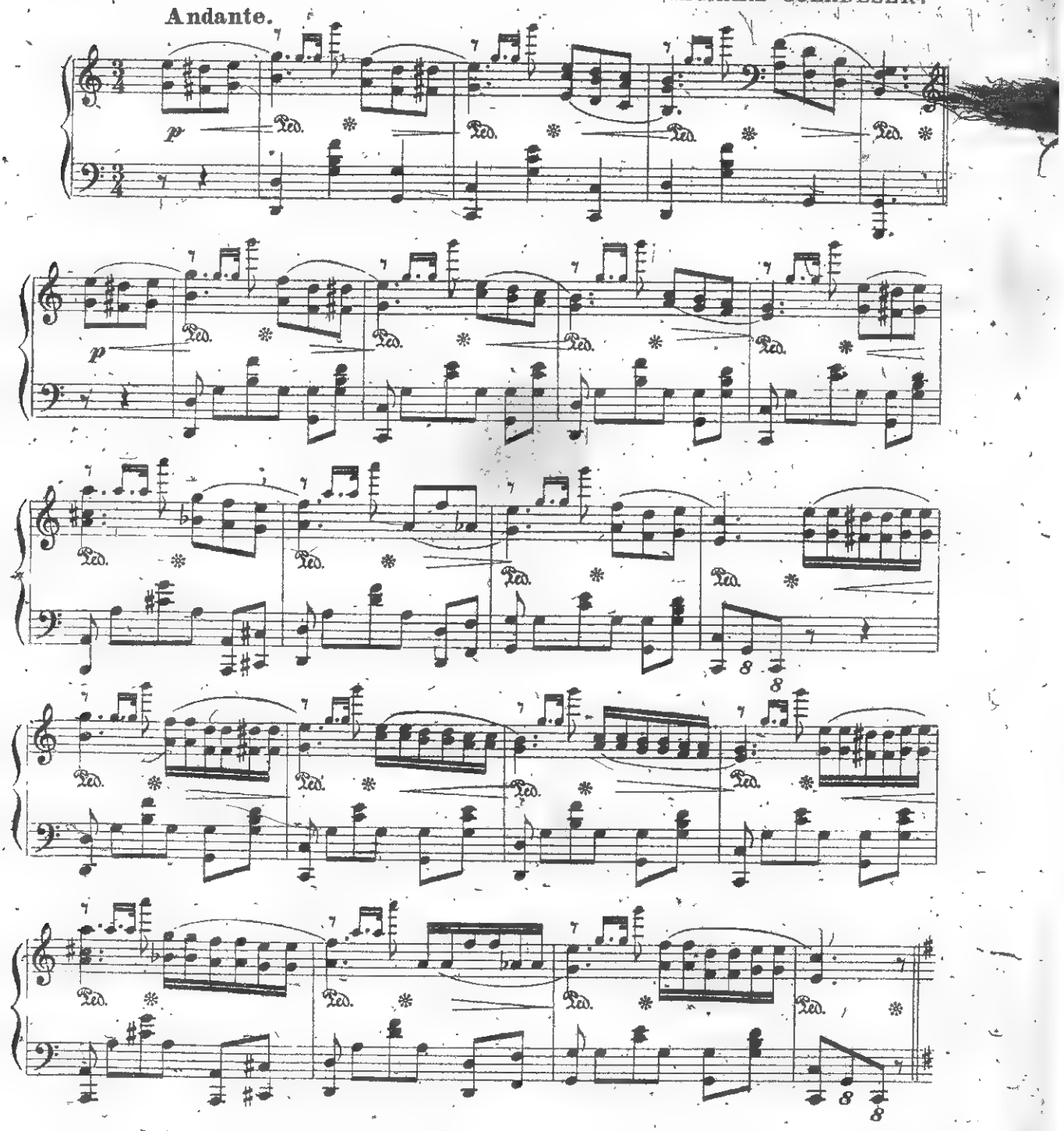
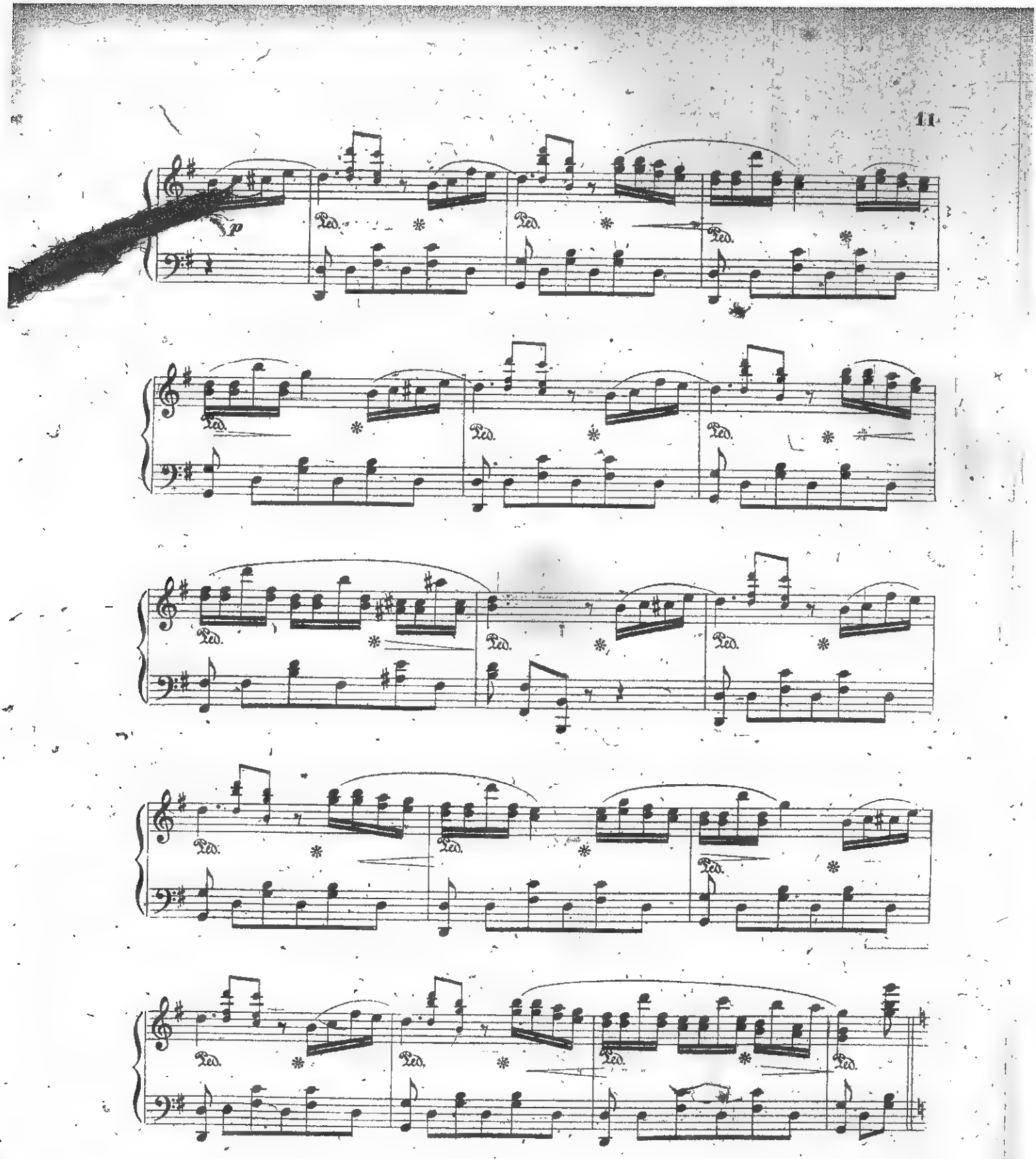
TRINITY BELLS.

RICHARD GOERDELER.

