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TO THE PUBLISHER OF "THE ETUDE."



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THE ETUDE.

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Musical Items.

HOME.

RAOUL VON KOZALSKI, the boy pianist, will make an American tour next season.

VLADIMIR DE PACHMAN, the famous pianist, was a passenger on the "Lucania," which sailed for Liverpool.

MR. AUGUST HYLLESTED, of Chicago, has been invited to play at the International Exposition at Antwerp in July.

MISS EMMA JUCH, the favorite soprano, appeared for the last time as Miss Juch at the Saengerfest Saturday, her marriage following in a few days to Mr. Wellman.

MRS. PATRI, it is said, will make an American tour this coming season. She will be under the direction of Marcus Mayer, and will reach the United States in December.

MRS. MATERNA, who sailed for Europe recently, will return to this country early in January of next year to assist in a projected series of Wagner concerts in the principal cities.

MR. WALTER DAMROSCH has ordered his outfit of scenery for "Siegfried" and the "Twilight of the Gods" in Vienna. It will be sent to the Metropolitan Opera House as soon as it is ready.

MR. A. K. VIRGIL, of the Practice-Clavier, will go to Europe this month. He will be accompanied by his wife and his pupil, Miss Geyer, the pianist, who will visit the leading music centers before returning.

It is now definitely decided that Theodore Thomas will remain in Chicago. Chicago is in its formative period, and there are few men who can mold and develop the musical taste of a people like Mr. Thomas.

MR. WM. H. SHERWOOD, the eminent pianist, is now with his family at Chautauque, N. Y., and will remain there during July and August. He will give ten recitals there with Mr. Bernhard Listemann for the Chautauque Assembly.

W. L. TOMLINS, the director of the Apollo Club, has reconsidered his resignation in view of the late action taken by that organization, and there is no doubt now that he will, for a time at least, continue to act as he has done for twenty years past.

THE following were elected officers of the Indiana State Music Teachers' Association, which just closed a successful meeting at Fort Wayne: President, Max Leckner, Indianapolis; Vice-President, W. E. Brown, Kokomo; Secretary, W. J. Stabler, and Treasurer, Miss Lillian G. Smith, of Lafayette. The Convention, according to all reports, was a success in every way. The papers and discussions were interesting and the concerts were particularly enjoyable.

THE degree of A. C. M. has been conferred by the College of Musicians, for superior scholarship, upon Misses Mary Josephine Wiethan, Maud Louise Saunders, of Poughkeepsie, and Jessie Lillian McDonald, of Troy, Miss Laura Bliss, New York, Miss Christine N. Noll, St. Louis, Mo., N. J. Kershaw Sharp, Phila., Pa., Miss Julia Ball, Keuka, N. Y., and Hervey Le Wickham, Middletown, N. Y. They were examined at Steinway Hall last week. The examiners are composed of the most eminent artists in America.

THE only temple ever erected in honor of Cecilia, the sainted patron of music, was dedicated recently by its builders, the St. Cecilia Society, of Grand Rapids. The building and lot cost the Society about \$35,000, and the structure is one of the finest homes possessed by any women's club in the country. It has a handsome front of sand-colored brick, with terra-cotta trimmings. The interior is a model in daintiness and convenience, and includes a library, reception parlor, auditorium and stage, green rooms, dressing-rooms, and a large dancing hall.

THE following officers and committees were chosen for the ensuing year for the Illinois M. T. A.: President, H. S. Perkins, Chicago; Vice President, August Hyllested, Chicago; Secretary, C. W. Weeks, Ottawa; Treasurer, Florence Josephine Lee, Galesburg; Executive Committee, L. Gaston Gottschalk, Chicago; W. F. Bentley, Galesburg; Harriet Dement Packard, Bloomington; Programme Committee, O. R. Skinner, Bloomington; Victor Everham, Chicago; E. DeCampi, Chicago. Bloomington was selected as the place for holding the next meeting—the last of June, 1895.

FOR the forthcoming tour of the Seidl Orchestra, which will be heard in Chicago and other cities of the United States and Canada during next season, negotiations are pending with the following soloists: Joseffy, Mme. Rivo-King, Miss Adele Aus der Ohe, pianists; Cesar Thomson, the Belgian violinist, now playing in London; Sig. Campanari, who will assist prior to his engagement with Abbey & Grau; Mme. Emma Juch, Mme. Amalia Materna, Miss Lillian Blauvelt, Mrs. Julie L. Wyman, Emil Fischer, and others. A new work by Dvorak and compositions by prominent American and European composers are promised performances.

FOREIGN.

RICHARD STRAUSS is at work on a new opera.

SLIVINSKI is giving pianoforte recitals in London.

EGGEN D'ALBERT has completed a new three-act grand opera.

LONDON is just now undergoing an epidemic of musical prodigies.

SMETANA's "The Bartered Bride" has been sung 269 times at Prague.

A HANDEL Festival was given in Crystal Palace, London, June 25th, 27th, and 29th.

THE Paris Conservatory does not admit women to the classes in composition.

W. T. BEST, the Liverpool organist, has retired upon a pension of \$1000 a year.

WILHELM, the violinist, together with his son, a baritone singer, has taken up his residence in London.

SAINT-SAËNS sojourns at present in Algiers, where he intends to finish the incomplete opera, "Brünhilde," by Guirand.

PADEREWSKI has contributed 2000 francs to the fund for erecting a monument to Chopin at his birthplace, Zelazowa Wola, in Poland.

FOR the 268 operatic performances in Hamburg last year there were held 2844 rehearsals, or an average of eleven for each presentation.

J. L. MOLLOY, the song writer, is an English barrister, who divides his time between his profession and music, which he considers a recreation.

VERDI has undertaken to remedy the weakness of the third act of "Othello" for its next production in Paris by writing a new march and a new ballet.

JOHANN STRAUSS will celebrate his fiftieth year of activity as a leader on October 16th at Vienna. Preparations are going on to make this a memorable event.

THE novelties at the next operatic season in Trieste will include Massenet's "Manon," Mass's "Eros," Wagner's "Flying Dutchman," and Berlioz's "Faust."

AT Dresden there has recently been celebrated the 600th performance of "Der Freischütz." It was at Dresden that the opera was first produced, on January 26, 1822.

JEAN DE RESZKE is paid \$1000 a night for his appearances during the Covent Garden season. The sum is mentioned as the largest ever received in England by an operatic tenor.

SIGFRIED WAGNER, the only son of the composer, has resolved to return to London in November to direct a Wagner concert. Herr Wagner, who is 25 years of age, is one of the few conductors who wield the baton with the left hand.

PALESTRINA's tercentenary of his death will be celebrated in Italy. Many cities are making suitable preparations. At Milan one concert has already taken place, and in Parma five are being arranged, with programmes of the old composer's works.

GOUDON's widow, his son, and son-in-law are preparing a memorial volume on the great composer, which

will consist of the fragmentary manuscripts he left behind, some of them being of an autobiographical nature, and of a part of his correspondence.

LORENZINI was played for the hundredth time in Paris not long ago, and for those who remember the disgraceful scenes amidst which the opera was first performed in the summer of 1892 it was both curious and satisfactory to note how vociferously the audience, filling every seat in the house, applauded Wagner's music.

The report comes from an authentic source that among Meyerbeer's legacy has been found a melodrama, "La Jeunesse de Goethe," also many youthful compositions, psalms, etc., and especially may be mentioned a conglomeration of compositions which originated during the time that "L'Africaine" was under construction, but were not used in this opera.

The following order of arrangements is being observed at Bayreuth during the Wagner festival: "Parsifal," July 19th, 23d, 26th, and 29th and August 2d, 5th, 9th, 16th, and 19th; "Lohengrin," July 20th and 27th and August 8d, 10th, 12th, and 16th; "Tannhauser," July 22d and 30th and August 6th, 13th, and 18th. The festival closes with a performance of "Parsifal," August 19th.

Verdi's next work will not be an opera, but a series of sacred pieces. Eight of these compositions, prayers to the Madonna, written mostly for Chorus & Capella, are ready for the engravers. Dr. Bullo has supplied the words. A full mass, also without accompaniment, will follow. Verdi is not known as a church composer, but in his youth he wrote a Subat Mater, now completely forgotten, and a quantity of other music for the purposes of divine service.

The late Mme. Alboni, the famous contralto, left some very handsome legacies to the poor of Paris. Among her bequests are a fund to provide forty savings bank books of \$50 each every year to poor and deserving boys and girls, without distinction of religion or nationality, and \$20,000 to found beds in Paris hospitals for Italian patients. The principal of an annuity of \$7500 a year is to revert after death of the recipient to the city of Paris.

CARL REINECKE recently celebrated at Leipzig the seventieth anniversary of his birthday. The "bearer of classic tradition," who is located at Leipzig as conductor of the once famous Gewandhaus concerts and first teacher of the piano at the once-famous Leipzig Conservatory of Music since 1860, received the numerous and partially most flattering congratulations of hosts of friends, former pupils, and others in the very best of health and spirits. May he long continue to enjoy them!

ACTIVE preparations are going on for the production of Rubinstein's "Christus" at Bremen. Dr. Loewe, of Breslau, has been summoned to direct. In a circular issued by the managing committee, it is stated that the composer is especially desirous of having this work, the masterpiece of his life, produced at Bremen, the home of the poet Blunhaupt. Loewe will be the practical director of the undertaking, will engage the artists, see to the costumes, etc., while Bremen will supply the orchestra and chorus of 250. Dr. Blunhaupt will superintend the mise en scene.

At a recent sale of musical autographs, in Berlin, the original of Weber's "Invitation to the Dance" fetched 3003 marks. This manuscript was for many years in the market at 300 marks without finding a purchaser. At the sale in question, fifty sheets of sketches by Beethoven were sold for 1850 marks; a song, "Antigone," by Schubert, fetched 460 marks; Gluck's sketches to "Iphigenia in Tauris," 1610 marks; an Aria for bass, by Mozart, 1375 marks; a sacred song, "Ich hatte meine Zuversicht," by J. S. Bach, 350 marks; a fragment from Haydn's opera "L'isola disabitata," 525 marks; drafts of two letters of Wagner's, 185 and 140 marks respectively; and last, not least, the portrait of Mozart, drawn from life, by Doris Stuck, 1610 marks. Most of these treasures were purchased by Dr. Max Adams, the proprietor of the great publishing house of C. F. Peters, of Leipzig, to be added to the free library which he lately opened in that town.

MEETING OF THE M. T. N. A. AT SARATOGA.

THE essays were of an unusually high order of merit. The members in attendance were enthusiastic. No radical departure from the original purposes of the Association was agreed upon. But it was generally considered wise to in the future omit the festival and orchestra features of past meetings, and confine the work to educational lines. This does not throw out the recitals and concerts by soloists, however. The attendance was not large, in part caused by the railroad strike in the West, and somewhat by the hard times. State associations, doubtless, drew many to the local organi-

zations who otherwise would have attended. The opinion prevails that the Association has taken on new life, and will go on with the great work in which it has hitherto been so great and successful a factor, the elevation of musical art. Hereafter more attention will be given to the social part of the meetings.

The Detroit Philharmonic Club contributed largely to the interest of the concerts.

The essays were not as numerous as heretofore, but of a good grade. One novel feature was the historical lecture by M. Steinert and the exhibition of his antique instruments—a clavichord, spinet, harpsichord, three concert grand pianos made in 1760 to 1780, and a piano-violin made by Baudet in Paris in 1885.

Carlton C. Mitchell, of Boston, gave an interesting essay upon "The Modern Organ," with illustrations of a new system of voicing and construction.

Mr. Krehbiel, musical critic of the New York Tribune, gave an address of special interest upon "Art Music in America."

At the business meeting it was decided to hold the meeting of 1895 in St. Louis, and the following officers and committees were elected:—

President, Albert A. Stanley, of Ann Arbor, Mich.; Secretary, H. S. Perkins, of Chicago; Treasurer, Adolph M. Foerster, of Pittsburgh, Pa.

Executive Committee—August Waldner, St. Louis; Ernest R. Kroeger, St. Louis; Emilio Agramonte, New York.

Programme Committee—Joseph Otten, St. Louis; August Hyllested, Chicago; A. J. Gantvoort, Cincinnati.

Committee on American Compositions—Robert Bonser, of Providence, R. I.; John A. Brockhoven, of Cincinnati; Emil Lieblich, of Chicago; Wilson G. Smith, alternate, Cleveland.

Auditing Committee—W. Waugh Lauder, of Chicago; Henry Harding, Freehold, N. J.; M. I. Epstein, of St. Louis.

VASSAR GRADUATES AT A. O. M. EXAMINATIONS.

MISS MAUDE L. SANDERS, Jessie L. Macdonald, May J. Wiethan, and Caroline M. Ferris (theory), graduates of Vassar College Department of Music, '94, and Miss Laura A. Bliss, teacher of the piano at Vassar, captured "honors" at the recent examinations conducted by the American College of Musicians. "First honors" (an average in all departments of over 90 per cent.) were awarded Miss Sanders and "second honors" to Misses Macdonald, Wiethan, Ferris, and Bliss. Second honors implies over 80 to 90 per cent. average. To "pass," the candidate for A. C. M. degrees must make a minimum average of 75 per cent. The candidate is examined in piano playing, on piano pedagogics, harmony, counterpoint, form, terminology, acoustics, and history of music. As is well-known, the examinations are severe and impartial. These young ladies, except Miss Bliss, were prepared in the theory and history classes of Professor Bowman at Vassar College, and show conclusively the high standards aimed at in that institution of learning. The excellence of their piano playing is due in large measure to Miss Jessie Chapin and Miss L. A. Whitney, two of the corps of piano teachers in Professor Bowman's department at Vassar.

—Are you properly appreciated? Is there a feeling, of which you have never dared to speak to any one, that you are under-rated? Possibly the majority of music teachers know what that feeling is. The art of music is so great, and people know so little about it, that we feel we have something great within us which is not placed at its full value—that we are not understood. There is no objection to having that feeling, but what is one to do about it? Musicians must be appreciated. There is only one way to bring that about. Develop the germ of music in you until it absorbs your whole being, your mind and body, and is so clearly defined that when it speaks forth through the body it will speak with no uncertain sound, and the musical art will so make you grow that you will not care whether you are appreciated or not. You will have so much to do in your chosen calling that you will not have time to find out whether you are appreciated or not. If you are now feeling the disappointment arising from lack of appreciation of your merit, thank God for that and consider it His call to come up to a higher sense in the Art of Music.—F. H. Tubbs.

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PROGRESSIVE STUDIES FOR THE PIANOFORTE

EDITED, ARRANGED IN GROUPS, AND THE FINGERING REVISED AND SUPPLEMENTED BY

FRANKLIN TAYLOR.

This Collection of Studies is intended to illustrate the various elements of a complete course of pianoforte technique, and to provide students with the means of attacking and overcoming the different special difficulties which have to be encountered. (With this view, the Studies have been arranged in groups, those in each group being placed in progressive order and having reference to some one particular difficulty.) The greater part of the Studies themselves have been selected from the standard works of the most eminent Study-writers, and with these are included numerous others which, though of equally great practical utility, have hitherto been less generally accessible.

