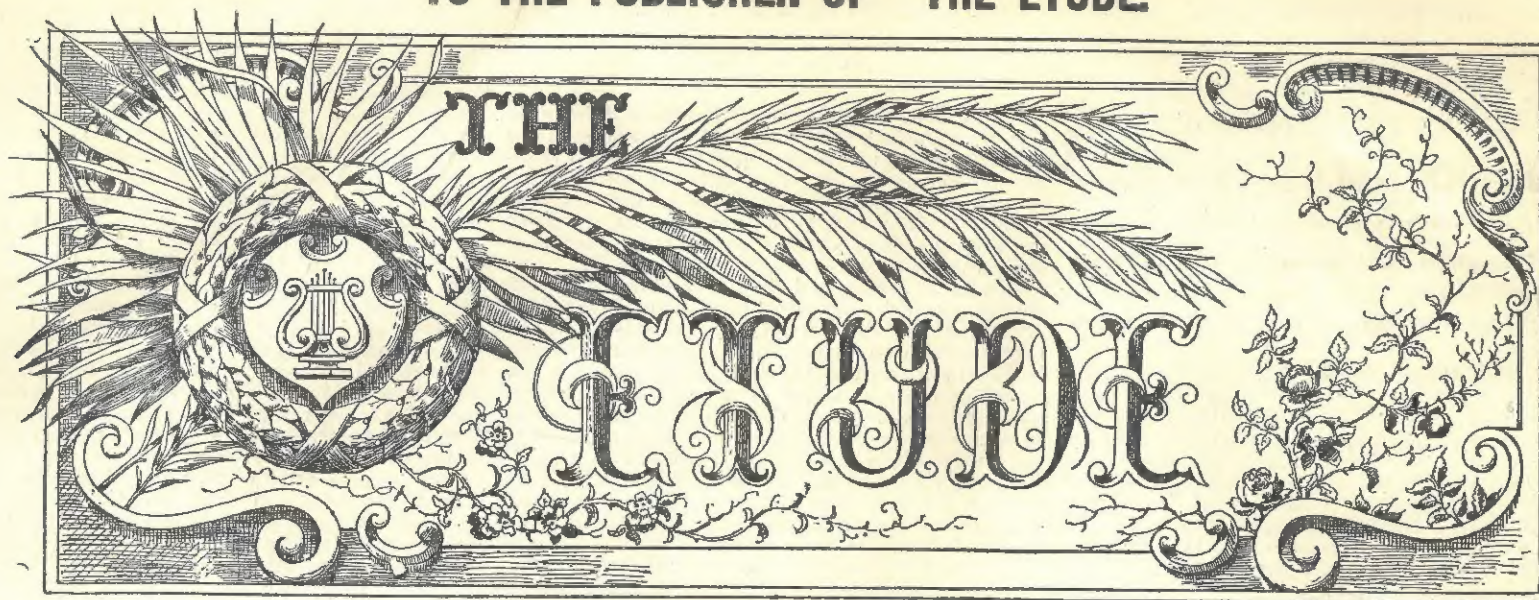


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PHILADELPHIA, PA., NOVEMBER, 1894.

NO. 11.

# THE ETUDE.

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## Musical Items.

### HOME.

AMONG the artists to appear in the Berlin Philharmonic concerts is Mrs. Bloomfield-Zeissler, the American pianist.

CÆSAR THOMSON, the violinist, arrived in this country in the latter part of October and made his first appearance in Carnegie Hall, New York, October 30.

EDWARD BAXTER PERRY left Boston on his annual concert and recital tour the first day of October, to be absent ten weeks in Massachusetts, New York, Ohio, Illinois, Missouri, and Kansas.

PROFESSOR BARTH, the most popular piano teacher of Berlin, teaches seven hours each day and yet keeps up a remarkable repertory. He plays from memory and with a surprising technic.

MR. HUBERT P. MAIN'S collection of some 3000 volumes of sacred music has been purchased by the Newberry Library, Chicago. The collection includes a large number of early New England song publications.

VERY instructive to students will be the course of lectures announced by the eminent critic, H. E. Krehbiel, in New York, on the programmes of the Philharmonic and Symphony Concerts. They will be twelve in number.

THE Apollo Club of New York includes some of the most eminent soloists among its members, and, further, it requires that all its members be re-examined every two years, in order to keep only fresh voices in its ranks. Of course, its work is of the highest standard.

A SOPRANO, Miss Ellen Beach Law, is now before the American public whose range is said to extend to the e of the 7th space above the staff. When it is remembered that Patti's highest note was g, fourth line above the staff, it will be seen what a marvelous range the newcomer has.

MADAME FURCH-MADI, who will be remembered as a

dramatic soprano of the first rank, and who achieved great triumphs, died in poverty in the northern part of New Jersey. She was buried at Plainfield, New Jersey. Only two members of her family were present—a son and a daughter. She was forty-six years old.

WHEN the Boston Symphony Concerts open there will be two violins in the orchestra that will represent \$9000 cash. During the past summer Mr. Franz Kneisel, the concert master, purchased a genuine Stradivarius in Europe for \$5000, and Mr. C. M. Loeffler, who also plays first violin at the same desk with Mr. Kneisel, purchased a similar instrument for \$4000.

THE coming musical season promises to be an interesting one. There will be the Boston Symphony Orchestra, Emil Paur, conductor; the New York Symphony, Walter Damrosch, conductor; the New York Philharmonic, Anton Seidl, conductor; and the Chicago Symphony Orchestra, Theo. Thomas, conductor, before the public. Cæsar Thomson, a violinist who has been ranked with the immortal Joachim and Sarasate, Eugene Ysaye, another Belgian violinist of great renown, and artists of lesser light, are preparing for tours throughout the country.

In addition, the Metropolitan Opera Company, with the De Reskes, Melba, Scalchi, and others of equal note, and the special season of German opera under Walter Damrosch, with such artists as Rosa Sucher, Materna, Max Alvary, Rothmül, Emil Fischer, and Conrad Behrens, will provide for the operatic side of musical art.

There are not so many pianists announcing appearances, but with Mr. Wm. H. Sherwood devoting more time to piano recitals, as he announces he will, there will be an opportunity for piano lovers.

Our readers will notice more items of late concerning books on musical subjects and the enlarging and founding of new libraries. These are healthy signs, and coupled with the increased patronage of high-class concerts show decided musical growth in America.

### FOREIGN.

EMANUEL CHABRIERS, an eminent composer, died recently at the age of 52 years.

ANOTHER part of the "Hymn to Apollo" has been found. It contains twenty-eight lines.

TILGNER'S Mozart monument for Vienna is nearly completed, and is to be unveiled next spring.

SARASATE has had thirty-two watches, given by admirers. Most of them are in the shape of a violin.

It is said that an injunction is to be taken out against "Pagliacci" on the ground that its text is pirated.

THE 100th performance of Mascagni's "Cavalleria" was celebrated at Leghorn with a torchlight procession.

JOHANN STRAUSS, the waltz king, has recently celebrated his golden jubilee. American admirers sent a silver wreath.

It is now reported that there will be Wagner opera at Bayreuth next summer. It was announced that there would not be.

MRS. BLOOMFIELD ZEISLER began her European season October 16th, in Bremen, where she played with the Philharmonic Society.

EDWARD HAUSLICK, after forty five years of service as Professor of Music at the University in Vienna, has asked to be retired with a pension.

A PROSPEROUS season of opera is being given in Alexandria, Egypt. "Favorita" and the "Barber of Seville" are among the drawing cards.

VLADIMIR VON PACHMANN has not been heard in Berlin for many years. He is announced to give three piano recitals there at Bechstein Hall in December.

IN regard to newspaper reports of new operas, Verdi says: "The papers are wrong. It is finished, all is ended. The hour for rest has struck. I am waiting for the last knell."

A VIOLIN concerto by the late Wilhelm Taubert, conductor at the Berlin Royal Opera in William I's reign, has recently been found among his papers by his son, Prof. Emil Taubert.

ON reading that Clara Schumann celebrated her seventy fifth birthday on September 13 at Interlaken, one cannot help thinking how many pearls would have been added to the world's musical treasures could Schumann have preserved his life and health as long as his wife, who has survived him thirty-eight years.

At a recent sale of musical autographs in Berlin the original of Weber's "Invitation to the Dance" fetched \$750. It had been for many years in the market for \$75 without finding a purchaser. At the same sale one of Schubert's songs, "Antigone," was sold for \$120. Poor Schubert would have been glad to sell it, copyright and all, for \$1.20.

GERMAN composers have not been idle during the past year. According to an official announcement (communications of the Society of German Music Sellers) as many as 10 372 musical publications were issued in Germany in 1893. Of these 490 were for full orchestra, 195 for military band, 683 for string instruments, 3242 for piano, and 3976 vocal.

MME. MELBA has accepted an engagement for the coming year at the Opera Comique, Paris. She will receive 1500 francs a night. In New York Mr. Abbey pays her 5000 francs a night, or \$1000. Yet the Australian feels highly complimented in her Paris engagement. She comes here to make money, but she goes to Paris to establish her reputation.

THE oldest singing-teacher in London, Senor Emanuel Garcia, has just completed a new work on his art, entitled "Hints on Singing," embodying the results of his sixty-five years' experience as a teacher. The eminent Professor will be ninety years old in a few months. Of his two famous sisters, the older, Maria Malibran, died many years ago, while Mme. Viardot Garcia, whom Liszt considered the greatest of all dramatic singers, is still active, at the age of seventy-three, as a vocal teacher in Paris.

THE average salary of a member of the Imperial Opera House orchestra is about \$27.50 per month, although a few of the leaders, such as the first violin, first oboe, and two or three others, receive about 30 per cent. more. The Opera band is practically the only symphonic orchestra in Vienna, and the members are also engaged to play under Dr. Richter at the Philharmonic concerts. For this they receive an extra fee of two florins—say, about 60 cents—for each rehearsal, and the same amount for each performance. The average English rate of pay for symphony concerts is a guinea to the rank and file, this including one rehearsal, all extra rehearsals being paid for at half fees. In America, orchestral musicians who do "job" work get \$10 for a concert, including three rehearsals.



## CONCERT PROGRAMMES.

C. F. Stayner, Salt Lake City.

March, Military, Tausig Schubert; Impromptu C. minor, Op. 90, No. 1, Schubert; Minuet in B minor, Op. 78, Schubert; Soiree de Vienne, No. 6, Liszt-Schubert; Impromptu, Op. 142, No. 3, Schubert; a, I Would That My Love, b, Song Without Words, Op. 19, No. 1, Mendelssohn; Trilling of the Birds, Belems; Staccatella, Caprice de Concert, C. Sternberg; a, Poeme erotique, b, An den Fruhling, Op. 48, Grieg; Tremolo, L. M. Gottschalk; Buy a Broom, Wm. H. Sherwood.

The Pupils of Miss Laura D. Henderson, Logansport, Indiana.

March from Ruins of Athens (2 pianos, 4 hands), Beethoven; Vocal Solo, Armorer's Song (Robin Hood Op.), DeKoven; Duet, Loin du Bal, Gillet; Duet, O Joyful Hour, Lichner; Invitation to the Dance, Weber; Duet, Sparrows Chirping, Behr; a, Serenata, Moszkowski; b, Intermezzo and Valse Lente (Ballet Music from Sylvia), Delibes; a, German Song, Tschaikowsky; b, Watcher's Night Song (supposed to be sung in Macbeth), Grieg; c, Valse Brilliant in A Flat, Chopin; Hungarian Dances (2 pianos, 8 hands), Brahms.

By Pupils of Miss Nora F. Wilson.

Valse, Viennoise, Godard; a, Serenata, Moszkowski; b, Murmuring Zephyrs, Jensen-Nieman; Vesper Chimes, Wilson G. Smith; a, Gavotte, from French Suite, Bach; b, Spinning Song, Joseffy; Duet, a, The Lake, b, Hunting Song, D'Ourville; The Two Skylarks, Leschetizky; a, Berceuse, b, Polonaise, Op. 26, No. 1, Chopin.

Piano Recital by Pupils of Miss Minnie T. Scott.

Piano Solo, Second Waltz, Godard; Vocal Solo, My Heart at thy Sweet Voice, Samson and Delilah, Saint-Saens; Piano Solo, March Characteristique, Bohm; Vocal Solo, The Workers, Gounod; Piano Solo, Tarentelle, E minor, Op. 8, Smi h; Song Without Words, Moelling; Tannhauser, Oesten; Aria, from Oratorio Messiah, O Thou That Tellest, Handel; Concert Polka, Bartlett; In the Merry Month of May, Merkel; 'Tis Better So, Vocal, Watson; Serenade, Schubert-Liszt; Polish Dance, Op. 3, Scharwenka.

Newark College of Music, Louis Arthur Russell, Director.

Contralto Song, He the Noblest, Robert Schumann; Piano Solo, a, Prelude, No. 15, D Flat, Fr. Chopin; b, Forest Scenes, No. 6, Robert Schumann; Soprano Song (Waltz), Ecstasy, Luigi Arditi; Piano Solo, Andante from First Concerto, G Minor, F. Mendelssohn; Scenes from Cavalleria Rusticana, by Pietro Mascagni; a, Intermezzo Sinfonico, arranged as an Ave Maria for Soprano, Solo, Violin, Cello, Organ, and Piano; b, Church Scene, Chorus and Solo.

Pupils of Miss L. R. Church, Parkersburg, W. Va.

Tarentelle, Op. 24, Ad. M. Foerster; What the Swallow Sang, C. Bohm; Hope, Lichner; Myosotis, R. Wohlfahrt; Thoughts of Home, Theo. Moelling; Commencement March, F. Behr; The Owl and the Pussycat, Geo. Ingraham; Without a Mistake, L. Kohler; At Play, L. Novara; Heavenly Rest, R. Goerdeler; Moonlight, R. Goerdeler; Mill-wheel Song, W. G. Smith; Reverie at the Piano, W. G. Smith; Concerto No. 1 (last movement), Mozart; Inventions, Nos. 1 and 8, Bach; Variations, Nel Cor Pin, Beethoven; Rondo in D, Mozart; Grand Galop de Concert, Ketterer; Sonata in F, Mozart; Impromptu, Op. 90, No. 4, Schubert.

Piano Contest, St. Joseph Academy, Greensburg, Pa.

Prelude, Op. 28, Chopin; Sonata, No. 6, F Major, Mozart; Concert Etude, Lamentation, Foerster; Il Trovatore, Verdi, Singetee; Concert Etude, Exultation, Foerster.

Piano Recital by the Pupils of Helen M. Gunn.

Overture, William Tell (four hands), Rossini-Gottschalk; Piano Solo, Serenade, Schubert-Liszt; Piano Solo Valse Brillante, Moszkowski; Piano Solo, Souvenir D'Andalousie, Gottschalk; Piano Solo, Gems of Scotland, Rive-King; Vocal Duet, The Night, Mililotti; Piano Solos, a, Rippling Waves, b, Fresh Life, Spindler; Piano Solo, Waltzes, Op. 64, Nos. 1, 2, Chopin; Vocal Solo, Cade La Sera, Mililotti; Piano Duet, Reponds Moi (Dance Cubani), Gottschalk.

Recital by Miss Beal's Pupils, La Porte, Indiana.

Andante, from Sonata in G Major; a, Short Sketch of Mozart's life, b, Minuet, composed in his fifth year; Village Musicians, Von Wilm; Evening, Eyer; The Troubadour, Edward Rohde; Les Angelus, Wilson Smith; Humoreske, Grieg; Gavotte, Fonday; Sailor Boy's Dream, Le Hache; Waltz Op. 39, No. 2, Chopin; Barcarole, Tschaikowsky; Ojos Criollos (four hands), Gottschalk.

## THE INFLUENCE OF MUSIC.

BY DR. W. PEGGE.

Music affects the health to an amazing and startling extent. Many instances may be quoted. A gentleman I met in St. Petersburg informed me quite recently that a medical friend of his had been studying the effects of musical sounds on the ailing ones, and had learned that they modify the circulation of the blood and the activity of the heart in a direct ratio to the pitch and fortissimo of sound; this is technically styled "tone color."

In ancient history, and the sacred works of various nations, one finds numbers of incidents of the influence of musical sounds, and their incalculably beneficial effect upon sick people. There is a record of songs devoted in ancient Egypt to the promotion of virtue and morality in the education of youth. Those records attribute the barbarism of Cynæthe to the gross neglect of music, and the refinement and purity of the manners and customs of the Arcadians to a natural love and reverence for the divine art. From the Hebrew Scriptures we learn that a cure was sought for the derangement of Saul in the harp-playing of David; Pythagoras highly commended music in the treatment of the insane; and Thales found in music his most powerful and effectual means of combating a pestilence which once ravaged Sparta.