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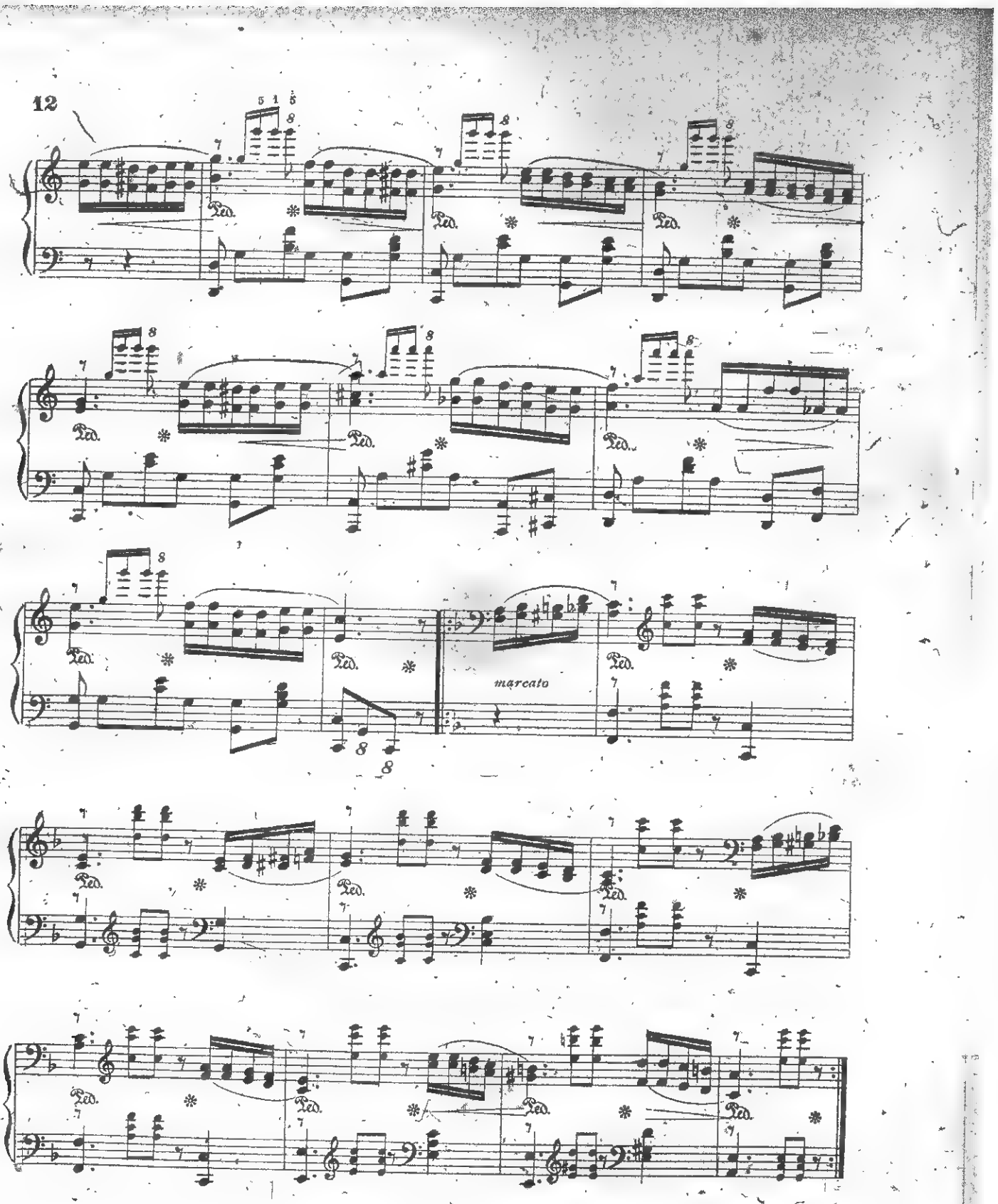
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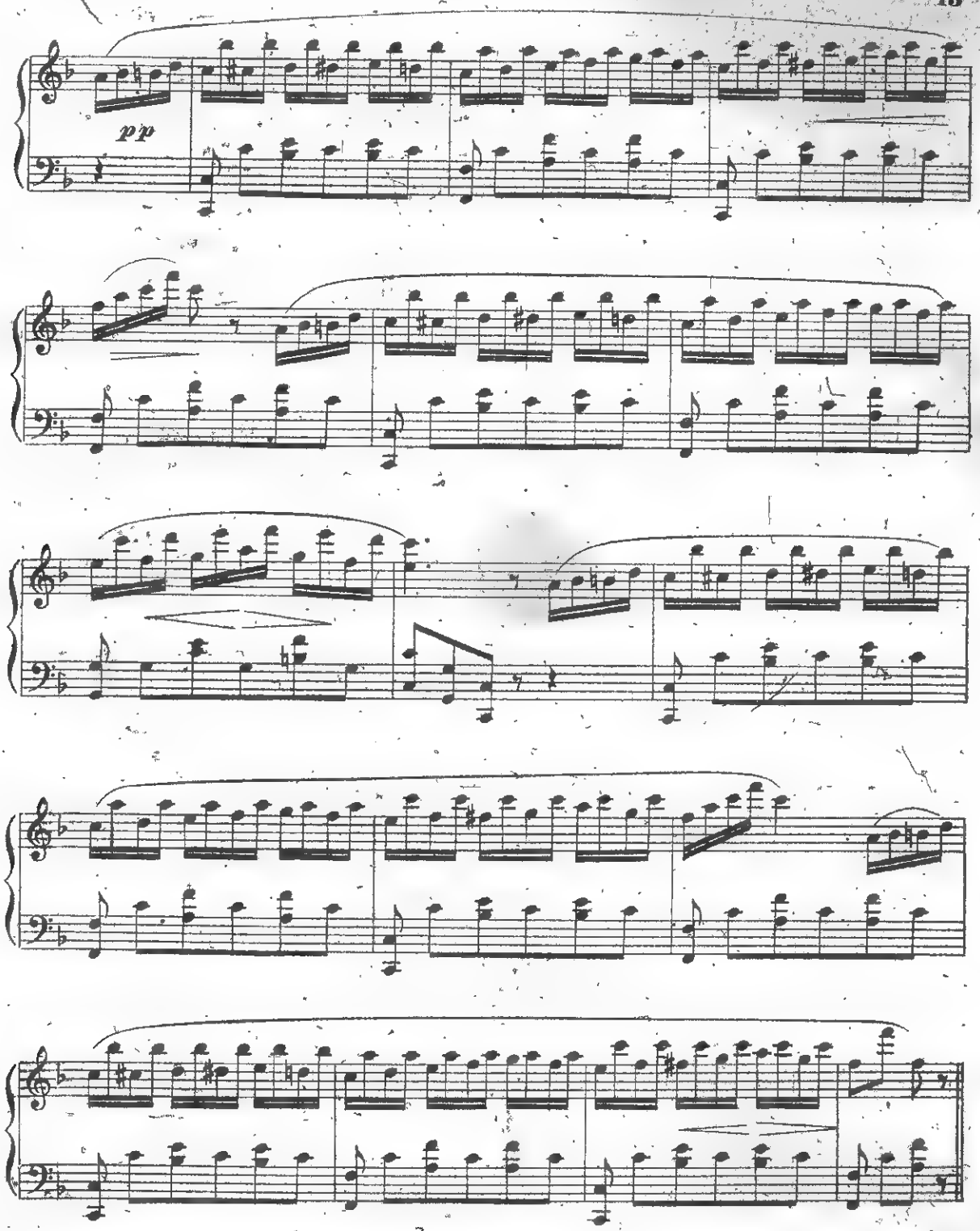
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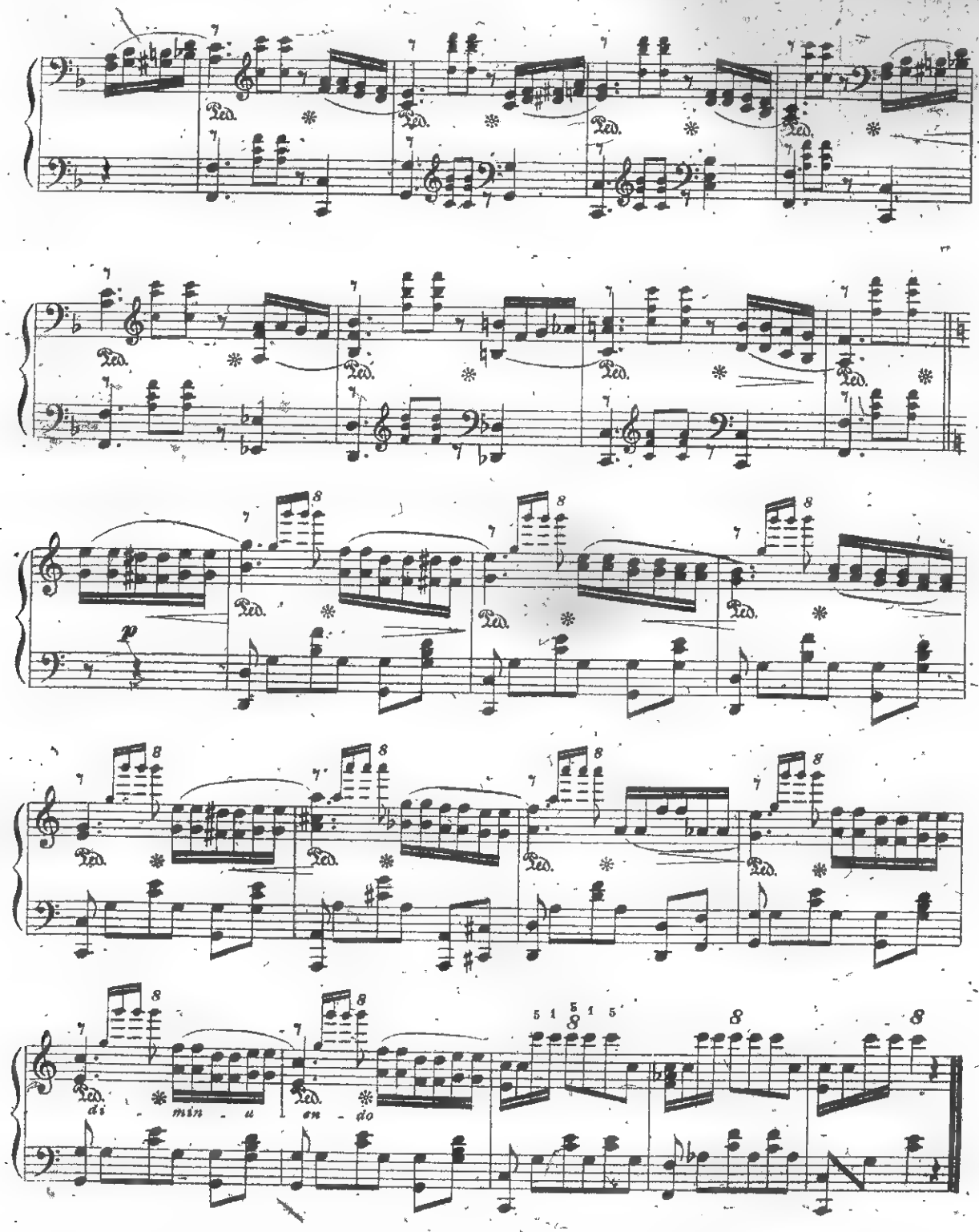
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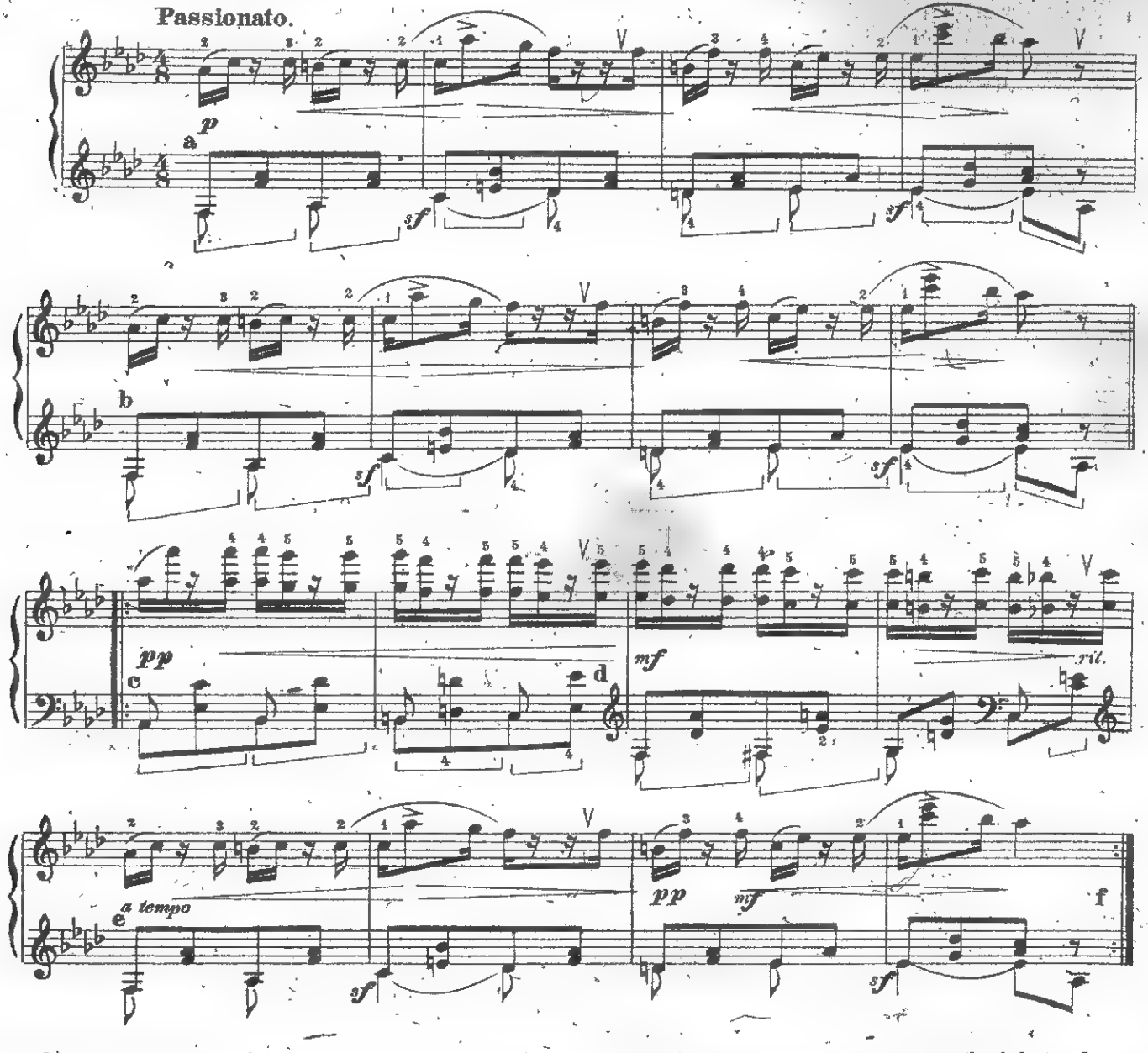
AVEU.
Avowal of Love.