1. FIVE-FINGER STUDIES	Part 1
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3. SCALES	Part 1
4. " " " " " "	" 2
5. BROKEN CHORDS	Part 1
6. " " " " " "	" 2
7. " " " " " "	" 3
8. " " " " " "	" 4
9. " " " " " "	" 5
10. LEFT HAND	Part 1
11. " " " " " "	" 2
12. " " " " " "	" 3
13. " " " " " "	" 4
14. ARPEGGIO	Part 1
15. " " " " " "	" 2
16. " " " " " "	" 3
17. VELOCITY	Part 1
18. " " " " " "	" 2
19. " " " " " "	" 3
20. " " " " " "	" 4
21. " " " " " "	" 5
22. " " " " " "	" 6
23. " " " " " "	" 7
24. FIGURES IN SEQUENCE	Part 1
25. " " " " " "	" 2
26. BROKEN THIRDS, SIXTHS, AND OCTAVES	Part 1
27. BROKEN THIRDS, SIXTHS, AND OCTAVES	" 2
28. SHAKES	Part 1
29. " " " " " "	" 2
30. " " " " " "	" 3
31. DOUBLE NOTES	Part 1
32. " " " " " "	" 2
33. " " " " " "	" 3
34. " " " " " "	" 4
35. OCTAVES	Part 1
36. " " " " " "	" 2
37. CHORDS	Part 1
38. " " " " " "	" 2
39. STACCATO	Part 1
40. REPETITION AND TREMOLO	Part 1
41. " " " " " "	" 2
42. " " " " " "	" 3
43. PART-PLAYING	Part 1
44. " " " " " "	" 2
45. ORNAMENTALS	Part 1
46. " " " " " "	" 2
47. ACCOMPANIED MELODY	Part 1
48. " " " " " "	" 2
49. EXTENSIONS AND SHIFTS	Part 1
50. " " " " " "	" 2
51. RHYTHM	Part 1
52. " " " " " "	" 2

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THE PHILADELPHIA SUMMER MUSIC SCHOOL.

The enrollment was unexpectedly large, and would have been much larger if many were not deterred from undertaking the journey by the railroad strikes. Nearly every state in the Union was represented. There were three members from Texas. The fine buildings of the University of Pennsylvania were secured for the school by the kind help of Dr. H. A. Clarke. The thick stone walls were a marked protection against the heat of the two warm waves that passed over the city during the session of the school.

There was a general expression of the opinion among the students that they had secured a great stock of valuable and practical ideas and a better skill with which to work in their future teaching. Many remarked that they would now work with greater confidence in themselves, and with a feeling of surety that they were teaching the Mason Technic correctly, and that they were now sure of their ideas of the right teaching of phrasing and expression. The many recitals furnished a model for finer work, and gave invaluable ideals of artistic playing. The subtle art of touch and tone-color was made so clear that each could feel that this was now their own in a way that they could teach it, successfully. The ways of presenting teaching subjects received much attention in the instruction, and this feature was very popular, because it showed how to do successful work, how to get the best results from pupils in the shortest time, and with the least work. Every student was at fullest liberty to ask questions regarding his needs, doubts, and wants, and this privilege was fully exercised, resulting in a full clearing up of doubts into realities for next year's work. Many of the lectures were not formal, but were largely answers to questions growing out of the subject as presented by the lecturer, each student being free to ask further light upon that subject and to call for illustrations. In nearly every lecture the piano or the voice in song was freely used for illustrations, and several were as much recitals as lectures. The staff of teachers were from the most skilled in the art of teaching in our country, and they, from their full experience, presented practical subjects in a practical way, such as the students wished and needed, to more fully fill out their equipment as first-class teachers. The result was a broadening of musicianship and a larger outlook upon the great art of music and in presenting it to pupils.

To give an idea of the subjects and work presented, we insert the following as a sample of one day's doings: 8 A. M. Private lessons. 9 A. M. Class lessons and beginning Harmony. 10 A. M. Art of Teaching, by Charles W. Landon. 11 A. M. Lecture by Dr. Wm. Mason. 12 M. A lecture by Dr. H. G. Hanchett, subject: Criticizing, Training and Teaching, in Relation to Musical Education. 2 to 5 P. M. Class and Private lessons. 5 P. M. Advanced Harmony. 8 P. M. Lecture by Mr. L. C. Elison, on German Song, from the Historical and Critical Standpoints. Mr. Elison gave many illustrations, and as he is a fine singer as well as a superior speaker, his five lectures were especially popular, instructive and pleasing.

Without giving dates, and hours, the four weeks presented the following lectures, recitals, etc. Class and private lessons were given each day, as indicated above. Seven lectures on, How to Understand Music, and on Phrasing and Expression, by W. S. B. Mathews. Five lectures on the History of Song, Folksong, National Songs, Church Music, and the Development of the Emotional Content of Song, by L. C. Elison. Four lectures on Touch and Technic, and How to Practice, by Dr. Wm. Mason. Dr. Mason, to the great delight of all, gave two piano recitals. This feature was a surprise, and of it many remarked, that they were more than repaid for all the expense incurred in the enjoyment and instruction gained in listening to his wonderful technic, and especially in the ideal tone-quality, touch and soulful expression of his playing. The writer has heard about every pianist of notability playing in this country for the last thirty years, including Paderewski, yet it was Dr. Mason who showed the greatest powers of expression and finest tone quality. His playing was a revelation on the possibilities of emotional power in the pianoforte. Four lectures were given by Dr. H. G. Hanchett; the

first as above, the second, Musical Values; third, Accent and Emphasis in Music; fourth, Methods of Musical Study other than Practice. Dr. Hanchett also gave four superb piano lecture recitals which were full of practical instruction and highly enjoyable. Each of his lectures contained illustrative pieces upon the piano. One of the most appreciated features of the school were the three lectures by the Rev. E. E. Ayers, upon Art in its Relations to Modern Life, and his lecture upon Mozart. There is a magnetism in this speaker which makes him especially delightful, and his treatment of subjects is intellectually broad, and masterful. Mr. Charles W. Landon gave six lectures, four upon the Art of Teaching Music, and two upon the Underlying Principles of Mason's System of Technic, illustrated and applied at the piano, in the securing of musical effects. These were considered particularly helpful and practical. Dr. H. A. Clarke gave three fine lectures, one each on, Scales, Historically and Theoretically Considered; the Theory of Sound in its Relation to Music; Rhythm, both Poetical and Musical. Mr. O. D. Bacheller gave three lectures; Ear Training; Rhythm of Nature; and Teaching Little Children. Mr. J. C. Fillmore gave three lectures; Ear Training, Religious Music of the Omaha Indians; Does Music Describe? Wm. H. Sherwood gave two Artist Recitals of wonderful playing. A noted critic present affirmed, that technically considered his playing fully equalled anything he had ever heard by Paderewski, and from the tonal and expressive standpoint, it equalled Paderewski as he was usually heard; only on exceptional occasions, was Paderewski known to excel in these particulars. The two recitals were red-letter days in the history of American Pianoforte playing. The Etude is glad to announce Mr. Sherwood will give more time and attention in the future to concert playing. Our country is to be congratulated upon this promise. Mr. Frederic W. Root gave two Lectures, one on Harmony in Short Lessons to Piano and Vocal Classes; and one on Sight Singing for Piano Pupils. Mrs. Gregory-Murray, gave two Lecture-Recitals which were particularly instructive in the lines of Interpretation and Expression, and in How to Study and What to Teach. Mr. A. K. Virgil gave a lecture on the Practice Clavier and his Methods of Teaching, with illustrations at the piano by a pupil, twelve years old, of Philadelphia. Mr. M. Dooty gave a delightful Song Recital, the programme including compositions of many styles, not the least interesting, some songs of his own. Mr. Boast gave two Organ Recitals of great merit, and of special value to the many organ players in the summer school. Miss Virginia Peck sang in several programmes, selections of the best music with an exceptionally beautiful and well cultivated voice, in a most finished style, to the great delight of her critical audiences.

Sunday Morning, July 1st, there was a special service in the Swedenborgian Church, 23d and Chestnut Streets, by Edward Everett Hale. Sunday Morning, July 15th, there was a special sermon for the Summer School in St. Stephen's Church, 10th Street above Chestnut, where there was superb music by the celebrated choir of W. W. Gilchrist. A special feature of value and interest was a Schubert Song Recital by Miss M. N. Hynson, with critical and instructive remarks by Dr. H. A. Clarke. On Saturday Morning, July 14th, the school visited the great music printing house where the music of the Etude is engraved on plates and printed on stones, at Vine Street. There were several lectures and historical excursions in connection with the Summer School of the University Extension Society. Dr. Divine, president of this society, being especially liberal and kind in many valuable privileges offered the members of the music school. On Thursday evening of the last week of the school, July 26th, there was an enjoyable Pupils' Recital and Reunion of Teachers and Students.

The students were industrious in taking notes on all occasions, during lesson taking, lectures, class lessons and recitals, and in the numerous private consultations with the large staff of teachers, the pupils availed themselves of the privilege of asking questions, and in the answers the classes secured a great amount of valuable and practical information for their future teaching work.

—It is easier to run down than to build up.

EDITORIAL NOTES.

In teaching, there should be a careful attention given to making the impressions of the subject taught enter deep into the mind of the pupil. This is done by clear and pointed statement, and with the help of illustrations that really illustrate. Before the pupil leaves the presence of his teacher, he should be made to give a correct example of the subject under consideration, that the teacher may know if further help and instruction is necessary. This kind of teaching requires clear thinking on the teacher's part, and a getting at the "Enlightening facts" of the subject under consideration.

The pupil in lesson taking should first of all give an undivided and intelligent attention to the instructions of his teacher, and make an effort to fully understand all that was said, and in order to do this, he should not be shy of asking questions, and for further help and illustrations, until he fully understands the facts presented. One truth fully understood is worth thousands, but half taken in by the mind. No mistake is more common among pupils than that of being satisfied with fragments of truth and morsels of half-knowledge. The fund of fact, learned at a lesson is to be measured only by the fullness of the understanding of the matter taught.

In practice, it is the momentary work being fully brought up to your highest ideal, and fullest knowledge of what is right that makes fine performers. It is not the number of hours practiced, but the amount of thought and careful quality of the work done that is to be counted. There should never be a note played, which is not under the direct control of either the will or the musical consciousness. Brainless practice is a waste of time, and a harm to true musical development. Exercises and scales, and arpeggios, études and pieces must all come under this dominion of mind over movement. In technique, it is how the fingers touch the keys, the tone qualities produced, the rhythm and accents, together with critical listening; and with music, it is playing of phrases rather than single notes, and making all truly expressive and with a critical listening to effects, and full feeling of the content and expression. To play musical thought with feeling, and not notes with brainless mechanism should be the pupil's higher aim.

THE MANUAL LABOR OF COMPOSITION.—It is hard for us to realize the amount of laborious writing and copying there is for a composer to do before he has his manuscript ready for the printer. The manual labor necessary is enough to deter one from composition, even were he gifted with the composing ability. A good way for the student to appreciate this is to try copying in a clear, exact hand a few pages of complicated music, or, better still, transposing a few pieces from one key into another. Beethoven, although averse to details, and though not as profuse with his signs of expression and nuance as some composers, has given us in his manuscripts an example of care and exactness as well as deep thought and continued study.

In his overture in C, Op. 115—the manuscript of which, by the way, he sold to a London publisher for \$75), besides the labor of writing the mere notes it was no inconsiderable task to properly indicate the dynamic effects intended. For instance, the sign *sf.* occurs in this score more than fifteen hundred times, and besides this there are hundreds of other signs such as *p.*, *pp.*, *f.*, *ff.*, *sf.*, *sfpp.*, *cres.*, *dim.*, etc.

It means something besides God given genius to be a great composer—something more than the ability to improvise music. It means days and years of slavish toil. —W. F. GATES.

—The class of music played by the Hungarian Gypsies is distinct and utterly unlike that of any other people. These untutored artists, are supposed to have originally come from the Nile. Is it possible, that their weird but fascinating music is an echo of that of cultured Egypt of thousands of years ago?—R. E. Hennings.

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REVISED AND FINGERED

BY

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

Carl Mikuli, the editor of the present edition, enjoyed the inestimable advantage, during a four-years' sojourn in Paris, of receiving instruction from Chopin himself, studying the piano-works under the author's personal supervision, the painstaking character of which is evidenced by the numerous marginal notes, etc., written by Chopin's hand in Mikuli's student-copies of his music. The latter's own works discover him to be a pianist and musician of high aims and fine attainments, yet not possessed of a personality so pronounced as might perchance lead him, however unconsciously, to obscure by any veil of individualism the original lustre of Chopin's genius. There is no reason to doubt that his edition of these compositions is a clear and undistorted reflection of that master-mind. The very fingering—and Chopin's technique marks an era in pianoforte-playing—is given in accordance with his express directions. It is unnecessary to dilate on the important influence which a correct fingering exercises on phrasing and general expression.

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BY

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PIECES AS STUDIES.

N. S. B. MATTHEWS.

First those which are musical, and are studies in musical effect; and, second, studies which are written as preparations for some musical effect (or more often key-board effect) already existing in the work of some reputable writer. The latter almost always miss the essential point, and, while seeming to prepare the hand for the effect in question, nevertheless fail of inducing the inner condition (mental) upon which the effect nearly always depends. For example, when one plays a Liszt cadenza, it appears primarily to be a question of certain chords, scales, or passages, which can be analyzed and the elements taught in detail. But when you come to apply this to the cadenza itself, you find to your dissatisfaction that it has not worked, the cadenza remaining about as difficult as before. The cadenza at the end of the first part of Liszt's "Rigoletto" is a case in point—the chromatic scales played by the hands interlocking. This has to go like a whirlwind, and it finally comes to a mental conception far more than a question of hand and finger.

The same is true of studies for canonic work, and in thematic imitation, such as the elaboration in a sonata requires. Any second rate writer preparing a set of studies for this kind of work would inevitably miss the something belonging to a spontaneous exercise of this type of musical thought, and miss it to such a degree that the student would be but little farther along after playing the whole book.

Every experienced teacher will agree with me that the playing of a pupil accustomed to spend all or nearly all her time upon exercises and studies having merely the form of pieces without their spirit, is far less musical and spontaneous than that of those accustomed to playing a variety of well-written compositions.

Nevertheless, the study has certain advantages which come more easily to it than to a piece. The prime advantage of this kind is the serious tone of mind in which the pupil approaches it. A study is taken as a duty, and practiced as duty; a piece is primarily pastime, and if practiced as pastime, but little more than pastime will come out of it. What is the solution of this difficulty? Is it that we must go on relying upon studies for all the serious part of the pupil's work? Not at all. We must contrive to bring to the acquisition of pieces the same good qualities of mental attention and seriousness that come of their own accord in the case of studies. When this is done, and when the subject-matter of the lessons is intelligently diversified for shaping the playing, in order to modify it in this direction or the other, the pieces will be found to afford much more profitable material for study than "Etudes," by no matter how many eminent writers—always excepting the Chopin works.