Xenocrates soothed insane people by musical sounds, and Theophrastus declared, and held, that even the venomous bites of reptiles were rendered less mischievous by subjecting the victim to the influence of melody. When physicians in the dark ages thought they recognized evil spirits as the cause of disease, music was declared to be the curative; and, again, Martin Luther expressed the same belief, or, rather, had strong faith, when he wrote that "music is one of the most beautiful and glorious gifts of God, to which Satan is a bitter and implacable foe."

One of the kings of Spain was at one time in such a weak and morbid condition of health that his devoted consort almost despaired of seeing his Majesty in sound health again. In fact, he was so despondent that he completely neglected his person, and refused to see or be seen by any of his courtiers and loyal subjects, and great grief and consternation prevailed over all the nation. In the midst of their dismay a happy thought passed through the mind, devoted and faithful, of the King's beautiful consort. Farinelli was then a famous singer, and him she commanded to appear at the palace, and also several other artists, together with the private orchestra which only performed in the palace, but which now had been long inactive, owing to the mental alienation of the King.

The Queen desired Farinelli to sing and the other artists to perform, which they did—alternately, of course—the performance taking place in a large chamber adjoining the suite occupied by the King. The effect was almost magical. His Majesty remained quiet, listening, for two or three hours, and at last, during an interval of the performance, sent an attendant commanding the presence of the artists who had taken part. When they appeared before him, he bade them to ask him for any favor in reason, and he would grant it. Farinelli besought the King to permit his attendants to dress and shave him. After this was done, the royal sufferer evidently felt better, and then Farinelli implored his Majesty to allow his loyal subjects to see him walk out in the great gardens daily. The favor was heartily granted, and from that day dated the rapid convalescence of King Philip of Spain.

That enchanter of the world, grand old Stradella, by the rare magic of his voice on the evening stillness of San Giovanni Laterno, arrested the steel of his would-be murderer and Italian bravo. The assassin's uplifted hand, about to strike the blow that would have robbed the world of one of the greatest geniuses that ever lived, sank harmless by his side as he listened to Stradella's glorious tones, and emotions so completely overpowered the would-be assassin that he bowed his head and wept aloud. Such was the influence of music, even upon that fierce, rugged nature.

## SOME METHODS OF POPULARIZING SONGS.

MR. COWEN, the song writer, has been interviewed, and he tells some curious secrets of the trade which, however, are not peculiar to the English, you know. In the good old times, the palmy days spoken of by old fogies, when a singer of repute sung a song success was assured to the composer. Rival publishers, keen eyed and animated by the demon of competition, found in this fact a hint, and there was inaugurated the "system of indiscriminately giving royalties" for the singing of a song. Mr. Cowen informs us that in order to advertise a song the publisher will pay a fee to Mr. Brown or Miss Jones every time the artist sings the song. Then there are second-rate artists, especially women, who like to have songs "expressly written" for them, and as there is also bitter competition among composers, who are

superfluously over-abundant, the ambitious singer is gratified, with the result that the public is tortured by mediocre singers and mediocre songs. It is a curious fact that when a song bears on its title-page the legend, "sung to rapturous applause by the famous Jenny Squallini," it attracts public attention to the point of popularity; and, in addition, when Jenny, night after night, insists on singing the song for which she is paid, she creates a false popularity which soon is changed into the real article. Obstinate repetition is accepted as if it were enthusiastic demand, then follows ovine obedience to a leader, and the composer of "Perch on my Finger, oh! Bird of Love," or the "Pansies are Drooping o'er Dear Dora's Grave," wakes up to find himself famous. The method is not unknown in this country, and there are not a few bad singers who will refuse to butcher a new song unless they are paid for it. Mr. Cowen is an optimist, and he believes that the time is coming when the publishers in self defense will be obliged to combine and refuse to pay royalties to any singer, great or small. Singers, however, are not to be defied, they are a power in the world of music, and each is an autocrat in her special large or small world. What would become of the composer if a Singers' Protective Union were organized, and if singers refused to sing the songs of those composers whose name was in the black list? Composers should pay and not criticise singers.

## JESTS THAT INSTRUCT.

A FACT.—Just before a rehearsal of an amateur orchestra in North London, a gentleman—a tenor trombone player—applied to the conductor for membership. From his tall talk, and especially from the magnificence of his instrument, the conductor thought he had a great acquisition to his forces, but he wished to hear him take part in the rehearsal before giving a decision. In one piece there were several bars marked pp, but the tenor trombone was played loudly. The conductor pulled the band up sharply, and, not wishing to be personal, simply remarked that the passage was marked pp, and should be so played. A second attempt was made with a similar response from the trombone. There was no help for it, so the conductor had to say that the tenor trombone player was playing very loudly, though the passage was marked pp. That individual replied, "Yes, it's marked pp, and I am playing 'pretty powerful,' ain't I?" The members of the orchestra roared, and the tenor trombone disappeared forever.

\* \* \* \*

SOUSA tells a funny little incident concerning the indiscriminate use of the word "professor," so obnoxious to all real musicians. When in the service of the United States as director of the Marine Band, when he was ordered South to participate in some national holiday festivities, the Committee of Arrangements requested him to give an evening concert on the hotel rotunda. Such was the public interest that the crowd jammed in pell-mell and upset the music racks. Mr. Sousa told the chairman that unless his men had more room there could be no concert. Thereupon the chairman mounted a stool and shouted: "The Professor says that the Professor and his professors will be unable to furnish any music, ladies and gentlemen, unless the Professor and the Professor's professors are relieved from the present pressure." There was a frantic scattering, and the "professors" played without further hindrance.

## WORTH REMEMBERING

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



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I must express my great pleasure in Mr. Mathews' new piano book in ten grades. It is the best book that ever came into the piano teacher's hands. Mathews' has brought light out of the chaos of piano instructors and pieces. Every grade contains the lessons appertaining to it, besides a list of classical and popular pieces of the same grade. Every piano teacher must have it, to succeed. Mr. Mathews, as well as Mr. Presser, the publisher, have given us a boon for which we cannot be too thankful.

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MRS. M. K. BRANHAM.

I have received Mathews' "Graded Studies," and after carefully examining it, find the work to be an admirable addition to the preceding parts. Mr. Mathews certainly deserves credit and praise for presenting such a splendid graded work to the public, and every conscientious teacher ought to examine and make use of it, as it advances the scholar very rapidly, also produces good players.

E. SPOHR.

I am very much pleased with the "Graded Course of Studies" by Mathews. It is just what is needed, and I, for one, will adopt it in my future work.

ADDIE F. LEE.

I am delighted with the "Graded Course;" it is by far the best collection of melodious studies, and the best selections for equalizing the work of the two hands that I have ever seen. They seem to please the pupil immensely.

MRS. GEO. WILLIAMSON.

## COURAGE IN MUSIC.

BY JEAN HARAS.

"To thine own self be true,  
And it must follow, as the night the day,  
Thou canst not then be false to any man."

From the very beginning of our musical career, much courage is required to stumble on through the wearying labyrinths of scales, exercises, arpeggios, etc., which seem apparently endless, and absolutely futile. (Of course, we are speaking now of the ordinary musical student, who is not particularly gifted to any especial degree.) But gradually, or in some cases suddenly, there comes the awakening. Those dreary miles of monotonous scales were leading, though we did not know it—leading us to the ascent to the glorious Temple of Music, which was, before, so far above us we could not even see it. Then, suddenly, from afar, it bursts on us in all its full glory. We hear the marvelous strains issuing from its portals; we see the gifted attendants worshiping at its shrines with such ecstatic delight that some spark of their enthusiasm reaches even us, so far below in the dark and mist, and we too fall on our knees, and vow a lifelong devotion in unswerving, unalterable service to that glorious goddess, Music. We will rest not day or night until we too have climbed that steep ascent, and gained a right of entrance to that wondrous temple, where we may minister with the chosen ones whose melodious strains so stir and rouse us, as we hear them faintly through the distance. Thus our vow is made. Henceforth we are the eager and willing slaves of music; and so we set to work—bravely and cheerfully. The ascent is not so difficult, after all we progress faster than we expected; the flush of that first enthusiasm is still upon us; though glorious melodies still reach us, inspiring us with hope and zeal and determination. Alas! we are still *too far off* to see all the difficulties that lie in our way, the hidden pitfalls that stretch between us and our goal. But we see them at last—when we have climbed *high enough*. Yes, we see them, and realize them fully in all the bitterness of our disappointment; and we confess to ourselves that, in spite of our utmost efforts and our most untiring endeavors, we can *never* (at any rate in this world) reach those portals that seemed so near and so easily attainable at the commencement of our journey. At this crisis, this turning-point, which comes, I believe, in the life of every earnest student, when the utter impossibility of attaining the ideal is realized for the first time, in all its unyielding, uncompromising distinctness, who shall say courage is unnecessary?

Aye, it is the lack of courage, of the finest, truest courage, even the courage against *ourselves*, that causes so many, overwhelmed by the mighty requirements of music, to give up in despair and turn back to the darkness and mist again, to say: "It's no use; I've no talent; I can never be a musician. I've just got far enough to see how little I do know, and I can never get any farther; so I shall give it up."

And it is to those who are just about to give up and turn back we would say: Stop, pause one moment, and think.

Is all that toil, all that labor which you have hitherto so ungrudgingly bestowed on your ascent, to go for naught? Is all the money expended by your parents on your musical education to be simply thrown away as *wasted*? Are all the hours which you have devoted to your practice to represent nothing but time ignorantly or wilfully misspent?

You may never be able to reach your ideal, but you can get nearer and nearer to it—slowly and painfully, perhaps, but nearer nevertheless.

So, then, take courage, and struggle upward, and you will find that, even here, rewards will come. For though Music is a stern, unbending mistress to all cowards who waver and are faint-hearted, and shuts her doors relentlessly against the false and fickle, she is very tender and pitiful to all her true disciples. She does not demand wondrous capabilities from those not endowed with them; she only asks for true-hearted faithfulness from all who volunteer in her service.

Low down in the ascent as you may be, there are others yet below you, and others again just commencing the toilsome climb; and their eyes are upon you, and if you turn back, who shall blame them if they too lose heart, and follow your example. You will be held responsible for their defalcation. Then, lend them a helping hand; smooth away their difficulties as far as you can, and let them profit by your experience. Interpret to them the messages which you hear, but which will not reach them unless you transmit them. You will find that by so doing you will imperceptibly raise yourself, and you will be nearer the goal than you thought.

You may be a minister of Music, and you may convey her whispered teachings and do her works, and, in the words of Mrs. Browning:—

"So others shall take patience, labor, to their heart and hand,  
From thy hand and thy heart and thy brave cheer,  
And God's grace fructify through thee to all."

There is a demand for courage against a class of "friends" I mean those dreadful people who are "so fond of music," and who always implore you, "Play us

something, please do—it will be such a treat;" and perhaps, if you do not know them, you believe them, and sit down to give them of your best—the work of which you know you are most capable of giving a finished rendering. They also sit down, but not to listen. Oh, dear no! The "treat" for which they so earnestly begged was not a *musical* one. It was only the opportunity to unloose the flood gates of their conversation, and let forth a voluble torrent of gossip and scandal, which is shielded so admirably by your impassioned fortissimos, and which sinks sympathetically to an audible whisper with your tenderest pianissimos. (The marvelous effect of a *sudden* change from *fff* to *ppp* in such cases is well known, and the results are often more amusing than edifying.) And when, at last, they become aware, by your seeking a seat, that you have finished, they exclaim gratefully, "Oh, thank you. That's a very pretty piece. What is it called?" "Beethoven's 'Sonata Appassionata,'" you reply defiantly. "Oh, very pretty. I hadn't heard it before." And then the stream of conversation flows on as fluently as ever over your indignant head, and you quietly subside to nurse your wrath in silence. It is very hard to be patient with people who call Beethoven "pretty." And these same people will listen with breathless attention to a sentimental ballad of the day, in which some idiotic couple meet in the first verse, quarrel and part in the second, while in the third, one is left alone, lamenting the quarrel and fickleness or decease of the other, who has presumably either married some one else or died (it is not quite clear which) during the playing of the symphony between the verses. And rounds of unbounded applause will greet an effusion of this kind, and probably an insistent encore be demanded.

Believe me, Music has as much need of its missionaries, aye, and its martyrs, too, as religion; and it is given to every student to be the former, if not also the latter. Music should be as sacred to us as our religion; they are so closely connected! and we should resent any insult to the one as to the other. All students have the privilege, nay, the sacred duty, of teaching (humbly and reverently and to the best of their powers) others to know and recognize *good* music, and to distinguish it from bad; to set before others, continually, such a high standard that theirs is instinctively raised, and their perceptions of the beautiful almost unconsciously become clearer.

But to do this needs tact as well as courage. You cannot *force* people to be musical, any more than you can compel them to be religious. You must lead them on gently and by degrees. You must study their individual tastes and strive to satisfy them. To those who care most for dreamy, sentimental love-songs, play Mendelssohn's Lieder and Chopin's Nocturnes. To those who prefer dashing marches and fiery polkas, etc., play Chopin's Waltzes and Mazurkas, Schumann's Novelties, and Grieg's Humoreske and Volkslieder; and for those who evince a tendency to hymn-tunes, select gems of Handel, slow motifs of Beethoven, and melodious excerpts from Haydn and Mozart. Show them how nobler minds have treated the same subjects which they so admire in the feeble fripperies of what is termed "popular" music. You will soon find, if you are faithful and persevering, that your efforts will be rewarded. Instinctively their tastes will be raised, and almost unconsciously to themselves they will learn to love the truly beautiful, and the old favorites will appear insipid and distasteful, and finally intolerable. *That alone* will recompense you for your courage, and be sure their eternal thanks will follow you for having taught them in some small way how to "refuse the evil and choose the good."

And do not think that you must necessarily be an accomplished pianist or singer before you can do anything to advance the "cause." You need not play like a Paderewski or compose like a Beethoven before you can be a musician. If you can only play a simple sonatina by Kuhlau or Steibelt, nay, even if you cannot do that, even if you cannot play a note, you can still be a "musician." You can love and worship the beautiful as interpreted by others; you can give your encouragement, your influence, and your support to all those striving to present the great truths of Music to the world; you can interest yourself deeply in all matters musical; and, above all, you can strenuously set your face against all impostors and false teachers, and condemn openly and resolutely the empty trash and tinkling rubbish which so many admire as the highest embodiment of art. There is no one too weak or feeble to do *something* for the cause of Music; and it is the duty of all who have in the smallest degree tasted of its delights to do their utmost to induce others to come and find refreshment in that never-failing stream. But all who thus strive to labor for the better appreciation of Music must be prepared for slights, misunderstandings, and indifference; they must arm themselves for the fray with an invulnerable mail of courage—courage which shall render them proof against all attacks of the enemy, and which will enable them to "endure to the end," and to win the reward of those who have been "faithful unto death." For, let us all remember, "Life is meant for work, and not for ease; to labor in danger and in dread; to do a little good ere the night comes when no man can work" (Chas. Kingsley).

—The Keyboard.



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## HINTS AND HELPS.

WHEN I am engaged upon anything that absorbs my entire attention, I carry a little musical note-book about with me, and jot down roughly any idea which may occur to me; and I have found the plan useful. When I am composing I never lose the thread of it. Morning, noon, or night, even at meals, I am unconsciously occupied with it. This goes on until the work is finished.—*A. C. Mackenzie.*

\* \* \*

There is one thing absolutely indispensable to the success of a composer, and that is a thoroughly good musical education, without which no one, however gifted, can hope to make a name.—*Vito Marini.*

\* \* \*

If you can convert an enemy into a friend you have gained a wonderful strength. But whether you can win him or not, you can use him to your own advantage, even in what he says or does through hatred and spite. Goethe says, "I have always paid attention to the merits of my enemies and found it an advantage."

\* \* \*

"The Italian is a singer, the Frenchman a virtuoso, the German a musician. The German has a right to be designated exclusively as musician, for of him it may be said that he loves music for his own sake, and not as a means simply to delight, or to attain money, or notoriety; but instead, because it is a divinely beautiful art which he reveres, while if he yields himself up to its service, will be all in all to him."—*Wagner.*

—I have taken the trouble to compose singing music for the piano, for I think music should touch the heart.—*Beck.*

—Rossini was once asked which style of music he most preferred. He replied: "I know but two styles of music, the good and the bad, and I most prefer the good."

—Remember that nothing you can get or become is too good for your pupils. The "poet in them" will respond to the life and vigor of your own touch upon the essentials.

—Music might be, if it would, an art of sensation; it could thrill the masses, and make crowds delirious; the voice passes, it makes itself a statue; immovable and silent it remains.—*Saint Saëns.*

—"I am horribly nervous when playing, and no matter how often I play it is always the same. I think every artist is; the mere fact of knowing a great audience waits on your labors is enough to shake all your nerves to pieces."—*Tuderski.*

—The pleasure of music in the home does not then depend so much upon the talent of the child as upon the handling of that talent. From the very first let teachers and parents veto "excuses," accustom the child to do his then best without this foolish talk, which is really but a weak way of begging compliments.—*E. Mendel.*

—If one would accomplish great things he must plan great things; to plan great things you must have a great mind; to have a great mind you must have great thoughts; great thoughts will come from close study and profound meditation upon the lives and characters of great men.