R. SCHUMANN, Op. 9.



a) *The bass notes that have two stems should receive sufficient accent to make their melodic value evident, but not loud enough to lead the ear from the right hand melody. It will be well to play the left hand part alone for the purpose of impressing the melody on the mind more firmly. The arm should be held lightly balanced, and perfectly loose and free.*

b) *With a warmer color and a more marked contrast in quantity of tone, yet not too loud. As a help for this warmer expression, the time may be somewhat quickened.*

c) *Begin with the lightest pianissimo, as if something was being whispered too tender and sweetly precious for other mortals to hear. Crescendo but a shade stronger.*

d) *Here let the melody break out joyously, but not over loud, also quicken the tempo somewhat.*

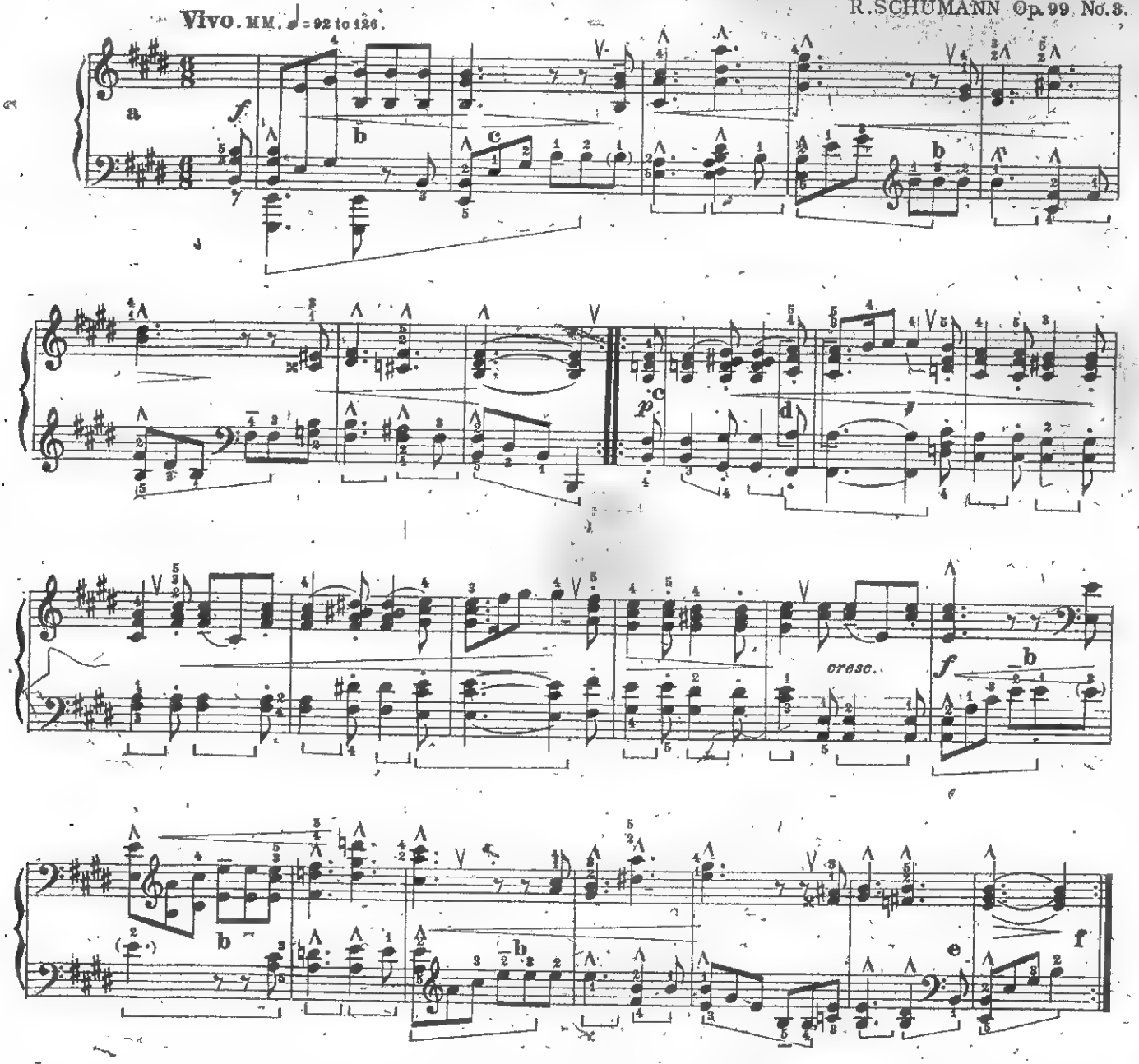
e) *Somewhat faster than at the beginning of the piece, and with a more intense expression, yet keeping the pianissimo decidedly soft, as you start the crescendo, which may grow stronger than before.*

f) *When repeating play still more warmly making the contrasts still more broad and telling, but all must be done within the limits dictated by a refined taste. Bring out the last four measures joyously bright in the second playing. Retard somewhat the last measure, but do not diminish the power, rather increasing it to the end, making the expression ecstatic. To amateurs it may be suggested that care is to be given to the slurs, staccato, and for a clear yet delicate melody touch while making the accompanying notes softly neutral, and that soft passages shall be really and decidedly soft — as soft as the instrument will speak clearly. Unusual latitude is possible in the tempo of this piece, the artist playing at a speed not attainable by the amateur, and yet playing it with a delicate and true sentiment. Tempo rubato is desirable throughout. The pedal requires an unusually exact and delicate use for the necessary clearness combined with warmness of tone color.*

BUNTE BLÄTTER.

Autumn Leaves.

R. SCHUMANN Op. 99 No. 3.



a) *True accenting is playing soft between accents. This rule is to be particularly observed in this piece for the sake of preventing a lumbering heaviness, and for securing the necessary sprightliness and freedom of effect. Pupils should practice with one hand at a time for securing the correct fingering. The written fingering, or that given by the teacher should not be departed from; thus the hand learns to finger uniformly, and certainly is soon secured.*

b) *Reiterated notes are to be crescendoed to the following accent. The left hand has an expression of its own when giving out the Motive. The half accent thus :—, is to be given to the first of a phrase and at several places on the second half of the measure.*

c) *In this part of the piece the Pedal markings have been placed for the purpose of securing the best effect in connection with the demi-staccato on counts three and six. The characteristic Content of this part of the piece will be much enhanced by a careful observance of the above. Students of the Mason system will play counts one and four with the Down Arm touch, and counts three and six with the Up Arm touch; letting the wrists remain especially loose.*

d) *The right hand may play these tenor notes, hence the optional fingering.*

e) *In closing, retard, somewhat, the last measure.*

f) *When the piece is no longer technically difficult, play by phrases and not by single notes. Mark well the climax of each phrase. The Down Arm touch, for accented chords; and the Up Arm touch for the softer chords. Avoid all stiffness and awkwardness where the hands interlock.*

Questions and Answers.

[Our subscribers are invited to send in questions for this department. Please write them on one side of the paper only, and not with other things on the same sheet. IN EVERY CASE THE WRITER'S FULL ADDRESS MUST BE GIVEN, or the questions will receive no attention. In no case will the writer's name be printed in the questions in THE ETUDE. Questions that have no general interest will not receive attention.]

E. H. W.—As to learning pieces so as to play them artistically without the aid of a teacher. So much depends upon your former instruction, and upon your habits of study, as well as upon your knowledge of music in general, that this question cannot be well answered; however, if you will read slowly and correctly, as to time and true note values, will then find the phrase separations, the climax of each phrase, the other points of emphasis, as well as the best amount of power to give each, will make evident the varieties of touch employed, as to staccato, legato, melody, neutral, contrast of part with parts, etc., and make the melody stand out from its surrounding notes, whether it be in the treble, inner or lower part, will make every slur and all of the finer points of playing artistically true, then you can learn music by yourself with a full hope of playing acceptably for a critical listener. By the above it can be seen why it is worth while to take lessons of a really good teacher.

As to your pupil who has been playing for a long time by ear, these pupils are generally hard to teach. It will be necessary to begin at the beginning in some good method or set of easy studies, and require every note to be counted for its correct time and value, and that the pupil shall study by a direct effort by brain rather than by ear.

G. W. B.—The best magazines for vocalists are, "Werner's Voice Magazine," and "The Vocalist," $2.00 a year, each. They can be subscribed for through the Etude office, at a saving in cost to the subscriber. The singer, or the teacher who has a good working knowledge of correct tone placing, can get much of practical value from these journals, and from books and works upon the voice, but it is impossible to learn the art of singing by beginning with books. It requires the living example, and contact with a good teacher to get the right start.

In accompanying a singer, the instrument must follow the vocalist as to power and expression. When the singer, soprano, is singing upon or above the D, fourth line of the treble staff, there is no danger of overpowering the voice, therefore the instrument can in such places help very much in making effective climaxes. The same is true with tenor and bass voices when they are singing on or above the C, added line above the bass, or if the parts on the treble staff, when the notes are on or above the third space C. When the voices are below these points the instrument must be materially softened, and the player should hear the voice clearly above his accompaniment.

B. J. F.—Evidently your pupil has played too much by ear. First of all, insist upon a strong and positive voice quality in counting out aloud. Show that counting is for the purpose of giving each note and rest its correct duration, and that the latter is positively necessary, that music without time is as impossible as music without tone. The pupil must be strongly and surely convinced that music demands an even and correct time in all playing. The best studies for such pupils are those which are sufficiently easy to give the mind comparative freedom, so that full attention can be given to time values. Studies that contain notes of various lengths within the same measure, and with parts that have uneven values, are best. But the pupil is to understand that the playing is for the express purpose of giving each note, dot and rest its right time, that the effort is that of time reading, not note or key positions. "Melodious Studies for Piano and the Reed Organ" will furnish good material for such pupils. Much patience will be necessary on the part of both teacher and pupil. The latter, while trying to overcome a bad habit has the harder task, and will need all of the encouragement that the teacher can point out, yet unflinching firmness coupled with sympathetic help must be given the pupil.

V. H. T.—The habit of striking octaves, the written note with its lower octave, instead of the written base, and of sometimes playing a middle note in that octave, is a most exasperating habit, and not one that is at all uncommon. The pupils who do this are careless readers, especially of the lower and inner parts. To correct this habit, give pieces that have low basses, such as waltzes, marches, etc., and make it the pupil's special business to play nothing but the written bass with the left hand, that is, while playing all parts, to add nothing. Nearly all pupils need to be taught the necessity of an accurate self-criticism.

W. J. T.—Your failure in playing acceptably on the reed organ at the Sunday-school, was doubtless due to a staccato touch, and the want of steady blowing. The keys on the organ must be held down until the time of each note is fully held out, and the blowing must be full and regular. Vol. II, of "Melodious Studies for the Reed Organ," a book issued by the publisher of THE ETUDE, devotes a special section to the playing of church music by pianists.

L. E. M.—Where the entire measure is silence the whole rest character is invariably used, no matter what the time mark may be, that is, in two-four time, three-four or six-four time that character is used for a full measure of silence.

E. B.—Blind Tom is something of a genius, but as to his being a "True Artist," hardly, although he has played some styles of music finely. Even to call him a genius is to do so under allowance, for what little intellect he has is mostly shown as musical memory and imitativeness. He is now in poor and failing health.

N. M. B.—The minor scales are played in several ways, as to the placing of the half-steps. Composers using a style to suit their own desires or taste in the given passage. Consult any good book on harmony or theory. "Landon's Writing Book" on page 87 gives an example of each style in general use.

E. V.—Chaminade was born in Paris. She is a sister-in-law of Moszkowski, pupil of Savard Le Couppey, Godard and Marsick. is an excellent pianist, and a particularly talented composer.

E. M.—The right height for a piano seat, is for the player's elbows to be about on the level of the key-board. If too high, there is an irresistible tendency to punch and pound the keys, besides it tends to an ungraceful position. If too low the freedom of movement is somewhat interfered with.

DUET PLAYING.

BY E. MANSELL RAMSEY.

THE pianoforte has frequently been spoken of as the instrument of the solitary. So complete is it in itself, capable of such wealth of harmony, possessing such an abundance of resources, and provided with such an inexhaustible literature, that many a student is quite content with his own unaided performances, and feels perfectly independent of the co-operation of others.

This is in many respects a distinct advantage, and the pianist may congratulate himself on the enjoyment of a privilege denied to the majority of other instrumentalists.

There is, however, unfortunately, another side to the picture, and it is no uncommon experience to find pianists who are in a very unreliable condition in the matter of keeping time, though it may be that their execution is brilliant, and their esthetic taste highly developed.

The moral of this is that students of the pianoforte should embrace every opportunity which comes in their way of playing with others, and as it is often difficult to meet with those who play some instrument other than the pianoforte, the value of pianoforte duets is therefore obvious.

It has long been the practice of many excellent teachers to devote part of the lesson time to the reading or performance of duets, and where the lesson is of sufficient length to admit of this practice, it is a custom to be highly commended and adopted.

Weber has left us some charming compositions for two performers on one pianoforte. Six of these are very easy, and quite suitable for beginners, the other fourteen are of a moderate degree of difficulty, and furnish excellent teaching pieces.

Schubert is most prolific as a writer of pianoforte duets, his marches are well known, and highly esteemed, but he also wrote for two performers, sonatas, landler, waltzes, and other compositions.

Mozart wrote five sonatas, and an andante with variations for four hands.

Beethoven supplies us with one sonata, three marches, and a set of variations as duets.

Then we have three sonatas and other duets by Hummel; twenty-three sonatinas by Diabelli; nineteen duets by Kuhlau; some excellent compositions of Moscheles, and a large number of duets by the younger Bertini, Mayer, and Herz.