The teacher who undertakes to forward the student by the use of pieces, without other help than technical exercises, immediately encounters the difficulty of collecting a suitable repertory of material. We have no graded lists of pieces which are of real use to the teacher. In fact, a list is of but little use. The pupil must learn his tools, as the handicraftsman knows his tools. Everything depends upon how you use a tool, for this will determine the result you get from it quite as surely as the mere fact that it has been made for cutting or planing or scraping. Many a backwoodsman has done things with an axe and a drawing knife which the books would easily have told him are possible only by the aid of certain implements.

There are pieces which the student likes on first hearing. These, as a rule, are of but little use to him. It is like the friend you may make in an instant. The chances are that you will lose him as quickly. Friendship is a plant of year's growth. There are other pieces of a hidden beauty which all the world had to grow up to, such as the works of Schumann, Chopin, and the like. To expect a student of tender years to like one of these is wrong. What we need is to select the piece with reference to its compatibility with the student's temperament or possibilities, and then assign it as study at the proper moment. As study, it will hold the serious attention; later, when its inner correspondence of spirit shall have had time to make itself felt, the student will find himself liking the piece which at first he regarded merely as exercise. It is the same as loving a woman. You see her many days, perhaps years. Later, all of a sudden her relation to your inner life asserts itself, and one discovers—what shall we say, his other self?

I have often secured this serious attention to pieces by the mere expedient of requiring them to be memorized. This is certain to clear up the mind, and is almost certain to make felt the emotional tone of the work. A student unconsciously learns many points about musical form by memorizing pieces of different kinds.

It is sometimes objected that a piece is never its own preparation. One must always have gotten the technique for it from something else. This is true to a degree. But the something else may have been another piece as a study.

All playing and all music-writing may be divided into about three categories: *thematic*, wherein the discussion

of a theme is the question; *lyric*, where the proper delivery of melody is the question; and *brilliant*, where it is a question of passages of one kind or another. There might well be still another class, which for want of a better word we might call *effect*, where tone-coloring and key-board command are the essential elements. To specify: Fugue is the type of all pieces in which a theme is discussed. A Chopin or Schumann nocturne, or a Beethoven cantabile, is the type of all high-grade melody playing. Liszt's concert pieces, and those of Thalberg, are the types of brilliant pieces for the pianoforte. There are some of these which turn upon what I have called effect. Liszt's "Waldesrauschen" is one of these. Sometimes effect is combined with poetic melody, as in Schumann's Romance in F sharp, where the peculiar murmuring effect of the accompaniment is special to the pianoforte, and the discreet use of the pedal.

Now, all effect turns upon touch, and here is where instruction is more at fault than at any other. I was talking with one of our most distinguished piano teachers one day, when he surprised me by saying that touch is the last thing to teach—belonging to finished piano playing. Here was a revelation which threw a flood of light upon much of the work we hear. Touch is the first thing to teach, and the whole course of piano teaching resolves itself into two great points, teaching music, and teaching the art of getting music out of the pianoforte. To teach music is primarily to familiarize the pupil with the great types of music that I have mentioned, and to exercise him over and over again in each one of them, until he becomes himself musical in turn. And to teach the art of eliciting tone color from the piano is something which begins with the first lesson and never stops until the student ceases to play. In fact, the lesson hour is mainly spent in the minute discussion of the effects in the pieces, studies, and the touches by which they are to be realized.

When students have but a short time for practice, the disposition of that time is a matter of great difficulty. I have tried various ways. The secret of good progress (musical and key-board) is versatility. One effect contrasts with and relieves another, and the hands become more responsive. Hence I like to keep about three kinds of things in work at the same time,—thematic work, as in Chopin and Schumann; and brilliant, as in Raff, Moszkowski, or Liszt. The latter is the great hand-loosener of all. But when there is no more than an hour and a half a day, as in the case of high school students, it is not practicable to divide the time up into such small portions, otherwise no progress is made on any one of them. In this case we have to confine ourselves to two of them,—thematic and brilliant, or lyric and brilliant, at the same time. Sometimes we are able to cover both these classes in one piece.—*Musical Record.*

The player requires feeling. If his playing is dull, and dry and unemotional; if it is purely intellectual, or mechanical, it can never be an artistic performance, because music is the language of emotion, and when there is no emotion expressed in a musical performance, it is no music in any art sense. For this reason the phonograph, however perfect it may be made, can never take the place of the human performer. Rubinstein will always be better than any invention of Mr. Edison.

But feeling that is nothing else will not be feeling long. Emotion that is based on nothing is always ridiculous. One who has observed widely in musical circles is constantly afraid of being too emotional. If emotion is not based upon intelligence it is simply childish. Nothing is more common than to hear a tyro in music say, "This composition is the most sublime that I have ever heard," and when the composition is named it proves to be exceedingly trifling, which only goes to prove that what would excite the emotion of a beginner would appear insignificant to a more cultured musician.

We have reached that stage of musical culture in America when it is not an uncommon thing to be asked to play Beethoven's "Moonlight Sonata." This writer sometimes suspects that the name that has been given to this sonata has more to do with its popularity than the character of the composition itself. He is quite as enthusiastic as any one else about the beauty of this great work, but he observes that he is rarely asked to play any Beethoven sonata that has no romantic name. Let all emotion be based upon intelligence; upon a thorough appreciation of the phrasing; of the harmony; of the general construction of the composition, and, above all, the general sentiment expressed by the master.

MUSIC IN SPEECH.—Observe how all passionate language does of itself become musical—with a finer music than the mere accent; the speech of a man even in jealous anger becomes a chant—a song. All deep things are song.—*Thomas Carlyle.*

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COMMON FAULTS IN PIANO PLAYING AND
COMMON SENSE REMEDIES

BY ERNEST HELD.

In my experience of almost fifty years of teaching, I have met with the same faults in many players, which can easily be overcome by a little earnest self-criticism and the conscientious use of the following prescribed remedies.

With many pupils the two hands do not strike together, the left hand usually anticipating the right. It produces a bad effect and is in a measure caused by a sluggish, singing way of counting time. Think of an orchestra of some sixty players, if they were not following exactly the baton of the conductor! What a mess of sound would ensue in rapid runs, if the players were to be the smallest fraction of a second apart from each other!

To remedy this bad fault, set your music nerves in strict rhythmical motion, by counting aloud a measure or two before playing. Make your counts short and crisp, imitating the click of a clock, or better, of a metronome, and accent strongly the first beat, and in double time slightly the middle beat of a measure.

Scales and unison passages should be practiced with varying accent in groups of 3, 4, 6 etc. notes, watching carefully by sound, not by sight, the simultaneous striking by both hands.

In playing pieces with bass notes and chords, accompanying a melody in the right hand, do not consider it graceful or sentimental, to anticipate the notes of the melody by the accompaniment! It is bad taste.

In playing broken chords beyond one octave, two serious faults are frequently encountered, viz: Disconnecting the sounds at the crossing of the thumb under the fingers or of the fingers over the thumb.

In correcting this, have the thumb always ready for its work by bending it as far as possible under the palm of the hand, with the wrist turned outwards, but guarding against the a-kimbo position of the elbows. In descending, or left hand ascending, hold the thumb on its key, until the crossing finger touches its key.

A good preparatory exercise is to practice with only four notes, the two preceding and the one following the crossing. Continue this practice, until the four notes sound as even and well connected, as when played without crossing.

The second fault in arpeggio playing is striking the thumb-note too loudly, in consequence of the superior strength of the thumb compared with the other fingers.

For a betterment, the second part of the above exercise will overcome this evil. *Oscar Raiff*, the renowned technique-master of Berlin, drills his pupils to use the thumb in crossing, without sounding the note going up, and even with alternating thumb, and second, then third and fourth fingers.

Another fault is, that pupils forget to continue an accidental through a measure. It is distressing to hear even somewhat advanced players making this mistake, which is a sure sign of a lack of knowledge of elementary harmony.

A beginner should, if this forgetting of accidentals becomes habitual, make it a rule to stop right short in meeting an accidental, search for the same note affected by it in the same measure, and impress the rule upon the memory.

I required playfully of the pupil a forfeit for each such forgetfulness, and received once from a dear one a basket of beautiful roses as a Christmas gift with the inscription: "Many forfeits."

The more advanced pupil should study the different keys (major and minor) thoroughly, and become familiar with the relation of keys, the dominant, subdominant, relative and corresponding minor (or major) keys. Learn the elementary signs of modulation; (for example, the raising of the fourth as a means to lead into the dominant key; the lowering of the seventh as a means to lead into the key of the subdominant, etc.

Many pupils read music in a mechanical way, transferring the notes to the keys in a hitching manner. To remedy this read the piece through before playing, having the tonality and relations of keys in your mind. To get

the time correctly before playing count the beats aloud, as indicated by the time mark. Point with a pencil to the exact place of each beat, continuing all the while steady and loud.

Embellishments, as turns, trills, movements, etc., are frequently played heavily with a clumsy pressure upon the keys.

Give to the fingers a light, fluttering, upward tendency, rather than a heavy downward pressure, for correcting this fault, filling out the exact time allotted to the embellishment with easy grace, without jerking or crowding notes; let the notes of the turn, if a trill ends with it, be played just about as fast as the trill-notes, rather diminishing the number of the trill-notes, than to crowd the turn-notes in too short a space of time. Crescendos and diminuendos frequently lose their effect by not making them gradual.

Try a practice of five-finger exercises, scales and arpeggios with all varying dynamic force, to correct this fault, sometimes evenly piano or forte (of all degrees), sometimes with gradual increasing and diminishing tone.

The melodic portions of a composition are often overpowered by a ponderous accompaniment. Let the student find out all the melodic figures and passages, playing them alone, and then listen while playing the whole, to hear if they stand out with proper shading above the accompanying material. Hans von Bülow's and Friedheim's playing was in this respect an educating revelation. The fine editions of the Stuttgart Cotta's, of Charles Hallé, of the Steingraeber's, of Bülow's and many others with annotations are recommended to the diligent student in this respect.

CONSCIENTIOUSNESS IN PRAISE.

BY HATTIE BIXER.

How greatly men differ in the value they place upon praise, a seed so prolific both of success and of failure! There is the teacher who praises everything. In a short time you find that you can place but little confidence in anything he tells you, and you make up your mind that he is flattering you for the sake of holding you as a pupil.

There is the class of teachers who go to the opposite extreme. No matter how much you practice, how easily you learn, your teacher does not let you have the satisfaction of knowing that he thinks you are improving. He will keep you on an exercise or a piece just as long as he can, and when compelled to give you something new will act as though he had conferred the greatest possible honor upon you. You work for hours upon the same passage; you feel that you are deserving of some credit for at least the faithfulness with which you have worked, and yet not one word of encouragement falls from your teacher's lips.

Then there is another class of teachers. The moment you find yourself in the presence of one of these you feel that you have a friend who takes a personal interest in you, and who will be honest with you. If you are not doing as well as you are capable of doing, he kindly tells you so, and shows you in what way to change your methods of study. If you have done work worthy of comment he gives it to you in a hearty manner that shows he is pleased, and is not afraid to say so. Nevertheless, he runs to no excess in his praise; he makes you feel your true worth, nothing more. This is the class of teachers that are making their mark in the world.

A few minutes of social chat at the beginning of the lesson, in which a personal interest in the pupil's ambitions and welfare is shown, will often do more towards getting the pupil interested than all the talk of theory and music that could be crammed into the whole lesson hour. Teachers often thoughtlessly flatter pupils with hopes of excellence which they could never possibly attain. While it is necessary to be careful that praise does not become flattery, it is just as necessary to praise what is justly merited with frankness and honesty.—*Musical Messenger*.

—A Chinaman, lately returned from a trip to Europe, treated his countrymen to the following description of the piano: "The Europeans keep a large four-legged beast, which they can make to sing at will. A man, or more frequently a woman, or even a feeble girl, sits down in front of the animal and steps on his tail, while at the same time striking its white teeth with his or her fingers, when the creature begins to sing. The singing, though much louder than a bird's, is pleasant to listen to. The beast does not bite, nor does it move, though it is not tied up."

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LETTERS TO TEACHERS.

BY PERLIE V. JERRY.

"Do you advise the use of the Virgil Clavier? I am told that it makes the playing mechanical and the touch unmusical. Please give me your opinion." H. A. B.

Some two years ago my attention was attracted to the Clavier by the superior quality of some of the technical work of the Virgil pupils. I obtained a Clavier and commenced an investigation into its merits. This investigation had a twofold purpose, to discover what merit belonged to the Clavier, and (I am honest enough to admit it) to disprove some of Mr. Virgil's claims and assertions, which, to say the least, I considered presumptuous. Much to my confusion, the more I experimented the more I was forced to admit Mr. Virgil's conclusions as sound, and the matter ended in my placing myself in his hands for a thorough course of instruction in the Clavier methods.

I soon discovered that, however much we "artist teachers" know about music and musical playing, we are but babes and sucklings when it comes to a knowledge of technic as an exact science. My conversion to the Clavier method was complete, and as the worst sinner often makes the best saint, hereafter you will find me an uncompromising advocate of the Clavier and its methods, which I shall teach as well as preach. What I write now has reference to the Clavier from a purely technical standpoint. I shall have something to say about the musical side of Clavier practice at some future time.

In a recent issue of THE ETUDE my gifted friend, Emil Liebling, is quoted as saying that, as a rule, he has observed that expert swimmers acquire the art in the water, expert wheelmen upon the wheel, etc.; 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. With the first part of these remarks I fully agree, for these accomplishments can be acquired in no other way. But, if there existed a method of learning to ride the bicycle in five minutes, away from the machine, and in spite of a knowledge of this fact my genial friend still insists upon risking his neck for a week or more astride the wheel itself, I for one am not inclined to quarrel with him.

From all of which you will see that I do advise you to use the Clavier. I will go still further. If you will study the Clavier method with a teacher who thoroughly understands it, and will use it and the Clavier exclusively for three months, I promise you that your technic will be in a better condition than would follow a year's piano practice, also that you will have a more scientific knowledge of the principles upon which a perfect technic is based, than you ever had before; I don't care how long you have studied the piano. If these results do not follow, set me down as a false prophet.

Now, as to your second question. Did you ever know a player trained exclusively at the piano to be mechanical? Of course not; such a thing is unheard of! To be serious, expressive playing does not depend so much upon the instrument as upon the teacher and the pupil himself. I know teachers whose pupils would play with expression upon a washboard, and others whose pupils would make the finest grand sound like a street piano. Clavier practice does not make the playing mechanical, on the contrary, with a proper teacher, the playing becomes more musical, for Clavier pupils are obliged to analyze and think music in a way the piano student wots not of.

This leads me to your last question. I am very sensitive upon the subject of musical touch: I have given years of study and observation to it. Had not the Virgil method been fully in accord with the ideas of the authorities upon the subject (to say nothing of my own), I should never have had anything to do with it. You cannot get a musical touch and have the muscle and nerve conditions wrong. The Virgil method all hinges on this fact; from the very first lesson the whole playing apparatus is put into these correct conditions. Piano pupils, if they ever get these conditions at all, do so only after years of study. Let the unmusical touch of a large

proportion of piano students bear witness to the truth of this assertion. The Clavier method puts these conditions into the playing apparatus in a marvellously short time, three or four months at the most.