—Music-teachers have much to try them, but a good music-teacher will not allow his annoyances to manifest themselves at his work. It is good for him and for the pupil that he at least put on the appearance of cheerfulness, if he has not the real thing just at hand. Good nature is contagious as well as disease. "A light heart lives long."

"Every difficulty slurred over will be a ghost to disturb your repose later on."—*Chopin.*

"Cheerfulness is one of the graces every artist should cultivate, and it should be developed and increased. The fact that few men can do their best work unless a cheerful spirit animates them, should be sufficient reason for setting in motion every cause which produces such a spirit."—*Somethal.*

"Music is an important element of modern culture, a refining social influence, a subject about which few cultivated persons now-a-days are willing to be thought ignorant or indifferent, an art which in one way or another actually interests more thousands of people, more occupies their thoughts, more ministers to their enjoyment, than any science, or than most branches of literature and learning."—*Dwight.*



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### TWO LESSONS OR ONE LESSON A WEEK?

BY E. VON ADELUNG.

In America it is customary to engage lady teachers for children who shall learn how to play on the piano. The prices of lady teachers vary a good deal—from twenty-five cents up to two dollars a lesson.

After the child has been under training for about three or four years a male teacher is engaged "to do the finishing."

Whilst the average price of lady teachers may be set down at one dollar, the price of male teachers (who charge from one dollar up to five) averages two dollars.

The services of lady teachers are generally required for twice a week; those of male teachers only once a week; obviously for economical reasons, so that the monthly or quarterly expense may not be increased. The male teacher receives twice as much and is therefore expected to teach twice as much as a lady teacher.

In Germany, where the prices are fifty per cent. lower, the same custom prevails, yet the result of the teaching is very different from that in this country, although in both male teachers are generally graduates from some conservatory, and their teaching is as competent and thorough on this side of the Atlantic Ocean as it is on the other.

Yet the same cannot be said of lady teachers. Whilst here a few of them are no doubt fully competent to teach, being excellent performers themselves, the majority of American lady teachers is just the reverse. Their knowledge in the best cases amounts to the capability of reading notes correctly and understanding rhythmic divisions. Circumstances have forced them to grasp piano teaching for a living. Having received very little instruction themselves they launch into the whirlpool of the public as well as they can, for you cannot expect of them to teach what they themselves have not been taught.

In Germany, where there are ten conservatories to one here, where access to good concerts and theatres is had for a trifle and therefore within reach of all classes of the population, where furthermore the price of a first-class teacher is not quite a dollar, tuition is altogether far more thorough than in this country. Musical libraries, which are here exceptions, are there the rule, and thus sheet music as well as works on music are accessible to every one, either entirely free or for a nominal charge. When parents residing in Germany decide on the change of teacher and engage a professor from some conservatory, that professor finds his pupil well prepared, and all he has to do is to continue the work of his predecessor, the lady teacher.

Not so in this country. With very few exceptions the new male teacher finds his pupil (who, if a young lady, generally thinks herself perfection and only wishes to be known to have taken lessons from such and such a professor of high repute) wholly unprepared for serious work; his knowledge very superficial and defective, his touch faulty, his will power undeveloped, his imagination and pretensions however "overflowing."

The pupil being in this lamentable condition must be first enlightened without being disheartened; he must be taught to practice, to count, and, above all, to think; to understand why such an exercise or such a study must be practiced in such a manner and not otherwise.

Next the teacher gives him a new piece some grade or grades easier than that rattled over in the first lesson, and explains its construction, its usefulness, and its beauties.

Under these circumstances the progress under the new teacher cannot be but slow; bad habits have to be relinquished, silly notions to be discarded, and music to be appreciated not for the player's or the hearer's sake, but for its own, for its wonderful influence on the nervous system and the impression it leaves on the musical mind.

No wonder that sometimes both pupil and parents become disheartened and blame the slow advancement on the teacher!

The task of the teacher is then indeed a hard and difficult one. He has to become drill-master instead of lecturer, as he ought to be. All explanations and exhortations are in vain. The pupil does neither practice nor

count correctly; a whole week goes by and a whole week is lost. Henceforth exercises and studies are practiced under the supervision of the teacher, and no wonder that the lesson time has passed before a new point was made or a new task given. Little does it differ if the object is a piece instead of an exercise. Then the notes are wrong and so are time and fingering.

*But the longer wrong notes, wrong time, and wrong fingering have been practiced, the longer time it takes to correct the mistakes.*

That is one weighty argument why the male teacher should be engaged—at least for the first year—for two lessons a week.

Even if the pupil is earnest in his work and might advance nicely with only one lesson a week, is it not easier for him to have the teacher come twice, to be reminded of items which have been forgotten and to be able to ask questions about matters that have sprung up since in his mind?

Then, as the material increases from month to month, as when new exercises and new studies have to be learned whilst some of the old ones must still be repeated, when new pieces have to be studied whilst some of the former ones must be perfected or committed to memory, is not the advantage the pupil derives from two lessons a week against one only self-evident? For it cannot be expected that the teacher can rehearse every time exercises, studies, and pieces; he therefore must trust the pupil with the faithful execution of the greater part of the task given him until he finds time to examine that part. To all this will be added, in course of time, instruction in the history of music, reading at first sight, transpositions, and modulations, formations of melodic and harmonic progressions, inquiries into the different forms of pieces, critical comparison of different works of the same authors, etc.

Indeed, who can say: so far and not further. One pupil is satisfied to be taught a fine execution of classic and modern pieces; another wishes to be able to improvise, nay, to compose; still another is anxious to become a good teacher. But the teacher's duty it is to pave the road to all that by a thorough tuition of the elements of both practice and theory, without overtaxing the pupil's mental faculties, to make him more and more interested in his own work and to become thorough in all he undertakes.

### A RIGHT BEGINNING.

If music is studied at all, it ought to be studied thoroughly and from the very first. Parents are apt to think that anybody can teach a child, and that any sort of piano is good enough for a child to practice on. No mistake can be more fatal. A child who is fit to be taught at all should be taught by a capable musician, with intelligence enough to make the groundwork not merely superficial, but solid, and not only solid, but interesting. A great deal of the preliminary study of music is not at all interesting, unless the teacher thoroughly understands, and takes the trouble to make the child understand, the infinite and complicated beauty of the science of harmony, in opposition to the dullness of mere strumming. Then the little soul, should there be a musical soul, will soon wake up, will comprehend the why and the wherefore of the most wearisome of scales and the hardest of exercises, and conceive an ambition not merely to "play a piece," but to become a true musician. And here let me enter a passionate and indignant protest against the habit which ill-conditioned guests indulge in and weak hostesses permit, of talking during music—a solecism in good manners and good feelings, which, whenever it is found, either in public or in private, should be put a stop to, firmly and remorselessly. If people do not like music, they need not listen to it; they can go away. But any person who finds himself at a concert or in a drawing-room where music is going on, and does not pay it the respect of silence—total silence—is to be severely reprimanded. And whosoever, in any public room, sits by and does not remonstrate against such behavior, or, in a private room, connives at and submits to it, is—let me put it in the mildest form—a very weak-minded and cowardly person.—Miss Mulock.

"To kindle and nourish in the minds of men that enthusiasm for the beautiful which is nearly allied to the good, that is the task which every artist has to set before him."—Liszt.



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## WAYS AND MEANS, AND—RESULTS.

BY F. HERBST.

THE highest ideal of the music teacher is to have pupils who appreciate music as an art, and to give these pupils as much technique as possible, so as to enable them to interpret this art to the public. The good mechanic is careful to adapt his tools to his work, and if necessary, to invent new ones. So it behooves us to carefully inspect the means we have to attain our ideal.

At the very beginning we have to choose between two things: Shall we try to develop in our pupils their own individual perception until they consciously, and with all due reverence for the masters gone before, are essentially different from any other artist; or must we endeavor to hold them to the straight lines of imitation of one or more great performers, trusting that their individuality is strong enough to differentiate them in spite of the teaching they have received? There is much to be said on either side of the question, but the larger weight of testimony seems to favor the first alternative.

The next question is, shall we employ a private teacher, or send the child to a conservatory? This is necessarily harder to decide; in the first place, because the position and experience of a teacher will influence his testimony to a certain extent; in the second place, because there are several qualities of private teachers as well as several qualities of conservatories. This last point it is useless to discuss, since each case must be decided on its own merits.

The private teacher has undoubtedly a better chance to so differentiate his methods and systems, as to bring out the best that is in each pupil; and all thinking teachers will acknowledge that it is practically impossible to teach even two pupils alike.

This individual differentiation of methods is of course impossible in a music school, since all pupils must be treated alike. On the other hand, the close association of scholars in a conservatory will stimulate the ambition of each one, and as a result there will be more work done by each pupil, and be done more carefully, than this same pupil will do under a private teacher. It goes without saying, that this does not apply to any teacher whose national reputation, prices, and personal standing saves him from pupils who will not do or try their very best.

The question now presents itself this way: Can we expect better results from individualized methods, in spite of less practice; or will the larger amount of practice enforced by the conservatories do more than compensate for the generalization of the course of study? Again the personal circumstances of each case must determine the decision.

The very best results, according to my opinion, will be secured by a combination. Put your child under the best private teacher who can be found, for the first few years, or until ready for college. Then apply conservatory methods until the college work is finished; and then, if the inclination and talent of the pupil warrant it, let the study be finished under a private teacher of the highest rank.

It will readily be seen that the advantages of both systems are thus secured; and there are no disadvantages, except these two doubtful ones: changing the teacher and perhaps changing technical methods. Painstaking work by the first teacher will prepare the way for hard work at the music school; and hard work at the music school will strengthen the capacity for, and increase the appreciation of, the delicacy of the finishing work of the master.

Deceit never pays in the long run. A pupil who pretends to carry out the instructions of a teacher, when she knows she has not, is cheating herself more than the teacher. A teacher who pretends to pupils and patrons to be able to do more than his qualifications warrant, will sooner or later come to grief. Such work is building on a sandy foundation, and will eventually fall in ruins.

"All musical people seem to be happy. It is the engrossing pursuit, almost the only innocent and unpunished passion."—*Sydney Smith.*

## "EGOISM."

BY "EDWARD A."

You have all met him—the individual in whom the *ego* bristles out at every pore in much the same proportion as do the quills of a porcupine. Well, this individual of whom I am about to speak, possesses enough of that commodity to supply two porcupines, a really talented person, who has traveled much, who has an excellent memory, and can tell you of all the important personages he has ever met, and all the important places he has ever visited, who has a good command of the Queen's English, has a great fund of stories at his tongue's end, and withal, has actually written a book. Now, add to this list of qualifications a fine presence, and may I not ask, "Is it any wonder such a man becomes conceited as well as lionized?" Being a musician, this gentleman is rather exceptional in his qualifications, for, as many are aware, the musical tribe of earthly Gabriels are often a trifle one-sided in their attainments. To be sure, they know a great deal about music, but it too often happens they know very little about anything else, thereby are frequently regarded as geniuses. Well, this particular individual had studied with some of the leading masters of this country and Europe, and knew many other great artists and teachers, either personally or by reputation. One day, at the tea table, his opinion was asked regarding several of these teachers, whose names are known and mentioned a hundred times where his will never be spoken. Would you believe it, with a majestic sweep of the hand, and in one short breath he completely demolished them, reputation and all, and over their shattered graves he erected his own ego, personality, as a monument of respect, à la memorium. It was *his* opinion that the best teachers are seldom mentioned in print (sic). The thought occurred, what a highly flavored fruit this will be to us poor fiddlers, who have to pay for our "ads" at so much per line, and who are obliged to live on the bread and butter of actuality. But this gentleman is really quite an artist and a good teacher withal, possessing, as he does, a superb voice, and knowing well the art of getting good work from his pupils at the rate of six dollars an hour, but with this *ego* precipice overshadowing all, so calmly, small fry are completely squelched, and for their peace of mind no less perhaps than for safety they decidedly prefer to stand from under. At another time, over our teacups, Haydn and Mozart were condemned as "childish and frivolous," and he "had no use for them." You see there is not much left to live for upon this old earth, when a person reaches such an exalted condition that he can find little or nothing to enjoy in such music as Mozart and Haydn have bequeathed to us as monuments of their greatness. For want of a better illustration to my text, I continue using the same theme. It was suggested, that when this gentleman died, if he should be so fortunate as to enter heaven, he might find Haydn and Mozart there, and they would perhaps recall all he had been saying about them, and his reception might not, therefore, be very cordial. Witness the colossal Columbian magnificence of his reply: "If I enter heaven and associate with such men as Beethoven, Schubert, Schumann, and Chopin (the very words), I shall not care much about the others" (*ego*). Ye gods, par excellence, but suppose that Beethoven, Schubert, Schumann, and Chopin should object to this mortal's participating in their immortality; what then—Hades! How these self-made men do condescend to worship their maker! But, my dear musician friends, when you are in the presence of King Ego, be not afraid, remain yourself. There is *something* in you worthy of commendation, though it may not appear at this great (?) moment of your life; but be not discouraged. Keep right along with your work, doing the best you can. Your own ego, individuality, can best assert itself by what you do, rather than by what you say, and, above all, fall not into the error of too great self-conceit; reserve just enough for your self-respect, and you are stronger than you think.

"Those who are resolved to excel must go to their work, willing or unwilling, morning, noon, and night; they will find it no play, but hard labor."



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## ODDS AND ENDS.

BY THALEON BLAKE.

ALL good players must have practiced well.

\* \* \* \*

Practice makes perfect only so far as one approaches perfect practice.

\* \* \* \*

It has been said many times in THE ETUDE, yet it needs to be repeated occasionally still for the benefit of those parents who do not know it or may have forgotten it, that, if they desire the best results from the money and time put into their children's musical education, they must first and always procure the best teachers, and then assist them as much as practical.

Parents who know nothing whatever about music, nor of the material aid they may be to their children and the teacher, are often willing to help if they knew what was expected of them. It is a wise plan for the teacher to get such help by telling the parents their duty.

\* \* \* \*

The best teacher is cheap at any price. When parents learn this the thermometer showing the average standard of music teachers will go up and stay up. May that time come soon! It may be one of the beneficial results of music being taught in the public schools. Young men and women twenty-five years hence will know something about music, if only a mite, wherever music becomes a required branch of public instruction. This will favor the cause of music and music teachers.

\* \* \* \*

The public and the press, wherever they indiscriminately notice and praise home talent, stand in the way of such teachers who hope to increase their pupils' ambitions by having praise bestowed only on superior talent. Teachers complain of this in towns and villages, of course, much more than in larger places where trash is not so easily tolerated and good models usually within reach. This evil can be cured only by the further spread of higher musical culture among the masses.

\* \* \* \*

When parents do not care to have their children learn more than a few showy "pieces," an honest instructor, true to himself and his art, must either convince the parents of their misapprehension of music and then teach according to his own ideas, which he had better do at all times, or let them go elsewhere for instruction. I do not believe a teacher derives any good from accepting such material into his musical family. Especially is this true when the teacher is struggling for recognition. He will gain in the long run much faster by teaching nothing but the best to only such pupils who are worthy and earnest.

\* \* \* \*

A German professor in an American College of Music recently gave me his opinion of his students. He said they all want a great deal in a short time, and are not content to master as they go if it requires a long or slow course. While this is not a fair statement of the country through, it is not far from the truthful condition of things in many places and communities. This teacher is not the only one who has had experience in teaching, both abroad and here, whom I have heard express similar views. A great many foreign born and educated teachers criticize American pupils as those who delight rather in being brilliant than thorough.

\* \* \* \*

Of course, in the eyes of the critic there is a vast gulf between brilliancy and thoroughness. Oftentimes a brilliant pianist may be the more popular of the two, but a thorough one is nearer greatness. However, the artist must possess both qualities.

\* \* \* \*

My opinion of American musical students is somewhat different on this line. While one must confess to frequently meeting persons having real talent and much ambition, who are not what they might be after a number of years of hard study, I believe the cause is not a systematic striving after effects rather than principles,

but simply too much haste. To put my thought into a homely sentence: American students are in too big a hurry! Though so true, it is very hard to get young energetic America to believe and practice that success in an art requires patience, steady effort, and time, and that speed is only arrived at by first going slow. It should be the motto of all to "make haste slowly."

## OUR COUNTRY TEACHERS—SOME HINTS FOR THEIR ADVANCEMENT.

BY ALBERT W. BORST.