Mendelssohn enriched the literature of four-handed compositions with two duets, an andante and variations, and an allegro brillante; Schumann furnished Oriental pictures and Ball scenes. Among more recent writers, a prominent place must be given to Moszkowski, whose charming and graceful compositions are always welcome.

Good duets, too, have been written by Scharwenka, Gurlitt, Kirchner, and many other composers.

In addition to all these original compositions, there exist a very large number of arrangements; many of which are by no means to be despised. Among these specially may be mentioned the transcriptions of the symphonies of the great composers.

From the list of works given, incomplete though it may be, it will be seen that, over and above the usefulness of duet-playing, the compositions themselves, from their intrinsic value, have a claim upon the attention of all students of the pianoforte, and those who have not yet explored this region of musical literature will find it full of beauty and delight.

Beside the duet for two performers on one instrument, many admirable compositions have been written for two pianofortes, but as it is comparatively rare to find two instruments in one room, the writer deems it of little practical value to make any lengthened observations on this class of composition. Where, however, two instruments are available, they may be made to do useful service, not only for the practice of works written by some of the best musicians, but also for the practice of the noble concertos of the standard composers, one performer taking the solo part, while the condensed orchestral accompaniment is played on the second pianoforte. Arrangements of these condensed orchestral scores are now issued for all the principal concertos, and much pleasure and profit may be derived from their use.

The subject of pianoforte *trios* may be dismissed very briefly. To say nothing of the discomfort of three performers sitting at such close quarters, the compositions of this class are almost worthless, and seem chiefly designed to allow at least one incompetent person to palm himself off as a performer.

It is quite otherwise with pianoforte duets, many of the productions of the best composers being veritable works of art.—*Keyboard.*

MOZART AT MARSEILLES.

Mozart, being once on a visit at Marseilles, went to the opera *incognito* to hear the performance of his "Villanella Rapita." He had reason to be tolerably well satisfied, till, in the midst of the principal arias, the orchestra, through some error in the copying of the score, sounded a D natural where the composer had written D sharp.

This substitution did not injure the harmony, but gave a common-place character to the phrase, and obscured the sentiment of the composer. Mozart no sooner heard it than he started up vehemently, and, from the middle of the pit, cried out in a voice of thunder, "Will you play D sharp, you wretches?"

The sensation produced in the theatre may be imagined. The actors were astounded; the lady who was singing stopped short, the orchestra followed her example, and the audience, with loud exclamations, demanded the expulsion of the offender. He was accordingly seized, and required to name himself. He did so, and at the name of Mozart the clamor suddenly subsided into a silence of respectful awe, and which was soon succeeded by reiterated shouts of applause from all sides. It was insisted that the opera should be recommenced. Mozart was installed in the orchestra, and directed the whole performance. This time the D sharp was played in its proper place, and the musicians themselves were surprised at the superior effect produced. After the opera Mozart was conducted in triumph to his hotel.

HOW TO CONQUER A DIFFICULT PASSAGE.

MADAME A. PUPIN.

Dear Sophronia:—

You have doubtless often heard people say,—have said perhaps the same thing yourself,—"That piece would not be difficult for me, if it were not for the passage on the 3d page, but that I cannot possibly master;" or, "I can play that piece, but I invariably miss my notes in such a place," or remarks of a similar character, relating to difficult passages in a piece that otherwise would be within your capabilities.

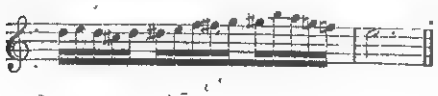
There are in many pieces some passages which it seems impossible to play with evenness, or without losing some of the notes, or in the same tempo as the rest of the piece, or with precision. Is there not some strategy which will conquer these difficult passages, since they do not succumb to the systematic practice which brings the rest of the piece to perfection? Yes, various methods may be resorted to, according to the passage and the difficulty it presents.

If want of precision, or false notes be the difficulty in a certain passage, then lose no time to secure correctness. I have heard many persons say they were never sure of the notes of the 27th measure of Chopin's Valse in D flat, Op. 64; while they could play the rest of the Valse up to speed, they were certain to miss one or two notes just there. In such a case, ritard, or lose time to secure precision of touch, as eventually this measure can be brought up to tempo, after precision is gained, and if not, this ritard may give a novel and original effect to the passage.

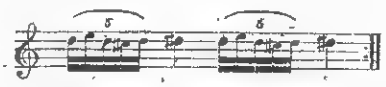
Old-fashioned teaching made it a mortal sin to lose time, and in the scramble to keep perfect time, many important notes were left out, or slurred over. Continued practice never made these notes any more perfect, for in the effort to keep good time, the feeling of hurry, the indecision and the fear of not getting the right notes were practiced into the piece, and became fixed habits.

If the passage be extremely difficult to play with velocity, delicacy and precision,—as a cadenza for example,—divide it into rhythmic sections, and practice it beginning on one rhythmic note and ending on the next one. Play these sections up to a high rate of speed, accenting very sharply the first and last notes, *i. e.* the rhythmic notes, and playing the intermediate notes very rapidly and lightly: afterward put these sections together; begin at a low rate of speed and work up, making the rhythmic note, at first, very marked, and allow the accent to disappear only as the passage increases in velocity and delicacy.

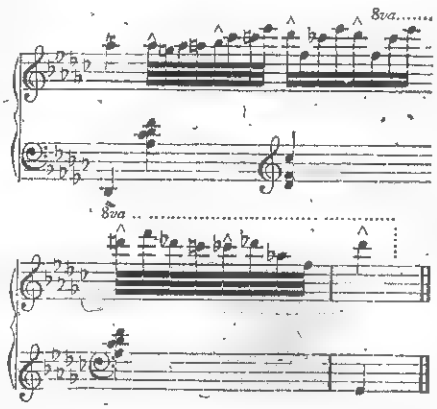
For example, take the 15th measure of Chopin's Mazourka in A-minor, op. 17, No. 4. (Example 1.)



Begin on D and end on D♯, the 6th note. Practice like this (Ex. 2) many times; then the next section likewise, beginning on the 6th note and ending on the 11th, and also the third section, ending on the dotted half note in next measure. This may be practiced first without, and afterward with the bass. Finally, practice the whole three sections, beginning with sharp accents, which diminish and disappear as the passage is played more rapidly and *delicatissimo*, as it is your aim to play it. The 31st measure is more difficult, but may be conquered in the same way.



In the same manner practice the following cadenza, which occurs in Gottschalk's Ricordati. (Ex. 3.)



It will be observed that there are, after the trill, seven accented notes in the passage. Play the first four notes after the trill, and end on the fifth note; accent the first and last notes, *i. e.*, the rhythmic notes. Repeat 10 or 12 times. Then play the notes beginning with the fifth and ending on the ninth. Repeat and accent as before. Then play the eight notes ending with the ninth, making the first, fifth, and ninth strongly accented. Repeat 10 or 12 times. Do the same with the second group of notes, and also with the third, beginning always with a rhythmic note, which must be sharply accented. After the groups have been practiced singly, begin with the trill, which consists of eight 32d notes, and practice the whole passage with a metronome, beginning as slowly as ♪ = 76, or two notes to a beat, accenting as before. Aim to play this passage up to ♪ = 152, which will be four times as fast as it was begun. On the way to this point the intermediate accents disappear, and even the first notes of each group do not sound like accents, but are *felt* as rhythmic notes, and they serve as pegs to hang on to. When you have practiced this cadenza in this way, you will understand what that means. Your aim in rapid playing is to get these rhythmic notes surely, and the others come of themselves.

Practice in a similar manner the cadenza in Chopin's 1st Ballade—26th measure of the *Moderato*. Begin this with the metronome at 76, and play two notes to a beat the first half of the measure, and three to a beat the last half. Aim to go as high as ♩ = 138 or higher. It is easier to practice these passages first without the bass, as, by giving the whole attention to one hand, perfection is sooner brought about.

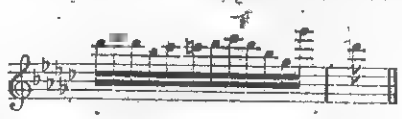
Sometimes there are cadenzas which have no rhythm, but require to be played with perfect equality and delicacy throughout, like the cadenzas in the Preludio of Liszt's Rigoletto, measures 7 to 10. If by reason of the weakness of certain fingers it seems difficult to gain equality, practice with different accents, first accenting every three and then every four notes. This will strengthen and equalize the fingers.

We may sum up the ways to gain precision, even in rapid playing, thus:—

Lose time, or retard, to secure correctness, for a few trials. Divide the passage into rhythmic sections; practice separately and then together, *exaggerating the accent till precision is gained.*

In some cases change the accent to a different rhythm.

When one has practiced for some time an étude requiring velocity, precision, and evenness, it may be well to occasionally vary the method of practice, as a means of hastening toward the aims. Suppose the piece to be the "Fen Follet," by Prudent, the part beginning (Ex. 4). Some speed has been attained, together with precision and evenness, but on attempting to play beyond a certain note of speed, it becomes uneven, and the weak fingers often miss on the narrow, black keys. Suppose it then be practiced thus (Ex. 5), working up to a high rate of speed. Alternate this with the even practice. The rhythmic divisions become better defined, and it is possible to play it up to a higher tempo with evenness and precision, than if practiced only by the other method.



Take also the rapid passage in 32d notes, in Chopin's F♯ Impromptu. After it has been well practiced, and precision, evenness and some degree of velocity gained, change it to this way of playing (Ex. 6) and work up to a tempo where it is no longer possible to preserve the proportion of dotted 16th and the 32d notes, and then change it to notes of equal value: it will then be easy to play it several tempos faster.

Many passages could be played with more ease if the performer could remember that the hand can move, at the wrist, from side to side, as well as up and down. Some persons seem to be unaware that there is a joint there at all.

Play the first measure of Chopin's Impromptu in A-flat. It will generally be played thus—the first three notes with the hand and arm in one position, the next four notes, the hand and arm in another place, and the last three notes in still another, that is, the arm moves along with the hand in the same straight line. Try it thus—Play G and F, the sixth and seventh notes together, then leaving F, but holding the thumb on G, play the first note—E-flat—with the second finger. Now play alternately F and E-flat, while holding the thumb on G; it will be seen that the hand can move a distance to the right, and to the left, and yet the arm remain in the same position without moving; that is, the hand revolves on the wrist-joint.

Now try this measure with the arm stationary; reaching to the extreme notes by moving the hand on the wrist-joint, and when played rapidly, it will be found not only much easier, but far more graceful.

With these hints, you may discover other stratagems for yourself, with which to surprise and overcome the foe that lurks in many a measure.

—Gounod is *said* to have said that the true composer, when a "great thought strikes along the brain and flushes all the cheek," is conscious that the smile of the Deity is beaming upon him. The idea is a charming one; and a work such as the "Moonlight Sonata," pregnant with inspiration from the first bar to the last, would almost persuade one to receive it as a glorious fact. Singularly enough, however, Beethoven is represented to have expressed surprise that this sonata made so deep an impression upon the public, and avowed his decided preference for the one in F-sharp Minor, Op. 78. Certain it is that he was fond of playing the latter.

ANNETTE ESSIPOFF.

The name of Annette Essipoff is numbered among those which are held in honor, far and wide, where music is understood and loved. Annette Essipoff is a pianist who is always mentioned in the same breath with the most renowned interpreters of modern pianoforte music; she conforms to the type of modern virtuosity. Born in St. Petersburg, in the year 1862, her childhood, her artistic development, and her whole life moved forward without break or disaster, without any harsh interposition of fate, in gentle, ascending curves. In undisturbed harmony with herself and the world, the gifted girl devoted herself with complete abandonment exclusively to her beloved art, and the youthful pianist found added inspiration in the teacher who was singled out for her while a student at the Conservatory of her native town—the pianist Theodor Leschetitzky, himself a distinguished artist, who by his genial method of instruction and the power of his personal influence seemed called, as no one else, to lead the novice in art up the steep path to highest attainment. Beneath his eyes the young pianist blossomed into the finished artist, who was herself fully conscious, moreover, that the deepest secret of art lay not in the ten fingers and mere technical dexterity, but in the sentiment which the true artist finds gushing forth from every beautiful creation of the soul as from a beautiful vase.