I do not believe it necessary to bear tone in order to know whether the muscular action in producing it was correct or not. If I am right in this belief, then I submit, will you not get more rapid results by concentrating the attention upon the agent of production rather than on the tone after it is produced? Is it necessary to produce three or four bad tones in order to get one that is good? Yet this is what large numbers of piano students do.

Limits of space forbid me to enlarge upon this subject. In a future article I shall give reasons, to me sufficiently sound, for my belief in the Virgil Clavier; in the meantime take my advice and study it.

CONCERT PROGRAMMES.

Lima, O., College Concert.

Impromptu, Op. 59, No. 2, Thome; Les Joyeux Papillons, Caprice, Op. 8, Gregh; On Blooming Meadows, Rive-King; Concert Stueck, Op. 79, C. M. von Weber.

Smith's College, Northampton, Mass.

Introduction and Fantasia, for two pianos, Op. 92, Hommage à Hindel, Moscheles; Bolero, Op. 19, Chopin; Adagio, from double concerto Op. 25, Rubinstein; Andante and Variations for two pianos, Op. 46, Schumann; Barcarolle, Op. 60, Chopin; Grand Duo, Op. 116, Les Contrastes, Moscheles.

Recital by Pupils of W. F. Gates, Muskingum College, New Concord, O.

Prelude in C Minor, Bach; Sonata, Op. 10, No. 1, Beethoven; Bridal Chorus from Lohengrin, Wagner; Bubbling Spring, Rive-King; Polonaise Op. 40, No. 1, Chopin; Song of the Shepherdess, Abt; Menuet, Op. 14, Paderewski; Rondo Capriccioso, Op. 14, Mendelssohn; Fugue in C Minor, Bach; Largo from Sonata, Op. 10, No. 3, Beethoven; Grilles (Whims), Op. 12, No. 4, Schumann; Fiddle and I, Gondere; Awakening of the Fairies, Mayer; Scherzo, Op. 31, Chopin; Mazurka, Papini.

Recital by the Pupils of E. S. Lind, Clinton, O.

Fantasia, Laybach; Reverie, Goederler; Invitation to the Dance, Weber; Sonata, Op. 13, Beethoven; The Shepherdess, Mendelssohn; Valse, Op. 42, Chopin; Trot Du Cavalier, Rubinstein; Caprice Militaire, Spindler; Song without words, Nos 15 and 30, Mendelssohn; Nocturne, Chopin; American Beauty Gavotte, Kortheuer; Sonata, Op. 31, No. 3, Beethoven; Rhapsodie Hongroise, No. 8, Liszt.

Pianoforte Recital by the Pupils of Miss Banks, Northampton, Mass.

March de Procession, Seymour Smith; Wiegenlied, Heller; A Flower of Spring, Haberbiel; Cabaletta, Lack; Tocatta, Op. 26 Dupont; Hunting Song, Op. 101, No. 19, Gurliitt; Lyricische Stücke, Op. 43 Erotik, Au den Frühling, Grieg; Cradle Song, Op. 101, No. 6, Gurliitt; Preludes: in D flat major, Chopin, in D minor, Mendelssohn; Ballet Music from Feramors, Nos 1 and 2, 4 hands, Rubinstein.

Recital by the Graduates of Conservatory of Music, of Kidder Institute.

Sonata, Op. 27, No. 2, Beethoven; Polonaise, Op. 26, No. 1, Chopin; Sonata, Op. 10, No. 2, Beethoven; Nocturne in Op. 21, No. 1, Schumann; Sonata, Op. 22, Beethoven; Second Rhapsodie Hongroise, Liszt; Sonata, Op. 13, Beethoven; Vocal Solo, "Chide Me, Chide Me, Dear Mazetto," Mozart; Fantasia Polonaise, Raff.

Hamilton Music School.

Gavotte and Gigue from 3d English Suite, Bach; Andante in F, Beethoven; Prelude and Fugue in E minor, Mendelssohn; Rondo Piacere, Bennett; Impromptu, in A flat, Etude in E, Op. 10, No. 8, Chopin; Flying Dutchman, Soiree de Vienne, Liszt.

—There are professions which so engross one's whole time, strength and mental resources, that the mere pursuit of the dollar is out of the question. All true artists belong to this class.—R. E. Hennings.

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The intensification of life under the pressure of competition naturally exalts the value of what we call "technical training." The reasons are obvious: a well-directed technical training makes the specialist; the specialist commands reputation, and is the modern child of fortune. Happily, however, there is a broader and wiser conception of the building-up of artistic character, which is commanding attention at the present time; the economy of special application is generally acknowledged to be linked with the economy of general culture. The spiritual, intellectual, and physical powers of man assert and re-assert their claims to be considered in any scheme of preparation for the life-work of the individual, despite his eagerness to command a prompt success by special concentration in a given direction. Nature insists upon three conditions of progressive life: activity, variety, and rest. Some of us are contented if we endeavor to fulfill any two of the conditions named; but a true and well-governed life can only be attained by a due regard for all three conditions of every well-regulated existence, and a well-considered balance of the three functions, without which health of body, mind, and soul can neither be secured nor retained. The truth is, all these three conditions act and re-act upon each other; and the man who does not take proper rest or secure sufficient variety in his life's course may not command as much usefulness or admiration as the person whose activity overbalances his desire for change and rest, but he is at least as wise from the individual point of sight. The most difficult condition to fulfill of the three imposed upon us by natural law is that of "activity," and it must be conceded this is the most important if any real progress and consequent success is to be attained. To the artist, however, activity, whether mental or physical, can never be judiciously severed from "variety." That this is so depends upon the great principle of every condition of life, "waste and repair."

Activity surely causes waste; variety or rest brings about repair. But the theory of general culture has taught us that, next to activity variety commands a place of importance in the scheme of artistic development, for while rest may be of only negative value in regard to progress—to which we all eagerly look in the race of life—variety, implying as it does a changed form of activity, certainly means relative or secondary advancement. The subject of a balance of conduct with regard to the three conditions of healthy and successful, or better still, useful life, intimately concerns the musical artist; because, whether his chief work is productive or executive, he cannot well advance without combining the two great departments of his art in the work of his life. Even this is but an incomplete view of the musical artist's obligations to the art he practices, and to himself, to put the matter on a narrower basis. The composer must have a practical knowledge of executive possibilities in order to give free bent to his creative powers. "Only he who knows the road can allow his horse a free rein," is as true of the maker of music as it is of the coachman or any other craftsman. To turn to the other side, the musical executant can only hope for promptitude and certainty of conception and detail by the study of the various departments of the art of composition; a preparation which, in effect, precipitates the mind forward, quickens the perceptive powers, and intensifies every form of executive activity. Music is so delightful and exhilarating in its mental magnetism that musical artists require to be warned constantly of the dangers of overwork, and of the folly of forgetting, in the pursuit of what must ever be a pleasure to the born musician, that the law of waste and repair is a stern, inevitable condition of every form of life. Excessive application to the study of composition in its various departments produces a kind of temporary brain paralysis, the loss for the time of the power of controlling part movements in harmony and counterpoint, and the weakened recognition of the relationship and proportion of various activities and features which go to make up music of interest and eloquence. The musical executant, perhaps, still more feels the necessity for physical rest. In activity waste is getting ahead of repair; and in rest and sleep repair is gaining ground over waste.

An incessant exercise of nerves and muscles in given directions weakens rather than strengthens, and if persisted in too long will result in cramp or some form of local and temporary palsy. Just as a too concentrated attention and activity brings on nervous disturbance and inability, so a too long continued strain upon the recurrent action of nerves and muscles, in either singing or playing, will prove dangerously exhaustive, as causing waste to outrun repair. So it becomes an important truth that we must, while encouraging activity in the study of music—whether productive or executive, mental or physical—take care to duly recognize the important reaction and recuperative power, in their several and different ways, of variety and rest. The combination of studies, the restful and at the same time strengthening results of individual effort, combined with the less exacting and more social performances of choir and orchestra, the happy and far-reaching effects of a timely and judicious combination of theoretical and practical studies, are conditions which make the life and work of

the musical student in our best managed great music schools a course ensuring the best possible chances of healthy, artistic progress, and ultimate and permanent success.—Ex.

FROM A TEACHER'S CORRESPONDENCE.

BY FREDERIC S. LAW.

The following letter will need, but little explanation. To my mind it throws a clear light on the much mooted question of missed lessons which is continually creeping up between teacher and pupil, and about which their opinions are generally diametrically opposed. It is in answer to a lady who had engaged regular lessons, took a few at odd intervals, then staid away for two weeks without sending any explanation or word of excuse. The teacher learned that there was no illness, or as far as he knew, nothing to prevent her taking the lessons and wrote to her, enquiring whether she intended continuing them, that he could not use the time for any one else until it was definitely given up. To this she replied, that she would discontinue lessons for the present; he accordingly withdrew her name from his books and sent her a bill for half a term, which was more than the number of lessons she had really taken, but not so long a time as she had allowed him to expect her.

In her answer, she complained strongly of being expected to pay for what she had not received, and intimated that when a proper bill was sent, it would have her attention, and not before.

Dear Mrs. B.:—"I do not think you quite understand the situation as regards the incomplete term of lessons with me last fall. When a pupil engages lessons from a teacher, he is responsible to the teacher for the time taken, until he gives notice that it will not be required. You can readily see that the teacher cannot afford to reserve time for the pupil and not be paid for it; it can be used for no one else until such notice be given, hence, it is a total loss. I know that pupils are apt to consider that they are paying for what they do not get, but a little reflection will show that the matter has another side; the teacher is giving something for which he is not paid. The pupil says I will be here at such times and occupy so much of your time, which is the teacher's capital. Many teachers will not consider an engagement for less than a term, which must be paid for, no matter how few lessons may be taken. All I ask from my pupils is sufficient thought for me, to notify me when they wish to discontinue; only then can I feel free to dispose otherwise of their hours.

You can understand that I cannot of course, make out any other bill than the one I have already sent, and which calls for a half term, considerably less than the time your name was on my books. It would be acknowledging in effect that I had tried to overreach you in the first place, and only gave over on account of your protest. Even if you do not agree with me, you must see that I look at the matter consistently and from a business-point of view. I should go out of the profession if I thought I could not depend upon engagements formed with pupils.

Think of it a little from my standpoint and I am sure that you cannot help understanding my position. That is why I have written thus explicitly. I should indeed regret your thinking me capable of anything resembling sharp practice.

I remain sincerely yours,

Whether Mr. ———'s arguments convinced his pupil, I do not know, but it is clear that he took the only dignified and consistent course in the matter. Think what a blight it would cast upon the profession if it were conceded that pupils might judge for themselves as to whether or no they should keep their engagements. The landlord is never requested, as a matter of course, to remit a month's rent, because his tenants have not occupied for that length of time. The teacher pays the same rent for his studio whether his pupils come or stay away; his piano costs just as much per quarter, whether he gives few or many lessons on it.

The trouble is that too many regard their engagements as did "Flora McFlimsey, here for matrimony."

"An engagement, you see, which is binding on you, but not upon me."

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AN IMPROVEMENT IN THE CONSTRUCTION OF PIANOS.

FROM THE GERMAN, BY C. W. GRIMM.

The *Musik Instrumentenzeitung* brings an article of which we extract the following:—

The object of nearly all new systems of making pianos is to get a greater volume and better quality of tone. Many obtain it with more or less success by using reeds of pipes, parts producing tones entirely foreign to stringed instruments. Only the "legato system" devotes a little attention to the sounding-board, as the soul of the piano, by adding a counter-bridge (*Gegen steg*), which increases the sounding-board's power of resistance against the pressure of the strings. Experts attribute the undeniable success of this system of tone-development almost exclusively to this increase of resistance.

Upon a similar line of thought, but in another way, the piano manufacturer Herr G. Elias, in Stuttgart, succeeded in constructing a sounding-board in such a manner that it exerts by itself a counter-pressure, which is thoroughly effective, constant, and can be regulated at any time against the pressure of the strings. He achieved it after many trials, and was always guided by the scientifically correct theory of vaulting. This new invention is now to be placed before the public, and will be called the "Vaulting System."

The perfection of the tone-development, and especially the preservation of the original tone volume of an Upright or a Grand piano depends above all upon the sounding-board's keeping intact against the pressure of the strings. Observations have shown that the loss of tone in otherwise well-made instruments is principally a result brought about gradually by the sounding-board's bending in under the immense pressure of the strings, and that this evil occurs sooner in large instruments than in small ones, or those of a medium size.

It is a well-known fact that no sounding-board made in the customary way can completely resist the very great pressure of the strings for any length of time. In the "Vaulting System" this fault is avoided in the very beginning, at any rate a bending in of the sounding-board that might occur later on can be easily rectified at once and without cost by the simple turning of screws. The general introduction of the vaulting system would be very desirable if only to preserve the original tone volume of the instruments, and not to improve the quality of the tones.

The results of the trials thus far and the adoption of the new system by a number of Stuttgart manufacturers are a sufficient guarantee for the indisputable, extraordinarily favorable success of it. It enriches the volume of the tones, makes them organ-like in all octaves, because the tones continue to sound longer than usual. It gives greater possibilities for shading tones, and so called dull (tubby) tones are altogether excluded in it; and finally it must be said that, similar to the violin, the longer the instrument is used the better does the tone become. The extra cost for material and labor to add this new invention to any instrument amounts to only 4.50 to 5 Mk. Experts who have examined the upright pianos constructed according to the vaulting system of Mr. Elias, in regard to the quality of tone, have found that the clear and beautiful tone of the pianos continues to sound as long as the finger holds down the key.

—A famous educator says: "It is a great mistake to set up our standard of right and wrong, and judge people accordingly. It is a great mistake to measure the enjoyment of others by our own; to expect uniformity of opinion in this world; to look for judgment and experience in youth; to endeavor to mold all dispositions alike; not to yield to immaterial trifles; to look for perfection in our own actions or in others; to worry ourselves and others with what cannot be remedied; and not to alleviate all that needs alleviation as far as lies in our power; not to make allowances for the infirmities of others; to consider everything impossible that we cannot perform; to believe only what our finite minds can grasp; and to expect to be able to understand everything."

SMILE, WITH A MORAL.

NO LIGHT AHEAD.—*First Store Boy*: "How do you like your new place?" *Second Store Boy*: "Don't like it. If I don't do things right they'll get another boy, and if I do do things right they'll keep me doing them more and more."

Just as discouraging to music teachers. If they don't do good teaching they lose their pupils and starve, and if they do do good teaching they have such large classes that they are worked to death.

NEW ROADS ARE ROUGH.—*Mistress*: "Kate, these are the very same old cobwebs that were here last week." *Kate*: "They are just as good as new, Ma'am, for I never touched them."

And the pupil's mistakes are the same as he made last lesson, notwithstanding his teacher made him play the passage repeatedly during the lesson.

CREATING NATURE.—"One of the biggest fools in the world is the man who thinks he can make something by putting only seven quarts in a peck."