THAT music as an art is gradually coming to the fore, and music as a mere pastime or society card is losing ground, there is plenty of evidence to show. This statement, however, can, unfortunately, be said to apply only to our chief cities. One of the future problems of our educators is, how such a healthy flow shall be disseminated through the arteries of the whole musical body. It must be borne in mind that many of the members are in very distant communication with the centers of this progressive power. At present the process of diffusing this new life-blood is being slowly done by a few periodicals and books, by annotated and better editions of music, by occasional lectures and recitals, and by, here and there, some good Summer Music School. Now a great deal of such knowledge is offered in too concentrated a form to be easily assimilated. When these far-off visitors come to us, for instance, are we not apt—from a conscientious desire to economize the limited time at our disposal—to take for granted that they have started on their artistic path from a point which we ourselves have mentally fixed for them? Whereas their real station is often much further down the line. Are not our piano recitals, again, from an educational basis, focused too high? Is it advisable to tell your audience that one of the most recent discoveries in optics is the power to measure (to a limited extent) the waves of light, when they are unfamiliar with the fact that the waves of a slow-going sound are quite easily calculated?

On the other hand: in order to do his part in the general advance, the young teacher ought—by more general reading and thought—to prepare himself to receive the latest art-statements when they are offered for his acceptance. A short while ago the writer advised a pupil from the far West to hear a certain opera, at the time being given in this city. We were met with this startling rejoinder: "What is an opera?" In small country towns, it is impracticable to hear an orchestral symphony. This does not excuse one who professes to know about art from being capable of having a very fair conception of what such a high form of art is like.

One of the neglected ducts through which more good music might be heard in small localities is the pipe organ. Of late years, many original compositions and good arrangements have been brought out for this fine instrument.

Among other means of improving the general tone of our whole musical teaching body is the establishment of associations and clubs, somewhat on the model of those adopted by some of the States. The stimulus—especially to such who take an active part in such organizations—is great; and it is a pity that more do not prepare to reap such offered benefits.

Perhaps what is wanted most of all, is for more good teachers to take up their residences with the destitute and oppressed. Naturally such an isolation from the joys of our musical centers implies the self-denial of a missionary, and only the environment of a few would lead them to take such a step. But the reward would undoubtedly come after a little patient struggle.

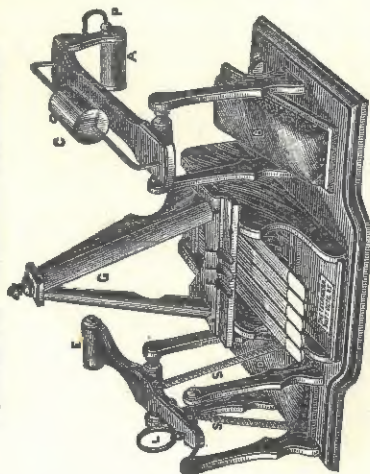
To keep up the fresh, flowing tide of music, we look to the conscientious individual; we hope for a heartier sympathy from the home, chiefly from the parent; we have a right to expect powerful support from its auxiliary, the Church; and the time is near when the State will see the necessity of lending us its helping hand. When all these forces are arrayed together to foster art, then may we with confidence hope to see the line of demarcation between music in the large cities and music in the distant village less defined.







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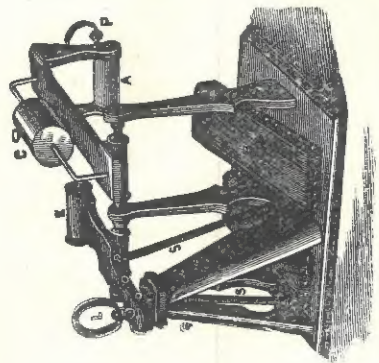
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## RHEUMATISM OF THE HAND AND ARM.

BY HENRY G. HANCHETT, M.D.

THROUGH the Question Department of THE ETUDE I am asked at least as often as once in three months for suggestions with regard to the troublesome difficulty mentioned as my title, and although I have regularly responded, I have either made my answers too brief or too individual, or else the questioners do not look for or expect help from answers to inquiries written by others. This month brings me two such questions, one from B. K., and the other from L. G. In reply it is my desire to cover the difficulties of as many readers of THE ETUDE as possible.

Rheumatism is one of the queerest and most perplexing as well as one of the commonest of diseases. It has a way of sticking to some persons for years, getting them all out of shape and making them cripples, while others will recover in an hour permanently from very severe cases. It will sometimes jump from joint to joint without "rhyme or reason," while at other times nothing can dislodge it from its chosen haunt in a single muscle or member. After a number of the greatest men in the medical profession have exhausted their skill in an unsuccessful attempt to cure a case it will often yield to a Turkish bath, to some old hag's prescription, or to some ridiculous superstition like the carrying of a horse-chestnut in the pocket, or the wearing of a pewter ring, or some mind-cure hocus pocus. And it is as "contrary" in making its attacks as it is in submitting to treatment, for some persons will expose themselves to all known causes of the difficulty with impunity, while others will be attacked who have done nothing that can be discovered to occasion the ill. Then there are a number of other diseases that are frequently called rheumatism or are confounded with it, making matters still more complex for the answerer of questions.

The vital processes going on in our bodies consist essentially of the destruction and repair of tissue. Many of the worn-out materials that result from these processes and are carried by the blood to the organs that cast them off, are either in a crystalline form, or are of such a nature that slight changes in the composition of the blood or the workings of certain organs will speedily change them to a crystalline form. The crystals are extremely minute and can only be discovered by the aid of a powerful microscope, but they are exceedingly sharp, and when they accumulate along the course of nerves they give rise to neuralgia or to difficulty in making certain movements; when they accumulate about joints they cause rheumatism, or if of special kinds and in proper locations, gout; and when they accumulate in other situations they produce other disagreeable effects. These crystals can almost invariably be found in the human body even in health, but some trouble with the organs whose duty it is to cast them out, or some excess in their manufacture in the body due to the eating of certain foods that favor their production (among which may be mentioned as prominent, strawberries, tomatoes, onions, garlic, rhubarb, sorrel, water cress, and coffee, all of which things should be carefully avoided by a sufferer from rheumatism or neuralgia), or some diversion of them to an unusual or unfavorable location in the body, may bring on an attack of pain. The thing to do when the attack comes is to reduce the supply of the irritant crystals by removing foods which easily make them, by resting the body in general and thus avoiding their manufacture by the natural processes; and to clear the channels through which nature has provided for their removal, and hasten their departure both through these and any other available channels. The wonderful cures sometimes obtained from Turkish baths are easily explained, as the clearing out of the irritants through the greatly increased activity of the skin, which is the most important cleaning organ of the body.

Now, one of the hardest things for the ordinary person to understand is that pain at a certain point does not necessarily mean difficulty at that point. It usually amuses persons very much to know that a soldier who has lost his leg may still feel pain in the corns on toes which do not exist, and yet there is really nothing either mysterious or funny about it. Consciousness resides in the

brain and is in telegraphic communication with all parts of the body through nerves. As when a person hears an electric bell ring on the third floor of a city house and goes, not to the third floor, but to the front door where is the push button connected with that bell, so, when a certain nerve centre is irritated it says to consciousness that something has happened not in the brain but at the place with which that nerve centre is connected. And as some one repairing the bell may make it ring while at work near it and thus send another person to the distant front door only to find that nobody is there, so a nerve in the stump of an amputated leg may be irritated and tell consciousness that a corn has been stepped upon, because in health that nerve would be connected with the corn and can only report from that corn, although the corn itself, with the toe and the leg, is now out of existence. Similarly many pains felt by persons who have all their members, may be, and often are, caused by irritations not at the terminations but along the courses of nerves, giving rise to sensations of disorder in parts that are really in perfect condition, but are connected to consciousness by disordered nerves.

Piano playing requires the frequent and long-continued use of a comparatively few muscles in the hand and arm. The minute nerve centres in the spine that furnish the stimulus required to move these muscles may easily be, and often are, overworked and exhausted. It is the business of these centres to make motions, not to report sensations—for that other nerves and nerve centres are provided—but when these nerve centres are exhausted they cannot work smoothly, and very often—not always—that fact is made apparent by pain and stiffness in the finger and hand. Such a pain would be called by ninety-nine persons out of every hundred, rheumatism, but it would not be a rheumatism of the hand and would not yield to local treatment. It might be caused by crystals irritating the nerve centre, but if so it would not be cured so easily as if the irritation were nearer the surface of the body, and in any case an exhausted nerve centre does not recover readily, needs much rest and often very careful and prolonged treatment. It does happen that crystalline deposits about small joints and the sheaths of muscles in the hands are removed and pain relieved, so as to have it said that rheumatism has been cured, by massage and even by active movements on the part of the patient; but when the trouble is at the nerve centres nothing could be worse for the case than these same movements, especially if made actively—that is, by the patient himself, hence it is a very dangerous thing to advise in a paper of this kind and without seeing the patient, that certain exercises should be practiced and certain movements made for the cure of what the patient calls rheumatism. At any rate, if such a plan of treatment does not result in a very speedy cure it should be exchanged for a plan of prolonged (three or four months) rest, or for wise professional treatment by a man accustomed to handle chronic cases. It is always right to give attention to the diet, and where there is evidence of local trouble it will be well enough to paint the parts three times a week, before retiring at night, with tincture of iodine which has been diluted with an equal portion of pure alcohol. This medicine favors the flow of healthy blood through the part. If it takes the skin off, it is too strong and should be further reduced by alcohol. Usually the strength indicated is satisfactory; if the tincture is a good one nothing stronger will ever be required. A Turkish bath once a week may be advised, and warm baths and fomentations are also good. Treatment by internal medication, massage, and exercise, including all forms of piano practice, should be avoided except under the advice and direction of a physician; and in general rheumatic pains should be investigated by a medical man who is competent to trace out their cause and the location of the irritation producing them and prescribe intelligently for their cure.

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LETTERS TO PUPILS.

BY JOHN S. VAN CLEVE.

To "E. V. B."—Your interesting letter being referred to me by the editor of THE ETUDE, I with pleasure give a flying comment on the many points which it suggests.

To begin, then, your account of your experience in tussling with piano playing, by no means dissipates the old adage, "It is never too late to learn." You simply show that you are like those children who plant a seed and dig it up half an hour afterward to see how it is taking root. You say that you have taken but eighteen lessons. Any pianist will tell you that that to a thorough course of musical study is about what would be a pint of water sprinkled on a hot, summer road, with two inches of July dust upon it. Musicianship upon the piano means from two hundred to four hundred lessons, and from three to ten thousand hours labor, whereas the highest degrees of artistship are attained only by far more than that; one might say a thousand lessons and twenty thousand hours practice.

The fact that you began after attaining your majority is doubtless a drawback, even a great drawback, but not an insuperable obstacle. The formation of manual habits can certainly be carried on more advantageously in childhood than later, for every motion made by the finger aids the forming of a habit, good or bad. Your tussle with Czerny was good, and there is no doubt that the best of his Etudes are, as you say, little gems, and this whether looked at in a technical or a musical light. Nevertheless there are improved modern forms of mechanical training. For exercises adapted to the keyboard nothing can be better than the four books of Mason's Technique. Your amount of practice, two to three hours a day, is ample, unless you intend to be an artist; in that case you should abandon other work and double your practice, making it from four to six hours a day.

When you say that you whirled through forty-three exercises of Czerny with two or three classical pieces in eighteen lessons, if I may employ a very expressive modern vulgarism, I should say, "You give yourself away completely." It is simply preposterous! No human being could have done that amount of work in a state of childish ignorance of music (which you say was yours) and have done the work well. I suspect that while your teacher is, as you say, severely classical in his taste, he belongs to that class of men who prize rapid reading more highly than finished execution. Perhaps also he has fallen into a snare, which all teachers of mature years are peculiarly prone to, viz., forgetting how long it takes to learn small things at first. When, as you sometimes hear a braggart say, "Why, I have forgotten more than he knows," at once you are aware that the braggart is no longer fit to be a teacher. The true teacher never forgets. Every moment of his long artistic life is distinctly printed in bold, sharp letters—yes, engraved with an edged tool into the substance of his memory and his soul. It is only by being able to understand the mental processes of the pupil that a teacher can really teach.

Your lamentable account of your present halting, stumbling, and musical stammering simply confirms my opinion that you have gone too rapidly. You are in a condition of one who would stuff his mouth with ten oyster crackers and then be astonished that he was nearly choked. You say that you meet with your greatest stumbling-block in the runs and small notes. Of course, with time enough and privilege to use your fist anybody can play the piano; but the piano is not an anvil, and an artist upon that instrument is not, or should not be, a blacksmith. The infinitely minute and rapid action of the fingers from the knuckles may be called, not the be-all and the end-all of piano playing, but at least its skeleton, or, to change the figure, the trunk of the tree. Your habit of musical stuttering, which you says grows worse, is the annoying result of a mind flying like an eagle, and trying to drag fingers that are still like the tortoise, on the ground.

You ask if you should continue to study Czerny; I should say not exclusively. I think that all piano study

should be a threefold chord, consisting of pure technique, such as Mason's Exercises; applied technique, such as the Etudes of Czerny; Mathews' Graded Course of Piano Studies, and a hundred others, and finally, and most important of all—music. As soon as you have any technique at all, begin to play the music which lies within the circumference of that technique. Little pieces of Schumann, of Lichner, Mendelssohn, and others.

Finally, accept as my solution to your whole difficulty, the old Latin proverb, a wonderful budget of wisdom in two words, "Festina Lente."

To "J. F."—You ask whether it is well to use several books at a time. Yes, decidedly. There is nothing more deadening to real musical talent than the absurd notion that one can take up a single thing and work at that frantically and insanely, to the utter distraction of one's neighbors and the utter paralyzing of one's own patience, and then, all of a sudden, wake up, like a butterfly coming out of the chrysalis, and find that the stupid mechanic is suddenly a glorious winged creature and artist, a butterfly floating on the breeze in the face of the sunshine. Art is developed, not on the principle of caterpillar, chrysalis, butterfly, but as plants are developed. Small and feeble perhaps at first, but just as perfect, even when it lies as a germ in the seed. So then, by all means study exercises and pieces, even pieces of contrasting character, but let all the work be minute, careful, and thorough. There is nothing in which the judgment of a teacher is more constantly taxed than in knowing what to select, for it is necessary that every piece of music that you study should be, first, to secure technical fitness to your present powers and needs; second, emotional or spiritual fitness to your artistic character.

As for rings on the fingers, you ask whether they are an impediment, and especially if they are an impediment on the fourth finger. I am inclined to think that they are an abomination. I never use them myself, I cannot bear the touch of a ring on any part of my hands, and I think it is the custom of artists generally to avoid even so slight an impediment as would be offered by a customary ring.

SEED THOUGHTS.

THERE is an ethical value in doing anything well, be it but the practicing of a detestable five-finger exercise or the playing of a scale. There is a certain restfulness and soothing quality about the sensuous charm of sweet sounds such as one finds in the mother's lullaby, the Suwanee River, the voice of a Patti, or the sweetness of a Träumerei; and this quality may have certain ethical relations when one is in an irritable or malevolent frame of mind. But such conditions and influences have nothing to do with the musical profession, for no amount of teaching can bring these influences into action—they depend upon inherent relations between certain combinations of sounds and certain faculties of the mind that are not susceptible of explanation any more than is the pleasure that a cat derives from having her back stroked. If we are going to derive any ethical culture from music we can only do it by putting every mental faculty to work in discovering all there is of beauty, power, and value in the real art works of the great composers, and in thus disseminating a knowledge of the good in the community that shall raise the standards both of the character of music used in worship and other public functions, and of the seriousness and thoroughness of all music study.

\* \* \*

No man is worthy, no man is in consciousness of his true self (and that true self is of the nobility of God) if, when he has any supposed fault in his composition or action pointed out to him, he does not utilize the criticism to his welfare and growth. To be sure he may be crushed and depressed (or suppressed) for a time, but he comes out of that a better man, as he allows his true self to regain possession. So, the singer when he receives illy-concealed sneers from his brother musician, although he may know that he is truly the better musician of the two, owes it to himself and musical art to hold his peace for the time, but find out how he can make himself a better musician and man. How he can enlarge his appreciation of music, how he can more thoroughly present the best in music to his audiences, and how he can constantly rise as a musician. Did you ever hear of a musician who was too musicianly? Or of a very, very good musician who was too good a man? Rest assured that the best man, he who has the most heart for emotion, the most head for intellect, and the most knowledge of music in its technical and artistic branches, is the best musician, be he singer, pianist, or other musician.

F. H. TUBBS.



## MAZURKA.

*Edited by Thos. a' Becket.*

GUSTAVE SCHUMANN Op.8, No.3.