Annette Essipoff made her first public appearance in her native land, where she speedily won renown as a brilliant pianist. Gradually she extended her professional tours beyond the borders of Russia. In 1875 she undertook a journey to Paris, and in 1876 we find her crossing the Atlantic. In America, fame and fortune attended her steps. Upon her return to Europe she married (1880) her teacher, Theodor Leschetitzky, and together they took up their permanent residence in Vienna, which has been, up to the present time, the scene of continued and successful musical activity on the part of Leschetitzky. Madame Essipoff has repeatedly visited Austria and Germany upon widely extended artistic tours, has appeared before the severest critics, and has always and everywhere won their heartiest sympathy. She is a pianist whose style may be termed *grand*; yet withal, to the inmost depths of her soul, she is a poet who has arrived at that phase of development in which beauty ennobles all emotion. She studiously avoids any undue striving after effect; her passage-playing is graceful, elegant, and of pellucid clearness. Madame Essipoff remains unsurpassed as an interpreter of Chopin; her rendering of the F minor concerto of this "master of melancholy" must ever rank among the masterpieces of artistic reproduction.—*Translated from the German* by F. A. Van Santford.

GETTING PUPILS TO DO MORE THINKING.

BY ANNIE HORTON SMITH.

I often wonder if the feeling of utter bewilderment generally comes over young teachers, as it did to me in my callow days, when giving a new work to a pupil? So many sides for study; at which point should one begin? Out of my experience I have evolved a plan, which, upon testing, has produced satisfactory results. I usually select short pieces, as they are more acceptable to the listener, as well as to the student. Fortunately, Schumann, Heller, Kullak, the Scharwenkas, Tschaikowski, and others, have given us many charming compositions, within the technical, mental, and musical grasp of young pupils.

I first introduce my composer, in quite a ceremonious fashion—"Mr. John Sebastian Bach, Miss Jones"—and here I find Bach's "The Realm of Tone" of great value. Pointing out the composer's face, I ask the pupil to write the date of birth, and, if not living, the date of his death, opposite the composer's name on the piece. Any little anecdote given, if ever so trivial, deepens the impression.

I now ask the pupil to read the piece mentally, in order to get a general outline of the work, marking off the different movements in pencil, writing the words, introduction, principal and secondary subjects, episodes, coda, etc. For the younger pupils I invent easier, more suggestive names, as bridge, for episode. Now we are ready to examine first subject in detail. With very little aid the pupil soon learns to distinguish phrases, and, although these phrases are carefully marked in the good editions, yet, as an extra precaution, I think it advisable for the student to insert comma, semicolon, and period, in their proper places. The next step is study of first phrase—rhythm, modulation, fingering, touch, pedal—ascertaining the wherefores for certain touches, fingering, etc. Supposing the first movement consists of four phrases, the last three are analyzed in the same manner as the first. This would probably be the amount of work assigned for the first lesson. I rarely hear a pupil read a new work with his fingers, as the mental work accomplishes all that is necessary in a less space of time. Cannot some of us recall the teaching of years ago, the teacher with long pencil, laboriously pointing out every identical note, and counting out, aloud, very distinctly, the entire lesson?

I find it best to correct errors by questioning, and the manner in which the majority of pupils squirm and wriggle when put upon the question rack is depressing. I think it well to begin with the more difficult passages at once; these are rarely found at the beginning, but to some methodical students this, to them irregular way, is exceedingly distasteful.

My greatest difficulty in teaching is to get pupils to do their own thinking. A question page works well—at every lesson, at least, one question to be written by the pupil, the teacher writing the answer. One must think in order to ask questions. But, what is the cause or causes of this serious trouble in non-thinking people? Is it lack of mental discipline in other studies? Is the mind naturally more inert than the body? Yet, a child three years of age bristles with questions, *thinking* questions; surely this mental perversion must come in later years. No better mental work can be found than in Dr. Mason's "Technics," and yet, every candid teacher must admit, the mechanical, thoughtless manner so many give to this work, shows a lack of something, somewhere.

THE KNOWLEDGE OF HARMONY INDISPENSABLE TO ALL MUSICIANS.

BY THE CHEVALIER DE KONTSKI.

Without that knowledge a person is not a musician, he is only an executant, a mere performer. Every one knows that one can learn a language simply by hearing it spoken, by imitating, as a parrot does. It is in this way that children and people of inferior station learn a language.

In the musical art the same thing happens; any person who can more or less successfully strum a piano, after having studied a piece of music for a month or two, and who can play it more or less well, imagines himself a musician, without suspecting for a moment that he is only an executant, a mere performer, who follows the directions of his instructor without the faculty of really understanding why he plays. Such a performer only knows the notes written out before his eyes and nothing more.

To be a true musician one must know the *musical language* in all its parts, one must know its grammar, its rules of melody and harmony. It is therefore absolutely necessary that a person who wishes to be a musician, a good executant, should learn *harmony*, which is the key to the science of music, the doorway to that enchanting country where is heard the beautiful universal language of music, which so delights all people, that magical language which has no need of words to be understood, for, as was said: "Where words end, music begins."

The sublime religious music of the Church, which (when not profane as it sometimes is through the perverted taste of organists) uplifts the soul to God, gives fervor to our prayers and brings tears to our eyes, touching the inmost feelings of our hearts, does it require words for its expression? Do we need words to be moved by the grandeur of the symphonies of Mozart, Haydn or Beethoven? Do we require words to understand the sublime creations of Schubert? His Plaint of a young girl? Or his melancholy Serenade? Or the saddening Funeral March of Chopin? All these works are divine inspirations, and all who have hearts will understand those beautiful creations, full of the divine inspiration which God confers upon his elect.

We must be careful not to mistake these giants of music, these true geniuses, for the wretched *pseudo-musicians*, who, devoid of inspiration, because God has denied it to them, pile combination on combination, make the orchestra bellow with hideous clamor in the highest registers, fill the air with empty phrases, without rhyme or reason, transforming music into a kind of cyclone, which drives one mad; and yet these wretched pretenders would wish to pass for geniuses! True musicians repudiate these men, for they are only fallen angels, cast into the darkness of their own fatal pride! These false musicians are *dynamite* musicians, they are the *anarchists* of music, who unable to build what is great and beautiful, find it easier to destroy music by their outrageous noise.

This is why the study of Harmony is indispensable to complete the education of every person who studies music. Through harmony the musician understands what he plays; by analyzing, he grasps the thoughts of his author, the development of the melody of the theme, the dialogue and the musical conversation.

It is then that the pleasure of music becomes genuine and great, and the execution being no longer mechanical, but given with full knowledge and comprehension, the works of a great master are rendered in all their perfection.—*San Francisco Monitor.*

BEETHOVEN SONATAS NOT FOR CHILDREN.

BY W. F. GATES.

There is something more than technique to be used in playing Beethoven—namely that rare something called brains. Beethoven used the sonata form as a vehicle for the expression of deep emotions, not for shallow inanities. His musical thoughts at times exceeded the containing abilities of the sonata form and he broke over the formal rules and gave origin to the idea of content first, form afterwards. But with all this none can be more strictly formal than Beethoven.

Now to give these master creations—these expressions of deep soulful feeling to some flippant young girl,—what's the use? The opuses 49, 79 and 14 could be used in such a case as technical studies and for formal analysis, but for such a nature, or for one who has the technique better developed than the general mentality, Haydn and Mozart, especially the latter, furnish better material. At any rate there is more fundamental finger technique required, and not the advanced wrist and forearm management that Beethoven continually calls for.

Mozart wrote more from a harpsichord standpoint and Beethoven, one might almost say, from an orchestral. The light tinkling harpsichord could not sustain a long tone, no matter how much the composer might wish it; consequently he must "keep things going," must write many short notes. The piano of Mozart's day was not very much better than the harpsichord, if we have in mind the sustaining power of the pianos of the present day. Hence piano composition was for a good while carried on in a harpsichord style This rapid finger work makes Haydn and Mozart the most excellent preparation for Beethoven, Schumann and Chopin.

When the rugged genius, Beethoven, came on to the stage, he found a better instrument awaiting him, but improved as it was over its predecessors, a piano of the time of Beethoven would not be tolerated in any modern musical household save as a curiosity, so great has been the improvements in this instrument.

But more than this. Not only was the instrument improved, but being *par excellence* an orchestral writer, Beethoven, came to the piano with an orchestral brain, we might say; or, rather, his thoughts took an orchestral shape. So we find in his piano works difficulties that are beyond the powers of ordinary players, as well as emotions that are beyond the depth of shallow dispositions. He cared not how difficult his works were. He wished to say certain things and decided to say them in a certain way. If the performer was appalled by the mountains in his path, so much the worse for the performer.

For younger people Haydn, Mozart, Reinecke, Heller, Mendelssohn; but not much Beethoven, Schumann or Chopin. The mysticism of a Schumann, the gloominess of a Chopin, the depth of a Beethoven,—these are for adult minds, for developed sensibilities. The ordinary youth could grasp none of the three.

But with all this I do not mean to say that all of the three have not occasionally descended from their soarings and written music that is of lighter caliber. The works of Beethoven that I have mentioned above, the Op. 68 and 15 of Schumann, the Chopin mazurkas, and some of the lighter waltzes, and perhaps two or three of the nocturnes (*e. g.* Op. 9, No. 2,)—selections from all these may well be used as an introduction to the heavier works of the same masters. But the fact still remains that by far the healthiest modern writers for young people are Mendelssohn, Reinecke, Heller, and the like.

EDITORIAL NOTES.

A PART is not the whole. Yet thousands of music teachers are trying to make one kind of touch, one idea in expression, one way of teaching time, one set of studies, one set of pieces, one position of the hands, and the same inflexible way of presenting things, do for all pupils, and for every phase of teaching. This class of teachers are also short-sighted enough to shut out any new idea read or heard about, much less to try and learn of its value in testing it by personal experience. They run in a rut, and fear to get out of it, for the "linch-pin" is lost, and the wheels would run off as soon as the rut was left. There is indolence behind the objections and indifference of these teachers. They are narrow enough to condemn and misrepresent what they do not understand, rather than take the trouble to improve themselves.

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THE best is none too good. But what is best for one pupil is often worthless to another, and what will prove successful with this latter pupil will do no good with the third. Hence, the best class of teachers have abundant resources which they use in a multitude of ways. They know the many kinds of touch, and of ways to teach them, can find a way to teach any pupil anything in music, because they have a broad enough knowledge of the art of teaching to meet all demands as found in a class of pupils. Here is seen why it requires a first class teacher to do good work. By the way, we never hear of a parent calling in a medical student of but a few months' study to prescribe for his sick child; he feels that the best doctor is hardly good enough to attend his offspring; yet he will employ the first young "teacher" that will charge little enough, to teach this same child, a teacher who will mould character that will last through eternity, little thinking of the great wrong he has woven into the existence of his progeny, not knowing that poor teaching is dear at any price.

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CHILDHOOD is the seed-time of life. If the child shows musical talent and talks of being a musician, this shows that he is in all probability fitted for this work of nature. Therefore, he should be trained early in life, so that he may be developed into a musician of the first rank. There is now a call for fully equipped musicians to teach in the conservatories and musical departments of seminaries. The towns and cities of ten or more thousand of inhabitants are presenting good fields for establishing conservatories, and there is a greater call for good teachers than ever before. To produce these good teachers takes talent, time, study, and a large outlay of money. Hence the necessity of beginning early and keeping at it late. Furthermore, when the child begins early, music becomes a second nature to him; the music that there is in him is further and better developed. While he is young he receives and assimilates musical impressions easier and better.

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A WEEKLY class, consisting of the teacher's pupils, is getting to be considered a necessity. There is, fortunately, a growing idea that pupils shall be taught music as well as to play on an instrument; that good teaching includes somewhat of harmony, biography, and history, analysis, form, and instruction in critical listening to music, after the ideas in W. S. B. Mathews' "How to Understand Music." But such work requires a large measure of preparation on the part of the teacher. When the busy teaching year is upon him, he finds no time for this work, hence the wisdom of a judicious use of vacation time in this necessary work. Such study is not all drudgery; it is its own reward, shown in a broader outlook upon musical life, and, too, there is a compensation from the better reputation for one's musicianship, and to the teacher who is devoted to his profession such reading and study is a delight.