But no more of a fool than the music teacher who puts no effort into his lesson giving.

FATHER AND SON.—*Old Groogs*: "If you ever want to amount to anything, take that glass butter dish out of your eye and drop that club you are carrying upside down." *Young Groogs*: "O, gracious! that I should evah have to inhewit a fawtune fwom such a fawther as thial!"

His Music Teacher: "Never mind, you have not inherited any musical talent." Then this ungrateful teacher began to abuse the fates for ever bringing young Groogs to him as a pupil.

ON OLD LINES.—*Passenger*: "What is all of that whistling for?" *Canadian Conductor*: "We've caught up with those peskey cows again."

Some of the self-satisfied music teachers who are going in slower ways than did the Canadian accommodation train, are now wondering what all this noise in the musical world is about.

HE IS IN EVERY TOWN.—*Close Merchant*: "Yes, sir, I want a new bookkeeper, but you won't do." *Applicant*: "May I ask why?" *Close Merchant*: "You are bald, sir. A man with no hair to wipe his pen on will rust out a whole box every week."

And he employs a young girl for teaching music in his family who has taken but three terms herself, and those of a bushwhack teacher, because she will come to his house and give lessons at twenty five cents each.

ASKING FOR INFORMATION.—*Young Mother*: "Baby is somewhat cross to-day, he is teething." *Bachelor*, (in great awe of the mite of humanity): "And when do you expect him to commence er-hairing?"

Paterfamilias. (Music teacher has the young daughter play a sonatina to her father): "When will our Martha be able to play a tune?"

THEY HAD IT TOO.—*Little girl with paper dolls* that she had just cut out. *Her Auntie*: "My little dear, hand me the scissors, I want to trim their heads dear, they are too large." *Little Girl*: "They have to be swelled, they're all filled with instruction."

An older sister of hers had recently graduated from the musical department of a girls' seminary.

EMBARRASSMENT OF RICHES.—*Wife*: "I shall want one of your closets, dear, because you know, I am selecting material for a new dress." *Husband*: "But, Maria, your dress isn't going to take up a whole closet." *Wife*: "No, dear, but the samples will."

Allow a pupil to pick out a piece for himself and a whole store full would not contain a piece that would suit him.

THE BEST FOOT FORWARD.—*Mother*: "So you wish my daughter for your wife?" *He* (gallantly): "Partly that madam, and partly that you may be my mother-in-law."

He was a music teacher but got the girl and her mother, and by similar tact in ready answers he secured a large class of the best paying pupils from the leading families of town.

Nº 1690

SERENATA.

GUSTAV JANKEWITZ

Lento.

p

Violin

Cello

rit.

pp

ZINGARESCA.

Tempo di Mazurka.

The musical score for "Zingaresca" is written in 3/4 time and consists of five systems of piano and bass staves. The piece begins with a treble clef, a key signature of one sharp (F#), and a common time signature of 3/4. The first system includes a repeat sign and a piano (*pp*) dynamic marking. The second system features a mezzo-forte (*mf*) dynamic marking. The third system concludes with a double bar line. The fourth system includes a piano (*p*) dynamic marking and a triplet of eighth notes in the treble staff. The fifth system begins with a repeat sign, followed by a piano (*pp*) dynamic marking, and ends with a double bar line. The bass staff throughout the piece provides a steady accompaniment with eighth and sixteenth notes.

First system of musical notation, piano introduction. It consists of two staves. The right staff has a treble clef and a key signature of one sharp (F#). The left staff has a bass clef. The music features a mix of eighth and sixteenth notes, with some chords. A *mf* (mezzo-forte) dynamic marking is present in the right staff. The system ends with a *Fine* marking in the right staff.

TRIO

Trio section of musical notation. It consists of four staves. The right staff has a treble clef and a key signature of one sharp (F#). The left staff has a bass clef. The music features a mix of eighth and sixteenth notes, with some chords. Dynamics include *p* (piano), *mf* (mezzo-forte), *f* (forte), and *sf* (sforzando). The section ends with a double bar line and a repeat sign.

CODA.
Lento

Coda section of musical notation. It consists of two staves. The right staff has a treble clef and a key signature of one sharp (F#). The left staff has a bass clef. The music features a mix of eighth and sixteenth notes, with some chords. A *p* (piano) dynamic marking is present. The section ends with a double bar line and a repeat sign.

1
Nº 1607

To My Star. A MON ETOILE.

Fingered by Nathan Sacks.

C. Bohm, Op. 302. No. 2.

Moderato con espressione. (♩ = 72)

The musical score is written for piano and consists of four systems of music. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 8/8. The tempo and expression markings are "Moderato con espressione" and "(♩ = 72)".

The first system begins with a piano (*p*) dynamic. The right hand has a melodic line with a "dolce." marking. The left hand features a rhythmic pattern of eighth notes, with a "Tea" motif indicated by a star and the word "Tea" below the staff. The second system continues the melodic and rhythmic development. The third system includes a crescendo (*cres.*) marking. The fourth system begins with a mezzo-forte (*mf*) dynamic. The "Tea" motif is repeated throughout the piece, marked with stars and the word "Tea" below the staff.

The musical score consists of five systems, each with a piano accompaniment (left hand) and a vocal line (right hand). The key signature is B-flat major (two flats). The time signature is 4/4.

- System 1:** The piano part features a steady eighth-note accompaniment. The vocal line begins with a melodic phrase. Performance markings include *cresc.* and *f*. Fingerings are indicated by numbers 1-5 above notes.
- System 2:** The piano part continues with the eighth-note accompaniment. The vocal line has a more active melody. Performance markings include *poco accel.* and *f con passione*.
- System 3:** The piano part features a more complex accompaniment with triplets. The vocal line has a melodic phrase. Performance marking includes *ff*.
- System 4:** The piano part features a steady eighth-note accompaniment. The vocal line has a melodic phrase. Performance markings include *Tempo Imo* and *p dolce*.
- System 5:** The piano part features a steady eighth-note accompaniment. The vocal line has a melodic phrase. Performance markings include *f*.

Handwritten musical score for piano, consisting of five systems of staves. The music is in a key with two flats (B-flat and E-flat) and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5. Pedal markings are present throughout. The score concludes with a cadenza section marked "a la cadenza, rapido" and "ff".

The first system of musical notation consists of a grand staff with a treble and bass clef. The treble staff contains a melodic line with various ornaments and fingerings (e.g., 3 2 3, 3 4 2 3, 1 2, 1 3, 2 1, 2 3, 1 2, 1). The bass staff provides a harmonic accompaniment with chords and single notes. Below the staff, there are several 'Tea' markings with asterisks, indicating specific points in the performance.

The second system of musical notation continues the piece. The treble staff features a long, flowing melodic line with many ornaments and fingerings. The bass staff has a few notes and rests. Below the staff, there are 'Tea' markings and an asterisk.

The third system of musical notation shows the continuation of the melody and accompaniment. The treble staff has a melodic line with ornaments and fingerings. The bass staff has a steady accompaniment. Below the staff, there are 'Tea' markings and asterisks.

The fourth system of musical notation continues the piece. The treble staff has a melodic line with ornaments and fingerings. The bass staff has a steady accompaniment. Below the staff, there are 'Tea' markings and asterisks.

The fifth system of musical notation is the final system on this page. The treble staff has a melodic line with ornaments and fingerings. The bass staff has a steady accompaniment. Below the staff, there are 'Tea' markings and asterisks.

This page of musical notation consists of five systems of staves, each with a treble and bass clef. The music is written in a key with two flats (B-flat and E-flat) and a 4/4 time signature. The notation includes various musical elements such as chords, arpeggios, and melodic lines with intricate fingerings (e.g., 1-2-3, 4-5, 1-2-3-4-5). Dynamics like *ff* (fortissimo), *p* (piano), *dim.* (diminuendo), *pp* (pianissimo), and *marc.* (marcato) are used to indicate changes in volume and articulation. The piece concludes with a final chord and a repeat sign.

8

ff

p

dim.

pp

marc.

p

21

13

Romance with choral refrain.

9

This beautiful study is valuable for melodic practice, and in the latter part for breadth and nobility of strong expression. The first part extremely legato, the pedal being employed four times in every measure, but at first more for sympathetic resonance than for prolonging tones. In the second part where the hands are removed from melody tones to the accompaniment, the pedal is employed for legato and must be taken actually with the bass tones. In the extremely fortissimo passages near the close, the arm touches are as powerful as possible.

Andante arioso.

HENSELT, Op. 5. No. 8.

ben portando la melodia

p legalissimo tutto

dimin

ff

riten.

f grandioso ed impetuoso, e sempre tenuto per il pedale

fff

ff

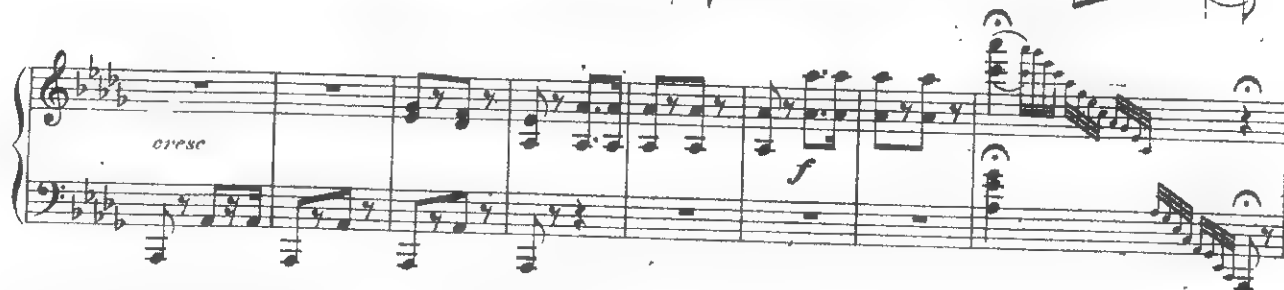
The musical score consists of five systems of piano notation. Each system has a treble and bass staff joined by a brace. The key signature is one flat (B-flat).

- System 1:** Starts with a *p* (piano) dynamic. The first measure has a *p¹* marking. The system ends with a *pp* (pianissimo) dynamic.
- System 2:** Features a *cresc* (crescendo) marking in the first measure and a *dimin* (diminuendo) marking in the third measure.
- System 3:** Begins with a *ff* (fortissimo) dynamic and a *grandioso* instruction. A *poco rit.* (poco ritardando) marking appears in the first measure. The system ends with a *ff* dynamic.
- System 4:** Continues with a *ff* dynamic.
- System 5:** Starts with a *ff* dynamic and a *imperioso* instruction. It includes a *riten* (ritardando) marking in the third measure and a *calando* (calando) marking in the final measure. The system concludes with a *ten* (tenu) marking.

LA RONDE DES ARCHERS. Runde Der Bogenschützen.

Moderato quasi allegretto. ♩ = 104

CONCONE



Moderato.

staccato with supple hand



The bass when written in simple measure rhythm, can best be played with the arm, and not with the hand; but when the *talati* (i.e. *talati*) third pulse rhythms, occurs as in measure 16, then the hand enters as best fitted for expressing it. In the r.h. part there are more *talati* (i.e. like *e in pent*) rhythms, but the same law of rhythmic relation between hand and arm should be maintained. In measures 14 and 15 we have the two rhythmic actions combined; the fore arm expressing the *tran ton* (strong weak) that is measure rhythm, and the hand the *talati*, the third pulse rhythm.

The prevalence of *staccato* is the reason for omitting the phrase lines and the substitution of this double reading mark. The form is so extremely regular, however, that they are only inserted in a very few places.

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The musical score consists of six systems, each with a piano (p) and violin (v) staff. The key signature is B-flat major (two flats). The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics like *cresc.*, *f*, *p*, and *dolce.* are used throughout. Fingerings are indicated by numbers 1-5 above notes. The piece concludes with a double bar line and the word *FINE.* in the fifth system, and *D.S.* (Da Capo) in the sixth system.

cresc.

f *p* *f* *f*

f *p* *cresc.* *f* *FINE.*

dolce.

D.S.

GAVOTTE.

This brilliant Gavotte, arranged from a Rondeau in Bach's 2nd sonata for violin solo, is one of the most brilliant and inspiring of the many splendid things of that great master. Throughout the playing one must remember that it was originally written for violin solo, and therefore there is always a clear and unmistakable melody, which must be differentiated from the chords somewhat. The heavy accents at A are given with the up-arm touch. The alto 8th notes at B and elsewhere are played by the left hand. The little tenor phrase at C is an imitation of a similar one in the soprano, and must be accented. The left hand chords at E must be accented because the entire measure depends upon them. The long bass tone must be sustained by the damper pedal when there is no tone sustaining pedal.

Allegro.

*Transcribed by ST. SAËNS from the
Second Violin Sonata of J.S. BACH*

The musical score is arranged in four systems, each with a piano (left) and violin (right) staff. The key signature is D major (two sharps) throughout. The time signature is 3/4. The score includes various musical notations such as dynamics (f, p, cresc.), articulation (accents), and fingerings. The first system starts with a forte (f) dynamic. The second system includes a crescendo (cresc.) and a forte (f) dynamic. The third system includes a piano (p) dynamic and a forte (f) dynamic. The fourth system includes a piano (p) dynamic and a forte (f) dynamic. The score ends with a double bar line and a key signature change to one sharp (F# major).

The musical score is written for piano and consists of five systems. Each system has a treble and bass staff joined by a brace. The key signature is one sharp (F#), and the time signature is 3/4. Fingerings are indicated by numbers 1-5 above or below notes. Pedal markings are shown as 'Ped.' with an asterisk. Dynamics include *pp* (pianissimo), *fp* (fortissimo), *p* (piano), and *f* (forte). A 'ten.' marking with a slur is present in the second system. The word 'legato' is written above a slur in the fifth system.

System 1: Treble staff has chords and eighth notes. Bass staff has a simple accompaniment. Pedal markings are present.

System 2: Treble staff has eighth notes and chords. Bass staff has a simple accompaniment. Dynamics *fp* and *p* are marked. A 'ten.' marking is present.

System 3: Treble staff has eighth notes and chords. Bass staff has a simple accompaniment. Dynamics *pp* is marked.

System 4: Treble staff has eighth notes and chords. Bass staff has a simple accompaniment. Dynamics *f* is marked.

System 5: Treble staff has eighth notes and chords. Bass staff has a simple accompaniment. Dynamics *legato* is marked.

5

p

leggierissimo.

Pedal tenuto.

cresc

p

cresc.

f

Good Night.

Molto moderato. (♩ = 66.)

L. Schytte, Op. 69, No. 12.

dolce cantabile

(A) (B)

un poco animato

(C)

tranquillo

mf pp molto rit a tempo

(D)

The notes printed in small type may be omitted by pupils having small hands.

- (A) The effect of this section very sustained; the melody notes must stand above the others.
- (B) To make a good legato let the thumb slip off D# on to E without any break.
- (C) Here the tempo is quicker and the phrasing more marked.
- (D) By playing the repetition softer or slower it will be given a needed emphasis.

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HOW TO ENJOY GOOD MUSIC.

BY W. P. GATES.