**Allegro vivace.**

The image displays a page from a musical score for the piece "Allegro vivace" by Franz Liszt. The score is written for piano (p) and violin (v). The key signature is one flat (B-flat), and the time signature is 3/4. The score is divided into two systems, each containing a piano part and a violin part. The piano part is written in bass clef, and the violin part is written in treble clef. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamics range from piano (p) to fortissimo (ff). The score also includes fingerings and slurs. The piece is marked "Allegro vivace" at the top right. The score is a page from a larger work, as indicated by the page number "1" at the bottom right.

a) Use decided and nimble touch, gradually increasing the force until reaching the *sforzando* in the fourth measure; from this point to the end of strain a light hand and flexible fingers are needed: observe the accents, and make the final chord of this part very loud.

b) *Strong contrast should here be made: the first and sec-*

*ond measures must be firm and loud, while the two succeeding measures are quiet and graceful. Notice the rests in the first and second measures.*

c) The melody here must be rather 'linguistic and dreamy' in character, the bass softly light and the octave A's demi-staccato with bell like tone.



*p dolce.*

*p*

*f animato*

*cresc.*

*sf*

*p leggiero*

*p*

*f*

*sf*

a) In the bright style of the first movement.  
Mazurka. 8



5 2 4 3 5 2 5 3 2 5 4 3

*p* *f* *sf* *sf*

*p* *f* *p*

*p* *poco* *a* *poco*

*rallen* *tan* *do.* *ff*

a) The coda must diminish in movement and power until the final chord which must be like a thunder clap. It is difficult to illustrate the swing and verve necessary to Mazurka. 3

the proper performance of a pure Mazurka, but attention to these comments will greatly assist to that end.



## Nº 1716

2<sup>me</sup> VALSE.

Revised and Fingered  
By A.W. BORST.

AUG. DURAND.

♩. = 92.

*mf* *leggiere* *rubato* *a tempo*

Led. \* Led. \* Led. \* Led. \*

*f* *poco animato* *rubato* *a tempo*

Led. \* Led. \* Led. \*

*poco* *a* *poco*

Led. \* Led. \* Led. \*



*ritenuto* *di - min - u - en - do*

*Ad.* \* *Ad.* \* *Ad.* \*

*mf a tempo* *rubato*

*a tempo* *rubato*

*f a tempo* *p*

*Ad.* \*

*Ad.* \* *Ad.*

*Ad.* \* *Ad.* \* *Ad.* \*



[illegible]

The image shows a page from a musical score for Frédéric Chopin's 'L'Espresso', Op. 10, No. 3. The score is written for piano and consists of two systems. The first system begins with a piano introduction marked 'p a tempo'. The main melody is in the right hand, and the accompaniment is in the left hand. The score includes first and second endings, marked '1' and '2' respectively. The piece concludes with a final cadence marked 'Fin.'.



*cres* - *cen* - *do* *f* *ff*

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

*capricciosa*

*mf* *leggiere* *rubato*

*Red.* \*

*a tempo*

*rubato* *f a tempo*



*poco animato*  
*f*  
*Sempre con Ped.*

*poco a poco*  
*f*  
*Ped.* \* *Ped.*

*ritenuto*  
*f*  
*Ped.* \* *Ped.*

*a tempo*  
*mf*  
*rubato*  
*Ped.* \* *Ped.*



*a tempo* *cresc.* *rubato*

*f a tempo* *mf* *Red.* \*

*f a tempo* *cres* *cen* *Red.* \*

*f a tempo* *f* *ff* *Red.*

*f a tempo* \*



## ROMANZA.

H. J. ANDRUS.

Andante

The musical score is written for piano and consists of four systems of music. Each system contains a treble staff and a bass staff. The time signature is 3/4, and the key signature has two flats (B-flat and E-flat). The tempo is marked 'Andante'. The dynamics range from *pp* (pianissimo) to *f* (forte). The score includes various musical notations such as slurs, ties, and fingerings. The bass staff in each system features a continuous eighth-note accompaniment pattern, often marked with 'Led.' and an asterisk. The treble staff contains the main melody with various dynamics and articulations.

System 1: *pp* (pianissimo) in the first measure, *p* (piano) in the third measure. The bass staff has a continuous eighth-note accompaniment pattern marked with 'Led.' and an asterisk. The treble staff has a melody with slurs and fingerings.

System 2: The bass staff continues with the eighth-note accompaniment pattern marked with 'Led.' and an asterisk. The treble staff has a melody with slurs and fingerings.

System 3: *p a tempo* (piano, at tempo) in the first measure, *crese.* (crescendo) in the second measure, *f* (forte) in the third measure. The bass staff continues with the eighth-note accompaniment pattern marked with 'Led.' and an asterisk. The treble staff has a melody with slurs and fingerings.

System 4: *mf* (mezzo-forte) in the second measure. The bass staff continues with the eighth-note accompaniment pattern marked with 'Led.' and an asterisk. The treble staff has a melody with slurs and fingerings.



The musical score consists of five systems, each with a treble and bass staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings like *mf*, *p*, *cresc.*, and *rit.* Fingerings are indicated by numbers 1-5. The piece is in a key with two flats and a 4/4 time signature.

System 1: *mf* (first measure), *p* (third measure). Dynamics: *mf*, *p*. Fingerings: 1, 2, 3, 4, 5. Pedal: *ped.* (first measure), *ped.* (second measure), *ped.* (third measure), *ped.* (fourth measure), *ped.* (fifth measure), *ped.* (sixth measure), *ped.* (seventh measure), *ped.* (eighth measure).

System 2: *cresc.* (first measure), *mf* (second measure), *rit.* (third measure). Dynamics: *cresc.*, *mf*, *rit.*. Fingerings: 1, 2, 3, 4, 5. Pedal: *ped.* (first measure), *ped.* (second measure), *ped.* (third measure), *ped.* (fourth measure), *ped.* (fifth measure), *ped.* (sixth measure), *ped.* (seventh measure), *ped.* (eighth measure).

System 3: *pa tempo* (first measure). Dynamics: *pa tempo*. Fingerings: 1, 2, 3, 4, 5. Pedal: *ped.* (first measure), *ped.* (second measure), *ped.* (third measure), *ped.* (fourth measure), *ped.* (fifth measure), *ped.* (sixth measure), *ped.* (seventh measure), *ped.* (eighth measure).

System 4: *rit.* (first measure), *a tempo* (second measure), *cresc.* (third measure). Dynamics: *rit.*, *a tempo*, *cresc.*. Fingerings: 1, 2, 3, 4, 5. Pedal: *ped.* (first measure), *ped.* (second measure), *ped.* (third measure), *ped.* (fourth measure), *ped.* (fifth measure), *ped.* (sixth measure), *ped.* (seventh measure), *ped.* (eighth measure).

System 5: *mf* (first measure), *rit.* (third measure). Dynamics: *mf*, *rit.*. Fingerings: 1, 2, 3, 4, 5. Pedal: *ped.* (first measure), *ped.* (second measure), *ped.* (third measure), *ped.* (fourth measure), *ped.* (fifth measure), *ped.* (sixth measure), *ped.* (seventh measure), *ped.* (eighth measure).



Musical score for "Romanza. 4", page 12. The score is written for piano and features six systems of music. The key signature is B-flat major (two flats). The tempo and dynamics are indicated throughout the piece.

**System 1:** Treble clef starts with a *mf* dynamic and a 5-measure rest. Bass clef starts with a *p* dynamic and a 5-measure rest. The tempo is marked *piu mosso*. The system ends with a *mf* dynamic and a 5-measure rest.

**System 2:** Treble clef starts with a 5-measure rest. Bass clef starts with a 5-measure rest. The system ends with a *cresc.* marking and a 5-measure rest.

**System 3:** Treble clef starts with a 4-measure rest. Bass clef starts with a 3-measure rest. The tempo is marked *rit.*. The system ends with a *mf* dynamic and a 5-measure rest.

**System 4:** Treble clef starts with a 5-measure rest. Bass clef starts with a 5-measure rest. The system ends with a *mf* dynamic and a 5-measure rest.

**System 5:** Treble clef starts with a 5-measure rest. Bass clef starts with a 5-measure rest. The system ends with a *mf* dynamic and a 5-measure rest.

**System 6:** Treble clef starts with a 5-measure rest. Bass clef starts with a 5-measure rest. The system ends with a *rit.* marking and a 5-measure rest.

The score includes various musical notations such as rests, dynamics (*mf*, *p*, *cresc.*), and tempo markings (*piu mosso*, *rit.*, *a-tempo*). The piece concludes with a final chord in the bass clef.



**Tempo primo.**

*p*

*a tempo p*

*cresc.*

*f*

*accel.*

*rit.*

*a tempo p*

*pp*

*m.d.*

*ppp*

*Led.*

*\**



# MAZURKA,

**Vivace.**

*T. L. RICKABY Op. 9, No. 1.*

The musical score is written for piano and consists of four systems. Each system has a treble and bass staff. The key signature has two flats (B-flat major or D-flat minor), and the time signature is 3/4. The first system begins with a treble staff containing a series of eighth and sixteenth notes, with fingerings 1, 4, 5, 2, 1, 2, and 3 indicated. The bass staff provides a simple harmonic accompaniment. The second system continues the melodic line in the treble staff, with a fourth finger fingering (4) shown. The third system maintains the same pattern. The fourth system concludes with a double bar line and two endings, labeled 1 and 2, which provide alternative ways to finish the piece.







delicato  
senza tempo *mf* senza tempo delicato

The first system of musical notation for Mazurka No. 3. It consists of two staves, treble and bass. The key signature has two flats (B-flat and E-flat). The first staff begins with a treble clef and a key signature of two flats. The second staff begins with a bass clef and a key signature of two flats. The music is marked 'delicato' at the beginning and end. In the middle, there is a section marked 'senza tempo' and 'mf' (mezzo-forte).

1 2  
Dal Segno al

The second system of musical notation. It continues the two-staff format. There are first and second endings marked '1' and '2'. The second ending leads to a section marked 'Dal Segno al' with a double bar line and a repeat sign.

♩ Coda.

The third system of musical notation. It begins with a Coda symbol (a circle with a cross) and the word 'Coda.'. The music continues on the two staves.

The fourth system of musical notation. It continues the two-staff format. The music features various fingerings and articulations.

crescendo *mf* rit. *sf*

The fifth system of musical notation. It continues the two-staff format. The music is marked 'crescendo' (increasing volume), 'mf' (mezzo-forte), 'rit.' (ritardando), and 'sf' (sforzando).



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## FOREIGN TITLES AND FOREIGN NAMES.

BY FRANCIS E. REGAL.

We Americans sometimes show a want of self-respect by our excessive deference to foreign languages, titles, and names. This appears to be especially the case with musicians. We see in the musical papers frequent announcements to the effect that Mr. William Brown has changed his name to Signor Cascallani and desires to be hereafter so known. I suspect that the number of American musicians would be materially increased if some of these sounding foreign disguises could be stripped off.

But furthermore, we are in general all inclined to give in a little too much to the foreigners in such matters. We feel that it is necessary to show our knowledge, and to exhibit our respect for the old world by making a Pentecostal effort to speak to every man in his own language. We must call every German a Herr, every Frenchman must be a Monsieur. We must always discriminate between an Italian who is Signor and a Spaniard who is Señor.

But I protest that this is going too far. We ought to have more respect for our language. The Germans, for example, are Deutsch to the backbone. When a man goes to Berlin it makes no difference where he comes from; he is Herr so long as he is within the confines of the "Vaterland."

Then in the matter of pronunciation there is a slight bone of contention as to what names should be Anglicised and what should be left in the original form. As to some names there is no doubt. Where a name in a prominent language has no approximate English equivalent it should be pronounced according to its original form as closely as possible until an English equivalent becomes recognized. Thus, no one would dare to pronounce Goethe in any other than the German manner, and it is very proper to pronounce Tschaiakowski in the Russian style if you can grasp the combination. But with names that have parallel English forms with the same spelling the case is by no means so clear. I have heard heretics just returned from Europe neglect that great shibboleth of musical culture, Vogner, and call it plain Wagner just as though they had never been to Germany. On such a delicate point who shall venture to decide? But no matter which pronunciation is used, I suggest that it would not be at all a bad idea to secure some degree of harmony between the family and Christian name. To give Richard the English pronunciation and Wagner the German makes a very funny combination.

Musicians also need a code of rules in regard to the translation of the titles of works. It looks absurd to see a programme made up of titles in half a dozen different languages. In some cases there is a purpose in retaining the original, but in general a translation is more satisfactory. It certainly approaches the height of the ridiculous to see Shakespeare's beautiful song masquerading on an American programme under the title, "Horch, horch, die lorch."

## HINTS TO YOUNG COMPOSERS.

My first sketches are always written as fast as the pen will go. I make it an invariable rule never to write unless I am in the humor; and if I find that ideas do not come as fast or faster than I can put them down; if I have to stop to think what should come next, I at once put the music paper aside, knowing that I am not in the mood for composing.

After completing my sketch, I begin the fair copy, the full score in the case of orchestral work, putting in the details, and often making considerable improvement.

My published works usually differ pretty widely from the original draft; but the first sketch, containing the fundamental idea, is invariably produced at what I may call a "white heat."

Composition can be taught, so far as the technique is concerned; but if a student has no ideas, these cannot be given by any instruction, although a latent talent may often be brought out and cultivated by proper training.

There may be a natural aptitude for composition of which its possessor is unaware until his teacher discovers and develops it.—*Ebenezer Prout.*

## THE CONFLICT BETWEEN PUBLIC SCHOOL WORK AND MUSIC.

BY L. R. CHURCH.

IN my experience as a teacher of the piano I have frequently found it well nigh impossible to assign to those pupils who were subject to school regulations, convenient hours for lessons, especially during the short winter days. In the morning before school it is too cold; at noon there is generally no time; after school it soon grows dark. Teachers are generally unwilling to excuse pupils, giving for reasons that their rules do not permit them to do so, as it interferes with the regular school work. Parents, also, do not wish their children to be away from home after nightfall.

How is it possible, then, to so arrange an entire class that all can be accommodated with a suitable time, unless, occasionally, a pupil is requested to come during school hours? If the teacher has a dozen or more pupils who are receiving an education in the schools, can each of them have two lessons a week, late in the afternoon, and yet reach home in due season? For instance, when they are dismissed at half past four, it is almost impossible for children to be ready for music lesson sooner than quarter of five, or five o'clock, and by this time, especially in midwinter, it is already dusk. Allow one half hour for instruction and from fifteen minutes to a half hour for the walk home, and it is then nearly six. A second or third pupil following the first must necessarily be out after dark, for the last could not be at home before seven o'clock. As all lessons should be finished before evening, some arrangement ought to be made that would enable those children whose parents desire them to study music, to utilize some opportunities that might occur during the day for this purpose. In some instances could not the pupil be allowed to return for the remainder of the session, to avoid losing a recitation? Cannot a compromise be effected between superintendents of schools and music teachers, whereby the high place conceded to it as a factor in education will be more and more recognized?

As a suggestion, I would like to mention that music teachers could easily use a printed letter, or blank form, to be shown the teacher by the pupil when the request is made for permission to leave school before the usual time. This would certify that they actually desired their attendance at a specified time, and remove any uncertainty that might exist in the minds of school teachers, as to whether, in some cases, the music lesson furnished the real reason for a request of this kind.

In conclusion let me express the hope that these suggestions may serve to call the attention of educators to a need that has, no doubt, been felt by many others besides myself, and perhaps some concessions can be made that will enable music teachers and pupils to secure more convenient hours for lessons. The advantages of such a plan would be greatly appreciated by those situated as I have been, frequently compelled to disarrange the time of several other pupils to accommodate a new one, because there was no place available that did not interfere with school duties, thereby causing much confusion and loss of time in changing days and hours. By judicious management, I am sure that there need be very little interference with the daily lessons, and by means of mutual courtesy in this matter much good would result.

## HABITS OF MUSIC PUPILS.

THE success of the student of music depends largely upon habits formed at the beginning of that study; and it depends mostly upon the teacher whether these habits be good or bad. If good, the student's advancement will be steady; but if bad, he is very unfortunate. The art of acquiring a good touch, correct fingering, phrasing etc., becomes habitual only by careful, painstaking practice under a good teacher. If this habit of careful and regular practice becomes formed at the beginning of the student's musical studies, he has won half the battle, and his future success will be most certain. A wrong beginning has been the cause of more failures than any other circumstance.

A. B. M.



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## DOES MUSIC DESCRIBE?

BY ERNST HELD.

THE April number of THE ETUDE of 1892 contains an article of mine on the above subject. It treated of the poetic interpretation of music, not indicated by the composer's notes, the given title or explanatory remarks.

I contended in it, that the composer had a situation, scene, character, action, sentiment, or emotion in his mind, which he wishes to represent in his music, that his composition was not simply a scientific development of a motif in phrases, periods, etc., essential as a correct art-form may be, but that there was an underlying idea, which the interpreter ought to find out, before he could expect to play it with expression. I also said that a player may differ in his interpretation from the intention of the composer, but that his interpretation, as long as it adhered strictly to the phrasing and expression marks indicated by the composer, would be acceptable to the latter and to an audience, because it was an intelligent and not merely mechanical performance.