FULLY edited and annotated editions of music are now in special demand. Many pupils are critical, looking out to entrap their teacher in some point, and when they have these special editions to practice from this difficulty is obviated. This, to an inexperienced teacher, is worth considering. Then, again, pupils are told over and over again many things regarding phrasing, expression, and the finer points of good playing, which they forget, because not fully comprehended, but when practicing from a well edited piece these finer points are constantly brought to their notice in the notation. Furthermore, pupils being well taught feel a superior confidence in their teacher when they find the same things that they have been taught printed in the very pieces that they are studying; this adds to the teacher's reputation. Lastly, there are many hard working and earnest teachers, who have not had the best of opportunities, through no fault of their own. From such editions they are enabled to do work that shall favorably compare with that of the better-educated teachers. To this numerous class such editions are a boon, both to themselves and to their pupils.

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THE readers of THE ETUDE can help the cause of improved music by using their influence to have musical works placed in the loan and public libraries. Where there are no libraries of this kind it is an easy thing for the teacher to form a musical reading club among his pupils and friends. A small outlay of money by each member would secure quite a list of helpful and desirable books. Librarians of the public libraries will usually respond to a call made for musical works, and are glad to have their attention directed to desirable books for general music reading. Teachers can get a list of the musical works in their town libraries for the benefit of their pupils, recommending to each those which are the most desirable.

NEW PUBLICATION.

BETHUEL'S DAUGHTER, or ISAAC AND REBEKAH. A sacred Cantata. Music by ADAM GEIBEL, words by E E. HEWITT. Published by JOHN J. HOOD, Philadelphia, at 75 cents per copy.

The book contains 62 pages of music, octavo size. It has stage directions for use as an acted cantata, or it can be used in a church for a service of song, by omitting the very little action called for, and this without material loss to the effectiveness of the composition. Like all of the writings of the gifted composer, Adam Geibel, it is pleasingly melodious, and well and effectively written. While it is not profound, it is far from being within the style that could be called common or trashy. The melodic element is so prominent that it can be worked up easily with singers of fair abilities. It calls for seven soloists and a chorus. Two tenors, two basses, a baritone, alto and soprano. The music is within the ordinary compass of these voices. An ambitious director could use action and scenery with great effectiveness, for the oriental coloring offers unusual facilities for brilliant costumes and picturesque situations.

SONGS OF PRAISE AND DEVOTION:—

The immense growth in musical taste and culture in this country has created a demand for a more elevated character of music in the service of Christian song, than that which has but a few years since found favor. The new book for young people's societies, Sunday schools, and song services, just published by I. V. Flagler, of Auburn, N. Y., meets the improved taste in this regard. The melodies are bright, smooth and inspiring, so harmonized as not to offend the ear of the educated musician. The cheap, trivial, common-place tonic and dominant successions usually found in music of this class are largely avoided; yet there are no intricate or difficult intervals, and the tunes are as easy to sing and to play as the ordinary gospel hymn or Sunday school tune. The book contains original music for the Christian Endeavor Society and Epworth League. Also new Christmas and Easter music, solos, duetts, quartettes, etc.

PUBLISHER'S NOTES.

A CAREFULLY-WRITTEN description of the stops of the reed organ and how to use them, is given in the new edition of Landon's Reed Organ Method. Several special solo and some unusual solo effects are explained. This interesting subject is thoroughly and exhaustively treated, and that in a manner that fits the stops of any make of reed organ.

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THE Summer School of Music conducted by THE ETUDE starts off with more than double the numbers expected. The corps of teachers and lecturers has been enlarged, and other attractions are offered that have not been advertised in previous issues of THE ETUDE. Arrangements are already being made for a similar school next summer, so unexpectedly great has been the success of the present session. The classes with illustrations, lectures that are illustrated by piano and voice, and the several piano, vocal, and organ recitals, give a festival character to the school. The mornings are devoted to solid work in classes and private lessons.

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Attention is called to another page, where about fifty of our newest pieces are described. As said before in THE ETUDE, the music pages of this magazine contain but a small part of the new music that is published by this house.

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SEND THE ETUDE copies of your programmes of the past year. We wish to tabulate the pieces used for the benefit of our readers. This will show which pieces are used most, those which are the most popular for public use with pupils; a decided help in making out your future orders for music.

* * * * *

WE have just issued a new edition of Landon's Pianoforte Method. There have been several necessary corrections, and some additions to the annotations. This instruction book enjoys a large and steadily increasing sale. It meets the needs of pupils and teachers for beginners and young pupils. It is especially musical, and does not fail to keep the pupil interested, for he is producing music, and has something to constantly enjoy in his work. It has been adopted by several important music schools and the musical departments of institutions as their standard work for beginners. Its presentation of the Mason Two-Finger Exercises is said to be the clearest explanation of this system in print.

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STILL they come! Returned packages of music without the name of the sender, thus making it impossible for us to give credit, and complicating accounts, and also making trouble both for our patrons and for ourselves. Put your name and address both within and upon the outside of the package.

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THE new and corrected edition of Landon's Writing Book for Pupils has several pages of extra music lines interspersed, and also blank plain space for remarks by the teacher.

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IN response to our general invitation there have been several good contributors added to our already large list of writers for THE ETUDE. Schools of music, conservatories, etc., are now demanding musicians of wide reputation for directors and teachers. THE ETUDE offers the widest field for presenting educational ideas upon music teaching. Our columns are open to our subscribers for all suitable contributions. Write out your ideas and studio experiences and send them to THE ETUDE, and do not always try to write a long article. Short paragraphs often contain ideas that are especially good and helpful.

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SUMMER TIME gives leisure for reading. Get your pupils to take THE ETUDE on trial for a few months, and observe their quickened interest in music when they begin work in the fall. When pupils can be led to think about music, and to find an interest in the art outside of their own practice, there is a decided gain in their musicianship. For the special summer trial offer: Four months for 45 cents; three months for 35 cents; two months for 25 cents. These rates for new subscriptions only.

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THE most popular music folio or satchel is the one advertised on another page, showing cut. They are made of leather, unlined and smooth grained, durably put together, and are fine-looking goods. These sell by the hundreds, at $1.50 each, assorted colors. But better yet, and new, made for us as an experiment, is a satchel on the same general lines, but twice as deep, made of grained russet leather. These will hold bound music books and sheet music, full size, without folding or bending, thus preserving intact your Litolff and Peters editions of classics. They are so constructed as to cut and style, that they always look trim and neat when either full or empty. They have straps and buckles, and leather handles for convenient carrying. They only need to be known to be popular, for they meet a real want. Price $2.50 each.

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WE have had a prominent paper manufacturer produce for us a blank music paper that is as near perfection as possible. A really first-class ruled music paper is scarce. We will have it ready to deliver about at the same time this issue of THE ETUDE is in the hands of our subscribers. This fine paper will endure several erasures at the same place, and still present a smooth surface and not strike through, even with a fluid ink. We are pleased to be able to offer this paper at the price of ordinary qualities, 60 cents a quire. Special quotations by the ream.

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FOR summer reading send for our complete book list of musical publications. This list includes everything of special interest published in the English language. Prices are as low as first cost will allow.

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UNFORTUNATELY, there are many pupils who have small hands that find it difficult, if not impossible, to reach full chords and octaves. There are many fine pieces which do not contain such forms of writing. THE ETUDE desires to publish a list of such works that are from Grade V upward. There is no lack of easy music without octaves; the difficulty comes when the pupil plays well enough to demand the more difficult grades. While it is sometimes allowable for a small hand to arpeggio a chord, yet there is lacking a brilliancy and spiritedness when chords are so played; therefore in the lists sent please select pieces without either octaves or full chords.

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"A CONCISE Chronological History of the Chief Musicians and Musical Events." By C. E. Lowe. Price 25 cts. Published by Theodore Presser, 1708 Chestnut Street, Philadelphia, Pa. This pamphlet of about 35 pages, with its four indices, gives a concise mention of the birth and death of all noted musicians, and of the first production of famous works of music, operas, oratorios, etc., and of the organization of musical societies, schools, etc. Much of this pamphlet has appeared serially in THE ETUDE, where it can be examined. This booklet is particularly handy as a reference, and to call to mind interesting facts which can be presented to pupils in lesson-giving. For one month we will send this work for 10 cts. if cost is sent with order.

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"CELEBRATED Pianists of the Past and Present Time." By H. Ehrlich. This is a collection of 116 biographical sketches and 114 portraits, from one to thirty-eight pages given to each. In all, there are over 400 pages. The portraits are superior, and many of them give views of the musician not usually seen. Teachers will here find a portrait and sketch of nearly every foreign musical name that their pupils will be interested in, and as biographical items partake somewhat of the flavor of personal gossip, it is therefore always interesting to pupils to know about the writers of the pieces that they are studying. This book with the "One Hundred Years of Music in America," will give a portrait and biographical sketch of about every musician of note of the whole world, past and present. This work is one of the utmost importance to every teacher or musician. See "advertisement" of the book elsewhere. SPECIAL OFFER—the book will retail for $2.50, but those who will send us 75 cts. will receive one post-paid when the book is published. The postage alone, will require nearly ½ of the amount. Send in your order, as the work will soon be on the market.

TESTIMONIALS.

The best course in harmony that I have seen is Howard's. Its plan of exercises is superior to anything of which I know. It is, moreover, thoroughly interesting.
HENRY FRANK SPURR.

Music and Culture, by Merz, is the book of books on the realm of music. Every lover, student, and teacher of music should read this beautifully-written book. Too much cannot be said in its praise. M. A. WILSON.

Wilson G. Smith's Romantic Studies are not only exceedingly interesting, but thoroughly good as well.
M. A. NELSON.

I desire to return many thanks for the promptness with which you have filled orders. With very best wishes for THE ETUDE, which is a very dear friend, I am, sincerely, M. A. CLAY.

This morning I received Landon's Pianoforte Method. I thank you for your promptness. I am more than pleased with the Method. It is easily graded for beginners. It will awaken the pupil's interest.
MISS F. W. RICHARDS.

Copy of Landon's Reed Organ Method received. I consider it an excellent work; the best I ever used in teaching. ANELY I. DAVIES.

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.

MISS C. E. SHIMER WILL GIVE INSTRUCtions in Dr. Wm. Mason's method, "Touch and Technic," to teachers and advanced students during the summer months, from June 6th to Sept. 21st, in Allentown, Pa. Address Union Hall Seminary, Jamaica, N.Y.

LADY OF FIFTEEN YEARS' EXPERIENCE, three years' study abroad, teaches Mason's and Sherwood's Technic, also Carpi's Vocal Method, desires position as teacher of piano or voice in University or Conservatory. Best references. Address F. M. S., Box 88, Astoria, Ill.

THE DAVIS SPRING BACK CHAIR COMBINES all the advantages of chairs of this kind ever made. Persons whose occupations necessitate long sitting, whether at the piano, desk, typewriter, or sewing machine, will find the needed comfort by using this chair. Cures weak backs and prevents round shoulders. Prices moderate. Send for catalogue giving full description, prices, etc.

LADY TEACHER OF PIANO AND HARMONY, several years' experience, thorough classical course, desires to teach in College or assist in Conservatory. Recommended by teacher of national reputation. Address "Primo," care of ETUDE.

WANTED—A TEACHER OF VOICE AND VIOlin. Send references and address GUSTAV MEYER, Directory Conservatory of Music, Joplin, Mo.

Like the germ of prophecy in an acorn's mold,
Needing naught but cultivation its secret to unfold,
So was hid a wondrous future in the instruments of old;
Although Louis and his lady danced the stately minuet
To passion's softest measures throbbing from the first spinet,
The royal Frenchman's wisdom saw not the future in it;
Nature, not to great alone, does all great accord,
Humble he who read the secret, gained the rich reward,
Drawing from the little spinet the brilliant harpsichord;
But in a Roman monastery this good work was outdone
By a rival much grander in finish and in tone,
Beginning here the brilliant fame by pianoforte won.
As the oak, O monarch grand! so is the "Crown" to-day,
Towering in perfection o'er the forms that once held sway,
As the oak tree waves its branches o'er the acorn in the clay;
Like the oak it holds its own before the bonding blast,
Rooted deep in the fertile soil, it cannot be uprast;
In the oak's poetic beauty its noble form is cast,
As shining as the glossy leaves glinting the branches fair,
Light and sweet as the song of birds beating the restless air.