One who does not read the standard musical journals cannot realize the activity there is in the musical world. In all the larger cities there is a continual round of concerts, recitals, and lectures, any one of which, were it given in the average town, outside of the favored East, would form the musical attraction of the year.

People in such cities can, if they choose, live what may be called musical lives; that is, they are surrounded by an atmosphere more or less charged by musical interest and study, and can say day or evening attend some concert or recital of high grade. The variety presented generally allows a choice between the concerts of educational value and those which have no higher purpose than simply to entertain.

To entertain is good, but to educate and consequently to elevate is better. But the world does not, as a general thing, choose the better. That concert is chosen that simply tickles the ear, not the one that on the face of it is going to make the hearer use his brains to enjoy it.

No one, unless he is very one-sided, is going to deny that one of the missions of music is to furnish simple pleasure, enjoyment that requires no particular thought. It is no slight mission to supply a relaxation to tired minds, nerves, and muscles that is in itself perfectly harmless, no matter in what quantity it be taken. "Music is the only sensual pleasure without vice."

This being true, and I think no one would question it, we may say that did music have no higher mission than simply to divert and to rest tired humanity, or to occupy in a harmless way those who might otherwise be engaged in that which was not harmless, had it no higher missions than these, mankind should rise up and call it blessed.

Many musicians and many writers on musical topics forget that this is a legitimate use of music. They continually cry "the highest, the broadest, the deepest music or none." They forget that to understand such music as they clamor for requires years of preparation for its proper reception. They, for the time being, forget their own years (but too often months) of a study.

We could not expect people to voluntarily submit themselves to a variety of lectures in Greek or Russian if they did not know more than the mere alphabet of these languages. And it is not too much to say that the majority of concert attendants do not know more than the alphabet of music. Even the average music student has little more than the primer of musical knowledge. Notice I say the average pupil. There are some, of course, that have passed that line.

But if we accept the statement that to elevate is better than to entertain, we must agree that simply to be entertained when one realizes that he ought to be hearing that which would be educational and uplifting, is a loss of time and opportunity. In doing this, one subjects himself to condemnation of self and the pity or contempt of others.

It is not necessary to attempt to prove the fact that music in its higher forms and in its better presentations, has great possibilities for broadening and uplifting humanity.

Many may laugh at this statement; but then again, that many may neither have heard music in any of its highest forms, nor by its best exponents. And even had they done so, they may have been ignorant of its very alphabet or impervious to its beauties.

The thing to be deplored is that people generally progressive in other matters are willing to stay on a low plane musically. Let them have a choice between a song and dance affair and a respectable concert and they choose the former; or, be it to go to a comic opera or a symphony concert and the music box comedy has their unwavering patronage. A concert of cheap balade, of the "After the Ball" type, attracts them where Haydn and Handel would be passed without thought. The "Maiden's Prayer," and pieces of similar saccharine trash, are rapturously applauded where a Chopin nocturne is voted a bore.

Is not this a true picture of the enjoyment that the average person has in music?

But how to make a brighter picture, "that is the question." One does not need deep technical knowledge, nor is the ability to perform well on some instrument a necessity for the enjoyment of a higher grade of music.

Why do our young people dislike the better hymn tunes in our church hymnals and care naught for the melodies of Weber or Mendelssohn sometimes there found? The answer is plain: because they were brought up on musical trash in the Sunday school. Introduce good, sensible music into that nursery of the church, and in the future you will have a congregation of young people who enjoy the better class of church music, and in whom there is an abundance of material for a strong and competent chorus.

One may learn to like the better grade of music by hearing it, not by avoiding it. We must do just as the child does in school, continually work at something just

a little beyond us. To step too far beyond is useless. A little at a time means certain progress.

Next week try to hear a little better concert than last week. To-day try to play a better piece than yesterday. To-morrow listen to some better music than you did to-day. Persist in climbing. What's the use of continually "marking time" when you might step out and "get somewhere." This is the sum total of the whole matter, to continually try to grasp a little more and a little better.

All the aid of conversation with musicians one can have, or of reading musical literature, the better. Soon we begin to wonder how we could have ever enjoyed such shallow music, how we could have neglected so many musical opportunities. Soon we begin to grasp the meaning hidden in the masters' works, soon they unfold their beauties before us more and more. They withdraw themselves from those who have no ambition to know them, but on reaching upward offering a receptive ear, they give us continually new ideas and new beauties, and fulfill their mission of uplifting and strengthening us.

They do more than to recreate us, they re-create.

THE GASTE OF THE MUSICIAN.

In Europe in the last century the musician was held to be only a superior order of servant. He was happy if he could secure the patronage of some rich nobleman, and this accomplished, was content to be addressed as "Er," the contemptuous third person of the Germans, or to perform even menial services, when required. This is startlingly shown by advertisements of about a hundred years ago, wherein we find calls for footmen who were able, on occasion, to sing in concerted music, and valets who could, when required, sustain second violin or viola in a string quartet. All this false position came from the fact that concerts had not become frequent at that time, and the musician could not draw his sustenance directly from public favor. England was somewhat better off in this matter than continental Europe, for concerts for the public had their beginning there and were always looked upon with favor. They began in the reign of Charles II and came about because of the introduction of the new drink named "Coffee" into London. When the first coffee houses were established they became a sort of exchange where the first business men, and men of leisure also, met, and the proprietors soon tried to enhance their drawing powers by giving free music to their guests, and as this proved vastly successful, they soon found it advantageous to add better artists to their musical attractions and to charge a small entrance fee while the music was going on. These were the earliest regular public concerts. In continental Europe nothing of this kind was attempted, and the musician often found himself the slave of some petty aristocrat who cared little for music and less for its representatives. The result was baneful in the extreme. Haydn was treated entirely as a menial by the Esterhazys until after he had won popular success in London. In early life he was Porpora's bootblack, and it was only when he was world famous that he was able to break the fetters of an iron caste. With Mozart the case was far worse; in the first place he had a far more sensitive and less servile nature, than Haydn, and secondly, his master, the Archbishop of Salzburg, was a much greater "cad" than prince Esterhazy. On one occasion when Mozart ventured to demand a slightly better position he was kicked out of the room forcibly. Schubert, when teaching at the castle of the Esterhazys, was content to associate with the servants on a footing of equality. It is only in this century that the status of the musician has been socially improved to its proper level. Nor was it Beethoven who wrought the change. He, to be sure, roundly abused his princely patrons even while receiving their favors, and shocked the courtier and poet Goethe by pushing in his shirt sleeves through a gathering of noblemen whom he met during one of his rambles; but this was a kind of bearishness that pleased them, even, because of its odd flavor, and they looked upon Beethoven as a strange and uncouth animal to be borne with because of his oddity.

It was Liszt, however, who first thoroughly voiced the standing of a true musician, and in a manner worthy of a gentleman, too. When, on his return from one of his concert tours, he met the Princess Metternich in a salon crowded with nobility, and was asked by her whether he had done a good business, he replied, severely, "I make music, madam, not business!" And in that remark the dignity of the position of the musical artist was first announced to the fashionable world.

—There can be no definite age fixed upon as to the time for beginning the study of music. The development of the musical taste in the young is the best guide as to the proper time. Let the boys and girls frequently hear good music, and also permit them to have access to the pianoforte, under proper supervision; and as they begin to have ideas of their own with regard to compositions, they should have a teacher. There is more danger of beginning too early with teaching than too late. Only the best teachers should be engaged. It is a fallacy to believe that "anybody will do" for teaching beginners.—*Almira Greene.*

MUSICAL EDUCATION.

BY JAMES M. TRACY.

WHAT REQUIREMENTS ARE NECESSARY?

Abuses creep into every profession, the musical is certainly not exempt. It is a fact, a subject of severe comment, that there are so many uneducated, incompetent persons engaged in teaching in the musical profession who ought not to be there. By their teaching and example they are doing incalculable harm to the cause of musical education. They hang like millstones around the necks of the competent, thus preventing a vast amount of good which might otherwise be accomplished.

There ought to be some method devised by which the unworthy, uneducated, can be prevented from gaining admission to the profession. It is cause for serious alarm that so many poorly equipped teachers are constantly gaining positions in its ranks. Some of them are honest, no doubt, but unprepared for so difficult a battle field.

We look upon the musical profession as the most beautiful, important, and sacred (next to religion) of all the professions. It certainly ought to be filled with those who are fully qualified by nature, education, culture, and respectability. The refined, sacred character of this divine art demands that its profession should certainly contain only the best. No one should be admitted to membership, with liberty to teach, who cannot furnish the highest testimonials from the best acknowledged authority.

What requirements are necessary to become a successful music teacher? Where best obtained, at home or abroad? The first important point to be considered is, whether the one contemplating music as a life study, a profession, is fitted by natural qualifications for filling such a position? It is necessary then, to ascertain what some of these natural qualifications are. Among others, is a good physique, including all the senses. Senses, because music requires them to a much greater extent than any other profession or calling. An inborn love for music, which ought to be manifested early in life; a good English education, including some knowledge of German and French; a good presence, industry, perseverance, patience, an angelic disposition, and a faculty of imparting intelligently what is known to others; these are among some of the indispensable requirements. Some knowledge of human nature, sufficient to understand how to guide pupils onward so as to produce the best results, is important. A good physique means a sound body with all the various functions pertaining thereto in perfect condition. Deficiency in any one of these, in any material respect, will not readily adjust itself to music, and therefore do not associate well together.

Again persons who are not endowed with fine, sensitive feelings, who do not instantly feel, recognize, and appreciate the subtle power of music in all its most beautiful, varied forms, who do not conscientiously love the art for pure art's sake, who do not adopt the profession because their love and inclinations lead them that way, ought not to think under any circumstances of following it as a profession, nor should such people be permitted to occupy any leading position within its sacred circle. Notwithstanding this severe stricture, there are many occupying influential positions, claiming full rights, privileges, and fellowship with us, who really have no claims or moral right to be in the profession. They are not there from any love of the art, desire, fitness or qualifications earned by study and discipline, but solely for the purpose of getting the loaves and fishes.

With so large a number of uneducated, unmusical, uncongenial, unappreciative hangers on, how are the educated members to lift up and bring any considerable number of people to a higher standard of musical appreciation? Yet we are expected to accomplish this most wonderful result. How the profession is to get rid of these incompetent teachers who are now overcrowding its ranks is the burning question of the hour. A good education in these modern times, to fill any profession or rank in life, is absolutely demanded, and there is no profession or position where it is more required than in the musical profession.

Being in possession of all the faculties enumerated, brings us to the point where one can seriously begin to think of making music a life study to follow it as a profession. It is a colossal undertaking which should not be entered into without due consideration as to fitness, and a supply of funds with which to carry it to a successful termination. It is a wonderfully mistaken opinion many people have that music is one of the easiest professions. The experience of all those who know, whose opinions are worth having, is, that there is no harder or more exacting one, and whoever asserts to the contrary has no knowledge of, nor any true conception of its many difficulties.

The second requirement to success is a quick ear, sharp eye, a warm, sympathetic heart, a level head, an active brain. The ear receives all sounds whether musical or otherwise. It must, then, be keenly, sensitively educated, that it may be absolutely sure in judging correctly of all musical effects, however slight. It must be

capable of detecting and separating the musical from the unmusical sounds with discriminating exactness, and be able to give intelligent reasons therefor. The eye quickly takes in and comprehends all the musical emblems, characters, and signs used in musical writing. The heart, the medium of sentiment and love, feels, sympathizes, appreciates, and responds to all that is true, noble, and beautiful in music. An active, well trained brain is indispensable, for it represents the power, the mainspring by which all the other faculties are put in motion. But the brain, if not properly educated and disciplined by master hands, is incapable of producing any marked beneficial results. Even when in possession of all the above attainments few ever succeed in reaching to any considerable state of perfection. The rudiments, the most essential part of all branches of education, claim the earnest attention of those who wish to become competent or successful teachers. How few students in any department of science, literature, or art, think the rudiments of sufficient importance to devote much time to their study, to learn them as they should be learned. Yes, for few teachers ever take the trouble to ascertain whether their pupils are thoroughly grounded in them or not. The successful teacher never neglects to indelibly stamp on the minds of his pupils the great importance of the first principles at the beginning of his instructions.

The best representative masters all over the world are at present engaged in urging upon their professional brethren the absolute necessity of devoting more careful attention to this much neglected branch of musical education. Next in importance to this subject the successful teacher begins the technical work. In piano or organ playing the true movement of the fingers is explained by the use of simple finger exercises. The wrist movement and carriage of the arms follow. The scales and arpeggios furnish the key to nearly all technical difficulties. That they should be correctly fingered and perfectly learned goes without saying.

The rules given for the finger, wrist, and arm movements, together with correct fingering of scales, arpeggios, and other passages, furnish the vital points of study for successful pianists and piano instruction.

There is no denying the fact that incorrect fingering leads to coarse playing, and that such playing is largely the result of very poor instruction. There is no such thing on record where persons have become good performers, or successful teachers, who have not at some time been thoroughly schooled or educated by the most competent masters. It is preposterous to suppose there have, or that one, two, or three terms of instruction will produce a successful teacher. To be a successful piano teacher, one must learn, and be familiar with the general routine of piano studies, with their educational pieces.

As no successful teacher can afford to be a bigot, it is necessary for him to become acquainted with the compositions of the lighter, showy, concert music by such writers as Liszt, Thalberg, Dreychock, Dupont, Jacell, Ascher, Bendel, Raff, Moszkowski, Scharenwenke, Mayer, Schulhoff, Paine, Mason, Mills, and McDowell, in fact, all legitimate schools of music ought to be made familiar, must be, to gain that desired success which all successful teachers are in pursuit of.

The successful teacher ought to know the different phases and effects of musical literature as they existed at the time when the great masters lived. If they know this from personal study and proper examples, they will be better prepared to teach, to criticize, than those who do not make themselves familiar in this line of work.

When compositions are played or sung too fast there is no time afforded to properly phrase or give expression to them. No educated, conscientious artist will take liberties with the traditional marking of a symphony, concerto, or sonata, but will, so far as he is capable, carry out the composer's intentions. This subject of traditional *tempo* is causing much controversy at present between artists and critics, for many of them seriously differ on this subject. By changing the traditional rendering of Mozart's and Beethoven's symphonies, Arthur Nickisch lost his position as conductor of the Boston orchestra.

Persons who have never had the opportunity to mingle in the society of cultivated musicians, whose advantages have been comparatively limited in hearing the best music interpreted by acknowledged artists, have no moral right to criticize those who have enjoyed such opportunities. The reason why is so very obvious there is no occasion for argument. We may be permitted to say further in this connection that a large-oty precept more opportunities for hearing great artists, for hearing good music performed, with far better surroundings than a small one, and he who lives in the large one must naturally be better educated, cultivated, and more appreciative than the one who lives in the smaller one. There is much to be learned from hearing good music performed by acknowledged great players and singers, much more than can be learned from single lessons, even when given by the best teachers.