I added a few specimens of my interpretations of celebrated pieces and urged students to go behind the black notes and find out the poetic essence of a composition, before attempting to play it before listeners.

That article had the desired effect. From many sides I was urged to give more examples through THE ETUDE; on the other side I was severely attacked for increasing, by my article, the already excessive sentimentality of many amateur performers.

At any rate, the article has done this much good, as to awaken interest among students, to search for the poetic meaning of instrumental music and to tinge it with the performer's individuality.

I have resurrected this article for the purpose of stimulating the interest of students in this matter still farther, by making the following proposition to THE ETUDE:

Let THE ETUDE devote one column in every issue to the discussion of this subject, perhaps in the following way: The editor or his deputy may give the name of one or two celebrated and well-known compositions and invite subscribers to send over their full signature short explanations of the poetic meaning of the pieces, unaided by professional help. Then let the editor or his deputy select three or four of them and have them published; it would be certainly very instructive, to note how near alike or how far apart such conscientious and independent explanations may run.

In 1844 and 1845 it was my good fortune to be frequently thrown in personal intercourse with *Robert Franz*. He had gathered around him a number of congenial young men, who discussed, on their daily pilgrimages to an out-of-town café near *Halle*, the new developments in the musical world, which was just then deeply agitated by *Robert Schumann's* path-finding advocacy of *romanticism* in music. *Robert Franz* frequently invited those intimate friends and disciples to his room when he had finished a new composition, to hear their comments and criticisms. He played and sang for us his "Thunderstorm," Op. 8, just finished in MS., in which he represents the fierce storm by an *allegro molto*, followed by the solving of the storm into gentle rain (tears) according to the text and represented by a *larghetto* in  $\frac{3}{8}$  time with a *staccato* and *pp.* accompaniment. When Franz came to this change, he stopped short, turned around to us and whispered: "Can you hear the dripping?"

I quote this anecdote to show how *great composers* do paint, suggest, or hint at a situation, scene, or idea, in the instrumental parts. It is not necessary, that the music should actually *imitate* the sounds, if it will only *suggest* the situation to the listener.

The following may serve as an example of an attempt to give the meaning of a well-known composition by Chopin, his *Prelude*, Op. 28, No. 15.

The first part in D flat major seems to be a description of a beautiful girl, pure, tender, and refined, but taken away by death; for the tone of the cruel funeral bell (A flat) is ever present in the heart of the mourner. The second part in C sharp minor (or its equivalent enharmonic D flat minor) gives in the basses the funeral hymn in two-voice harmony, with the same accompanying tone

of the funeral bell (G sharp or A flat), as in the first part, rising in the 13th, 14th, and 15th, and again in the 29th, 30th, 31st, and 32d measures, in the passages marked off to a paroxysm of grief, then returning once more to the more quiet funeral strain; while the last part in the original D flat major reiterates the loveliness of the departed, suddenly interrupted (in the 9th, 8th, and 7th measures from the close) by a recitative-like outcry, which seems to describe the sad catastrophe. Then follows again the more quiet and resigned contemplation of the beloved dead.

## PORTAMENTO TOUCH.

BY JOHN S. VAN CLEVEL.

THE expression portamento touch contains two errors, one an absurdity, the other an inaccuracy. The absurdity lies quietly coiled up in the word "portamento," which signifies something which is extremely characteristic of the human voice or of bowed instruments, but is as utterly impossible to perform upon the piano or organ as it would be to glide over a cogged wheel. Those instruments which can produce inflections of pitch by a series of minute increments—such instruments as the human voice or the violin,—can secure this peculiar mode of passing from tone to tone (a slide), but the piano or the organ can only utter the sounds which the skill of the mechanical constructor has placed within them. By no possibility can the piano pass from E to F with any gradation of pitch other than a semi-tone. The violinist, by shoving his finger-tip along the neck of his instrument while keeping it pressed all the while firmly upon the string, can secure a tonal effect very similar to the inflections of the human voice in coaxing or expressing affectionate tenderness, but the pianist must proceed by steps of recognized and fixed distance. Genuine portamento is possible to the unfitted strings of the violin, impossible to the established keys of the piano; a boat may glide through water, a man on the land must walk by steps. The term portamento, however, has obtained currency through the sleepy, divine right of usage, and by portamento the pianist understands that he must steal from the end of each of his notes enough of its time to detach it from the following note. The amount of time thus taken from the tone and passed over to the account of silence is one-fourth the nominal value. Thus a series of quarters marked with that odd paradox, a legato curve contradicted by dots, would sound exactly like a series of dotted eighths each followed by a sixteenth rest, so that the face value of each note represents a sound of a given length followed by a rest one-third as long. A student who desires to get this effect worked into the mind, the ears, and the fingers, may readily do so by the following simple exercise: Play the C scale through one octave, counting four and making first dotted halves interspersed with quarter rests,—make each count equal to a second (60 Mms). Next repeat the same, counting at the rate of twice a second (120 Mms). This time think of the counts as eighths. Again repeat the same once more, doubling the rate so that the counts shall come four to a second (sixteenths). This is what is meant by the contradictory term "portamento." There is a further vagueness of expression in the use of the word "touch," for when we say "good touch" or "bad touch" we use the word in its most legitimate sense, meaning the quality of tone elicited, but we speak at other times of a "light" or a "heavy" touch, thus bringing in a totally different element; and still, again, we speak of "staccato" and "legato" touch which is still another entirely different aspect of the subject. Thus the word "touch" is as vague as the Latin word "pomum," usually translated "apple," whereas it really meant any of the larger globose fruits. Of a truth the reformer should get his broom at work upon musical nomenclature.

—Maude (at the piano). "I do hate these finger exercises. I think they're just horrid."

Edith. "Why, I think they're lovely. They do show off one's rings to such advantage, you know."



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## A MUSIC (MALE) TEACHER'S WORK.

BY T. L. RICKABY.

THE fact is we need more male teachers; in bona fide music teaching, much more is required than most ladies are capable of. Of course, I am speaking purely from a physical point of view, for no one is more ready to admit the excellence of many of our lady pianists and piano teachers, than I. But I must uphold my proposition that only a man can be a music teacher in its fullest sense; a man who has considerable physical strength as well as musical feeling and intelligence; and a man with the greatest pride in his profession, and whose ideas of his art and its mission are as exalted as the heavens.

The true music teacher must in the first place be master of one instrument, and that one instrument I really think ought to be the pipe organ, piano, or violin—the royal family of musical instruments. He must be able to play with intelligence and correct feeling, representative music of the various schools and classes embraced in the literature of his particular instrument. This will entail on him a certain amount of practice each day. In addition to this must come the teaching which must include not only the actual lessons, but also classes in theory, harmony, and history. In these two items alone we find something that entails considerable labor, but it is but a beginning.

The music teacher must not depend on teaching one instrument alone, but must endeavor to popularize band and orchestral instruments among his clientele. Some time ago a writer in THE ETUDE spoke jestingly of some teacher who went insane through teaching every known instrument. For my part I would not give a fig for a music teacher who did not know the compass, and understand the possibilities and effects of every orchestral instrument in use to-day. Not only that, but he ought to be able to play on them to the extent at least of knowing the fingering. There is no reason why a teacher should not teach orchestral instruments if he understands them at all. They do not make such demands on technique as the piano or violin, and are taught with much less trouble. In the course of time the music teacher will be able to gather together a small orchestra which can be added to from time to time, and have at his command a most pleasant and powerful agency for good.

Further, the music teacher who ignores his home papers as a means of disseminating musical knowledge among those outside of his classes, and gradually improving the taste and musical standing of the community, makes a great mistake, to say nothing of throwing away a brilliant opportunity. Every teacher ought to make it a special point to write a few articles on musical topics each month and have them printed. They pay several hundred per cent. As an advertisement they are unequaled, and cost nothing but the time required to write them. Further, people will have more confidence in a man who understands his art and profession enough to write about it.

In addition to this I think a music teacher ought to give two or three lectures on musical subjects in the year. This may be the hardest task of all, but at first these lectures can be given to small audiences consisting of pupils and their immediate friends, later, as the work becomes easier, enlarging their sphere and making them public. This will naturally call for a well educated and well read man, who possesses a varied and correct knowledge of many things besides music, together with an intelligent comprehension of current history. But of course this is the kind of music teacher people are employing these days. There is one more branch of the teacher's work, however, that demands more than a passing notice, and that is the giving of at least two piano recitals each year, or what is better, two piano lecture-recitals. Before going further let me say that I am now speaking of teachers' work outside of the musical centres. There music teaching is necessarily specialized. Artist-recitals and concerts are common and relieve the teacher of that item. But in so many of our towns the artist-recital is unknown. Our pupils will not

grow musically on the music they make themselves. Hence the teacher must provide the best he can. In my estimation every teacher ought to be able to give a recital. If he can't, or does not provide the recital for his pupils, then they are not getting their money's worth—that's all.

Now, on first reading it may naturally occur to many that it is most unreasonable to expect to find in one man the qualities necessary for a pianist, a lecturer, a writer, and what these naturally presuppose, a great reader and student. But yet that is just what I consider the pioneer teacher must aim to be to teach music as it ought to be taught. Note that I say *pioneer*, for that is the kind of work needed in America for many generations to come. Pioneer work is needed within twenty miles of musical Boston, to my certain knowledge; in fact, it is pioneer work that is needed everywhere except in the largest cities which are musical centres. And I know of large cities even where just this kind of all-round music teaching is needed, with the exception perhaps of the necessity of teaching different instruments. Now, it must be apparent to any one that it would be wrong to charge me with lack of gallantry or jealousy. Every one must admit that the work I have mapped out could not possibly be done by a girl or woman, however perfect she might be physically or musically. It is laborious, in fact. But it pays. No leisure? Not much for four or five years; but I assure you that every year after that a teacher's work would be lighter. Unless I am much mistaken he would have more pupils than he could attend to, and then would get assistance. Violin and other pupils together with some classes and orchestra could soon be turned over to assistants, while the "pioneer" could keep strict surveillance over the whole and get the credit for it all. Altogether the results would certainly be worth many times the labor expended in bringing them about; for work of this kind kept steadily up could not fail to make a high reputation for a man not only in his own community, but even State and farther. I have not drawn on my imagination any whatever in this article. I have seen just this kind of work and have seen just the kind of results follow it.

Now, no professional man can succeed without work. Hard, unremitting labor will eventually place a man high. Parents, remember that your son will have to work hard if he amounts to anything in any line. Compare the professions of medicine and law with music, with special reference to the quality of the work required, and the surroundings and associations of each. Then if your boy shows musical talent, and no special aptitude or liking for any other profession, do not be afraid to let him study music, and let him make a life work of it if he wants to. He will be one of a grand company, for you may find some of earth's noblemen in the ranks of musicians and composers. Poets and philosophers from time immemorial have been champions of music and sung its praises. Kings have been proud to be the patrons of music and its votaries; and all over the civilized world the earnest, hard-working musician is a power for good in a community, and as necessary perhaps as lawyer, doctor, or preacher,—to say nothing of the source of pleasure he may be to himself and those about him. The fine performer certainly has something of which he may be proud, and may truthfully take these words of George Eliot as expressing his own feeling:—

"'Tis rare delight; I would not change my skill  
To be the Emperor with blundering fingers—"

One of the most common faults in piano playing is the practice of playing the two hands out of time with each other. Nine players out of ten permit the left hand to lead the right, when the two should strike the keys simultaneously. It is a sort of swagger that produces a very inartistic effect. Of course, there are rare cases where this dilatoriness of the right hand may be legitimate; but it should be remembered that in general it is reprehensible and should be carefully avoided. If the composer indicates the simultaneous performance of the notes belonging to the two hands, let not the slightest discrepancy be manifest. To play the two hands out of time with each other is to be not only inaccurate, but to appear affected. Shallow players resort to such devices to cover up the lack of ability to play with expression. It takes the place of shading and phrasing with the superficial.



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BY I. J. COGSWELL.

An important suggestion is in regard to the care of a piano. Presuming that you have a good instrument, one which you prize for its workmanship and finish, as well as for its musical qualities and companionableness, it is worthy of careful treatment. You should keep it in a room where the temperature varies as little as possible.

It should not be exposed to a draught or dampness from a window, door, or outside wall, and it should not receive the direct rays of heat from the register or stove or the hot sun of summer.

The air of the room should not be too dry.

Potted plants in the same room with a piano will supply about the necessary amount of moisture.

Dusting a piano is a matter of taste, but it should be done with a chamois skin or silk cloth—never with a feather duster or a woolen cloth.

It is, however, quite important that the keys of the piano be kept clean. The insensible perspiration of the fingers combined with the unavoidable atoms of dust produce the soil sometimes seen upon the ivory keys. A cloth dampened with water, or water and alcohol, will remove this effectually.

If it can be avoided it is better not to place books, music, or bric-a-brac upon the piano, as it tends to deaden the tone of the instrument and often causes sympathetic rattling and jarring that is sometimes mistaken for a defect in the piano.

We do not care for the ornament of a piano scarf, though that is a matter of taste.

While it is commendable to see music and books worn out in service, we do not like to see them destroyed by careless or rough usage. Keep the music on a stand, stool, or music case conveniently near the piano.

One can judge of a pianist's musical tastes by observing his collection of music. One is sometimes filled with regret to see the musical pabulum upon which some households are fed, consisting, perhaps, of "Russian March," "Maiden's Prayer," "Arkansas Traveler," "Iron Boots Quickstep," "Silvery Waves," etc.

A musician is in some measure judged by his repertoire. See to it that it is all that could be desired.

While at the instrument avoid all unnecessary movements. Do not sit with your back to the keyboard at any time, and, if possible, do not turn your back to your auditors while playing.

See that your music is in order upon the rack before beginning to play.

It is better not to roll sheet music for carrying, but place it between the lids of a folio.

Oliver Wendell Holmes satirizes a fashionable young lady's essays at the piano in the following characteristic manner:—

"It was a young woman, with as many white flounces around her as the planet Saturn has rings, that did it. She gave the music stool a whirl or two, and fluffed down on it like a swirl of soapuds in a hand basin. Then she pushed up her cuffs as if she were going to fight for the champion's belt. Then she worked her wrists and hands, to limber them I suppose, and spread out her fingers till they looked as though they would pretty much cover the keyboard from the growling end down to the little squeaky one.

"Then those two hands of hers made a jump at the keys as if they were a couple of tigers coming down upon a flock of black and white sheep, and the piano gave a great howl, as if its tail had been trod on. Dead stop—so still you could hear your hair growing. Then another howl as if the piano had got two tails and you had trod on both of 'em at once; and then a grand clatter and scramble, and strings of jumps up and down, back and forward, one hand over the other, like a stampede of rats and mice more than like anything I call music."

We may venture to add a companion picture:

"It was a young man, with hair parted in the middle, and eyeglasses astride his nose, that did it. He waltzed up to the piano, rubbing his white hands and declaring he was 'all out of practice.'"

"Sitting on the stool he jerks it a little forward and then a little backward, shoves his coat sleeves up to show his ample cuffs, runs his fingers through his hair, which then stands out *à la* Paderewski, throws his head back and chin out, and rolls his eyes heavenward, as if seeking an inspiration, while his fingers creep over the keys in a most dreamy and sentimental mood. Presently his left hand scampers up and down the keyboard, while his right springs in successive frantic leaps, coming down each time somewhere in the middle of the keyboard with telling emphasis. Then follows a scramble and confusion worse confounded of sounds in Wagnerian style. While puffing and breathing like a magnificent race horse his marvelous genius explodes in a handful of diminished seventh chords followed by the tonic at both ends of the keyboard, and his head and knees meeting in the middle.

It is courteous for a gentleman to offer to turn the leaves of the music for a lady while she is playing, but to do this well without hindering rather than helping the performer requires no little tact and ease of manners.

One should be quite sure that he can follow the music so as to turn at the right instant and without displacing the leaves and embarrassing the player.

Duet playing is a very profitable and entertaining practice, but many persons are not successful in the rôle of accompanist. A dispute often arises over the selection of the parts, primo or secondo, first or second piano. In duet playing one needs to exercise much patience and forbearance, and not be disposed to criticise or dictate to the other.

Criticism of another's performance is sometimes beneficial to both the critic and the criticised, but one should be sure that he is thoroughly well qualified to fill the rôle of critic and to handle his subject with success, and then it should be done in a kindly spirit, with the sincere intent of benefiting rather than injuring.

Discriminate applause is appropriate and expected in the concert-room, but should not be boisterous or illy timed.

Talking in the concert-room during the performance of a number is boorish, unjust to the audience, and an insult to the performer.

A well bred person will not obtrude his musical efforts upon unwilling auditors, or unsolicited, but when one requests this favor or another he should do the performer and himself the honor of listening, or at least appearing to listen respectfully.