EDUCATIONAL JOTTINGS.

BY THALEON BLAKE.

Some time ago, out of curiosity, I questioned quite a number of bright pianoforte pupils of different teachers—representative pupils and teachers, such as found in good-sized towns. I was surprised to find that few could answer even the simple questions in musical history put to them, while if they knew anything of its literature I failed to discover it. However, all were more or less "posted" in theory, yet only one or two had read the biographies of the masters of their own accord, possibly without their respective teachers knowing anything about it. When asked why they had not paid more attention to these branches of a musical education, the usual answer was: they were learning to play well now, afterward they could give more time to such things! Quite a number of these pupils were fitting themselves for pianoforte teaching! From inquiries I have learned since that this is by no means an isolated case, for in the larger towns and smaller cities many of the better local players are not much versed in these essential studies.

The blame for this state of things rests primarily on the teachers themselves; though parents, anxious to have their children excel somewhat in pianoforte playing, look with small favor on any branch of musical study other than a few finger-exercises and "pieces."

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A student designing to enter the profession should study the theory, literature, and history of music as an important part of an education in music, and aid toward final success. A well-taught pupil possesses many advantages toward making a good instructor. I repeat what has been said many times before: for the student who expects to teach, the most liberal education is none too good.

There never existed a great instructor who was an ignoramus. Such a phenomenon is impossible—no one can impart knowledge without possessing it. Therefore a teacher but half equipped must only meet with partial success, it matters not how deserving he or she may be in other respects; while one educated broadly and well, if honest, industrious and enthusiastic, will surely win success in all that word implies.

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A thorough education is a fortune if rightly applied. Besides that, it may bring its possessor some measure of artistic success and fame, it has money-earning powers. Parents looking for a teacher for their children will, if they make a wise choice, decide on the one best qualified by his knowledge for that office. Therefore, the educated teacher is in a position to command financial success. The difference between a teacher in a country town earning fifty cents a lesson, and one in a city getting five dollars, can be expressed in one word—knowledge. One has ordinary information which any teacher may possess: the other is in the front rank because of the possession of facts, data, better systems, and the experience and knowledge which can be brought to bear when teaching not only the most abstruse principles, but also in explaining simple facts.

All cannot be scholars, but each and every teacher can and should improve continually. The plea is not for learned savants, at the expense sometimes of good teachers, but for a more uniform and full instruction of our youth, by having better educated teachers. Not less playing and singing, but more theory, science, history: in fact, much more literary study with the purely mechanical practice of music.

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I am aware that hundreds of teachers are doing good work, in a way, without much knowledge of these things: yet how much better—how much more rounded out and complete the result would be did they know more of them.

It is to such as these I wish to point out one or two ways in which they may study and improve themselves to a great extent without much outlay.

Passing over colleges as being too expensive for many, I mention the next best thing.

Good summer schools, normals, institutes especially for music teachers, are held in nearly every State, where the best methods of teaching are compared, discussed, and taught, and where attention is given to the wants of the attendants. I believe it is a common opinion held by those who have tried both, that the earnest student can learn more in the few weeks spent at a good normal than if the same time were passed at a college of music. Because most normal pupils are music teachers of some experience, and with a genuine desire to study and improve themselves; and, too, the teachers are specialists in what they teach. Thus for a reasonable sum the best instruction may be had.

Public-school teachers' institutes are open to all, and have in many cases been of great benefit to the music teachers. Other gatherings of instructors are held by the hundreds every year, and in them something of lasting worth might be found.

But where any one is so situated that attending these places is impracticable, possibly on account of expense, there is one resource open still—self-improvement. What is learned that way may come hard, but it comes to stay. As to the means of attaining self culture, the gist of the whole matter is: read carefully and study all the books on music you can buy or borrow, and take and read several music journals of recognized worth. Too much praise cannot be said of the great good done for musical art by the music magazines and periodicals. They assist and instruct. No teacher or pupil is so wise that he cannot get many valuable thoughts and suggestions from these journals. They contain enough good food to turn out accomplished musicians if thoroughly digested.

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I put much faith in proper organizations: be it for good or evil, organizations are powerful factors. Teachers might form societies with their pupils, and any others interested, with the end in view of a higher study of music. A society with a constitution and by-laws,—something in the nature of a debating society,—organized for this purpose could be made helpful and interesting. The society could purchase a musical library without much individual expense, and all the members read the works in turn. Besides, members might prepare essays upon different subjects; after the reading the society could then discuss the subject at large. Written examinations held occasionally on the subjects discussed would tend to clinch them in the memory. The usefulness of an organization like this is at once apparent. It would stimulate friendly rivalry and create no end of interest.

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Public libraries, as a rule, seldom contain the very latest books on music, but libraries might be induced to get some of the more important late works upon music. This would put instructive books in the hands of teachers and pupils, and not cost them anything.

Where pupils are old enough to assist in educating themselves by a course in reading, the teacher can soon notice a more productive interest in their studies.

It is needless to specify further; it is an old theme; a dozen ways will suggest themselves in a moment's reflection to the teacher really in earnest to climb up to higher ground, and who cannot afford the more expensive means of getting a broader knowledge of musical science.

One thing more, however; let the teacher lend the little folks books. He may be surprised at the way they will concern themselves in some "deep" book, and more surprised at the questions they will be sure to ask, which may perplex even the "teacher."

A teacher acquaintance has kept his pupils in current musical literature, and when he obtains a good work, it goes the rounds among those who may be willing to read it—even works on Pedagogics. As a result his pupils are unusually advanced for their age.

FROM A TEACHER'S CORRESPONDENCE.

BY FREDERIC S. LAW.

"THE SYMPHONY,"—Schubert's unfinished, for eight hands and two pianos,—"was very dampening to the feelings of the audience It took eighteen minutes to play and was very tiresome. Mr. R.'s pupils are usually interesting, but they were over-weighted this time. I have come to the conclusion that it is much better to please and interest an audience than to make a fine-looking programme."

This is an extract from a letter written by a teacher in a large boarding school, giving an account of their "Spring Concert," an occasion which weighs heavily on the minds of teachers so afflicted. Must not the pupils make a good showing for their instructors? Must not the programme abound with names of the best and most classical composers? The effort to unite these essentials in a boarding-school concert reminds me of Mrs. Todgers' struggle to please her boarders with the gravy, which, as she plaintively assured Miss Peckaniff, was alone enough to add twenty years to one's life.

An old German musician was listening to a group of young teachers who vied, one with the other, in telling what their pupils could do. One played Beethoven's Sonatas; another, Chopin's Ballades, etc. "Yes," he said, shrugging his shoulders and throwing out his hands, palms upward, "but *how?*"

I agree with him that for pupils the *how* is more important than the *what*. Too often the pupil and his teacher think that a great name attached to a composition will carry through a mediocre performance of the same and impress an audience. It looks well in print, but the demands of the ear cannot be met by the eye. The playing of Beethoven's "Sonate Pathétique" by an average boarding-school girl can hardly prove anything else than a weariness of the flesh to the ordinary audience, yet it seems to be a favorite selection for such occasions, if one may judge by its frequent appearance on school programmes. Not that pupils should be debarred from studying the classics, but let justice toward the pupil be tempered by mercy toward the audience. Almost any one would rather hear a light salon piece well played than a sonata bungled. I believe it a better rule for public occasions to choose music well within the powers of the players, not only from a technical, but an intellectual point of view. Surely, before attacking the masterpieces of piano literature, the ability of playing with grace, ease, and accuracy must be acquired, and in most cases this can only be attained by the study, at first, of music which does not make too great demands upon the mental powers of the player.

In classical music the idea and its development dominate; the question as to whether it lies well under the fingers is secondary, hence it can only be successfully played by those who have acquired sufficient mastery over technical difficulties to disregard awkward and unfavorable positions of the hand. Take, for example, Beethoven's Sonata in F sharp major and compare it with any salon piece in the same or similar keys, G flat and D flat. The choice of those keys for such compositions is influenced by the favorable disposition of the diatonic tones on the keyboard for scale and arpeggio passages, but the effects gained in this way are few and soon exhausted. Beethoven, on the other hand, was evidently influenced by no such motive; the key was chosen for its tone-color, which is in accordance with the sentiment of the composition, while the ideas are worked out in precisely the same manner as though they were in F or G.

To be sure, day and night are not more widely apart than Beethoven and Wollenhaupt, yet the ability to execute the latter is certainly included in the power of playing the former. Pupils are not making progress merely because they play the works of Beethoven, Chopin, or Schumann, any more than a concert is interesting merely because those names appear on the programme.

The preposterous lists of works supposed to be studied by music students, which appear in school catalogues, deserve some mention in this connection. I have one before me, covering a three years' course, which presumably takes only a portion of the average student's time, music being only one of many branches. The first year includes Duvernoy, Bertini, Bargmüller, etc. The third year is a curiosity in its way: Czerny's Op. 740; Bach's Inventions; Heller's Art of Phrasing; Cramer, Bülow Ed., Bk I.; Krause, Op. 15; Moscheles, Op. 70; Clementi's Gradus ad Parnassum; Kleinmichel Etudes; Chopin's Etudes! The catalogue obligingly adds that "The course of study on the piano embraces as many of the different works of the classics and modern schools of composition as it is possible to study with a correct execution and interpretation in the time allotted to the course." Also, "Students are advanced according to their ability and proficiency, *not* according to the number of terms taken." Then why put a limit to such a comprehensive course? Six years devoted to such a scheme of study would be none too much. I fear that it is only an instance of the dear American disposition to throw dust in the eyes of the public. Parents and school-patrons must be impressed, as in the concert programmes, through the eye rather than the ear.

A teacher once remarked to me that she did not approve of giving light music to pupils; she thought that if they once acquired a taste for it they would never care for anything better. My experience, however, has not been entirely on that line. Milk for babes, strong meat for men; if properly administered, childish diet will in time pall; if the teacher but watch his opportunity he can readily interpose compositions of a higher class as the pupil advances in technical skill. In these days it ought not to be difficult to find music of all grades to fill the breach between the simple and the complex. Latter-day composers have written much music, fine in form, interesting in content, which can serve as transition. The one condition which we may with justice demand from all music is that it should be good of its kind; a good waltz in its way is as good as a fine sonata, and many there are who can please an audience with the one while boring it with the other. If we fit the burden to the back and not the back to the burden, the average hearer will rise and call us blessed, a frame of mind which I fear does not invariably prevail among the ordinary audience at a school or pupils' concert.

CLERICUS "ELOCUTES."

BY E. E. LATTON.

WHY is it that Clericus after "giving out" a hymn immediately proceeds to read every word of it from stem to stern before allowing his congregation to render it musically? To an unprejudiced observer this course seems strangely and grotesquely incongruous and illogical. If the preacher reads the words because the choir and congregation cannot pronounce distinctly, what is the use of their singing at all? Why not simply have the clergyman read a sacred form to be followed by an instrumental selection of like sentiment? We could then have a higher grade of sacred poetry than that which for the most part obtains in our hymnals, and we could certainly be favored with a much better class of music than is therein afforded. But if we are to cling, in part, at least, to the good old-fashioned congregational singing, let us have the text supplied, not in some "unknown tongue," but in plain, honest English, and then let us be spared from a previous and unnecessary reading by Clericus.

—Some one in observing the methods of practice adopted by Paderewski, the great piano virtuoso, states that a single passage which gave the master a little difficulty was repeated over and over until it was perfectly mastered—the number of repetitions, upon actual count, having been eight hundred and fifty-seven. This little incident is related simply to teach us that we must be patient and zealous and untiring in our efforts if we hope for much progress in any department of work. To learn, one must first of all become thoroughly humble, for through humility alone can one discover the right way.—*Mme. Nordica.*

HOW TO BUY A PIANO.

TO THOSE WHO CONTEMPLATE PURCHASING A PIANO, we address this short paper, which contains a few practical facts on the subject.