To hear a great chorus sing an oratorio, an orchestra perform a symphony, a soloist play a concerto, or a prima donna sing in grand opera, is not only educational, but a revelation of what music is, and yet one often hears the severest criticisms pronounced by those who never had the opportunity of hearing any of these

things. The successful teacher has not only possessed opportunities to hear all the above, but is constantly striving to hear more. To be still further successful one must be a good disciplinarian, but his discipline must be tempered with good judgment and kindness. At times one is called upon to be severe, for there are occasions when severity is demanded. There are some pupils whose actions and sayings are enough to provoke a saint, but the successful teacher keeps and stifles his temper when in their presence.

No teacher can be successful with a class of dull, unmusical scholars; he must have talented, ambitious, diligent ones, else he cannot succeed, no matter how much talent, education, and experience he may possess. Circumstances sometimes make poor teachers successful, while others possessing superior qualifications are obliged to take a back seat. This is discouraging, but has to be submitted to.

We conscientiously believe the necessity which did exist a few years ago for students to go abroad to study music does not exist at the present time. There are as many superior facilities for obtaining a thorough musical education here as are furnished in London, Paris, or Berlin. It is a conceded fact that there are more skillful performers, as many superior singers in America to day as can be found in Europe, excepting, of course, the few who have acquired a world-wide fame from long service in the concert room. Boston, New York, and Chicago contain as large, well arranged conservatories; and as perfect orchestral organizations, as can be found in any European city.

Theory, harmony, composition, and instrumentation, are now taught here by such men as Paine, Chadwick, Scharenwenke, McDowell, and Dvorak, men of the highest eminence as composers. Where can their superiors be found? From what has been said it will be readily seen that the earnest pupil can accomplish as much in this country as in Europe, and at about the same cost. Yet, all things considered, it is always advantageous for American students to go abroad. It has a tendency to take out much of the conceit which affects a majority of them; it enlarges their understanding and broadens them in almost every direction. It is therefore advisable for the student to obtain this broadening, polishing process by going to Europe; but don't go before being thoroughly well prepared at home, as many do, much to their regret. German teachers, as a rule, do not hesitate to tell their pupils they know nothing, or next to nothing. They delight in so doing; but such severe, degrading strictures do not set well on the young American eagle, and while he resents the insults feels obliged to submit to them, because there is no other way if he desires their instruction.

A HINT AND AN ADVICE.

BY E. BRISLAUER—C. W. GRIMM.

With disgust many teachers go to their pupils; uncheerfully they give a lesson, and uncheerfully the pupil takes it. Such a conduct can never produce good results. I will disclose to you teachers a way by which you can turn every lesson into an hour of pleasure to yourself and your pupil. Make it a point, and prepare yourself accordingly, always to tell the pupil something new, something worth knowing. You will have the satisfaction of having done some good, and the pupil will enjoy the treat.

But what is necessary in order to be able to accomplish all this? You must learn continually; always take up new studies; never rest. "To rest is to rust;" rust produces notches, and a notched knife is a cause of disgust to the housewife; just so a rusty and dull mind makes a teacher disgusting. The pupil finding in his teacher an inexhaustible source of knowledge, becomes interested, and it fills him with a mind and desire to accomplish something. Being thus disposed, he will do his duties and thereby arrive gradually at a higher stage of perfection. In turn, the progress he makes will have its effect upon the teacher, the pleasure to work which he kindled in the pupil, beams forth to the teacher like a ray of sunshine, enlivens and cheers him up, and does not let the pleasure in the blissful work pass away in him. Truly an incomparably beautiful reciprocal action.

WROUGHT NAMED—Tommie: "I think it's awful funny to say baby's cutting teeth, I think it a heap truer to say her teeth are cutting the baby."

Later, when Tommie was taking music lessons, he was as curious to know why they called a well known character a natural, and spoke of tones and half tones, runs, key, etc.



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ETHICAL CULTURE AND MUSIC.

BY HENRY ORANGER HANCHETT, M. D.

When music is up for discussion, how often do we hear it asserted that this art is an uplifting, ennobling influence with which one cannot be brought in contact without being thereby made the better; that it is the greatest agency for the regeneration of the world; that it is the hand-maid of religion; that its use in the services of the church does more good than the sermons; and much more of the same character expressed by the aid of many superlatives.

I have not yet been able to establish any psychological relations between music as such, and morals. I have found (some of the purest and best souls devotedly attached to the art and never so happy as when under its influence; and I have found also acknowledged artists of the highest qualifications, whose love for music and accomplishments in its production and performance deserved the strongest encomiums, but whose low moral tone, degraded standards, unrestrained appetites, and vicious tendencies made it impossible to believe that music had done anything more than refine the manner and modify the course of their indulgences without in the least affecting either their nature or their motives. How could it? Music appeals to the musical faculties, to tune and time, to constructiveness and ideality. You can't make a silk purse out of a sow's ear. If you wish to appeal to veneration, benevolence, firmness, hope, self-esteem, you must choose themes and motives relating to these faculties; and it is neither exalting music to assert that it is such a theme or degrading to say it is not—the former is simply attempting to take the art out of its sphere, and the latter is recognizing the eternal fitness of things and sticking to the truth. And the man who has truth squarely on his side is always in the strongest position. Nothing but the grace of God in his heart ever made man better. Other things may have improved his manners or increased his knowledge or heightened his polish or extended his fame; but grace, and grace only, is able to make him morally better.

But whether music is a means of grace or not there is no possible doubt, that the study of music may be. Mark! I say "may be," not "is."

For it seems to me that while we have a vast amount of study of singing and of musical instruments, we have very little true study of music. I find the evidence to support in the slight interest manifested by the people in general in the art as such, and in the low standards tolerated in the music of the church and of the theatre. It seems to me that if only a small part of the energy that has been put into the study of the piano had been devoted to a systematic study of music as an art, an expression of the beautiful, there would have been long ago a great number of persons acquainted with the grounds of judging a composition and the means of distinguishing the meritorious from the worthless.

When pupils have been sent to us to learn music we have insisted instead upon teaching them how to play or sing. We have endeavored to train their muscles or form their tones; we have had them labor through a mass of technique, études, vocalises, and exercises; have put pieces before them requiring weeks of work upon their faults of execution, touch, and expression. If a concert has come under review, we have pointed out that, or where such a method showed superiority. Even when we have been asked to teach harmony and composition we have set our pupils to spelling chords and stringing together examples in musical syntax.

I believe that good music has a higher ethical value than poor, and that the person who can distinguish the work of a musician in the composition of a good hymn tune, from the jingle of a ditty set to religious rubbish by a musical pretender, is better educated in the art, and in so far a better man, than is he who can play either tune at sight, prestissimo, so as to astonish the bystanders, but without knowing or caring what he is about.

It is impossible to teach music, to educate the people to become discriminating critics and interested listeners, to make them lovers and supporters of art. It is possible to cultivate taste, observation, and judgment in music, and by means of it in other things, and it is worth doing and will advance the intellectual and the artistic worth of the individuals so taught. I am not an apostle of mediocrity in any sense. I believe that now and then persons appear who have gifts and talents making it evident that they should be trained to the highest achievements of virtuosity, just as I believe that an occasional church spire is a commendable feature of city architecture. But health is proportionate activity of all the bodily powers and functions; mental health, or sanity, is the proportionate activity of all the faculties of the mind, and he who devotes many working hours daily for years to the acquirement of technical proficiency on the keyboard of a piano cannot devote proportionate time to the remaining faculties of body or mind. Our church spires are apt to contain in darkness much dust and rubbish. As a rule, those who are devoted for technical proficiency are so gifted that great skill comes to them

in comparatively little time, while other ambitious but misguided mortals devote to practice hours that could be more wisely expended. I know how hard it is for a piano teacher, for example, to take a pupil and let him play badly if only he learns to understand and love the music, instead of making him play it well at the risk of having him learn to hate it; because some rival teacher or critic will be sure to say that this pupil cannot play a scale decently, knows nothing of technique, and "ought to have come to me for lessons." Nevertheless, it would have done the cause of good music an incalculable service if at least one half of all the persons who have been taught by the musical profession had been taught to see the beauty and meaning of music and the source of its value and power, at the sacrifice of all the attempts made to teach them to play or sing. It would not have resulted in less good piano playing, but in much more than we have at present; for when the pupils had acquired through our teaching that which a musical atmosphere gives the young before they reach the teacher—I mean the love for music—they would then have themselves desired to learn to play well, and would have taken the necessary steps through appreciation of their necessity and understanding of their object, which now they take listlessly and reluctantly because their parents insist upon it.

LISZT AND MENDELSSOHN.

BY A. STREET EZZEL.

"You know," said Liszt, "that Mendelssohn, who was the most zealous musician who ever lived, always had a dislike for me, and on one occasion, at a soirée at Dr. K.'s, he drew a picture of the Devil on a black-board, playing his G minor concerto with five hammers, in lieu of fingers, on each hand. The truth of the matter is that I once played his concerto in G minor from the manuscript, and as I found several of the passages rather simple and not broad enough, if I may use the term, I changed them to suit my own ideas. This, of course, annoyed Mendelssohn, who, unlike Schumann or Chopin, would never take a hint or advice from anyone. Moreover, Mendelssohn, who, although a refined pianist, was not a virtuoso, never could play my compositions with any kind of effect, his technical skill being inadequate to the execution of intricate passages. So the only course open to him, he thought, was to vilify me as a musician. And, of course, whatever Mendelssohn did, Leipzig did also. However, I was, once, more than fully revenged on him.

"I well remember meeting him at dinner at the Comtesse de P.'s in Paris. He had been unusually witty and vivacious at dinner, so that after dessert the Comtesse asked him if he would not favor us with one of his last Lieder, or, in fact, anything he chose to select. He most graciously condescended to sit down at the piano, and, to my astonishment, instead of treating us to one of his own compositions, he commenced my Rhapsodie No. 4, which he played so abominably badly as regards both the execution and the sentiment that most of the guests, who had heard it played by myself on previous occasions, burst out laughing. Mendelssohn, however, got quite angry at their mirth, and improvising a finale after the 30th bar or so, dashed into his Capriccio in F sharp minor, No. 5, which he played through with elegance and a certain amount of respect. At the conclusion we all applauded him, and then, when he begged me to play something new and striking, as he somewhat viciously referred to my compositions, I determined I would have some revenge and fun at his expense. So I seated myself at the piano, and announced that I would perform the Capriccio, Op. 6, Mendelssohn, arranged for concert performance by myself.

"In a second the guests had comprehended that I intended being revenged on Mendelssohn for butchering my poor Rhapsodie, although I suppose many thought it a rather hazardous attempt to play a difficult composition in a new garb or arrangement on the spur of the moment, especially with the composer sitting within two yards of the keyboard. However, I did what I had announced to do, and at the conclusion, Mendelssohn, instead of bursting out with indignation and rage at my impudence and liberty, took my right-hand in his, and turned it over, backward and forward, and bent the fingers this way and that, snarling remarking laughingly, 'as I had beaten him on the keyboard, he thought his only way for vindication was to challenge me to box, but that now, since he had examined my hand, he would have to abandon that decision!' So everything passed over smoothly, and what might have been a very unpleasant meeting turned out a most enjoyable contretemps. However, Mendelssohn forgave, but he never forgot!"

—Don't talk about the mistakes, but so shape circumstances that all events may be used for good. There is something which can be utilized in everything which happens to us. The bee finds honey in every flower—more in some than in others, to be sure, but none are without sweetness.—F. H. Tubbs.

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CONCERNING TONE-COLOR IN PIANO PLAYING.

BY J. C. FILLMORE.

THERE has recently been a sort of joint discussion in *Music*, of the question whether the touch of a pianist could affect the quality (color or *timbre*) of the tone produced, and also how far this could be affected by the use of the damper pedal. The subject is of interest to every pianist and teacher, and it would be well, therefore, to consider it here.

The quality (tone-color) of tone produced by a piano string depends, like tone-quality everywhere, on the relative prominence of certain overtones. It is known that the tone produced by such string is never simple, but is a complex tone, made up of the fundamental tone of the string, combined with the fainter tones produced by the vibration of the simple fractions of the string: $\frac{1}{2}$, $\frac{1}{3}$, $\frac{1}{4}$, $\frac{1}{5}$, $\frac{1}{6}$, etc. The quality or "color" of the tone depends on which of these "overtones" or "upper partials" are most prominent. Let us inquire what are the conditions which determine the relative prominence of these overtones which help to make up the complex tone, and also whether any of these conditions are under the control of the pianist.

1. Tone quality depends, for one thing, on the place where the hammer strikes the string. Wherever the hammer strikes, the string "bulges," of course, *i. e.*, the impact of the hammer tends to produce the greatest amplitude of vibration at that particular point, and to break up or weaken all the partial tones made by divisions of the string which have their "nodes" at or near the point where the hammer strikes. For example, if the hammer were to strike the string exactly in the middle, it would break up or greatly weaken both the octaves and the double octaves of the fundamental; because they both are produced by divisions which force a "node" at exactly the middle point of the string. (Each half of the string produces the octave of the whole string and each fourth of it produces the second or double octave.) If the hammer strikes the string at a point one third of its length, it will break up the fifth and the twelfth above the octave, and so on. Now all the overtones produced by fractions of a string, up to one eighth, are consonant, except those produced by the sevenths. Beyond the eighth, a majority of the overtones are dissonant, but very faint. It is common, therefore, for the best piano makers so to arrange the "scale" that each hammer strikes at a point one-seventh of the length of the string from its point of support. This breaks up the seventh overtone, the most prominent of the dissonant overtones, leaving the overtones which make up the major chord undisturbed. This, of course, is not at all under the control of the pianist, but is determined for him by the maker of his instrument.

2. Another point which determines the number and relative prominence of the overtones is the weight and tension of the string. A large, heavy string will not so readily be thrown into small fractional vibrations as a small, thin one. Something depends, also, on its length and tension. Other things being equal, a long string will divide into more and smaller fractions than a short one, and so on. This, also, is obviously not under the control of the pianist.

3. A third consideration which determines the relative prominence of the overtones is the size, shape, and hardness or softness of the hammer. A very soft, broad hammer will divide the string into fewer small fractions than a hard hammer with a sharp edge, the force of the blow being equal. A very soft, broad hammer will, generally speaking, produce none of the high dissonant overtones due to the vibration of the string in fractions beyond one eighth; while a small, narrow, hard hammer will evoke a great many of them. The shape and texture of the hammer of course are determined by the piano maker, not by the pianist.

4. But there is one important factor in determining the relative prominence of the overtones which is always under the control of the pianist, *viz.*, the force and suddenness of the blow of the hammer. A sudden, violent blow of the hammer on the string will always set it vibrating in small fractions, producing a harsh quality of

tone by the admixture of high, dissonant overtones; whereas a more gradual blow, approximating a push, will never evoke these dissonant elements. Tone-quality, then, depends, when the piano is one scientifically built by a first-class maker, on the "touch" of the player. Let any one strike the key of a first-class piano violently with the end of his stiff finger, with the wrist and arm rigid; then let him produce the most powerful tone possible by means of the "up-arm" pressure. The result will satisfy him of the difference in tone-quality produced in the one case and in the other. The moral of which is, that tone color is produced by touch; that with a loose, flexible hand, wrist, and arm, there may be an almost infinite number of gradations of touch, both of pressure and of modified blows; and that none of them need produce a harsh tone, while, within certain limits, there may be a very considerable variety of tone-quality. The subject of touch, therefore, is shown to be of fundamental and transcendent importance; while the choice of a piano is no less so.