When one is asked to play or sing, if he intends to comply it is in better taste to proceed at once without hesitation, excuse, or preamble; afterward do not remain at the instrument for further invitation. If the desire for more of your music is sincerely expressed, you will be able to perceive its genuineness, and, if possible, respond.

Never play unless you are thoroughly prepared and in a musical mood, otherwise your efforts will be futile, if not an absolute failure.

It is best for students to always have prepared at least one or two selections that are pleasing to the average auditor, and which they can render to their own credit and the delectation of their friends. A large repertoire is not necessary; a few pieces in a good form and style artistically rendered are to be preferred to a large number of which one really knows little or nothing as he ought to know.

Never omit a movement or passage from a composition because it is more difficult or less pleasing to you than the rest, as is the custom with some players who are more sentimental than serious, and are in no sense devotees of the art for art's sake. It is in bad taste, an injustice to the author, and may easily be detected by even mediocre critics, and so will do you the discredit of at least being frivolous.

Some students never do any serious work unless in preparation for some public performance, where a display of personal grace or charms or the desire to excel some rival is the motive, but which generally results in the display of a sad need of thorough preparation and lack of conscientious study which should have been given during the hours for serious study and even during moments of discouragement and depression.

**POWER OF ASSOCIATION.**

To convince the public that music is written for the select few is to harm rather than to purify and ennoble musical art, for to prevent the development of musical taste is to prevent musical progress. What is most needed just now is to assure the public that all arts are within reach of their understanding if they are willing to make the attempt, that what they want is not special talents, but special education of the capacities with which they were born. As the knack of speaking grammatically comes from associating with people who speak grammatically; as a taste for good literature comes from the practice of reading good literature, so the appreciation of good music comes from continually hearing good music. This is the only mystery. That there is no special gift required for the appreciation of good music is abundantly shown in the education of children; as the rule it is just as easy to teach the child to enjoy good as bad music. In either case he assimilates what he hears, and before he is contaminated by bad examples he as readily assimilates good as he assimilates bad music. It is our conviction that it is far easier to teach a child to appreciate good music than it is to teach him how to write well. But to teach either children or adults it is essential that the teacher should possess a common sense untainted by sentimentalism; that he should lecture on music in the same spirit that he would lecture on physiology or astronomy. The modern "gush" system of teaching music is opposed to all rational principles of education; it makes gushing musicians and gushing essayists.—*Musical Notes.*

"It is attention which fixes objects in the memory. There is no surer mark of a weak and meagre intellect in the world than inattention. All that is worth doing at all deserves to be well done, and nothing can be well done without attention."—*Lord Chesterfield.*



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## AMATEUR MUSICAL CLUB.

It is intended and hoped that this column will be a source of inspiration and encouragement to the best work by amateurs. No effort will be too small for recognition, and the most successful work will stand as a guide to which all may reach.

We want the record of experience and the theories of the prophets.

The report of the National Convention of Women's Amateur Musical Clubs, held in Chicago last year, shows the existence of earnest workers and lovers of music from Maine to California, and in the reading of the addresses of the presidents, and the programmes performed, some idea is gained of the enormous influence which is in the hands of the women who compose these clubs.

But there are many more who love music and who are making the effort to show that love, or perhaps only dreaming of effort as yet, who would be stimulated by the helpful words the pioneers can speak. Now, dear friends, will you not say those words through this column?

Will you not, in the spirit of love and helpfulness, give of your store of experience for the benefit of the beginners, and let me say, of each other?

Tell us the secret of your successes, point out your mistakes, that the first may be copied, the second avoided.

Let us have the best programmes of a year or a day, and also addresses of corresponding secretaries or such officers as the club may select, for the purpose of direct communication between clubs, exchange of programmes and papers. Often papers are read that are worthy of publication and would be a source of help and pleasure to a larger audience than otherwise obtainable.

I take pleasure in giving this month a programme arranged by Mrs. Flora M. Hunter, of the Ladies' Matinee Musicale of Indianapolis (one of the societies recommended for diplomas of special honor at Chicago). Mrs. Hunter arranged the programme published in THE ETUDE in a former article, and which has been used with success by a large number of societies, which might be called the children of the Indianapolis society. It is a historical programme and I considered it the best I had seen for a foundation for work. Mrs. Hunter, however, considers the following a better one. The suggestion is offered that for the first work of most societies the programme be arranged to cover two years' work.

## FIRST CLASSICAL PERIOD.

## First Division, October 9.

VOCAL.		INSTRUMENTAL.	
Anthem, Madrigal.		Antique Airs and Dances.	
Tye.....	1500	John Bull.....	1563
Palestrina.....	1514	William Byrd.....	1543
Tallis.....	1523	Lully.....	1623
Byrd.....	1542	Haessler.....	1564
Gibbons.....	1583		
Blow.....	1648		

## Second Division, October 23.

Glee, Catch, Round, Canon.		Antique Airs and Dances.	
Brewer.....	1609	Scarlatti.....	1659
Arne.....	1710	Couperin.....	1668
Webbe.....	1740	Rameau.....	1683
Stevens.....	1723	Kirberger.....	1721
Calcott.....	1766		

## Third Division, November 6.

Bach.....	1685	Bach.....	1685
Händel.....	1685	Händel.....	1685

## MISCELLANEOUS, November 20.

## SECOND CLASSICAL PERIOD.

## First Division, December 4.

VOCAL.		INSTRUMENTAL.	
Glück.....	1714	Ph. E. Bach.....	1711
Pergolesi.....	1710	Haydn.....	1782
Haydn.....	1732	Clementi.....	1752
Mercadante.....	1797	Dussek.....	1761

## Second Division, December 18.

Mozart.....	1756	Mozart.....	1756
Beethoven.....	1770	Beethoven.....	1770
Auber.....	1782	Hummel.....	1778

## Third Division, January 8, 1890.

Meyerbeer.....	1794	Von Weber.....	1786
Rossini.....	1792	Schubert.....	1797

## MISCELLANEOUS, January 22.

## ROMANTIC.

## First Division, February 12.

Mendelssohn.....	1809		
Schumann.....	1810		

## Second Division, February 26.

Liszt.....	1811		
Chopin.....	1813		
Wagner.....	1813		

## Third Division, March 12.

Verdi.....	1814	Henselt.....	1814
Bennett.....	1816	Gade.....	1817

## MISCELLANEOUS, March 26.

## First Division, April 9.

Brahms, Saint-Saëns, Reinecke, Grieg, Dvorak, Rheinberger.

## Second Division, April 23.

Rubinstein, Nicode, Delibes, Franz, Godard, De Wilm, Jensen.

## Third Division, May 7.

Raff, Moszkowski, Scharwenka, Raudegger, Sullivan, Lassen, Meyer-Helmund, Kjerulf.

## MISCELLANEOUS, May 21.

The musical programme is accompanied by a literary programme consisting of essays and conversations on the composers and schools of music under consideration. There were also occasional readings and a "question box."

MRS. CORA STANTON BROWN.

39 Morrison Street, Indianapolis, Ind.

## OBSERVATIONS OF A MUSIC TEACHER.

BY FRED. A. WILLIAMS.

MAN must either progress or deteriorate. This is also true in regard to the music teacher.

\* \* \* \*

It is astonishing how many people practice, month after month, on a piano that is out of tune.

What would we think of a violinist who played on an instrument out of tune?

We would certainly say he was no musician, and the same is true of the pianist.

\* \* \* \*

Parents should never be too hasty in condemning any new piece the teacher may have given the pupil. The best music usually sounds better the more one hears it, while poor music always sounds worse. Parents sometimes discourage the pupil from learning a really good piece, by saying they do not like it when the pupil has it only half learned. This is a great mistake. Give the pupil a chance to master the piece, and in most cases the parents will find it much better than they had thought.

The music teacher is often asked to play at public entertainments, it may be for charity or otherwise, but in any case he is expected to give his services. Some people seem to think that because Mr. B. is a music teacher the only thing required of themselves is to press the button and he will do the rest. Now, if Mr. B. is a successful teacher his time will be mostly taken up by his pupils, so that he will have very little time to devote to practice (and no sensible person will play in public without practice). If he should play at all the entertainments he is called upon to play at, he would necessarily be obliged to devote several hours each day in preparing music for these occasions. For this reason a person cannot be a concert pianist and a successful teacher at the same time.

\* \* \* \*

If you contemplate buying a piano and do not feel as though you could afford to buy a good one, wait until you can afford it. The best is always the cheapest in the end. (The same is true in regard to music teachers.) Do not deceive yourself with an idea that any old second-hand square piano "will do for the children to begin with."



## Questions and Answers.

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

M. G.—You ask if it is not natural to look at the hands in practicing Mason's Technics, and how the habit thus contracted may be counteracted in other practice. The close observance of the action of the hands in the practice of such passages is desirable, indeed necessary, but must be regarded as purely mechanical (the notes being memorized for the purpose). After accomplishing the mastery of the passage it must be played—without looking at the hands—as many times as is necessary to instill in the performer confidence in himself. You pick your way carefully over a rough or dangerous bit of road, but having become thoroughly acquainted with its peculiarities you no longer look at your feet, but move on with great confidence. This is very different from reading a note and then looking at the keyboard to find its position, producing a bobbing motion of the head similar to the toy Chinese mandarins—a most vicious habit and one that should be overcome by strong exercise of will-power, or the performer will never become a good reader.

F. C. R.—1. The placing of 8va. over the treble staff has no effect upon the bass, which part should be played exactly as written. If it is the intention to have the bass part played an octave higher than written it is designated by writing 8va. over the bass staff.

2. In a bar of 6-8 time a dotted half note just fills it, viz: the half note is equal to four eighth notes, and the dot is equal to half that number, two: four and two make six.

L. W. C.—1. The "scale" of a piano is the mathematical calculation, or plan, which enables the maker to produce the best results as to purity and quality of tone. It has nothing to do with the musical scale.

2. In striking the triad 1, 3, 5, simultaneously and with equal force, neither tone is heard more prominently than the others. The fifth, being the highest sound, may possibly impress the undiscriminating hearer the more forcibly. The third—either major or minor—being the governing influence of the chord, would be the most missed if omitted, but it does not follow that this interval is heard the most prominently as you surmise; try the chord in this position, 3, 5, 8, and notice the effect. A dissonant interval always seems to be more prominent owing to its opposition to the concordant sounds to which our ears have been trained. It is on the same principle that the eye detects instantly the break or defect in an otherwise straight line, while the perfect line awakens no undue sensation.

3. The fault (?) in the hands of your pupil is, no doubt, attributable to what is commonly known as "double-jointed" thumb. The writer has had pupils so affected, but never experienced bad results therefrom beyond the somewhat awkward appearance of the hands. It seemed impossible for the pupil to control the thumb except in that position, when the work was accomplished quite as readily and perfectly as by those having more rightly hands.

J. E. F.—Directions for the metronome are quite simple. The upper portion of the slide is placed on a line with the required figure on the metronome; the instrument is then started and for every tick of the metronome a beat, or pulse, of the music should be given. Thus, the mark at the beginning of the piece, M. M. 80 — means that the slide should be put at 80 and for every tick a quarter note of the music should be given. In  $\frac{3}{4}$  time the metronome will tick 3 times to the measure, in  $\frac{4}{4}$  time 4 times, etc. In  $\frac{3}{8}$  time a dotted quarter is usually used and two ticks are given to the measure.

Violinist.—There are only a few journals published that might be of assistance to violinists. They are "Violin World," No. 13 E. 16th St., New York City; the "Strad," No. 3 Green Terrace, Roseberry Ave., London, E. C., England; "The Leader," published in Boston by Jean White; "The Dominant," published by Harry Coleman, of No. 228 N. 9th St., Philadelphia; the "Violin Times," edited by E. Polawski, London, England.

A. S. L.—The following are excellent studies for the especial practice of trills and arpeggios: The following for trills only: Spindler, Op. 221, No. 1 (medium); Schullhoff Trill Study (difficult); Krause, Op. 2, two books (medium); Baumbelder, Op. 241, four books (progressive); Doring, Op. 33, three books (progressive). The following for arpeggio: Spindler, Op. 221 No. 4 (medium); Krause, Op. 9, two books (medium); Guritt, Op. 144, two books, Arpeggio School. Introduction to same, Op. 144a. Mason's Touch and Technic, Vol. III; Bertini, Exercises in Arpeggio (give the fingering in all keys); H. Schmidt Op. 9. Very easy.

H. C. L.—1. In scale playing the thumb should be ready to pass under the third or fourth finger, as that finger is lifted to strike its note; if it moves too soon, say, when second finger strikes, it will incommode the hand and prevent free action of the fingers. Regard it as a finger and time its action in similar manner. In a descending scale you would not attempt to pass the finger before the thumb had struck its note, but have it ready to pass over as the thumb strikes. 2. Wallace's transcription of "Witcher's Dance" by Paganini, is a standard work of its character, and is quite as new as Liszt's arrangement of Paganini's "Campanella," which is found on modern programmes.

H. C. T.—The long appoggiatura is a small note which usually absorbs half the time of the principal, or large note which it precedes; however, its length is subject to several variations. The acciaccatura, or so-called short appoggiatura, is a small note—written with a stroke across the stem—which is played very quickly without

time, and crushes upon the principal note following. Russell's fine work on "Embellishments," recently published, gives an exhaustive description of these forms.

J. W. C.—1. You will find "Theory Explained," by Dr. H. A. Clarke, an excellent work to follow Burrow's Primer.

2. To play Czerny's Velocities, Op. 299, up to metronome time requires considerable ability and months of practice. Nos. 1, 2, 3, 5, 8, and 9, are marked at 108 = half-notes, a high rate of speed; to play these numbers at 96 = half-notes, in a clear, distinct manner, is what teachers generally aim for; 108 = quarter-notes can hardly be classed as velocity playing in the sense intended by the composer. Constant, daily practice with a light hand and flexible wrist will accomplish the end desired.

J. E. C.—1. The term "Italian," "German," or "English" Opera refers solely to the language in which it is sung by the performing company. But the same term applied to a school then indicates the nationality of the composer or his adoption of the characteristic methods of some other nation. "Il Trovatore" is an Italian composition, but has been given by English Opera companies. 2. The compositions which Händel and Weber wrote in England belong to the German school.

M. L.—1. The position of the accent mark  $\wedge$ ,  $>$ ,  $\vee$ , makes no difference in its effect. 2. Rallentando means "softer and slower;" Ritardando means "slower and slower;" they are frequently used for each other, but such a practice is not correct. Calando means "dying away;" Smorzando means "smothered" or "fainter and fainter," and are, practically, interchangeable terms. 3. The dot over or under a note denotes a half staccato (one-half the value of the note, and expressed by a certain quality of touch). The pointed dash over or under a note indicates the full staccato, or staccatissimo. It is a great mistake for composers and publishers to use one for the other. The word Tenuto instructs that the note be held its full value, and is rather a cautionary signal. We do not remember to have seen it used in conjunction with the pointed dash, (*stacc.*), with which it seems to be in direct conflict. 4. Advanced musicians designate rapidly reiterated sounds as "repeated notes" and apply the term "tremolo" to the rapid alternation of portions of a chord, although the latter is applied to both forms. Your idea of calling it a "compound trill" would not be correct where the notes were widely separated, as is frequently the case. 5. The translation of *Con Anima* and *Con Spirito* cannot be deemed vague. If a singer or player does not comprehend that the performance is to be "with soul" or "with spirit" a column of explanation will fail to make it plain. 6. It is almost impossible to explain in this short space the meaning of the mordent—or prall trill— $\sim$  and small grace notes as used in the various editions of Chopin's works. We would refer you to Russell's "Embellishments" for the proper elucidation of the question. 7. Rubato does not apply only to the melody; any portion may be affected by it, but each bar must be of equal length, the "robbed" time finding its compensation in the same measure. 8. Mozart's Organ Sonatas are published by Breitkopf and Härtel and may be obtained through the editor of THE ETUDE.

R. J. Y.—For a pupil who finds it difficult to release the pedal, make it a special study to let the pedal up rather than put it down. Edward Baxter Perry says that this is his way of presenting the use of the pedal to a pupil, fixing his mind on its release rather than on pressing it down. For medium and loud playing press the pedal a very little after the stroke of keys. C. W. L.

A. T. Y.—The particular reason for correct fingering in scale practice is that the hand must play automatically with perfect smoothness at any and all grades of velocity and power. This can only be done by long-continued practice, when every motion is done alike. In other words, scales are never played automatically until the third and fourth fingers will alternate before and after the thumb without conscious effort of the will. C. W. L.

D. T. W.—For getting the pupil to play both tones of the octave with equal force, call his attention to feeling an equal force in the finger effort, and in the feeling of key pressure, or contact. This is a much more common fault than many teachers have discovered. C. W. L.

C. J. F.—Pupils should be especially drilled in turning pages so as to avoid the breaking of time that you mention. It is sometimes better to omit a few of the left-hand notes rather than make a complete break for turning. When turning for another player, turn the top corner of the right-hand page down toward the center of the piece; this will bring into view the first measures over the page, thus preventing the necessity of a halt at the instant of turning. It is also well to turn a half measure or so in advance of the playing. C. W. L.