To begin with, it is always advisable to buy the very best piano that one can pay for. This applies equally to persons of fastidious musical tastes, to those of indifferent tastes, and to the student, whose tastes are still to be formed. Very musical people are not the only ones who require the best instrument. Taste in music is a growth, and the cheap piano which satisfies the purchaser to-day, will show shortcomings to-morrow in the clearer light of increased knowledge. A good piano is especially essential to the student because it is a most important factor in his musical education.

The successful purchase of a piano requires precisely the same outlay of common sense that is expended on the purchase of any other commercial article. There is no mystery surrounding a piano; its every artistic excellence is capable of simple analysis and explanation, and is attributable to inventions of construction, duly patented and embodied by expert and therefore costly labor. There is a glamour sometimes intentionally thrown around the subject by interested parties. As a consequence, our own salesmen are to-day less occupied in praising our own instruments (which speak for themselves), than in removing the erroneous impressions made upon the purchaser by the salesmen of cheaper wares. For instance, it is often asserted by the latter that you overpay for a Steinway piano because of its great name. This is the ancient cry of venders of all cheap wares; but in dealing with most other articles the purchaser has some knowledge of the goods, and perceives the falsity of the argument, while a layman can have no knowledge of what it costs to make a fine piano. He knows neither the work required, nor the cost of expert labor. Hence, he turns a willing ear to any plea for less expenditure. Unconsciously, he wishes to be convinced, and the wish is the father to the thought. The argument itself is entirely untrue and puerile. You do not pay for any man's name, but for the sterling article which bears that name. Competition,—that balance wheel of trade,—relegates each piano manufacturer to his proper position in the trade, and prevents any house from obtaining high prices with which its goods are not commensurate.—You pay no one for a name.

The house of Steinway & Sons is nearly a half century old, and among our innumerable patrons are some of the shrewdest business men of the country. They have bought Steinway pianos not once only, but again and again, for their children and grandchildren, as one generation has succeeded another, and deemed them cheaper than inferior pianos at smaller prices. Experiment a trifle on your own account; undertake a tour of the piano warerooms. Your first discovery is that you can make no intelligent comparison of different makes of pianos, because, except at an exposition, you never see all the better makes together, and because to unpracticed ears most new pianos sound fairly well when there is present no better instrument with which to compare them. Strive as earnestly as you may to remember qualities of tone, you will fail, and ultimately will return home with your arm full of piano literature, your ears weary with a Babel of sound, and your mind confused by contradictory statements. For instance: "X" is accused by "Y" of charging overmuch for his great name. This, in turn, is refuted by "Z," who exposes the fallacies of "Y's" pretensions, but forthwith advances his own claim to rank with "X." Meanwhile, both "Y" and "Z" are equally in error, because the instruments of each, as they well know, are at that very moment sold throughout the country, in the same warerooms, alongside the instruments of "X," and no equality as to merit is even suggested by the country dealer. On the contrary, he represents them as being thoroughly distinct in grade, merit, cost, and selling price. At the end of your investigation you will appreciate the paradox that in realizing that you know nothing of pianos you know a great deal,—know that you need to obtain intelligent guidance.

At this point permit us to suggest to you the exercise of your usual discretion. Go to the house whose piano has ranked *facile princeps* for so many years. If its instruments are within the reach of your purse, buy one; if not, request guidance as to how to proceed further. Discretion will justify you at the time, and experience will justify you a thousandfold later on. The purchase of a Steinway is always an excellent investment, because, after many years of use, these pianos still retain an unapproachable commercial value, and, musically speaking, their original freshness of tone. They have not only lasted well, but they have been a *solace* while they lasted; they have more than pleased, they have satisfied.

The manufacture of the Steinway Piano is not upon conventional lines; it is a certain ideal tone incorporated for all time in the wood and steel of the instrument. It is as sincerely true art as the painting of the great masters, but we have this advantage: The painter cannot work by proxy, whereas we, through our factory, can reproduce our *chefs d'œuvre* indefinitely.

Regarding the tone, touch, and durability of our pianos, we cite from innumerable testimonials the opinion of a few great artists and acousticians, whose assured position in the world of music and science entitles them to speak with undoubted sincerity and authority.

QUALITIES WHICH ARTISTS FIND IN THE STEINWAY PIANO.

ARTISTS.	SENSITIVE TONE AND POETIC QUALITY.	EVENNESS OF SCALE AND GENERAL SUMMARY OF OPINION.	TOUCH.	POWER WITH PURITY OF TONE. NOBLE QUALITY.	DURATION OF SINGING TONE, ENDURANCE OF INSTRUMENT. CONSTRUCTION.
I. J. PADEREWSKI.	I would express my enthusiasm, inspiration, and unbounded joy in its ideal beauty of Tone. **Paderewski.**	Glorious and wonderful instruments. **Paderewski.**	Perfection of touch and mechanism. **Paderewski.**	Grandeur and power. **Paderewski.**	In all my long and difficult journeys over America, in a very inclement season, I have used your unrivaled pianos exclusively in public and private with the most eminent satisfaction and effect. They have done full justice to their world-wide reputation, both for excellence and capacity for enduring the severest trials. **Rubinstein.**
ANTON RUBINSTEIN.					No other European or American pianos known to me possesses such extraordinary durability under the severest usage. **Essipoff.**
ANNETTE ESSIPOFF.	Tone the essence of poetry. Its wonderful beauty and sympathetic quality, its richness and gem like sparkle and brilliancy, arise from the perfect purity of the component parts of the tone. **Essipoff.**	Matchless pianos. In them I have found my ideal instrument. **Essipoff.**	The action is perfection itself, responding with the utmost promptitude to the most delicate and the most powerful touch. Under the severest trials its wonderful precision, elasticity, and power remain unchanged. **Essipoff.**	Greatest possible volume, depth, and sonority. **Essipoff.**	
FRANZ LISZT.	Have used the pianos of nearly all celebrated manufacturers, none possess to such a marvelous degree that sympathetic, poetic, and singing tone which distinguishes the Steinway above all others. **Patti.**	The magnificent Steinway grand piano in my music room presents a harmonic totality of admirable qualities. Permit me the expression of my undisguised admiration. **Liszt.**	Affording delight even to my old, piano-weary fingers. **Liszt.**	The new Steinway grand is a glorious masterpiece in power, sonority, singing quality, and perfect harmonic effects. **Liszt.**	As Liszt once stood among the piano players of his time, the Steinway concert-grand stands to-day, solitary, without a rival, among all contemporary instruments of its kind. Both Liszt and Steinway reached their aim. Making the attainments of important predecessors their basis of operation, they, as path-breakers, lead all others, always inventing and creating something new. If Liszt be recognized as the creator of modern piano-technic, Steinway must be designated as the founder of modern piano-making. **Friedheim.**
ADELINA PATTI.					
E. EAMES-STORY.	The tone is enchantingly sweet, similar in quality to that of a stringed instrument and to the human voice. **Joseffy.**	I consider your grand pianos incomparable **Eames-Story.**	The absolutely perfect action of the Steinway pianos renders them the indispensable ally of the executive artist. **Joseffy.**	Sonorous. In grandeur and power equaling the orchestra. **Joseffy.**	
RAFAEL JOSEFFY.		Noble in all registers. **Joseffy.**			
A. FRIEDHEIM.					
ETELKA GERSTER.	Their essentially noble and poetic quality renders these instruments wonderfully sympathetic to me. **Gerster.**	Evenness, richness, and surprising duration of tone. **Gerster.**	Easy, elastic, and agreeable touch **Gerster.**	Sonority and richness **Gerster.**	Unequaled capacity for remaining in tune a great length of time. **Gerster.**
ANNA MEHLIG.	I prefer your pianofortes to all others on account of their sympathetic and poetic tone **Mehlig.**	Wonderful evenness throughout their scale. **Mehlig.**	Perfect and responsive action **Mehlig.**	Glorious sonority. **Mehlig.**	Capacity for remaining in perfect tune and order under the severest trials of travel, changes of atmosphere, and use. **Mehlig.**
HECTOR BERLIOZ. CHARLES GOUNOD. JOSEPH JOACHIM. FELICIEN DAVID.	Improvisateurs find inspiration in its powerful and delicate vibrations; composers a palette which will furnish the thousand nuances required for the interpretation of works enriched by the modern conquests of instrumentation. **Gounod.**	The Steinway is to the pianist what the Stradivarius is to the violinist. **Joachim.**	Pianists will find new resources for special effects. **Gounod.**	Sonority splendid and essentially noble. You have discovered the secret of lessening, to an imperceptible point, the unpleasant harmonic of the minor seventh. **Berlioz.**	They are superior to all that I have heard or tried to the present day, and in giving you this certificate, I not only fulfill a duty of conscience, but render justice to the man and manufacturer who has realized in his productions the greatest progress in the art of piano making. **David.**
ANTON SEIDL.	Wondrous beauty of tone quality. **Seidl.**	Perfect evenness from the lowest tones to the highest, the latter of a distinctness I never heard before. **Seidl.**	Easy touch. **Seidl.**	Enchanting pianos and glorious fortes. **Seidl.**	
ADELE AUS DER OHE.	The tone is not only large and round, but exquisitely sensitive and fresh. These qualities make the Steinway piano better adapted to cantabile playing at one extreme, and to the most passionate bravoura at the other, than any other piano I know. **Aus der Ohe.**	The scale is very even in the best sense of the word,—the bass rich and pure, the treble singing and full, the upper octaves round, and replete with vitality and character. The Steinway piano is a harmonious creation of art, so individual and sympathetic that the artist often feels as if it possessed a living personality of its own **Aus der Ohe.**	The action of the Steinway piano, combining, as it does, depth, power, lightness, and elasticity, affords the artist the means of producing the most delicate shades of tone-color, the most piquant effects, and the most tremendous bravoura. **Aus der Ohe.**	Their tone is noble, sonorous, and pure; even in the utmost fortissimo it is rich and sweet. Moreover, it carries so far that it makes the most delicate pianissimo practicable in very large halls. **Aus der Ohe.**	I consider the Steinway piano the best piano at present made, and that is the reason why I use it in private and also in all my public concerts. As long as the pianos of Messrs Steinway & Sons retain that high degree of excellence of manufacture and those admirable qualities which have always distinguished them I shall continue to use them in preference to all other pianos. **Theo. Thomas.**
THEODORE THOMAS.					
RICHARD WAGNER.		I find your grand piano of wondrous beauty. It is a noble work of art. **Wagner.**	Am amazed by the lightness and delicacy of the touch, considering its great volume of tone, and by the precise and perfect cessation of tone which the dampers effect. **Helmholtz.**	Our great tone masters, when writing the grandest of their creations for the pianoforte, seem to have had a presentiment of the ideal grand piano as now attained by yourselves. **Wagner.**	Am amazed at the prolonged duration of tones by which the instrument becomes organ-like. **Helmholtz.**
H. von HELMHOLTZ.	Wonderful sweetness. The tone liquid, singing, and harmonious. **Helmholtz.**	The entire scale is remarkable for its evenness, richness, and volume of tone. **Helmholtz.**	They combine all excellencies to the highest possible degree, their tone is poetic and sympathetic, combined with wonderful singing quality and sonority, supporting the voice most admirably. The touch and action is unsurpassed, light and elastic, answering promptly to all requirements. **Scalchi.**	I have met many fine European and American pianofortes, but none that combine grandeur and poetry of tone, elasticity of touch, in short, everything that renders a piano perfect, to such a degree as do your celebrated pianofortes. **Abt.**	In taking one of your Grands to Europe, I am conscious of the fact that I will possess the *best* piano at present made, an instrument that will wear well and withstand the effect of any climate. **Nikisch.**
ARTHUR NIKISCH. JEAN and EDOUARD DE RESZKÉ. FRANZ ABT. SOFIA SCALCHI.	I desire to express to you frankly my admiration of the noble singing and wonderfully sympathetic tone-quality of your pianos, combined with an extraordinary volume of tone, enabling the pianist to produce the most beautiful tonal effects, withal orchestral. **Nikisch**	Your magnificent grand piano, which we have used during our tournée in America, is in every respect a truly remarkable instrument. We take real pleasure in stating the fact. **De Reszké.**			

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