THOROUGHNESS.

BY THAIKON BLAKE.

In this age of hurry and rush, the habit of being always thorough is a most valuable possession, which the laggards say is so seldom acquired for want of time.

It is a laudable and wise ambition to learn something of everything, as far as practicable, aside from some one study well known, but he who knows something of everything without being well up in some one thing, will eventually find out he knows nothing of value. He might be called a jack-of-all-learning and master of none. A smattering of everything is a hindrance to concentration, which alone counts for much at this day. Such advances are continually being made in science and art that it is all the average man can do to keep track of any one branch, much less to fathom the doings of all. Hence it is that a thorough student in the least branch has plenty of opportunities to display and use his acquirements for his own welfare and the advancement of his chosen profession. There is an ever-increasing market for the wares of thorough men, and it is an easy thing to command attention and respect by being thorough, knowing, and doing one thing well. Life is too short to do much more than this, and indeed it is enough.

An ideal worthy of striving after is in being thorough in one profession and knowing enough of the other important ones to appreciate the labors in them, and to keep clear of narrowness, which invariably comes from the total exclusion of all else save one chosen study.

THE MUSICAL RENAISSANCE.

BY E. E. LAYTON.

Who can doubt the opalescent rose of music—heaven-kissed—is a-tine with the morning rays of the renaissance? What better proof than the prominence given in our high-grade literary publications to thoughtful discussions of art and artists? The very literary atmosphere is surcharged with the electric vivifying art idea, and it represents a condition of affairs alike creditable to publisher and reader. Like the doughty color artist of early Florence, our artists of the musical renaissance wield a trenchant and discerning pen, and upon occasion can trace a rhetorical pastorate in strokes graceful and sweet, or, with quill a dance with humor fine they can sketch a scherzo at the expense of some premature critic; they can limn a soulful dirge cheyographic on the demise of some loved art brother, or they can give a learned dissertation—truly *fugal* in its beauty of literary form and logical sequence—on some knotty problem of art. All honor to the delightful tone-artists whose spirits can ascend to heights Parnassian, alike gracefully on delicate resplendent staircase of ivory, or on zephyr-wing of rhetorical grace.

PUBLISHER'S NOTES.

This issue is delayed somewhat owing to the Summer Music School taking up most of our time during the last month.

In this issue appears a full-page description of our latest pieces, from 1468-1620, (exclusive of 1500-1599 which numbers are reserved for cabinet-organ pieces). These pieces are all good and what is said about them can be relied upon. In making your selections for next season don't forget to consult this list, using numbers only in ordering.

We are getting out a new work for beginners, by M. L. Brown, entitled "First Studies in Reading, Rhythm, and Expression." It is a musical instructive work that will interest the average beginner who has had some instruction in the rudiments. It contains 32 pages of pleasing graded work which every teacher will be delighted to use. The author is one of New York's most competent and active teachers of the widest experience, especially in teaching beginners. The work will be sent for 25 cents if sent in advance of publication. The plates are all engraved and proof sent to the author, who is now in London, England. It will be ready for Fall teaching. All who wish to avail themselves of the special offer have no time to lose. See advertisement of work in another part of this Journal.

The work "Celebrated Pianists of the Past and Present," by H. Ehrlich, of which a full notice appeared in last issue, is one no subscriber to THE ETUDE can afford to miss. The special offer will continue in force until it appears. Seventy-five cents will procure the work when published if subscribed for now with cash in advance of publication. We took occasion to present this special offer to the students of the Summer Music School, at which time the original German copy was shown and explained; as a result nearly every student of the school subscribed for it. It is a new and beautiful work of about 180 portraits and sketches of the lives of celebrated pianists. Suitable for presents as it will be handsomely bound. The price of the German copy is \$3.60, from this may be seen what a bargain it is to get it for 75 cents with the addition of American Pianists

GRADE IX of "Mathews' Standard Studies for Piano" is almost ready for press, it will contain the following—"A Study in Thirds," Isido Seirs; "The Nightingale," Liszt; Two studies from Clementi's "Gradius;" Three studies by Henselt; Chord Study by Hans Seeling; Saint Saens-Bach Gavotte in B Minor—Fugue in C Minor of Bach. No. 1 of Kreisleriana of Schumann. In all 30 pages of material for advanced study that could not very well be collected. The piece by Henselt in this issue, "Romance, with Choral Refrain," is taken from this collection. This month will most likely close the special offer for this Grade, and all who desire to avail themselves of our offer of 25 cents a copy postpaid must send in orders this month.

EMBELLISHMENTS, by L. A. Russell, which has been recently issued and over 700 copies sent out as advance orders, has been received by the profession in the warmest manner. It is clear, systematic, and useful. It clears up all the misty and confused points about ornamentation. With it no one need to ask how such and such a trill, mordant, ancient sign, etc., is executed. There is nothing in the whole range of musical ornamentation but what receives a satisfactory treatment in this work. We advise all who have not a copy to get one for reference.

The volume of "Selected Studies of Concione," by C. B. Cady, is in the hands of the engraver. Of all piano studies none equal Concione for melodic flow, and all within range of pupils of third or fourth grade on a scale of ten. This volume contains nearly 50 pages of the loveliest study pieces, with copious notes and exact words

of interpretation. The work will be sent to advance subscribers for only 25 cents cash with order. We hope that the book will be ready for Fall work.

AN INCIDENT.

BY E. E. HENNINGS.

"A pleasant-looking young mechanic, a carpenter, called one evening to ask me whether it would be possible for a man of his age, 27, to learn to play the cabinet organ. Almost unconsciously I cast my eyes over his hands. He noticed the look, and assured me that he did not expect to execute difficult music, his ambition being to play some simple tunes only. I told him in that case I would try and do all I could for him. He was very enthusiastic and made astonishing progress, spending all his evenings, as he told me, at his instrument. It was not very long before he could play all his favorite tunes quite acceptably, which made him feel so very happy that his gratitude knew no bounds.

"One evening I was returning from a somewhat extended walk through the suburbs rather late. The lamps were lighted in most houses, and, having the bad habit of peering over people's fences, from an irrepressible curiosity to see something of the life of the inmates, my attention was arrested by a singularly attractive picture of domestic happiness.

"It was a neat little cottage, new and tastefully built, with a well kept little flower garden in front, and a cozy-looking porch almost covered with creeping vines. Through the half-opened blinds I could see a stalwart young man seated before a little organ, playing a familiar piece, and singing a sonorous bass to a very sweet, mellow soprano voice, whose owner stood beside him with one hand resting upon his shoulder. In the middle of the room, seated upon the carpet, a rosy-cheeked little baby was playing with a white kitten with a blue ribbon around its neck. Oh, you rogue! I thought, as I noiselessly stole away, that, then, was the cause of all your industry and hard work with your clumsy fingers, and you never told me! But you are well paid, and I gladly forgive you, for you are happy!"

TESTIMONIALS.

I wish to say of Mr. Howard's "Practical Harmony" that it is well arranged, logical, and sufficiently detailed to be of value even to students who work alone. It has the spirit of the careful teacher and it should induce the habit of careful thought.

THOMAS TAPPER.

Your "Romantic Studies" (Wilson G. Smith) op. 57 please me very much, especially the "Gavotte Pastorale." You seem to have a special talent for writing Gavottes. I know three of them and they are all original.

FANNIE BLOOMFIELD ZEISLER.

I have just received my June number of THE ETUDE and find it as usual, full of good ideas. Those of us who are remote from musical centers find it an inestimable assistance in our teaching. I circulate my copies freely among my pupils, who do much more satisfactory work than ever before. I hope to send some subscriptions during the summer vacation.

HATTIE M. WARNER.

"The Embellishments of Music," by Louis Arthur Russell, is an excellent and long-needed manual; alike valuable to both the earnest student and conscientious teacher.

HARRIET L. BACKWITZ.

"The Embellishments of Music," by L. A. Russell, has just come to hand. I find that it is a clear, complete, much needed and useful work at a moderate price. It is exactly what Mr. Russell says it is, "A hand-book for the professional musician, the student, and the amateur." Every one will be pleased with it I am sure.

H. A. ROZHNKA.

Received Russell's "Embellishments of Music" last week. I had been looking forward with great expectations for its appearance, knowing the character of your publications. I am not disappointed. I have no hesitation in expressing the opinion that the book will, as it becomes generally known, be adopted as the leading printed authority by the better class of teachers and students. It is very carefully edited. The English is clear and easily understood; it is conservative, and withal, progressive. The various topics are systematically arranged, with heavy type headings which cannot fail to enlist the earnest student's attention at once. References to other writers are made in an affable and courteous manner. All in all, the work adds much to the musical literature of our day, and I am very glad of an opportunity to speak a pleasant word for it.

F. H. LEWIS.

Let me say that your promptitude and efficiency in delivering orders, is remarkable. It is to me, and I am sure to your numerous patrons, also, a source of great pleasure to deal with a house so prompt and so courteous.

F. J. O'CONNOR.

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.

MR. WILLIAM H. SHERWOOD, the eminent virtuoso, has for several years directed the piano department of the Chicago Conservatory, adding there constantly to his already great reputation as a teacher by the number and quality of the artist pupils he has trained. But while he is peculiarly adapted for the work of a teacher and remarkably successful in that field (a field, by the way, which he has not the slightest intention of abandoning) he is no less, but if possible, even more successful as a concert performer. In fact he regards the concert room as his peculiar domain, and in it he calls to his aid his gifts as an analyzer and teacher, often making plain in words to his audiences the works on his programmes that are of special significance. His pianism, magnificent both in execution and interpretation, is too well known to require comment here, but it may be remarked that having been written down some time ago by Rubinstein it has been received with constantly increasing favor by the press and public of America. For the coming season Mr. Sherwood has decided to enlarge the proportion of his time given to study and public performances, and to that end has placed his concert and rental business in the hands of Mr. C. B. Way, Manager, who may be addressed at No. 403 Chamber of Commerce Building, Chicago, Ill., for terms and dates.

GEO. P. BENT CONTINUES TO MAKE GREAT records with the "Crown" piano. Not satisfied with the wonderful record of these instruments at the World's Fair, where 51 "Crown" pianos were chosen by the official commissioners for use in the State and Foreign Buildings during the Fair, and which were so highly endorsed by eminent musicians throughout the country, he is still pushing to the fore, and is making a record during this dull season of running his factory on full time and creating a demand for these instruments. There is no piano in the market to day which is more honestly made and with which more care is taken to see that each instrument leaves the factory perfect in every detail. They are the highest type of high grade piano manufacture, and have a tone which is rich and mellow and a touch which is superb. The aim of this house is to build the best piano possible and sell it at a living profit. It is therefore the piano for the dealer and the piano for the artist.

MR. LEOPOLD GODOWSKY, the celebrated pianist and composer, has been engaged as piano teacher at the Broad Street Conservatory of Music, Philadelphia. Mr. Godowsky is a pupil of Saint-Saëns, and is an artist of wonderful capacity. He has also composed upward of a hundred works that have received high praise from European and American critics. He will give a number of recitals during the concert season.

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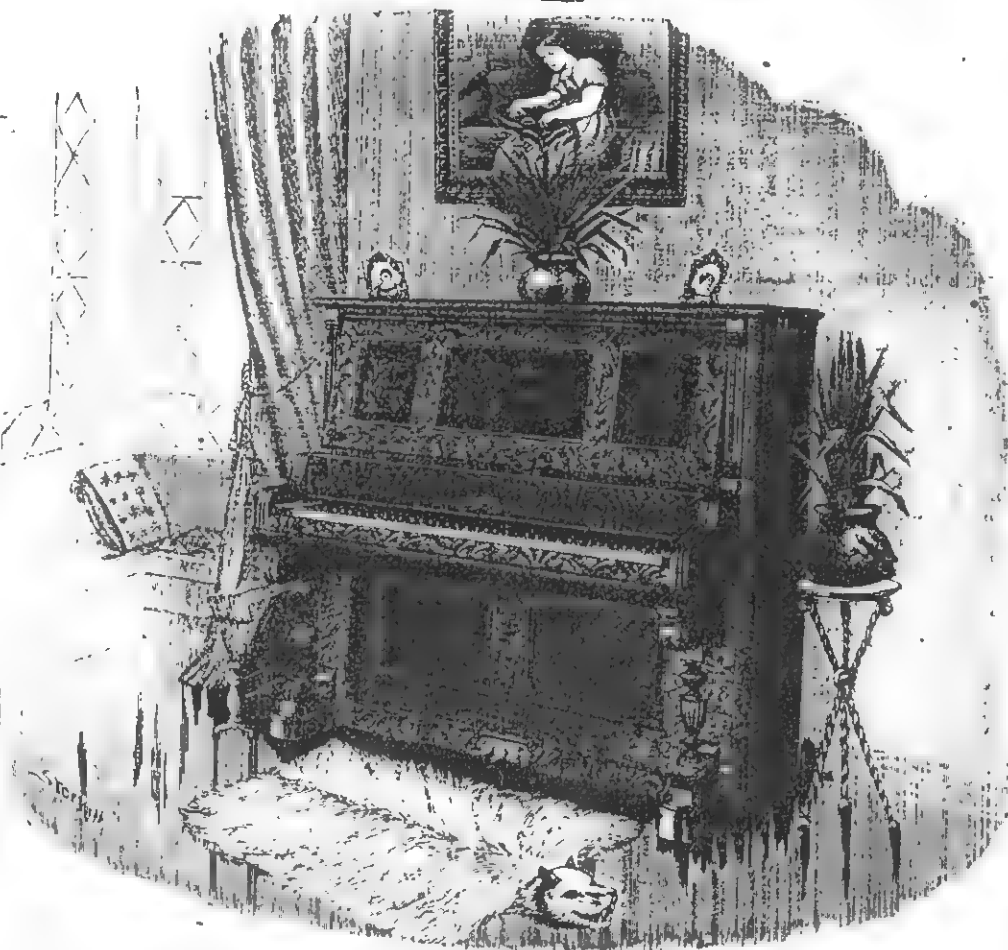
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The successful purchase of a piano requires precisely the same outlay of common sense that is expended on the purchase of any other commercial article. There is no mystery surrounding a piano; its every artistic excellence is capable of simple analysis 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 vendors 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 pierces 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 to 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;

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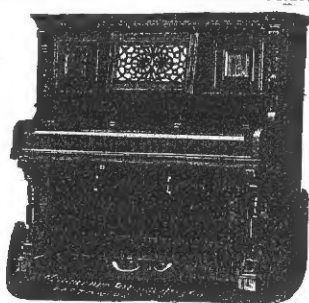
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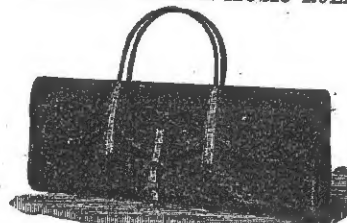
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