To accompany without a knowledge of harmony the ear must be the main guide. There is a small work entitled "How to Play Chords," price 50 cents, which may be some aid to you. Also "How to Vamp."

SRS. OF CHES.—The best books to follow Burrow's Primer are "Theory Explained to Pianoforte Students," by Hugh A. Clarke, and Howard's "Course in Harmony."

A. E. W.—You will find the story of Rubinstein's "Kammer-Ostrow" in the edition published by Theodore Presser.

The best biographical sketches of living composers will be found in a book, now in press (Theo. Presser), entitled, "Celebrated Pianists of the Past and Present," by Heinrich Ehrlich. This book will contain more than 125 portraits, Rubinstein among them, with a biographical sketch for each. See advertisement in another part of this journal.

Will you kindly answer the following in your column of "Answers to Questions" in your paper and oblige. How can I best arrange the time of two hours' daily study, to give a just proportion of that time to Mason's Two-Finger Exercises, Five-Finger Exercises, Scales single and in thirds and sixths, Trills, Octaves, Etudes, etc.—C. S. C.

C. S. C.—The time allotted seems inadequate to the work laid out. When in good practice, one-third of the full amount is a fair proportion to devote to technical exercises; but if out of practice one-half is not too much, at least for the first few weeks. Unless familiar with the scheme of Mason's "Touch and Technic" I should suggest taking less and doing everything slowly. Omit for the present the "Five-Finger Exercises, Scales in thirds and sixths, Trills and Octaves"—and let the daily practice consist of something like this:—

A "One-Finger Exercise."

A "Two-Finger Exercise" (full series including velocity).

A "Single Scale" (in parallel and contrary motion and canon form).

An Arpeggio.

A. E. W.—To the initiated it would seem perfectly easy for Mason's "Touch and Technic" to be both "understood and learned" by any one. The main and only obstacle is the prevailing lack of accuracy both in reading the text and in making the practical application of the same. This applies equally to the professional and the amateur student. Accuracy is as essential in one as in the other.

I have used "T. and T." for the last fifteen years and have not needed any other instruction book even for beginners. However, Mathews' Course of Piano Studies and Landon's Piano can be studied with it.—M. G. M.

## PADEREWSKI'S TONE AND TOUCH.

THE foundation of Paderewski's popularity is his uniformly musical tone and the appealing quality of his touch, which is of such character that it makes very little difference what he plays, since everything he plays sounds so well. No matter how simple the piece, there is always in it when he plays it a something which makes it noble and interesting. While, on the other hand, no matter how difficult or abstruse the composition may be, when he plays it there is always time to treat it with the same care, and it comes to the hearer like music, and you forget to think of the playing. Indeed, Paderewski's technic is something wonderful when one thinks of the repose and clearness with which he does everything, says a writer in *Le Menestrel*.

The most pronounced characteristic of Paderewski's playing is his very abundant use of what I am in the habit of calling "up" touches, by which is meant all kinds of touches in which the hand or finger springs away from the piano instead of falling upon the key and remaining there for however short a time. All of Paderewski's heavy chords, most of his emphatic tones, and all his brilliant passages are played with elastic touch. The peculiar quality of his melody playing depends upon a highly sensitive and vitalized condition of every point of the finger, as distinguished from the inert condition of the finger points, which, according to the idea of many teachers, ought to form the staple of practice.

This, taken together with the phenomenal experience of Paderewski, seems to me to warrant the question whether the current teaching concerning the proper methods of eliciting tones from the piano are wrong, or at least incomplete. If the use of these elastic touches imparts to the tone agreeable, vital, and highly musical quality, as can be heard in Paderewski's playing at every moment of his work, would it not be possible to impart something of this to the playing of pupils in the lower grades? Why should it be necessary for a pupil to go through a long course of purely mechanical and inexpressive playing before being allowed to take tone quality into consideration?

Moreover, experience shows that when a habit of pure mechanical use of the fingers has been acquired, the ear fails to become sensitive, and it is very difficult indeed to remake such players into musical performers.

Two things have to be done for them: first, make them musical, which will be a question of musical experience; and second, give them the mechanism of expressive touch. Then a third thing is to connect the mechanism with the sense of music so thoroughly that they will become habitual and automatic.

It will not be possible to afford the average student more than a very small percentage of Paderewski's fine musical feeling. This is the exponent of the phenomenally refined and highly musical organization, cultivated almost to perfection. But it is quite possible to so teach that all pupils, those of the second and third grade no less than those of the highest grades, shall be able to touch the piano in an expressive manner, and become possessed of most of the tone shades which Paderewski uses. It will then be possible for these players to interest their hearers in any music whatever, in so far as they feel it and understand it. But in order to accomplish this result it will be necessary to give the pupil the use of the full playing apparatus from the very beginning.

Touch is the central thing in piano playing, but this ingredient is commonly left to the last. And this is the lesson, as I think, which we ought to learn from Paderewski's playing.—*Freund's Musical Weekly*.

"The conquering of the technique of the piano has cost our great masters an immense amount of time. Dreychock practiced daily 12 hours; Thalberg 14 hours; Henselt 12 to 16 hours daily.—C. Julia Theinhardt.



## PUBLISHER'S NOTES.

We are aiming to make the holiday issue unusually attractive. The leading feature will be biographical sketches of some eminent American pianists, with portraits. Many of the best writers have already sent in contributions for this issue. We will also return to the old form and place no advertisements with reading matter. This will be more welcome to the readers than to the advertisers, but it is our purpose to first serve our constituency. The music in the holiday issue will be the very finest. If any of our readers desire extra copies with a view of forming clubs they will be sent on application. Send in orders early in the month, as only 20,000 copies will be issued, 18,000 of these are required for our regular subscribers. We can print more if we know in time that there will be a demand for them.

Our subscribers can facilitate the clerical work in the office if the subscription fee for '95, be paid in November. Nearly one-half of the subscriptions expire in December, and why not renew before a notice is sent out in December?

We do not usually send receipts for renewals; the printed label on wrapper of the journal will indicate to what month the subscription is paid. This label is changed when a renewal is made, which will serve as a receipt.

The usual holiday offer of musical goods will be made in next issue. It will be larger and more liberal than ever. It will contain a valuable list of musical literature—about all there is desirable in this line. We know there are thousands of teachers waiting for this list and feel that they will not be disappointed. The circular will be ready by the 25th inst. Many of our California and foreign patrons find it too late to take advantage of the offer if they wait until the issuing of the journal.

Our new satchels for carrying music is (to judge from the many orders received for them) just what has been needed. We have them in black and tan, as these colors are most serviceable, and in two sizes, the smaller (doubling the music once) at \$1.50, and the larger for carrying bound books, etc., at \$3.00. If you have not supplied yourself with one as yet, order one at once and experience the convenience of them.

Are you looking for the very latest in School Books, Anthem Books, Cantatas, Kindergarten Song Collections, Vocal Methods, Organ Voluntaries and Collections, Piano Collections, and other publications? If so, send to us and have them sent on examination. We make it a rule to secure the best of everything as soon as published.

We are prepared to furnish our patrons with the latest and best Christmas Services, Carols, Cantatas, etc. We have stocked up with all the latest publications in this line, and will be pleased to furnish all who request it a varied assortment for personal examination.

We have just laid in the entire Catalogue of Octavo Music published by G. Schirmer. This is the best selected and finest catalogue of Octavo Music published, and we heartily recommend it to those of our patrons having use for this class of music. We will be pleased to furnish complete catalogues or selections for examination on application.

For the convenience of our patrons we instituted, about six months ago, a system of sending postal card order blanks, thus prepaying the postage on their orders to us. This blank has a place for the name and address and the compositions that are wanted; no doubt all those who deal with us are familiar with them. Notwithstanding all the convenience this is to our patrons, we have, at the present time, a number of the cards which have been received without any name signed to them, so that the orders still remain with us not filled. We shall be pleased to send these cards to any of our patrons.

At the beginning of the season is the time for teachers to canvass their classes for THE ETUDE. The pupils can then have the benefit of its stimulating influence throughout the winter. Quite a number have taken up with the plan suggested by T. L. Rickaby in October issue. We are quite anxious to get THE ETUDE before the pupils. It is edited for the purpose of benefiting pupils as well as teachers. We have no way of reaching the pupils except through the teachers. Only the best results have been reported to us where teachers have induced their pupils to read THE ETUDE. Try it this season and do not forget that we offer deductions for clubs—for two subscriptions \$1.35 each, for five subscriptions \$1.20 each, for ten \$1.10 each, fifteen \$1.05 each, and twenty \$1.00 each.

The publication of the new work "Celebrated Pianists of the Past and Present Time," is being pushed with the utmost vigor. The plates are almost ready at this writing, and we hope to have the book on the market in time for the holidays. We expect to give the exact day of issue in December number. We have already received over 1100 advance orders for the book. We would like to have it 2000 at the time of issue. We certainly have never made a more liberal offer in THE ETUDE. We will continue to book orders at 75 cents a copy if cash is sent with order during November. The work will make an elegant holiday gift. It will be finely bound with gilt top.

The offer at 25 cents each on Concone's "Selected Studies," by C. B. Cady, Grade X of Mathews' "Graded Course for the Piano," and "School of Reed Organ Playing," Grade III, is still open, but will most likely close December 1st. Until then we will book orders for the three at 75 cents, or at 25 cents for each.

"Selected Studies" from Concone, by C. B. Cady, will be a volume of fifty pages, in flexible cover. The studies are charming little tone poems, similar to Heller, and the best only of Concone will be found in this volume.

Grade III of Landon's "School of Reed Organ Playing" will be suitable to follow the "Instruction Book."

It is not necessary to say anything of the merits of Grade X, of Mathews' Course. The course is too well known by the preceding volumes and Grade X will be fully up to the standard.

## TESTIMONIALS.

I have carefully perused Howard's "Course in Harmony," and consider it a very concise and thorough book of instruction. Very truly yours,  
JOS. B. CLAUS.

I have for some years used Mr. Geo. H. Howard's "Book of Instruction in Harmony," and with pleasure I say it is the most concise, complete, and comprehensive work I have yet known of, and I consider it indispensable in my musical work. Sincerely yours,  
GEO. H. RYDER

A teacher at Newport, R. I., sends the following: "I take pleasure in sending my word of praise in favor of M. L. Brown's work 'First Studies in Reading, Rhythm, and Expression.' It is concise and comprehensive. MRS. PAULINE I. CURLEY,  
3 Whitfield Court,  
Newport, R. I.

I have the Ninth Grade of Mathews' "Course of Piano Studies," and I am unfortunate in not possessing the other eight numbers, although this ninth grade is a treasure in itself. The study in thirds is splendid practice and Hensell's "Ave Maria" is beautiful. Each time it is played some new beauty is found. Sometimes I think I have been asleep all my life and am just waking up since I take THE ETUDE. I could not do without it. MRS. HARRY MINICH.

I would here like to say a word in regard to THE ETUDE. I read each number with great delight and admiration, and anxiously wait for the next number to come; my only regret is that I had not subscribed for it sooner. Thanking you for your promptness in the past,  
I remain, yours respectfully,  
MISS IDA M. MENGES.

I feel that your request to express my approval of the Mathews' "Graded Studies" is almost unnecessary. They speak for themselves, and will be widely used, possibly as much so as that great work of Mr. Mason's "Touch and Technic." Very truly yours,  
AMY CLEMENT LEAVITT.

I am greatly pleased with Russell's "Embellishments of Music." I had long been looking for such a help. Very respectfully yours,  
ADA KRUSE.

I am very much pleased with Mathews' "Graded Course of Studies," and use them more than any other now in my class, and with very good results. EDLER E. GREGG.

I have just finished reading Wilson G. Smith's "Romantic Studies, Op. 57," and am glad to add my commendation to the many that you are sure to receive. All will be found to be useful studies. The "Homage to Schumann" is strikingly characteristic of that composer's style. E. M. BOWMAN.

"Studies" need no longer be a bugbear to music students if teachers will use the excellent new graded set by W. S. B. Mathews. Not only has the most useful teaching material here been brought together, but that which is musically most interesting. Here are pieces which are most delightful to play, and all are so carefully annotated as to make them highly instructive. ERNST BROCKMANN.

## 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.

THIRD THOUSAND JUST PUBLISHED—"HERMAN'S Handbook of Music and Musicians," containing concise biographies of more than 1500 composers (over 150 American authors) and 3000 musical terms. An excellent work to use in making up biographical programmes.

Mr. A. R. Parsons, New York, writes: "Having been acquainted with 'Herman's Handbook of Music' for some time past, I take pleasure in commending it to students as a neat, practical, and comprehensive work for reference."

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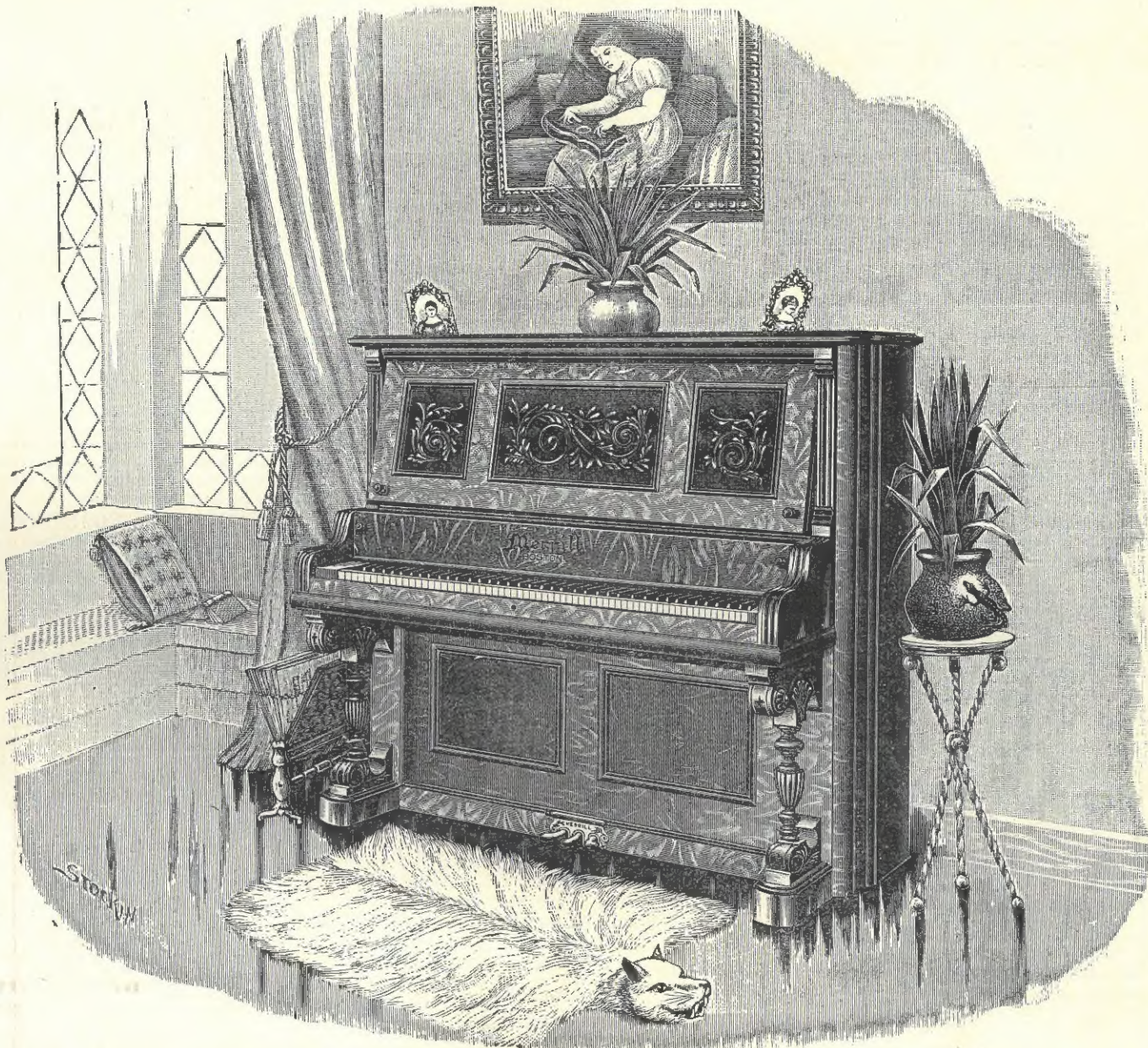
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I. J. PADEREWSKI.	I would express my enthusiasm, inspiration, and unbounded joy in its ideal beauty of Tone. <b>Paderewski.</b>	Glorious and wonderful instruments. <b>Paderewski.</b>	Perfection of touch and mechanism. <b>Paderewski.</b>	Grandeur and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

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